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GREAT WHITE FLEET

RADIO IN THE HOME

By HENRY M. NEELY

You "Tap" Your House Plumbing Supply

Think we're dwelling a good deal on this subject of "tapping" wires in a coil? It's one subject you'll have to be patient with, for, unless you understand exactly what you're doing and why you're doing it, you'll never be able to build satisfactory radio apparatus.

Careful tapping is essential in most of the home-made apparatus you will see described in the radio magazines. If you have plenty of money and can afford two or three variable condensers, you won't have to tap quite so much, but in these early articles I'm assuming that the reader's pocketbook is much like my own—not quite so full of money as the evening is of spare time.

Tapping by tens and units, as recommended in previous articles, has only one object—the exact tuning of the set to a certain wave length. The switch which adds ten turns of wire at once in a circuit will get your tuning somewhere near the wave length you are hunting for, but you'll have to have the other switch, including one turn of wire at a time, for fine tuning and for making the signals loud and clear.

A variable condenser inserted between your aerial and your coil or between your coil and the cold water spigot will take the place of this unit tapping for the coil known as the primary, and, in fact, will be somewhat better. Another variable condenser, with one post wired to one of the posts marked "secondary" on your coupler and the other wired to the other secondary post, will take the place of the secondary unit tapping.

But the price of a good variable condenser has now settled around $6.50, and it may go higher, so that these two will mean the outlay of at least $13, just to save a bit of time and trouble. And, when your set is done and your friends are admiring it, you won't be able to show as much pride in it as you would if you had done this job of extra tapping.

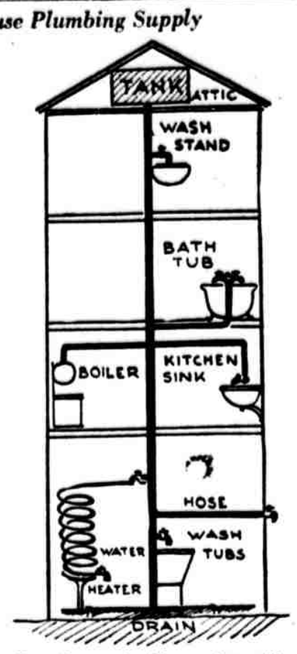
I think it is advisable right here to go into a little explanation of tapping so that the man or boy who knows nothing whatever about electricity will understand why we do it. The very best way I know is to compare our set to the plumbing in the house, with its sinks and its spigots and its bathtubs. Then we will later take up this matter of condensers and explain just what they are and what they do and we'll again use the illustration of the house plumbing with especial reference to the bathtub.

You've all seen plumbers make pipe connections with what they call T's and Y's and L's and 45s. Tapping a coil of wire in a radio set is simply putting a T or a Y connection in one of the wires. In plumbing we have pipes and the water runs inside of them. In electricity the pipes are wires and the electricity runs mostly on the outside of them.

That's why we have to solder all of these joints. We must have an absolutely smooth metallic connection on the outside from one wire to another.

You might regard your aerial as the supply tank in the attic of your plumbing system. It collects the little electric current and our wires pipe it down to and through our set just as the pipes in a house bring the water down from the supply tank.

In the house we perhaps put in a T connection for a washstand in the third floor. We insert it so that the main pipe will be continuous and the water will flow through the straight part of the T, and we take the washstand supply off the opening in the middle and lead it to a spigot over the stand. The pressure of water in a supply of this kind is exerted in all directions. So, when we open the spigot, the pressure forces the water out of the main pipe and through the small washstand pipe and we get it in the stand.



Your house plumbing system will give you a clear idea of what we mean by "tapping" coils and what tapping does. Read the accompanying article and you will understand it

So we do with the wire of a coil. The electrical pressure is there all the time, ready to force the electricity in any direction as soon as a spigot is opened to give it a pathway.

Our spigots are the blades of our switches. We put in T joints (taps) every certain number of turns of the coil and lead all these taps, or electrical pipes, to little metallic switch points, which are much like bolts or machine screws. The blade of the switch can be turned so that it will pass over the heads of these switch points one at a time and, each time it touches a switch point, it forms a metallic connection on THE OUTSIDE and acts just like the opening of a spigot.

Thus, when we have all our taps connected to the contact points, we can revolve the switch blade over to any one we want, just as, in the house, we can open the spigot which lets water into the washstand, the bathtub, the boiler, the kitchen sink, the garden hose, the hot-water heater or any other place.

Pipes off the main supply line are the taps of house plumbing. Taps are the branch pipes of the radio set. And the spigots are the little contact points set in a semi-circle so that the switch blade can touch and open any one we desire to use.

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Today's Programs

Philadelphia Station (WFI)
(Strawbridge & Clothier)

1:16 P. M.—Late news items from Public Ledger.
3:30 to 4:30—A varied program of vocal and instrumental music by the following artists: Marguerite Elizabeth Ingram, soprano; Loretta Kelly, accompanist; Edmyfed Lewis, tenor; Paul Eisele, baritone; Vito La Monica, pianist and organist, member Nahan Franko Orchestra.
5:30 to 6—Baseball scores.

Philadelphia Station (WIP)
(Gimbel Brothers)

9:15 A. M.—Special radio demonstration for West Philadelphia Boys' High School.
9:15—Address and talk on Boy Week by Prof. Mahoney.
9:20—Selections by the Follies Five Orchestra of West Philadelphia High School.
9:27—Violin solo, John Richardson, accompanied by Cecil O. Richardson.
9:30—Selection by the Follies Five Orchestra.
9:35—Piano solo by Harry Tucker.
9:40—Selection by the Follies Five Orchestra.
9:45—Short address by F. G. Evans radio engineer.
1:30 P. M.—Selections by the Gimbel Orchestra; piano, Raymond Spear; violin, Jacob Uhl; cello, George D'Annunzio; saxophone, Vincent Giuliano. "Every Day," "When Irish Smiles."
2:30—Recital by Galileo Romanelli, baritone. "To You," "Pirlard Love Song," "Lolfella," "Pirate's Song."
3—Latest dance hits played on Brunswick phonograph.
7:05—Final baseball scores via radio.
7:17—Uncle WIP's bedtime stories for the kiddies.
7:20—Uncle WIP will read the names of children writing to him.

Philadelphia Station (WOO)
(Wanamaker's)

12:55 to 1 P. M.—Arlington time signal.
1:30 to 5:15—Piano selections.
7:30—Concert by the following artists: Percy Longacre, baritone; Joe Wentling, baritone; Harold Hawkins, organist; James Boosefield, contralto; Anna Maxwell, soprano; the Rosander family saxophone quartet; Leon Jannis, piano.

Newark, N. J., Station (WJZ)
(Westinghouse)

7 P. M.—"Jack Rabbit Stories," by David Cory, courtesy New York Evening Mail.
7:30—"Fair Health," talk, song and talk to children, courtesy of the Child Health Organization of America.
8—Concert by Union League Club, of Brooklyn, under the direction of Prof. Louis Mohlenhauer. Program: (1) "Romance," Reinemberger, and "Serenade," Kirchner, by Louis, Henry, Louis, Jr., and Crosby Mohlenhauer, violinists; Mrs. Louis Mohlenhauer, accompanist; (2) violin solo, "Melody," Nevin; "Love Song," Kreisler, by Louis Mohlenhauer; Mrs. L. Mohlenhauer, accompanist; (3) aria from "Louise," "Depuis le Jour," Charpentier, by Mme. Edith Baxter Harper, soprano; Minnabel Hunt, accompanist; (4) violin duos, "Pastorale," Godard; "Forsaken," Sadnese, Herrmann, by Louis and Henry Mohlenhauer; Mrs. L. Mohlenhauer, accompanist; (5) address by the Rev. Dr. Parkes Cadman; (6) Soprano solos, "Ave Maria," Gounod; "Drifting," Louis Mohlenhauer, by Mme. Edith Baxter Harper, violin and piano accompanists, Mr. and Mrs. Louis Mohlenhauer; (7) Nocturne, "Midsummer Night's Dream," Mendelssohn; "Sarabande," Bach, by Louis, Henry, Louis, Jr., and Crosby Mohlenhauer, violinists; Mrs. Louis Mohlenhauer, accompanist.
9—Literary Evening, conducted by the editorial staffs of the Outlook, Scientific American and Harper Brothers.

Schenectady Station (WGY)
(Western Electric Company)

12:30 P. M.—Early stock market quotations.
6—Produce and stock market quotations; baseball results in National, American and International Leagues; news bulletins.
7:45—Concert program. Fox trot, "Golden Melody," Antonio Gavanucci, MacDermott's Orchestra; R. E. MacDermott, pianist. W. J. Henry, E. Von Hoving, Clarence F. Nessler, Forest J. Mady, cello; C. Royce Schoppe, J. R. Matthews, banjo; C. B. Roberts, flute; K. E. Saell, bass; E. G. Shear, xylophone and drums. Fox trot, "Venetian Love Boat" (by request). Feist, MacDermott's Orchestra, tenor solo, "Might I March Through Life Again," Needham. Ernest Griffiths, waltz, "Moon River," Davis. MacDermott's Orchestra; piano solo, "Murmuring Zephyrs," Jensen. Irving C. Bullock; fox trot, "Teasing" (by request). Stern. MacDermott's Orchestra, featuring Mr. Shear, xylophonist; address, "Hospitals and Their Service," introducing National Hospital Day, May 12; tenor solo, "O, Sole Mio," in Italian, Di Capua. Mr. Griffiths; medley of popular airs from "Bombo," (by request), Al Jolson. MacDermott's Orchestra; piano solo, "Dancing Waves," Pieczonka. Mr. Bullock; fox trot, "By the Sapphire Sea," Whitmark. MacDermott's Orchestra; fox trot, "Kiss Me by Wireless," Rega. MacDermott's Orchestra; piano solo, "Spinning Song," Liteiff. Mr. Bullock; waltz, "Three o'Clock in the Morning," Robledo. MacDermott's Orchestra; tenor solo, "Then You'll Remember Me," Balfe. Mr. Griffiths; "I Have a Rendezvous With You," from "The Four Horsemen of the Apocalypse," Ernest Lux. MacDermott's Orchestra; (a), fox trot, "Ia, Ia, Ia," Lange. MacDermott's Orchestra, featuring two saxophones and one banjo; (b) fox trot, "Who Do Cry," Hirsch. MacDermott's Orchestra.

KAISER'S PORTRAIT RUINED

Paintings Taken From the Vaterland to Be Sold Monday

Washington, May 11.—(By A. P.)—Announcement was made today by Sidney Henry, Director of Sales of the Shipping Board's Emergency Fleet Corporation, that works of art in the corporation's surplus stockyard at Wilson Point, South Norwalk, Conn., are to be sold by Charles S. Gerth, of Gerth's Realty Experts, next Monday.

The material includes paintings which were removed from the Hamburg-American liner Vaterland, as well as a bronze bust of "Wilhelm II, Deutscher Kaiser, Koenig V Preussen."

Some of the paintings, it was said, were in a good state of preservation. Others, however, are "pretty badly off, especially one of the former German Emperor himself."

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6" Tuning Coils (unmounted)	.90 ea.
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Mounted Tuning Coils	
6" Vox Slide	2.25 ea.
8" Vox Slide	2.50 ea.
8" Vox Slide	2.75 ea.
Foot Blocks	.69 ea.
Crystal Detectors	1.00 ea.
Boxes (unmounted)	.35 ea.
Gem Crystals (mounted)	.25 ea.
Gem Crystals (unmounted)	.20 ea.
Contact Points	.2½ ea.
Switch Knob and Lever	.30 & .40 ea.
Variometers	3.00 ea.
Rheostats	1.00 ea.
Porce. Strain Insulators	.08 ea.
Comp. Strain Insulators	.22 ea.
Lightning Arrestors	1.00 ea.
100 Amp. Knife Switch	3.00 ea.
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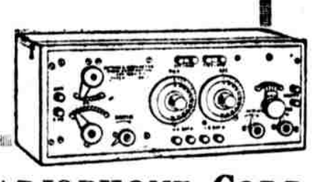

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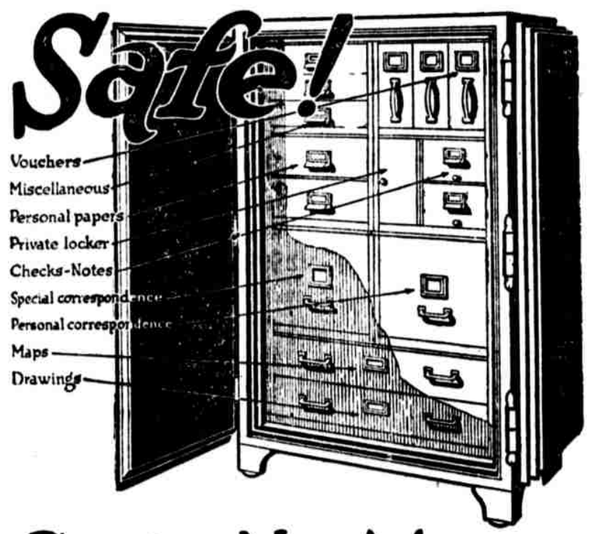

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