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RADIO IN THE HOME
By HENRY M. NEELY

This shows how a coil is "tapped" by single turns of wire and by tens. Its operation is explained in the accompanying article.

How to Wind and Tap a Coil

There are many instruments used in radio which cannot possibly be made by the beginner to be nearly as efficient as the bought article. But the coupon is not one of these. Almost any boy can make a loose coupler, a variocoupler or spider-web coil coupler to give just as good results as the fanciest and most elaborate looking article in the stores, though the home-made product will probably not have the spick and span, machine-finished appearance of the manufactured one.

The best size tube around which to wind the outer coil for loose coupler or variocoupler is one having an inside diameter of about four inches. Of course, a regular formica tube made especially for the purpose is by all odds the best. Put an oatmeal box or a salt box with the same results.

It is first advisable to give the box a good coating, inside and outside, with shellac or melted paraffin or varnish. If you don't the pasteboard will later warp with the changes in the weather and one fresh coat, beautifully smooth layer of wire will bulge up and get so loose as to be almost useless.

If you use shellac or varnish (and they are the best) put the coil in a tin oven once with a temperature of something around 125 degrees. That will warp it all it is likely to warp.

To wind the coil, borrow mother's hatpin and punch a hole through the hatpin a inch from the open end. Use No. 22 double or single coated cotton wire. Double is better. Pass the free end of the wire through the hole, pull about a foot of it inside and tie a knot so that it will not pull out again while you are winding.

There are various methods of handling the wire during this process. Some people mount the coil on some sort of sounding arrangement, hold the spool of wire and turn the spindle. It all depends on how flexible your fingers are and how much you have trained them. I find the most convenient method as follows:

Get some one to sit down at the far end of the room and hold the spool of thread. Take the coil yourself and wind from the top of the spool down. Then have your friend hold the spool firmly and you, while keeping a good strain on the wire to insure tight, smooth winding, come slowly toward the already on the box. You will soon get the knack of using the thumb nail so that the wires will lie up against each other perfectly and make almost as good a job as though you were trained in the art. When you have wound up enough to bring you close to your friend, let him loosen his grip on the spool, you hold the wire firmly in the coil and walk back again to the far wall to start all over.

But there's one thing that will make this operation less smooth than it sounds. You must provide means of tapping the coil.

Each one of the first ten turns must be tapped and then each ten of the remainder. The best way is to get a small sheet of very thin brass or copper, about the thickness of a good piece of writing paper. Cut, with scissors, about twenty little pieces about an eighth of an inch wide and 3/4 of an inch long. Bend each of these in half in the form of a V.

Now, when you come to a place in the wire where you want to make a tap, slip one of those little pieces under and go on winding. After the coil is all done, you will take a sharp knife, insert the point into each of these, scrape the insulation from the wire inside, slip in the end of the tapping wire and, by cropping a drop of solder, hold coil wire, V-strip and tap wire together in a permanent and perfectly good joint. The diagram fully explains taps and switches.

Today's Programs

Philadelphia Station (WIP) (Gimbel Brothers)
1:50 P. M.—Selections by Gimbel Orchestra.
2:30 P. M.—Recital by Mary McKelvie, soprano, who will render several selections assisted by Elizabeth Giet, pianist. 1—Soprano solo: "Miserere." 2—Gimbel Orchestra.
3—Piano solo: "Miserere." 4—Soprano solo: "Love Has Wings." 5—Piano solo: "When I Play the Violin." 6—Soprano solo: "The Swallow." 7—Gimbel Orchestra.
8—Soprano solo: "To Hear the Gentle Lake." 9—Piano solo: "The Swallow."
3:30 P. M.—Short recital by Mary McKelvie, soprano. 1—Elizabeth Giet at the piano. 2—Soprano solo: "The Swallow." 3—Piano solo: "The Swallow." 4—Soprano solo: "The Swallow." 5—Piano solo: "The Swallow." 6—Soprano solo: "The Swallow." 7—Gimbel Orchestra.
8—Soprano solo: "The Swallow." 9—Piano solo: "The Swallow." 10—Soprano solo: "The Swallow." 11—Gimbel Orchestra.
9:15 P. M.—Address on "Postal Improvements" by Colonel George E. Kemp, postmaster.
Philadelphia Station (WHI) (Strawbridge & Clothier)
8:30 to 9:30 P. M.—French music, with introductory notes by Edwynd Lewis, Metropolitan French Language School. Members: Strawbridge & Clothier. 1—Soprano solo: "Gloria." 2—Gimbel Orchestra. 3—Soprano solo: "Gloria." 4—Gimbel Orchestra. 5—Soprano solo: "Gloria." 6—Gimbel Orchestra. 7—Soprano solo: "Gloria." 8—Gimbel Orchestra. 9—Soprano solo: "Gloria." 10—Gimbel Orchestra. 11—Soprano solo: "Gloria." 12—Gimbel Orchestra.
9:30 P. M.—Address on "Postal Improvements" by Colonel George E. Kemp, postmaster.
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