

ANNUAL MEETING

Members and Guests Only

Ramada Inn

2726 S. Grand Avenue
Santa Ana, California 92705
Tel: (714) 966-1955

FRIDAY, NOVEMBER 18, 1994

Noon-4:45 p.m. Registration and parking lot activities.
5:45 p.m. Banquet in the Grand Avenue Room.
5:45 p.m. "My Favorite Collectible" contest. One item per contestant.
6:15 p.m. Business meeting and election of officers.
7:00 p.m. Dinner served.
7:45 p.m. Contest results.
8:00 p.m. Program.
9:00 p.m. Adjourn.

SATURDAY, NOVEMBER 19, 1994

7-10:00 a.m. Registration and Parking Lot Activities.
10:00 a.m. Auction of donated items outside the Harbor Room.
10:45 a.m. Brunch in the Grand Avenue Room.
11:30 a.m. Program.
12:30 p.m. Close of meeting.

Friday dinner is \$14.00 and Saturday brunch is \$10.00 per person.
Please get checks made payable to SCARS to Kosh by November 11th at:

**Kosh Design Studios
6671 Sunset Blvd., Suite 1574A
Hollywood, CA 90028.**

Rooms are available at a special SCARS rate of \$42 (double).
Call (714) 966-1955. Be sure to say you're with SCARS.

Details of the program and parking facilities are on page 34



Vol 19, No. 4

November 1994



Jackson-Bell 62
from the collection of Richard Gray

Jackson Bell 62

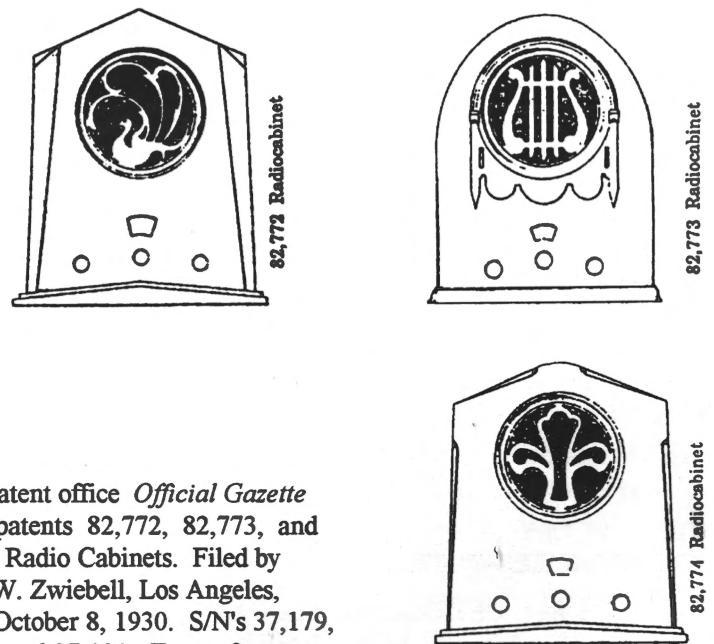
BY RICHARD GRAY

In 1930, most of this country's manufacturers were still concentrating on console radios. A small group of Los Angeles companies were breaking with this trend. They were producing table top "midget" sets. Since most of the components were large, this was not an easy feat. However, the sets were less expensive and found an eager public wanting to own a radio and not able to afford the larger sets.

Jackson-Bell had already had some success with midget and table top radios. Some of its early 1929 sets, such as the Models 6 & 8, had a chassis suitable for consoles but were squeezed

into the smallest cabinet possible, with no legs.

In early 1930, as the depression began to take effect, Jackson-Bell introduced its first true midget, the Model 59. This set had many compromises and the performance was relatively poor; however, the set sold for \$59.50 and demand was strong. A few months later the Model 60 appeared. It had slightly better performance, a dynamic speaker improved the sound quality and regeneration partially made up for the unshielded coils.



From Patent office *Official Gazette* design patents 82,772, 82,773, and 82,774, Radio Cabinets. Filed by Elmer W. Zwiebell, Los Angeles, Calif., October 8, 1930. S/N's 37,179, 37,180, and 37,181. Term of patent, 3-1/2 years.

Figure 1: Design Patents Filed in 1930

brown. The base molding is often dark brown or black. However, at least a few in the moderne styling had the base in natural blond. Most cabinets are made with walnut veneers with curly maple highlights. All benefited from a beautiful lacquer finish. Most used toning (shading) to both hide seams and enhance the finish. All show a high level of workmanship.

The Jackson-Bell 62 was marketed throughout the United States, Australia, and New Zealand. Many trade names were used such as Mello-Tone, Velvet Tone, Lyra-Tone, and Crest. Herbert Horn called his set a Tiffany-Tone and installed a Lyre in the grille. Later, Horn produced his own models. However, he got his start marketing the ubiquitous '62' under his own trade name.

Jackson-Bell was making inroads into the radio markets of major manufacturers such as RCA, Philco, and Atwater-Kent. Jackson-Bell's



Figure 2: Moderne (Rising Sun)

In August of 1930, Jackson-Bell announced the Model 62, a design totally unlike its predecessors. The cabinet had beautiful styling, completely accentuating the small size. The first advertisement for the 62 shows the radio on the fireplace mantle in place of a clock; instead of apologizing for the small size, it was emphasized as a major benefit! The circuitry was totally new as well. The set took complete advantage of the circuit advances available to the designer in the mid-1930's. In every way, the Jackson-Bell 62 was a remarkable achievement.

The Jackson-Bell 62 came with two basic cabinets, with many variations. One has a round top or classic "Cathedral" styling; the other has sloped sides in an art deco motif called "Moderne". Both have interchangeable round grilles. In some variations, the grille is black, in others reddish, and in some the grille is dark

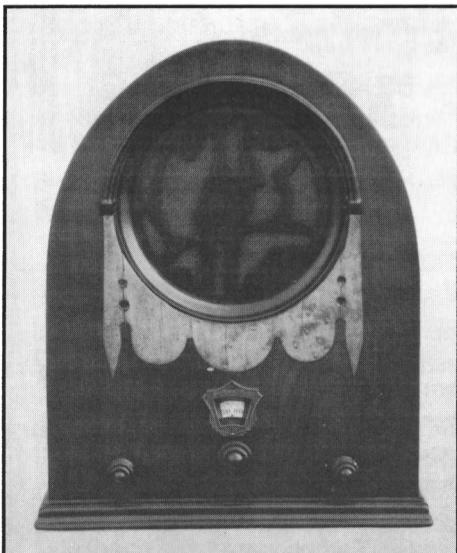


Figure 3: Cathedral (Cockatille)

.....make sure
you see the
**MIDGET
BEAUTIFUL**
at the
**8th Annual
Radio Show**

Here, at last, is the ultimate "Midget"; the new Jackson-Bell Model "62". It contains features that have never before been combined in any but the highest priced sets. Compare it, feature for feature, with any set at any price. Its perfect tone-control (originated by Jackson-Bell) brings you sweet, pure tone, free from hum or distortion at any volume. Its four screen grid tubes give it delicate and accurate selectivity over the entire broadcast band. Its new electro-dynamic speaker has been designed expressly to coordinate perfectly with the set. Its beautiful American Walnut cabinets are exquisite examples of fine craftsmanship, fitting perfectly into any decorative scheme. Its price is within the reach of even the most humble pocketbook. . . . and a selected list of distributors who have been appointed for their high ethical standing as well as their sales ability insure your ability to obtain this new "Ultimate Midget" anywhere in the United States.

\$59.50
COMPLETE
WITH TUBES



JACKSON-BELL CO.

Manufacturers of "All Electric" Radios since 1936

advertising stressed small size, good performance, and a perfect second radio for the bedroom or kitchen. Within three months of the introduction of the Jackson-Bell 62, all the major manufacturers had, or announced, competing products. It is probably accurate to say the Los Angeles radio manufacturers, and especially Jackson-Bell, had started a

new trend in radio toward smaller, less expensive sets.

The chassis' design is as innovative as the cabinet. To achieve a small package with the standard large components of the day, a layered approach is used. The power transformers, tuning condenser, and most of the small parts are below the chassis, with the tubes, coils, and filter condensers above.

The circuitry is also impressive. There are three stages of R.F. amplification. Each employs constant impedance coupling. This design allows for uniform performance throughout the tuning range. Few other companies used this design since it required special coils. Jackson-Bell made its own coils on a wooden and paper spool. While crude in construction, they performed well.

The power (plate curve) detector directly feeds the '45 output tube. Since the detector is driven at high input levels, its inherent non-linear characteristics are minimized. The unit incorporates a simple, but effective, tone control. The designers also managed to squeeze in an eight inch dynamic speaker. The overall performance is excellent, very sensitive, and very selective with a pleasant tonal quality and ample volume.

During the life of the Jackson-Bell 62, there were three chassis versions. The first used paper filter condensers. Since the capacitor values were small, a filter choke is used for the detector stage to eliminate hum. The second version used Mershon electrolytic filter condensers and eliminated the need of the filter choke. The final chassis put

the speaker field coil in the negative return of the power supply. A voltage divider is used to achieve the bias for the audio output tube instead of the "cathode bias" used in the previous versions. This increases the voltage available to the output tube by 50 volts and achieves a much greater power output with the same basic components. Unique to Jackson-Bell was a paper label with the schematic diagram affixed to the chassis allowing for serviceability by independent technicians.

Perhaps the best measure of desirability of any set is how many survive. This correlates sales, quality, and overall value. The Jackson-Bell 62 sold well. Many people kept them in their homes long after they were technically obsolete because of their styling and performance. Today, collectors still prize this set. Many are restored and even ones in poor condition bring top prices.



Figure 4: Cathedral (Peacock)

The only dilemma this set poses to the collector is that it would be impossible to ever own all the variations. So most of us will have to settle for just one in our collection as a tribute to the Los Angeles radio industry of 1930.

Alignment of the Jackson-Bell 62

The Jackson-Bell 62 may be unique among radios because there are no frequency trimmer capacitors. All alignment is achieved by bending the tuning condenser plates.

First the coupling capacitors must be set. Each R-F coil has a small coupling capacitor. Gently tighten each capacitor then back-off one turn. Use an insulated screwdriver, or better yet, do this with the power turned off. Now turn the set on and turn the volume to maximum. If the set oscillates at the high end of the band, redo the coupling capacitors. This time try a setting of $1\frac{1}{2}$ turns. Also make

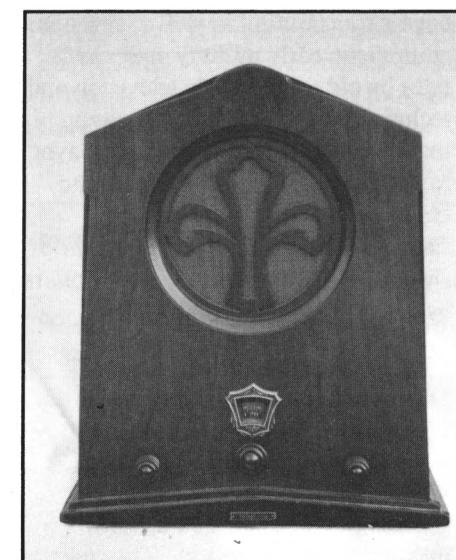


Figure 5: Moderne (Fleur-de-Lis)
"Velvet Tone"



Figure 6: Moderne (Lyre)
"Tiffany Tone". Sold by Herbert Horn

sure the R-F coil shield cans are making good contact in their mounting.

The second step can be achieved using broadcast stations, or better with a test oscillator, a dummy antennae, and an output meter. Notice the tuning condenser has split rotor plates. Each section must be aligned starting with the first at the high end of the broadcast band. Find a station or set the oscillator to where the first set of plates are almost completely engaged. Bend the plates to achieve a maximum signal. It may be necessary to also rock the condenser to achieve best alignment. Now repeat this procedure for each section without disturbing the setting of the previously adjusted plates. Do not be concerned if the tuning dial is not very accurate. This set has a logging scale from 0-100 and the frequency indications are only for approximate reference. ■

Bibliography

Paul, Floyd: "Jackson Bell Company" SCARS Gazette, August 1988 (page 2).

Western Music and Trade Journal: Product announcement. August 1930 (page 54).

Radio Retailer and Jobber: Product announcement. September 1930 (page 32).

Gernsback: "Official Radio Service Manual" Vol. I (page 354). Vol. III page (517).

Rider, John F.: "Perpetual Trouble Shooters Manual" Volume 3 (page 3), Volume 7 (page 4).

Radio Bygones

Radio Bygones is a U.K. publication devoted to publishing material about all things relevant to old time broadcasting and "electronic" entertainment. It covers transmitting as well as receiving equipment, early military equipment, tales by old timers, early television and technical articles. Not surprisingly, much of the material has a U.K. flavor to it. But it can still be of interest to U.S. audiences. Each issue costs £3. If you are a little short of pounds, you can deal in dollars by contacting:

Wise Owl Worldwide Publications
4314 W. 238th Street
Torrance, CA 90505
Tel: (310) 375-6258

Wise Owl acts as international subscription agents. You deal with them (and pay in dollars). They take the responsibility of dealing directly with the publication.

We get Letters . . .

Dear Members of SCARS:

The following is not anything that should be published in our bulletin and preserved for posterity. It is, however, a subject that must be addressed.

On Saturday, August 20th., in Santa Ana, CA., I participated in the swap meet, sat through a very brief business meeting, brunch then viewed and listened to fellow members explain their favorite or most unusual collection item. If you had joined me, you would have been among the less than 7% of the membership that did. A far greater number of you managed to attend and participate in the meet but neglected to remain to communicate with and dine with fellow members. You also neglected to show your support for SCARS! This organization, with a goal to preserve Americana of an earlier era, has succumbed to a very now virus of non-involvement and apathy coupled with complaints about activities and locations that someone else took the time to plan.

I am angry at all of you that will not make the time to attend a hobby related activity.

I am angry with all of you that complain about activities at geographically undesirable locations

but do nothing to offer alternatives.

I am angry at all of you that will not support the business meetings and programs that others have worked hard to provide.

We in Southern California are fortunate that there is a nucleus of dedicated individuals that are willing to guide our organization and publish the Gazette which has a goal of providing a vehicle for the exchange of information. They, and the organization, need and deserve more than they are getting from the majority of the membership.

In July, while vacationing in San Francisco I attended a meet of the Northern California organization. They are more civilized because they do not begin until precisely 8 a.m. They are less fortunate because they do not currently have a publication and do not get together in the same venue to exchange information or break bread after the meet. It is my belief that unless all of us make a conscious effort to support SCARS with our complete participation in the next calendar year, we too will not have the things that we currently take for granted.

Sincerely,

Ricki Glassman

**DEADLINE FOR SUBMITTING MATERIAL FOR THE FEBRUARY
GAZETTE IS DECEMBER 15th 1994.
DON'T BE LATE**