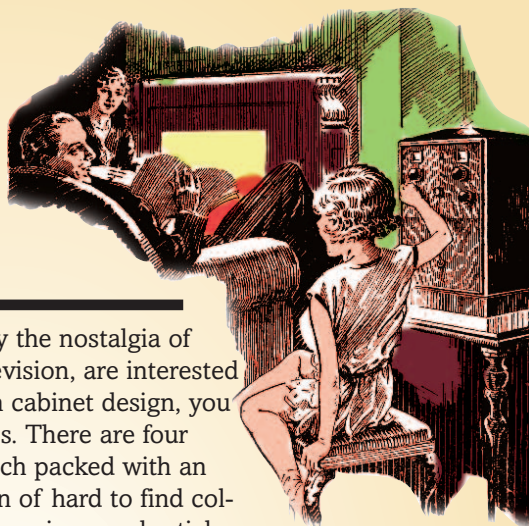


Vol. 26 No. 2 Apr - Jun 2023

Airwaves

On The Air Britain's Largest
Vintage Technology Shop

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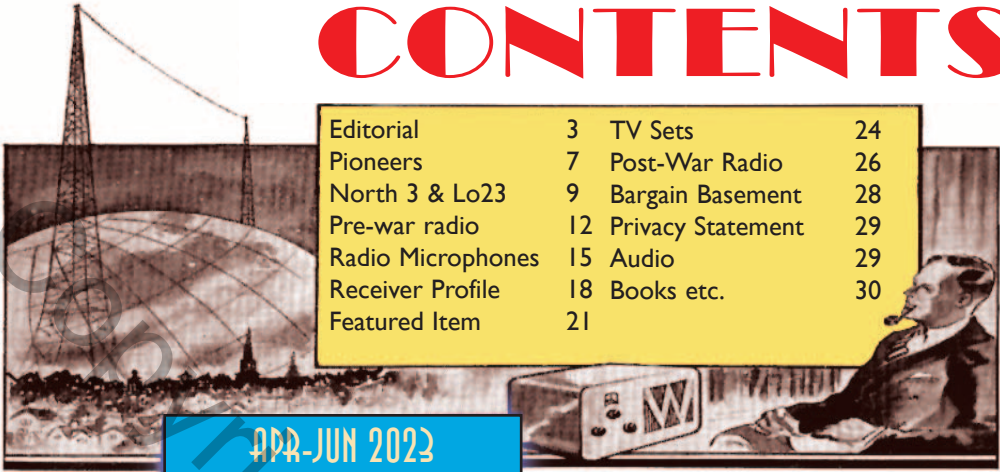
Buying with confidence

'On The Air' is Britain's biggest specialist vintage technology shop. Started in 1990 by Steve Harris, a TV Lighting Director with a lifelong interest in old technology, it was expanded in 1994 to incorporate the Broadcasting Museum, in the centre of the historic city of Chester. It contained an extensive collection of radio and TV equipment, ephemera and specially designed interactive exhibits.

In 2000 the BBC purchased the Museum collection with the intention of setting up a national resource, and On The Air moved to a new location, the Vintage Technology Centre at Hawarden, near Chester.

Over the years On The Air has built up a reputation for fair dealing and friendly, expert service to customers worldwide.

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HOW TO FIND US

We are situated a few miles to the West of Chester. Access from major roads is excellent, either from the M56, or from the A55. Follow the M56 to the end, then continue for N. Wales on the A494 Queensferry road.

At the top of the hill take the exit for the B5127 (Buckley), at the St David's Park hotel. In front of the hotel take the Hawarden road (B5125), and **we are on the right after half a mile, opposite the Community Centre** by the Crown and Liver pub. The entrance is between Meadowside and Wood Lane. Spot the pylon! From the A55 (M53), follow N. Wales and take the A494 (Queensferry). Take the first junction, almost immediately, which is the B5125 at St. David's Park.



3 *Airwaves*



ARE YOU SITTING COMFORTABLY ?

Then I'll begin...

At the time of writing we are in a heat wave, or as it used to be called, long before the concept of Global Warming, 'Flaming June'. I remember sitting in a baking hot classroom doing GCE exams, so hot days in early summer are nothing new. Maybe in our memories, the endless summer holidays were all sunny, unlike now when it seems to rain for most of August.

The weather was fine for the Retrotech show in May, held at a new venue in Coventry. In theory it is slightly closer for us, but in fact the journey seemed to take about the same time.

The venue was easy to find, and when we arrived, just after 7 am, there was no worse problem with parking than usual. Later on, that was a different story- there was another event on in the next hall, the Comicon convention where devotees of sci-fi and superheroes, many appearing to have descended from space in bizarre costumes, had gathered.

It's interesting to speculate which devotees considered the others the most insane; either those hunting desperately for remains of broken old electrical appliances,

or adults dressing up as characters from comic books or fantasy films wearing plastic space suits.

If an alien life form was watching proceedings from an orbiting spy craft, I am not sure what they would have made of it all. Possibly they would conclude that, as it was a Sunday, it was some form of religious ritual, having observed people in another

large building nearby dressed in medieval costumes, and handling ancient sacred objects with similar reverence.

Generally most people I spoke to were pleased with the event and reckoned it successful. In recent years I have

started to feel it was in decline, with fewer visitors and less interesting items on sale, but I felt this year there was a better atmosphere, more 'buzz' to it, and this seemed to be shared by most people I talked to.

How much of this effect was down to the change of venue, or more people getting out and about after Covid, it is hard to say. I did spot a few younger faces, (although they might have sneaked in from the event next door!) Most were the familiar ones, all of us now over 25 years older than



at the first NVCF, held at the NEC. I think I still have the AD65 badge that Jonathan Hill made saying 'It's only a hobby!', from one of the first shows. A collector's item itself now.

I wonder what the event might be like in another 25 years? I don't suppose I will find out, unless I am flown in on an AI controlled drone. Or perhaps our personalities will have been uploaded onto the internet and we will go everywhere virtually, even though we will be dead. However, we won't understand what most of the stuff on the stalls is for, apart from a few iPhone 20s. And 3D printed 'original' Marconi coherers.

Drop testing

The otherwise good day was marred by an incident as we were leaving. We got everything loaded up into the van and were away at a reasonable time, about 5.00, but as we were going round the roundabout at the end of the road, the side door came open and a pile of stuff cascaded out into the road.

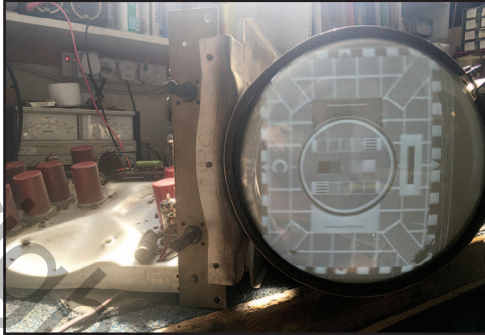
I don't know if I had not shut it properly or even at all, but the only thing I can say (that's printable) is that it could have been a lot worse. There was a motor cyclist behind us, who fortunately was able to avoid a console TV set crashing onto the road in front of him. He even stopped and helped pick some of it up, as did another lady in a car which stopped.

I was horrified to pick up a box containing an Ekco AD75, which ironically I had just declined an offer of £300 for as we were packing up, to hear that the box was full of rattling bits. I had just bought a restored 1948 Pye D18T in nice condition,

or rather, it was until it fallen out and had slid across the road.

As I said, the important thing was that nobody was injured or even another vehicle damaged. As it turned out, the Ekco cabinet was badly broken, and a small piece missing, but it could be repaired, and the chassis was undamaged, it even still worked.

Even more remarkable, despite falling from a moving vehicle at about 20MPH onto the road, the Pye D18T, which although it was full of loose bits, the tube had somehow managed to



escape breaking.

When I took the chassis out to inspect the damage a few days later, I replaced a couple of valves that had fallen out and picked up all the screws, brackets and the speaker which were rolling around inside. I then plugged it in and amazingly it worked, without even needing to adjust anything except the focus. I wouldn't recommend this as a testing procedure but it certainly proved these sets were well made. Pity I can't go back and tell Pye's marketing department to put it in their advertising: "In 75 years time, you can throw it out of a moving van and it will still work".

Old Car Stuff-again

I did mention (at some length, you may be thinking) about my new purchase of the 1955 2000 mile Jaguar. I have been fairly busy with it, as the better Spring weather enabled me to work on it outside with enough room to have the doors open to re-fit the trim and windows.

Before I can drive it on the road, I have to apply to the DVLA to get it registered and try to reclaim the original number.

5 *Airwaves*

Despite it being MOT exempt, it has to have an MOT test before they will consider the application. It also needs to have a certificate from Jaguar Heritage giving the factory build details including engine numbers etc. so that these can be checked by an official of the Jaguar Drivers Club. Then the DVLA will consider the application, based on the successful completion of a number of forms, requiring information such as the inside leg measurement of your great-grandmother's aunt's cat.



The Jaguar about to be inspected for the MOT test. There is no sign of any corrosion or welding underneath, except on the (original) exhaust.

I already have the certificate prepared by the previous owner in anticipation, but apparently I have to pay another £72 to do it again because the certificate is not in my name, although I can't see how this matters, but this is the DVLA we are talking about, which is an institution whose workings are based on the musings of Franz Kafka.

Therefore the first thing to be done is to get the car tested, and fortunately the garage I use is only about a mile or so away, which I thought would be possible without it boiling, which has so far proved to be an issue. This trip would, as far as I know, be the first time it had been driven on a public road since 1962.

Once having bled the brake system, checked all the lights worked (they didn't - this required a fix to a new 'genuine replacement' light fitting) and checked nothing was likely to drop off, I booked the test (with some confusion over the lack of a valid registration number) and set off on the maiden voyage.

The first thing was that it wouldn't change up from first gear, (it has a 3 speed

automatic gearbox) which was not very encouraging, although it otherwise seemed to drive well. It accelerated briskly, and was able to reach about 40MPH without drastically over-revving the engine.

Having checked the lights, the next item on the tester's list (having ignored all the things it doesn't have, like rear fog lights, seat belts, engine warning lights etc) was the horn- I couldn't believe I had not tried this, but of course, it didn't work. First failure point. Everything else was OK until we came to

the rolling road brake test. Unusually for old cars, the hand brake was fine, but the foot brake would not reach the minimum of 50% efficiency. This was a bit of a surprise as the brakes seemed quite good. A slight hole in the (original?) exhaust was just an advisory point.

To be fair the tester spent about 20 minutes examining the small print of the guidance notes to see if this figure applied to cars of this era, apparently hopeful that 40% might be sufficient, but the computer said No. Of course only first gear was needed to move the car in and out of the bay, so that problem can wait. I was able to have a good look at it on the ramp and noted some items that need attention which were not test related, but it was good to see nothing more than slight surface rust underneath. It is now booked for a re-test next week.

The horn problem, which I envisaged being a simple fix of a loose wire or fuse, proved to be a time consuming head scratcher. How can such a simple circuit be such a pain to diagnose and fix? I suspected a stuck relay, quite plausible except, after

half an hour looking for it, I confirmed by looking at the manual (yes, if all else fails, RTFM) that although the MkVII has one, the MkVII M doesn't have a relay.

There are two horns, mounted behind grilles in the front wings, not exactly inaccessible, if you have arms like a gorilla jointed in several places. However, the horns themselves looked brand new, and as they are connected in parallel, the chance of both being defective seemed unlikely. However, to paraphrase Sherlock Holmes, when you have eliminated the impossible, whatever remains, etc.

A meter test confirmed 12v present at the live connection from the fuse, which also fed the indicators which worked. This fed both horns directly. A check on the earthy side of the horns showed 10v, the horn push operating by connecting this point to chassis. Pressing it gave an 0v reading. Suspicious eh, Watson? I removed the cover plate from one of the horns to check the connections. The live side retained the 12v even with the button pressed, so the bullet connector, if it exists, was out of the frame. A resistance check on the horn itself showed 20K, which was obviously not right.

The horn appeared to have been reconditioned, or at least cleaned very well, which had fooled me to a certain extent. Fortunately it was capable of being dismantled, revealing a very sturdy mechanism that is just an enormous buzzer. The coil was OK, but the contacts when closed were high resistance, allowing my silly digital meter to think there was continuity. I'm not sure an AVO would have been fooled by that.

The contacts were covered in a white crust of oxidation. Emery paper did the trick, and the other side received the same treatment. The horns are now loud enough to wake the dead, so that's one small step

for mankind. However the brakes are still not responding to treatment, so that's proving to be a bigger problem.

Summer plans

At the moment I am mainly concerned with getting this issue of Airwaves out on time, and then preparations for the Kelsall rally. Hopefully I will be able to get to the BVWS swapmeet at Royal Wootton Bassett on the 2nd of July, but things are a bit hectic, with Kelsall coming up the previous weekend, and just after we are hoping to go away for a week on an actual holiday, the first in years- then I am provisionally booked for working on a TV studio set for a new BBC drama when we get back.

One thing that won't be happening any time soon is the planned redevelopment of the shop site. You may remember in the dim and distant past, that is to say Before Covid, I put in a planning application to rebuild the shop as a larger industrial unit which would house both of the trucks and give a workshop/storage/display area on two floors.

The planners made various excuses but basically did nothing for over two and a half years, then have suddenly refused the application on the grounds that the building was out of scale with the surrounding properties and unsuitable for the area. They could have said this two years ago.

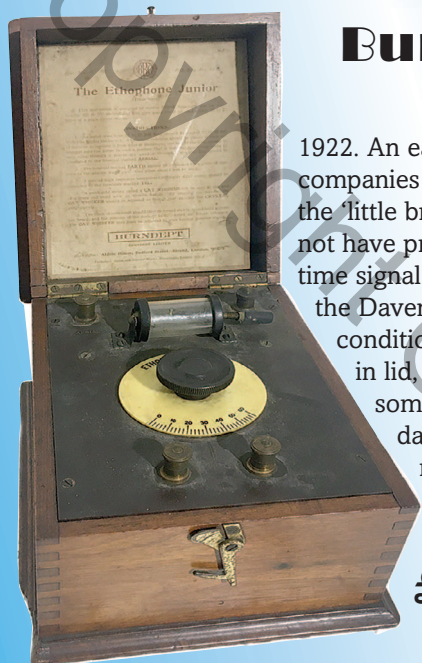
I am annoyed that much time and several thousand pounds have been wasted, but otherwise not too dismayed - as if the plans had been passed, the clock would now be ticking to do something. I really need to think hard about future, which, like it or not (and I don't) is a rapidly diminishing resource. Building costs have escalated dramatically since the plans were drawn up, and the firm who quoted me for it have gone out of business as a result, so it is literally back to the drawing board.

Steve Harris

7 *Airwaves***RADIO**

Pioneers of the Ether

HISTORIC WIRELESS COLLECTABLES FROM THE EARLIEST DAYS OF RADIO TO 1930



Burndy 'Ethophone Junior'

1922. An early crystal set by one of the original founder companies of the BBC, from the year of its formation. This is the 'little brother' of the Ethophone set we had last time, does not have provision for a tuning coil, presumably as the Paris time signal was little used feature, and it was produced before the Daventry transmitter was opened. Good original condition, original instructions in lid, detector looks original, some marks and slight damage to corner of the mahogany cabinet (shown.) It looks pretty good for a hundred years old, and probably works.



£150

6072

J.G.Graves

Vulcan III, 1927. A while ago we did an article about the history of this company, and its founder, John George Graves of Sheffield. This is one of the nicer examples of their products, a 3 valve battery TRF of typical design for the period, a basic set but in an attractive oak cabinet with engraved Ebonite panel. The back lifts off for access, rather than the lid opening which was maybe thought old fashioned. It is in very good clean condition, probably working, and a speaker thought to be of Graves make is included with the radio.

£95

6052

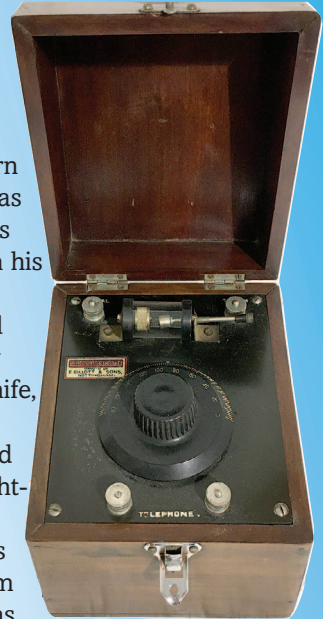


Gillophone

c.1923. Unusual crystal set made by E. Gillott & Sons, Nottingham. This was an old established firm, but were in the cutlery trade rather than anything electrical. The company appears to have started trading in the 1870s, although they claimed to have been founded in 1790. The first known principal was Thomas Gillott, unsurprisingly born in Sheffield, home of the cutlery industry. In his youth he was a famed racing cyclist. His son Edwin took over the business after his father died in 1903, and continued in business from his father's premises at Goose Gate, Hockley. They seemed to specialise in knives, and also sharpened knives, scissors and even lawnmower blades, offering a mail order service. They sold a new-fangled American design serrated-edge bread knife, which apparently was the subject of litigation. The crystal set itself is remarkably unremarkable, a standard design which either used generic parts or was entirely bought-in. I would imagine that anyone who could make a knife could make a crystal set, especially as all the electrical parts

were available from wholesalers such as Brown Bros.

It is BBC stamped, the transfer being very worn showing it to be original. It is in good condition, no provision for a Daventry coil indicating a date of around 1923, with enclosed detector on a transfer printed ebonite panel in a mahogany cabinet. It is probably variometer tuned. The set looks to be all original apart from the lid catch which is newer than the striker. It is typical of the many crystal sets made by companies who jumped on the bandwagon of the latest craze in the 20s, only to give it up as sets became more complex, but cheaper, due to mass production. Gillotts remained in the cutlery and edge tool sharpening business until the 1940s, but probably didn't pursue the radio line after this venture. It is quite a rare item, I don't recall seeing one before, and it doesn't seem to be listed in 'Tickling The Crystal', (Vols. 1-3) which I would say makes it very rare. An internet search brought up just one that was sold at auction, which was slightly different.



£95
6053

Crumbs!

no, not with a
'Burns'
double saw edge knife

WILL you supply the housewife with the bread and cake knife which she is asking for?

Prices are competitive with ordinary plain edge models.

Demonstrated on Stand No. J. 3.

Supplied with extra strong waterproof hafts finished in attractive colours. Blade is of best quality steel or Firth's Brierley stainless steel. Double saw edge on all models.

Easily sharpened.

SOLE MANUFACTURERS OF THE
'Burns'
CRUMBLESS CUTTER

THE GILLOTT CUTLERY CO.,
HOCKLEY MILL,
NOTTINGHAM. CUTLERS SINCE 1790.

Picture: Grace's Guide

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North 3 and LO23 Update

North 3 had its first outing of the year to the Llandudno Transport Festival, on the first Bank Holiday weekend in May. This event is quite large, entrants coming from as far away as Ireland, sometimes bring more than one lorry, or a classic truck with low loader bearing two or three other classic trucks, tractors or cars.

One such was parked next to us, a truck and trailer carrying a 1940s fire engine in unrestored condition, which was rather a splendid sight. There was also an AEC artic unit with a monster stationary diesel engine on the back, which the owner said was in running order, and was for sale if I was interested. (Thanks, but no thanks..)

The weather was dull and it did rain for a while on the Saturday, but the Sunday and Monday were not bad. We had a lot of interest, on the Sunday it got so busy we had to put up a sign asking for no more than 4 people to come in at once. It didn't really work very well, some people ignored it, while others hung around outside unsure if they could go in- of course there were three of us in there to show people round.

When the weather cleared up we put a 1980s Ikegami camera on the roof and got some nice shots right across the bay of the Great Orme and the sea.



Rigging at Llandudno. We had a good view across the bay from the roof, but had to keep an eye on the weather. The generator, towed by my van, is in front.

The pictures were up on the monitors, and we gen-locked the camera to sync pulses so it could be cut and mixed to show people the vision mixer working. With cameras that have genlock, you can feed mixed syncs or a video signal (normally black & burst) into the camera and it will try to lock the PAL coder

inside the camera to it.

However, depending on the length of cable used, there is a delay which is enough to make the signal out of phase, resulting in incorrect colour. A phase control is provided inside the camera, but taking the side off and trying to tweak it, on the roof of the truck in a cold wind, without being able to see the vectorscope, is not that easy. Instead, when we saw the picture had blue faces and orange sky, we resorted to putting a variable delay box in the reference feed, and switching in different amounts until it looked right on the vectorscope and monitor.

We did have an EMI 2001 operational, and although it was working, we couldn't get the picture onto the mixer because the PAL coder (a separate unit with the original cameras on the truck) had decided to lose one of its pulses and wasn't working. Just to be awkward, another problem developed, that the blue signal from the camera was not appearing on the engineering colour monitor, which can be switched from the direct output from the camera to the coder output, so the vision engineer can check the coder is working properly. So it wasn't possible to see either the coded or RGB pictures on the monitor.

Plus two of the monochrome monitors misbehaved, then the one in Sound packed up. Then all of a sudden, the power went off and we were left in the dark. Investigations revealed that one of the breaker circuits was responsible, but that about 6 different unrelated things were on that circuit. Switching off all those things didn't help- it tripped again as soon as it was switched on. We thought it might be due to a mains filter which was in circuit before the switch, as some are, so the next job was scrabbling around behind the racks pulling plugs out. Still a short there.

The last thing we discovered was that one of the preview monitors was also on that circuit, which entailed removing a panel and sliding out the monitor to unplug it. that did the trick, so everything else was put back in circuit and it behaved for the rest of the day, which was the last day. Back at base I took the offending monitor and put it on the bench, and you are ahead

of me if you are already thinking "and it worked fine". yes, of course it did. I went outside to the truck, powered the circuit and wiggled the connector (you may or may not have come across Cannon EP4s, common in professional equipment until they fell foul of regulations that didn't like metal cased mains plugs with no dedicated

earth connection.) I had already done this when the monitor was first suspected, but did it with more gusto, resulting in a bang, a blue flash somewhere around my hand, and every breaker back to the main distribution board tripping like a psychedelic rock band.

I chopped the cable off a few inches from the end and did a post-mortem, the only one necessary, as luckily for me the BBC had earthed the plug casing. The rubber covered cable had disintegrated, and the live connector was firmly welded to the earth.

It's good to have a definite reason for a fault, but maybe not one that involves things that blow up in your hand. It also makes me wonder how many more are like that. The cable seems OK where it is inside the sheathing, but the exposed bits are where the rubber disintegrates. There are hundreds of feet of this cable buried under the floor and behind the racks, so replacing it all would be something of a marathon. At the moment it's filed under 'don't think about this'.

The next event is the Kelsall Steam and Vintage Rally, on the 24th & 25th June. We are hoping to be taking both trucks, which has caused problems with the power before.



If the camera colour bars look like this, then all is well. If the burst timing (the 90 deg. angle in the centre of the vector monitor, top) is not aligned, the chroma phase is out and the PAL coder needs tweaking. There is none of this malarkey now with digital. It just works- or doesn't.

11 Airwaves

We are contemplating taking two generators, which will of course double the fuel cost, but then the rally is a lot nearer than Llandudno or Shrewsbury, so it might not be much different. Kelsall is the only show we have ever taken Lo23 to, and it has been taxed and insured for years, mostly just for sitting in the yard, so there is no point in not taking it to a show to save a few gallons of diesel.

I did mention that the power supply in the vision mixer had failed, and that attempts to get a DC-DC regulator (a sealed module, listed by an American company at \$750) had been made. This eventually resulted in one being located at the more realistic price of around \$25 and able to be brought over to the UK by a friend of a friend. This seemed like the answer to an otherwise awkward problem, so you can guess what happened next...

Just before it arrived after months of waiting, another friend posted a request for one on an internet chat group, and someone replied, saying he had a garage full of old broadcast kit he had saved from the skip including a complete identical mixer, which I could have for nothing. He tested and removed the PSU and posted it to me the next week. I installed it straight away, and bingo, we are back 'on the air'.



Not a pretty sight, but it did explain the breaker tripping.



Off screen shot of Lo23's mixer back in action- a horizontal wipe between rather random source material; a BBC Scotland news promo graphic (on the Picturebox) and a VT playback of a tape I found in the truck, a rehearsal for a 'Culture Show' OB from around 2010.

I will get the new module and attempt to repair the original PSU as it is worth having as a spare. Sony must have had plenty of confidence in it as they didn't fit a redundant supply, which I would say is quite brave if not foolhardy, as if the vision mixer goes down on a live show you are in trouble.

So hopefully we will get time to sort out some of the issues with the trucks before Kelsall, which means I need to get a move on with finishing the magazine. There just never seem to be enough days in the week, or weeks in a month for that matter. My father used to look at his watch and say 'how's the enemy'. I find myself doing the same thing these days.

Hopefully the weather will be OK for the show, which means not raining and not as hot as it has just been, as we don't have the juice

available for the air-con units, which draw more than all the electronics, and then some. It's a lot to ask for this precise combination of weather conditions on a British summer weekend, but here's hoping.

Stop-press news; I can't say it is definite at this stage, but I have just been approached about us taking part in a new TV programme to do with restoration projects, with a couple of familiar faces, part of which is going to be filmed at Kelsall. Although no doubt it will be another 'blink and you miss it' moment, if it even appears at all, it could be quite an interesting thing to be involved with.

Steve Harris



The Golden Age of Radio

1930 to 1945

Ekco AD76



1935. Classic re-design of the AD65 cabinet by Serge Chermayeff, with revised chassis more like the AC86. 2 band superhet, AC/DC, with the 'inter-station muting' facility that Ekco for some reason thought was a selling point. In fact it just makes the radio seem insensitive so most users probably turned it off. This set is in very good condition, no damage on the cabinet, very nice clean working chassis with nothing visibly non-original but the set is overhauled and working well. The cloth is a good replacement, scale good, it has a home made back cover but otherwise hard to fault. A very good example of this classic set.

£595

6061

Philips 830A

1932. A duo of these attractive, quirky early Philips TRF AC mains 'Superinductance' sets. Neither is perfect but both are restorable, possibly making a very good example and a less



good one. They have the 'Arbolite' cabinets, one has a dent in the side which I would think can be pushed out, both have good fronts, no cracks in the frets. One has the right back cover, knobs and original but worn cloth, the other is probably not original but a very good match. Neither have quite the correct speaker, both look complete and in good condition. Price is negotiable on either set individually if preferred.

£285

FOR BOTH 6066

13 *Airwaves*



Philco 444 'People's Set'

1938. Classic set, one of the best known iconic radios of the 30s. This is in the brown cabinet, which seem to be slightly more uncommon than the black. Another example of this well known set, from the same collection as the last couple. Looks very original, has some wear to the original speaker cloth but otherwise all in very good and genuine looking condition. Has had restoration as it works and looks remarkably clean inside. Very good cabinet, original back cover, knobs etc. Mains lead looks original but needs replacing for safety.

£175

6030

Philips 274A

1933. A very pretty compact 'Superinductance' set, the model shown on the cover of 'Radio! Radio!'. The chassis is similar to the 834A in the Arbolite case. This set has had the cabinet stripped of polish at some time and looks rather dry, but is in very good condition. You could either give it a few coats of wax furniture polish, or re-polish it properly, it would repay the effort- and it's not that difficult. The set seems to be totally original otherwise and in very good genuine condition. It's a pity someone tried to 'improve' the cabinet, unless it was very scratched. It is untested, but everything is correct and it with the cabinet done well it will make a very nice set. It also has the original instruction booklet.



£150

6065



Viking 810

1932. If you are looking for rarity and originality, rather than a well-known 'classic', this is for you. The only information I can find is in 'Radio! Radio!' (fig.352), so the firm probably didn't last very long. It is a standard AC 3V TRF, in a cabinet distinguished by the fret of a stylised Viking ship. The set is in untouched original condition, dirty, full of dust, a genuine 'attic find' but sound and complete even down to the bakelite 2 pin plug. I think it could be 20 years, and thousands of radios ago, since I saw another of these.

£175

6035

Ekco AD38

1937. Another pair of sets, available either singly or together. The left hand one seems to be totally original inside, clearly untouched for decades. The back, scale and knobs are all original.

The case has been painted at some time with varnish, which has spoilt the appearance and needs to come off. I tried an area on the top and it will come off leaving a good surface. The other one has a very

good cabinet, but it has been 'repaired' at some time, with a modern speaker fitted and what look like salvaged old capacitors. It has a repro scale that would be OK if it had the coloured paper behind it. One knob is damaged.

These are AC/DC 2 band sets, pleasant styling and of conventional layout. Both are worth restoring, you could probably get the price back if keep the best one and sell the other.



£150

6069



GEC 'AC Mains 4'

BC 3630 1935.4 valve (inc. rectifier) 2 band TRF. Budget model but with very attractive styling, one of the best looking 30s GECs. Chromed alloy bars and chrome knob centres give it a quality look. Very original, (although cloth is a good replacement), working order, good quality sound, no damage and in great condition. Not many as good as

£120
6056

this around. The following year's replacement, the AD37, was still nice but maybe this one has more Modernist style.

Philco 'Transitone' 45

1939. A lovely little American 'midget' set, in very good condition. These sets were popular in the US from the late 30s to the 50s, all are similar in design and used Octal valves crammed into the tiny cabinet. Many were imported by the Board of Trade during the war to easy supply shortages, but most were special models converted with LW (although the LW transmitter was closed down). This isn't one- it is MW only. Despite the Web being smothered in American radio images, I can't find an identical one. As usual, it works



£75
6058

remarkably well. (110v) With an original Philco carton, (although not the right one for the set.)

15 *Airwaves*

Radio Microphones at the BBC

By Jerry Clegg

From the very start of television, producers were looking to get clear sound from in-vision presenters without the intrusion of a microphone appearing in shot. The way to do that was to use a small crystal lapel microphone feeding a miniature transmitter concealed about the person. The earliest attempts to do this at the BBC were to feed the microphone into a cigarette packet size transmitter using sub-miniature valves. This very neat masterpiece of miniaturisation was known as an XFM4. The details of how it was powered with low-tension and high tension supplies have been lost in the mists of time. The transmitter had a tunable free-running oscillator working in band I (45-65Mhz) using frequency modulation. The signal was received on a specially dedicated Eddystone receiver which just tuned band I with fm demodulation. The set-up was generally regarded as something of a black art and treated with considerable scepticism by onlookers!

From their introduction into service, radio mics tended to be dealt with by people with some knowledge of radio techniques. These were usually people who had previous experience of radio from their national service careers. We had a 'radio-mic specialist' in Manchester, right from the sixties, who had done radio maintenance in RAF Marine

Craft, and he provided continuity of operation for many years, although there never was official recognition of the job as an established post.

In the 60s and 70s the standard BBC radio mic set-up was the TM3 transmitter and the RC4 receiver, both created by the BBC Designs Department. Operating in band I with a tunable free-running oscillator, the

transmitter could be tuned to a suitable clear frequency in the BBC Television Band, which wasn't difficult to find in those days. The transmitter was powered by a special 12V Kalium battery, which was generally regarded as a mistake, not least because they

were very expensive. The long thin battery just fitted along the full length of the transmitter case, which was pressed steel and made in the shape of a hip-flask. The local oscillator and the follow-up driver stages could all be tuned by the radio mic operative and the output lined-up for maximum output using a connected signal-strength meter.

Radio mic equipment used to drift in frequency in those days and the receiver had to be continuously monitored during transmission and re-tuned slightly from time to time as things drifted. Accurate tuning was maintained with reference to a centre-zero tuning meter, so it was quite easy to keep spot on tune.



The glamour of Television- Jerry setting up radio mic aeri- als in pouring rain on the Isle of Man.

A key deployment of radio mics was on the coverage of golf, where roving sound assistants with gun mics provided sound effects from the fairways, wherever the first shots had landed.

Requirements to increase the range, soon led to the development of purpose-built back-packs with signal booster amplifiers providing two to four watts of RF to whip aerials on top of the unit. The primary signal inside the backpack was still provided by a TM3 radio mic unit fastened inside. The radio mic receiving point was a separate porta-cabin, away from other facilities, with a proliferation of large band 1 receiving aerials outside, pointing at the various fairways. About three or four people might be employed on a big tournament like The Open, servicing and maintaining three or four radio mic operatives continuously in the field during play.

Another key deployment of radio mics was in light entertainment, such as the Old Time Music Hall from the City Varieties Theatre in Leeds. The Good Old Days, as the programme was called, ran right through from 1953 to 1983, becoming the longest-running light entertainment programme of all time. About six TM3 radio mics were used on a typical show, requiring considerable skill in establishing clear reception channels in a then more-cluttered television frequency band. The six mics were all used at the same time on individual members of the Players Theatre Group who all sang in unison.

It was a highly skilled operation, keeping all the channels accurately in tune during the performance.

From the early 70s commercially manufactured radio mics started to become available and these operated on frequencies in Band 3 (the ITV television band).

These tended to be hired by the BBC right from the start. The makes available were mainly Audio Engineering and Micron. The BBC hired Micron radio mics in consid-

erable numbers from Richmond Film Services who provided an excellent service. Sadly, they went out of business a few years ago. The newer radio mics were accurately crystal controlled and the introduction of diversity reception made the signals much more reliable.

As the years went by

radio mic frequencies moved to UHF and the frequencies started to be allocated on a programme by programme basis by Ofcom. The whole system is now tightly regulated as pressure on radio spectrum continues to increase.

Another deployment worthy of mention is the annual Grand National Meeting at Aintree, sadly no longer covered by the BBC. Here, the key presenter would have several positions from where he could do a piece to camera. Each position would have talkback feeds and clean feed programme on a loud-speaker as well as specific monitor feeds and a telephone. Such positions were at the parade ring, the unsaddling enclosure and the paddock exit. The key presenter, usually David Coleman or Des Lynham would be accompanied by one of the sound crew armed with a case containing all sorts or spares, deaf-aid fittings, batteries and a host of other bits and pieces - anything that might be required to keep the presenter happy!



Receiver RC/4, a solid-state FM receiver covering the Band 1 TV frequency. Specially designed for radio mic. reception.

Airwaves 17

Almost my final job in the BBC was in April 1992, when I was working on the coverage of Aintree. It was memorable as the occasion when I came nearest to performing a 'citizens arrest' than ever before or since! I was trailing Des Lynham and looking after his radio microphones and sound feeds and making sure they were all working correctly. He did live links from various spots around the paddock and grandstand area. We were at the unsaddling enclosure and about two minutes from going on-air with a live link. I checked Des' radio mic frequency on my headphones

and was astonished to hear an interview going on, which was obviously going to interfere with our transmission. It soon became apparent that the interview was going on in the weighing room immediately behind us. I rushed round there and discovered an ITV crew in mid-stream, recording an interview with a jockey. I waded in and said "I'm sorry, but I'm going to have to ask you to stop recording immediately and switch off your equipment. This is a BBC technical site and you don't have authority to operate here without permission. Your equipment is interfering with a live transmission which is about to take place just outside here." Shamefaced, they switched off and I withdrew to oversee our live link into 'Grandstand' which went off without a hitch.

Finally another radio mic anecdote. It was in 1971 that I suddenly came face to face at very close quarters with the Queen and the Royal family. We were at Royal Ascot and our unit was down the course covering the

remote starts. I was doing radio-mic start effects in the same area with a hand-held parabolic dish microphone and a radio backpack. A message came from the main site asking if we could send someone to the entrance from the Royal Mile to give notice of when the Royal family procession was about to enter the course. With my radio mike I was best equipped to do this, so off I went. It had been raining heavily and I was fully kitted out with my foul-weather waterproofs and wellies.

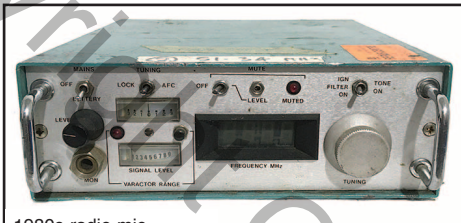
Arriving at the perimeter of the course, I stepped through a gap in the hedge on to the narrow lane and there right in front of me was the Queen and the Duke of Edinburgh in their open carriage! If they were startled by this apparition,

which leapt through the hedge carrying a parabolic dish microphone and wearing a backpack with a whip aerial, then they didn't show it. There might have been just the semblance of a smile! In the next carriage was the Queen Mother and the Prince of Wales and she gave me her delightful little royal wave. It could only

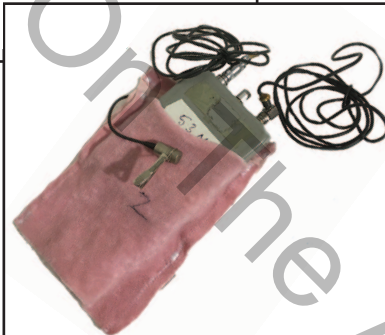
have been for me as there was no-one else around. It was a memorable moment.

Programmes are now using ever more and more radio mics, so that a Show like Strictly Come Dancing uses about sixty channels at once. Fortunately they are a great deal more stable and reliable than those in times gone by, but I think it was more fun in those days!

Jerry Clegg



1980s radio mic. receiver, still on Band 1



Radio lapel microphone and transmitter type TM3/3. It used a 14v Mercury battery. Shown in a 'flesh colour'(!) pouch to conceal it on the artist. One wonders where it might have been.... best not, perhaps.

Receiver PROFILE



H.M.V. 1122

By Peter Nash

It can be an interesting exercise to browse through old sales brochures and advertisements for receivers and related items. As well as these being a good source of information regarding specifications, pricing and so on, occasionally it's possible to glimpse the type of domestic environment that the manufacturers may have envisaged their receivers eventually being used in.

Some makers were deliberately targeting their products towards the well-to-do and those who were keen to retain the more conservative and traditional tastes and values, for example; about 1952, H.M.V. issued a sales brochure which featured a range of radios and radiograms housed in luxuriously veneered cabinets displayed among some quite sumptuous furnishings and effects.

It's clear that the models were intended to be shown as good enough to blend in with the very finest of settings. It's also just as clear that H.M.V. were keen to stress the high standard of cabinet craftsmanship of the featured items just as much as the technical qualities. Not only could the models be relied upon to provide good entertainment, but they were also fine pieces of furniture in their own right, too. A couple of royal warrants discreetly add authority to their claims.

In terms of cabinet presentation, it can generally be agreed that H.M.V. (and Marconi) hit the peak of their endeavours in the late nineteen thirties, with the produc-

tion of some quite magnificent items. They had therefore built up an enviable reputation for fine cabinet work and were keen to retain their status. With hindsight, they could be accused of resting on their laurels, as they never again seemed to achieve such consistently high standards of build quality.



The base model of the range illustrated in the brochure is the model 1122, a three waveband (long, medium and short waves) A.C. mains table receiver. Originally released in 1950, it has a

unique appearance yet sits perfectly well with the other models in the range. Viewed sideways on, its profile describes a kind of upwards pointing triangle, with the thin end representing the top of the set. The back cover of the radio curves upwards over the top of the chassis and meets the upper edge of the front panel, so that there is no proper top surface to the receiver as such.

The front of the set is dominated by a very bold elliptical aperture for the speaker and this gives the radio its distinctive appearance. Below this is the dial, but the control knobs have been placed to the sides of the housing so as not to mar the clean frontal appearance in any way. Each end of the radio has been enclosed by prominent end cheeks to add form to the set as a whole.

An embossed badge positioned centrally below the speaker carries the H.M.V. 'Nipper' trademark. As one would expect, the finished quality of the cabinet is to a fine standard.

The receiver's unusual shape would seem to offer at least two side benefits. Firstly there would be good chassis ventilation where the heat can escape vertically through the back cover. Secondly, with the receiver having no flat top surface, it couldn't be prone to the common form of damage caused by the placement of wet vases or cups etc. on the top and leaving water stains to ruin the polished surface.

The design of the receiver proper, by contrast, is very workmanlike. It uses five diminutive Marconi B7G "all glass" valves with 6.3 volt heaters configured into a conventional superhet circuit, but it's also designed with an eye on the budget. For instance, there is no frame aerial fitted to the chassis. Instead, a cheap and cheerful "plate" aerial (a strip of foil) of generally inferior station grabbing qualities is fixed inside the back cover. The A.G.C. system is rather basic, too, with the one diode providing the demodulated audio together with the non-delayed control bias for the frequency changer and I.F. amplifier valves.

On the plus side, the frequency changer stage appears to have been carefully designed, each tuned circuit for each waveband being fully adjustable on both the aerial and local oscillator sections. Larger than normal values of coupling condensers have been used to couple the volume control to the first A.F. amplifier and again to drive the grid of the output valve. Ordinarily, a value of 0.01 to 0.02 microfarads would suffice for each position, but H.M.V. have fitted 0.047 microfarads here. In addition, a generous ten and a half inch elliptical speaker has also been installed, in theory enabling the radio to be capable of a decent bass response. Finally, it's pleasing to see the use of double pole mains switching together with a fuse in each line.

Our H.M.V. has been in use for a number of years now, in a first floor room.

Throughout that time, it has only ever been fed by its own internal plate aerial, there has never been any reason to ever run the set from an externally connected aerial. I'm not normally a fan of plate or foil aerials as I believe they are a poor alternative to a frame aerial, but I do recognise that in certain circumstances they can produce acceptable results. In the case of the H.M.V. however, its sensitivity is such as to allow their use. Moreover, the results have been surprisingly good, enabling easy and noise free reception on medium waves of everything intended for the area including a handful of weaker transmissions for other regions. The plate aerial is fairly useful on the other bands, too.

At a distance of 100 miles from Droitwich, B.B.C. Radio 4 comes in at good volume, although the Irish programme on 1190 metres is not audible. The H.M.V. compares favourably with the other table sets of like vintage used in the same room and similarly equipped with plate (not frame) aerials. In most cases, the internal plate aerials in the other radios were found to be inadequate for the location and were ignored in favour of an externally connected wire.

From an audio viewpoint the H.M.V. possesses a naturally warm quality, aided. The tone control offers a wide variation of top cut and its range of control is sensibly spread throughout its rotation. H.M.V. have opted to fit a 20 K ohm potentiometer in this position rather than the more commonly encountered value of 50 K ohm and as a result, cramping of control towards one end of the pot's travel is much less severe than is often the case.

There is a dedicated gramophone position on the waveband selector- with a CD player connected to the pick-up sockets, the resulting sound was found to be quite punchy.

20 *Airwaves*

I would estimate the maximum output power to be between two to three watts. Smoothing is very good on our receiver; any background hum was at too low a level for me to hear. To my ears, the 1122 sounds better than the model 1121, which is described in the same brochure as a high fidelity receiver and cost 6 guineas extra!

Edge lighting is used to illuminate the tuning scale, with the lamps themselves firmly concealed behind the end cheeks to reduce any unwanted light spill. The scale backing plate is covered with a dark flock type of material which absorbs stray light and further enhances the visual impact of the edge lighting.

Scale legibility is very good, with clear markings for every 10 metres on the medium wave and every metre for the short waves. On our set, the dial calibration was also very accurate. The dial has additionally been set facing upwards at an angle of about 45 degrees to offer convenience of easy tuning from a standing or sitting position.

For a cost of 25 guineas (£25. 25s) the H.M.V. didn't come cheaply, but it did offer a genuinely good performance together with an innovative style which would have stood

out at a time when receivers were tending towards less adventurous designs.

Some mention must also be made of the related models which share a similar chassis and are covered on the same Trader sheet (No. 1025). There was another table model (1123) presented in broadly similar style, but it carried a row of push buttons beneath the tuning dial for the selection of four pre-set stations. This was slightly dearer than the 1122 at 27 guineas.

For 49 guineas one could have a very nice, compact table radiogram, the 1615. This featured an automatic record changer and could allegedly cope with up to ten 78 RPM discs at a time. Much more in the traditional and earlier style of console radiogram was the 1616A. Clad in opulent veneers with a large expanse of woven metal speaker grille, it

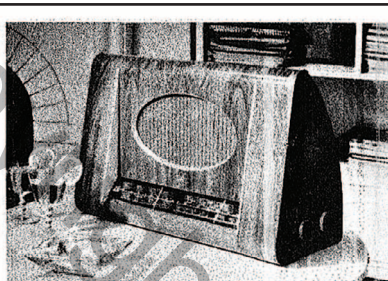
was borrowing heavily from late thirties styling.

The three speed automatic record player was concealed behind a drop down flap. This would have set the proud new owner back by 80 guineas, but at least he

could enjoy the latest 33 and 45 R.P.M. records on this machine. Fortunately, for those who could only play the 78 R.P.M. discs, they continued to be newly available until at least the end of the nineteen fifties.

All of the above models used the same ten and a half inch elliptical loudspeaker as that fitted in the 1122.

Peter Nash



H.M.V. Model 1122.—Highly efficient and moderately priced 5-valve A.C. mains receiver. Three waveband reception • Large clearly calibrated edgelit tuning scale set at an ideal angle for reading • Controls neatly disposed at the sides • Inbuilt plate aerial • Sensitive dust-proofed 10½" elliptical loudspeaker • Sockets for record player with "Gram" position on waveband switch • Handsome walnut-finish cabinet. Price 25 gns. Tax paid



5th Tring's (Mitcham) Ltd., 40-41 Monarch Parade, Mitcham, Surrey.

This window display was awarded 5th prize in a 'Coronation Competition' by the HMV dealers magazine in 1953. The 1122 is the only radio featured, such was the opportunity for selling the new marvel of Television.

**Featured
Item****S.G. Brown****Stereoscopic
Photographs**

We recently bought a rather interesting item, a stereoscopic slide viewer with a number of stereo cards designed for the promotion of S.G. Brown and Co., who manufactured headphones and loudspeakers for many years. The company has an interesting history.

Founded in 1906 as the Telegraph Condenser Co, Sidney George Brown was an inventor and entrepreneur. He realised the potential of the telephone, which was now beginning to take over from

the telegraph which had been in use for fifty years, and produced a lightweight, economical headphone set which remained in production for decades. He also coined the term 'Loud-Speaker' from Loud Speaking Telephone, and was one of the first on the market with these devices for radio use.

They also had considerable input into navigational instruments for shipping, and was ideally placed to develop one of his other lines, Gyro-compasses, which until that time had been bought for the Navy from Germany, which was something of a problem in 1914. Following the war, the new science of radio was poised to develop from a niche market into a huge industry to sell retail.

As soon as the BBC was formed, Brown was ready to supply the expanding need of amateur and professional alike (The BBC still had some Browns Type F headphones in use in at least the 1960s.)



When valves capable of greater power came onto the market, they were ready with all types of loudspeaker, and by the end of the 30s, their work with compasses for marine and aircraft made them essential to the war effort, and the Admiralty took control of the company.

Sidney Brown retired to Salcombe in 1943 to grow orchids, and died in 1948.

The Admiralty eventually sold the company to Hawker Siddeley, who sold the radio side to Racal in 1972, retaining the avionics division as part of its Dynamics Engineering arm, later absorbed by BAe.

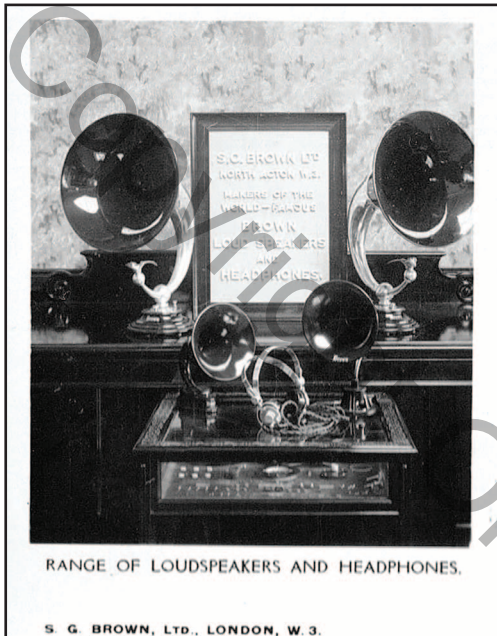
The slides themselves have an interesting history. From the earliest days of photography, inventors were trying to make pictures seem more realistic- (in fact, there were stereoscopic viewing devices before photography was invented, using drawings.) The parallax effect inherent in having two eyes can be exploited by viewing two images taken from slightly different viewpoints to give the effect of depth. By the 1850s, stereo photography was quite common, using special dual lens cameras and spectacle type viewers. These continued in more or less the same form until the likes of the Viewmaster of the 1950s.

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Fascination with this phenomenon has persisted with 3-D cinema and television, none of which have ever taken off to a huge extent- as yet. It's time may still come.

22 *Airwaves*

It enjoyed a boost in the 1920s, when new audio and visual representations of the world were hot news- talking pictures, wireless, gramophones and Baird's Televisor were all the rage. The viewer and slides were made by a company called Camerascopes Ltd of



London, who used a design of cheap aluminium folding viewer originally made in Germany by a firm called Indupor.

They produced a range of commercial slide packages for use by commercial travellers or as gifts for agents, to impress customers and give the idea that the firm was up to date. They covered many different companies, mainly around London, probably in much the same way as salespeople now pester companies to get them to have expensive videos made to put online.

This viewer was a novelty that the salesman could keep in his pocket and present to the dealer to view the wonders of loud-speaker manufacture- and maybe they were also a give-away sales aid for the dealer.

They are high quality photographs, and the 3-D effect is remarkably effective. It looks very much like the effect that they now love using on TV, in news and documentaries, where they separate the foreground from the background and then pan the background slightly to give the impression that it is a tracking shot, because our attention span is now considered too short to look at a still photograph for more than couple of seconds. In the 1920s, the realism of these photographs even in black and white, was enough to present even views of a textile mill as a fascinating novelty, and make the customer say 'what will they think of next!'



The photographs mainly show the manufacturing processes in Brown's factory in Acton, London. The factory looks quite impressive, with lots of spinning lathes and presses, all driven by overhead belts of course. There are a lot of hand processes like polishing done at a bench by young men or girls, using hand tools or small electric tools like polishing wheels.

There are a couple of very nice pictures of their showroom, showing their range of speakers including numerous examples of the rare 'Q' model with the sculpted bird on the base. (See front cover.)



SECTION OF MACHINE SHOP.

The factory would be typical of many light industrial manufacturers which either made parts for larger companies under contract, or made their own products for retail as was still the normal business model.

The work would have been skilled, but in 1925 with the shortage of skilled workers after the war, the workforce would have been largely young apprentices or women on the assembly or precision hand craft jobs. Women were considered more capable of delicate work, but this was not reflected in their pay, and they would have had to give it up if they got married.

The machinery was all open with the belts unguarded, any factory was quite a dangerous place to work and it was unlikely that you would get any compensation, or even another job, if you were injured.

The picture below shows a young man, maybe an apprentice who would have been getting only a few shillings a week, spraying the familiar Brown HQ horn speaker. I have had a few of these over the years, it is unlikely, but I could have had this actual one.

The brown paint was probably cellulose, it was in use by this time- he is not wearing any type of mask, and appears to be spraying his hand that is holding the speaker. You would think they might have given him a glove to wear! It does look to be in a spray booth so at least there would have been some fume extraction. So like car bodyshop painters who I remember working with in the 70s, they probably washed their hands in acetone based thinners. Their hands were cracked and often bleeding from dermatitis.



SPRAYING LOUDSPEAKER HORN.

Brown's stayed in business for a long time, in theory they are still part of BAe, one of whose factories is based at Hawarden Airport, a couple of miles from where I am now. (Information on Camerascopes, and the splendid illustration used for the back cover, with thanks to www.vintageviewers.com).



Television Sets

TV sets are normally offered for sale in 'as found' unrestored condition. As TV transmissions are now digital, all these sets require an external modulator or standards convertor to work.

Please be aware that serious safety hazards exist in old TV sets and repairs should not be attempted unless you are experienced in working with such equipment.



Pye Continental

CTM4 1956. Quite a rare model, and not many are as nice as this one. Very good clean cabinet, 14" tube. Looks all original, clean and untouched inside. They may be rare because they were something of an anachronism at the time. Pye had a major flop on their hands with the V14, unreliable successor to the popular VT4, and this was a desperate attempt to regain their former well regarded status in the TV market. The chassis was the same as a VT4, even down to the tuner looking like an aftermarket update on the side. I always thought these were pre-ITV, but was surprised to

£75

6078

discover they were not released until 1956. The chassis was old hat, so they went for a restyled cabinet. To quote from their advert; "A really superb cabinet, finished in the gay Continental manner". I can't really see what is gay or continental about it, but it is now very 1950s looking. Given the relative rarity of these sets, perhaps it didn't seem to convince the public to buy them. A very clean and tidy set, untested but should be a good restoration project.



Sony TV9-90UB



Classic late 60s portable TV, 405 and 625 line dual-standard.

One of the best condition ones I have seen, works on both standards, excellent cosmetic condition including the black plastic screen cover. With original (rather tatty) box. These are not uncommon but many are rather

knocked about. I would doubt you could find one in better condition than this..

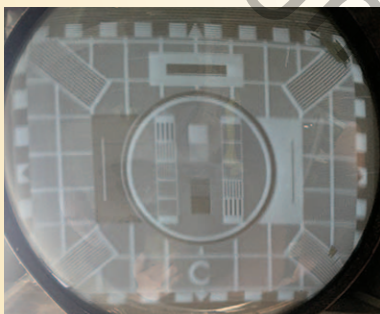
£95

6020

Pye D18T

1948. A casualty of the unfortunate incident after Retrotech, this set was in very clean original condition and had been well restored to working order. Unfortunately having fallen from the moving van it is no longer as pristine, although it had managed to survive all this time without having fallen prey to woodworm or like many of its contemporaries, out of the thousands that went into landfill, as many had even 50 years ago.

However, the good news is that the set still works and the chassis is undamaged (see p.4), the tube is good, as is the LOPT, and it has undergone a severe test for dry joints! The cabinet isn't a write-off either; other than a small area on one back corner, only one side is damaged, and although it looks bad, I am sure it can be saved. The scraping is mainly superficial, the damage mainly being just in the polish-



the veneer if sanded down will probably be OK, although a small part may need to be replaced in an inconspicuous area. The knobs are broken but I think will glue up, and a spare one is included. I found a couple more but they have distorted, a common failing. The Perspex mask is perfect, not damaged at all and fits back with a couple of screws, the same with the back cover. It could be

restored quite easily by someone with the necessary skill, and would still be a very good example of this nice compact little console, the first TV to use RF derived EHT.



£95

6077

Pye V4

1953. A familiar sight to many of a certain age, one of the sets that a lot of families bought to view the Coronation in 1953. The bold, futuristic design by Robin Day cleverly angled the CRT downwards, and together with the pink tinted implosion screen, greatly improved the contrast and avoidance of reflections. They were a good reliable set and are therefore quite common.

They stayed in production, with the addition of a Band III tuner even before ITV started, as the VT4. This has not had a tuner fitted (they will tune all of Band I.) A

very clean set throughout, cabinet very good apart from one small area at the back. Untested, an excellent restoration project.



£65

6079



RAD Table Model

1946. Radio Acoustic Products made some unusual sets on a modular chassis, which on some were chrome-plated and visible through a glass back. They were highly specified, with good SW coverage over 3 bands, plus the usual L/M bands. They had variable selectivity and an unusual precision volume control, along with R1155 style epicyclic tuning drive. This is a good example but would benefit from some work, mainly cosmetic. It is missing the glass back, but this could be made up. It is untested but I think may well be at least basically working. The unusual Odeon style architectural cabinet is sound. Will spruce up well.



£85
6014



Ekco AD75

1945. Casualty of the Retrotech incident. The set was in very good condition apart from a slight repair underneath, but is now badly damaged. However, only a small triangular piece is missing from the back by one of the feet. The whole foot section is broken off and the cabinet is cracked right across one side. The cloth, back and scale etc are all really good, has the correct knobs, chassis is well restored, (looks all original so presumably re-stuffed caps etc.) all clean and still working. I think using Superglue it can be repaired and the missing piece filled in with resin filler. But it will never be right, so perhaps to swap the chassis with a rusty or bodged one with a good case would make more sense. You will then have a perfect set and can make the rest into a horror story that will probably get your money back if sold on a well known auction site.

£195
6062



Airwaves 27

Ultra T491

Quite a stylish and unusual set, in lovely condition. The 2-tone bakelite cabinet and dial assembly are fixed down to a baseplate in the manner of the KB 'Toaster', for ease of servicing. It is a 3 band AC superhet, of larger size than you might expect, so it has quite a presence as an object, as one might say if one were a pretentious interior designer. The cabinet is in very good condition, no sign of any cracks even in the delicate fluted grille which goes round the sides. As far as I know it is not attributed to any known designer, but Raymond Loewy springs to mind. It appears to be all original, not tested but appears unmolested. There is a slight problem, at the LH side of the dial, some of the cream paint is beginning to flake. It is painted on the reverse, none of the lettering looks affected, so it could be touched in with care. They are not common, and most I have seen have at least one crack in the ivory bakelite.



£120
6032

**Pye FenMan 2**

1955. Top of the range 10 valve AM-FM receiver, widely held to be one of the best available at the time, and possibly the only one that could be said to out-perform the German competition in sound reproduction. And it didn't have piano-key tuning buttons. It does have a push-pull EL84 audio stage, 4 speakers and restrained elegance.

This set is a project, but hopefully not a big

£85
5894

one. The set is a one-owner, fresh from storage for a few decades. It is all complete apart from two knobs, as far as I can see. The cabinet has a few scratches and chips but nothing desperate. The chassis will want the usual jobs but it is basically all sound and original. It might look expensive for a 50s wooden box, most of which aren't worth a fiver, but I have seen these sell for good prices, a couple of hundred or so.

Bendix 55D3

1949. American semi-midget radio, unusual styling. Brown bakelite, very much of the period in the USA, a bit

£65
6037

futuristic here- a bit like something out of Dan Dare. AC/DC (110v) with Octal valves- usual suspects, 50L6, 35Z4 etc. Very nice clean condition. Not tested. The whole top dial section appears to light up when on, according to pictures of this model. Stylish little set.



Bargain Basement

All items listed here are sold “As Seen”.

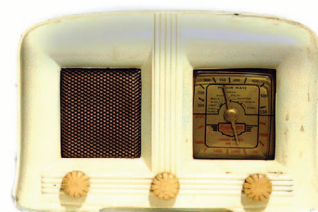
They are offered with no guarantee as to working order, safety or fitness for any purpose other than as collector's items.

Some items may be in excellent condition, others are restoration projects. For detailed information, please contact us. Note- unless stated, items cannot be posted by carrier service- collect or courier only.

‘Personal’ portable TV sets. A variety of models available. All untested, but many in ‘as new’ /boxed condition. All are UHF analogue so not usable off air now. Boxed examples as shown, £10 each, unboxed £5 or 6 for £25



Portadyne Princess, c.1950 cream sprayed bakelite, good cabinet, some paint scratched, back cover torn, set looks complete. £30



Ultra U405 1945, quite unusual set, similar looking to later models but black with ivory bakelite insert. Very nice cabinet, all original exterior but someone has removed the speaker, mounted the output transformer on a bracket and left wires to an external speaker. Would be easy to reverse- may have a similar speaker but easy to find. £30



Murphy AD94, 1940. Classic wartime Murphy set, complete, untested but may be working. Scale is peeling, and there is a small crack in the side of the cabinet. (From a deceased estate, has an old Radiophile auction sticker still on it.) £40



Your Privacy

Please note that we want to communicate with Airwaves members in a way which has their consent, and which is in line with UK law on data protection. As a result of a change in the law, we now need your consent to how we contact you.

Your contact details are kept only for the purposes of:

1. To keep you subscribed to Airwaves (note you can unsubscribe from Airwaves at any time);
2. Contacting you to inform you of items in which you have declared an interest.

This data will not be shared with any third party for any purpose.

You can withdraw or change your consent at any time by contacting On The Air Ltd at the address published below.

Please note that all storage and processing of your personal data will cease once you have withdrawn consent, other than where this is required by law, but this will not affect any personal data that has already been processed prior to this point.

Not renewing your subscription will be taken as intention to unsubscribe from Airwaves and your contact data will automatically be deleted after 3 months. If you have any queries about storage of your data or credit/debit card details, please contact us at the registered company address below:

On The Air Ltd, The Vintage Technology Centre,
The Highway, Hawarden, Deeside CH53DN UK

Email: info@vintageradio.co.uk

Tel: 01244 530300

BVWS

*Royal Wootton Bassett
Swapmeet*

**Wootton Bassett Memorial Hall,
Royal Wootton Bassett, Swindon,
Wiltshire SN4 8EN**

Sunday 2nd July 2023

Broadcast Audio Equipment

We have 2 pairs of the classic BBC LS5/8 studio monitor speakers available. These are outstandingly high quality units specially designed by the BBC in the 1980s, in association with Rogers Audio. The speakers themselves have no cross-overs, they are fed by modified Quad 405 amplifiers using the stereo channels to drive bass/mid and treble units. The crossovers are incorporated into the amplifiers, which require line level input (a gain control is fitted on each amp.)

A stereo pair comprises: 2 x LS5/8 speakers, 2 x BBC LS8/16 amplifiers, 2 x 6ft cables with XLR5 connectors.

These speakers are large and heavy- they stand about 3ft high, about 18" deep and 20" wide, weight approx. 40Kg each.

They should ideally be mounted on stands rather than on the floor, to lift them at least 1ft. The original stands designed for them were higher than this to enable them to be fitted behind the sound desk console in a studio control room. They were made of 'Speedframe' type box section, with a shelf for the amplifier.

It would not be difficult to make up a similar (but more attractive) stands from stock section.

Look on Ebay to see what prices people ask!

£1500



BBC LS5/8 with amp.

Ordering from 'Airwaves'

Delivery

Most of our items are bulky and heavy. We will always try and help with deliveries but to send larger items by carrier has become more and more problematic. Due to the policies of carriers now excluding cover on any glass or fragile materials (e.g. valves, CRTs, and Bakelite) we can no longer use them for most items. We have been sending by direct courier, combining some deliveries, bringing down the cost for everyone. Individual delivery cost depends on distance and proximity to other destinations, rather than weight or size. Deliveries will be at the driver's pre-arranged times only.

Please contact for details of our current delivery options.

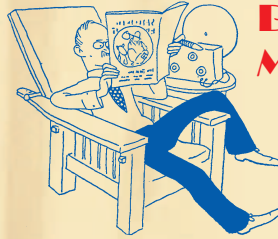
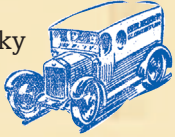
Payment

Cheque, Postal order, Bank transfer
details: HSBC A/C no. 11876023 Sort code
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Please remember

**Cheques should be payable to
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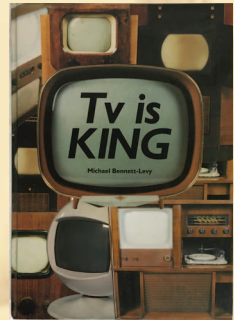
Please do not use registered post as there may be nobody to sign for it and it could be returned to sender.



Books and Magazines

"TV is King" Michael Bennett-Levy. HB, self-published in the 1990s. Features many illustrations of both rare and common TVs, from the author's collection. The information content is, to be honest, not all that informative but it is a good reference book.

Good condition.
£10 plus P&P.



Wills Cigarettes 'Radio Celebrities' card albums. 1930s cigarette card collecting album with photos of many of the artistes and presenters from BBC radio. Some familiar, others now unknown.

Complete sets, volumes 1 and 2, some foxing to covers but generally good.
£50 plus P&P.



We have service data available for thousands of radios, radiograms and televisions from about 1930 onwards.

For a fixed price of £4.50 inc. postage, or 3 for £10 (UK) we will send a copy of whatever information is available, from basic circuit to a full factory manual. Please ring, email or write with details first before sending payment.

