

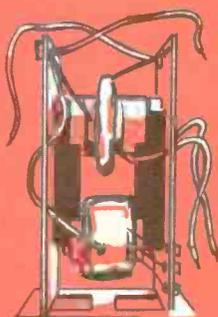
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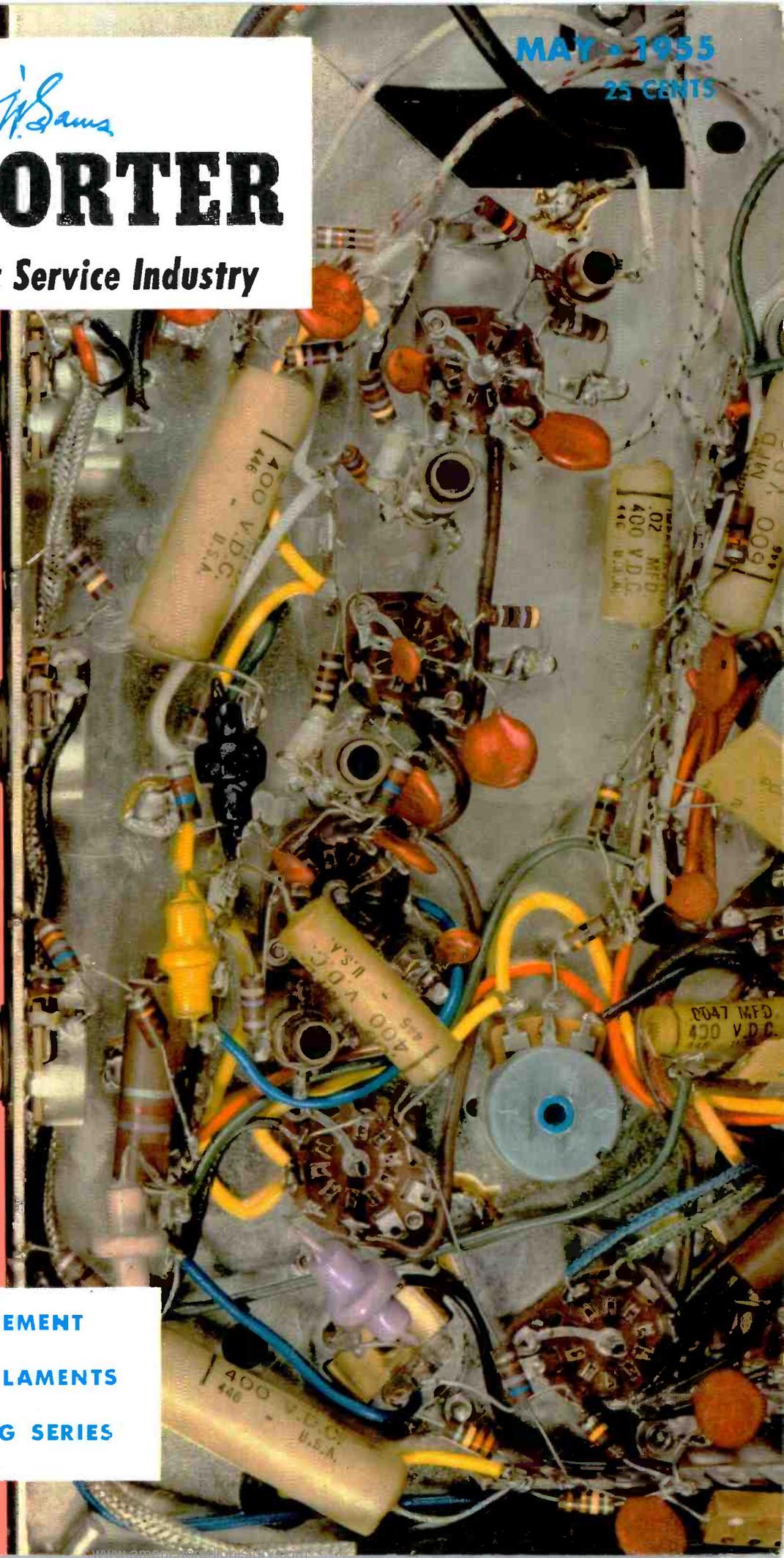
CONTROL REPLACEMENT

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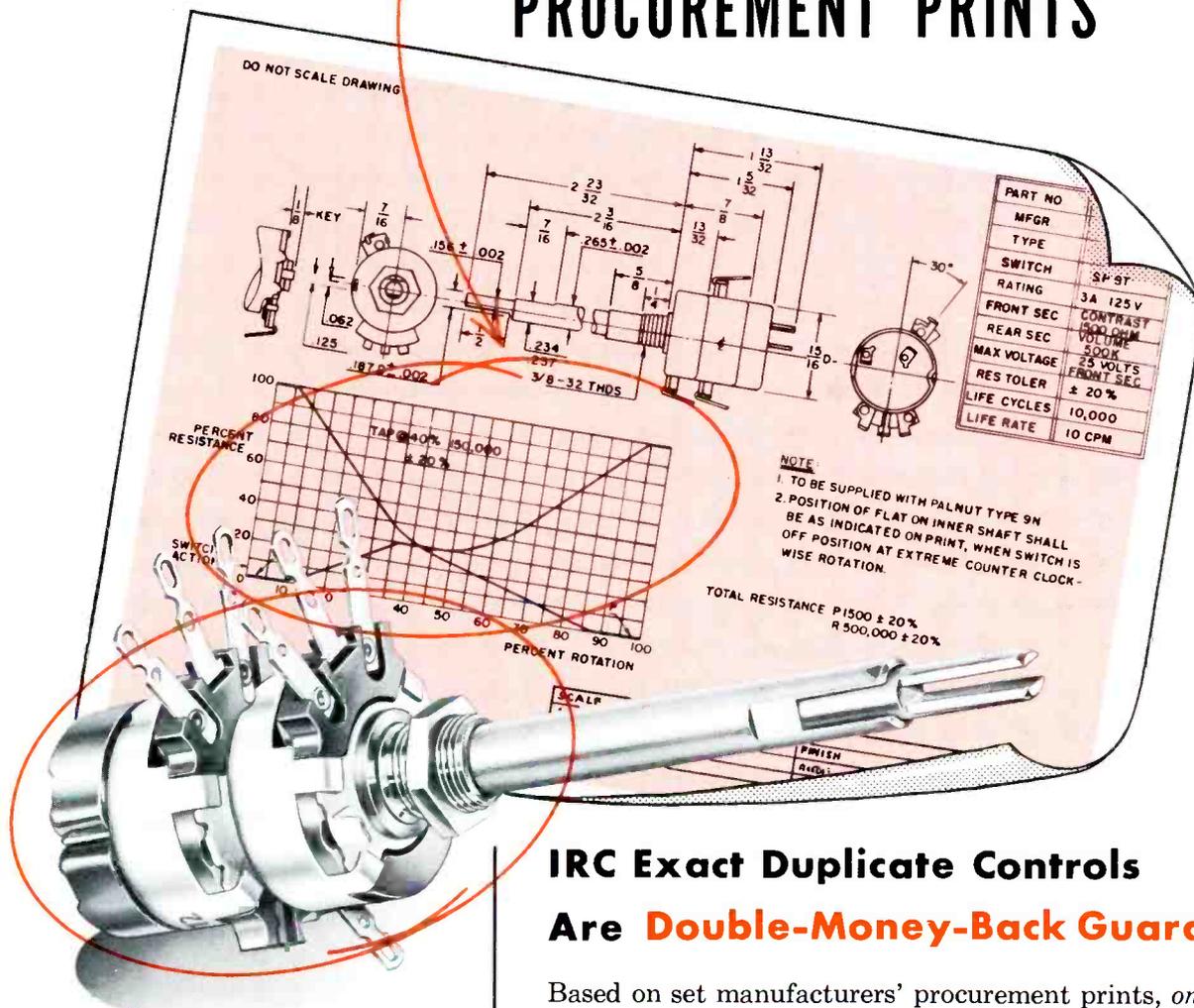
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COLOR TV TRAINING SERIES
(Part XII)



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TRANSPORT MECHANISM

in *Concertone* Model 1502 TAPE RECORDER

The Sixth in a Series
of Articles Devoted to
the Principles of
Magnetic Recording

by Robert B. Dunham

The preceding article in this series about magnetic recording could be described as being a presentation of the operational theory of transport mechanisms. Only the basic function of a typical tape-transport mechanism was discussed without showing any actual examples of equipment and its operation. A description of the tape-handling section of the Concertone Model 1502 magnetic tape recorder and some explanation of how it operates will be given in the following discussion. The

Model 1502 is particularly appropriate for this purpose, because the construction and operation of its tape-transport mechanism follow very closely the principles discussed in the previous article.

The general design of the complete recorder and most of its important features are visible in the illustrations. For convenience in handling and in obtaining unobstructed views from all angles, the chassis shown in Fig. 1 was mounted on improvised supports made out of threaded rods, pieces of small pipe, and cap nuts.

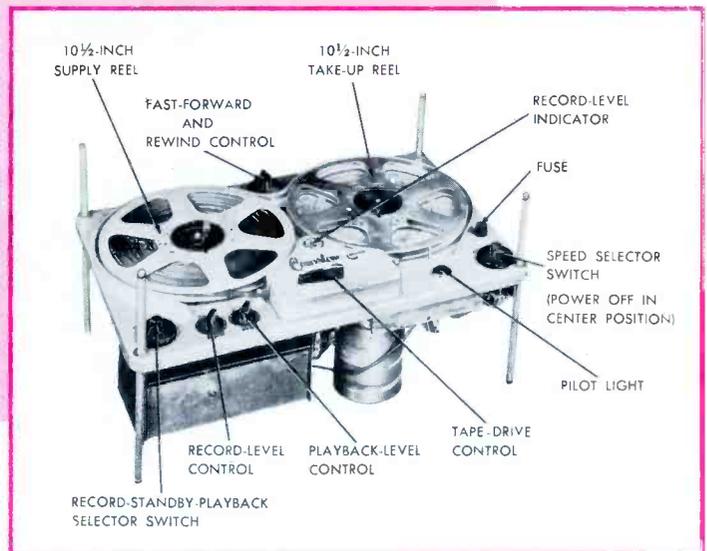


Fig. 1. Top View of Concertone Model 1502 With 10-Inch Reels in Place, Tape Threaded, and All Controls Off or Idle.

Controls

The Concertone Model 1502 is equipped with a full complement of operating controls which can be seen in Fig. 1. In describing the controls and their actions, we will concentrate on those that control the movement of the tape and will not go into detail about those that operate in the amplifier and signal circuits.

The controls in this magnetic tape recorder include:

Record-Standby-Playback Control.

* * Please turn to page 43 * *

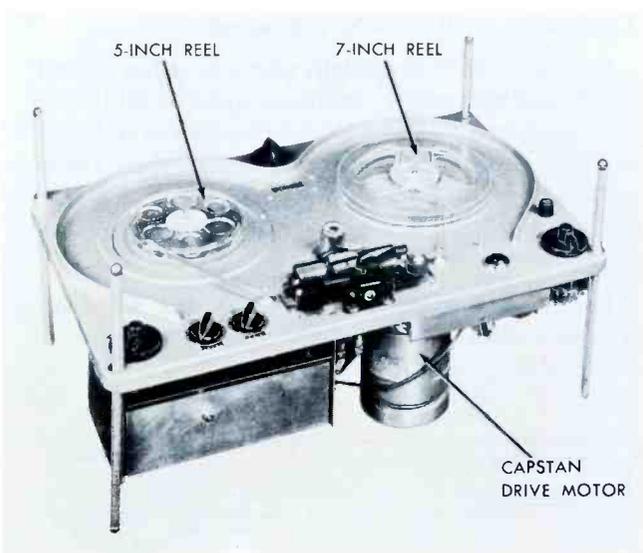


Fig. 2. Model 1502 With 5-Inch and 7-Inch Reels in Place, Tape Threaded, Covers Removed, and Tape Drive Control in Record of Playback Position.

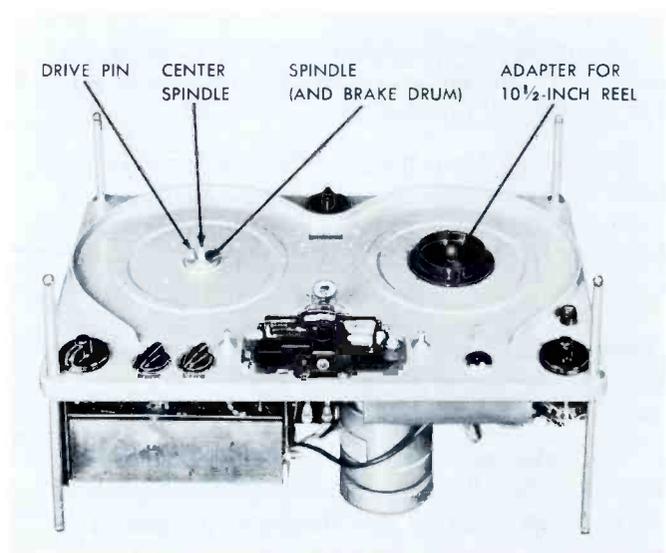
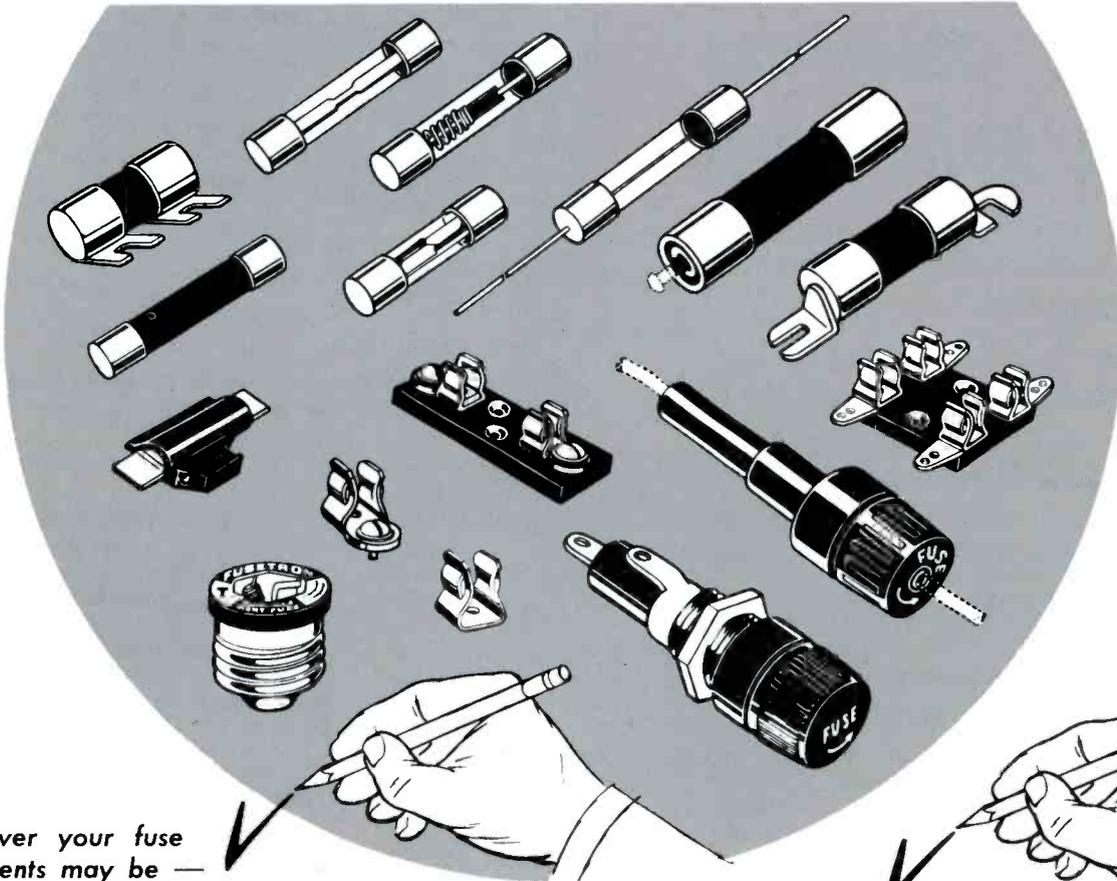


Fig. 3. Model 1502 With One Spindle Empty, Reel Adapter on Other Spindle, Covers Removed, and All Controls Off or Idle.

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COLOR TV

TRAINING SERIES

PART XII SETUP PROCEDURE

by C. P. Oliphant and Verne M. Ray

The last section, Part XI of this Color TV Training Series, dealt with the particular receiver adjustments that are associated with a color picture tube which employs the principle of electrostatic convergence. The text in this issue will cover the adjustments associated with a color picture tube which uses the magnetic method for obtaining beam convergence. As in the last section, a Color Plate is included to show the actual picture-tube displays which were noted while the adjustments mentioned in the text were being performed.

TUBES USING MAGNETIC CONVERGENCE

A color picture tube which employs the principle of magnetic convergence may be mounted so that the blue gun is either directly above or below the central axis of the tube. In either case, the setup procedure is the same; however, the illustrations with this text and in the Color Plate pertain to a picture tube which has been mounted so that the blue gun is above the tube axis. To see the dot patterns which would appear on a tube having the blue gun below the tube axis, view the illustrations upside down. Of course, the directions of horizontal and vertical sweep are reversed when this is done; but the relationships between the dots within the patterns will be accurate in every other respect.

Preliminary Adjustments

Before proceeding with the adjustments which are particularly associated with the picture tube, it is advisable to check the operation of several other circuits. A test signal is very useful for this purpose. If a conventional black-and-white test pattern is not available, the signal from a crosshatch generator or the ordinary black-and-white signal from a local station can be used. After a signal is properly tuned in, the horizontal-hold control should be varied through its range to determine if the lock-in range is satisfactory. If an AGC adjustment is provided, its setting should also be checked.

Another circuit which must be checked in the preliminary procedure is the high-voltage supply. Since the three-beam picture tube must operate under extremely exacting conditions, the high-voltage supply must produce a constant voltage output. A voltage-regulator circuit is employed for this purpose. This circuit, in most receivers, includes a control which should be adjusted so that the high-voltage output when the brightness control is set at minimum is at the value recommended by the manufacturer. As the brightness control is advanced, the ultor voltage may decrease by 500 to 1000 volts, depending upon the circuit design of the particular receiver. If the decrease in the ultor voltage exceeds the amount specified in the service data, the high-voltage control should be adjusted until the decrease in voltage is within tolerance.

When the brightness control is advanced beyond its normal range, the regulator circuit may lose control; and as a result, the ultor voltage will decrease considerably. This abnormal setting of the brightness control

might cause grid current to flow in the picture tube; therefore, the brightness control should never be allowed to remain at this abnormal setting.

The high-voltage circuit in some receivers is regulated by the use of a cold-cathode tube. As shown in Fig. 10-10, the Motorola Model 19CT1 employs such a regulator tube (a Victoreen Type 6505) which stabilizes the ultor voltage automatically. When this type of regulator tube is used, there is no provision for adjusting the high voltage manually.

Picture tubes which employ the magnetic method of obtaining beam convergence usually require a regulated ultor voltage of about 25 kilovolts. (This voltage is considerably higher than the ultor voltage used with the tube which employs electrostatic convergence. The difference in voltage is occasioned by the incidental fact that the one type of tube is larger than the other and has no connection with the convergence methods employed.)

After the high voltage has been adjusted properly, the conventional adjustments pertaining to picture size, linearity, vertical and horizontal centering, and focus should be made. These adjustments should precede those pertaining to purity and convergence, because changes in the sweep or high-voltage circuits may necessitate a repetition of the purity and convergence adjustments.

Adjustments in the preliminary setup procedure are made in the following order:

1. Tune in a black-and-white test signal.
2. Check the lock-in range of the horizontal-oscillator circuit, and make any necessary adjustments.
3. Adjust the AGC voltage for maximum picture contrast without distortion.

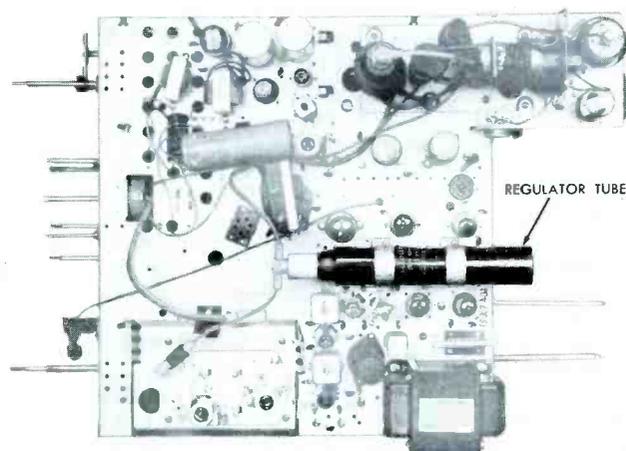


Fig. 10-10. High-Voltage Regulator Used in Motorola Model 19CT1 Color Receiver.

4. Turn the contrast and brightness controls to minimum.
5. Use a suitable high-voltage probe, and measure the ultor voltage to see if it compares to the value specified by the manufacturer.
6. Rotate the brightness control through the range that is normally used, and note the variation in ultor voltage.
7. If the variation is excessive, reset the high-voltage adjustment.
8. Adjust the horizontal size, linearity, and centering.
9. Adjust the vertical size, linearity, and centering.
10. Adjust the focus control.

Adjustments for Static Convergence

Prior to making any adjustments for color purity, rough adjustments for static convergence should be made. When this has been done, the three beams of the color picture tube will converge at the center of the shadow mask. This step was not necessary in the setup procedure for a receiver which uses the electrostatic method to obtain beam convergence. The beam movements resulting from adjustments of the positioning magnets in such a receiver are restricted by the metal surfaces of the gun cylinders.

In a receiver which uses the magnetic method of obtaining beam convergence, the beam movements are not restricted by the gun structure; therefore, a misadjustment of a beam-positioning magnet may cause its associated beam to be displaced too far from the proper position. Under such a condition, it would be impossible to obtain color purity. For this reason, adjustments for static convergence should precede the purity adjustments to make it possible for all three beams to produce pure rasters with the same setting of the purity adjustments.

The adjustments for static convergence are made while the signal from a white-dot generator is being observed on the picture tube. Three color-dot patterns should be produced by the three beams as a result of the video signal applied to the picture tube. The dots in the center of one pattern should be red, those in another should be green, and those in the remaining one should be blue. These colors in the dots may not be pure toward the edges of the screen, since the purity adjustments will not have been made at this point in the setup procedure. Impure colors in the dots toward the edges of the screen are therefore disregarded when making the preliminary adjustments for static convergence.

It is possible that the dot pattern produced by one of the beams will not be clearly visible. This condition is likely to occur when the voltages applied to the elements of one of the guns are considerably different from those applied to the other two guns. In order to compensate for this condition, the screen control for the gun producing the dim pattern may be advanced until the associated color phosphor is more brightly illuminated.

The controls for dynamic convergence should be set for minimum correction before making the adjustments for static convergence. This step is recommended by most manufacturers so that it will be easier to make the adjustments for dynamic convergence later in the setup procedure. The physical locations of the dynamic-convergence controls vary in different receivers. For instance, Fig. 10-11 shows that in the CBS-Columbia

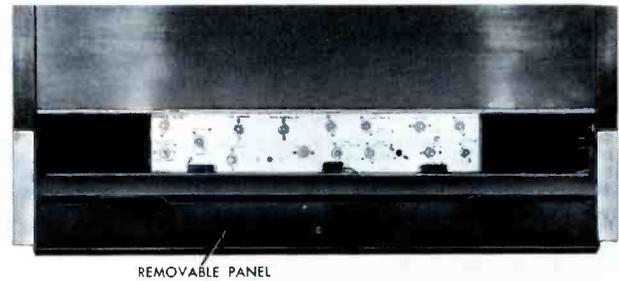


Fig. 10-11. Location of the Dynamic-Convergence Controls in the CBS-Columbia Model 205C2 Color Receiver.

Model 205C2, the dynamic-convergence controls are located behind a removable front panel at the bottom of the cabinet. In the Motorola Model 19CT1, these controls are located on a subchassis that is vertically mounted at the rear of the receiver. (See Fig. 10-12.)

Minimum correction for dynamic convergence may be obtained with certain controls set at midrange positions and with others set at fully counterclockwise positions. Service data on individual receivers will usually provide information about the proper setting of the convergence controls. If this information is not furnished, an alternate method may be used to obtain minimum correction. This method is to disconnect the coils of the electromagnets from their voltage supplies, and this can be done easily because most receivers incorporate plug and socket connections to the electromagnets.

Four devices are used to obtain static convergence of the beams. These are the three beam-positioning magnets and the lateral-correction magnet. For best results, the lateral-correction magnet should be positioned in line with the pole pieces mounted on the focus element of the blue gun, and the magnetic-convergence assembly should be positioned so that the cores of the electromagnets are aligned with the pole pieces at the end of the gun assembly.

The directions in which the beams may be moved by these devices are shown by the arrows in Fig. 10-13. These directions also apply to any pattern produced by the beams; consequently, the patterns produced on the screen by the signal from the dot generator can be moved so that a reference dot in the center of one pattern will coincide with the corresponding center dot of each of the other two patterns. The combined light emissions from the three color phosphors will produce white light; therefore, the three coinciding dots of light at the center of the screen will appear as one white dot. When this has been accomplished, static convergence of the beams will have been achieved. Other dots near the center of the screen will appear white, but dots away from the center will not be

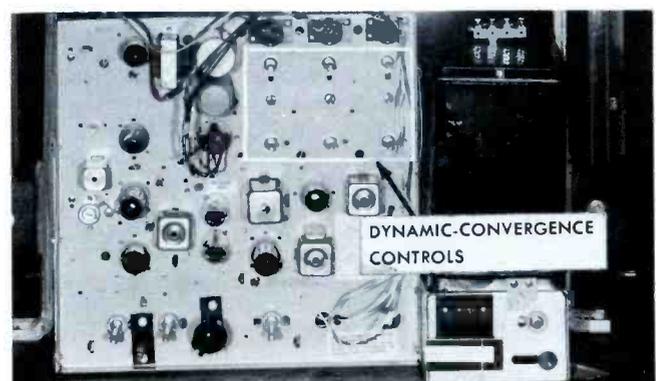


Fig. 10-12. Location of the Dynamic-Convergence Controls in the Motorola Model 19CT1 Color Receiver.

REFERENCE PATTERNS FOR SETUP PROCEDURE

COLCR TV TRAINING SERIES

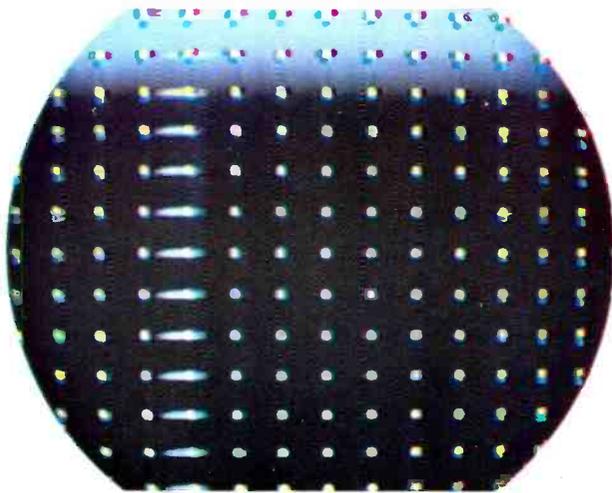


Fig. B1. White Dots at Center Indicate Beams Are Statically Converged.

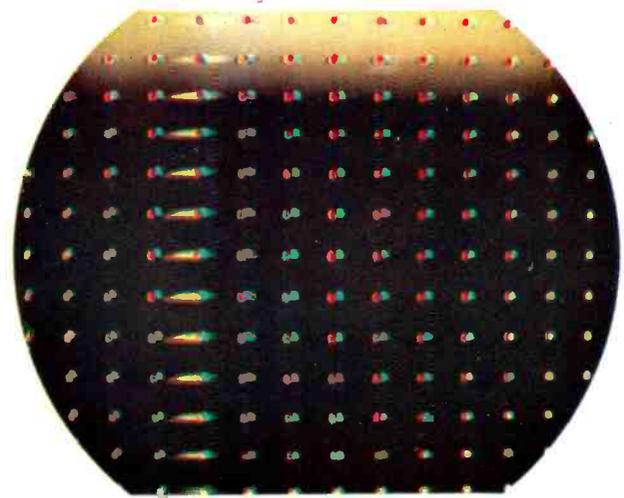


Fig. B4. Straight Vertical Center Rows of Red and Green Dots Indicate Proper Adjustment of Parabola and Tilt Controls.

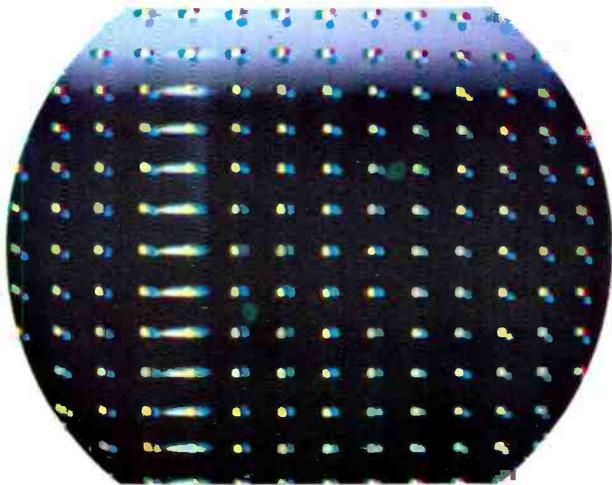


Fig. B2. Blue Dots at Center Are Displaced Horizontally by Misadjustment of Lateral-Correction Magnet.

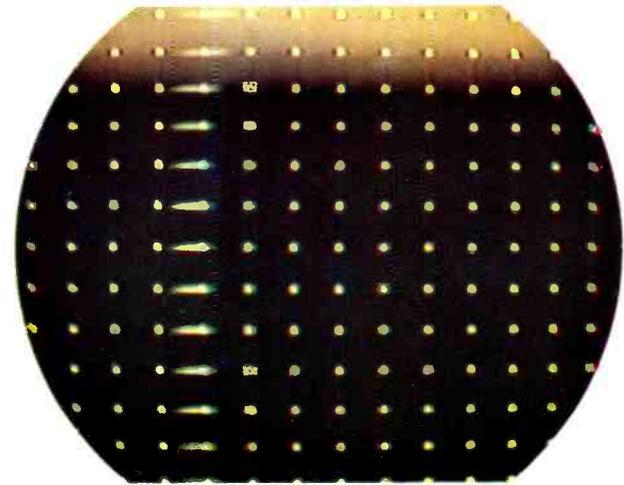


Fig. B5. Yellow Dots Along Vertical Center Row Indicate Correct Vertical Dynamic Convergence of Red and Green Beams.

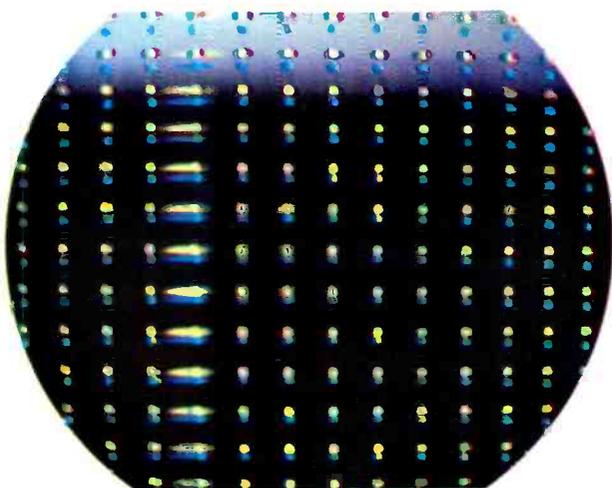


Fig. B3. Blue Dots at Center Are Displaced Vertically by Misadjustment of Positioning Magnet for Blue Beam.

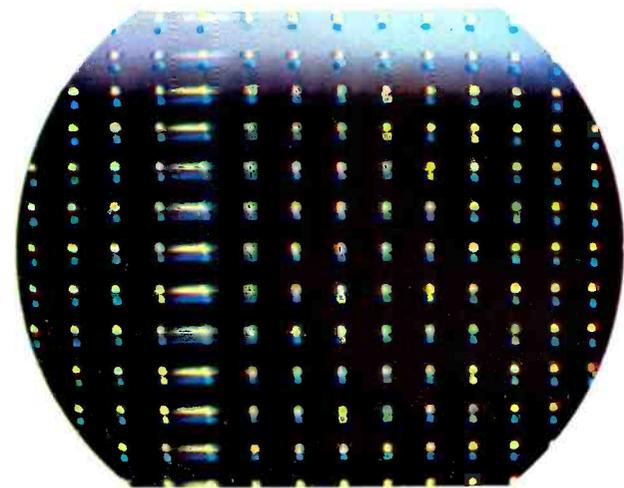


Fig. B6. Blue Dots Equally Spaced from Yellow Dots Along Vertical Center Row Indicate Proper Adjustment of Parabola and Tilt Controls for Blue Beam.

REFERENCE PATTERNS FOR SETUP PROCEDURE

COLOR TV TRAINING SERIES

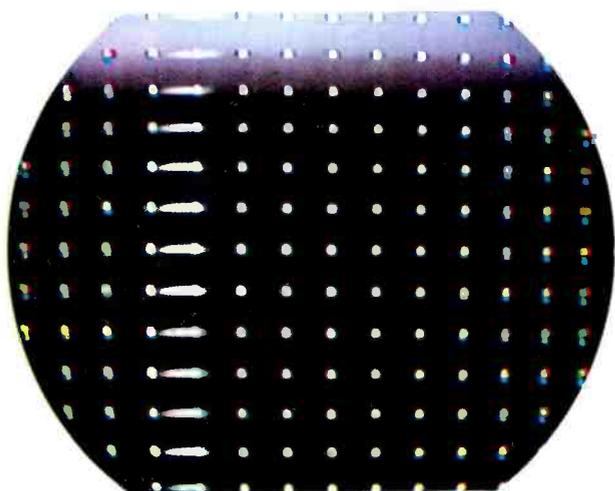


Fig. B7. White Dots Along Vertical Center Row Indicate Correct Vertical Dynamic Convergence of All Three Beams.

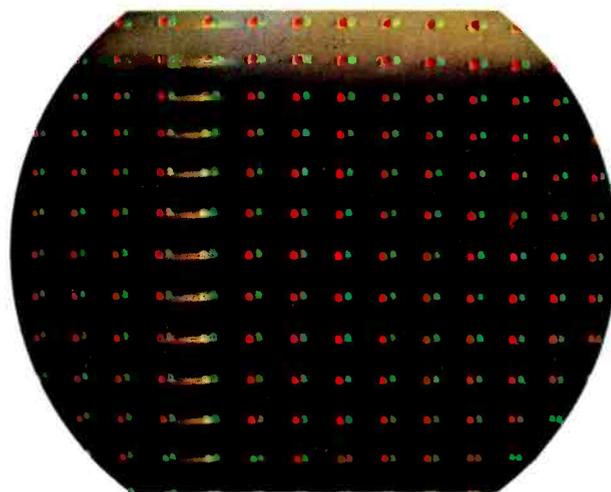


Fig. B10. Red Dots Equally Spaced from Green Dots Along Horizontal Center Row Indicate Proper Adjustment of Amplitude and Phase Controls for Red Beam.

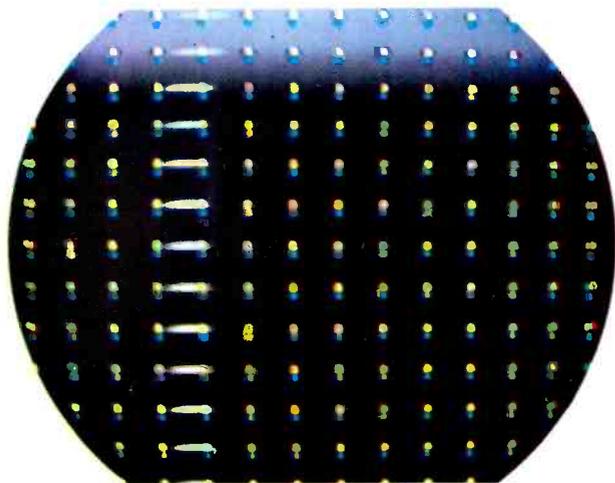


Fig. B8. Straight Line of Blue Dots Along Horizontal Center Row Indicates Correct Adjustment of Amplitude and Phase Controls for Blue Beam.

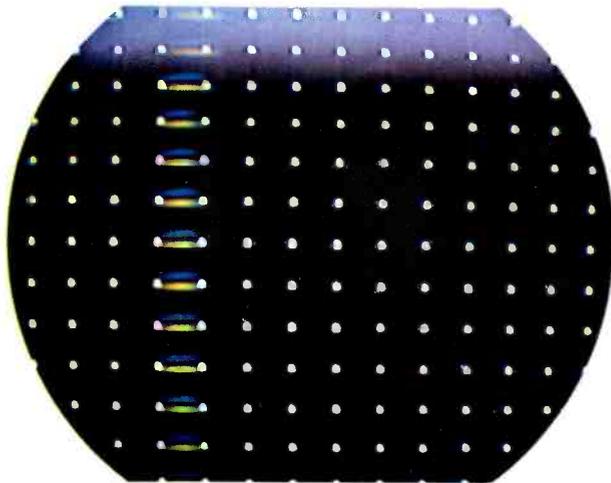


Fig. B11. White-Dot Pattern Produced When All Convergence Adjustments Are Correct.

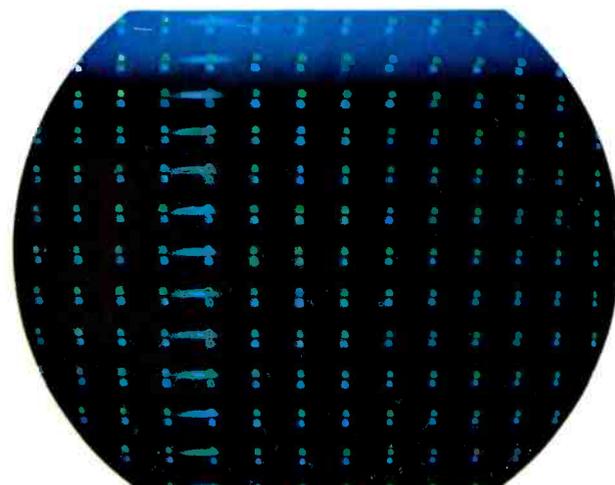


Fig. B9. Green Dots Equally Spaced from Blue Dots Along Horizontal Center Row Indicate Proper Adjustment of Amplitude and Phase Controls for Green Beam.

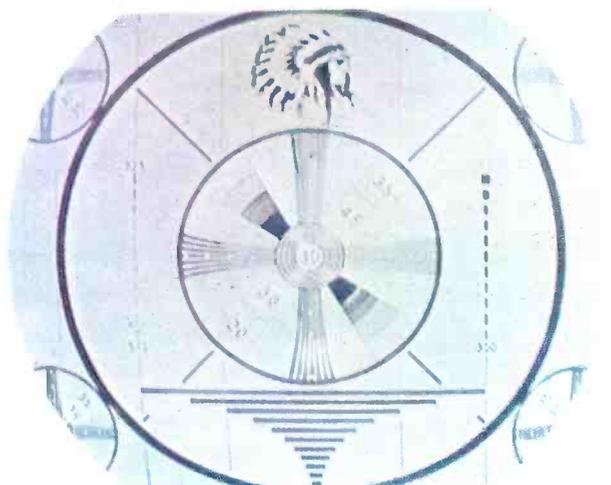


Fig. B12. Test Pattern Produced on a Three-Beam Tube After All Convergence Adjustments Have Been Completed.

converged and will have color fringing. Fig. B1 of the Color Plate shows this condition.

Fig. 10-13 shows that the directions in which the red and green beams may be moved by their associated convergence fields are such that the dots of light from these beams will coincide only when the associated beam-positioning magnets are at specific settings. The blue beam, on the other hand, can be moved both vertically and horizontally. For this reason, the red and green beams should be converged first. Then, through the use of the lateral-correction magnet and the beam-positioning magnet which is associated with the blue gun, the blue dots of light can be moved so that they will coincide with the red and green ones.

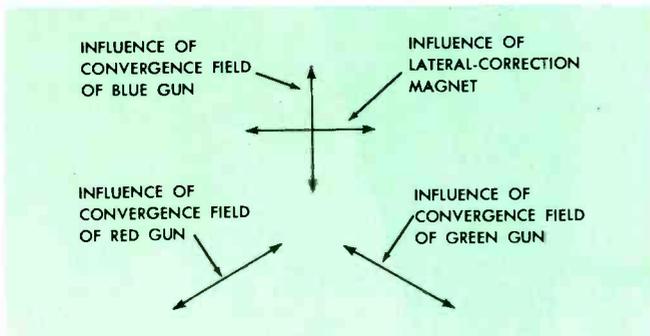


Fig. 10-13. Directions of Beam Movements Caused by Magnetic Convergence Fields.

Since the combined light emissions from the red and green phosphors will give the appearance of yellow, the dots of light at the center of the screen will appear to be yellow when the positioning magnets for the red and green beams have been adjusted properly. The yellow dots shown in Figs. B2 and B3 of the Color Plate indicate that those two magnets have been adjusted correctly. Fig. B2 shows, in addition, the blue dots displaced from a position of static convergence by a misadjustment of the lateral-correction magnet. Fig. B3 shows the blue dots displaced by a misadjustment of the beam-positioning magnet associated with the blue gun.

The order in which the adjustments for static convergence should be made is as follows:

1. Supply a white-dot signal to the receiver.
2. Adjust the contrast and brightness controls for good pattern reproduction on the screen.
3. Adjust the screen controls for the red, green, and blue guns until each of the three colored-dot patterns are clearly visible.
4. Set all controls pertaining to dynamic convergence so that there will be minimum correction.
5. Position the magnetic-convergence assembly and the lateral-correction magnet so that they will have the proper relationship to the pole pieces in the gun assembly.
6. Converge the red and green dots of light at the center of the screen by adjusting the beam-positioning magnets for the red and green guns.
7. Adjust the beam-positioning magnet for the blue gun and adjust the lateral-correction magnet to converge the blue and yellow dots of light at the center of the screen.

Purity Adjustments

Several preceding sections of this Color TV Training Series have pointed out that in order for the three-beam tube to reproduce the hues of an image properly, each beam must strike only its respective set of phosphor dots. When this condition is achieved, color purity will be at its best. If any one of the beams happens to strike some phosphor dots of the wrong color, it may be said that the color produced by this beam is impure.

Three components are adjusted or positioned to obtain optimum color purity. These are the color-purity coil or magnet, the deflection yoke, and the field-neutralizing coil or magnets. The procedure for making the purity adjustments is the same for all receivers which use a three-beam color tube, regardless of the method employed to obtain beam convergence; however, the components which aid in obtaining purity may vary. For instance, one receiver may utilize a purity coil; whereas, another may use a purity magnet. Some receivers employ a field-neutralizing coil; whereas, others may use permanent magnets. Since the discussion of the procedure for obtaining color purity in a receiver employing electrostatic convergence contained a description of the uses of a purity coil and a field-neutralizing coil, this section will deal with a description of the procedure to be followed when magnets are used.

The first step in making the adjustments for color purity is to set the field-neutralizing magnets (rim magnets) in a neutral position. In some receivers, this means setting the magnets so that their poles are aligned with the rim strap. In other receivers, the magnets must be positioned away from the tube as far as possible. Next, the yoke is moved back on the neck of the tube. It should be concentric with the neck of the tube, and it should not be moved far enough to disturb the position of the magnetic convergence assembly.

Since the red phosphor is less efficient than the green or blue, the purity adjustments should be made while observing only the raster produced by the red gun. This means that the emission from the green and blue guns must be cut off during the procedure. Two methods of obtaining beam cutoff are (1) to decrease the screen voltages by turning the screen controls to their counterclockwise positions and (2) to ground the control grids. The first method should be used whenever possible because, in many cases, it is the easiest way of cutting off the beams. The second method should be used when it is specified in the service data for a particular receiver.

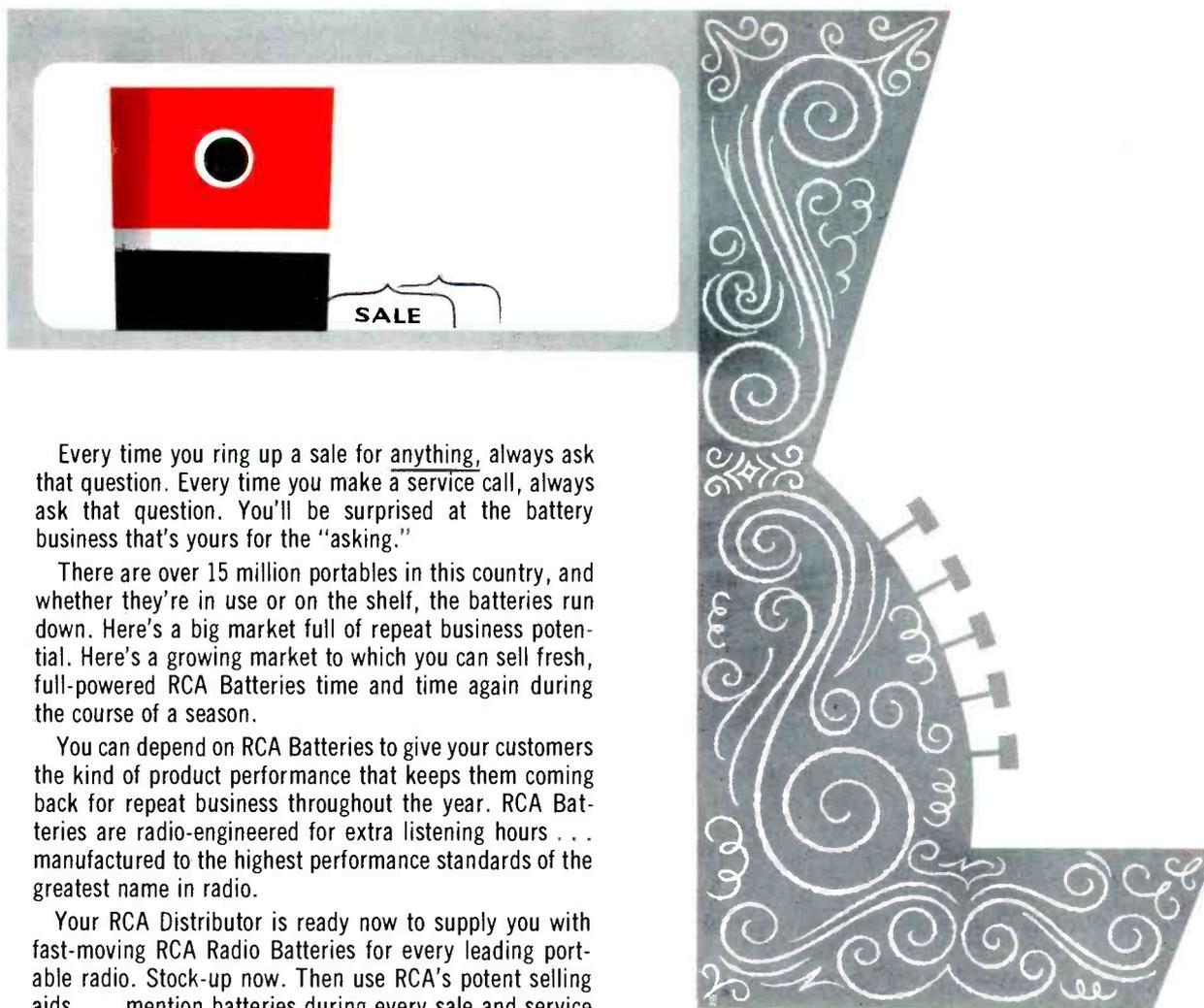
The screen control for the red gun and the brightness control should be advanced to their maximum (clockwise) positions to obtain maximum emission from the red gun. The contrast control should be set at its counterclockwise position so that no signal is applied to the picture tube. The red beam alone is not sufficient to illuminate the screen very brightly; therefore, it is usually better to work in a dimly lighted area.

At this point in the procedure, the raster may be composed of several colors, indicating that the beam from the red gun is striking phosphor dots of the wrong color. The first step toward correcting this condition is to adjust the purity magnet. This device is similar to the centering magnet used in many monochrome receivers and should be positioned on the neck of the tube so that it encircles the space between grids No. 3 and No. 4 of the electron guns. As shown in Fig. 10-14, this position is approximately halfway between the locations of the lateral-correction magnet and the magnetic-convergence assembly.

* * Please turn to page 51 * *

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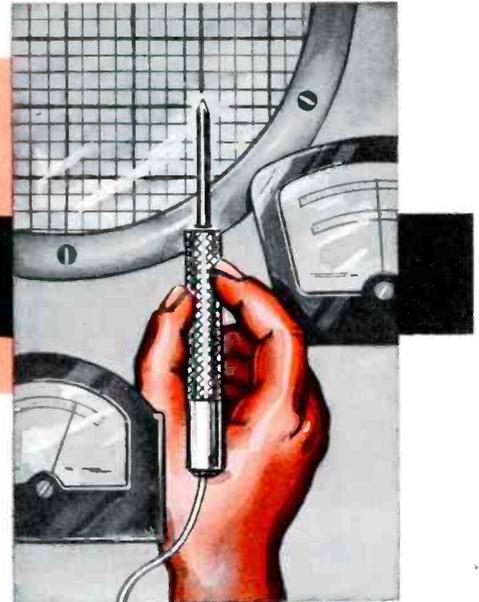
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Notes On

TEST EQUIPMENT

Presenting Information on Application, Maintenance, and Adaptability of Service Instruments



by Paul C. Smith

VIDEO SWEEP APPLICATIONS IN COLOR RECEIVERS

Several manufacturers have recently modified their equipment or developed new equipment to provide the service technician with means for obtaining a video sweep signal. Although such a signal would be useful in checking video amplifiers of black-and-white television receivers, a video check of this type was not considered sufficient justification for adding a video sweep to earlier sweep generators. This viewpoint was taken because of the fact that adjustments and provisions for alignment of these video amplifiers are seldom provided; therefore, a video check would probably be made only to determine whether the video amplifiers are contributing to the poor quality of a picture.

A video sweep signal is much more necessary and useful when the service technician is working with a color receiver which contains a number of circuits designed to respond to video frequencies. Some of these circuits contain adjustable components; and in all of these circuits, proper response is an important consideration in evaluating the performance of the receiver. Alignment

requirements are more critical than those in a black-and-white receiver.

Some of the symptoms which may result from improper alignment or poor frequency response in the color circuits are weak or desaturated color, poor color synchronization, loss of color detail, and color contamination between the I and Q channels.

An idealized over-all response curve for a color receiver is shown in Fig. 1. This is the response that is desirable in the RF and IF circuits. The location of the picture carrier is taken as the zero-reference point, and the relative locations of the color subcarrier and the sound carrier are shown. The modulating frequencies applied to the color subcarrier produce sidebands on each side of the subcarrier frequency of 3.58 megacycles. On one side of this point, the modulating frequencies for both the I and Q signals extend to 500 kilocycles higher than the subcarrier frequency; and the response curve is shown as being flat to 4.1 megacycles, which is the condition necessary for equal amplification of all these frequencies. If the response is allowed to fall off before it reaches this frequency, some color detail will be lost.

Correct frequency response is equally important in the bandpass or chrominance channel and in the I and Q channels. Desirable bandpass characteristics for each of these channels are shown in Figs. 2A, 2B, and 2C. Note that in part A of the figure, the zero reference is still the frequency of the picture carrier; whereas, in parts B and C, the reference is the subcarrier frequency because the signal has been subjected to I and Q demodulator action.

Obtaining a Video Sweep Signal

In order to produce the response curves shown in Figs. 2A, 2B, and 2C, it is necessary to have a source of video sweep signal and a detector network. If the oscilloscope used for viewing has a vertical-amplifier response that is flat to 4.5 megacycles or beyond, a fair indication of the response might be obtained without a detector; but there is more chance of confusion in interpreting the results.

The range of sweep frequencies supplied by the sweep generator should

* * Please turn to page 60 * *

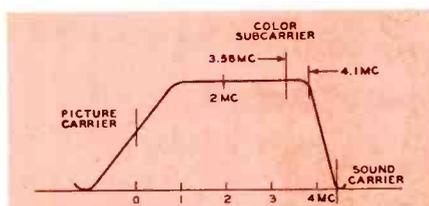


Fig. 1. Ideal Video IF Response of a Color Receiver.

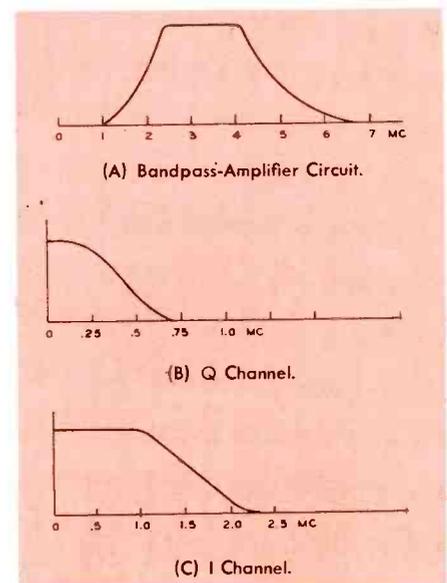


Fig. 2. Desirable Response Patterns in the Chrominance Channels of a Color Receiver.

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Replacement Technique for Controls

Mechanical and Electrical Considerations

BY HENRY A. CARTER

A realization of the differences in various controls or potentiometers and of the significance of these differences should be a part of the knowledge of every service technician. In order to fit a particular application, a potentiometer should have the correct resistance value and the proper physical dimensions. These are not the only requirements, however. A potentiometer has other important specifications which should be considered when choosing a replacement. Chief among these are: (1) the wattage rating; (2) the number and location of taps, if any; (3) the type of construction, either wire-wound or composition; and (4) the type of taper.

This article contains an explanation of some of these features about controls, points out some of the types of controls encountered in service work, and presents practical suggestions on methods of mounting controls.

TAPER

Taper in a potentiometer indicates the manner in which the resistance of the control varies during rotation of the control. The curves

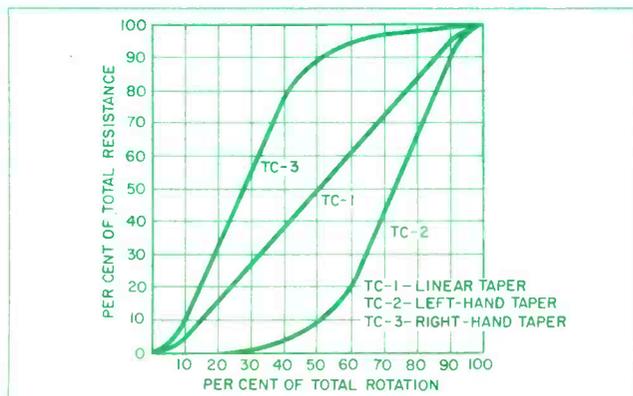


Fig. 1. Typical Taper Curves.

shown in Fig. 1 are typical taper curves. Percentages of the total resistance are plotted against the percentages of control rotation. The percentage of resistance shown at each point of the curve is that portion of the resistance which would be read on an ohmmeter when the test leads are placed across the terminals that are specified in Fig. 2. Note that the photograph was taken from the shaft side of the control.

In order to obtain a clearer understanding of the term taper, the three types most often encountered will be discussed. There are many more kinds of tapers available, but space does not permit a detailed discussion of all of them.

Linear Taper

Controls having linear tapers are represented by the curve designated as TC-1 in Fig. 1. The principal uses for these controls are in television receivers for adjusting horizontal and vertical centering, horizontal and vertical linearity, focus, brightness, height, and contrast. Linear tapers are used because a

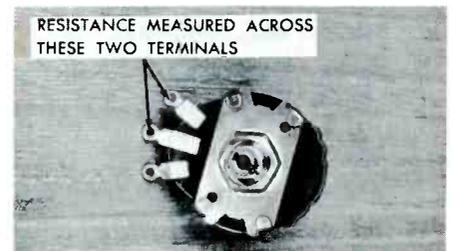


Fig. 2. Terminals Across Which Measurements Are Made for Curves in Fig. 1.

uniform increase in resistance is desired throughout the range of the control.

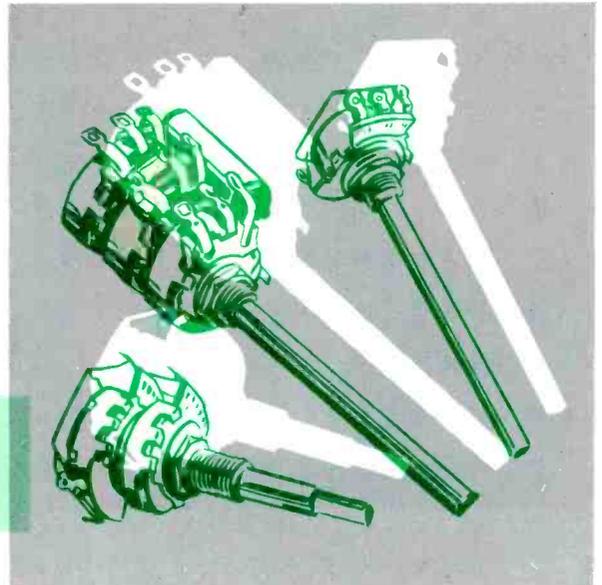
A linear taper is one in which the change in resistance is uniform with rotation. In other words, the resistance across the terminals is fifty per cent of the total resistance when the control is rotated fifty per cent.

Left-Hand Taper

Because of the fact that an audio input voltage must be multiplied by approximately ten in order to double the volume developed by a speaker, a nonlinear taper is needed in the volume control. Such a taper is represented by the curve designated as TC-2 in Fig. 1. This curve indicates a logarithmic left-hand taper. Note that the resistance at the half-rotation point is one tenth of the resistance at the full-rotation point.

If a control with a linear taper were mistakenly used as the volume control, all control of the volume would be crowded at the bottom of the control so that only a slight rotation of the control would cause a large increase in volume at low percentages of rotation. The half-volume point

* * Please turn to page 79 * *



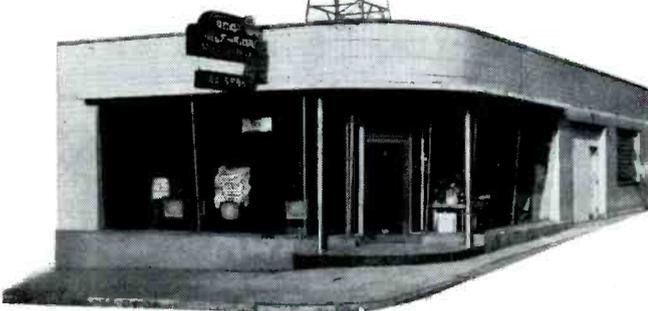
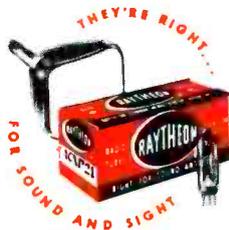


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ShopTalk

MILTON S. KIVER

President, Television Communications Institute

Last month, we started a discussion of case histories concerning color television receivers. That discussion is continued here.

Case History No. 3

The color receiver in this case was a CBS-Columbia Model 205, and the customer claimed that the color in an incoming color signal could not always be obtained on the screen; however, he had discovered that by turning the set off and then immediately on again, it was usually possible to develop the desired color image. On monochrome broadcasts, set operation was normal. The sound was all right at all times.

The problem was quite apparently confined to the color section of the receiver. Furthermore, the customer caused the color to appear by shock excitation. Something required this additional push or surge of current in order to drop into normal operation; without it, the proper conditions were not set up for the production of any color.

Technicians who have had experience with oscillators will usually consider the 3.58-mc oscillator as the most logical suspect. The operation of this circuit can become critical if the tuned circuit, L3 and C13 in Fig. 1, is not correctly adjusted. In this receiver, only a slight retouching of the slug was required in order to

have the 3.58-mc oscillator operate all the time.

For those service technicians who would not have considered this specific possibility, checking throughout the color-sync section is best carried out with a wide-band oscilloscope. This instrument enables you to view the 3.58-mc oscillations directly and is therefore useful in every portion of the system.

A preamplifier such as the Simpson Model 406 chromatic amplifier is an aid when signal tracing in the chrominance section. This instrument provides a gain ratio of 30 to 1 over a band from 8 kilocycles to 4.0 megacycles. If your scope gain is down at 3.58-megacycles and the pattern you obtain is too small to be worked with easily, use of the preamplifier will do much to ease your job.

The 3.58-mc oscillator stage, incidentally, is a good place to check whenever the complaint is lack of color on a broadcast known to be in color. It is not the only place to check, of course; but it is surprising how often it turns out to be the culprit.

Case History No. 4

Somewhat related to the foregoing case history was the complaint received from another customer that the picture on his CBS-Columbia

Model 205 would not hold its colors. Rather, the colors tended to drift across the screen.

The trouble lay in the inability of the 3.58-mc oscillator to synchronize with the incoming signal. This could stem from a phase detector that was not properly carrying out its function, a faulty reactance tube, or a defective circuit element. Tube changing was then tried first; and when the reactance tube was changed, the trouble cleared up.

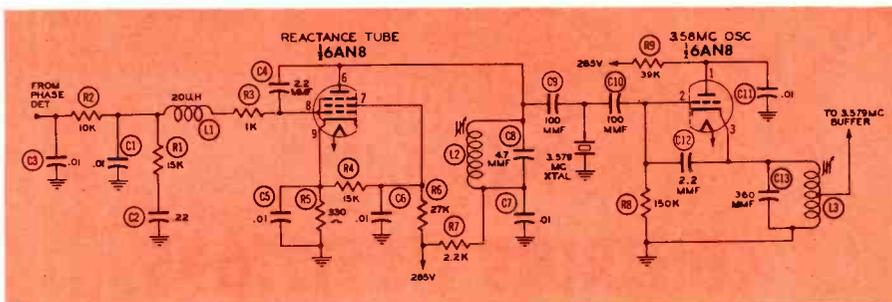
Similar instability in maintaining true color in a Motorola Model 19CT1 color receiver was eventually cleared up by realigning the color-sync circuits. The procedure is rather simple and straightforward, but it was found that lack of the proper alignment could at times lead to color instability.

Case History No. 5

One peculiarity noted by an owner of a color receiver was that proper color reception could be obtained on only three of the four local channels. On the fourth channel, which happened to be channel 5, no color could be received although black-and-white reception on this channel was normal.

The trouble could only be in one of two places, the RF tuner or the antenna. As a first step, a color-bar generator was connected to the receiver input in place of the antenna; and a color-bar signal on channel 5 was fed into the set. No color pattern could be developed on the screen; however, when the color-bar generator and the receiver were tuned to another channel, a full color-bar pattern was produced.

The trouble was apparently peculiar to channel 5; and since a Standard Coil tuner was used in this





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HINTS for TV ALIGNMENT

A television receiver must be properly aligned if it is to produce the best possible picture and sound. This is true not only for fringe and suburban reception but also for metropolitan and local reception. A properly aligned receiver not only has maximum gain but also has proper bandpass so that maximum picture detail and faithful reproduction of audio will be obtained.

The adjustment of the IF and tuner circuits in a television receiver requires that the technician consider many things. Not only must high quality equipment be employed, but it must also be used correctly. Failure to understand thoroughly the equipment and its limitations can make the job of aligning a television receiver much harder than necessary.

The material in this article is intended to acquaint the service technician with some of the problems that may be encountered in alignment and to present a procedure that will help minimize these troubles and thus make alignment as simple as possible.

Preliminary Tests and Procedures

Before the actual alignment procedure is started, the technician should make a number of preliminary checks to ascertain whether the IF and tuner stages are functioning normally except for being out of alignment. The tubes of the tuner, IF, and video-detector stages should be checked; and all faulty ones should be replaced. If the receiver uses a crystal as the video detector, the forward and reverse resistances should be checked. To make this check, it is necessary to disconnect one end of the crystal from the circuit. The reverse resistance should be very large when compared with the forward resistance (with a ratio of 20 to 1 or more). Check the B+ supply voltages to the IF strip and the tuner. If these voltages are incorrect, repair the set as required to restore the voltages to normal. Check the tuner and the IF strip for shorts and other obvious component failures.

BY CALVIN C. YOUNG, JR.

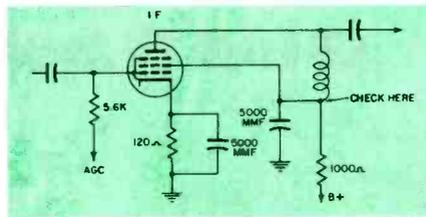


Fig. 1. Point to Check for Signal Rectification in the IF Strip.

Check the IF strip for rectification of the video signal. This rectification can be caused by excessive signal, excessive grid bias, low plate or screen voltages, or an open bypass capacitor. To check the IF strip, connect the ground lead of the oscilloscope to the chassis; advance the vertical gain of the scope to maximum; and check for the presence of a video signal at the screen grid or at the low side of the plate coil of each stage. See Fig. 1 for the location of this point. The presence of a video signal indicates rectification, and steps should be taken to remove the cause of this trouble before proceeding with the alignment.

Another preliminary step before alignment is to disable the high voltage in order to remove the shock hazard. This is especially important if a picture tube with a metal cone is employed. There are a number of ways in which the high voltage may be disabled. In sets which employ a series or series-parallel filament string, the most practical method is to remove the high-voltage rectifier tube. It is advisable to tape the plate connector to prevent arcing. In sets which have all the filaments in parallel, it is sometimes possible to disable the high-voltage supply by removing the horizontal-oscillator tube.

CAUTION: This latter method can be used only if a cathode resistor of 100 ohms or more is used in the horizontal output stage. If no cathode resistor is employed, then remove the high-

PRACTICAL SUGGESTIONS WHICH WILL SPEED SERVICE

voltage rectifier and tape the plate connector to prevent shorts to the chassis. It is best to disable the high-voltage supply in such a manner that the horizontal-output stage would still be operating and drawing current from the power supply. In this way, the current drain from the power supply is maintained at a normal level; and thus there will be normal operating voltages to the balance of the receiver.

Tools and Equipment

In addition to the usual test equipment such as a sweep generator with markers, an oscilloscope, and a VTVM, there are several other pieces of equipment which are usually required when aligning a television receiver. A source of bias voltage is usually required. Generally speaking, one and a half to three volts will be specified in alignment instructions. A bias pack that is satisfactory is shown in Fig. 2. This bias pack consists of a 7.5-volt radio C battery with 1.5-, 3-, 4.5-, and 6-volt taps and with a potentiometer connected as shown in Fig. 3. Flexible leads,

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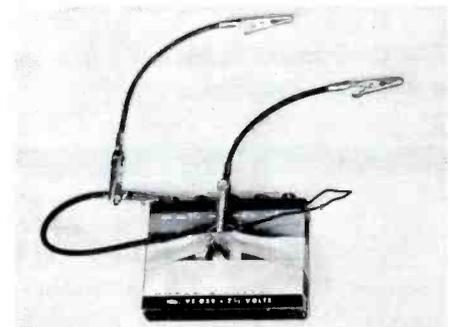


Fig. 2. Battery Bias Pack.



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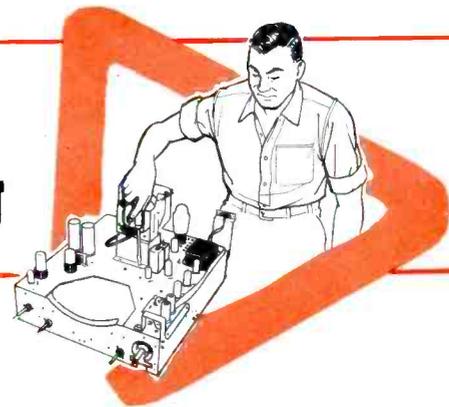
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IN THE HOME

SYNC BUZZ

Sync buzz is a trouble that confronts service technicians practically every day. Many times this trouble is simply ignored rather than eliminated. Some customers have endured sync buzz for so long that they have come to believe that the buzz is normal and is a part of television reception. If a television receiver is set up and is operating properly, there needs to be no sync buzz present. If time is taken to diagnose properly and to remove the cause of the trouble, customer relations can be improved. Removal of a particularly annoying sound, especially when you are not asked to do so, will greatly influence the customer and convince him that you know television servicing and are really trying to repair his receiver.

There are a number of troubles that will cause sync buzz. Some can be remedied in the home, others make it necessary to take the receiver to the shop for repair. Only those troubles which can be dealt with in the home will be covered.

Causes of Sync Buzz

One of the primary causes of sync buzz is the aging of the detector tube or some other component associated with the detector stage. Often, this aging can be compensated for by making the proper adjustment.

Improper tuning of the local oscillator can sometimes be the cause

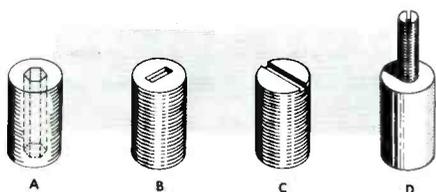


Fig. 1. Types of Cores Used in IF Transformers.

of sync buzz. In most cases, the fine-tuning control has sufficient range to permit proper tuning. If not, adjustment of the local oscillator should be made.

Another cause of sync buzz is overloading of one of the IF or tuner stages. Overloading may be caused by insufficient AGC voltage, by low B+ voltage to the IF stages and tuner, or by failure of one of the IF or tuner components. If the receiver has an AGC control of the variable type, the AGC action can be checked by turning this control to produce a slightly higher AGC voltage.

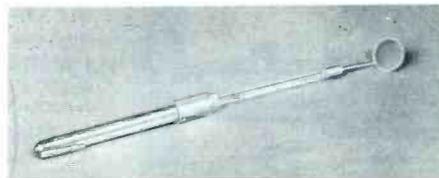


Fig. 2. Illuminated Inspection Mirror.

Before attempting to adjust the detector transformer or buzz control for minimum buzz, it is necessary first to determine the type of alignment tool to be used. Several different types of tuning slugs are used on the various transformers and coils. Four of the different tuning arrangements are shown in Fig. 1. Notice the devices provided for adjusting the cores. The core with the hexagonal hole (Fig. 1A) is used in the quadrature coil of gated-beam detectors and sometimes in the transformers used with ratio detectors and discriminators. When cores of this type are used, both can usually be adjusted from either the top or bottom of the coil or transformer.

The two cores in Figs. 1B and 1C employ slots; however, one uses a partial slot which will accept an alignment screwdriver of only a specific size. It is very important for the correct tool to be used be-

cause a tool of the wrong size or type can damage the core and thus make it difficult to tune the core; or even in some extreme cases, the use of the wrong tool may make it necessary to replace the entire transformer.

The brass screw on the core shown in Fig. 1D may have a slot, or it may have a 1/4-inch nut soldered onto the end. In the event that a slot is provided, only the proper alignment tool should be used, because a screwdriver will spread the slot and make adjustment difficult. There is also a risk of breaking the screw and thus of having to replace the unit.

An illuminated inspection mirror, such as that shown in Fig. 2, would make the job of determining the type of slug much easier. Then the proper tool could be used for alignment.

Adjusting Discriminators and Ratio Detectors

If an intercarrier receiver uses a discriminator or ratio detector, adjustment of the circuits for minimum buzz should be done as follows:

Tune to a local station, and adjust the fine-tuning control for the best picture and sound. Using the proper alignment tool, carefully adjust the secondary slug of the detector transformer for minimum buzz and maximum volume. After this has been done, carefully adjust the primary slug only a slight amount in either direction in order to determine whether the sound can be further improved; then, carefully readjust the secondary slug for the point of minimum buzz and maximum volume. If this procedure fails to eliminate the buzz, substitute a new detector tube; then carefully repeat the procedure.

NOTE: Care should be taken to see that the primary slug is turned only a little in either direction from

* * Please turn to page 86 * *

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CHECKING FILAMENTS

IN A *Series String*

**RAPID METHODS FOR
LOCATING A TUBE WITH
AN OPEN HEATER**

BY CALVIN C. YOUNG, JR.

overcome this objectionable surge, some manufacturers incorporate a series resistor of the negative-temperature-coefficient (NTC type). Such a resistor is used in the filament string shown in Fig. 1. This resistor R80 has a cold resistance of 230 ohms, and this resistance gradually decreases to 19 ohms during the first 90 seconds of operation. The initial high resistance reduces the surge currents and thus protects the tube filaments.

Series filaments are familiar to most service technicians since they have widespread application in AC-DC radios of the 4-, 5-, and 6-tube varieties. Filament strings are used in these small radios so that the cost of a power transformer can be eliminated. Time has shown that some failures of filaments can be expected in these radios; but since there are usually only 4 to 6 tubes, locating an open filament poses no problem. By the use of an ohmmeter, the open filament can be located in 5 or 6 minutes even if all of the tubes have to be checked.

More and more television receivers which use filaments connected in series are being placed on the market. As in radios, series filaments are being used to eliminate the need for power transformers.

The first television receivers to incorporate filament strings actually used a series-parallel arrange-

ment which generally consisted of two series strings in parallel with each other. This parallel combination was connected in series with the picture tube and one or two other tubes. This sounds like a complex arrangement, and actually it is from a servicing viewpoint. A typical series-parallel hookup of filaments is shown in Fig. 1. In this hookup, the tubes used require three different values of filament current for operation. The 12AX4, the 17HP4, and the two 6SN7 tubes require 600 milliamperes; the 6U8 and the 6AH6 require 450 milliamperes; and the balance of the tubes require 300 milliamperes.

All filaments having a given voltage and current rating are not necessarily identical. Consequently, when tubes containing these filaments are connected in series-parallel, the differences in the construction of the filaments give rise to variations in the voltages developed across the filaments. The amounts of heat will vary, and this causes some tubes to be more susceptible to failure than others.

One other common cause of filament failure in series-parallel circuits is the large surge of current which occurs at the instant the power switch is first turned on. To help

The resistor R81 shown in Fig. 1 is used to provide a 150-ma current path in order that the 6U8 and 6AH6 will be supplied with only the 450 milliamperes which they require. This shunt resistor is necessary since the total current is 600 milliamperes. The resistor R82 is used to reduce slightly the filament current through the 6SN7 tube V9. The current can be reduced because tube V9 is used where its maximum output is not required; therefore, the manufacturer designed the circuit so that the heater current through this tube would be less and its operational life would be lengthened.

In order to obtain even more efficient operation, the tube manufacturers have developed and placed on the market an entire new line of tubes. All of these tubes have 600-ma filaments, and they have voltage ratings which permit the filaments of all the tubes in a television receiver to be placed in one series string. The tubes feature a controlled warm-up time for the filaments. That is to say, all of the tubes in this new line take about the same time to warm up; and this fact tends to help minimize the effect of the initial surge current.

A filament string using some of these new tubes is shown in Fig. 2. This filament string is incorporated in the Zenith Chassis 16T20 which is a vertical chassis. The use of a vertical chassis places all of the tubes toward the rear of the cabinet so that they are accessible when the

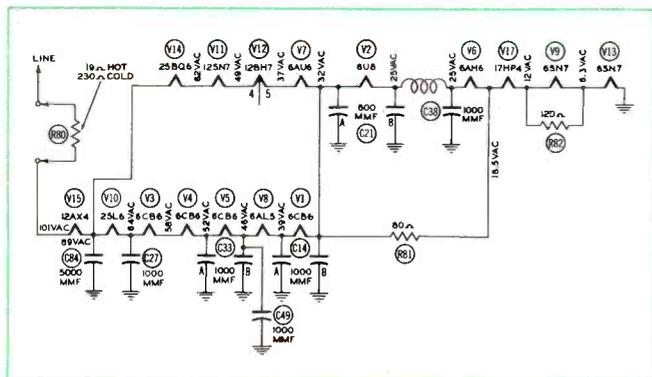


Fig. 1. Typical Series-Parallel Arrangement of Filaments. (Motorola Model 17T11E)

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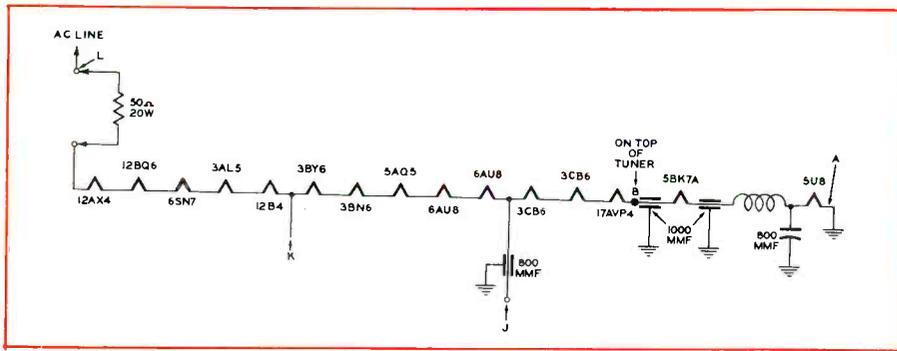


Fig. 2. Typical Arrangement of Filaments in a Single Series String. (Zenith Chassis 16T20)

rear cover is removed. This makes servicing in the home somewhat easier than with the older styles of chassis. Even though all of the tubes are readily accessible, we are still presented with the problem of locating open filaments. It could take several minutes to test the filaments by the substitution method because television receivers using this single string will have from 14 to 18 tubes.

meter or with a tube tester. This method is also time-consuming.

Receiver manufacturers are attempting to help the service technician with this problem. For example, on the Zenith Chassis 16T20, several test points are available on the tube side of the chassis. The points are labeled A, B, J, K, and L; and they are tied into the fila-

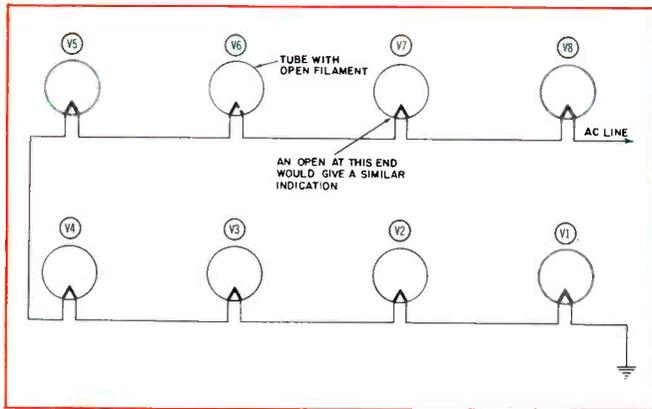


Fig. 3. Simplified Schematic Diagram of Filament String With One Open Filament.

If more than one filament in the string is open, the problem may become even more difficult.

If the technician prefers not to substitute each tube individually, he may remove the tubes one at a time and check the filaments with an ohm-

ment string at the places indicated in Fig. 2. The tube-layout chart on the inside of the cabinet furnishes the technician with information about these test points, and he can localize an open filament to a section of the series string by means of his ohmmeter without removing any tubes.

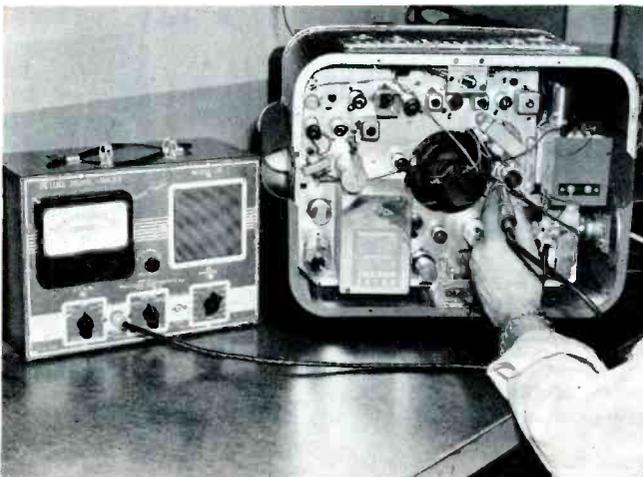


Fig. 4. Signal Tracer Being Used to Locate an Open Filament.

Since all manufacturers may not incorporate test points in the filament string, another method of locating open filaments will be presented here.

Signal-Tracer Method

In series or series-parallel filament circuits, it is possible to locate an open filament or filaments without tube substitution and without having to remove and test each individual tube in a filament tester. The proper use of a high-gain signal tracer in conjunction with a diagram of the filament layout will soon reveal any tubes with open filaments.

Consult the simplified filament layout shown in Fig. 3. As the first step in using the signal tracer, the ground lead of the signal-tracer probe should be connected to the chassis. Bring the probe tip near the base of V8, the tube nearest the hot side of the AC line. With the gain of the signal tracer advanced about halfway, a 60-cycle hum will be heard from the speaker in the signal tracer. Next, bring the probe tip near the base of tube V7. Again, a 60-cycle hum will be present. With the probe tip at tube V6, however, there will be little or no hum from the speaker; this indicates that the break is in V6 or V7. Whenever a tube with no hum is found, the open is in that tube or the one preceding it.

NOTE: Tube shields should be removed for this signal-tracer test.

In Fig. 4 a signal tracer is being used to locate an open filament in a series string in one of the receivers with a vertical chassis.

The technician should make a few tests using his own equipment in order to become familiar with the way in which the 60-cycle hum sounds on his signal tracer. At the same time, he will learn the proper level at which the gain of the signal tracer should be set. Usually, setting the gain at the halfway mark will provide a loud hum when the probe is near tubes which are located on the high side of the open filament. The distance between the probe tip and the tube envelope has a marked effect on the amount of hum pickup. These are things which the technician will learn after he tries the test a few times. In time, he should be able to locate an open filament rather quickly by this method.

In all of these methods of locating an open filament, a tube-layout chart and a diagram of the filament circuit are very helpful.

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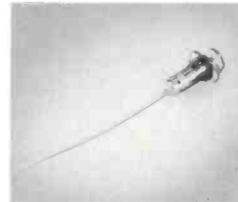
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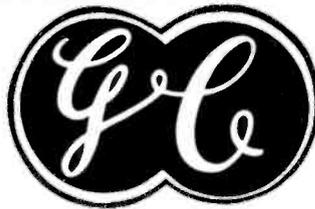


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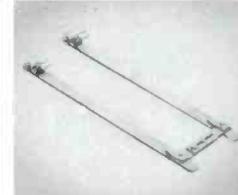
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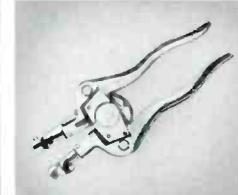
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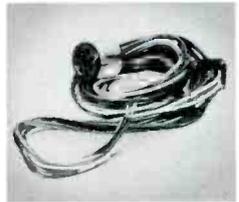
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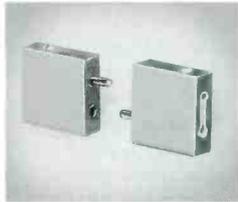
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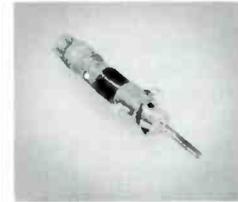
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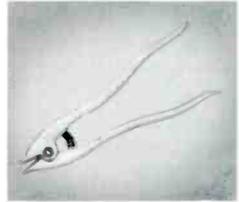
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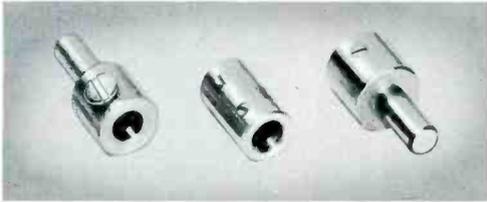
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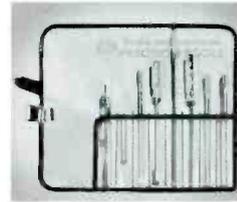
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An audio enthusiast, especially the one who constructs and assembles his equipment, usually develops a deep and continuing interest in amplifiers. This was particularly true with old-timers who worked with audio back in the days when the amplifier was nearly the whole audio system and when the amplifier was held responsible for the quality of the sound emerging from the speaker.

Audio systems, home music systems in particular, have become much more complex than they were a few years ago. The majority of high quality installations now make use of a number of specialized units including pickups, tape recorders, preamplifiers, control units, turntables, and elaborate loudspeakers. These pieces of equipment are given consideration and attention because the results to be obtained from an audio system depend upon every unit doing its part and doing it well. The spreading of interest to other parts of the audio system does not mean that amplifiers are neglected. It seems that the number of new amplifiers being produced in a variety of shapes and sizes and featuring advanced design keeps pace with the rest of the equipment.

We have discussed in previous articles how designs have changed and how modern amplifiers now produce higher power outputs with increased efficiency and decreased distortion.

National Horizon 20 Amplifier

The single-ended push-pull output stage employed in the National Horizon 20 amplifier is an example of advanced and improved design.



Fig. 1. Front View of National Horizon 20 Amplifier.

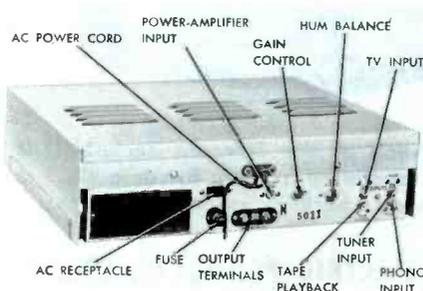


Fig. 2. Rear View of National Horizon 20 Amplifier.

Audio-Facts

Single-Ended Push-Pull Output Stage and Other Features in National Audio Equipment

by Robert B. Dunham

The Horizon 20, shown in Figs. 1 and 2, possesses other important features; but much credit for the excellence of the following ratings must be given to the single-ended push-pull circuit.

Harmonic Distortion — 0.3 per cent at rated output of 20 watts; 0.6 per cent at 25 watts.

Intermodulation Distortion — 1 per cent at 20 watts (400 cps and 7 kc, at a ratio of 4 to 1).

Frequency Response — ± 0.1 db, 20 cps to 20 kc; ± 1 db, 10 cps to 100 kc.

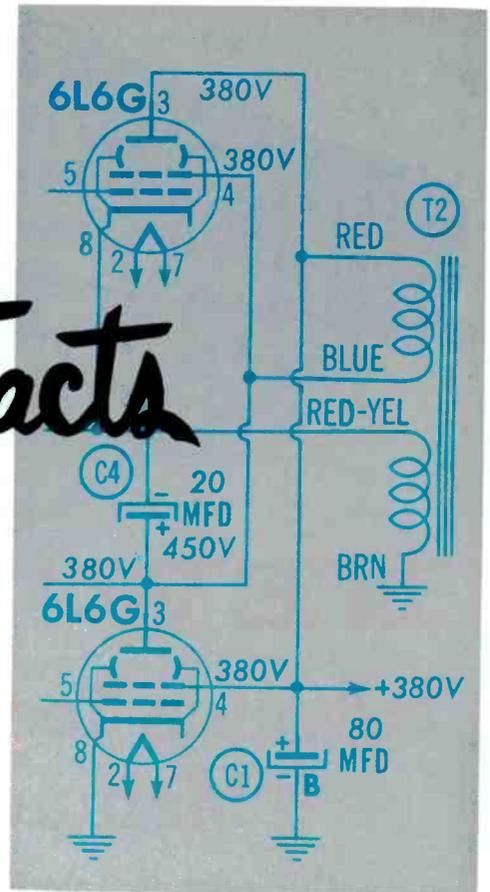
Power Response at 20 Watts — ± 0.15 db, 20 cps to 20 kc; ± 1 db, 10 cps to 60 kc.

Hum and Noise — 80 db below 20-watt output.

Sensitivity — 1.6 volts for 20-watt output.

The portion of the circuit involved in the single-ended push-pull output stage is shown in the partial schematic diagram in Fig. 3.

The signal from the phase inverter V1 is fed out of phase to the grids of the output tubes V2 and V3. The plate supply for the phase inverter V1 is obtained from the mid-



point (the junction of C4, pin No. 3 of V3, and the blue lead) of the output stage to aid in maintaining signal balance. In this way the signal is fed to the grid and cathode circuit of each output tube, and the push-pull cancellation of distortion is maintained. If the plate supply of the phase inverter were taken directly from the 380-volt supply, the output tube V2 would be driven as a cathode follower; and signal balance would be destroyed.

The proper negative voltage (fixed bias) is applied to the grids of V2 and V3 to bias the output stage for class AB₁ operation. Class AB₁, with its increased efficiency, can be utilized in this circuit without the usual amount of distortion associated with this class of operation because unity coupling is achieved between the output tubes independent of the output transformer. The signals from the output tubes are fed in parallel to the primary of the output transformer T2 and not in series, as would be the case in a conventional push-pull stage. Filter capacitor C1B is included in Fig. 3 because this capacitor and the screen capacitor C4 complete the parallel AC signal circuit.

Since the output tubes feed the primary of T2 in parallel, they are

* * Please turn to page 91 * *



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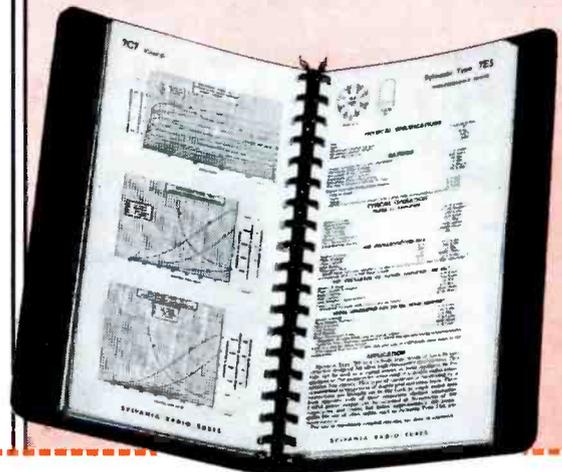
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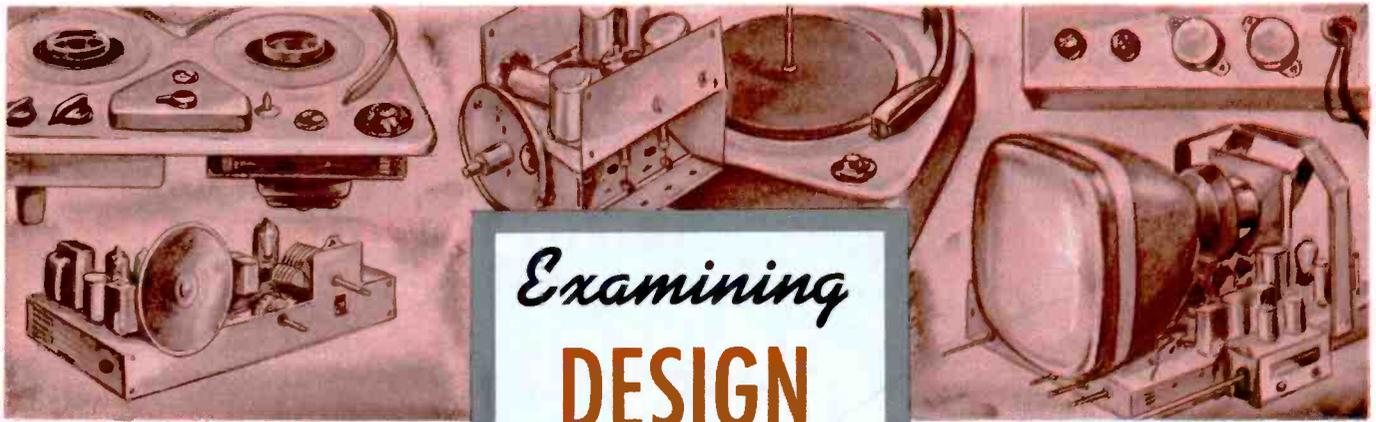
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Examining DESIGN Features

by **WILLIAM E. BURKE**
and **LESLIE D. DEANE**

**MOPAR MODELS 902 AND 903
SIGNAL-SEEKING AUTO RADIOS**

The Mopar Model 902 and Model 903 auto radios contain a new type of automatic "signal-seeking" circuit which eliminates the necessity for manual tuning; however, the manual knob is still provided for optional use. The Mopar Model 902 shown in Fig. 1 is designed to operate on a 6-volt supply, and the Model 903 is designed to operate on a 12-volt supply. Otherwise, the two models are identical.

Except for the automatic-tuning feature, these receivers are conventional 8-tube superheterodyne radios. The automatic-tuning circuits utilize a 6CS6 tube as a phase detector and one half of a 12AU7 as a relay-control tube.

The tuning mechanism is driven across the broadcast band by a motor which is deactivated when a station is received. The tuning mechanism will not always stop on all stations but will pass over any station having a signal strength below a pre-determined level. The operator sets

this level by means of the sensitivity control which is located above the search-tuning bar on the front panel of the radio. See Fig. 1.

The four positions in which the control can be set provide different degrees of receiver sensitivity, but the selected degree of sensitivity is effective only during the time that the receiver is seeking a station. When the search mechanism is inactive, the receiver is operating at maximum sensitivity.

The sensitivity control is actually a switch. In the least sensitive position (labeled TOWN), the tuner mechanism will stop only on strong local stations. In the most sensitive position (labeled COUNTRY), the tuner will stop on weak distant stations as well as on the strong ones. The two intermediate switch positions provide intermediate degrees of sensitivity.

Since the signal-seeking tuner is an electromechanical device and

since any rotating mechanical device has some inertia after the driving power is removed, some means must be provided for anticipating the appearance of a signal when the tuner is sweeping over the broadcast band. This provision is required because a signal must be detected early enough so that after the power to the motor is removed, the tuner mechanism can coast to a stop at the proper point. This point should be such that the center frequency in the bandwidth of the signal falls in the center of the IF passband of the receiver.

Fig. 2 shows top and bottom views of the auto radio with the covers removed. Note the motor and the worm drive which move the slugs in the tuning coils. The clutch solenoid operates during the signal-seeking period and transfers the clutch from manual tuning to motor drive.

Circuit Description

Fig. 3 is a partial schematic diagram of that portion of the receiver associated with the signal-seeking function. The search relay M9 is shown in its inactive position. In this position, the cathode of the relay-control tube V6B is not returned to ground and the tube does not conduct. The drive motor and the clutch solenoid are not supplied with power, and a short is placed across the sensitivity switch. Under these conditions, stations can be selected by means of manual tuning.

When the search-tuning bar is depressed to start the signal-seeking operation, the search relay M9 is energized. The cathode of the relay-control tube V6B is connected to ground by one set of contacts on the relay switch. The current which flows through V6B maintains the search relay in an energized state even though the search-tuning bar is released.

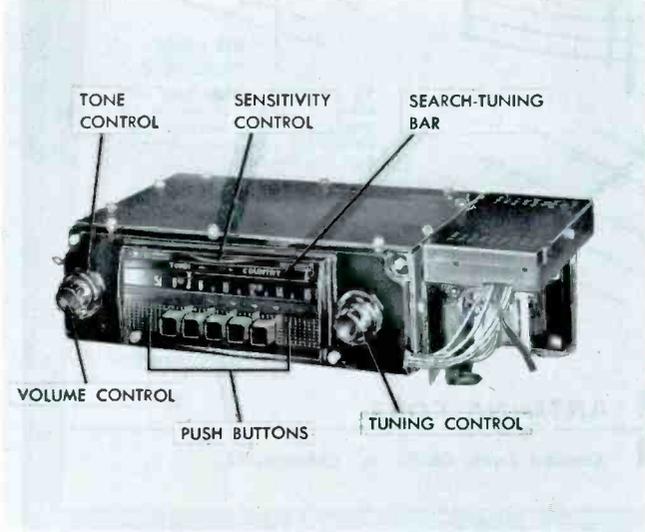


Fig. 1. Mopar Model 902 Signal-Seeking Auto Radio.

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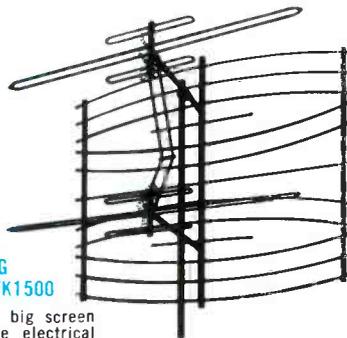


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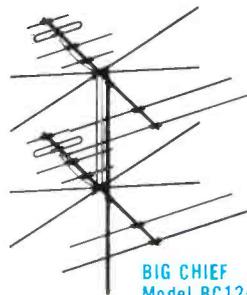


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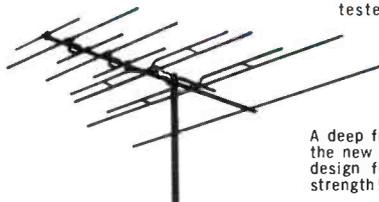
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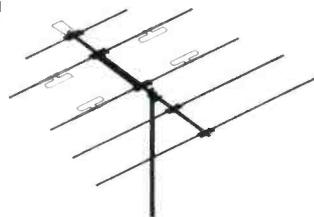
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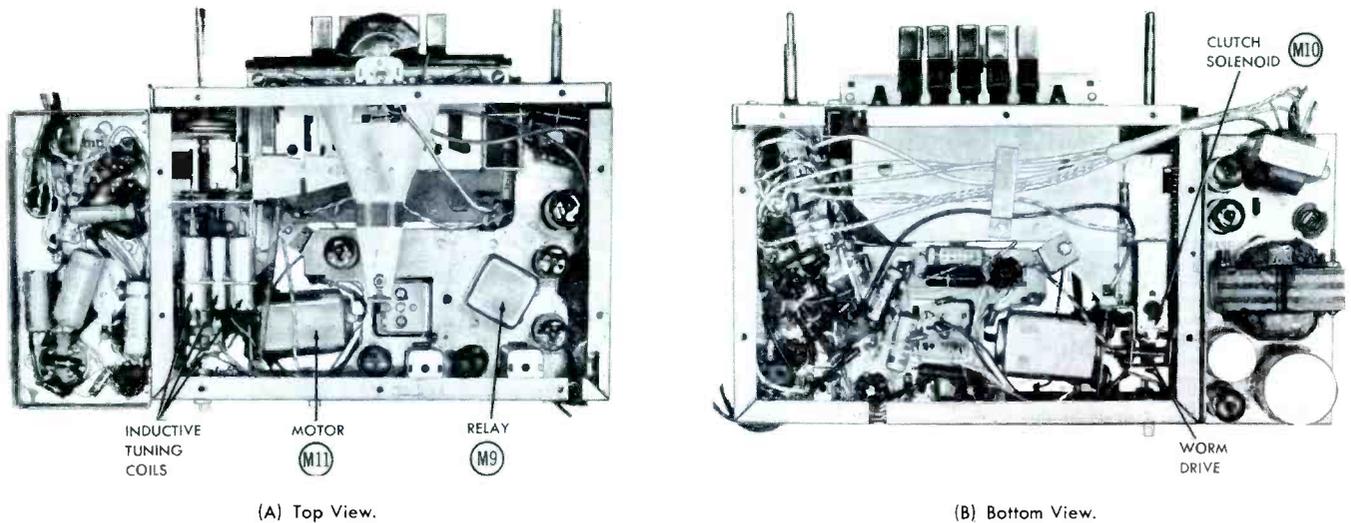


Fig. 2. Mopar Model 902 With Covers Removed.

The grid of the audio phase inverter is connected to ground by a second set of contacts on the relay switch, and thus the receiver is muted while signal seeking is taking place. Power is applied to the drive motor by a third set of contacts. The sensitivity switch is connected into the cathode circuits of the RF and IF

amplifiers by a fourth set of contacts, and power is applied by this same set of contacts to the clutch solenoid which disables the manual knob.

in the phase relationship between the signals on the primary and secondary of the IF transformer L6. In an IF transformer that is connected in a conventional manner, the voltage at the top of the secondary will lag the voltage at the top of the primary by

The basis of the operation of the 6CS6 phase detector is centered

* * Please turn to page 68 * *

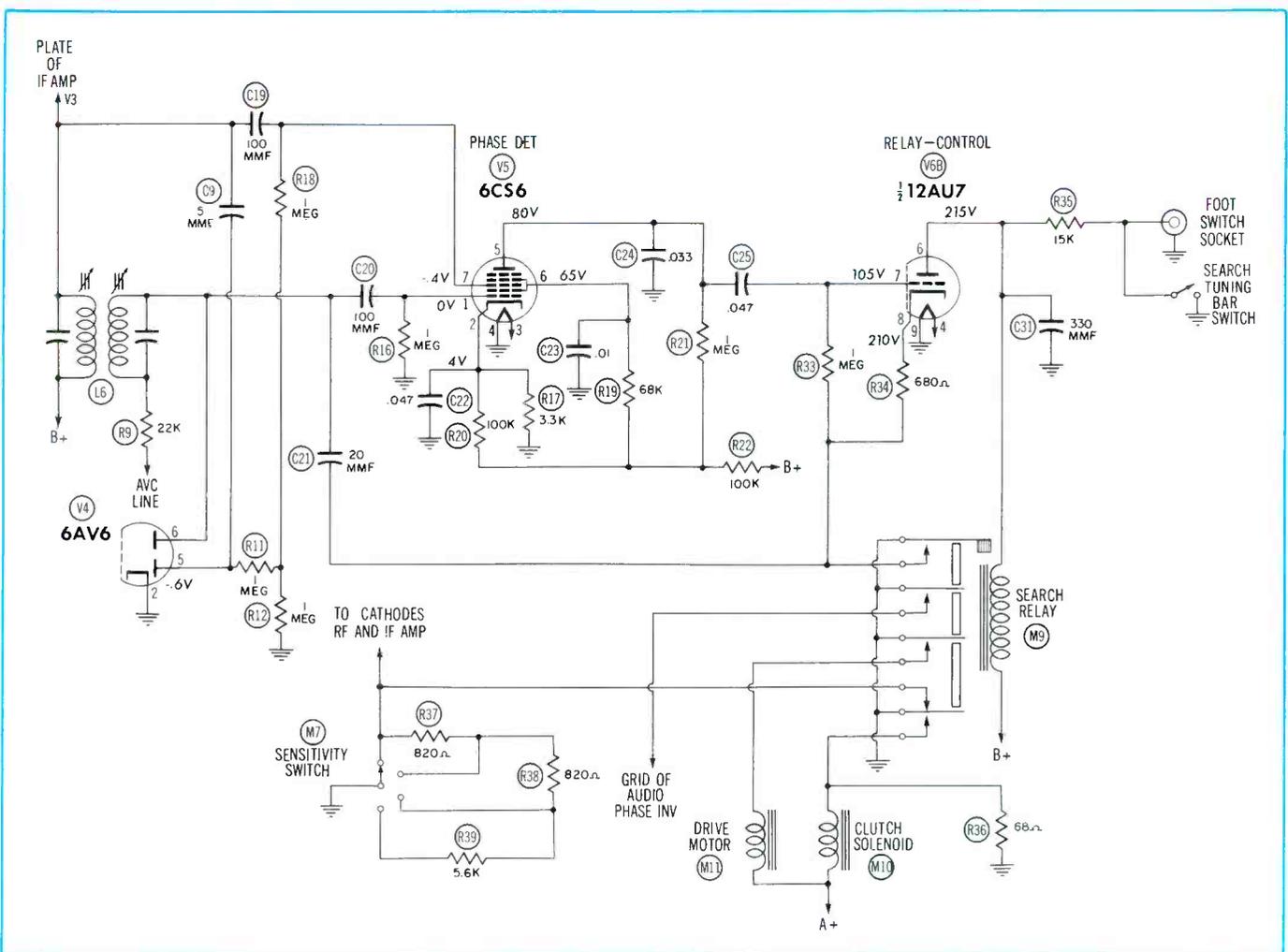
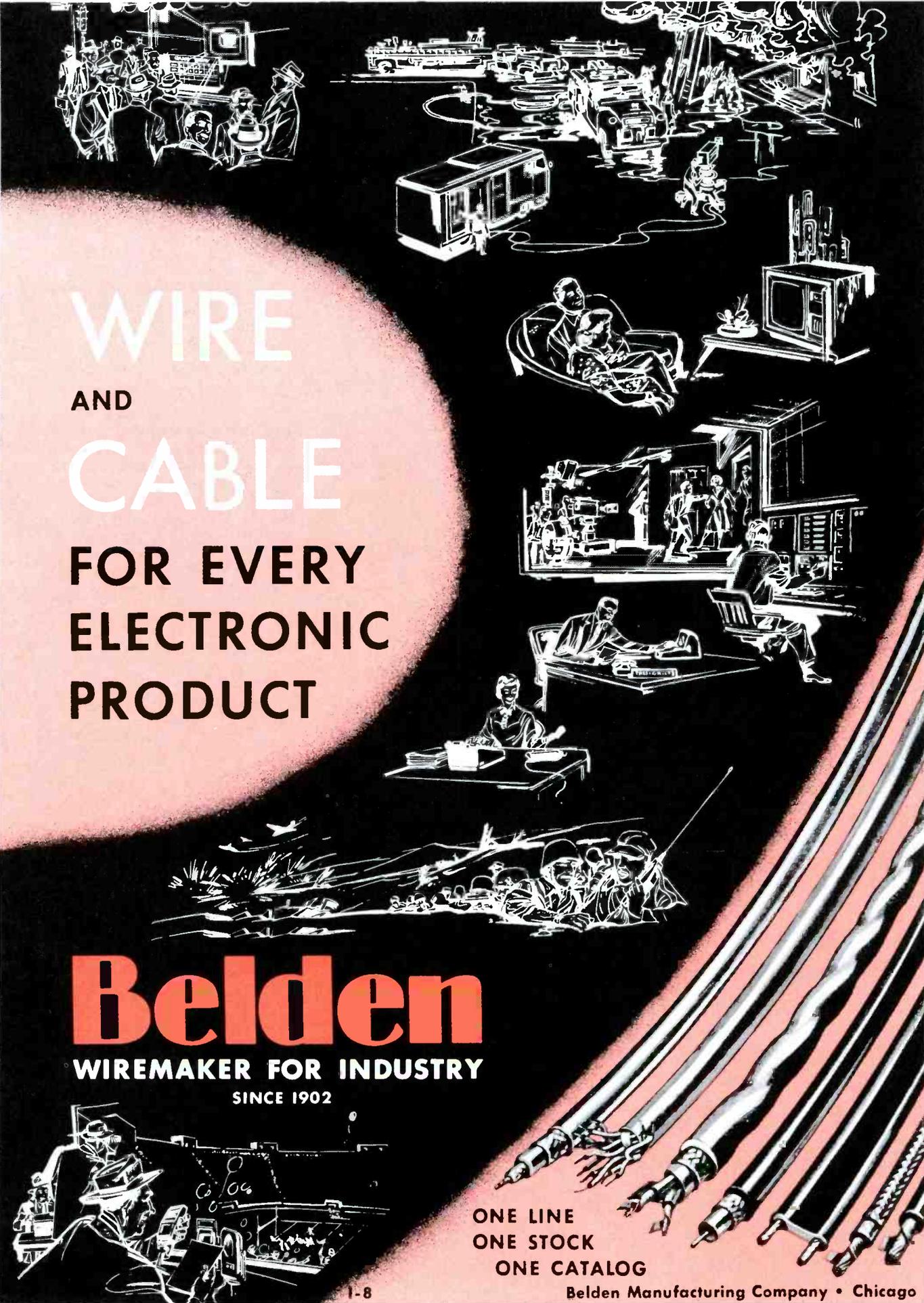


Fig. 3. Partial Schematic Diagram of Mopar Model 902 Showing Signal-Seeking Circuits.



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Dollar and Sense Servicing

by | *John Markus*

Editor-in-Chief, McGraw-Hill Radio Servicing Library

PAUSE-TIMERS. Two new record changers in the latest catalog supplement of the Allied Radio Corporation have pause-timers for giving up to five minutes of silence automatically between records. The Audiogersh Miracord XA100 gives a choice of 5 seconds to 5 minutes; whereas, the Swiss-made Thorens CD-43 gives time lapses of 1 to 5 minutes between 78-rpm records and 3 to 13 minutes between 33 1/3 rpm records.

Other interesting new items noted include a sun battery at \$1.47, which will feed 2 milliamperes into a 10-ohm load for as long as the sun shines bright. It's a self-generating selenium photocell and can be used in series or series-parallel arrangements to drive transistorized equipment.

A TV hammock at \$2.91 is a webbing network 24 inches square for carrying a big picture tube or a TV chassis; the shoulder strap is adjustable. Weller has now come out with a metal-soldering kit at \$10.99. It includes acid-core solder (not for radio work), a smoothing tip for heat-sealing and mending plastic articles, and a cutting tip for removing putty or cutting plastic tile. With a 250-watt rating, the iron is also a good tool for fast soldering of heavy TV and radio joints.



MOVIE-MAKING. So that directors can see exactly what is being filmed during the making of a movie, DuMont and RKO-Pathé collaborated on mounting a TV camera right alongside the big 35-mm sound camera on the same tripod. The camera output feeds a monitor receiver in front of the director. The trials were so successful that sound movie cameras of the future may all have built-in TV cameras.

JUST FOR FUN. If you've got a four-drawer filing cabinet in the front office, try labeling its drawers EENY, MEENY, MINY, and MO. It'll make people wonder about you and talk about you, but they'll also remember you the next time they need service.



SILENCE. Instead of enclosing power transformers in snug cubicles lined with sound-absorbing material to cut down annoying hum, GE engineers worked out an electronic way of making the sound kill itself. They pick up and amplify the hum, then aim it right back at the transformer with a loudspeaker. The amplifier gives 180-degree reversal of phase, and a simple adjustment of the volume control serves to match amplitudes so that the sounds cancel.

If the 30-degree beam of silence from the loudspeaker isn't wide enough, another speaker can be added. That is how power companies are silencing neighbors who squawk about the noise from a substation power transformer.

Might be a market for this gadget among some of your customers, for aiming at a neighbor's blaring-after-midnight radio. Won't make for friendly neighbors in this case, though, because the sound-cancelling trick puts the whole radio in a beam of silence and the loud-music lover will hear nothing. Theoretically nothing—but practically, we suspect that some sounds will sneak out and reflect back and forth from room walls without getting cancelled. Also, no amplifier gives exact phase reversal at all audio frequencies; silencing the power transformer was easier because the sounds were all harmonics of the power frequency.

BOOKS FOR TV. In addition to technical books, television has created a new market for books-by-the-foot. In a second-hand bookstore the other day, we eavesdropped on the problems of a young lady whose boss had sent her out for 50 feet or so of "snazzy-looking" books to fill the shelves of a study for a forthcoming TV program. The clerk was quite understanding and assured her that his books appeared on the best of programs, and he fluently discussed various ways of keeping within her budget.

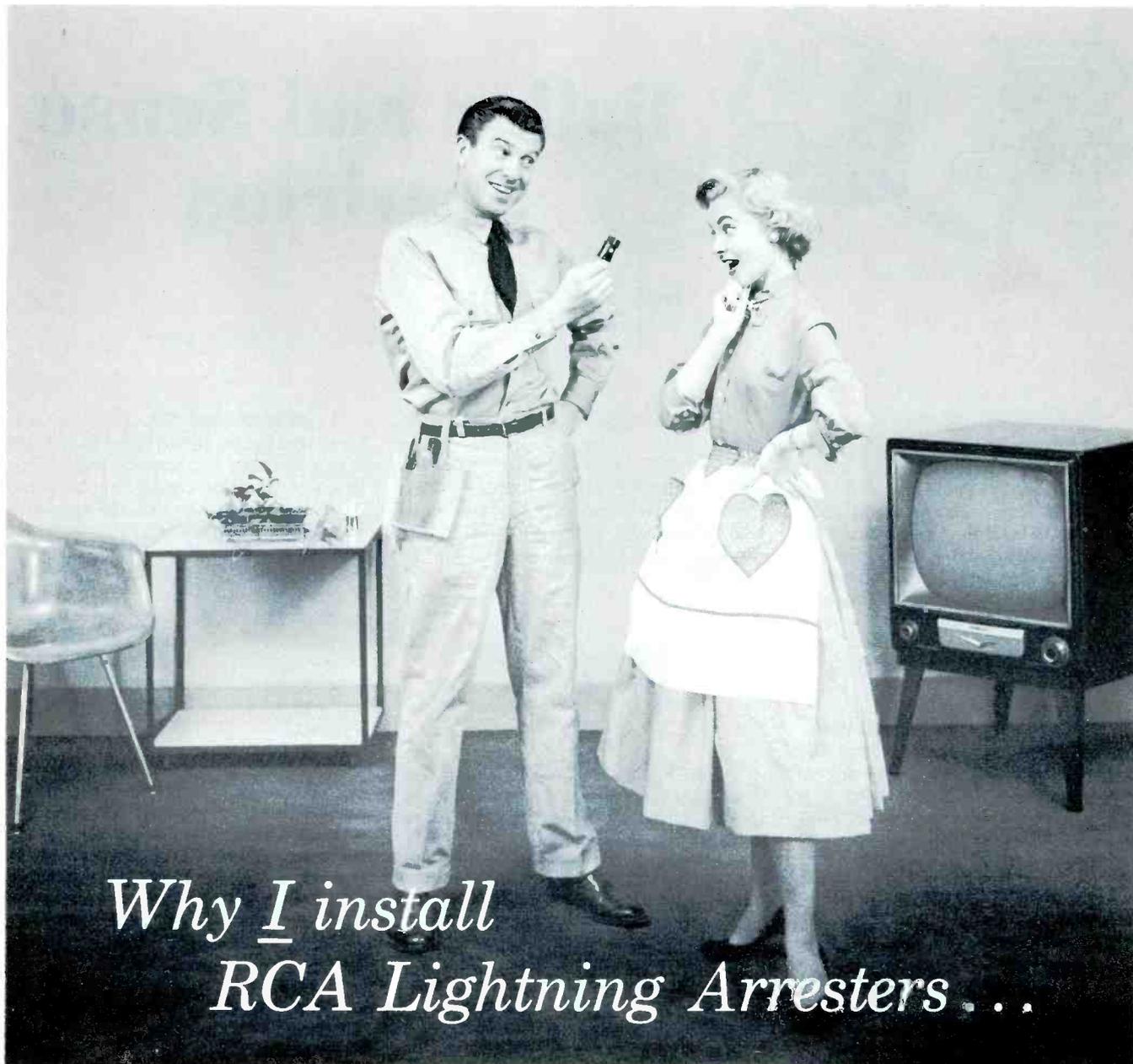
First, they looked over the dollar-a-foot section — mixed sizes, dull-colored bindings, all right for top and bottom shelves on the set but not flashy enough to be "on-camera" for more than a moment. Matched sets at two "bucks" a foot came next — the complete works of poets of yesteryear, and the like — but even with these, she didn't think her boss would be happy. The volumes at 35 cents apiece were better; some had gold lettering on nice cream-colored leather, but the budget began to scream.

Wallpaper printed to resemble filled bookshelves came under discussion at this point, but the all-knowing clerk told her to tune in on a certain channel at 11:00 that evening to see how "lousy" it looked. He then presented their rental plan by which she could have ten feet of literature's finest in bindings for two days for ten dollars to put right behind the hero's head; and she could buy cheaper books to fill the rest of the space. It was a deal.



PUZZLE. If it still takes everything you earn just to live, why do they keep saying that the cost of living is changing?

* * Please turn to page 49 * *



*Why I install
RCA Lightning Arresters...*

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- UHF Model has only 1 db (approx.) loss at 800 mc
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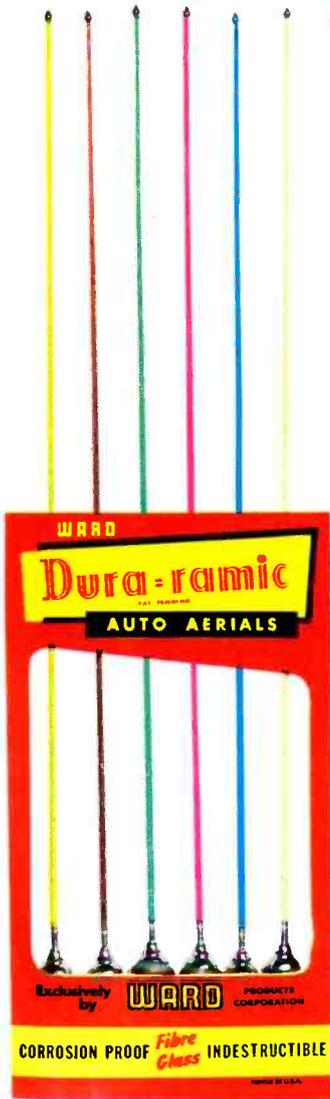
FIBERGLAS* Ward Dura-ramic aerials are made of the same miracle material that has revolutionized fishing rods and is being widely used in the new experimental automobile bodies. Made from millions of fibers of glass, woven together and impregnated with resin under terrific pressures, the FIBERGLAS completely protects the imbedded electronic wires from all bad effects of weather.

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*T.M. Reg. O-CF Corp.



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Shop Talk

(Continued from page 17)

receiver, the first step was to try another set of channel-5 strips. When the receiver was tested with the new strips in place, it responded normally. Apparently, the first set of strips did not possess a bandwidth wide enough for color; yet they would work satisfactorily with black-and-white signals.

Sufficient circuit bandpass is much more important in color than in monochrome reception. To develop a color picture properly, not only must the sidebands of the color subcarrier be present; but what is perhaps more important, the color burst must also be present. Without the burst, adequate control of the 3.58-mc subcarrier frequency is impossible. Furthermore, in many designs, a certain amplitude of color burst is needed to force the color killer to remove its cutoff bias from the chrominance section. When the burst signal is too weak, the chrominance stages remain closed.

In the preceding case history, it might have been possible to obtain color reception on channel 5 by using another antenna, perhaps one which provided more signal and hence a stronger color burst than the one in use. This possibility was not investigated because adequate color reception could be obtained on the other channels and because it was possible to correct the color deficiency on channel 5 so readily. Had the trouble proved more difficult, an antenna change would have been made.

Another item that made this trouble so easy to locate was the ability of the color-bar generator to develop a signal on channel 5. This is not always possible. Most of the color-bar generators now being produced for the service industry do not have provisions for supplying an RF signal on all the VHF television channels. The generator used in the preceding case history supplied an RF signal on either channel 4, 5, or 6. Had the trouble occurred on some other channel, it might have been necessary to bring the set back to the shop and run an alignment check on the front end. This certainly would have complicated matters considerably.

Case History No. 6

A number of service calls arose because of customer inability to tune a color receiver properly for color reception. Particularly critical in this respect was the setting of the fine-tuning control. Each customer (and this included both the husband

and the wife) was given full instructions on the adjustment of each control. Instruction always started with the reception of a black-and-white signal; the procedure was then extended to reception of color signals. The color-intensity control was always adjusted before the color-phase or shading control. The customer was also instructed to adjust the hold or linearity controls when receiving a black-and-white rather than a color picture, if this ever became necessary. The black-and-white picture thus became the anchor from which other adjustments could be made.

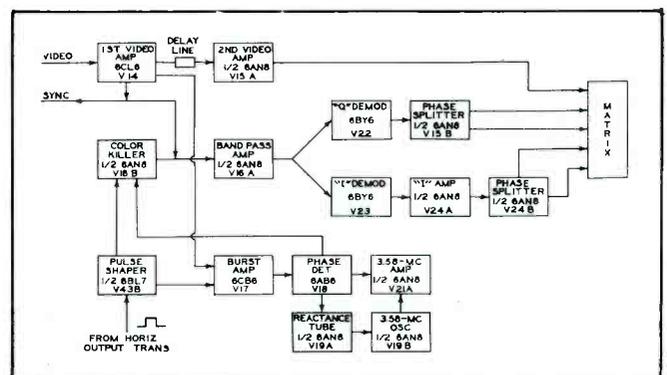
Case History No. 7

A certain CBS-Columbia Model 205 could not develop any black-and-white pictures at all; and in the color pictures that did appear, the intensities were all wrong. Blue appeared to be most normal; but all the pastel shades of yellow, cyan, and the like were too dark.

The outstanding clue was the fact that black-and-white pictures could not be developed. When this was linked to the behavior of the set when receiving color signals, the defect could almost be pin-pointed to a single stage. Let us see why.

We knew that color signals were passing through the receiver; and it was logical to assume that whenever they could pass, black-and-white signals could also pass. With this as a premise, all of the RF and video IF stages could be eliminated. For that matter, so could the first video amplifier (which handles both signals) and all of the amplifiers for the color signal. All that actually remained was V15A, the second video amplifier. See Fig. 2. This stage is concerned solely with the brightness signal, and a defect in it could account for the symptoms noted. By checking through this circuit, it was discovered that a cold solder joint at the delay line was preventing signal passage. When this condition was corrected, the receiver returned to operation.

Fig. 2. Partial Block Diagram of CBS-Columbia Model 205.



All of the foregoing case histories dealt with troubles which specifically affected the receiver in its development of color images. There were, in addition, a proportionate number of troubles which could be considered common to black-and-white receivers. Such troubles were that one set had a bad video IF tube, another developed audible sync buzz, and a third had a defect in the vertical-oscillator circuit. These troubles can be identified in color receivers with no more difficulty than in monochrome receivers and with the same servicing techniques.

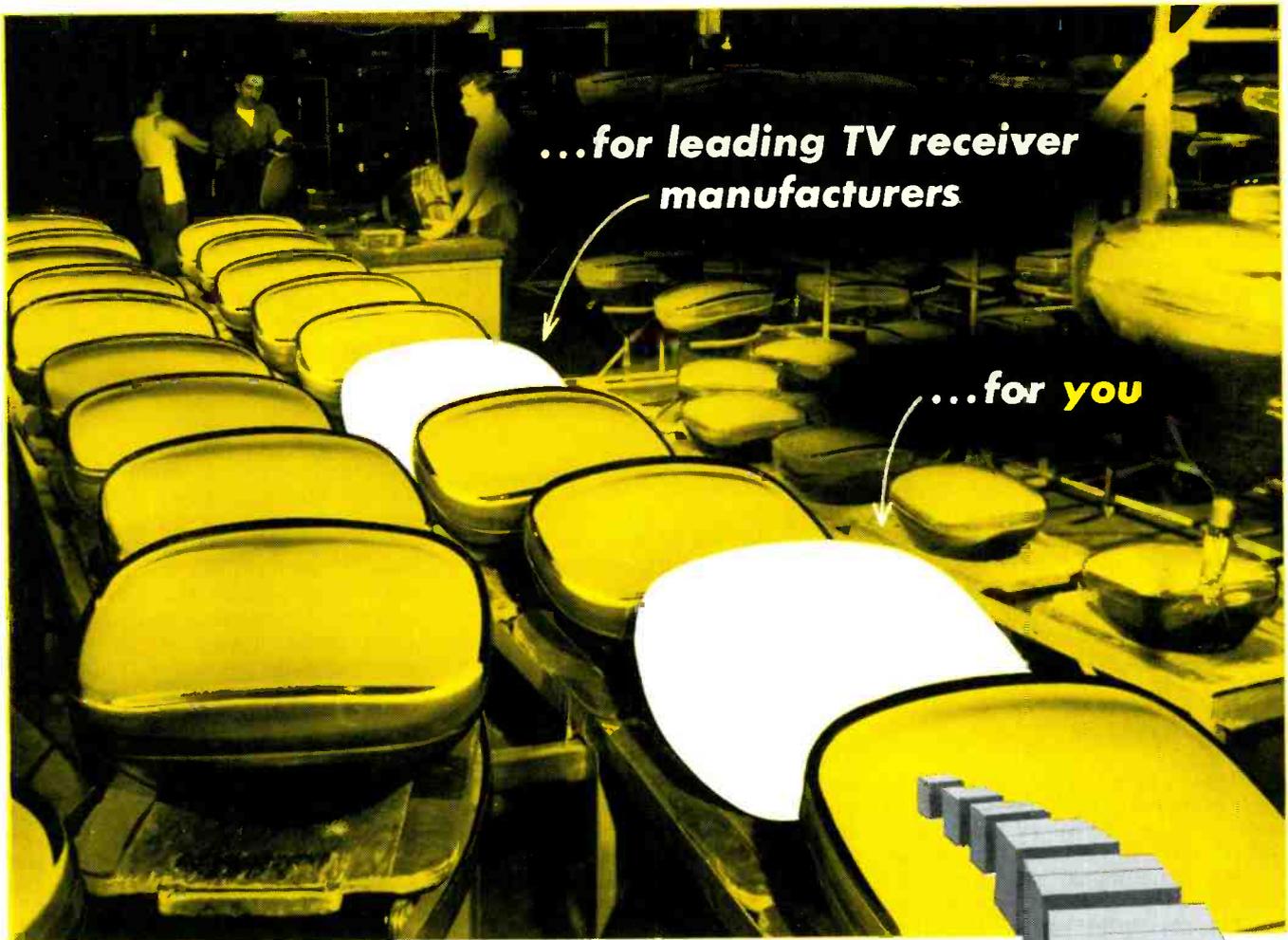
As a general rule, experience thus far has demonstrated that in the initial approach, first consider the symptoms in terms of picture versus sound, then picture versus raster, and finally monochrome versus color. Each step actually leads to the next; and when the proper differentiation has been made, many of the possible sources of the trouble will have been eliminated, leaving a relatively small number of suspects to be checked.

REVIEW

One of the difficulties in tracking down troubles in the high-voltage section of a television receiver is the combination of a fairly complex circuitry and the presence of high voltages. Either one can be troublesome; both together are often formidable enough to slow down a technician unnecessarily.

Helpful suggestions for uncovering troubles in high-voltage circuits are contained in two separate and unrelated articles. Actually, the two articles supplement each other to provide a fairly complete discussion of high-voltage circuit servicing; therefore, both are being considered. One article appeared in the September 1953 issue of the DuMont Service News; the other was published in the January 1953 issue of Radio and Television News Magazine and was written by Art Liebscher of RCA.

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partment of the Allen B. DuMont Laboratories, Inc., 257 Sixteenth Avenue, Paterson, N. J. Subscription is \$3.00 per year and includes service data on current DuMont television receivers plus monthly issues of the Service News.

Radio and Television News Magazine is published by the Ziff-Davis Publishing Company, 366 Madison Avenue, New York 17, N. Y. Subscription rates for the United States, its possessions, and Canada are \$4.00 per year. Single copies are 35 cents each.

A typical DuMont horizontal-output and high-voltage circuit is shown in Fig. 3. The entire section should be considered because the three functions it performs are all interrelated. It produces the required deflection current in the horizontal-deflection coils, it develops the boost B+, and it provides the high voltage needed by the picture tube.

Generally speaking, loss of deflection current in the deflection yoke or a decrease or disappearance of the boost B+ will cause the high voltage to disappear, too. On the other hand, loss of high voltage will often not affect boost B+ nor deflection current, although no picture will appear on the screen. A common cause for the complete loss of high voltage is either a defective high-voltage rectifier or a defective horizontal-output amplifier. Partial loss of high voltage stems from a weakened horizontal oscillator, a lowered B+, or a greatly increased value for resistor R319.

The first step when the complaint is a blank screen is to check the high voltage. To do this quickly, remove the high-voltage lead from the anode connection of the picture tube and try to draw off a spark from the lead end by holding it a quarter of an inch or so from the receiver chassis. If a strong spark can be obtained, you can be reasonably certain that the proper amount of high voltage is being developed. To determine the exact amount of high voltage present, a suitable VTVM or high-resistance VOM with an auxiliary high-voltage probe is required.

This practice of drawing arcs from the end of the high-voltage lead or from the caps of either the high-voltage rectifier or the horizontal-output amplifier is widely practiced; and when performed by an experienced technician, it can be quite informative on the condition of the various circuits.

A well-insulated screwdriver is also useful in making these tests. Touch the tip of the screwdriver to the point in the circuit from which the

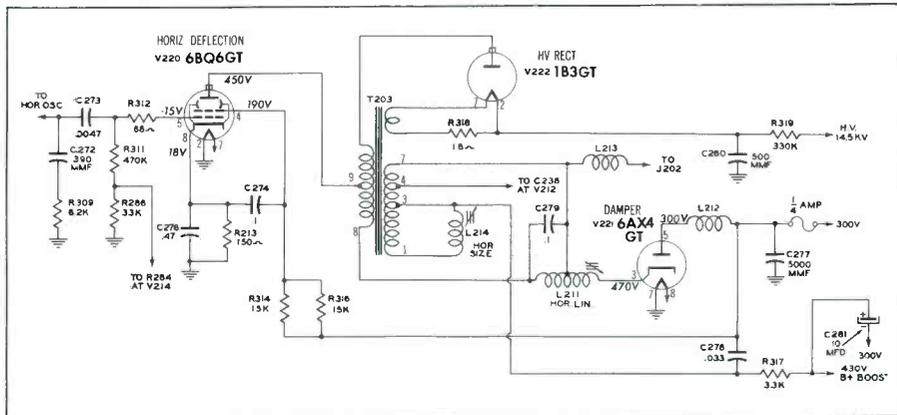


Fig. 3. Horizontal-Output and High-Voltage Circuits in DuMont Model RA-166/171 TV Receivers.

arc is to be drawn; then slowly pull the screwdriver away. At the plate of the high-voltage rectifier, a normal spark is 3/8 to 1/2 inch long. Furthermore, since it is an AC spark, it will be rather easy to see.

The arc at the plate of the horizontal-amplifier tube is not so readily discernible; and in a well-lighted area, it may be difficult to observe at all. DuMont suggests that the volume control be turned up during this test. A sharp crackling sound when the plate cap of the amplifier tube is touched will indicate the presence of an arc.

Spark tests are simple to perform, and they frequently help pinpoint the source of the trouble. DuMont recommends their use in the interests of faster servicing; however, when the trouble is not revealed by spark tests, then more elaborate checking is needed. For example, if the screen is blank and the high voltage is normal, checking of the picture tube or its B+ voltages is indicated. If the high voltage is not normal, then the B+ and boost B+ voltages to and from the horizontal system should be measured. Another good item to check is the waveform at the grid of the horizontal-output amplifier. Normally, the waveform will appear as shown in Fig. 4A. If it appears instead as shown in Fig. 4B or C, the defect is situated at a point prior to the output stage.

Finally, it is well to remember too, that the width and linearity coils have an effect on the circuit and should be considered.

Another common trouble discussed in the DuMont Service News is blooming. This condition is attributable to poor high-voltage regulation. The chief offender in cases of poor regulation is the high-voltage rectifier. Another possible weak link is a misadjusted linearity coil. In the circuit of Fig. 3, satis-

factory linearity can be obtained with the slug almost all the way in or almost all the way out. Only the latter position is correct. With the slug turned all the way in, blooming may occur.

An open boost B+ capacitor C281 will also cause blooming accompanied by brightness variations due to boost B+ change.

In some sets, the high-voltage rectifier tube requires rather frequent replacement. This need for frequent replacement can usually be remedied by increasing the value of the series-filament resistor R318.

One difficulty that service technicians frequently encounter in testing high-voltage circuits is the fact that they have no way to observe waveforms. This is because most instruments are not designed to withstand the high pulse voltages present. Some means is thus needed to reduce the amplitude of these pulse voltages without affecting their shapes. The DuMont service department recommends four different voltage dividers, and these are shown in Fig. 5.

Part A of Fig. 5 shows a voltage divider which consists of two lengths of RG59/U coaxial cable. The longer cable is 3 feet long, the shorter one is 6 inches long. All of the outer shield is removed from the shorter strip, whereas only 3 1/2 inches of the shield are removed from the longer section. Then the two cables

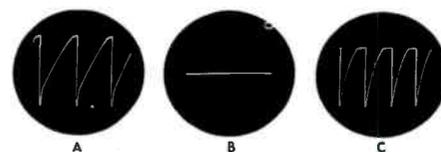


Fig. 4. Waveforms at Grid of Horizontal-Output Amplifier Shown in Fig. 3. (A) Normal. (B) Oscillator Inoperative or Open Coupling Capacitor C273. (C) Open Saw-Tooth Capacitor C272.

NEW Capacitor Resistor-Analyzer AND Quick Capacitor Checker

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This fine double duty instrument provides you not only with the complete setup for checking and analyzing all types of capacitors and resistors, but also the "Quick Check" feature enables you to test capacitors while they are wired in a set.

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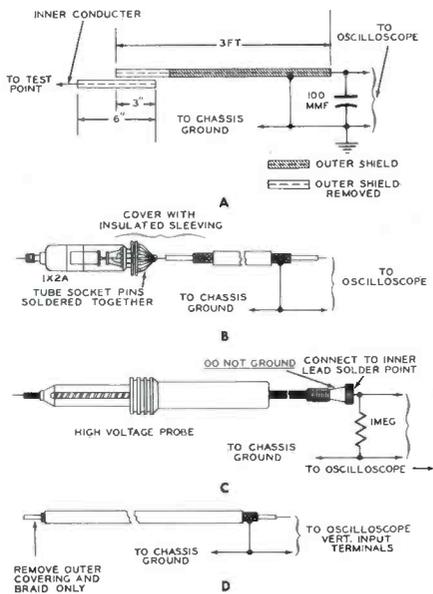


Fig. 5. Four Different Voltage-Divider Probes Suitable for Observing Waveforms in High-Voltage Section.

are overlapped to the extent shown in the figure and are firmly taped into position with plastic electrical tape. At the other end of the 3-foot section, a 100-mmf 500-volt capacitor is connected between the inner and outer conductors.

The reader will recognize that this is a capacitive voltage divider. Since capacitive reactance is inversely proportional to capacitance, most of the applied voltage will appear across the small capacitance formed by the overlapping coaxial sections. Whatever remains will appear across the 100-mmf capacitor and will be forwarded to the scope. The step-down ratio of this divider is about 100 to 1.

The second voltage divider is shown in Fig. 5B. It consists of a 1X2A tube, which acts as a capacitor, and a short length of RG59/U coaxial cable.

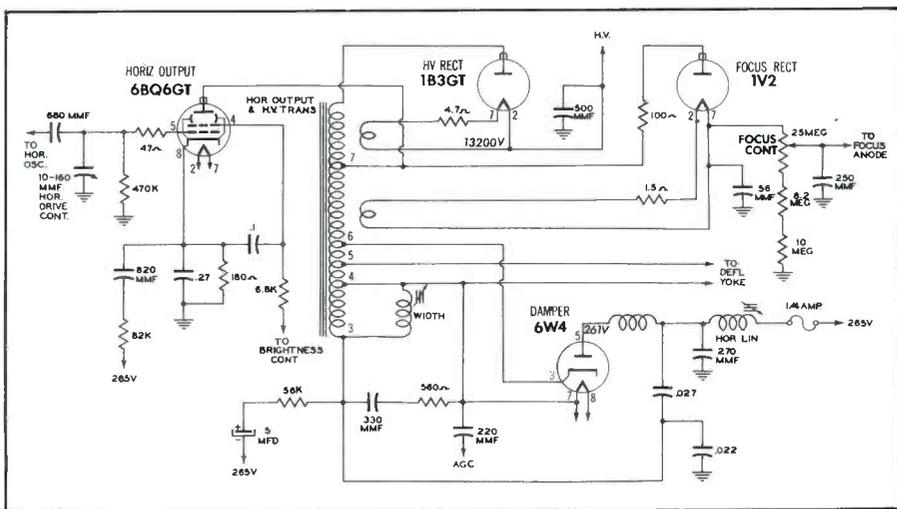


Fig. 6. Horizontal-Output and High-Voltage Section of the RCA Victor Model 17T153 TV Receiver.

The third divider in Fig. 5C employs a high-voltage probe. In the use of this divider, two precautions must be observed. Do not ground the outer shield of the connecting cable, and be sure to connect a one-megohm resistor between the inner conductor of the cable and the receiver chassis. Failure to include the resistor may bring the full pulse voltage to the scope input and may damage the instrument.

The final probe in Fig. 5D consists simply of a section of RG59/U cable. One end of the cable connects to the vertical-input terminal of the scope. At the other end of the cable, the outer shield is removed for a distance of about one inch. By placing this end against the glass envelopes of the horizontal oscillator, amplifier, or damper tubes, the waveforms pulsing through these stages will be coupled to the scope and appear on the screen. This probe (or gimmick, as DuMont calls it) is simple to make and easy to use. Its operation is based on capacitive coupling between the cable and the various components, and thus it has as much right to be labeled a capacitive voltage divider as the probes of Fig. 5A or B.

In Art Liebscher's article in Radio & Television News Magazine, there is a series of photographs showing waveforms obtained in the section which provides horizontal output and high voltage in the RCA Victor Model 17T153 receiver. A schematic diagram of this section is shown in Fig. 6. The various waveforms are illustrated in Figs. 7 through 17. The caption of each illustration gives sufficient information to indicate where each waveform was taken, whether or not it is distorted, and the reason for the distortion. The following comments are in addition to those contained in the various captions.

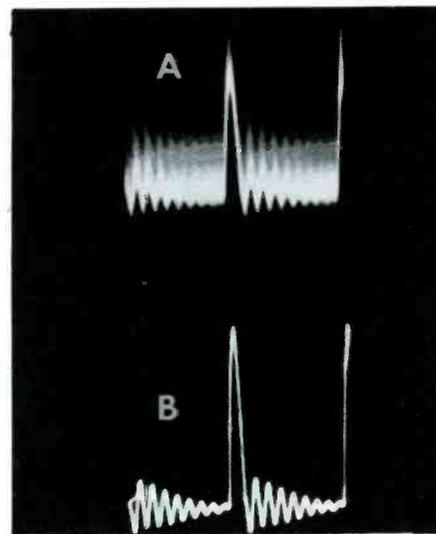


Fig. 7. (A) Waveform at Top Cap of HV Rectifier With Probe Held a Short Distance From Cap. (B) Waveform at Top Cap of HV Rectifier With Probe Touching Cap.

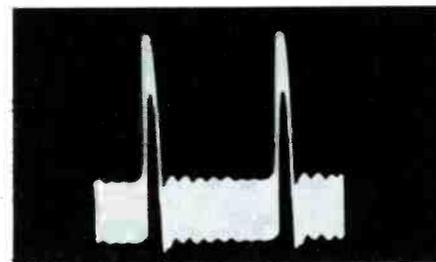


Fig. 8. Hum Mixed With High-Voltage Waveform.

In Fig. 7, the fuzziness in the wave is due to the corona or arcing

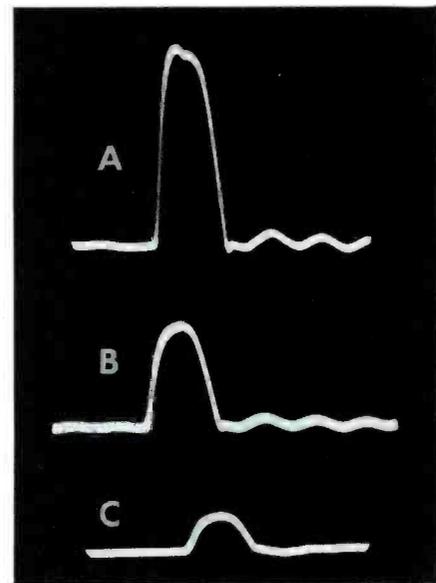


Fig. 9. Expanded Waveform at Plate of Horizontal-Output Tube. (A) Normal 117-Volt Line Voltage. (B) Line Voltage Reduced to 80 Volts. (C) Line Voltage Reduced to 60 Volts.

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- **Three-Point Spring Suspension.** Protects records at all times . . . affords absolute balance and stability.
- **Completely Jamproof.** Tone arm and all moving parts may be held at any time without damage to mechanism.
- **Automatic Operation.** Automatic tone arm set down for 7", 10", 12" records.
- **Manual Operation** whenever desired.
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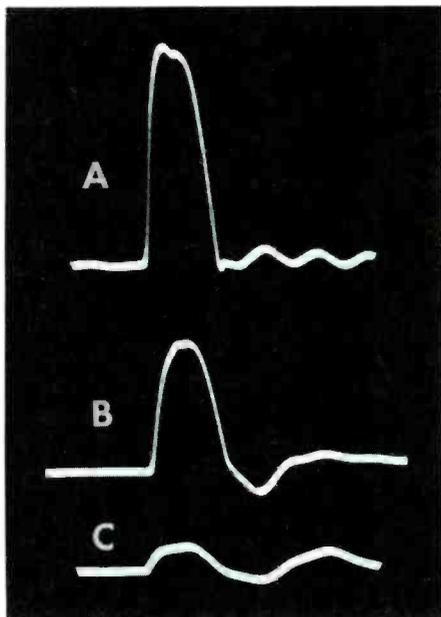


Fig. 10. Expanded Waveform at Plate of Horizontal-Output Tube. (A) Normal Damper-Tube Operation. (B) Heater Voltage in Damper Tube Reduced About 50 Per Cent. (C) Heater Voltage in Damper Tube Reduced About 70 Per Cent.

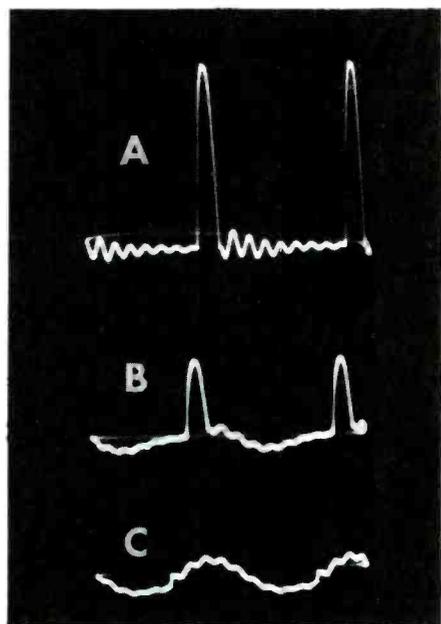


Fig. 11. Waveform at Plate of Horizontal-Output Tube. (A) Normal Operation. (B) Insufficient Damper Emission. (C) Damper Emission Too Low for Raster Lighting.

taking place between the probe point and the plate cap of the rectifier. When the probe tip is placed squarely on the cap, the corona disappears and the waveform becomes very sharp and clear.

In Fig. 8, the hum appearing in the illustration was picked up principally near the handle of the probe

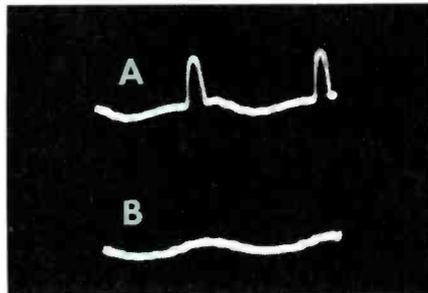


Fig. 12. Waveform at Plate of Horizontal-Output Tube. (A) Heater-to-Cathode Leakage of 10,000 Ohms in Damper Tube. (B) Heater-to-Cathode Short in Damper Tube.

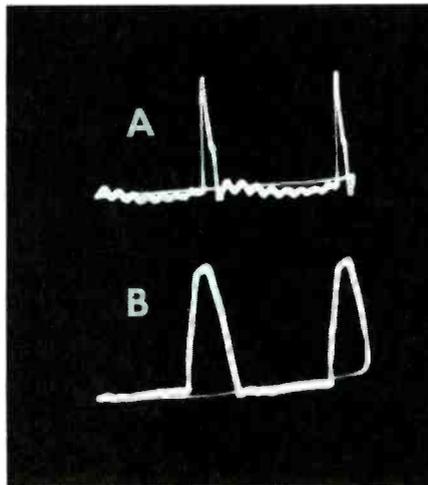


Fig. 13. Waveform at Plate of Horizontal-Output Tube. (A) One-Half of Horizontal-Deflection Yoke Shorted. (B) Open in Horizontal-Deflection Yoke.

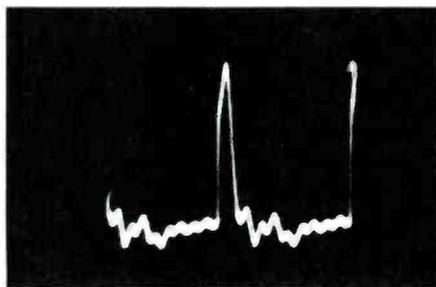


Fig. 14. Waveform at Plate of Horizontal-Output Tube. Open Winding on Portion of Output Transformer Shunted by Width Coil.

which was a high-voltage probe like that shown in Fig. 5C. The hum mixes with the high-voltage signal after the signal level is reduced by the probe resistor.

In all of this waveform analysis, it will be found that the pulse shape is closely related to the proper performance of the deflection components such as the horizontal-output transformer, the yoke, the damper tube, or the width and linearity coils. Look particularly for rounding at the peak or broadening at the base of the pulse. If there is an uneven base line like those shown in Figs. 11B or C, re-

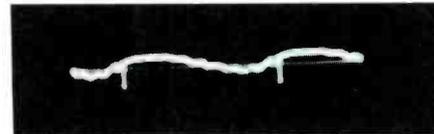


Fig. 15. Waveform at Plate of Horizontal-Output Tube. Linearity Control Shorted.

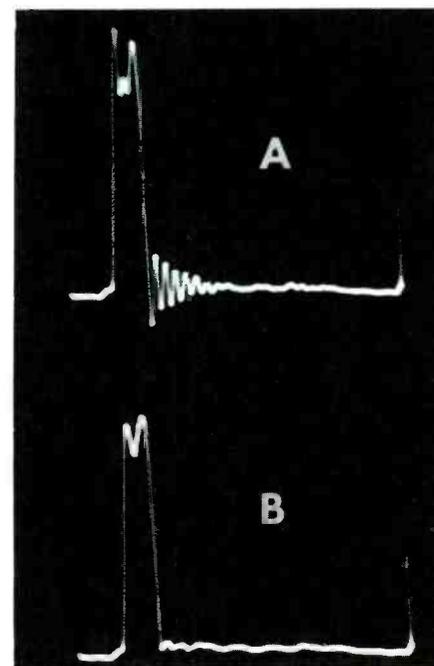


Fig. 16. Horizontal Pulse As Seen With High-Voltage Probe at High Side of Yoke Connection. (A) Additional Damped Wave Due to Open Capacitor Across Half of Yoke. (B) Normal Waveform With New Capacitor.

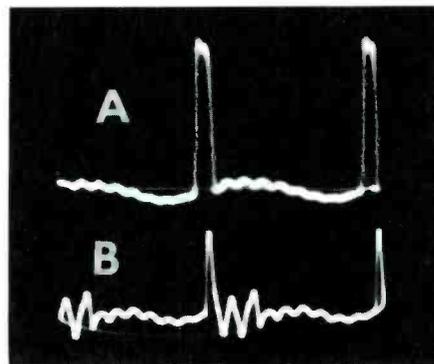


Fig. 17. Waveform at Plate of Horizontal-Output Tube. Short Between Horizontal and Vertical Yoke Windings. (A) Low Side of Horizontal Windings to Center of Vertical Windings. (B) High Side of Vertical Windings to Center of Horizontal Windings.

duced damper-tube conduction and insufficient pulse power are indicated. Marked reduction in pulse amplitude is a sign of excessive loading which is generally caused by shorted components such as the yoke, capacitors, or the horizontal-output transformer.

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Transport Mechanism in Concertone Model 1520 Tape Recorder

(Continued from page 5)

This control switches signal circuits and has no control of the movement of the tape.

Record-Level Control.

Playback-Gain Control.

Tape-Drive Control.

This control is shown in Fig. 1 in the OFF or idle position. When turned in a counterclockwise direction, the knob will point to the right and the recorder will be in the record or play-back mode of operation.

Speed-Selector Control.

When turned to the OFF (center) position, this control switches off all power to the recorder. When turned in a clockwise direction, the knob will point to the right-hand position; power will be supplied to the recorder; and the capstan motor will run. In this position of the control, the motor turns at a speed of 600 rpm and moves the tape at a speed of 7 1/2 inches per second. In the left-hand position, power is supplied to the recorder and the windings are switched in the motor to cause it to turn at 1200 rpm and therefore the tape is moved at a speed of 15 inches per second. The capstan motor is a hysteresis synchronous motor which turns at all times when the control is turned to one of the ON positions.

Fast-Forward and Rewind Control.

The fast-forward and rewind control is shown in neutral (center) position. When turned clockwise, the knob points to the left-hand position and the tape rewinds on the supply reel. When the control is turned counterclockwise, the knob points to the right-hand position and the tape winds at high speed on the take-up reel. More details will be given later about the operation of this control.

Reel Accommodations

Although the Model 1502 is large enough to accommodate 10 1/2-inch reels (the base measures 14 by 22 inches), a 5-inch reel is shown in Fig. 2 as the supply reel and a 7-inch reel is shown in place in the take-up position. The tape is threaded, and the tape-drive control is in the record or playback position. The covers have been removed from the head assembly.

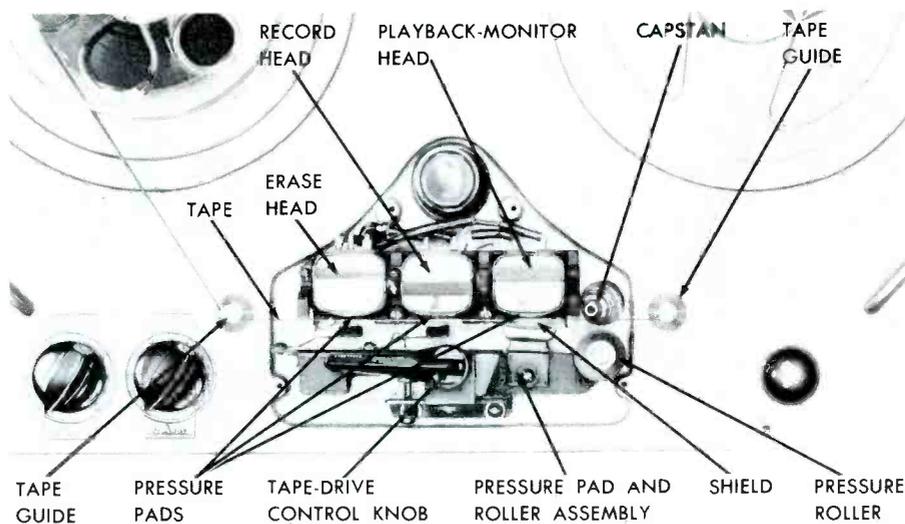


Fig. 4A. Position of Parts in Head Assembly With Tape Threaded and Tape Drive Control Off or Idle. (Covers Removed.)

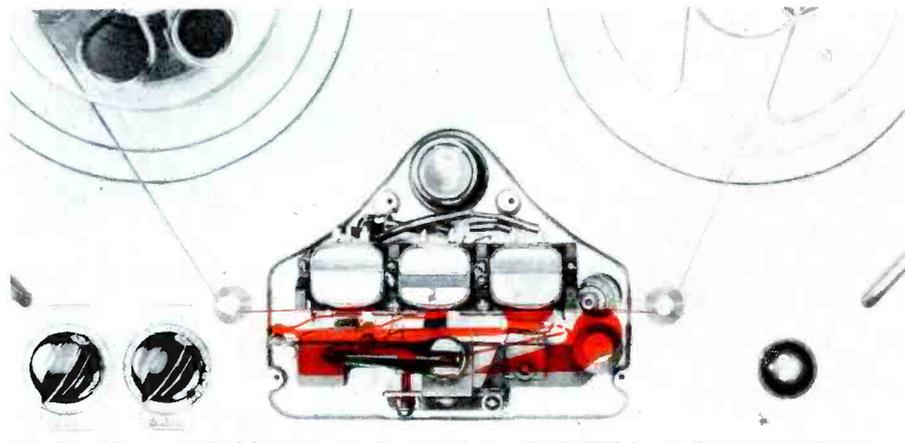


Fig. 4B. Parts Which Move When Tape Drive Control Is Moved to Record or Playback Position. Positions Before Moving Are Shown in Black and After Moving Are in Red.

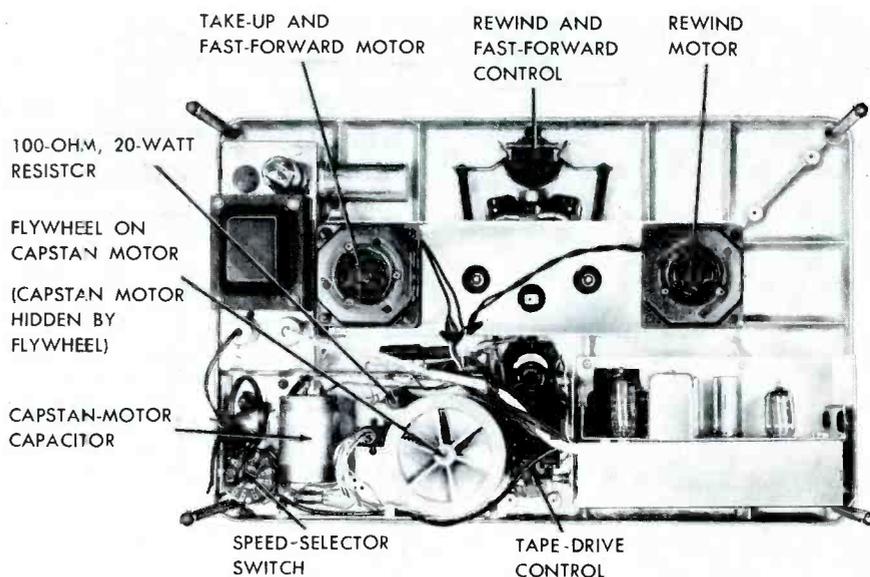


Fig. 5. Bottom View of Concertone Model 1502.

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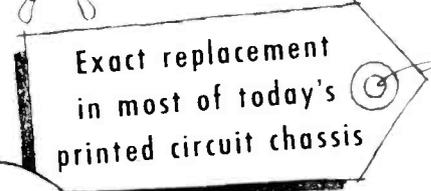
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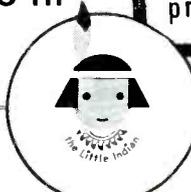


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In Fig. 3, the reels have been removed to show the spindle which accommodates small plastic reels without the use of adapters. The adapter shown on the take-up spindle must be used when a large 10 1/2-inch reel is being used. Small reels and adapters fit on the center spindle and are turned by the drive pin. The adapter then drives a 10 1/2-inch reel.

The supply and take-up spindles are identical. The body of the spindle assembly has a diameter of nearly 1 1/2 inches and a length of approximately 1 3/8 inches, and this body serves as a turntable and brake drum. The brake shoes (not visible in the figure) are flat felt-covered plates that make contact with the sides of the spindles to stop the reels.

Head Assembly

A close-up view of the head assembly is shown in Fig. 4A. The tape-drive control is in the OFF or idle position. The tape is threaded and in its normal position but does not touch the heads nor the capstan because the pressure pads and pressure roller are moved away from the heads. If the speed-selector switch is turned to one of the ON positions, the capstan will turn but the tape will not move because it does not contact the capstan.

The same view is shown in Fig. 4B but with the tape, pressure pads, and pressure roller shown in red to indicate the positions of the parts after the tape-drive control has been turned to the record or playback position. Only those parts which move when this control is turned are shown in red. The positions before turning the control are shown in black. The pressure-pad and roller assembly is then moved toward the heads. The pressure pads press the tape against the faces of the heads, and the pressure roller holds the tape against the capstan. If the speed-selector control is turned on, the capstan will turn and pull the tape across the face of the heads because of the pressure exerted by the pressure roller upon the tape against the capstan. Note how the face of the playback-monitor head and the tape are shielded when the pressure-pad assembly is in the record or playback position.

Capstan, Rewind, and Take-up Motors

A general view of the underside of the Model 1502 is shown in Fig. 5. The capstan motor is a two-speed hysteresis synchronous motor which turns at 600 and 1200 rpm to obtain tape speeds of 7 1/2 and 15 inches per second. Drive is direct because the motor shaft is the capstan.

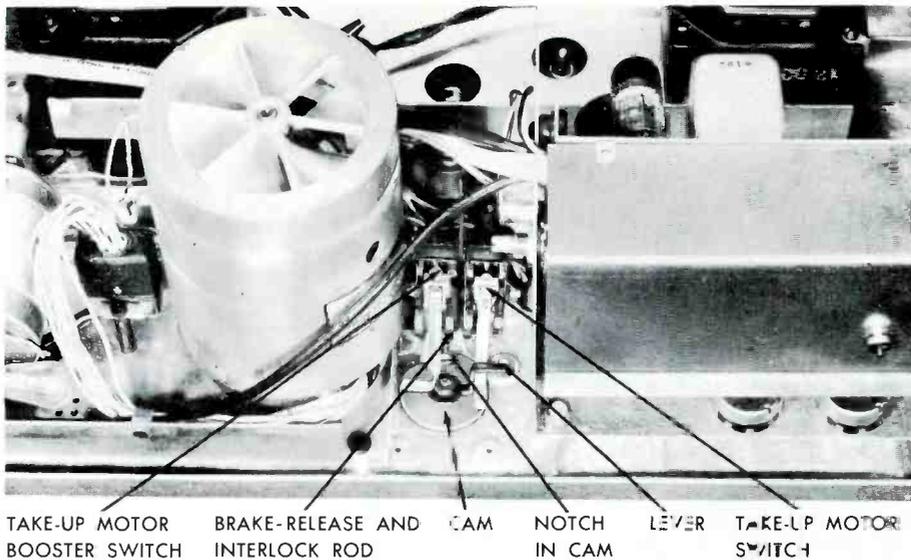


Fig. 6A. Position of Parts When Tape Drive Control Is in Idle Position.

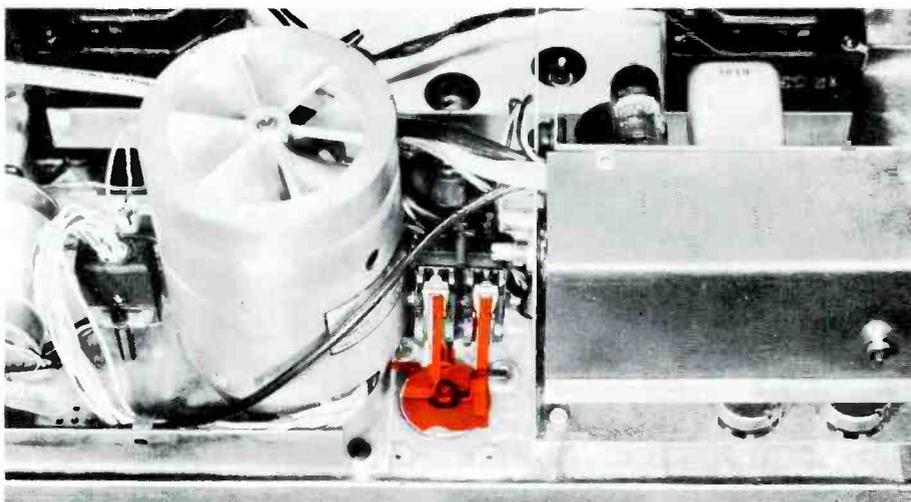


Fig. 6B. Parts Which Move When Tape Drive Control Is Moved to Record or Playback Position. Positions Before Moving Are Shown in Black and After Moving Are in Red.

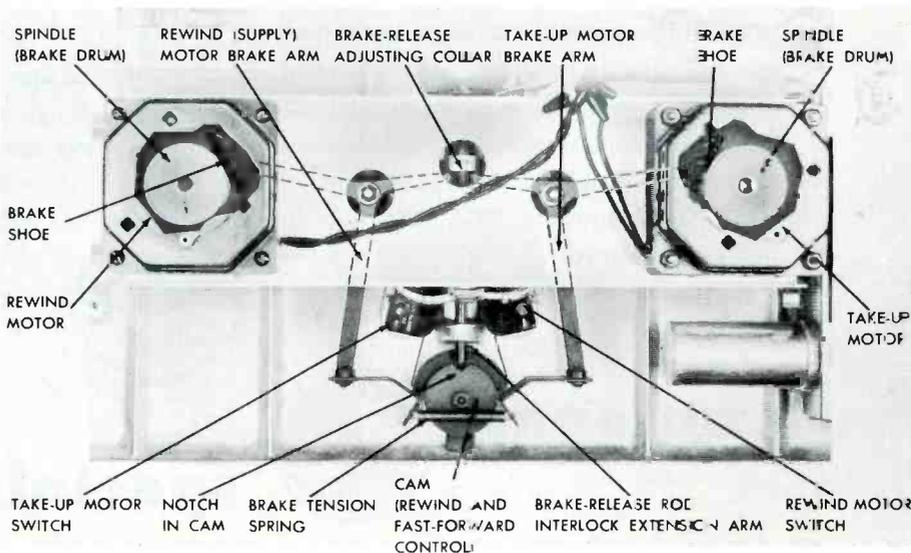
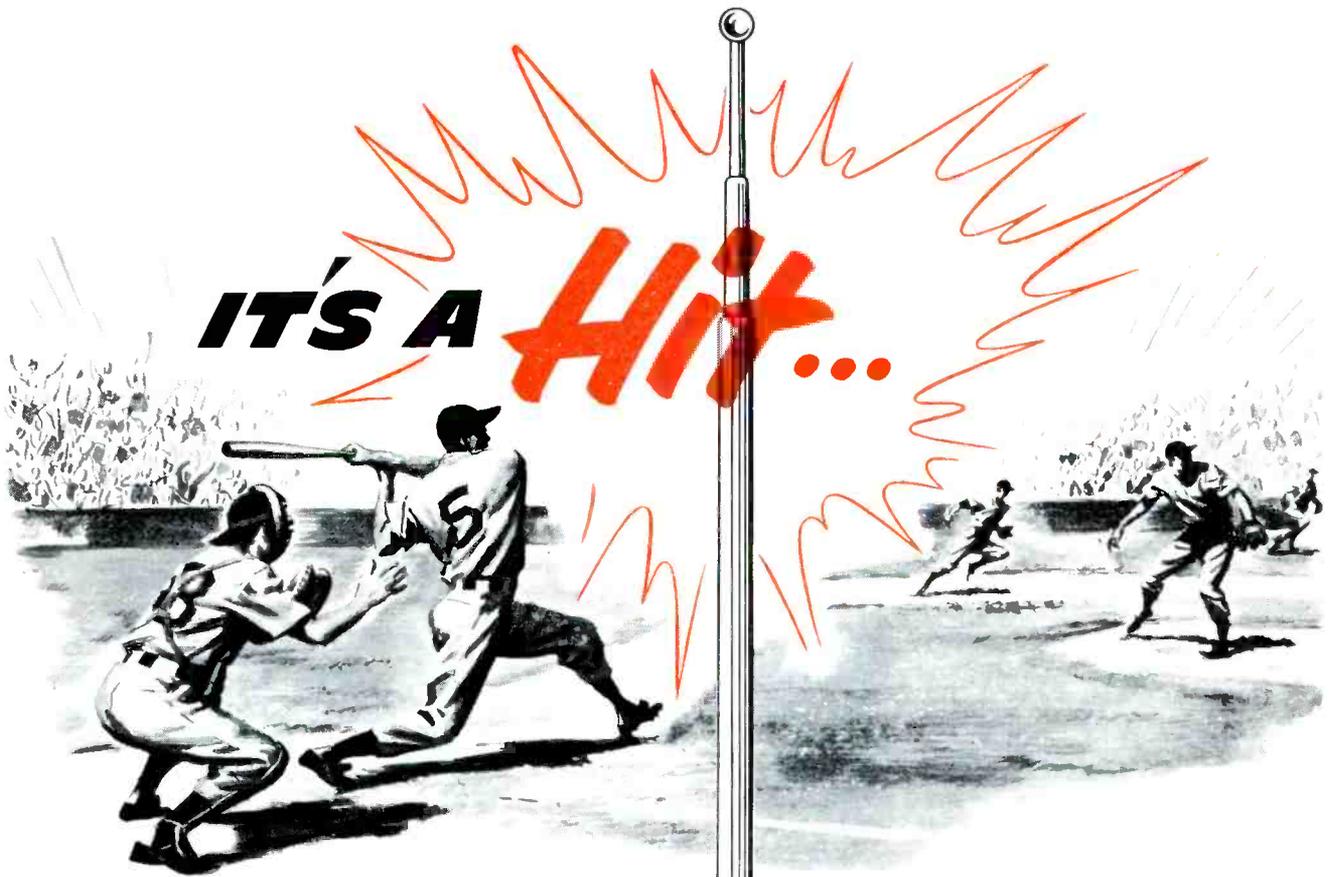


Fig. 7A. Position of Parts When Rewind and Fast-Forward Control Is in Off or Idle Position.



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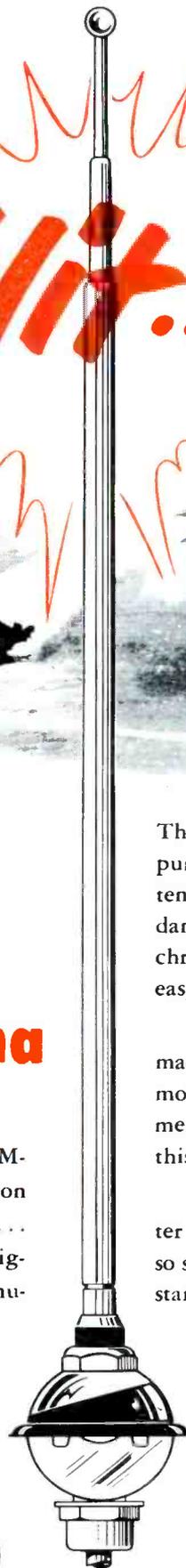
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The rewind and take-up motors are heavy-duty four-pole induction motors. These are also direct drive because the spindle assemblies are fitted on the motor shafts and are secured with set screws. As mentioned previously, these motors are fitted with mechanical brakes.

Fig. 6A shows the cam and lever of the tape-drive control. The cam operates the brake-release and inter-lock rod. The lever trips the power and booster switches which are connected to the take-up motor. The tape-drive control is shown in the OFF or idle position. The lever is holding the switch of the take-up motor in its OFF position. The booster switch connected across a 100-ohm, 20-watt resistor is in its normal (closed) ON position. The notch in the cam is aligned with the end of the brake-release rod. In this position, no pressure is exerted upon the rod by the cam.

Shown in red in Fig. 6B are the parts which move when the tape-drive control is turned to the record or playback position. Red indicates the positions after the control was moved, and black shows the positions before the control was moved. The lever has released the switch of the take-up motor and has depressed the booster switch. The cam has pushed the brake-release rod. These movements follow a necessary sequence.

During the first part of the rotation of the tape-drive control as it is turned to the record or playback position, full power is applied to the take-up motor by the motor switch because the booster switch is still in its ON position. At the same time, the brakes of the rewind and take-up motors are released when the cam pushes on the brake-release rod. When the rotation of the tape-drive control is nearly completed, the booster switch is turned off and therefore the torque of the take-up motor is reduced. It is reduced when the booster switch is opened by the lever because the 100-ohm, 20-watt resistor is connected in series with the take-up motor. (The rewind motor is connected in parallel with the resistor.)

The boost in power is needed when the tape begins to move because the capstan starts moving the tape when the tape-drive control is turned; therefore, the take-up reel requires added power to start turning to store the tape. After the tape motion is started, less power is required to maintain tension. Remember that the capstan pulls the tape across the heads and that the take-up and supply reels only maintain tension during the record or playback modes. Since the rewind motor is connected in parallel

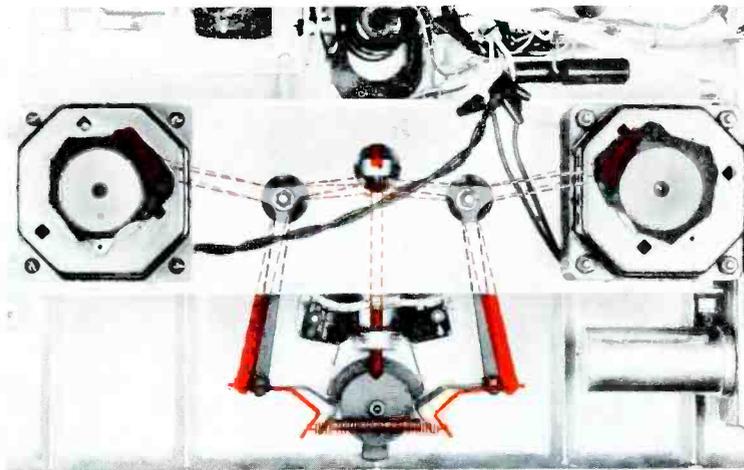


Fig. 7B. Parts Which Move When Tape Drive Control Is Moved to Record or Playback Position. Positions Before Moving Are Shown in Black and After Moving Are in Red.

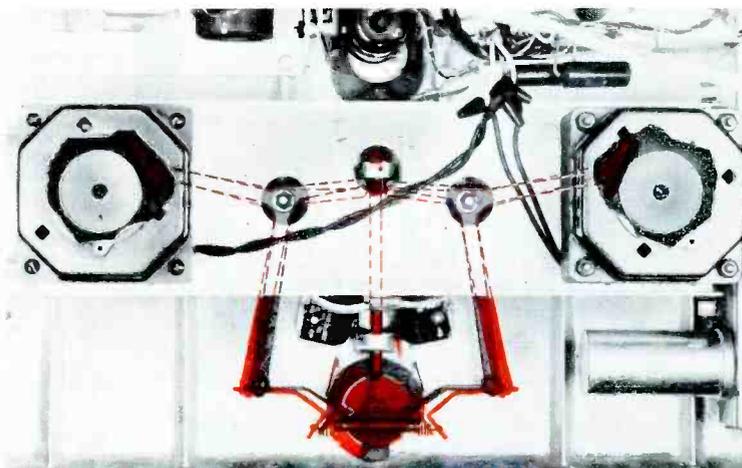


Fig. 7C. Parts Which Move When Fast-Forward and Rewind Control Is Moved to Rewind Position. Positions Before Moving Are Shown in Black and After Moving Are in Red.

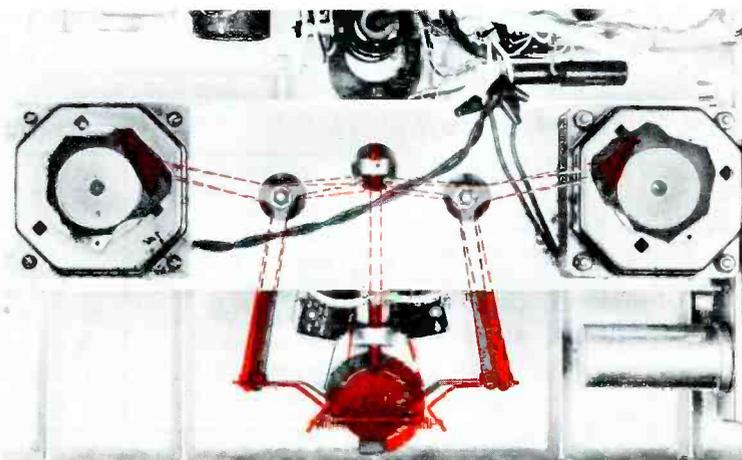
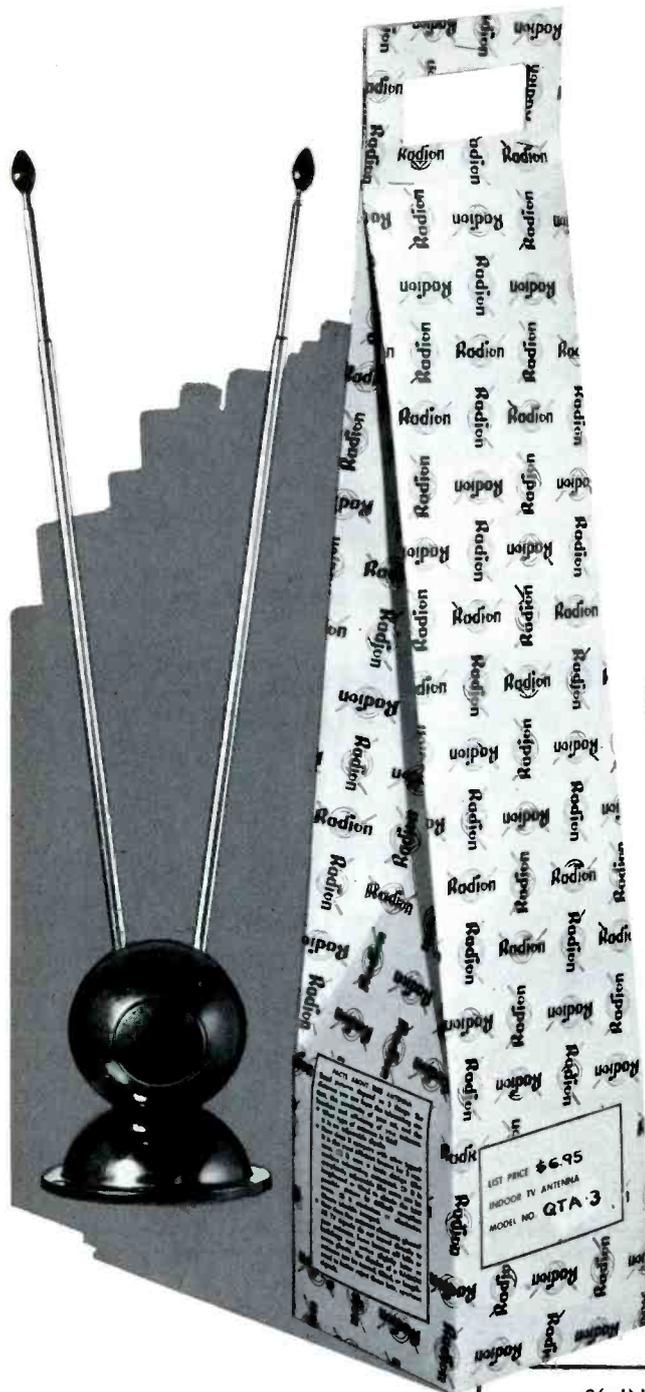


Fig. 7D. Parts Which Move When the Fast-Forward and Rewind Control Is Moved to Fast-Forward Position. Positions Before Moving Are Shown in Black and After Moving Are Shown in Red.



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Austin, Tex.	100	Kansas City, Mo.	48	St. Louis, Mo.	110
Buffalo, N.Y.	8	Los Angeles, Cal.	48	St. Paul-Mpls., Minn.	92
Chicago, Ill.	11	Memphis, Tenn.	20	San Antonio, Tex.	230
Cincinnati, Ohio	21	Milwaukee, Wis.	9	San Francisco, Cal.	23
Cleveland, Ohio	8	Oklahoma City, Okla.	11	Seattle, Wash.	300
Columbus, Ohio	26	Omaha, Nebr.	16	Spokane, Wash.	42
Dallas, Tex.	4	Rochester, N.Y.	20	Syracuse, N.Y.	18



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with the resistor and in series with the take-up motor during the record or playback mode, it also exerts a slight pull on the tape but in a direction opposing the movement of the tape. This aids in maintaining tension.

Sequence of Control Functions

The tape starts to move at the proper time; sufficient take-up at the start of the motion is provided; and tape tension, to prevent breaking or spilling the tape, is maintained — these things happen because the control is designed so that the proper sequence of control functions will occur.

The mechanical arrangement and the switches affected by the rewind and fast-forward control are shown in Fig. 7A. This control is in the OFF or neutral position. The switches of the take-up motor and of the rewind motor are held in their OFF positions by the cam. The motor brakes are engaged because of the pull exerted upon the brake arms by the brake tension spring. The interlock extension arm on the brake-release rod is moved away from the notch in the cam because the tape-drive control is in the OFF or idle position.

The parts that moved when the tape-drive control was moved to the

record or playback position are shown in red in Fig. 7B. The positions of the parts before the control was moved are shown in black and after the control was moved are shown in red. The interlock extension arm has been moved into the notch on the cam and locks the rewind and fast-forward control in its neutral position. If the rewind and fast-forward control had not been in its neutral position, the extension arm could not have moved and the tape-drive control would have been locked in its OFF position. These are very good examples of interlocking actions. The brakes are released by the pressure applied on the brake arms by the brake-release adjusting collar.

The rewind and fast-forward control has been turned to the rewind position in Fig. 7C. The tape-drive control had to be in the OFF or idle position before the rewind and fast-forward control could be turned to the rewind position. The red portion indicates positions of the parts after the control was moved, and the black shows the positions of the parts before the control was moved. The cam has released the brakes by moving the brake arms and has also released the rewind-motor switch to start the motor. Note how the shape of the cam causes the brake of the rewind motor

to be released first. Then the switch of the rewind motor is turned to the ON position, and this action is followed by the release of the brake for the take-up motor. This is another sequence of movements that provide positive action without breaking or spilling the tape.

The red portion of Fig. 7D shows the positions of the parts after the rewind and fast-forward control is moved to the fast-forward position. The black portion shows the positions before the control is moved. The resulting action is similar to that shown in Fig. 7C, but it is in the opposite sequence. The switch of the take-up motor is turned on, and the switch of the rewind motor remains in its OFF position. The brakes are released.

The Concertone Model 1502 provides an excellent example of a tape-transport mechanism employing three motors. Other arrangements are used in many tape recorders; and in the next article, we will examine and describe a tape-transport system which uses a single motor to operate the mechanism in all modes of operation.

ROBERT B. DUNHAM

Dollars & Sense Servicing

(Continued from page 33)

CAPABILITY OF COLOR. A pail of water filled nearly to the brim must be carried a lot more carefully than one that's half empty, if nothing is to be spilled. Similarly, a TV channel that's filled to the brim with color signals must be handled far more perfectly than when only partially filled by monochrome signals, says Hazeltine's A. V. Loughren. This applies at both the transmitting and receiving ends.

In studios and control rooms, broadcasters are still learning how to carry the nearly full bucket of color signals. Being only human, they're spilling some now and then, with the result that pictures suffer when monochrome sets are tuned to that color program.

At the receiving end, a set that has degenerated to the point where it just barely handles monochrome signals will spill over on color, so that color programs will look pretty poor on it. It's not the fault of color standards nor the station; the receiver needs fixing. As color takes hold, you'll be needing this explanation more and more; it can also serve to bring in profitable overhaul and tune-up jobs that might otherwise be postponed until the set actually goes dead.

If both monochrome and color pictures are good only part of the time when tuned to color, chances are that one of the color cameras at the studio is acting up and not properly matched to the other cameras. We saw this in Feter Pan in which Captain Hook had a bright red jacket most of the time, but on one of the closeup cameras the jacket acquired an awful purplish hue.

* * Please turn to page 71 * *



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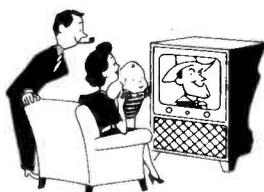
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Color TV Training Series

(Continued from page 11)

The purity magnet is adjusted in two ways. The strength of the magnetic field may be varied by rotating one of the rings with respect to the other, and the direction of the field may be varied by rotating both rings together. The magnetic field should not be made any stronger than is absolutely necessary.

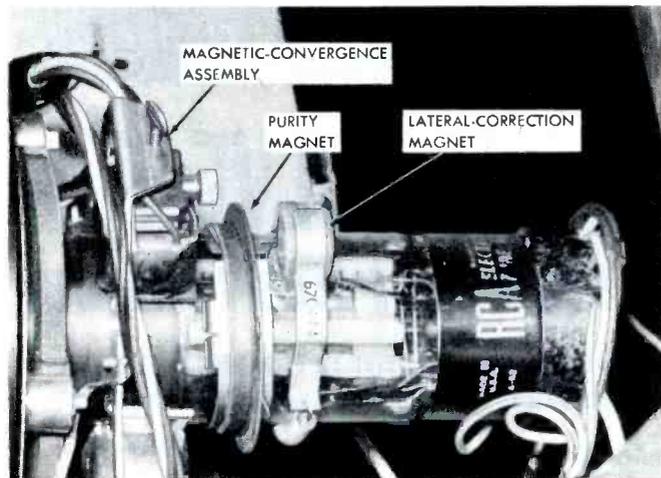


Fig. 10-14. Relative Location of the Purity Magnet in the RCA Victor Model 21-CT-55 Color Receiver.

The best procedure is to begin with a very weak field and to increase the strength gradually until the best results are obtained. The tabs of the two rings should be placed adjacent to each other, and both rings together should be rotated while the effect upon the raster is noted. If there is no appreciable change in the raster, the rings are producing a minimum field. If the raster changes to a considerable degree, the rings are set incorrectly; therefore, one ring should be rotated 180 degrees with respect to the other.

The separation between the tabs should then be gradually increased, and the device should be rotated. The purpose of these adjustments is to obtain a pure red area in the center of the screen. This red area is exactly the same as that obtained when a purity coil is used. (Refer to Fig. A3 of the Color Plate in the April issue of the PF REPORTER.)

After the purity device has been properly adjusted, the next step is to slide the yoke forward while the raster is observed. The red area in the center of the screen should increase in size. The yoke will be positioned properly when the red area has been made as large as possible. The contamination at the edges of the screen should be disregarded during the yoke adjustment. The important thing is to make sure that the red area is as pure and as large as possible and that the yoke is concentric with the neck of the tube. The purity magnet may require a slight readjustment in order to obtain optimum color purity.

The final step in making the purity adjustments is the setting of the field-neutralizing or rim magnets. These components are provided for the purpose of minimizing the effect of stray magnetic fields in the border areas of the viewing screen. The adjustments of the magnets should be made while the light emissions produced by all three beams are observed; therefore, the electron emissions from the blue and green guns should be restored,

and the screen controls should be adjusted to produce a white raster having a low brightness level. Color impurity may be noted at the edges of the screen. The rim magnets adjacent to the impure areas should be adjusted until the entire screen appears to be uniformly gray. In some cases, this uniformity may not be perfect and a compromise setting of the rim magnets will have to be made.

The following is the order in which adjustments should be made for obtaining color purity:

1. Set the rim magnets to a neutral position.
2. Position the deflection yoke as far back as possible.
3. Cut off the beams from the green and blue guns, and set the contrast control to its counterclockwise position.
4. Advance the screen control for the red gun, and advance the brightness control.
5. Adjust the purity magnet for an area of pure red illumination at the center of the screen.
6. Move the yoke forward so that the red area becomes as large as possible, and secure the yoke in this position.
7. Readjust the purity magnet for optimum purity.
8. Restore the beam currents from the green and blue guns, and adjust the screen (grid No. 2) controls for a gray screen.
9. Adjust the rim magnets for minimum contamination at the edges of the screen.

Dynamic-Convergence Adjustments

A combination of static and dynamic forces is required to maintain beam convergence during the scanning

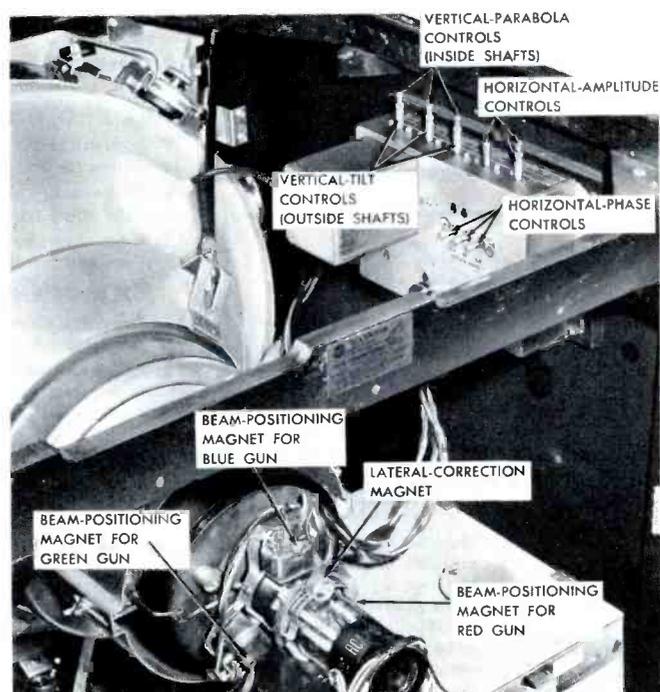


Fig. 10-15. Location of the Controls and Components Used to Obtain Over-all Convergence in the RCA Victor Model 21-CT-55 Color Receiver.

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periods. In a receiver which utilizes the principle of magnetic convergence, there are sixteen separate controls or components involved in obtaining over-all beam convergence. The locations of these controls and components in the RCA Victor Model 21-CT-55 are shown in Fig. 10-15. First, there are the four components which must be adjusted to obtain static convergence of the beams; then there are twelve controls which must be adjusted to obtain dynamic convergence of the beams. These are three vertical-parabola controls, three vertical-tilt controls, three horizontal-amplitude controls, and three horizontal-phase controls. One control in each category is associated with one particular gun. This arrangement makes it possible to control individually the dynamic convergence forces exerted upon each beam.

Some manufacturers may use the words "vertical amplitude" instead of "vertical parabola." These references are synonymous, and they indicate the control which is used to adjust the amplitude of the parabolic voltage applied across the convergence coil of a particular electromagnet. A tilt control is used to adjust the amplitude of the saw-tooth voltage applied across the tilt coil of a particular electromagnet. The setting of a tilt control determines the time when the dynamic convergence force on the associated beam will be at maximum during the vertical-scanning period.

A horizontal-amplitude control is used to adjust the amplitude of the sine-wave voltage which is at the horizontal rate and which is applied across the convergence coil of a particular electromagnet. Some manufacturers may call controls of this type horizontal-parabola controls because the effect which the sinusoidal voltage has upon horizontal convergence of the beams closely resembles the effect which the parabolic voltage has upon vertical convergence. The horizontal-phase controls are used to adjust the phase of the sine-wave voltage. The setting of each of these controls will determine the time when the dynamic convergence force upon its associated beam will be at maximum during the horizontal-scanning period.

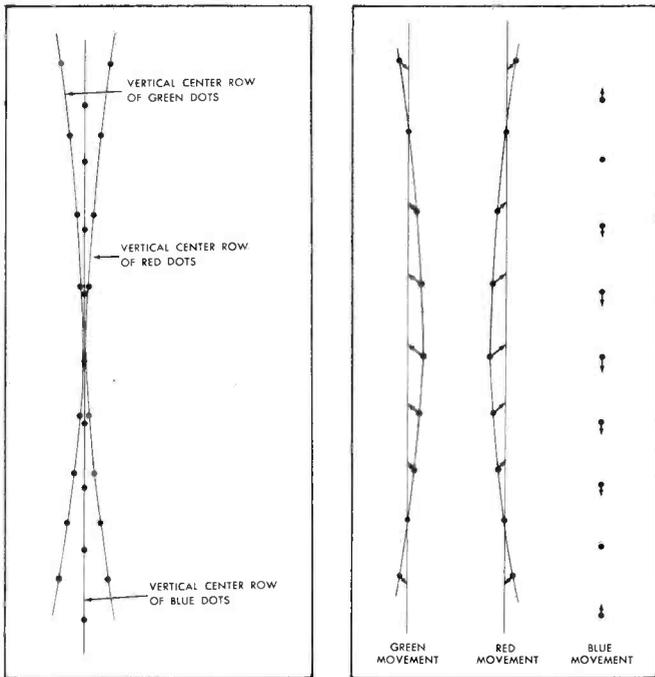


Fig. 10-16. Relationship Between the Dots of Each Color in the Vertical Center Rows Before Dynamic Correction Has Been Applied.

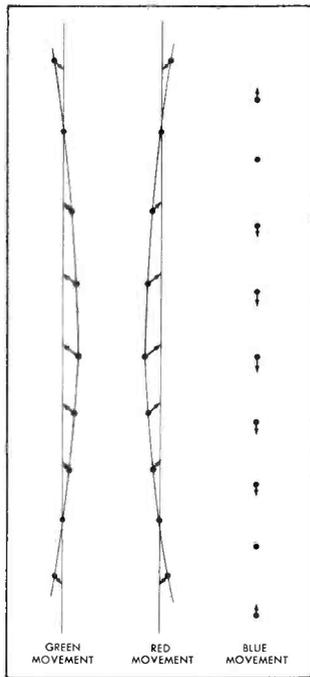


Fig. 10-17. Dot Movements Caused by Adjusting the Parabola Controls.

Vertical Correction

A white-dot generator should be used to make the convergence adjustments. When the signal from such a generator is tuned in, the dot patterns should appear to be approximately like those shown in Fig. B1 of the Color Plate. If this is not the case, the procedure for obtaining static convergence should be repeated. Note that while the dots of light at the center of the screen are converged, the dots at the edges are not. This indicates that when the beams scan the areas at the edges, the beams converge before they reach the shadow mask. This condition is commonly referred to as overconvergence.

The drawing in Fig. 10-16 shows the relationship between the dots of each color in the vertical center rows after the beams have been statically converged and before dynamic correction has been applied. Note that the spacing between the dots is greater at the ends of the rows than toward the center. The application of a parabolic voltage at the vertical rate across the convergence coils increases the convergence force when the beams scan the center of the screen and decreases this force when the beams scan the top and bottom of the screen. As a result, the dots will be moved so that the spacing between the dots of each color will increase at the center of the vertical center rows and will decrease at the top and bottom.

The directions in which the dots of each color are moved by adjustment of the parabola controls are shown by the arrows in Fig. 10-17. If the amplitudes of the parabolic voltages are increased excessively, the spacing between the dots of each color will become greater at the center than at the top and bottom of the vertical center rows.

The application of a saw-tooth voltage at the vertical frequency to the tilt coil of one electromagnet will cause the dots of a particular color at the top of the raster to move in one direction and will cause the dots of this color at the bottom of the raster to move in the opposite direction. The arrows in Fig. 10-18 show the directions in which the dots of each color can be moved as a result of the application of such a voltage to the tilt coils. The application of a saw-tooth voltage of one polarity will cause the dots to move in the directions indicated by the solid arrows; whereas, the application of a saw-tooth

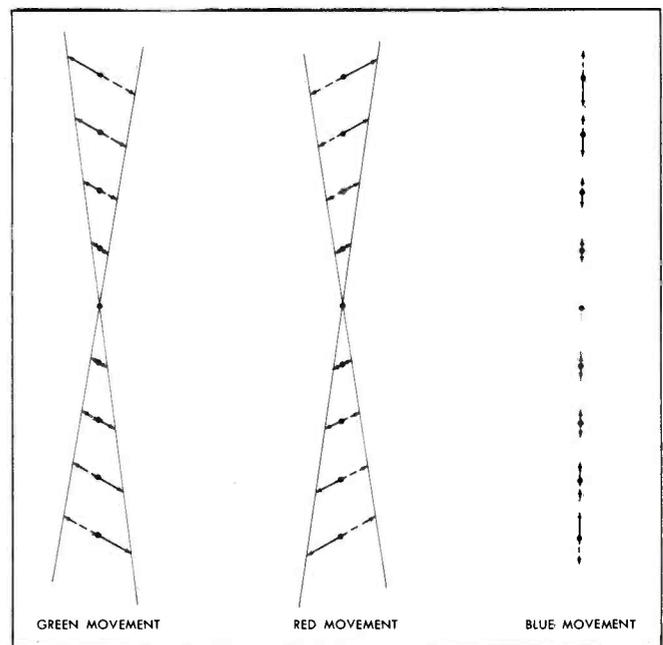
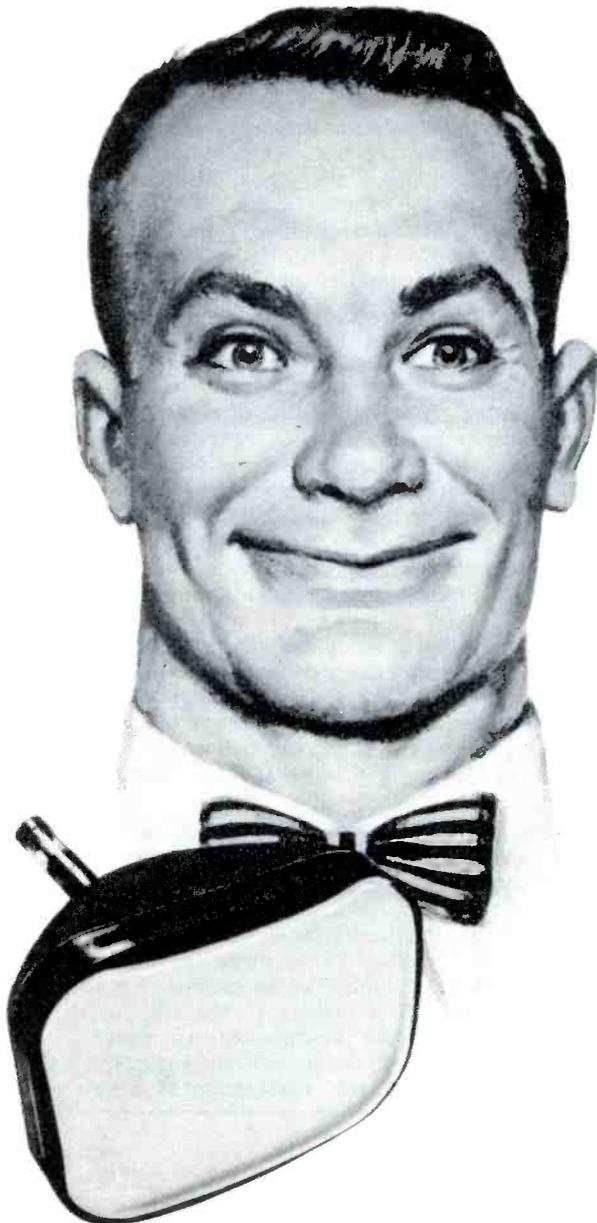


Fig. 10-18. Dot Movements Caused by Adjusting the Tilt Controls.

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voltage of the opposite polarity will cause the dots to move in the directions indicated by the dotted arrows. It should be remembered that adjustment of the tilt controls in some receivers will cause the dots to move in only one direction from a static position.

The parabola and tilt controls should be adjusted to achieve symmetrical spacing between the dots of each color in the vertical center rows. Then the beam-positioning magnets can be adjusted to converge the beams so that the vertical center row is composed entirely of white dots.

One method of obtaining vertical dynamic convergence is first to adjust the parabola and tilt controls for equal spacing between the red and green dots along their vertical center rows. The blue beam can be cut off because the blue dots are not to be considered at this time.

When the parabola controls for the red and green beams are advanced excessively, the spacing between the vertical center rows of red and green dots should be greatest at the center of the screen. If maximum spacing does not occur at the center of the screen, the associated tilt controls should be adjusted to produce this condition. The setting of the parabola controls can then be changed to reduce the voltage until the vertical center rows of red and green dots are straight. The appearance of the screen at this point in the procedure is shown in Fig. B4 of the Color Plate. A slight readjustment of the tilt controls may be needed to cause these two rows to be parallel to each other.

A good indication that the parabola and tilt controls for the red and green beams have been adjusted properly may be obtained by readjusting for static convergence of these two beams. This is done by means of the positioning magnets for these beams. Along the entire vertical center row, yellow dots should appear like those shown in Fig. B5 of the Color Plate. If any of the yellow dots are fringed with red or green light, the parabola and tilt controls may be readjusted slightly to minimize this condition.

To complete the adjustments for vertical dynamic convergence, beam emission from the blue gun must be restored. By alternately adjusting the parabola and tilt controls for the blue beam, the vertical center row of blue dots can be spaced equally from the vertical center row of yellow dots. When this is accomplished, the dot patterns will resemble those in Fig. B6 of the Color Plate. Proper adjustment of the beam-positioning magnet for the blue beam and of the lateral-correction magnet will then cause all of the dots of light in the vertical center row to appear as white. This condition may be seen in Fig. B7 of the Color Plate.

Horizontal Correction

The procedure for obtaining beam convergence during the horizontal-scanning period is similar to that used for obtaining vertical convergence. The adjustments for horizontal dynamic correction are made while the dots in a horizontal row nearest the center of the screen are being observed. Before horizontal dynamic voltages are applied, the relationship between the dots of each color

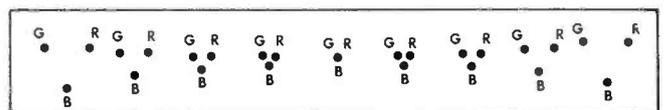


Fig. 10-19. Relationship Between the Dots in the Horizontal Center Rows When the Beams Are Statically Converged.

along their horizontal center rows will be approximately the same as that shown in Fig. 10-19.

The introduction of a sinusoidal voltage across the convergence coil of an electromagnet will cause the dots of a particular color at the middle of the horizontal center row to move in one direction and will cause the dots of the same color at the ends of this row to move in the opposite direction. Fig. 10-20 shows these movements for the dots of each color. Note that the rows of dots become straight instead of curved when sinusoidal voltages having the necessary magnitudes are applied across the convergence coils.

In many cases, however, the dots of one color will not have the same relationship to the dots of the other two colors at opposite ends of the horizontal center rows. This condition is shown by the horizontal center rows in Figs. B1 and B6 of the Color Plate. To compensate for such a condition, the dots of a particular color at one end of the horizontal center row must be moved more than the dots of this color at the other end. This can be accomplished through the use of the associated horizontal-phase control.

Fig. B8 of the Color Plate shows the positions of the blue dots of light along the horizontal center row when the amplitude and phase controls for the blue gun have been adjusted correctly. The first step in obtaining this condition is to advance the amplitude control for the blue gun to its maximum (clockwise) position. This will cause a curvature in the horizontal center row of blue dots. This curvature will be the reverse of that noted before any horizontal-correction voltages were applied.

The spacing between the blue dots and the dots of the other two colors will not be the same along their horizontal center rows. If the horizontal-phase control for the blue gun were varied through its range, the point at which maximum spacing occurs would vary from one side of center to the other. Proper setting of this control will cause maximum spacing between the blue dots and dots of the other two colors to occur at the center of the screen. The horizontal-amplitude control for the blue gun may then be used to reduce the sinusoidal voltage until a straight horizontal center row of blue dots is obtained.

To complete the adjustments for horizontal dynamic convergence, the amplitude and phase controls for the other two guns must be adjusted properly. The controls associated with the green gun should be adjusted until the green dots of light are equally spaced from the blue dots along their horizontal center rows. The red gun can be cut off during these adjustments so that the dots of the other two colors can be observed more easily. When the amplitude and phase controls for the green gun are adjusted correctly, the spacing between the dots along the horizontal center rows will be similar to that shown in Fig. B9 of the Color Plate.

The amplitude and phase controls for the red gun should be adjusted until the red dots are equally spaced from the green dots along their horizontal center rows.

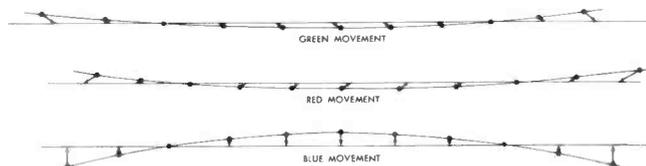
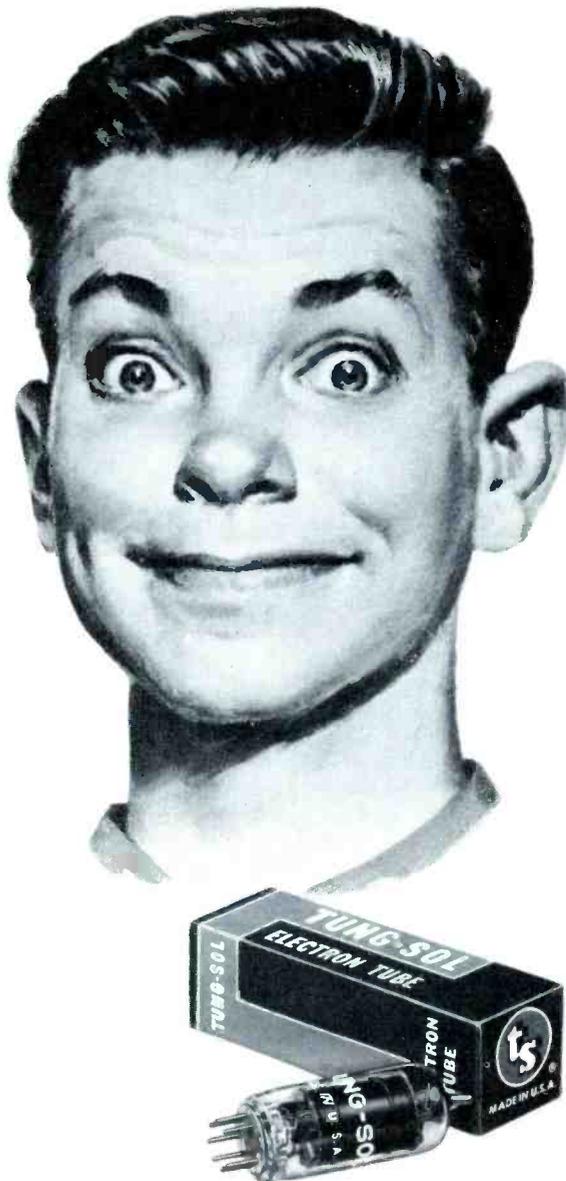


Fig. 10-20. Dot Movements Caused by Adjusting the Horizontal-Amplitude Controls.

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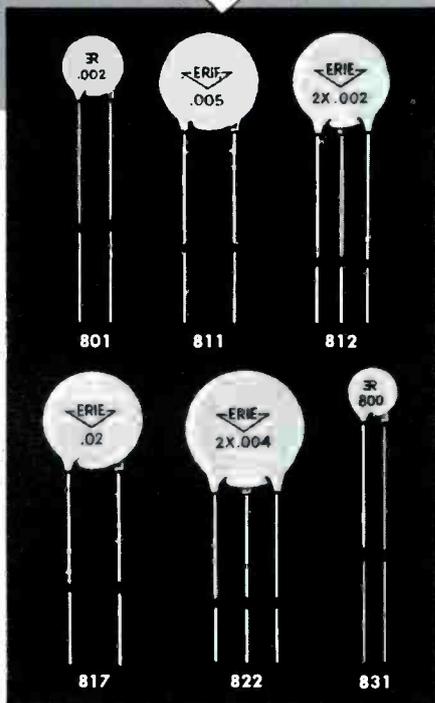
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color picture tube can reproduce monochrome images only under these conditions. Once these conditions are established, the operating voltages for the guns will also be proper for the reproduction of color images.

The schematic diagram in Fig. 10-21 shows the circuits used to determine the operating voltages for each gun in the RCA Victor Model 21-CT-55. Note that there are three screen controls, two background controls, and a brightness control. The term "background" refers to the luminance level of a raster. The background controls are used to adjust individually the static bias levels of their associated guns. Simultaneous variation of the bias levels of all three guns is accomplished by adjusting the brightness control. Each screen control is used to adjust the voltage at the first anode of its associated gun.

Because of the various circuits used, the procedure for adjusting the gray scale differs slightly in different receivers. A receiver which combines the luminance signal with the color-difference signals before applying them to the picture tube usually incorporates video gain controls. These controls are used in the matrix section so that the three signals applied to the picture tube will receive the proper amplification. In a receiver of this type, the video gain controls must be adjusted to obtain proper reproduction of the gray scale.

Some receivers use the picture tube to combine the luminance signal with the color-difference signals. The luminance signal is applied directly to the driven elements of each gun, and no video gain controls are involved in the procedure for adjusting the gray scale.

Although there are some variations in procedure, the screen controls are usually adjusted when the brightness control is set for a bright raster. The video gain controls, if used, are adjusted for a black-and-white picture when the brightness and contrast controls are set for normal operation. The background controls are usually adjusted with the brightness control set for low-brightness reproduction. When the gray scale has been adjusted properly, black-and-white reproduction should be maintained as the brightness control is varied over its normal range.

A procedure which can be used in making the gray-scale adjustments is outlined as follows:

1. Turn the contrast and background controls fully counterclockwise.
2. Set the brightness control to a nearly maximum clockwise position.
3. Alternately adjust the three screen controls to produce a light value of gray.
4. Tune in a black-and-white signal, and adjust the brightness and contrast controls for normal operation.
5. Adjust the video gain controls for reproduction of the image in values of gray. (Disregard this step if video gain controls are not used.)
6. Adjust the brightness control for a very dim monochrome image.
7. Alternately adjust the background controls until the image is reproduced in values of gray.
8. Rotate the brightness control over its normal range. If color shading or tinting is noted in the picture, repeat steps 2, 3, 6, and 7.

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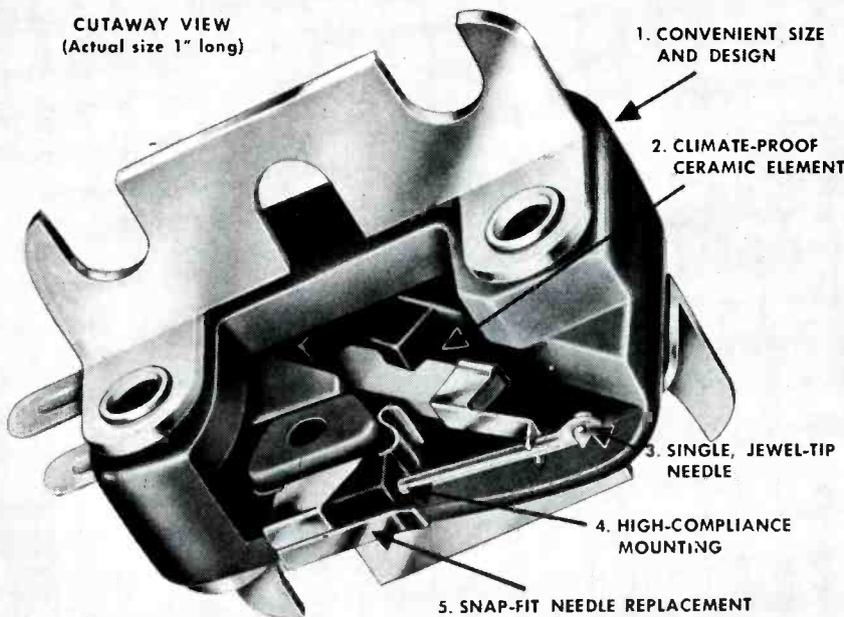
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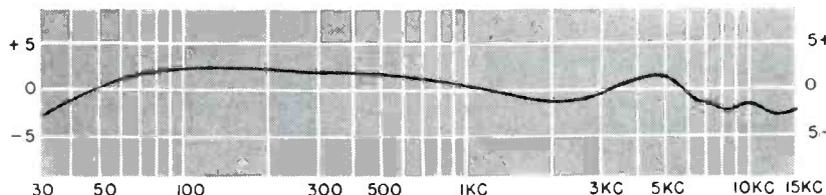
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Notes on Test Equipment

(Continued from page 13)

be wide enough to display the entire response curve of the circuit under observation. The lower limit of the range should be close to zero cycles, theoretically; but this ideal is difficult to approach. With present-day video sweep generators, the lower limit may be anywhere from 8 to 30 kilocycles. The usable sweep signal should be flat out to an upper limit of 4.5 to 6 megacycles. This results in a response presentation that is very satisfactory.

Three sources of video sweep signal were at hand and were used in obtaining the response curves shown in the illustrations for this article. These were the General Electric Type ST-4A sweep generator, the Jackson TVG-2 television signal generator, and the Simpson chromatic probe and chromatic amplifier. The probe and amplifier were used in conjunction with the Simpson Model 480 Genescope. The receiver was an RCA Victor Model CT-100.

Preliminary Adjustments

The video sweep signal was used for viewing the response of the bandpass amplifier, of the I channel, and of the Q channel. Since the video IF response requires a different signal for viewing, nothing was done toward checking this response. In normal black-and-white reception with a color receiver, the chrominance channels are rendered inoperative by the color-killer circuits. In this way, any noise or unwanted signals from the chrominance channels are prevented from reaching the picture tube. The color killer will also prevent any signal from the video sweep generator from passing through the chrominance channels; therefore, the color killer must be made inoperative in order to develop any response curve.

There may be several ways of disabling the color killer. Fig. 3

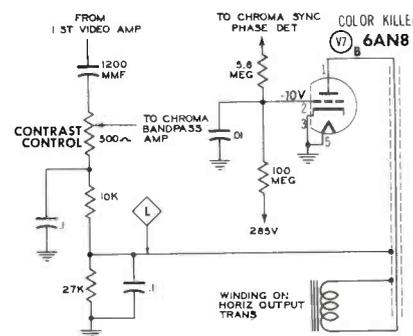


Fig. 3. Color-Killer Section in the RCA Victor Model CT-100 Color Receiver.

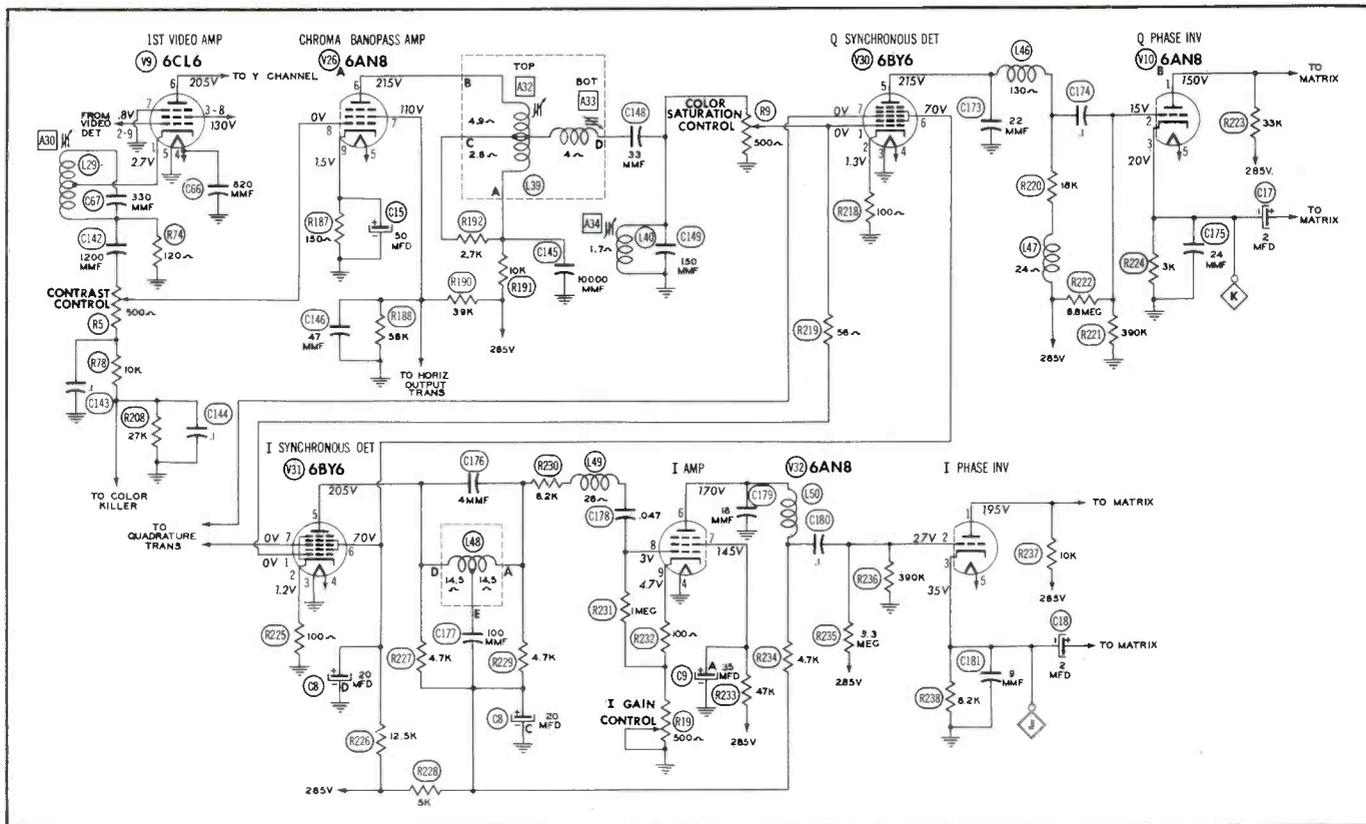


Fig. 4. First Video Amplifier and Chrominance Sections in RCA Victor Model CT-100 Color Receiver.

shows the color-killer section of the RCA Victor Model CT-100 receiver. The manual for this receiver recommends grounding point L to the chassis in order to disable this section. Another preliminary step which helps to obtain a smoother response curve is to block any noise from the video IF stages from entering the chrominance circuits. This can be done by grounding the grid of one of the last video IF stages or by removing a tube in one of these stages. It so happens that the color killer and the fifth video IF stage of the RCA Victor Model CT-100 are combined in one dual-purpose tube; therefore, removal of this one tube accomplishes both of the foregoing objectives at the same time.

A further aid in obtaining response curves that are free from noise indications is the disabling of the high-voltage supply. This was accomplished in the RCA Victor Model CT-100 color receiver by removing the high-voltage fuse. The difference between the two conditions, with and without high voltage, may be seen in Figs. 5A and 5B. In some instances, the difference may be even more marked, especially if unshielded test leads are used.

When making response checks, the service technician should consult his service data regarding any bias to be applied to the circuits under observation. In this case, no bias was

necessary — in fact, it would have been detrimental because the gain of the stages involved was low; and nearly the full output of the generators and the maximum sensitivity of the oscilloscope were necessary to obtain a satisfactory response curve.

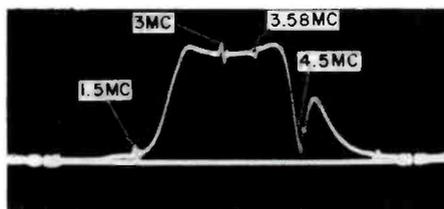
Since the technician will need all the signal he can obtain from the circuits, any gain controls between the connection point for the generator and that for the oscilloscope should be set for maximum amplification of the sweep signal. Exceptions must be

made if the shape of the response curve is changed as the controls are advanced. The technician can easily distinguish between a condition of uniform increase in relative amplitude at all points on a response curve and a condition of distortion which is indicated when one portion of the response curve increases in amplitude much faster than the remaining portion increases.

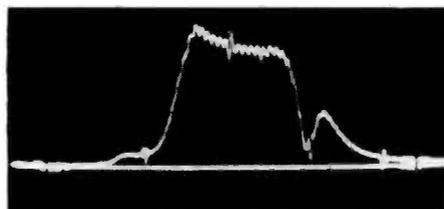
Response of Band-Pass Amplifier

The bandpass-amplifier circuits are designed to amplify only that portion of the video-amplifier response which is within an approximate range of 2 to 4.1 megacycles. This latter range is the band that contains the chrominance information for the I and Q channels. Fig. 4 is a partial schematic diagram of the RCA Victor Model CT-100 receiver and shows the first video amplifier stage, the bandpass amplifier, and the I and Q channels.

In order to view the bandpass response, the video sweep generator was connected to the grid (pin No. 2) of the video amplifier tube V9; and the detector probe feeding the oscilloscope was connected to pin No. 1 of the Q synchronous detector V30. This portion of the circuit offers only one stage of gain because the video amplifier V9 acts as a cathode follower and provides no gain. Part of the gain



(A) With High Voltage Disabled.



(B) With High Voltage Operating.

Fig. 5. Bandpass-Amplifier Response Obtained by Using Input Signal From General Electric Type ST-4A Sweep Generator.

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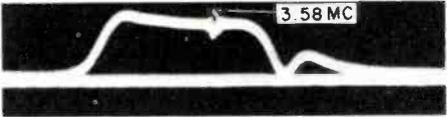


Fig. 6. Bandpass-Amplifier Response Obtained by Using Input Signal From Jackson Model TVG-2 Sweep Generator.

provided by the bandpass amplifier V26B is lost in the bandpass-filter section L39; consequently, a strong sweep signal is required from the generator. Fig. 5A shows the response obtained when the General Electric sweep generator, which was previously mentioned, was used. Fig. 6 shows the response obtained when the Jackson TVG-2 sweep generator was used; and Fig. 7 was obtained when the Simpson Model 480 Genescope, the Model 406 chromatic amplifier, and the chromatic probe were used.

The markers appearing on the response curve of Fig. 5A are at 1.5, 3, 3.58, and 4.5 megacycles. The marker in Fig. 6 is at 3.58 megacycles. This 3.58-mc marker in both cases was produced by the chroma reference oscillator in the receiver itself; and it could be eliminated, if desired, by removing the crystal from the oscillator circuit. The slight differences in the appearances of the response curves from the three signal sources are probably the results of impedance-matching variations and minor differences in the frequency characteristics of the detector probes used. Note that each response curve conforms closely to the idealized curve in Fig. 2A. A check of the sweep outputs of the three generators indicated that all were reasonably flat in the video-frequency range.

Response of I Channel

To obtain the I-channel response, the video sweep signal was introduced at the grid (pin No. 1) of the I synchronous detector; and the detector probe of the oscilloscope was connected at point J of Fig. 4. Point J is the cathode of the I-phase inverter. Two stages of amplification are provided in this channel, and therefore less input signal was required.

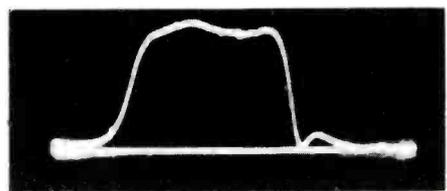
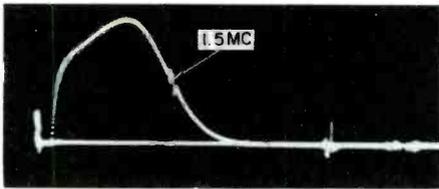
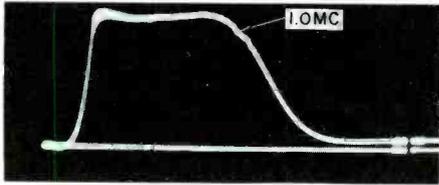


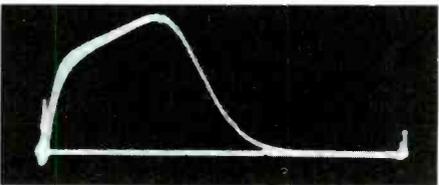
Fig. 7. Bandpass-Amplifier Response Obtained by Using Simpson Model 480 Genescope, Model 406 Chromatic Amplifier, and Chromatic Probe.



(A) Using General Electric Type ST-4A Sweep Generator.



(B) Using Jackson Model TVG-2 Sweep Generator.



(C) Using Simpson Model 480 Genescope, Model 406 Chromatic Amplifier, and Chromatic Probe.

Fig. 8. Response of I Channel.

The responses obtained are shown in Figs. 8A, 8B, and 8C and are in the same order as before. In Fig. 8A, the marker is at 1.5 megacycles; in Fig. 8B, it is at 1 megacycle.

Response of Q Channel

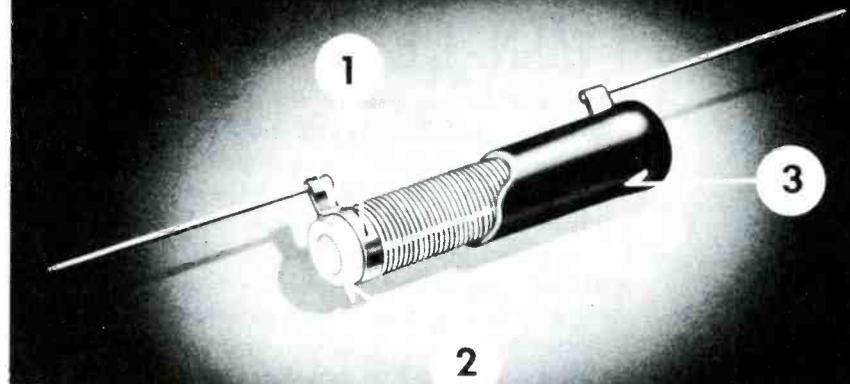
The Q-channel response was obtained in a manner similar to that used for the I channel. The sweep signal was applied to the grid (pin No. 1) of the Q synchronous detector; and the detector probe was connected to point K, the cathode of the Q-phase inverter. See Fig. 4. The setting of the color-saturation control has some effect on the shape of this response curve and considerable effect on the amplitude of the response curve. If the control is set too close to minimum, the signal will be greatly attenuated; and if it is set too high, the loading effect of L40 changes the shape of the response curve somewhat. A setting near the middle of its range seemed to work best.

The response curves for the Q channel are shown in Figs. 9A, 9B, and 9C. The same order of application of the sweep generators was maintained. In Fig. 9A, the marker is at 500 kilocycles; and in Fig. 9B, it is at 450 kilocycles.

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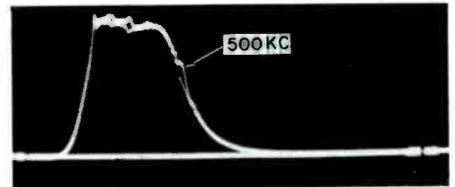
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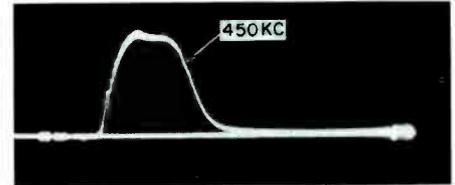


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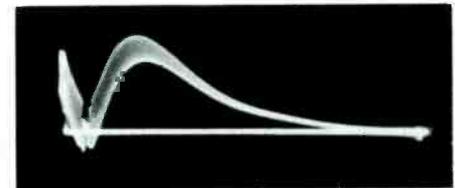
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(A) Using General Electric Type ST-4A Sweep Generator.



(B) Using Jackson Model TVG-2 Sweep Generator.



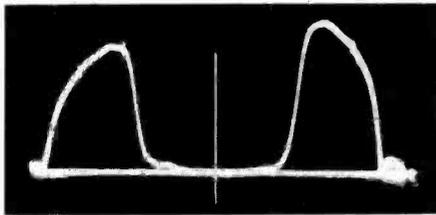
(C) Using Simpson Model 480 Genescope, Model 406 Chromatic Amplifier, and Chromatic Probe.

Fig. 9. Response of Q Channel.

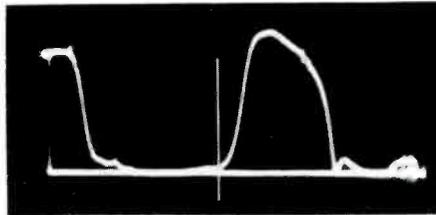
video sweep signal is that two response curves can be obtained. One is the mirror image of the other. This dual response is shown in Fig. 10A and is obtained because of the nature of the circuits which generate most sweep signals. A common method of obtaining a sweep signal that is tunable over a wide range is to produce a beat between two signals — one a frequency-modulated signal and the other an unmodulated RF signal. Either the difference frequency or sum frequency so obtained is the sweep output signal that is desired.

One or the other of the two signals is made tunable so that a wide range of sweep frequencies can be obtained. To cite an example, let us suppose that the sweep-generating unit of a certain generator is designed to operate around a 114-mc fixed frequency and that the RF generating unit is tunable over a certain range of frequencies. These two signals are combined in a mixer circuit.

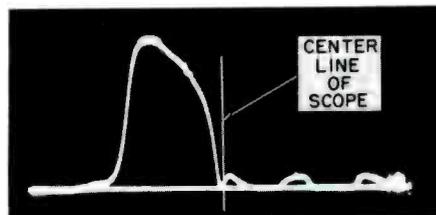
If the sweep width is set to obtain a 9-mc sweep, the signal developed by the sweep-generating unit will be varying to the extent of 4.5 megacycles on each side of 114 megacycles. When the RF generating unit is tuned to develop a 114-mc signal, the output from the mixer is the difference signal having a center frequency of zero and sweeping to 4.5 megacycles on each side of zero. In the response curve on the oscilloscope, each frequency between zero and 4.5



(A) Zero Frequency in Center of Scope Trace.



(B) Zero Frequency Shifted in Order to Center Different Points of the Response Curve for Frequency Identification.



(C) Zero Frequency Shifted in Order to Center Different Points of the Response Curve for Frequency Identification.

Fig. 10. Dual Response Curve Obtained with a Video Sweep Signal.

megacycles will appear twice (four times, if no blanking is used). Since only one curve is necessary to show the response, the other one can be moved off the oscilloscope screen by adjusting the sweep-tuning control. In the example previously cited, the frequency of the RF generating unit might be changed to 118.5 megacycles. The amount of generator tuning necessary to shift the response curve a given amount can be made the basis of a "marker" system for identifying different frequency points on the response curve. This "marker" system will be discussed in some of the paragraphs to follow.

Simpson Chromatic Probe and Chromatic Amplifier

As previously stated, a video sweep signal may be developed internally in a sweep generator by proper choice of the RF and sweep frequencies; however, special care must be given in designing such instruments in order to obtain a sweep output that approaches zero frequency. There is a tendency for two associated oscillators to lock together as they approach the same frequency. The mixing action of the two frequencies does not have to be performed internally but can be done in a circuit

arrangement external to the two signal sources. This system has been developed by Simpson and is used in the chromatic probe.

Briefly, the chromatic probe is a crystal-mixer circuit in which the outputs of conventional RF generators and TV sweep generators can be combined to produce a video sweep signal. The chromatic probe is equipped with a cable designed to plug into the Simpson Model 479 and Model 480 generators. In this manner, only one connection to the probe is necessary to mix the two signals. The chromatic amplifier may be used wherever necessary in order to amplify the video sweep signals which are between 8 kilocycles and 4 megacycles. Such amplification is useful when working with the low-gain circuits of a color receiver.

The RF and sweep generators used to supply the signals to the chromatic probe should be set to very nearly the same frequency. In the example shown in Fig. 10A, both generators were set to 30 megacycles on the dial. Any other two identical settings should be just as satisfactory. The zero-frequency point on the response curve falls midway between the two parts of the dual curve. The horizontal-positioning control of the oscilloscope can be adjusted, if necessary, so that this midpoint will be centered on the scope screen. The vertical center line of the scope screen can then be used as a marking point.

It has been previously stated that the center frequency of the sweep output can be shifted and that this provision is the basis for a type of "marker" system. To determine the frequency of any point on the response curve, first set the tuning control of the RF generator so that the frequency of the RF generator is the same as the center frequency of the sweep-generating unit. The center frequency of the sweep output will be zero when this is done. Then, center the zero-frequency point of the dual curve on the oscilloscope screen by means of the horizontal-positioning control on the oscilloscope. The vertical center line on the oscilloscope screen will then serve as a reference point. If it is desired to know the frequency that is represented by a particular point on the response curve, change the frequency of the RF generator until that point on the response curve is at the vertical center line of the oscilloscope. The new frequency from the RF generator should be noted. The difference between this frequency and the frequency which was previously produced by the RF generator is the frequency represented by the point on the response curve.

For example, in Fig. 10A, the generator was set at 30 megacycles; in Fig. 10B, the generator setting has been changed so that the response curve is moved until the vertical center line of the oscilloscope marks the left-hand edge of one curve. The new dial setting was 32 megacycles; therefore, the left-hand edge of the response curve represents a 2-mc frequency. When the generator setting was changed to read 34.5 megacycles, the right-hand edge of the curve fell at the center of the scope screen, as in Fig. 10C; therefore, this point of the response curve represents a 4.5-mc frequency.

Any point on the response curve may be identified in the manner just described. The reader may think of several reasons for using the equipment in this way. If only one RF generator is available, it will have to be used in conjunction with the sweep generator in order to develop the video sweep and will not be available for use as a conventional marker generator. Moreover, in many cases conventional marking methods may be difficult to apply without causing distortion of the response curve.

JACKSON MODEL 712 COLOR BAR/DOT GENERATOR (REVISED VERSION)

An earlier Jackson Model 712 color bar/dot generator was covered in the December 1954 issue of the PF REPORTER. Since then, some changes and additions have been made in the design of the unit by the manufacturer. The new Model 712 is pictured in Fig. 11. A few changes in the outward appearance of the instrument will be mentioned before going into detail about the various functions and signals provided.

The positions formerly occupied by pilot and standby lights on the front panel are now occupied by an RF attenuation control and a horizontal-centering control. These functions are new in the Model 712. The pilot light has not been eliminated but has been moved to a different location on the front panel. A three-position switch has been added on the front panel, and it is effective only when the color-bar selector switch is in



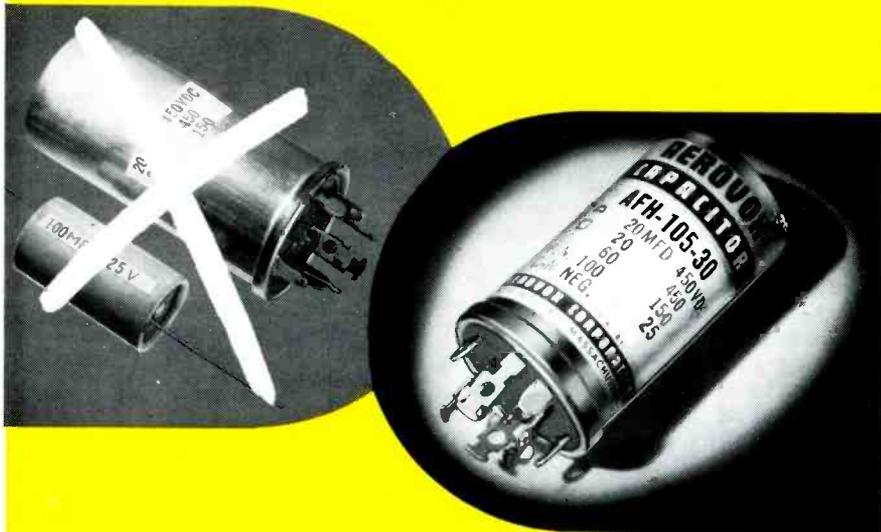
Fig. 11. Jackson Model 712 Color Bar/Dot Generator.

QUESTION:

Why buy TWO when ONE will do?

ANSWER:

Insist on **AEROVOX** TWIST-PRONG ELECTROLYTICS



Here's the reason: A popular TV replacement calls for a 4-section unit rated at 20-20/450, 60/150, 100/25. In the absence of such a number, some capacitor lines recommend TWO units in combination — 20-20/450 60/350, list price \$5.05, plus a tubular electrolytic 100/25, list price \$1.35, for a total of \$6.40.

By contrast, AEROVOX offers the identical part number — an AFH-105-30, rated at 20-20/450, 60/150, 100/25, list price \$4.25

Why buy TWO when ONE will do? Why \$6.40 list when you can get a single-unit replacement for \$4.25 — and cut your labor by half? Lastly, you avoid trouble in TV chassis where tight fits are a problem.

With more extensive listings (actually 290 to 345 more numbers than those of any one of five competing brands*), AEROVOX Type AFH Twist-Prong Electrolytic Capacitors meet more requirements with single, economical units in place of multiple-unit makeshifts.

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Export: Ad. Auriema., 89 Broad St., New York, N. Y. • Cable: Auriema, N. Y.

the MULTI position. This three-position switch allows the operator to eliminate either luminance or chrominance from the MULTICOLOR bar signal.

The earlier model supplied, at one position of the color-bar selector switch, four color bars on the screen of the receiver to which the generator was connected. From left to right, these color bars were: I, Q, R - Y, and B - Y. These same color bars are provided in the new model, but they can be displayed individually or in combinations by means of six different switch positions. The displays contain the following bars: R - Y and B - Y simultaneously, R - Y alone, B - Y alone, I and Q simultaneously, I alone, and Q alone. Furthermore, individual bars of red, green, or blue can be displayed. These functions, together with the production of the MULTICOLOR bar signal, call for a total of ten positions on the color-bar selector switch of the new Model 712. The earlier model of the generator had only six positions on this switch.

On the rear panel of the instrument chassis of the new Model 712, a SYNC jack has been added so that a horizontal-synchronization signal may be obtained. The 3.58-mc output jack, AFC test point, vertical speed control, and SYNC output jack are accessible without the necessity of removing a cover plate.

The preceding paragraphs cover the main differences and similarities between the two Model 712 color bar/dot generators. A more complete discussion of the features of the newer model follows.

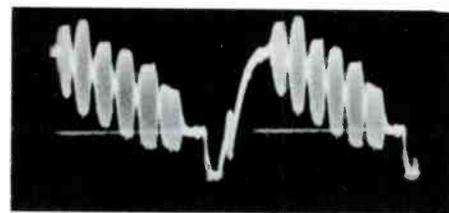
Outputs.

1. Composite video of either positive or negative polarity, with amplitude adjustable to 1 volt across 90 ohms. Either luminance or chrominance can be eliminated from the composite signal.

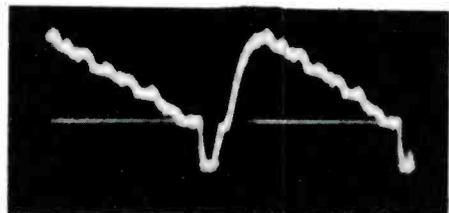
2. Modulated RF on channels 3, 4, or 5. The amplitude is adjustable to .1 volt across 300 ohms. Maximum counterclockwise rotation of the RF ATTEN control turns off the RF signal.

3. A horizontal-sync signal of positive polarity. The amplitude is 1 volt across 200 ohms.

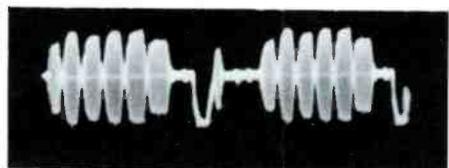
4. Crystal-controlled color sub-carrier. The amplitude is 40 millivolts across 200 ohms, and the sub-carrier is at burst phase.



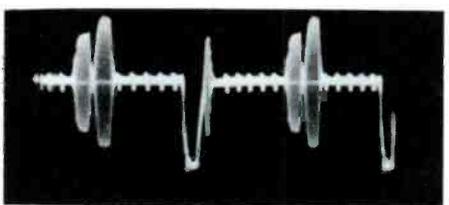
(A) MULTI.



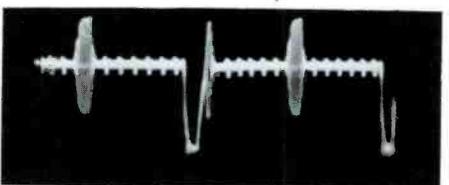
(B) MULTI (Luminance Only).



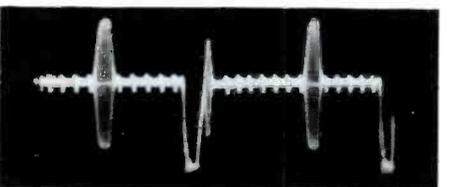
(C) MULTI (Chrominance Only).



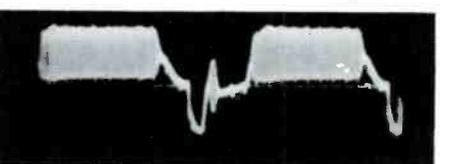
(D) R-Y and B-Y, or I and Q.



(E) R-Y or I.



(F) B-Y or Q.



(G) Single Bar (Red, Green, or Blue).

Fig. 12. Waveforms of Color Signals Obtained From Jackson Model 712 Color Bar/Dot Generator.

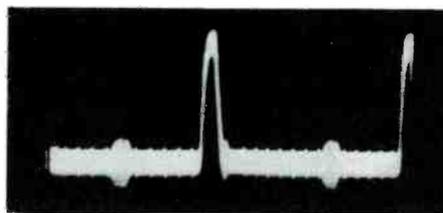


Fig. 13. Horizontal Synchronizing Signal Obtained From Jackson Model 712 Color Bar/Dot Generator.

Synchronizing Signals.

1. Crystal-controlled color-burst signal (NTSC standards).
2. Standard horizontal-sync and blanking signals.
3. Vertical-sync and blanking signals.

Color-Bar Signals.

In the MULTI bar position, the color bars are provided in the following order: white, yellow, cyan, green, magenta, red, blue, and black. The relative luminance and chrominance levels are held to ± 10 per cent of the standards for 100-per-cent saturation. The phase angles are accurate to ± 5 degrees.

Color-Difference Displays.

Bars are provided in the following combinations: I, Q, I and Q, R - Y, B - Y, R - Y and B - Y. The relative luminance amplitude is zero, and the relative chrominance amplitude is 0.25. Phase angles are maintained within ± 2 degrees.

Single Bars.

Red, green, or blue bars are generated individually. The luminance of each bar has a relative amplitude of 0.3, and the chrominance has a relative amplitude of 0.5.

Sound Carrier.

A crystal-controlled sound carrier is provided and is placed 4.5 megacycles from the picture carrier. The amplitude is approximately 25 per cent of the peak amplitude of the picture carrier. The sound carrier may be turned on or off by means of a toggle switch on the front panel. In addition to the color-bar signals, signals are also provided for dot and crosshatch patterns. The full crosshatch pattern is made up of twelve vertical lines and nine horizontal lines. The full dot pattern is made up of 108 dots.

Oscilloscope waveforms of the color-bar signals appear in Figs. 12A

through 12G. The video signals are shown with a negative polarity. The signals, in the order of their appearance, are: MULTI, MULTI (luminance only), MULTI (chrominance only), I and Q or R - Y and B - Y, I or R - Y, Q or B - Y, and a single bar (red, green, or blue). Fig. 13 is the signal available at the sync-output jack.

JACKSON MODEL 700 COLOR-BAR GENERATOR

The Jackson Model 700 is pictured in Fig. 14. This color-bar generator provides the same color



Fig. 14. Jackson Model 700 Color-Bar Generator.

signals as the Model 712. It does not, however, provide a dot or crosshatch pattern. Although the same color-bar signals are provided, they are obtained through a slightly different arrangement of front-panel switches.

Three pin jacks are to be found on the rear panel of the chassis beneath a cover plate. These are labeled 3.58 MC., GND., and SYNC.

Other than the differences already mentioned, the Model 700 is substantially the same as the Model 712 in function and appearance.

PAUL C. SMITH



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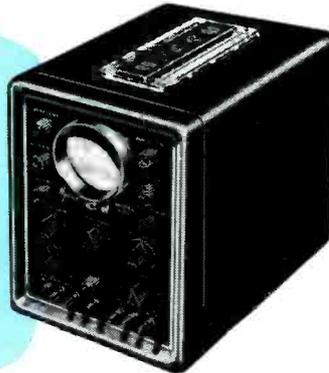
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Examining Design Features

(Continued from page 31)

90 degrees when the primary and secondary coils are tuned to the same frequency and when the applied signal is at this same frequency. In transformer L6, however, the connections to the secondary have been reversed so that the voltage applied to grid No. 1 of the 6CS6 tube leads by 90 degrees the primary voltage applied to grid No. 3 when the input signal is at the resonant frequency. This phase relationship is shown in Fig. 4B.

At frequencies lower than the resonant frequency of transformer

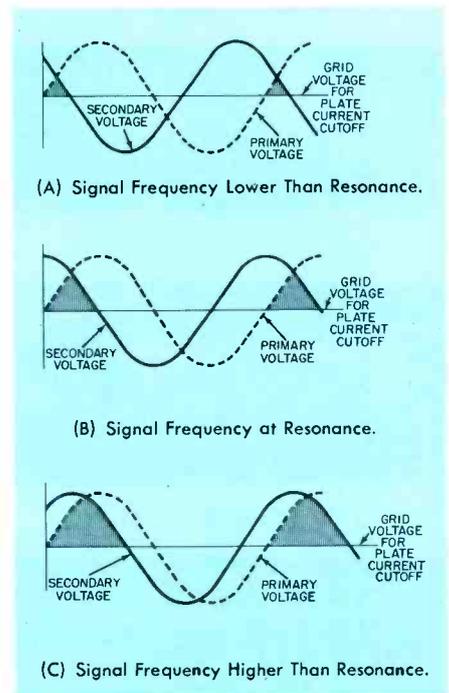


Fig. 4. Grid Voltages on 6CS6 Phase Detector When Different Signal Frequencies Are Applied.

L6, the phase relationship between the primary and secondary voltages becomes greater than 90 degrees; whereas, at frequencies higher than the resonant frequency, the phase relationship becomes less than 90 degrees. The drawings in Fig. 4 indicate the phase relationships of the primary and secondary voltages on the grids of the 6CS6 tube when the applied signal frequency is equal to, higher than, and lower than the resonant frequency of the transformer. When the receiver is searching for a station, capacitor C21 is connected across the secondary coil of transformer L6 by means of a set of contacts in the relay switch. This capacitor lowers the resonant frequency of the secondary so that the new resonant frequency is less than the center frequency of the IF pass-

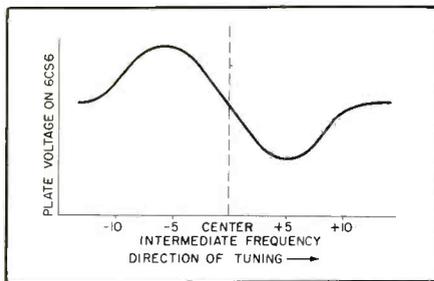


Fig. 5. Curve Indicating Theoretical Operating Characteristics of 6CS6 Phase Detector.

band. The conditions shown in Fig. 4 also apply to this new resonant frequency.

The grids in the 6CS6 tube act as gates and allow the flow of plate current for periods which are determined by the phase relationship between the voltages applied to the grids. The relative amounts of current flow for different phase relationships between the two signals are indicated by the shaded areas in Fig. 4.

The line that marks the cutoff voltage for the two grids is determined by the circuit conditions. (The cutoff voltages required on the separate grids have actual values that are different; but for the purpose of explanation, they have been shown by a single line in each drawing of Fig. 4.) Plate current will flow only when the instantaneous values of both signal voltages are above the cutoff voltage. A bypass capacitor C24 filters out the signal voltages in the plate circuit of the 6CS6 tube; and the average plate current, which changes with frequency, flows through the plate-load resistor R21.

Were it not for special conditions of operation in this circuit, the curve for the plate-current variation as the frequency changes would be the S-curve shown in Fig. 5. The true plate-current variation is shown in

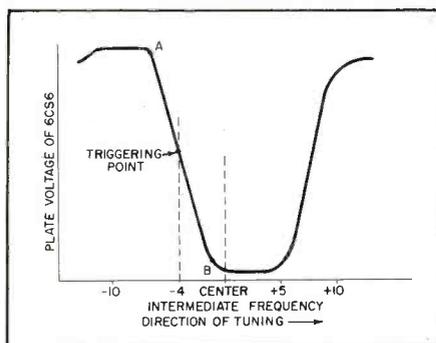


Fig. 6. Curve Indicating Actual Operating Characteristics of 6CS6 Phase Detector in Mopar Model 902.

Fig. 6; and the special conditions which cause this variation are: (1) the cathode bias on the 6CS6 tube is maintained at a point where the tube operates near plate-current cutoff when no signal is being received, (2) the detuning action of the phasing capacitor C21 shifts the waveform to the left by a fixed amount, (3) the 6CS6 tube is operated at a very low plate voltage so that current saturation is reached quickly, and (4) a bias is applied to grid No. 3 as a result of the conduction of the diode in the 6AV6 tube V4.

Compare the curve of Fig. 6 to that of Fig. 5. The positive portion of the S-curve has been flattened as a result of the cutoff of plate current. Note that the entire curve has been shifted to the left. This means that the sharp negative excursion of voltage occurs when the frequency of the IF signal is lower than the resonant frequency of the transformer. The shift is a result of the action of the phasing capacitor C21. Note also that the negative portion of the S-curve is enlarged in Fig. 6. The signals represented by this negative portion are

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Model	Sec.	Lead Lth.	List
NT-3	3	4 ft.	\$6.15
NT3-15	3	15 ft.	8.65



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Model	Sec.	Lth.	List
FBD-35	3	35"	\$11.70



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those which are nearer the center of the IF passband where signals receive the greatest amplification.

The abrupt negative excursion represented by that portion of the curve between A and B in Fig. 6 is the signal needed to cut off the relay-control tube. The triggering point, also shown in Fig. 6, is the point at which the relay-control tube V6B is cut off and at which the search relay is de-energized. Between this triggering point and the center of the IF passband there are normally about four kilocycles, but this number varies depending upon the speed of the tuning mechanism.

If the speed of the tuning mechanism is slow, the voltage change on the plate of the 6CS6 tube will represent a lower frequency; and therefore, C25 will offer a higher impedance to this voltage change. As a result of this condition, the voltage level on the plate of the 6CS6 tube must go to a lower value before the required triggering voltage on the 12AU7 relay-control tube is reached. In Fig. 6, it can be seen that the lower plate voltage on the 6CS6 tube may be obtained at, let us assume, two kilocycles below the center frequency. Since the tuning mechanism is running at a slower speed, however, it will coast only two kilocycles before coming to rest; hence, accurate tuning is preserved.

Additional Features

The range of signal levels over which the automatic-tuning feature will operate is very wide. There is a threshold limit at which the incoming signal is not strong enough to develop a triggering pulse at the grid of the relay-control tube. Strong signals are kept from overloading the No. 3 grid of the 6CS6 tube by an automatic bias feature. A portion of the signal on the No. 3 grid is coupled to one diode plate (pin No. 5) of V4. The voltage which is developed across R12 is used to bias the No. 3 grid in proportion to the signal level. In addition, noise pulses are suppressed by the action of the diode.

When the tuning mechanism is operating and reaches the high end of its tuning range, a mechanical release allows the tuning carriage to return to its low-frequency position. At this position, a projection on the carriage depresses the search-tuning bar and the searching action continues.

The push buttons actuate the search-tuning mechanism, but they control the searching so that the mechanism always stops on the station represented by the push button which was depressed.

WILLIAM E. BURKE
and LESLIE D. DEANE

Dollars & Sense Servicing

(Continued from page 49)

SOUND EFFECTS. Your own laughing voice, recorded at some event such as a vaudeville show, may well be heard again one of these days as background for filmed TV programs. Sound-effect firms are now selling laughs by the minute on records or magnetic tape, under headings such as: Applause; Applause and Whistles; Applause from Large, Spirited Audience; Large Audience in Continuous Hilarity; and (from London) Polite Applause with Murmurs.



NEW TRUCK? When spring is in the air, some people get the urge to dig, others go in for romancing, and still others get that new-car gleam in their eyes. All the little knocks and sputterings of the old engine seem magnified a thousandfold on those first warm days of spring, and this goes for the old service truck too. One of the best ways to make that '53 truck run better is simply to find out the delivered price of a corresponding two-tone '55 model.



TECHNICIANS NEEDED. Engineers need more assistants. Ideally, each engineer should have around four technical aides to do his more routine work; but very few have this many. As a result, many engineers are doing assembly work, wiring, soldering, and other simple tasks while drawing salaries as designers and researchers.

During 1953, technical institutes turned out only 1,800 technicians trained in electronics, television, and radio, according to one survey. Salaries of these now range from \$50 to \$110 a week in industry, and from \$57 to \$96 a week on government jobs.

The above figures do not take into account the technicians who receive their training in other ways, such as from home-study schools or from books. Far more get their training by studying at home; one school alone enrolls around 35,000 students a year for television and radio training.

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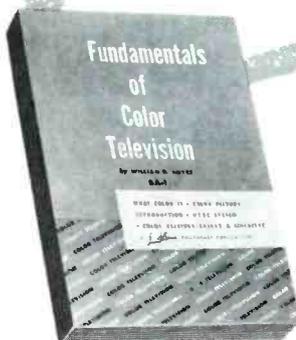


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"Servicing TV in the Customer's Home"

Provides practical, proved help for technicians and outside TV service calls. (New enlarged edition, including advance data on Color TV receivers.) Saves time, work and chassis hauling—shows how to make successful repairs on the spot by using a VTVM and capacitor probe to trace trouble; by "tube-pulling" to diagnose audio and picture trouble; by performance tests through analysis of the picture test pattern; etc. 128 pages; illustrated; 5½ x 8½". **Order TC-1, only \$1.75**

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This helpful book describes a series of actual TV service case histories, each presenting a specific problem about a specific receiver. The symptoms of the trouble are outlined and then followed by a step-by-step explanation of how to solve it. Finally there is a discussion of how this particular trouble can be tracked down and solved in any TV set. 98 pages; 5½ x 8½". **Order TK-1, only \$1.50**

"TV Test Instruments"

Provides basic explanations of how each test instrument operates; describes functions of each control and shows their proper adjustment. Covers: Vacuum Tube Voltmeters, AM Signal Generators, Sweep Signal Generators, Oscilloscopes, Video Signal Generators, Field Intensity Meters, Voltage Calibrators. Describes use in actual servicing. 180 pages; illus.; 8½ x 11". **Order TN-1, only \$3.00**

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SCINTILLATOR. For twice the price of a color TV set, or \$1,995 to be exact, you can get a uranium finder that works from cars or even low-flying airplanes for prospecting in comfort. It's a scintillation counter and uses a crystal of thallium-activated sodium iodide. This gives off a flash of light under gamma radiation. A phototube converts the flashes into signals that are amplified and counted over a period of time to get high accuracy. The meter moves slowly up to its final reading over the 60-second counting period, then stops. It's made by Precision Radio Instruments and sold by Allied Radio Corp., Chicago.



ASSEMBLER. Even four-lead pulse transformers are automatically inserted in printed-circuit panels by a new machine built for IBM by General Mills (the flour manufacturer that adopted electronics as a sideline). Unique feature is the way the robot puts a little cone-shaped metal sleeve on the end of each lead and then jabs this sleeve into the punched hole in the panel so that it makes good mechanical contact with the printed wiring. This, to our knowledge, is the first time that a machine has been developed to make a dip-soldered joint just as secure mechanically as those made by hand.

As the panels move under the row of 24 placement heads, parts are jabbed in one by one in much the same manner that staples are driven. First job of the machine is building sub-assemblies for the huge radar computers that will go into early-warning radar stations encircling our country on land, at sea, and up on the Arctic ice.

The machine made by General Mills uses a magazine feed in which standard parts are automatically loaded into metal racks that the operator places on the machine. Another machine, developed by United Shoe Machinery Co., requires belt feeding of components. For this type of machine, Allen-Bradley has come out with a reel package in which 5,000 resistors are held side by side on a belt of pressure-sensitive tape running across the resistor bodies. The hope of the industry, however, is that components will remain standard and that the machines themselves will make whatever changes are necessary for automatic insertion.

ROTATING JOB. More and more new jobs are being found these days for antenna rotators, even though their old top-of-the-house jobs are fading out of the picture. Latest and cutest is RCA's setup for using a closed-circuit industrial TV camera to read a lot of meters in a dangerous or inaccessible location. The small camera and a sealed-beam flood lamp are mounted atop the rotator, and the meters are arranged on a large circular panel in front. Watching the receiver screen at a remote location, the operator can turn the control knob to aim the camera at each meter in turn.

The same rotator setup can be used on any other TV Eye setup such as on one for following a suspected person with the camera as he moves through a department store.

For an attractive night window display that might well bring you business from other merchants, mount a sealed-beam spotlight on a rotator in a show window and position it so that it can be aimed at each item in the window in turn. A small low-speed timer or clock motor and a cam arrangement on the control knob of the rotator can be used to turn the rotator to each item in turn and leave it in each position for perhaps 15 seconds.

SELF-THREADING TAPE. Promised soon is a self-threading magnetic tape magazine using an endless loop that eliminates rewinding. The 300-foot magazines were announced by Cousino, Inc., Toledo, Ohio. Five tape-machine manufacturers are tooling up to produce players capable of handling the new magazines. Price of a prerecorded reel in the magazine is expected to be comparable to that of a 16-minute extended-play record. All the advantages of tape over disks will be realized. Machines for playback alone are promised at retail prices under \$50, which will open up tape to a vast new market of music enthusiasts.

The magazine type of tape recording would make possible coin machines that would put any desired musical selection on the tape in a magazine. The customer just puts an unrecorded magazine into a slot, selects his tune, and deposits a coin. The machine would then dub that music on his tape from its master stock. Tunes no longer wanted could be changed in the same way.

Even record shops could use the technique to eliminate the need for keeping a large stock of selections on hand; they'd need only the master tapes in the dubbing machine and a stock of blank tapes.

Some may say this marks the end of the record business, but we'll stick to 78's and just maybe a few 45's. The older the 78's, the better; the tunes of the twenties sure sound swell to our ears when coming through a Western Electric theater speaker by way of a 30-watt Brook amplifier and a GE pickup. But each to his own; new products are what make business boom.



PRICE OF PRESTIGE. In America, they say that a TV service technician can become a college professor if he is willing to make the financial sacrifice. After retirement deductions, tax deductions, organization dues, and the many school-activity contributions expected of our college instructors and professors, the actual take-home pay is pitiful. In general, the grass only looks greener on the other side of the fence; wait till you taste it.

JOHN MARKUS

CORRECTION NOTE

In the March 1955 issue of the PF REPORTER, an article entitled "Deflection Yokes" appeared on page 5. Fig. 3 and a portion of the text in this article contained errors which we feel must be rectified. The following is a revision of the figure and of the fourth and fifth paragraphs.

The cosine yoke is a product of research by engineers in their efforts to eliminate spot distortion at the edges of large-screen picture tubes. The yoke is called a cosine yoke because the distribution of the windings in any one coil is in proportion to the cosine of the angle between the deflection axis of that coil and the radial position of the windings in that coil. The drawing in Fig. 3 shows the location of the deflection axis of the horizontal coils and the radial position X of one winding. The angle θ is the radial angle between the axis and the windings at point X. The number of windings at point X is proportional to the cosine of the angle θ . The number of windings at any other point along the horizontal coil will also be in proportion to the cosine of the angle formed by the radius of that point and the deflection axis.

As the angle θ nears ninety degrees, the number of windings DECREASES greatly. This follows the basic rule of mathematics which states that the cosine of the angle approaches ZERO* as the angle approaches ninety degrees.

*EDITOR'S NOTE: Our faces are red! We said "infinity!"

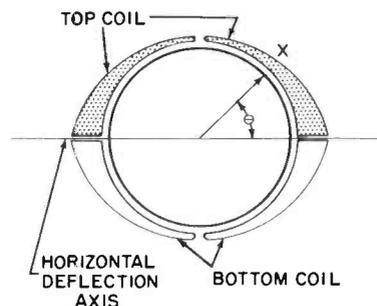


Fig. 3. Distribution of Winding in a Cosine Yoke.

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Hints for TV Alignment

(Continued from page 19)

complete with alligator clips, are used to connect the potentiometer into the circuit only when required. This lengthens the useful life of the battery. Using this type of setup; any value of voltage up to 7.5 volts may be readily obtained. This bias pack may also be used in trouble shooting AGC circuits.

If desired, a bias pack can be assembled from a small transformer,

a 6AL5 tube, and a potentiometer. A typical circuit of a bias supply is shown in Fig. 4. One of this type could be housed in a standard meter box or in a small utility box of the 3 by 4 by 5-inch size. Several bias packs which are specifically designed to produce bias voltages are now available. One such unit, the Authorized Model 301 multivoltmeter was described in the March issue of the PF REPORTER.

In using a bias supply of types shown in Figs. 3 and 4, it is necessary

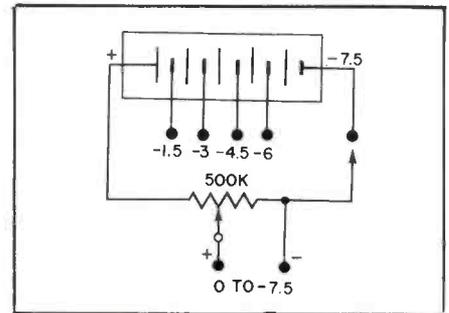


Fig. 3. Schematic Diagram of Battery Bias Pack.

first to connect the bias supply to the receiver while observing the proper polarity and then to adjust the output voltage to the desired level, using a VTVM to measure the voltage. Any other type of meter would load the circuit and thus give erroneous indication of the output voltage.

During alignment, it is usually necessary to disable the local oscillator so that the marker pulses may be seen and so that the spurious signals

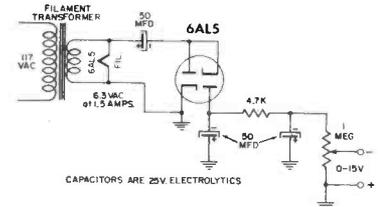


Fig. 4. Schematic Diagram for Bias Supply Using a Vacuum Tube.

that are caused by the oscillator beating with the signal from the generator may be eliminated. A convenient method of disabling the local oscillator is to use a dummy converter tube; at the same time, the tube provides a method of inserting the signal from the generator. One dummy converter which is commonly used is made by removing the No. 1 pin of a 6J6 tube. A new tube that is known to be good should be used to make the dummy because the signal must be coupled through the converter section of the tube.

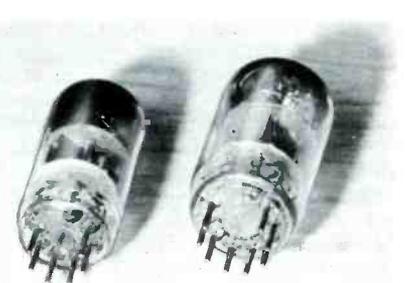
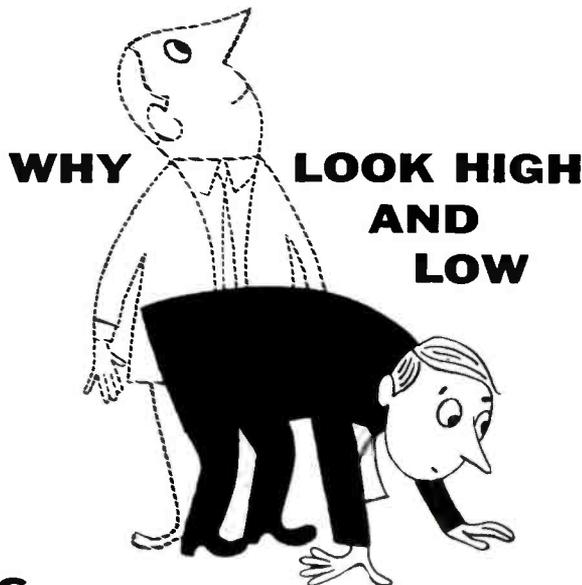


Fig. 5. Dummy Converter Tubes.



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Fig. 6. Tube Shield for Use with Dummy Converter.

Some of the newer cascode tuners employ a 6U8 as the converter tube. The removal of pin No. 1 from a good 6U8 tube will make it a dummy converter for use in this type of tuner. Fig. 5 illustrates a 6J6 tube and a 6U8 tube which have been made into dummy converter tubes.

A convenient point at which to apply the signal from the sweep generator is obtained by cutting about 3/4 inch from the bottom of a tube shield and by soldering a heavy loop of wire on the shield, as shown in Fig. 6. The signal from the generator is coupled into the circuit through the capacitance developed between the partial tube shield and the metal tube structure; hence, there is a minimum loading effect on the signal generator, and a possible cause of distortion is therefore eliminated. Partial shields could be constructed for both the 6J6 and the 6U8 dummy converter tubes and left permanently on the tubes. Some provision should be made to store these dummy converter tubes with the alignment equipment so that in the future, they would be readily available.

Clip leads of assorted lengths are very handy items when aligning a receiver. These are lengths of test-lead wire with an alligator clip on each end. In some alignment instructions, it is recommended that coils be shorted out; and this can be done by use of these leads. They can also be used to connect the bias voltage to the AGC line as required. Another possible application would be to connect the cases of the signal generator, the oscilloscope, and the receiver together so that each would have the same common ground.

CAUTION: On receivers which do not have an AC isolation transformer, this type of transformer should be connected between the receiver and the line. This will remove the shock hazard and prevent possible damage to the receiver or test equipment.

Alignment instructions usually specify that dummy antennas and isolation resistors of certain values should be used. These are usually

components of standard values, and obtaining them should present no problem. When a dummy antenna or isolation resistor is specified, it is important to make certain that the instructions are followed and that the proper values are used. If these things are not done, then it may be difficult or even impossible to align the receiver and obtain the proper pattern.

Traps

In many cases, the recommended procedure is to adjust the traps first.

As a rule, a signal generator and a VTVM are used in adjusting them. Traps should be adjusted to obtain a minimum indication on the VTVM. Actually, this minimum should be in the form of a dip. That is to say, the meter reading should go down sharply and then rise as the trap is adjusted. The point where the indication is the lowest is the point at which maximum trap action is obtained. Little or no variation in the meter reading would indicate faulty trap action or oscillation in the IF strip, or it could indicate some other tuned circuit in the IF

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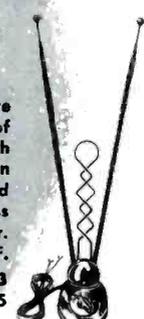
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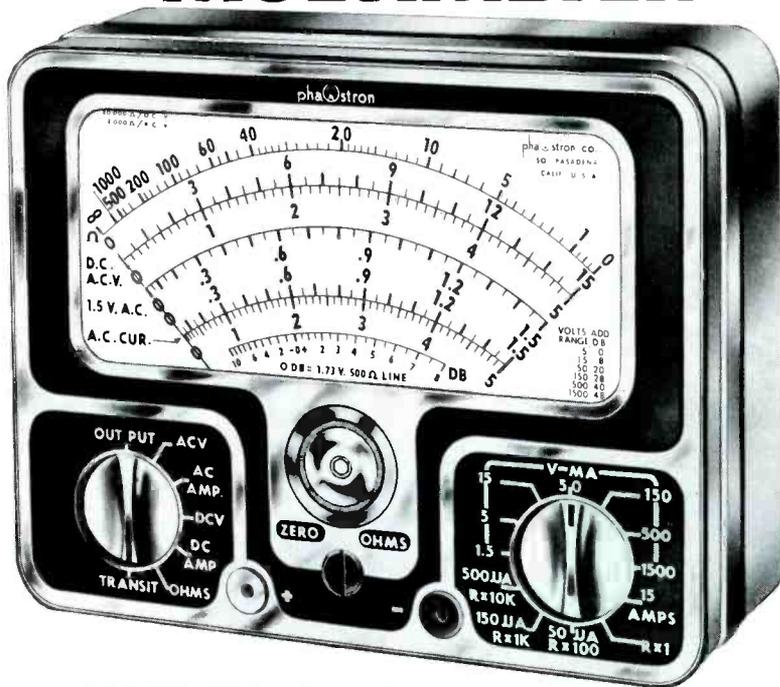


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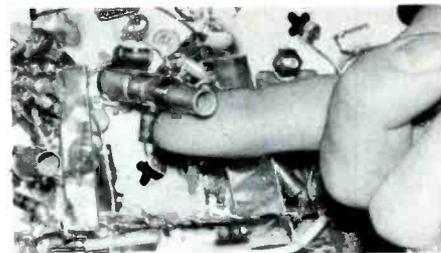


Fig. 7. Detuning Trap with Finger.

strip has been misadjusted so that it is acting like another trap at the particular frequency under investigation.

When improper trap action is indicated, it may be that one of the IF stages or the IF strip is oscillating. To overcome this, adjust the IF coils or transformers at their specified frequencies. After the IF coils have been adjusted, proceed to adjust the traps as outlined in the alignment instructions.

If two traps tuned to the same frequency are employed, then it may be necessary to increase the output of the signal generator after the first trap is adjusted in order to obtain an indication when adjusting the second trap. If the first trap is not shielded in a can, then it could be detuned (as shown in Fig. 7) by putting a finger on the coil. This detuning would make the dip caused by the second trap more pronounced and thus would make it easier to adjust this trap for minimum output.

IF Coils

After the traps are correctly adjusted, then readjust the IF coils at their respective frequencies. Connect the signal generator and the VTVM, as outlined in the alignment instructions. Set the VTVM on the lowest DC scale, connect it in the proper polarity, and adjust the output of the signal generator to get a deflection of about one third of the scale on the meter. When adjusting the coils, keep reducing the output of the signal generator in order to maintain the meter reading in the center third of the scale. This keeps the output of the signal generator from overloading the IF strip, which overloading would give erroneous indications.

In some instances, it may be very difficult to adjust the IF coils in the order outlined in the alignment instructions. This may be the case when the IF strip is completely out of alignment at the start of the procedure. If a case such as this arises, then start with the coil which is supposed to be adjusted last according to the alignment instructions and work backward. After the coils are adjusted in this order, go through the procedure as

outlined in the instructions to make sure that each coil is properly adjusted.

Oscillations

Sometimes at the start of an IF alignment procedure, an abnormal reading on the VTVM may be obtained. If the reading is excessive and does not vary when the output of the signal generator is reduced, this is an indication that a stage in the IF strip is oscillating. Under this condition, the IF stages cannot be adjusted until the oscillation is eliminated. The first problem is to locate the stage which is at fault; the next problem is to eliminate the cause.

A condition of oscillation in an IF stage was present in a receiver which the author recently aligned. A signal tracer which had a meter as an indicator and a probe that was responsive to RF was available. The oscillating stage was quickly located, and the condition was corrected simply by turning the adjustment slug of the coil in the plate circuit. The alignment procedure was then carried out as outlined.

There will be cases when the oscillation cannot be eliminated so easily. This would be true if the oscillations were caused by failure of a screen-bypass capacitor or some other component. As a rule, though, it will be found that oscillations are caused by having the plate and grid coils of one stage tuned to the same frequency. Under this condition, an IF amplifier will become a tuned-plate tuned-grid oscillator; and as mentioned, the oscillations can be eliminated by turning the adjustment slug of the plate coil a few turns.

There is the possibility that a misadjusted trap could cause a circuit to oscillate. These oscillations can usually be eliminated by adjusting the traps before adjusting the IF coils.

Over-all Response

After the IF coils are adjusted at their proper frequencies, then the sweep signal is applied and the over-all response of the IF system is checked. It is usually necessary to readjust the IF coils to obtain the correct over-all response pattern. In a good many cases, it will be found that the coil or transformer nearest the detector is tuned to about the center of the IF pass band. In these cases, adjustment of this coil will usually affect tilt of the response curve; adjustment of the IF coils at the higher frequencies will control the high side of the pattern; adjustment of the IF coils at the lower frequencies will control the low side of the pattern.

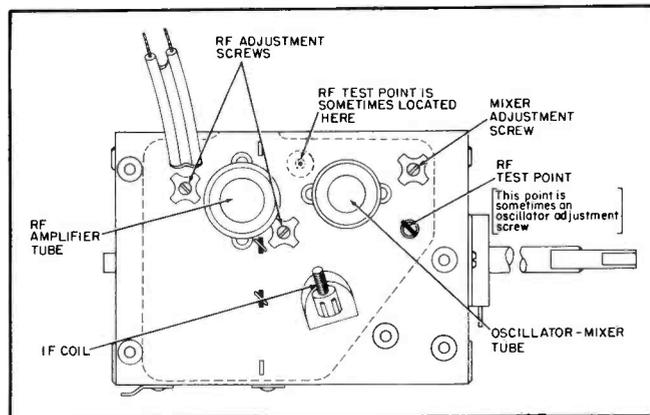


Fig. 8. Top of Standard Coil Tuner Showing Locations of Trimmer Capacitors and Test Point.

In fact, a slight readjustment of only the last three IF coils may produce a satisfactory over-all pattern. If one cannot be obtained with these three adjustments, the other IF coils can be slightly readjusted.

Tuner

In some cases, it may be difficult or even impossible to obtain the proper over-all response pattern by alignment of the IF section. If a satisfactory over-all response cannot be obtained after adjusting the IF coils to their correct frequencies and after adjusting the traps correctly, then it is probable that the tuner is out of alignment.

The IF coil which is located in the tuner and the local oscillator play minor roles in tuner alignment. Actually, the IF coil in the tuner is aligned when the IF strip is aligned; and the oscillator in the turret type of

tuners (tuners which use individual coils on each channel) can be adjusted by using the transmitted signal from the stations to be received.

On the Standard Coil tuner, alignment of the RF and mixer stages is accomplished by adjustment of the three capacitors which are available from the top of the tuner. The illustration in Fig. 8 shows the relative locations of these three capacitors which occupy the same positions in both the cascode and pentode types of tuners. The procedure and the frequencies used to make these adjustments are given in the alignment instructions for a large number of receivers now being produced, but there have been a good many receivers for which the alignment data for the tuner may not have been included.

The following information may be used to align those Standard Coil

TABLE I

Channel and Marker Frequencies

Channel No.	Center Frequency (mc)	Video Marker Frequency (mc)	Sound Marker Frequency (mc)
2	57	55.25	59.75
3	63	61.25	65.75
4	69	67.25	71.75
5	79	77.25	81.75
6	85	83.25	87.75
7	177	175.25	179.75
8	183	181.25	185.75
9	189	187.25	191.75
10	195	193.25	197.75
11	201	199.25	203.75
12	207	205.25	209.75
13	213	211.25	215.75



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tion on how you can up your
needle sales and profits.

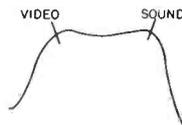
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tuners for which no alignment in-
formation was provided:

Switch the tuner to channel 10,
connect a sweep generator to the an-
tenna terminals of the receiver with
a 120-ohm half-watt carbon resistor
in series with each lead, tune the
generator to the center frequency
(195 mc) of channel 10, and adjust the
generator for a 10-mc sweep. Con-
nect the hot lead of the oscilloscope
to the RF test point on the top of the
tuner through a 10K-ohm half-watt
carbon resistor, and connect the
ground lead of the oscilloscope to the
chassis. The RF test point is shown
in Fig. 8. Adjust the three trimmer



**Fig. 9. Tuner Response Curve Showing
Marker Positions.**

capacitors to produce the pattern
shown in Fig. 9. The pattern should
indicate maximum gain with the
markers located as shown.

Check the response on all chan-
nels. It should be the same, with the
individual channel markers falling
automatically in place. If the re-
sponse is materially off on a channel
to be received, readjust the three
trimmers slightly and recheck the
response on all channels. Note that
it is necessary to change the sweep
and marker frequencies to correspond
with the channel being checked. Table
I gives the various channel and marker
frequencies.

Some Standard Coil tuners may
have a fourth trimmer capacitor
located on the top of the tuner and at
the front edge. This trimmer shifts
the oscillator frequency on all chan-
nels. When this oscillator trimmer
is included and the oscillator tube is
changed, adjustment of this trimmer
may make it unnecessary to adjust
each individual oscillator slug in case
the new tube has caused the oscillator
frequency to be shifted on all chan-
nels.

Tuner alignment is not too dif-
ficult and only requires that care
should be exercised and that high
quality test equipment should be em-
ployed. This also applies to alignment
of the IF or other sections. Another
rule for alignment is always to fol-
low the instructions and to use the
various dummy antennas and isolation
networks. This procedure will ensure
good alignment in a minimum of time.

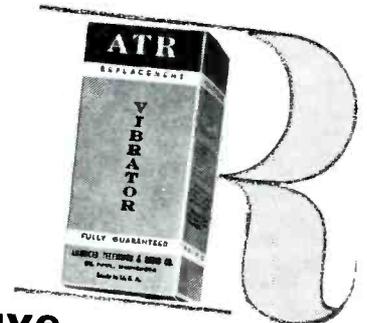
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Replacement Techniques for Controls

(Continued from page 15)

would be reached after only a slight rotation of the control.

Right-Hand Taper

A logarithmic right-hand taper is represented by TC-3 in Fig. 1. The resistance increases from zero very rapidly at first, then the change in resistance gradually tapers off. At only 50 per cent of rotation, the resistance is approximately 90 per cent of the maximum.

Controls with this taper are primarily used in the contrast and picture-control circuits of television receivers.

TYPES OF MOUNTINGS

The photograph in Fig. 3 shows three different types of control mountings. The one on the left and the one that is most familiar is the threaded-bushing type. Threaded bushing is the oldest method used today and is the one most often encountered. It is the type which is frequently used for front-panel controls because of its rigidity. The standard size for the bushing is 3/8 inch in diameter.

The next type of mounting in Fig. 3 is known as the "tab mount" and is currently being used for rear-panel controls. Tab mounts are primarily being employed at the present time by manufacturers because of the speed of installation and the lower cost. They seem to be sufficiently rigid for the amount of handling they receive on the rear panel. During their installation, care must be taken not to twist off one of the tabs which hold this type of control in place.

The third type of mounting is the snap-on type, and it is also shown in Fig. 3. This mounting is designed for rear-panel use and is being made with a knurled and slotted shaft a half inch long. Its advantages are that installation can be made very rapidly and cost is low. Just push the shaft end of the control into the mounting

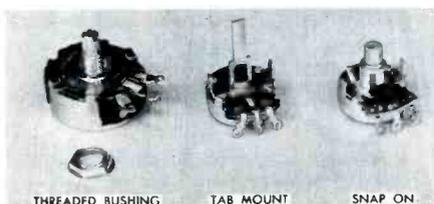


Fig. 3. Three Mounting Arrangements for Controls.



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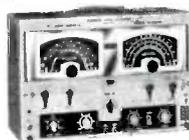
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hole first; then the control snaps itself tightly in place. This type of control is manufactured with a linear taper because it is used for a rear-panel or hidden control which almost always requires a linear taper.

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Tapped Controls

The tapped control is just what the word implies. It is the same as any other control except that an additional lug is connected to a point on the resistive element, and this lug provides a take-off point or voltage divider. Such a tap is an integral part of the control; consequently, a tapped control should only be replaced with another control that has the same value and has a tap located at the same point.

Stop Controls

Occasionally, some manufacturers employ a control with a built-in stop. Sometimes the stop is near the top of rotation, thereby preventing full clockwise rotation. In other cases, the stop is near the bottom to prevent full counterclockwise rotation.

Controls which are equipped with stops may be found in vertical circuits in television sets. There they are used as height and vertical-linearity controls. They are sometimes used as horizontal-hold controls. Some manufacturers are using them in AC-DC radios as volume controls. In the latter case, the stop is located near the upper limits of the control, and the upper portion serves as an RF filter resistor in the detector circuit. This upper portion remains in the circuit regardless of the point at which the volume control is set.

The use of a control with a stop has no effect on the operation of the receiver; it only eliminates the need for a fixed resistor. Thus, it brings about a slight reduction in production costs in both material and labor.

If a duplicate control is not readily available, a control with a stop may be replaced with a standard control that has the same taper and the same resistance as the variable portion of the original control. For example, a five-megohm control which has a one-megohm stop near the bottom may be replaced by two components: (1) a four-megohm control that has the same taper and (2) a one-megohm resistor that is connected in series with the bottom of the four-megohm control.

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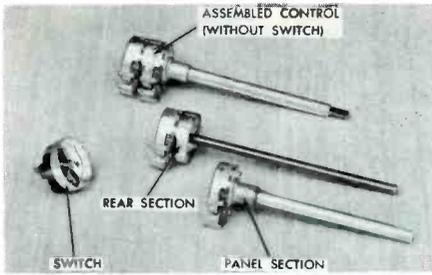


Fig. 4. Centralab "Fastatch" Control, Assembled and Disassembled.

assembled units which can be installed without physical or electrical modifications. These units duplicate the original dual control and are therefore the simplest to use when replacing a defective control.

Since a very large stock of these duplicate dual controls would have to be carried in order to fill the replacement requirements in many different receivers, some service technicians prefer to use universal control parts which can be assembled by the technician and which make it possible for him to construct a wide variety of concentric dual controls.

These universal parts are made by prominent manufacturers of replacement controls. The parts in each line differ from those in the others; therefore, different procedures are required in assembling the controls.

Centralab

Centralab, a division of Globe-Union Inc., manufactures a line of universal parts for making concentric dual controls. These are marketed under the trade name "Fastatch." The panel or front section of the control comes as one assembled part complete with outer shaft, and the rear section comes as another one complete with inner shaft. Both parts are individually packaged.

To assemble a concentric dual control from these parts, it is only necessary to cut the two shafts to the proper lengths, remove the burrs, slip the inner shaft into the outer one and snap the sections together. Then, if a switch is needed, select the "Fastatch" switch desired and snap it onto the rear section of the control. Fig. 4 shows one of these dual controls before and after assembling. A switch is also shown in the figure.

There are 61 panel sections available and 65 rear sections in the "Fastatch" line. From this total of 126 sections, it is possible to make up almost 4,000 different dual controls. The sections are being made available in small stock kits so that the service technician can have the

more popular panel and rear sections on hand for immediate use.

International Resistance Company

A kit is made by the International Resistance Company (IRC) and is known as the "Concentrikit." A few of these kits together with a stock of various shafts, switches, and base elements enable the technician to make a wide variety of concentric dual controls.

Each base element is of molded construction and is complete with resistive element, terminals, and collector ring. There are two types of base elements available: (1) the type B with a carbon resistive element and (2) the type W with a wire-wound resistive element.

Each concentric dual control requires the use of two base elements, two covers, and two shafts. A switch can be added if desired.

The photograph in Fig. 5 shows typical parts which were selected from a Concentrikit stock cabinet in order to assemble a dual control. The type W base element goes into the panel section of the sample control, and the type B base element is for the rear section. The panel section is rotated by the outer shaft, and the rear section is turned by the inner shaft.

The photographs in Figs. 6A through 6E show the step-by-step procedure used in assembling this control. First, the outer shaft is placed through the hole in the type W base, as shown in Fig. 6A. Next, the panel cover is placed over the rear of the type W base. See Fig. 6B. The tabs are bent down to fasten the cover securely. There is a flange on the back of the panel-section cover, and the rear section of the dual control fastens to this flange. Place the type B base in the position shown in Fig. 6C. The terminals on the two sections should be aligned to conform with the original control. The inner shaft is then inserted through the entire assembly, and its position is shown

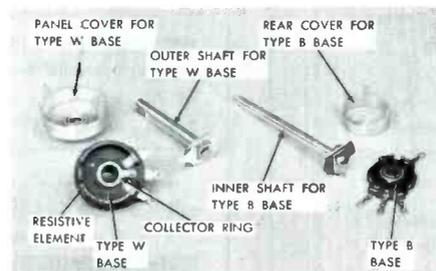
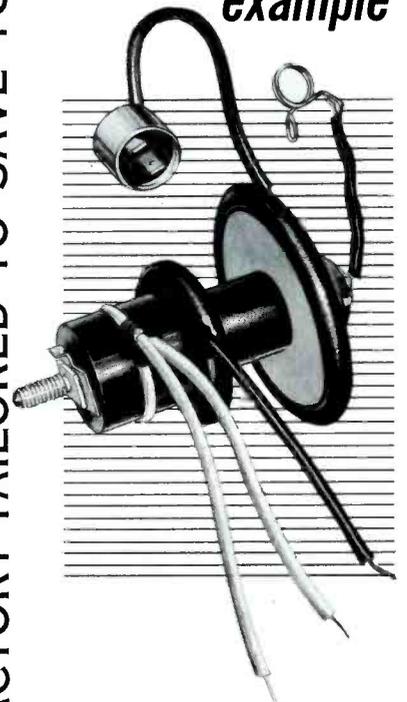


Fig. 5. Parts Used to Construct a Dual Control From IRC "Concentrikit."

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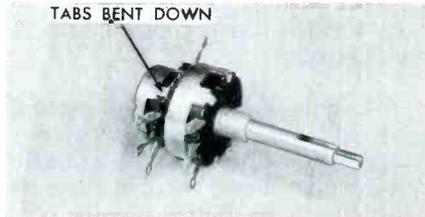
(A) Outer Shaft Inserted in Base Element of Panel Section.



(D) Inner Shaft Inserted.



(B) Cover Fastened on Panel Section.



(E) Cover Fastened on Rear Section.



(C) Base Element of Rear Section in Position.

in Fig. 6D. The next step is to place the rear cover over the back of the assembly and to bend down the tabs which

clamp the rear section to the panel section. See Fig. 6E. The control can then be mounted in place on the chassis.

Fig. 6. Steps in Assembling IRC "Concentri-kit" Control.



Fig. 7. Parts Used to Construct a Mallory Dual Control.

The completed unit is then ready to wire into the circuit. Note that it was not necessary to cut the shaft. That is because the International Resistance Company makes a very wide variety of shafts for these controls, thus making it possible to duplicate almost any shaft needed.

Mallory

Another concentric dual control that can be assembled is manufactured by the P. R. Mallory & Co., Inc. It is known as the "Midgetrol." The parts are supplied as separate front and rear sections. The rear section comes alone in a box; whereas, the

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(A) Inner Shaft Inserted Point Downward Into Outer Shaft and Ready for Cutting.



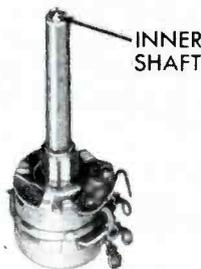
(B) Rear Section Placed in Coupling Cup.



(C) Spacer in Its Proper Position.



(D) Coupling Cup Fastened to Front Section.



(E) Inner Shaft Inserted Point Upward Into Outer Shaft.



(F) Tapping With Hammer to Seat Knob End on Inner Shaft.

Fig. 8. Steps in Assembling a Mallory Dual Control.

box containing the front section also contains the miscellaneous hardware to complete the assembly of the control.

The photograph in Fig. 7 shows the components used to make up one of these control assemblies. Note that there are two knob ends supplied for the inner shaft. One is .187 inch, and the other is .202 inch in diameter. These are both according to the RETMA standards.

The front and rear sections are available in a wide range of popular resistances and tapers. The front sections are also available with wire-wound elements.

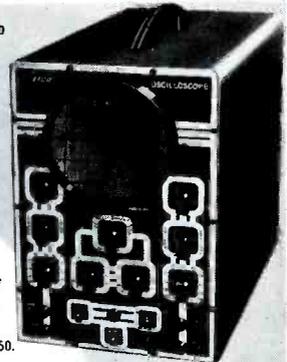
The photographs in Figs. 8A through 8F illustrate the step-by-step procedure for assembling one of these controls. First, the shaft on the front or panel section is cut to the proper length. Use a hacksaw or file to slot the shaft, if required. Then, carefully

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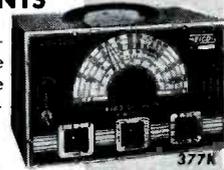
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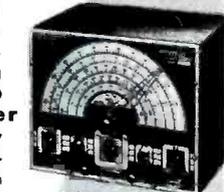
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remove the burrs and filings. Next, drop the inner shaft point downward into the outer control shaft, as shown in Fig. 8A. The inner shaft is then cut off even with the end of the outer shaft.

After the shafts have been cut to the proper length, the next step is to place the rear section in the small coupling cup, as shown in Fig. 8B. Place the phenolic spacer on the rear section in such a manner that the slots of the spacer will fall into line with the tabs of the coupling cup, as shown in Fig. 8C. Place the front section on top of the assembly so that the terminals will be directly in line with those of the rear section, and feed the tabs of the coupling cup through the slots provided in the front section. Bend the ends of the tabs out and down, as shown in Fig. 8D.

The next step is to drop the inner shaft, point upward, into the outer control shaft. See Fig. 8E. Select the proper knob end for the best fit on the original knob, and place the steel slug between the tines of the knob end. With the control setting on a solid surface, hold the knob end in position and tap the steel slug firmly until the knob end and the inner shaft are both well seated. This final step is shown in Fig. 8F. After the steel slug is removed, the control will be ready for installation in the receiver.

PROPER METHOD OF CUTTING UNIVERSAL CONTROL SHAFTS

After a control is selected, one important step in the installation is that of cutting the shaft to the proper

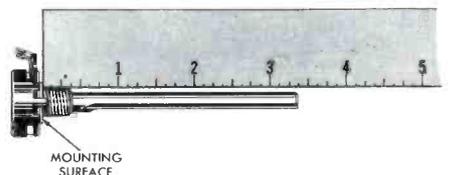


Fig. 9. Proper Method of Measuring Control Shafts.

length if the shaft of the new control is of the universal type.

Use the original shaft as a guide for cutting the shaft of the replacement control. To allow for filing, add approximately 1/32 inch to the length of the original. The measurements for the old shaft as well as for the new should be made from the mounting surface or the mounting plate, as shown in the drawing of Fig. 9. On



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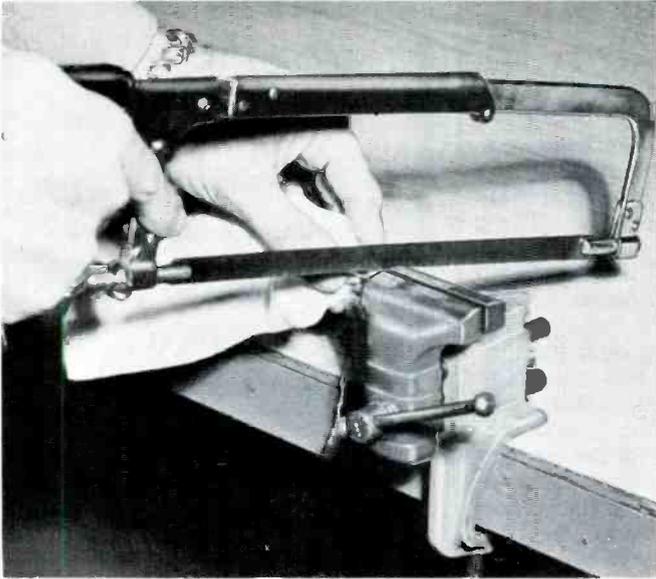


Fig. 10. Cutting the Control Shaft to Proper Length.

the new control shaft, mark the total length of the original shaft plus the 1/32-inch allowance by making a notch with the edge of a file.

The control is then clamped in a vice, as shown in Fig. 10. Always clamp that portion of the shaft that is to be cut off and never the control itself. The shaft is then cut with a hacksaw, and the cut should be as straight as possible. While this cut is being made, the control should be covered to prevent any filings from falling inside the control and causing damage to it. The photograph in Fig. 10 shows a small cloth bag being used for this purpose. Parts bags work out very nicely for this use, because they can be tied and left on during the filing.

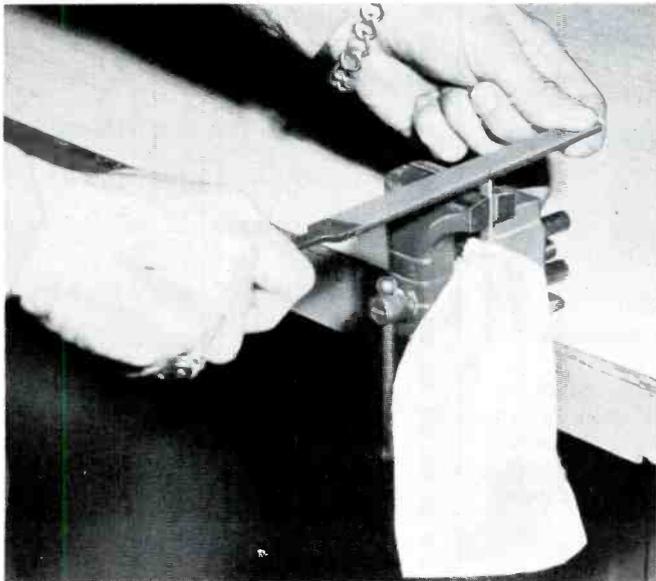


Fig. 11. Filing the Shaft to Eliminate Burrs.

While the control is still covered, smooth the end of the shaft with the file. First file the end of the shaft so that it will be flat, as shown in Fig. 11; then file around the edges to eliminate burrs. Next, the end of the shaft is filed until it is flat on the side or slotted, whichever is necessary.

The same general procedure can usually be followed for concentric controls with universal shafts. Most controls with universal shafts come with printed instructions for measuring and cutting; therefore, little difficulty should be encountered.

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In the Interest of Quicker Servicing

(Continued from page 21)

its original position; otherwise, the technician may find it difficult to reach the point of minimum buzz at an acceptable volume level.

If the buzz is still too loud, there is the possibility that it may be caused by an overloaded stage or improper AGC action. A good method to determine whether this condition exists is to use a step attenuator, such as the one shown in Fig. 3, in order to reduce the strength of the incoming signal. The attenuator should be connected as shown in the block diagram in Fig. 4. Attenuate the signal to the point where there is a trace of snow in the picture, if this is possible. If the signal should be so strong that no snow can be obtained, then attenuate the signal as much as possible.



Fig. 3. Centralab Step Attenuator.

The fine-tuning control should then be adjusted for the point of best picture and sound, and the transformer in the detector stage should again be adjusted for minimum buzz and maximum volume.

If, through the use of the step attenuator, it is determined that the buzz is due to overloading, then it is certain that the trouble can be eliminated in one of two ways. If a faulty tube is causing the overloaded condition, the tube can be located by substitution and can be replaced. If, however, tube substitution fails to reveal the trouble, an attenuator pad having the required attenuation ratio can be installed in the antenna lead-in. A block diagram of such an arrangement is shown in Fig. 5A. The Centralab company makes an H-pad which can be obtained in a variety of attenuation ratios, and one of these should be suitable for this purpose. If there are several stations that can be received

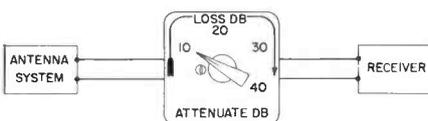


Fig. 4. Block Diagram Showing Attenuator Connected to Receiver.

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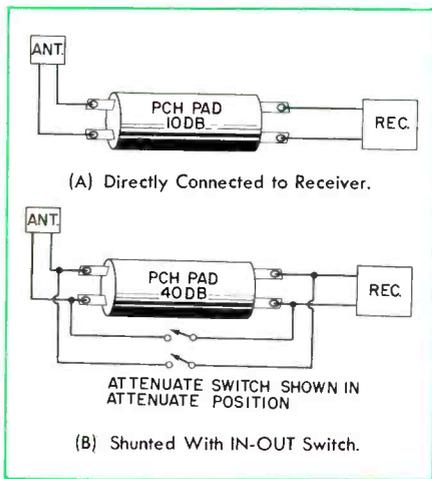


Fig. 5. Simple Attenuator.

in the area and if the entire signal is needed on one or more stations, a DPST switch connected with the H-pad (as shown in Fig. 5B) would make it possible to have the desired attenuation on the strong stations and still have the maximum gain of the antenna available for reception of the weaker stations.

If this procedure does not help to locate and cure the buzz, then the trouble is apparently caused by the failure of a component or it is the result of misalignment and will require shop service.

Adjusting Gated-Beam Detectors

If the receiver employs a detector of the gated-beam type (which uses a 6BN6 tube as a limiter, detector, and audio amplifier), a slightly different procedure is employed to eliminate sync buzz.

In receivers in which the gated-beam detector is employed, the entire detector section can be aligned by using the incoming signal. The first step is to adjust the buzz control for minimum buzz. This control is a variable potentiometer that usually requires a small screwdriver for adjusting. The point of minimum buzz should be over a range of 5 or 6 degrees of rotation of the buzz control.

If adjustment of the control fails to eliminate the buzz, then tune the receiver to a weak station, and properly adjust the fine-tuning control. If no weak station is available, an attenuator such as that illustrated in Fig. 3 may be used to reduce the signal. The slug in the quadrature coil is then adjusted for maximum undistorted sound with a minimum buzz content. Then readjust the buzz control for minimum buzz. If the buzz is still present, substitute a new 6BN6; then repeat the alignment of

the detector stage. If the buzz persists, check the AGC action and test for overloading, as previously outlined.

The use of service literature can make the job of eliminating sync buzz much easier in the home because the various alignment points are indicated so that locating the buzz control, the quadrature coil, or the secondary slug of the detector transformer is made easier. The page on Servicing in the Field which has been included in all PHOTOFACT Folders beginning with Folder No. 194 contains much of the information needed to help eliminate sync buzz with a minimum of time and without taking a set to the shop.

The servicetechnician can with a little practice eliminate the sync buzz or determine its source in a matter of only 10 or 15 minutes. This time is well spent because customer relations can be greatly improved through the medium of improved receiver operation.

IN THE SHOP

TROUBLES IN KEYED AGC CIRCUITS

Keyed AGC circuits are often thought to be very difficult to service, but they are not necessarily so if the service technician is able to recognize that a trouble is in the AGC circuit. Often, though, trouble in the AGC circuit displays symptoms which appear to be caused by almost anything except the AGC. These are the cases when the service technician might feel the most puzzled and frustrated.

One of the best ways to find out if the trouble is in the AGC circuit is to try clamping the AGC line with an external battery. Usually, a three-volt battery can be used satisfactorily. The technician should connect the positive lead of the battery to ground and the negative lead to the AGC line at the point where the AGC voltage to the tuner is taken off. If the picture clears up when this is done, the trouble is probably in the AGC circuit.

A keyed AGC circuit can often be serviced successfully by checking with an oscilloscope. The scope is helpful because the keying pulse applied to the AGC tube is very important in the operation of the circuit; and if the keying pulse is found to be absent or too distorted, the AGC action will not be proper.

The following problems are being presented as examples of some of the troubles that do occur and how they were found and corrected by one service technician.

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Horizontal Lines in Picture

The complaint which the customer gave concerning this set was a very odd one. The description given over the phone led the technician to believe that sound bars might be getting into the picture. The customer has said that there were "alternate black and white lines across the screen horizontally." When the technician saw the set, however, he knew that the lines were not sound bars because there were entirely too many of them, indicating that the frequency was too high for ordinary audio modulation. The lines were also well defined and did not vary as the sound varied. A photograph of the screen showing this symptom may be seen in Fig. 6.

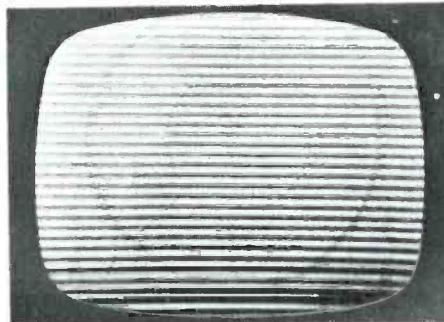
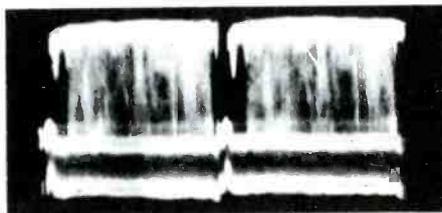


Fig. 6. Horizontal Lines Caused by Open C2.

The technician reasoned that the trouble could not be in the sync section nor in either of the sweep sections, because the picture seemed to be complete and in synchronization. He concluded that whatever the trouble was, it was primarily affecting the video, although it did seem to be causing the sound to be a little distorted, too. At any rate, an oscilloscope check of the video signal was selected as an initial test.



(A) Normal.



(B) Improper Because of Open C2.

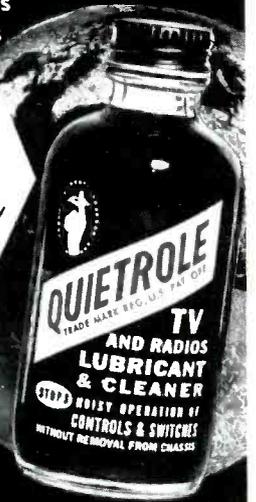
Fig. 7. Waveform Obtained Across Video-Detector Load.

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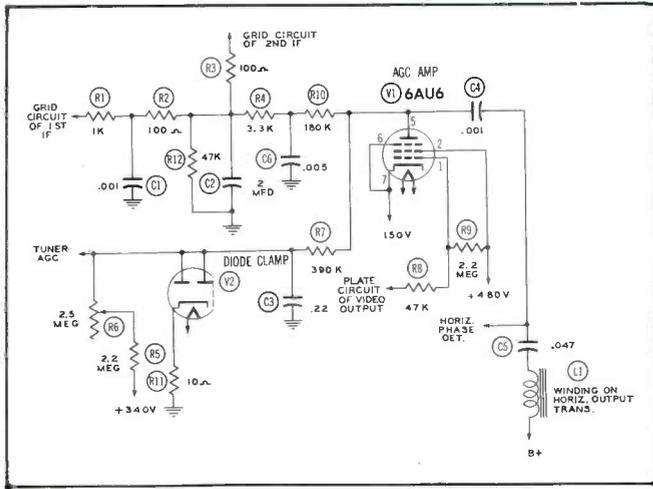


Fig. 8. Typical Circuit in Keyed AGC System.

In order to check the signal, the technician placed the oscilloscope leads across the load resistor of the video detector. Instead of finding a signal resembling that shown in Fig. 7A (which is what it should have resembled), he found a signal which looked like that in Fig. 7B and which had several times the normal amplitude. The service technician then moved the oscilloscope lead into the IF stages, and still he found this queer signal. Before proceeding to the tuner, he thought it would be a good move to check the AGC circuit to see if perhaps the same signal were present there. The same waveform was found at the junction of C2 and R4. See the partial schematic diagram in Fig. 8. He then noted that C2 had a capacity rating of 2 microfarads. He realized that a capacitor as large as that should filter and eliminate the signal; therefore, he reasoned that C2 must be open. To prove this, he bridged it with a new 2-mfd capacitor. The signal immediately disappeared from the oscilloscope, and the picture returned to normal. Replacement naturally followed.

This was a case in which a little thought and the utilization of the oscilloscope paid off so that the cause of the trouble was quickly isolated.

Excessive Contrast and Unstable Synchronization

The complaint concerning this set was that the picture was very dark, had too much contrast, and contained snow. The synchronization was also very unstable. When the AGC line was clamped with a battery, the picture became nearly normal. This combination of symptoms indicated that there was probably AGC trouble.

A check was made of the AGC voltage with the clamping battery removed, and the voltage measured zero. The next step was to check waveforms in the AGC section. The first place checked with the oscillo-

scope was the plate of the keyed AGC amplifier. Instead of finding the proper waveform with a peak-to-peak amplitude of 450 volts, like that shown in Fig. 9A, the waveform shown in Fig. 9B was the one obtained. It had a peak-to-peak amplitude of only .7 volt.

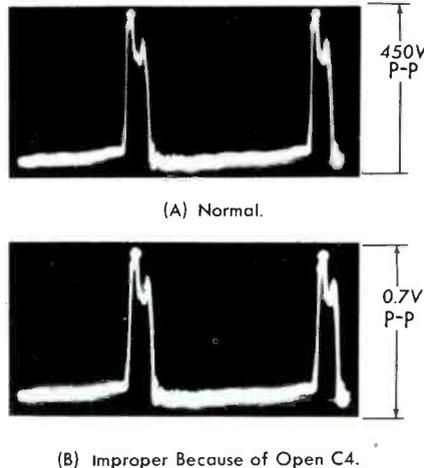


Fig. 9. Waveform at Plate of Keyed AGC Tube.

In order to find the place where the signal was being lost, the technician placed the lead of the oscilloscope on the junction of C4 and C5. See Fig. 8. The waveform at that point was good in both shape and amplitude; hence, C4 had to be open. Further checking with a capacity checker confirmed this, and the capacitor was replaced. The operation of the set then returned to normal.

White Horizontal Streaks

The trouble in another receiver gave some very strange symptoms. These would change from one to the other any time that the fine-tuning control or the horizontal-hold control was changed. At one time, the picture might look like the photograph shown in Fig. 6; and the next time, it might look like that shown in Fig. 10. At other times, it might even fall into

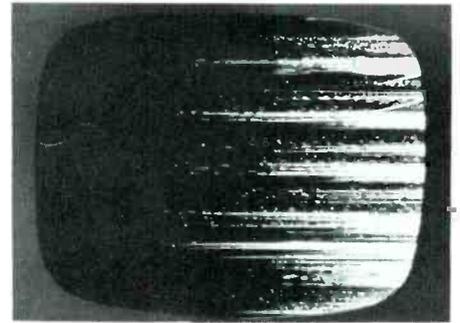


Fig. 10. White Streaks Caused by Open C3.

synchronization and just appear exceptionally snowy. By the time the technician found out all this, he felt sure that these signs pointed to the AGC circuit.

As a first check, the lead of the oscilloscope was placed on the plate of the AGC amplifier. There appeared to be nothing wrong with the shape or amplitude of the pulse. The lead of the oscilloscope was moved to the junction of R1 and C1, where all was satisfactory. The lead was then moved to the junction of R7 and C3. The waveform in Fig. 11 shows what was found when actually there should have been no signal whatever. This signal had an amplitude of 7 volts peak to peak. Next, the AGC circuit was clamped with an external three-volt battery at the junction of R7 and C3. The picture immediately cleared up, and this proved conclusively that the trouble was in that leg of the AGC circuit.

The battery was disconnected, and the AGC voltage was measured at the junction of R7 and C3. It measured a little high. The set was turned off, and resistance measurements were made in this section of the circuit. All resistances checked satisfactorily.

The service technician then checked C3 by bridging it with a new .22-mfd capacitor. The old capacitor was found to be open, so it was removed and the new one was wired into the circuit permanently.

Snowy Picture and Unstable Synchronization

A snowy picture on strong stations as well as on weak ones was the complaint about another set. In addition to this, the synchronization also appeared to be weak or unstable.

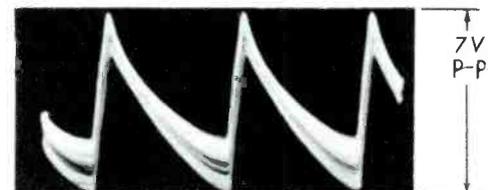


Fig. 11. Improper Waveform at Junction of R7 and C3 When C3 Became Open.



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The first step after the usual tube substitution was to measure the AGC voltages. The voltage in the IF leg of the AGC line seemed to be about normal, but that in the tuner leg was abnormally high.

In an attempt to find some explanation as to how the voltage could go so high, the technician examined the schematic diagram of the set. See Fig. 8. He found that a network is incorporated to keep near zero that part of the AGC voltage which is fed to the tuner during the reception of weak signals. This network is composed of R5, R6, and the diode V2. One end of the network is connected to B+. The technician reasoned that an open in either R5 or R6 could cause the AGC voltage in the tuner line to be more negative than it should be. A check with an ohmmeter indicated that R5 was open. When this resistor was replaced, operation became normal.

Negative Picture

The trouble in one receiver was easily recognized as being in the AGC circuit. The picture was very snowy and had poor synchronization, and the slightest change in fine tuning would cause the picture to go negative. To make sure that the trouble was in the AGC circuit, the service technician clamped it with an external battery. The picture cleared up, but the synchronization still remained unstable.

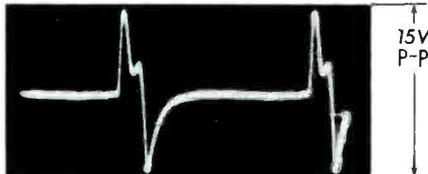


Fig. 12. Improper Waveform at Plate of Keyed AGC Tube When C5 Became Open.

The lead of the oscilloscope was then placed on the plate (pin No. 5) of the AGC amplifier. The pulse or waveform at this point may be seen in Fig. 12. In addition to the distortion, the amplitude was only 15 volts instead of 450 volts. The lead of the oscilloscope was moved to the junction of C4 and C5 where the same signal was found. Again, the lead of the oscilloscope was moved, this time to the junction of C5 and L1. At this point, the signal was normal. The .047-mfd capacitor C5 was checked and found to be open. This explained the unstable synchronization, because the feedback pulse for the horizontal phase detector also passes through C5.

The defective capacitor was replaced with a new one, and the set returned to normal.

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(Continued from page 27)

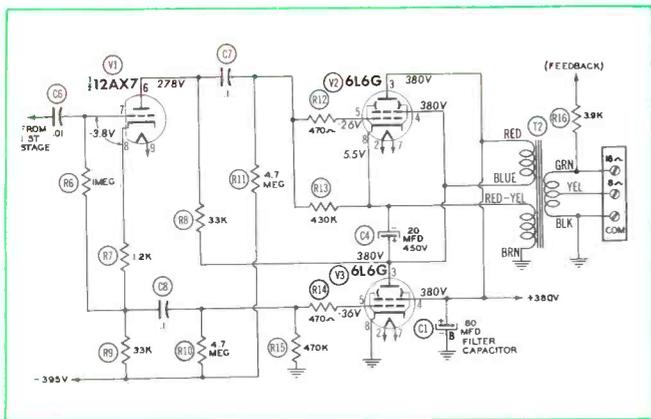


Fig. 3. Phase Inverter and Single-Ended Push-Pull Output Stages Used in National Horizon 20.

operating into the same load; and leakage reactance between the halves of the primary of T2 can have no effect. Therefore, switching transients, which are developed in the conventional push-pull circuit because of leakage reactance and which are the source of the distortion usually associated with class AB operation, cannot occur in the single-ended push-pull stage.

Another advantage of the single-ended arrangement is that since the outputs of V2 and V3 are in parallel, a much lower load impedance is required. An output transformer with a primary impedance of about one fourth that required for a conventional push-pull circuit can be used. This and the other circuit characteristics cited are advantageous because the demands made upon the output trans-

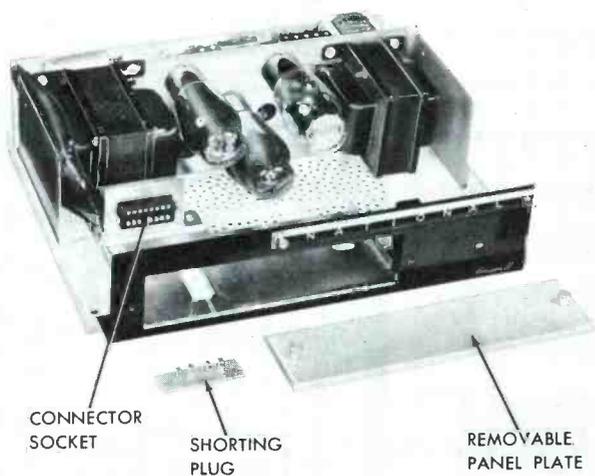


Fig. 4. Top View of National Horizon 20 Amplifier With Cover, Panel Plate, and Shorting Plug Removed.

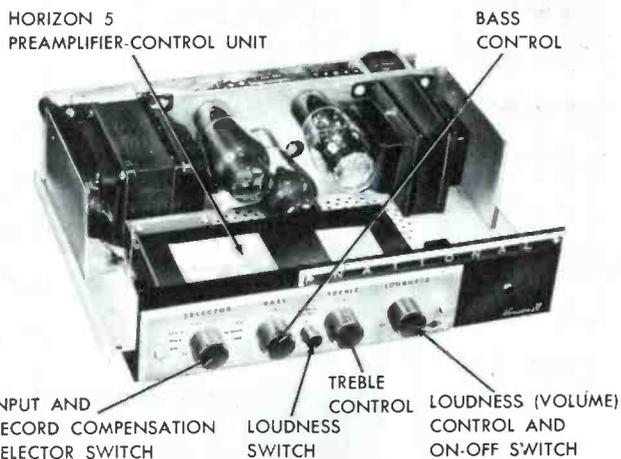


Fig. 5. National Horizon 5 Preamplifier-Control Unit Plugged Into Horizon 20 Amplifier.

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former are not so critical as those required in a conventional circuit. The transformer serves chiefly as an impedance-matching device and is not depended upon to couple the output tubes. This last statement is confirmed by the fact that most output transformerless (OTL) amplifiers employ the single-ended push-pull output circuit.

The Horizon 20 has additional features. Many of them can be seen in the illustrations because they are concerned with construction and appearance. Although satisfactory performance is the primary purpose of an amplifier, ease and convenience of installation and operation as well as pleasing appearance of the unit cannot be ignored.

As shown in Figs. 1 and 2, the Horizon 20 is a power amplifier with power supply but with no operating controls. It can be mounted out where it can be seen, or it can be placed on a shelf or in a cabinet out of sight.

National Horizon 5 Preamplifier-Control Unit

When the aluminum plate and shorting plug are removed, as shown in Fig. 4, the Horizon 5 preamplifier control unit can be plugged in, as shown in Fig. 5. The Horizon 5 then becomes a part of the Horizon 20 amplifier which then operates as a self-powered preamplifier and power amplifier unit complete with necessary inputs, outputs, and controls.

The Horizon 5 preamplifier-control unit has some unusual and unique features of its own. It is small and compact, although it contains two dual triode tubes as can be

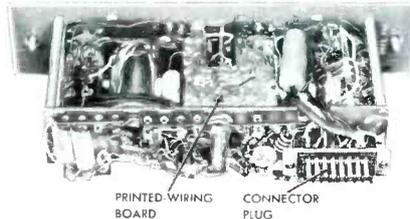


Fig. 6. Top View of National Horizon 5 With Shield Removed.

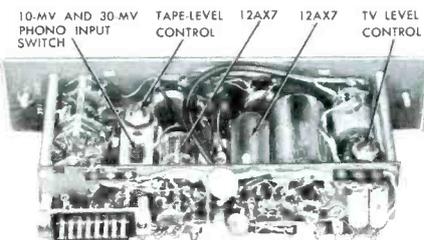


Fig. 7. Bottom View of National Horizon 5 With Shield Removed.

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seen in Figs. 6 and 7. The printed wiring board plays an important part in keeping the dimensions small and the construction compact. Inputs are provided for TV, tape, tuner, and phono (magnetic).

Seven positions of the selector switch provide compensation for records following seven recording curves including NARTB, RIAA, LP, AES, 78(noisy), FFRR, and FOR.

Separate bass and treble tone controls provide wide-range boost and droop. The loudness control is equipped with a switch by means of which the loudness-compensation circuit can be disconnected, and thus the control will operate as a volume control. The ON-OFF switch, which controls the amplifier, is mounted on the bass control.

The Horizon 5 is designed for use with the Horizon 20, as shown; and these facilities become features of the amplifier. Power to operate the Horizon 5 is obtained from the amplifier supply through the connecting socket. Three-foot and fifteen-foot cables, complete with connectors, can be obtained for remote operation of the amplifier.

The Horizon 20 and the Horizon 5 are thoroughly engineered and well constructed pieces of high quality equipment manufactured by the National Company, Inc.

We cannot conclude this without mentioning the Criterion AM-FM tuner and the Horizon 10 ten-watt amplifier because they are so closely related to the units already described.

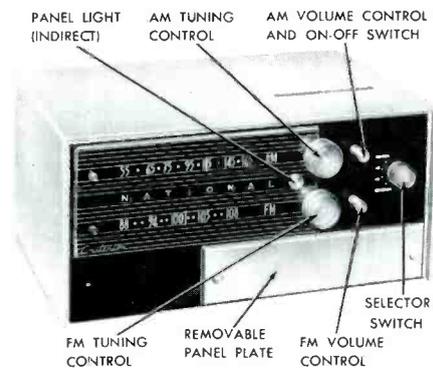


Fig. 8. Front View of National Criterion AM-FM Tuner.

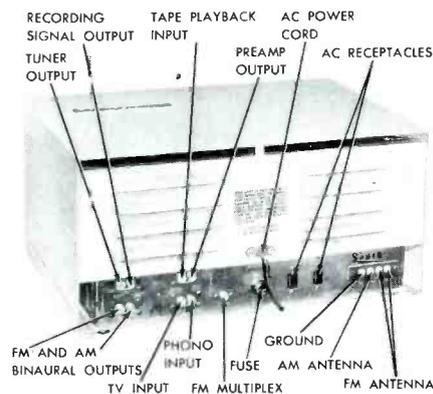


Fig. 9. Rear View of National Criterion AM-FM Tuner.

National Criterion AM-FM Tuner

The Criterion, shown in Figs. 8 and 9, is a 14-tube AM-FM tuner designed for use with or without the Horizon 5 preamplifier. When the removable plate is removed, the preamplifier unit can be inserted in the same way it is plugged into the Horizon 20.

The AM and FM sections can be operated at the same time. Separate tuning and volume controls are provided. In this way, binaural AM-FM broadcasts can be received. Provisions are made for handling multiplex binaural transmission in anticipation of this broadcasting service.

The FM Mutamatic feature provides a very effective squelch circuit which eliminates interstation noise when tuning on the FM band. The AM section is sensitive and selective. A low-distortion detector is used, and the IF passband is wide enough to provide adequate response.

National Horizon 10 Amplifier

The Horizon 10 in Figs. 10 and 11 is a ten-watt amplifier equipped



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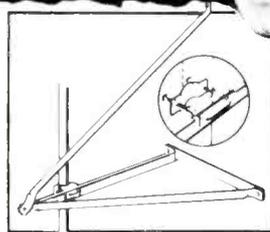
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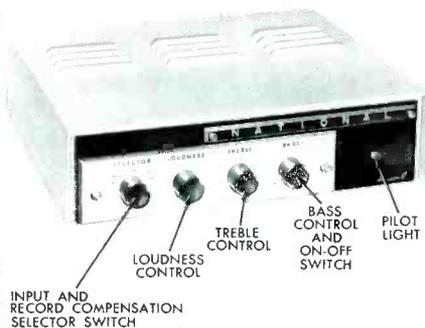


Fig. 10. Front View of National Horizon 10 Amplifier.

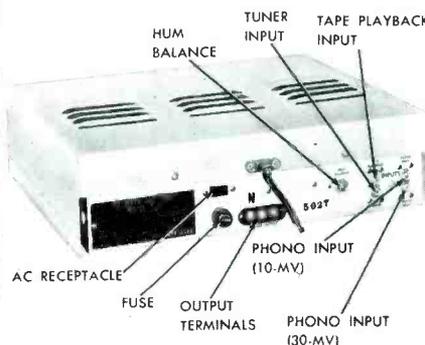


Fig. 11. Rear View of National Horizon 10 Amplifier.

with a built-in preamplifier, loudness control, bass control, treble control, and record-compensation control. The same single-ended push-pull output stage as used in the Horizon 20 is used in the Horizon 10, but the circuit is adjusted for use with 6V6GT output tubes.

Specifications for the Horizon 10 are as follows:

Harmonic Distortion — Less than 0.5 per cent at 10 watts.

Intermodulation Distortion — Less than 1 per cent (400 cps and 7 kc, at a ratio of 4 to 1).

Frequency Response — ± 1 db, 20 cps to 20 kc.

Power Response — ± 2 db, 20 cps to 20 kc.

Hum and Noise — Better than 70 db below 10 watts (tuner input); better than 50 db below 10 watts (phono input).

Damping Factor — 7 to 1.

Physically, the Horizon 10 is identical in size with the Horizon 20.

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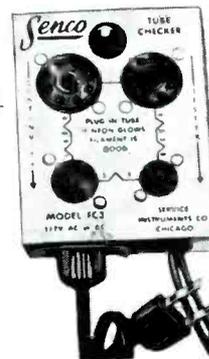
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8-Page Brochure on "Printed Circuitry"—Form PRT 255, 12-Page Bulletin No. 166 RF Attenuation Filters. *See advertisement page 75.*
- 7E. EICO (Electronic Instrument Co., Inc.)**
12-page EICO Catalog describes 38 kits and 42 wired instruments, including scopes, VTVMs, generators, tube testers, etc. Shows how to save 50%. *See advertisement page 83.*
- 8E. JERSEY (Jersey Specialty Company, Inc.)**
"Time of your Life" Contest. *See advertisement page 86.*

- 9E. JFD (JFD Manufacturing Company, Inc.)**
New 1955 32-page TV accessory dealer's catalog, illustrating and describing the most complete line of indoor antennas, masting, lighting arrestors, screw-eyes, mounts, etc. *See advertisement page 4.*
- 10E. KENWOOD (Kenwood Engineering Co., Inc.)**
New 16 page Catalog. Complete line antenna mounts and accessories, includes new aluminum line for special and unusual installation. *See advertisement page 92.*
- 11E. MALLORY (P. R. Mallory & Co., Inc.)**
New replacement parts catalog No. 555—guide for radio, TV and electronic components. Title "Precision Electronic Components" 1955-56. *See advertisement page 24.*
- 12E. MILLER (J. W. Miller Co.)**
No. 156 TV Technicians Coil Replacement Guide—64 pages cross referencing J. W. Miller part number with set manufacturer's converter and video IF coils, peaking coils, sound IF horizontal oscillating coils, width and linearity coils with J. W. Miller part number. *See advertisement page 82.*
- 13E. PHAOSTRON (Phaotron Co.)**
Illustrated literature on "555" Multimeter. Bulletin No. 555-M—5B. *See advertisement page 76.*
- 14E. RMS (Radio Merchandise Sales)**
Annual RMS 28 page catalog No. 55 including the popular "Rotor-Queen". *See advertisement page 74.*

- 15E. RADIX (The Radix Wire Company)**
Complete information on Radix exclusive new STRIP-EASE 300 ohm Low Loss Lead-In that is easier to rip back, faster to install than any other TV lead-in. Also complete information on Radix new 300 ohm Flat Twin Lead and Four Conductor Rotator Cable. *See advertisement page 62.*
- 16E. RAYTRONIC (Raytronic Laboratories, Inc.)**
Catalog Sheet on Portable Model Raytronic Beamer. Also Folder on user profit opportunities. *See advertisement page 42.*
- 17E. SOUTH RIVER (South River Metal Products Co., Inc.)**
New 1955 catalog describing and illustrating complete line of antenna mountings and accessories. *See advertisement page 94.*
- 18E. SYLVANIA (Sylvania Electric Products, Inc.)**
Test Equipment Brochure covering complete line of Sylvania Test Equipment available on Free 10-Day Trial Offer. *See advertisements pages 28 and 50.*
- 19E. TRIAD (Triad Transformer Corp.)**
Catalog TV-55, Replacement TV Guide, listing Triad Correct Replacement Television Transformers. *See advertisement page 90.*
- 20E. TRIPLETT (Triplett Electrical Instrument Co.)**
New Catalog No. AB illustrating complete line of Radio and TV Test Equipment. *See advertisement page 59.*

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COLOR TV TRAINING SERIES

QUESTIONS ON PART XII

Part XII of the Color TV Training Series, appearing in this issue, should be studied prior to reading the following questions.

The questions are presented to give the reader an opportunity to test himself on the color-television material in this issue.

1. How can it be determined whether or not the high voltage is being regulated properly?
2. Why are the conventional adjustments pertaining to picture size, linearity, and focus made before the purity and convergence adjustments are made?
3. If a picture tube employs the magnetic-convergence principle, why is it necessary to converge the beams statically before proceeding with the purity adjustments?
4. What results should be anticipated when making the adjustments for color purity?
5. If a white-dot generator were being used in making the convergence adjustments, which dots should be observed while making the adjustments for static convergence?
6. Which dots should be observed while making the adjustments for vertical dynamic convergence? For horizontal dynamic convergence?
7. What should be the relationship of the dots when all of the convergence adjustments are completed?
8. What effect will the adjustment of a parabola control have on the dots at the center of the screen with respect to those at the top and bottom?
9. What is the purpose of the gray-scale adjustments?
10. What fact concerning the three phosphors makes it necessary to use different operating voltages for each gun?

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of the REPORTER.

Cumulative Index

No. 50
MAY-JUNE 1955

COVERING PHOTOFAC T FOLDER SETS 1 THRU 277

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IT FROM YOUR
PHOTOFAC DISTRIBUTOR

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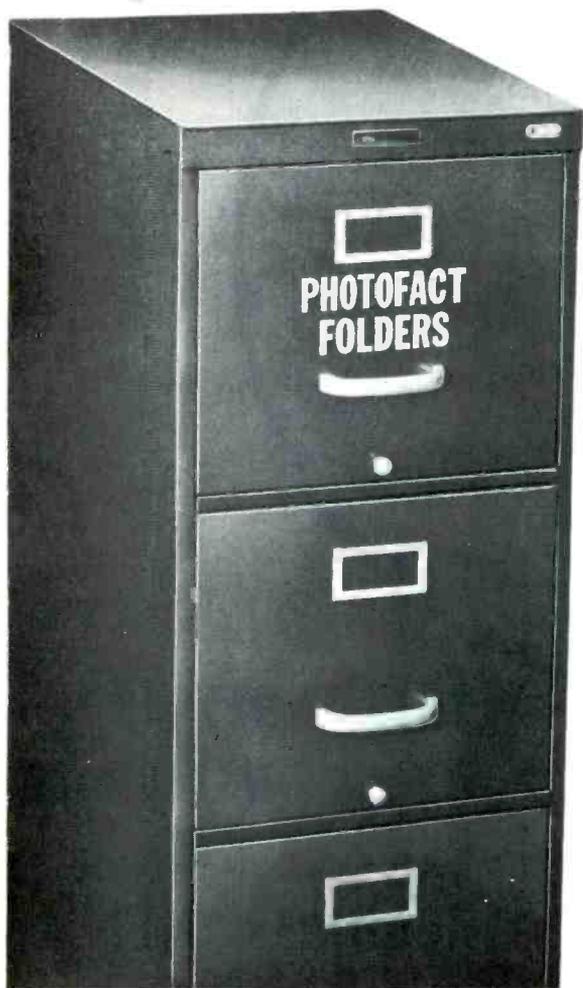
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Cumulative Index to PHOTOFAC FOLDERS

No. 50 • Covering Folder Sets Nos. 1 through 277 • World's Finest Electronic Service Data

HOW TO USE THIS INDEX

To find the PHOTOFAC Folder you need, first look for the name of the receiver (listed alphabetically below), and then find the required model number. Opposite the model, you will find the number of the PHOTOFAC Set in which the required Folder appears, and the number of that Folder. The PHOTOFAC Set number is shown in bold-face type; the Folder number is in the regular light-face type.

IMPORTANT—1. The letter "A" following a set number in the Index listing, indicates a "Preliminary Data Folder." These folders were designed to provide immediate basic data on TV receivers. Many of these were later superseded by regular Photofac Folders. In those cases where short production runs and/or limited distribution prevented availability of a sample chassis the "A" designation has been retained.

2. Models marked by an asterisk (*) have not yet been covered in a standard Folder. However, regular PHOTOFAC Subscribers may obtain Schematic, Alignment Data or other required information on these models without charge by supplying make, model or chassis number and serial number. (When requesting such data, mention the name of the Parts Distributor who supplies you with your PHOTOFAC Folder Sets.)

3. Production Change Bulletins contain data supplementary to certain models covered in previously issued PHOTOFAC Folders, and are listed in this Index immediately preceding the listing of the original coverage of the model or chassis. These Bulletins should be filed with the Folders covering the models to which the changes apply.

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Chassis UL7C1	25-2	Chassis 19F2AZ, Z	271-1	Model C2225, C2226, C2227 (See Ch. 22A3Z)		Models TA1811, TA1812, TA1822 (See Ch. 19T1 or 19T1C)	
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Table listing various electronic components and models under the AIRLINE—Cont. section, including part numbers and descriptions.

AIRLINE—Cont.

Table listing various electronic components and models under the AIRLINE—Cont. section, including part numbers and descriptions.

ALLSTATE—Cont.

Table listing various electronic components and models under the ALLSTATE—Cont. section, including part numbers and descriptions.

AMPLIPHONE

Table listing various electronic components and models under the AMPLIPHONE section, including part numbers and descriptions.

NOTE: PCB Denotes Production Change Bulletin.

Production Change Bulletin Nos. 1 Through 63 Are All Contained in Set No. A-200

• Denotes Television Receiver

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 - 324BX (Ch. CT-27) (Ch. Series CX-33DX) (See Ch. CT-27—Set 160-2)
 - 325AF (Ch. C-298) (Ch. Series CX-33) (See PCB 13—Set 122-1, PCB 24—Set 142-1 and Model 323M—Set 112-3)
 - 325AFX (Ch. CT-27) (Ch. Series CX-33DX) (See Ch. CT-27—Set 160-2)
 - 325F (Ch. C-281) (Ch. Series CX-33) (Also see PCB 13—Set 122-1 and PCB 24—Set 142-1)
 - 326-M (Ch. C-298) (Ch. Series CX-33) (See PCB 13—Set 122-1, PCB 24—Set 142-1 and Model 323M—Set 112-3)
 - 326MX (Ch. CT-27) (Ch. Series CX-33DX) (See Ch. CT-27—Set 160-2)
 - 327M (Ch. C-285) (Ch. Series CX-33) (For TV Ch. only see PCB 13—Set 122-1, PCB 24—Set 142-1 and Model 323M—Set 112-3)
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 - 337M (Ch. C-292) (Ch. Series CX-33) (For TV Ch. only see PCB 13—Set 122-1, PCB 24—Set 142-1 and Model 323M—Set 112-3)
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NOTE: PCB Denotes Production Change Bulletin. Production Change Bulletin Nos. 1 Through 63 Are All Contained in Set No. A-200. Production Change Bulletin Nos. 64 Through 104 Are All Contained in Set No. A-250. Denotes Television Receiver.

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(CM-1) indicates service data also available in Howard W. Sams 1947 Record Changer Manual. (CM-2) indicates service data available in Howard W. Sams 1948 Record Changer Manual. (CM-3) indicates service data available in Howard W. Sams 1949, 1950 Record Changer Manual. (CM-4) indicates service data available in Howard W. Sams 1951, 1952 Record Changer Manual. (CM-5) indicates service data available in Howard W. Sams 1953 Record Changer Manual.

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ADDITIONAL PHOTOFAC T BENEFITS

From time to time, PHOTOFAC T Folder Sets include valuable "bonus" aids, as well as useful data of a special nature. The fol-

lowing materials are extra benefits incorporated in the PHOTOFAC T Folder Sets indicated, at no additional cost.

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• Denotes Television Receiver.

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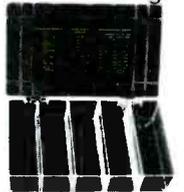
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