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3

The
Indiana
Historical
Radio Society

BULLETIN



The Bulletin

A publication of the Indiana Historical Radio Society
Forty-nine years of documenting early radio.

ALSO IN THIS ISSUE:



IHRS 50 YEARS



COOL CREEK PHOTOS



GHOMP!!



...AND MUCH MORE!

The Indiana Historical Radio Society Bulletin

Fall 2021

The Cover: Thank you Bill Morris for the Fall 2021 Bulletin Cover.

The Indiana Historical Society will return to the Riley Park shelter in Greenwood, Indiana. Saturday, October 9, 2021. Meet details are on the facing page,

In This Issue: Ed Dupart works his magic with his restoration of a Tecla one tube receiver. "Who Took a Bite Out of My Radio?" begins on page 4 and "The TECLA Cabinet".

2021 Membership dues:

Annual membership (January 1 through December 31) in the Indiana Historical Radio Society is \$15.00. Send your payment written to Indiana Historical Radio Society
to: Don Yost, IHRS, 3814 E 400 N
Windfall, IN 46076.

Include your current mailing address, if not on your check, and your email address, if you have one.

Membership questions? Contact Don at:
dearsir@netscape.com or
call him at (317) 443-7241.

IHRS “Fall Foliage Meet” at Greenfield, IN

October 9, 2021- Saturday - 8:00 am to 12:00 noon at the Riley Park Shelter House, 210 North Apple Greenfield, Indiana 46140. (One block north of US40 on Apple Street.)

Indoor and outdoor setup space for Radio Swap & Sell. Vendor fee is \$10.00 for current members of the Indiana Historical Radio Society and \$15.00 for non-members. General admission is free - the public is welcome.

Contest: Open to any radio or radio related item from any time period. Judging will be by popular vote. Open from 8:00am to 11:00 am. Ribbons will be awarded at 11:00 am.

There will be a silent auction from 8:00 am to 11:00 am on items donated to the IHRS from a Cicero, Indiana collector.

Lots of new and used tubes along with books, vintage literature, radios, and parts. Payments will be collected from 11:00 am to 12:00 noon.

There will be free delivered pizza to eat at 11:00 am.

Show and shelter will close at 12:00 noon.



Who Took a Bite Out of My Radio?

By Edward Dupart

I grew up in Detroit, went to school there, and fixed thousands of TV's, radios, hospital equipment and other electronic stuff. Taught school there, electronics of course, and enjoyed the Detroit River and Lake St. Clair and was fascinated with the industry that grew up in Detroit. So I have a fondness for Detroit and of course any radios made there. A couple of years ago at one of the Michigan radio meets Mike had a one tube TECLA radio of about 1923 vintage that had "made in Detroit" on it and so that piqued my interest. I never heard of TECLA let alone see one. Mike filled me on the rarity of the radio and he seemed fussy about who would get it, because this radio had issues and he didn't want to see it get junked, but rather restored and in my mind resurrected. All the dirt didn't bother me; it was the fact that about 20% of the front panel was gone and missing. Whoever got it would have to recreate the missing piece. Mike knows me and he felt like I was one of the few who could restore it. We settled on a price and I got a nasty looking extremely rare radio that would further my education into early radio history.

Thomas E. Clark, a pioneer in the wireless era and an inventor

was born in 1869 in Tecumseh, Canada and moved to Detroit in 1878¹. He established the TECLA company in 1897 (The TEC in TECLA stands for Thomas E. Clark.) and manufactured electrical components and was one of the forefathers of ship to shore communications². He also built the first transmitter for WWJ in Detroit and helped set up WWJ in 1920.¹ According to a 50A amplifier brochure his business was located at 1507 Cass avenue, south of where I worked at TV Land on Cass avenue. After WWII they moved to Northwest Detroit. Had I known about the TECLA Company I would have explored his old building on Cass Avenue back in the 1960's. Who knows what I might have found?

The depression ended the solvency of the TECLA Company, but Thomas and his oldest son; James re-established the company and manufactured mechanical and electrical equipment². In the late thirties James E. Clark and Charles Laing developed a dog nail trimmer, so now they entered the pet business and the brand name became RESCO, Research Engineering and Sales Company and they are still in business².

In the 1970's they got into the



The Tecla receiver before restoration.

marine business making Sea Ray Boats seat tracks and in 1982 they moved their business to Walled Lake². A lot more could be said about their business, but if someone wants to do more research here is their current address as of 2020: Tecla Company, Inc, 1250 Ladd Rd., Walled Lake, MI 48390 (800) 367-3726 (248) 624-8200. Tecla Companies: Tecla Marine, Resco Pet Products, Bert's Custom Tackle, Tecla Innovation. Amazing that this business has remained in the same family for 123 years!

Back to the radio and how I restored it. For those of you who know me you know that I have resurrected busted up plastic radios and have repaired flat Bakelite panels of the 1920's, so when I saw this TECLA I knew immediately how I was going to fix it. Over the years I have saved the Bakelite panels from junked 1920's radios and the three dialers were the most common ones to hit the scrap heap. So all I had to do was to go through my panels and find one of the same thickness with a large enough section that can be cut out

of it and I had one.

What I had to do now was remove everything from the TECLA panel, but before I did that I took lots of pictures of this radio, because the pictures would be a guide when it came time to reassemble the radio. It has been a long time since I have completely disassembled a 1920's radio and disassemble I did. I put all the screws, nuts, binding posts, knobs and any other small parts in a large plastic medicine pill bottle and put 409 cleaner and water in it with the cap on it and shake the bottle up and let it sit over night. The next day all the parts cleaned up rather nicely using an old toothbrush. All the decades of grime, goo and dirt came off the knobs nicely as well as the other parts.

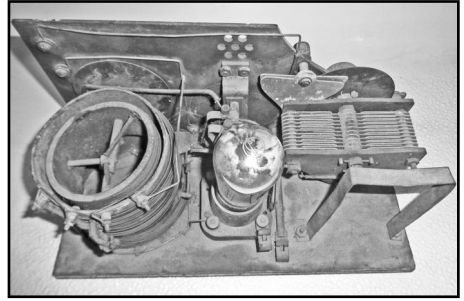
The filament rheostat was completely disassembled where the rust and corrosion and there wasn't much, could be removed. Then it was put back together.

409 was used on the variable capacitor and it cleaned up nicely, but the plates would touch and was very difficult to get them not to touch. I could tell the factory had a problem with this capacitor by the way the stator plates were bent near the screw. I had to loosen the nut on the right side of the stator plates and insert and wrap

A Bite of My Radio continued

around the screw a #22 piece of bare wire, which shifted all the plates in the direction needed so that the rotor and stator plates would not touch. This was a crummy capacitor when it left the factory 97 years ago, but it works now and it is clean and disinfected as well as all the parts. This radio will be ready for a virus free house.

The coil was a real challenge, more so than the panel. The windings all came loose, because the coil form was no longer round, but oblong. I counted the turns for each winding and I took pictures of the coil and wrote on the picture the number of turns and which direction the winding was going and what terminal it was attached to. After that I removed all the windings carefully, because I was going to reuse the wire. The rotating coil, which is the tickler, was in good shape. It would not rotate at all because of the oblong shape of the main coil, so I removed it. I determined the coil was made out of compressed cardboard and would be water soluble, which explains how it got out of shape being subjected to years of humidity. So, how to straighten it out or I should say round it out. I put a long screw through the two holes form the rotating coil and tightened it up and that forced it to round out again then I put it in a



bucket of water. I took it out and put it in the sun and let it dry well and it retained a round shape, not perfect, but much better. At least the rotating coil can move in it again.

Rewinding the coil was a challenge because the windings didn't want to stay in place, so I used a green candle and melted wax in places and that worked, but it does look sloppy. I didn't want to replace the enamel-coated wire with green cloth insulation with white wire that I have. I wanted to keep the green wire and when I find a good source for it I will probably rewind the coil.

Back to the panel. I placed the original panel on top of the one I will be cutting the piece out of, lined it up so that everything was square and with a sharp pencil I drew the outline of the broken edge of the original panel onto the one I will be cutting. Bakelite does contain some asbestos so it would be wise to wear a mask when cutting, drilling, sanding or grinding Bakelite. This would be great

use for a disposable Covid 19 mask! With a scroll saw I cut out the replacement, missing piece. I lined up the replacement piece



The Tecla coil was a real challenge!

and with a file made a few adjustments. Then I took both the replacement piece and the original panel to the grinder and beveled the edges of both pieces, which will form a valley when they are put together. Creating the valley is very important to prevent a crack from reappearing. I like to put wax paper under the panel for my next step, which will be applying JB Weld. I like JB Weld because it doesn't shrink like other plastic fillers and it is very strong and I want strength for this project. With the two pieces lined up over the wax paper I apply JB Weld along the junction of the topside of the two pieces and I use an old Popsicle stick to scrape off the excess JB Weld, which will require less sanding. After it has hardened I flip over the panel and do the

back side, this time I want the JB Weld to be thicker so I don't worry about it being perfectly level. I want the extra thickness for strength. Once both sides have hardened the front side needs to be wet sanded. After that some more JB Weld may need to be applied filling any voids and then wet sand again. At this point the junction of the two panels should be nice and smooth and not be able to detect the junction of the pieces.

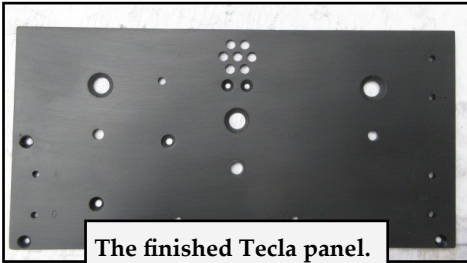
A peak hole needed to be drilled and chamfered for the tuning capacitor. Drilling the hole was not a problem, but chamfering was at first. I didn't have any chamfering bits and none of the stores around here, including Harbor Freight had any. They were available on line, but would take several weeks to get here. Then I thought about using drill bits and reamers, but the angle was wrong, but I was surprised to see a big cement bit with the right angle. I tried it out on the junk Bakelite panel and it did OK but the bouncing around



Following careful tracing a repair section was cut.

put little lines in the chamfer, so I decided to try old motor oil on the bit and panel and that worked and that produced a pretty smooth chamfer.

The panel is almost ready to be painted. The entire panel needs to be steel wooled or wet sanded so the paint will stick to the surface. One must be careful not to wet sand or steel wool very much over the lettering as some of the lettering may not be etched very deep and one does not want to lose the lettering due to excessive sanding. I use a filling primer over the joint of the panel as it fills any voids



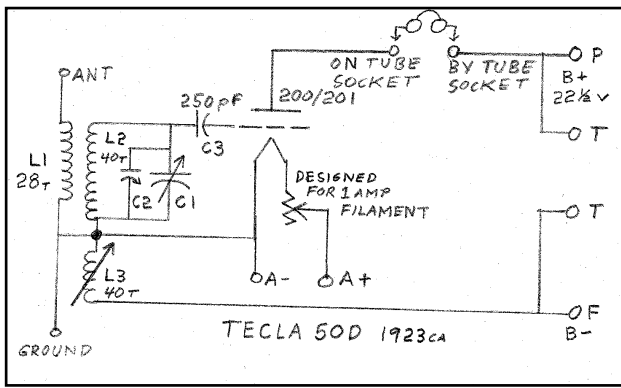
and imperfections and then I wet sand it with #400 wet or dry sandpaper. Once it is absolutely smooth where you can not feel any edges or bumps it will be ready for the flat black paint. I use cheap Walmart flat black enamel paint for a dollar and is almost a perfect match for these Bakelite panels. When it is done the junction of the two pieces should be totally hidden. Now to clean out the lettering/numbering with a

sharp tool such as a jeweler's screwdriver so that the white crayon can fill it. After that, rub a white crayon over the letters and wipe off the excess white crayon and the letters and numbers should stand out. A shiny spot was created where the crayon was used, so I decide to use Johnson's pate wax and I waxed the entire panel so it had a shine to it. My wife liked it so I let it be. The panel is now done.

The bottom wood base is a three layer piece of plywood and it too was coming apart so I had to re-glue it and I used a runny glue that would seep down into the cracks. Then I sandwiched it in between two steel plates and clamped it. When it was done it was flatter than a pancake, which is what I wanted. It was originally flat black, so I painted it flat black again.

It's time to put the TECLA radio kit back together and it went smoothly with the pictures being a real help. With it all back together it looked great! It is now a museum piece!

Now lets take a look at the circuit, which is somewhat different, compared to other one-tube radios of that time period and the labeling of the terminals I found perplexing, at first. Let's take a look at the coil. L1 is just a standard winding for coupling the an-



tenna and ground energy to coil L2. Coil L2 has a standard variable capacitor across it in a parallel arrangement with a vernier trimmer capacitor across it. Many one tube radios of that time period had the tuning capacitor in series with the coil so this was different. L3 is a rotating coil, which is in series with L2 and is the tickler coil. The bottom of L2 and L1 connect to the top of L3, which also connects to the ground terminal and the A- terminal. C3 is the grid capacitor rated at 250pf, standard for that time. There is no grid leak resistor, which is unusual, but there is some leakage in C3, which is working as a grid leak. The headphones are hooked to two fahnstock clips, one mounted right on the tube socket and one mounted on a rod that goes to the front of the panel to a terminal labeled "T", which also goes to the terminal labeled "P". In order to make this radio work I had to connect the headphones to the fahnstock clips, the positive of the

22½-volt battery to the "P" terminal, the negative terminal of the 22½-volt battery to the "F" terminal. And then a jumper wire from the "F" terminal to the A- or Ground terminal. The radio worked, but not much better than a crystal radio. There should not be a need for that jumper wire, and then I discovered that the tickler wire inside the tickler coil form had broken. Once I fixed that, the radio came alive and behaved like a typical regenerative radio and the jumper wire was removed. The vernier tuning capacitor works as a fine tuner, which not many one tube radios had and is a nice feature.

About now I thought it would be a good idea to draw a schematic, I should have done this earlier, and when I did, the Hartley oscillator circuit screamed at me. While I worked on this radio I did not see that it was a Hartley oscillator. In my mind I had the idea it was not a regenerative radio and that was because of my early re-

"A Bite of My Radio" continued on page 12



This cabinet may look original, but it is not. When I got this radio it was badly damaged and did not have a cabinet. It may have had a cabinet originally, but radios of this time period could be bought without a cabinet. To protect this radio I decided it would best if I built a cabinet for it. It was made using 100% Jarrah wood, a wood that was imported from Australia and is a very hard, dense wood. *Ed Dupart*



A restored Tecla receiver on display at Cool Creek. *Ed Dupart*
(See pages 5 and 13 for the story of Ed's restoration.)

RADIOS ON DISPLAY AT COOL CREEK



A Victoreen Super Heterodyne radio, Orchestrion speaker, and loop antenna. Michael Feldt



A Zenith Trans Oceanic B600L
Shown by Alex Whitaker



A Melody Bottle
Radio Shown by
Michael Feldt

Picture credit: Edward Dupart & Michael Feldt

search into a respectable resource on early radio that said it was a non-regenerative, TRF radio. Drawing the schematic and operating the radio cleared that up. Most one tube radios of this era used the typical Armstrong oscillator circuit where the feedback coil is hooked to the plate of the detector tube and the other end of the tickler coil is attached to the headphones. So the use of the Hartley oscillator was different.

The TECLA D was designed to attach to the 50A two-tube amplifier and I was able to download the brochure of the 50A and found the terminals "P" and "F" goes directly to the 50A amplifier. I'm not sure about this, but my guess is that the "P" stands for positive and the "F" stands for feedback.

The "T" terminals on early sets sometimes meant telephone or headphones but on the TECLA 50D the "T" terminals are hooked across the B battery, so they must be test terminals for hooking up a meter to test the B battery. Again, drawing out the schematic cleared up this perplexity for me.

There wasn't any cabinet with this radio, which begs the question; did it ever have a cabinet? I remember seeing ads with two prices, one with a cabinet and one without a cabinet. Could someone walk into the Cass Avenue plant

and buy a radio without a cabinet just to save a few dollars? One may never know. The pictures I have seen for the TECLA crystal radio, the Model 50D detector unit and the 50A two-tube amplifier all utilized the same type of cabinet. It was stated that the cabinets were cloth covered wood, my guess 1/4" plywood, and had a compartment below where the headphones could be stored and had a front cover that latched at the top, where the unit was totally enclosed and would be easy to carry. I plan on making a cabinet for it at a later date using nice wood with the style of the early Crosleys. It may not be original, but it will protect the radio.

I have to thank Mike for the leads he gave me for researching the TECLA radio.

Edward Dupart July 2020

Notes:

Detroit Historical Society
Tecla Company, Inc, 1250 Ladd Rd.,
Walled Lake, MI 48390 (800) 367-3726
(248) 624-8200. teclausa.com

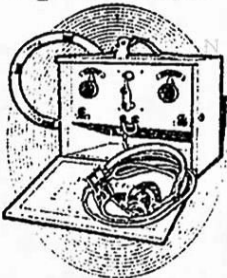
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The TECLA Cabinet

By Edward Dupart

I recently restored a broken up 1923 TECLA radio made in Detroit that didn't have a cabinet and I decided to build one for it. The main reason is to protect the radio from damage. The question is what kind of cabinet should I build, which I will describe below. My limited research indicates that TECLA only made radios in 1922-23 and the cabinets they used for their radios and amplifiers were cloth covered with a front removable panel. The radio or amplifier was at the top and an empty compartment below it for the headphones, I guess. My other question is; was there ever a cabinet with this radio? The phone phanstock clips are by the tube socket and would be difficult to get to inside a cabinet. It was possible to buy just the chassis without the cabinet from different manufacturers, which would save the customer some money. Maybe the customer wanted to build his/her own cabinet and then again, they may just want to watch the glow of the tube(s).

When I was a teenager I didn't want to put some radios in their cabinets. I wanted to listen to it while admiring the glow of the tubes and imagine I could see the electrons boiling off the cathode

and making their trip to the plate and saying "hi" to the grids as they went whizzing by. I had a Kennedy 20 that I kept on my desk without any cabinet and I just liked watching the glow of all the 24A's, 27's, 45's and the 80 and the set had a nice symmetrical layout that I liked. So I can understand how some people would want the radio without a cabinet. Then there is the possibility, since the cabinet was cloth covered, which equals inexpensive to me that it could have just fallen apart over the years. So in conclusion I can see someone walking into the Cass Avenue plant back in 1923 and ask someone behind the counter if they could buy one of their radios without a cabinet. I can hear the person behind the counter saying, "Sure, Ill go get one." He/she goes in the back and comes up front with a TECLA radio with no cabinet. Almost a 100 years later I wind up with it, with no cabinet.

Another question I had about the TECLA was how did they mount this radio in their cabinet? There are no holes in the front panel or the wood base to mount it to anything, which gave me the problem of how I would mount it into my cabinet. Something else I noticed is the front edge of the wood

The TECLA Cabinet continued

base is not 90 degrees to the base, but rather about 87 degrees which forces the front panel to tilt back about 3 degrees. In the finished cabinet when the front panel is flush with the trim on the sides, then the back of the wooden base does not touch the bottom of the cabinet. I can either take everything back off the wooden base and true up the front edge of the wooden base or place a strip of wood along the back of the cabinet for the wooden base to rest on, which is what I will do.

Anybody that knows me knows that I like the early 1920's Crosley box type radios and that a Crosley

So now I needed to list some goals for my cabinet:

- It had to be vintage looking
- I didn't want it to be large
- I wanted a darker color
- No cheap cloth covering
- I did not want to drill any holes anywhere on the chassis or alter the wooden base
- The chassis had to be removable
- The top had to be hinged for access to the tube

51 was my first antique radio that used 01A's. So I settled on a simple box type design. Space is the final frontier around here, so I decided not to have a storage compartment below the radio, which keeps the size of the radio to a size that I like,

smaller. Many of the early 1920's radios were dark in color, including a lot of the later cathedrals, so I would choose a dark wood. A friend of mine, John, has given me a lot of Jarrah wood and Jarrah wood comes in several colors; red, maroon, orange, yellow and various shades of brown, the color being determined where it is cut from the tree. The brown Jarrah wood was chosen and I didn't realize how dark it would become until I put a clear coat on it. Since I'm using expensive Jarrah wood, I'm sure not going to cover it up with cloth, so forget the cloth. Not likely, but should an original cabinet magically appear, I would want the chassis to be easily removable and I wouldn't want any mounting holes drilled in it anywhere. To adopt the early style of the small one-tube radios, the lid had to be hinged for easy access to all the parts. Those are my goals.

My first step in this cabinet project is to select the wood and so I found some 6" to 8" wide dark Jarrah wood that was about 1 1/4" thick. Then I cut it in half with the table saw to give about a 3/4" thickness and then I planed it down to 9/16". I like the sides, top and bottom to be close to a half inch or thicker to prevent warping, twisting and cracking, which I have found Jarrah wood to be prone to doing. The back I planed

down to $\frac{1}{4}$ ". At this stage I needed to plan what size I wanted all the pieces to be and cut them to size using a table saw.

There needed to be a way to hold the chassis in so what I did was cut a notch at the top front corners of the two sides and have the Bakelite panel be about $\frac{1}{8}$ " above the lower lip. Then I cut out a piece that would fit in the notch and go the length of the cabinet. I then cut a groove in the bottom of this long piece where the upper lip of the Bakelite panel would fit into. This long piece is what holds the chassis in place, that and there isn't much wiggle room in the cabinet for the chassis to slide around in. Next I cut out two $5\frac{1}{2}$ " x $\frac{1}{8}$ " x $\frac{3}{16}$ " "sticks" and placed them on the front inside edge of the left and right sides going vertically for the Bakelite panel to butt up against and this made for a pretty tight fit.

Since I screwed this cabinet together, I used a drill press to drill all the holes and pilot holes. With-

out a pilot hole a screw will simply twist in two in this very hardwood. The drill press allows me to make very accurate holes where I want them. A hand drill seems to wander on me and the hole winds up a few thousandths away from where I wanted it. After I drilled all the holes, it was time to put the cabinet together using metal machine screws. It looks pretty good with the natural wood and the chassis in it.

I had to take the chassis back out, which meant removing the top long piece with the notch in it and deciding on what finish to use on this cabinet. I emailed some radio friends in Indiana and Michigan and a response I got was to use oil. I thought that's different for a radio cabinet, because I usually use lacquer and lots of it to give me a glass like smoothness to the cabinets I restore. Why not, I'll try it.

I will digress for a few moments and talk about finishes. My brother-in-law, Rick and I were

The Tecla cabinet with a gloss finish,





discussing about how finishes on outside products do not hold up and we have tried about everything, lacquers, varnishes, polyurethane's and paints. It all flakes off and others we have talked to have had the same experiences. I decided to try something different this year. Rick and I know how well Jarrah wood holds up outside and are insect resistant. I've mentioned this before in a previous article, but this wood is so hard that a termite biting into it would almost be like biting into concrete. Since I was stuck at home with millions of others across this nation during this pandemic, I decided to build a two-seat child outside bench with a shoe rack underneath and rebuild and outside table using solely Jarrah wood. Then it came time to put a finish on them and then I remembered back to my wood shop class from 5—8th grade with Mr. Madden who loved using wood waxes on

wood projects. I had made a clothespin basket out of basswood that hung from the clothesline all year long that had a wood wax on it and it never deteriorated. Aha! I remembered the brand new can of Johnson's paste wax sitting on the shelf. A wax made for wood and for use outside and so that's what I used. That wax brought out the color of the wood just like I had used lacquer or any other clear finish. It gave my projects a nice shine and was smooth to the touch and it was waterproof and has not flaked off or chipped. Of course, I had radio cabinets in the back of mind.

Rick decided to take a piece of Jarrah wood and put various finishes on it and let it sit outside 24/7 to see how well they hold up. He had a strip of varnish, lacquer, polyurethane, food grade oil, paint and old motor oil. The motor oil held up the best with the food grade oil in second place. So now

the idea of using oil on my cabinet as suggested by a couple of radio friends sounds good.

I do have some motor oil, but no, I don't think so. I do have some Tung Oil and Rick uses a food grade Tung Oil on some of his projects and they look good. Tung Oil is a thin clear oil that can build up to look like lacquer, but takes many coats to acquire any thickness, but just a few coats really brings out the color and gives the wood a protective finish. When I applied the Tung Oil to my cabinet it immediately darkened the wood immensely, but it looked beautiful. The wood did soak up the oil quickly and so it did take several coats.

The Jarrah wood I was working with is an open grain wood, much like Oak that most readers would be familiar with. Oak is used a lot for furniture, cabinets, tools and more, but rarely do you ever see a glass smooth finish on Oak products. The open grain prevents getting a glass finish easily and would require many coats to achieve it and so for my cabinet I wasn't going to try and achieve a glass finish. The finish on it reminds me of a dark brown church pew. Smooth, but you can feel the open grain.

For the finishing touches I applied four felt pads on the bottom of the cabinet to prevent it from

scratching whatever surfaces it is placed upon. Two felt pads were put on the top of the sides so the lid would hit the pads and not bare wood and that makes for a nice padded sound versus a bang on bare wood sound. All the screw holes were countersunk and I use crayons to fill the holes. The nice thing about crayons is that the colors can be mixed. So if I want a dark brown I mix it with a little black and I use a soldering iron to do this by melting and mixing the colors at the same time and dripping the molten crayon into the hole. A string will be attached to the lid and the inside side of the cabinet using small hook eyes and this will prevent the lid from going to far back when opened and helps preserve the hinges. A schematic of the radio and a brief description of the cabinet will be glued to the inside of the lid. Once the Tung Oil was thoroughly dried I applied Johnson's paste wax to the cabinet which made for an even luster over the entire cabinet and made it feel really smooth. This completes my cabinet.

I showed the finished cabinet with the radio in it to my wife and she said, "It looks like an antique radio with an original cabinet. Unless you tell them they wouldn't know" That was good enough for me.

Edward Dupart, August 2020

**THOMAS
E.
CLARK**



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LOOK FORWARD TO:

- ⇒ **AN AUCTION OF RADIO RELATED EQUIPMENT
FROM THE GLEN FITCH ESTATE.
(Date and location TBD)**

- ⇒ **MARK YOUR CALENDAR FOR THE IHRS WINTER
MEET—SATURDAY, FEBRUARY 26, 2022
LA QUINTA INN, BEECH GROVE, INDIANA**

Alex Whitaker President
2927 South East Street
Indianapolis, Indiana 46225
317-787-2854 ehscott@sbcglobal.net

Activities, business,
administration, & publicity

Michael Feldt, Vice President Sites and dates of meets
12035 Somerset Way, East
Carmel, Indiana 46033
(317) 844-0635 email: feldtm@msn.com

Don Yost, Treasurer
3814 E 400 N
Windfall, Indiana 46076
(317) 443-7241
email: dearsir@netscape.com

Dues, financial, and address
change. Please notify
immediately of change of address.

Editor Fred Prohl News articles, radio ads, photos
615 Wren Drive for Bulletin publication
Franklin, IN 46131 Maintain indianahistoricalradio.org
(317) 736-1228 email inhistradio@gmail.com

Dr. Ed Taylor, Historian
1790 East 54th St. Apt 112
Indianapolis, IN 46220
(317) 259-4842

Indiana Historical Radio Society
Historical Documentation

Bulletin Deadlines: News, Articles & Radio Ads, 2/15, 5/15, 8/15, 11/15

IHRS Web site address: www.indianahistoricalradio.org

2021 – VINTAGE RADIO ACTIVITY – 2021

Check each organization's web page for current Vintage Radio Meet Activity.

Indiana Historical Radio Society indianahistoricalradio.org

ARCI—Antique Radio Club of Illinois antique-radios.org

MARC—Michigan Antique Radio Club michiganantiqueradio.org

CORA Central Ohio Antique Radio Association coara.org

SPARK sparkantiqueradio.com for monthly meetings

CARS—Cincinnati Antique Radio Society Cincinnati-antique-radio.org

PARS—Pittsburgh Antique Radio Society pittantiqueradios.org

MSARC - Mid-South Antique Radio Collectors

AWA Antique Wireless Association antiquewireless.org



Around the parking lot
at the IHRS Cool Creek
Summer Meet



Picture credit, Bill Morris