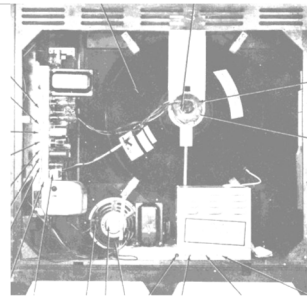
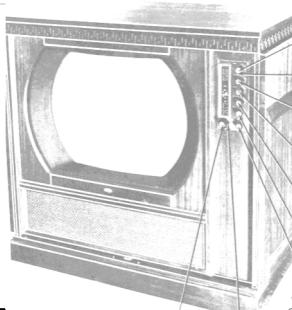


July, 2025

Volume 2 Number 7



WHAT'S NEW IN OLD TVS

The Newsletter of the Early Television Foundation

Greetings Early Television Fans,

This is Volume 2, Number 7 of the Early Television Foundation Newsletter. **The July Zoom meeting will be on Saturday, July 26 at 8 PM**. Steve McVoy began the June meeting with news that Marketplace helped ETF find homes for 8 more unwanted TVs and as they have left the building, we learn about some new acquisitions by the museum.. Steve learned of a Westinghouse 15 " color TV being auctioned in Canada. It turns out to be a rare Canadian 25 Hz version. Steve had the winning bid and arrangements are being made to get the set to Columbus.. There were also two donations of early home entertainment centers, one a Zenith 19" round and one a DuMont, TV-radio-phono, that Steve has dubbed Monster Combos. Then new zoom viewer Noah told us about his Monster Combo TVs

We Want to hear from you !

newsletter@earlytelevision.org

**Editors: Mike Molnar and
Robert Ring**

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In this issue:

**Some new ETF acquisitions
and some "Monster Combos"**
A bit about the CHRS Museum
**Some info about the RCA CTC 5
prize in the sweepstakes**
**A new article about
"Restoring a GE HM185"
by Keith Park**

**Sweepstakes tickets
available on the
ETF website**

We are always looking for:

- **Letters** from members
- **Tech Tips** from service experiences
- **My first TV** (family stories?)
- **My favorite TV** (and why)
- **Stories** of working in the business.
- **Articles** that can be added in whole or in parts.
- **Biographies** of members

When Zoom viewer, Noah, heard about the ETF acquiring two Monster Combos, he turned his camera to two of his.



This is an Admiral known as the Triple Thrill

This Magnavox may be one of the biggest Monster Combos stretching close to ceiling height.

Thanks Noah

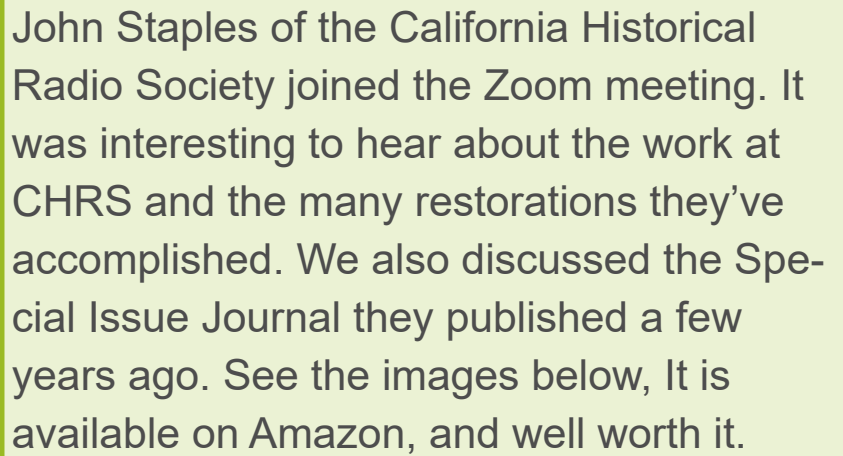
Photos screen captured from
ETF zoom meeting





CHRS Museum, Alameda, CA

Part of TV display at museum



Volume 38, Number 3

Special Edition - Television

Journal of the
**CALIFORNIA HISTORICAL
RADIO SOCIETY**

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Back Cover: A sample of television at CHRS

Front Cover

Image from the cover of Hugo Gernsback's first television publication

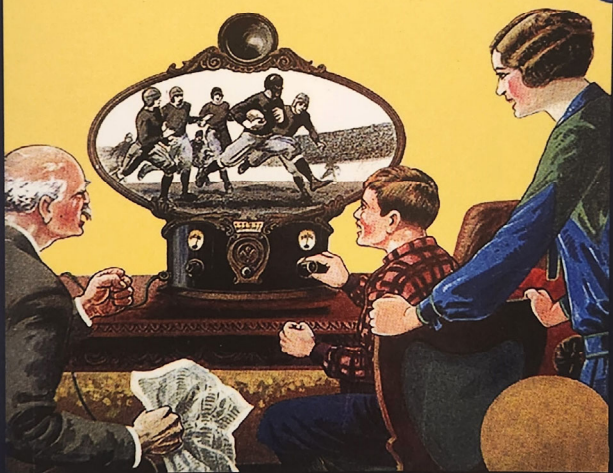
Back Cover:

A sample of television at CHRS

SPECIAL EDITION

ALL ABOUT TELEVISION

INCLUDING
EXPERIMENTS



FOR THE RESTORATION AND PRESERVATION OF EARLY RADIO

In 1956, 1957 RCA began to produce more color TVs at lower prices and NBC produced more color programs. Find out more about the CTC 5 in this years sweepstakes. **It can be yours.**



See Color every night—even a child can tune it. (Shown) The Aldrich (21CS781) in lined oak grained finish. \$495.

"LIVING COLOR" AT \$495 IS NOW BEST TV BUY—IT'S LIKE 2 SETS IN 1

New RCA Victor Big Color is the TV for thrifty families. Now you can enjoy Color plus black-and-white in one TV set!

Here is double-value Color TV at the lowest price in history. Now you and your family will see every program exactly as it is broadcast. The big Color shows in breathtaking "Living Color"—all regular programs in sharp, clear black-and-white.

You see them easily with new "Color-Quick" tuning—so simple a child can do it. Turn two knobs and the screen blossoms out in Color.

You have your choice of 10 Big Color models—from table model to full-door console in contemporary or traditional styling.

See "Living Color" with your own eyes at your RCA Victor dealer's soon. Ask him about easy budget terms on any Big Color set—your present TV may even cover the down payment!

Manufacturer's nationally advertised list price shown subject to change. Low national price. At your service, RCA Victor Factory Service Contract from \$39.95. 800-44-1111.

RCA VICTOR 
RCA PRODUCED AND DEVELOPED COMPATIBLE COLOR TV



Big as life. Even the lowest priced RCA Victor Big Color set gives a huge 214 square inches of viewable picture—step and shoot in black-and-white or Color.



All the colors of life. RCA Victor Big Color TV gives Color so natural, so alive—you have to see it to believe it. It's a completely new experience in home entertainment.



Practical and dependable. Big Color TV service is low-cost—RCA Factory Service Contracts are available in most areas, but only to owners of RCA Victor TV sets.



Like 2 sets in 1 because it's RCA Victor Gammobile Color. Color shows in Color—all others in black-and-white. This is today's common-sense investment in TV.

The 2025 sweepstakes second prize RCA CTC 5



The WHITBY

Introduced in the Fall of 1956, the CTC-5 Chassis was used in eleven different cabinet styles. There were two versions of the CTC-5 Chassis - The "Super" and the "Deluxe". The Super Series used color-difference demodulation - few claim seeing a decent color picture on those sets. The Deluxe Series used X and Z wide-band demodulation producing a superior color picture. RCA also introduced its first under \$500 Color Television in a "Special" Model, named the "Aldrich" (using the Super series chassis). The sets are known for their problems of brittle printed circuit boards and potentiometer adjusted dc. static convergence, which drifts.

THE WHITBY
Color Deluxe Model
21CD789

"LIVING COLOR"

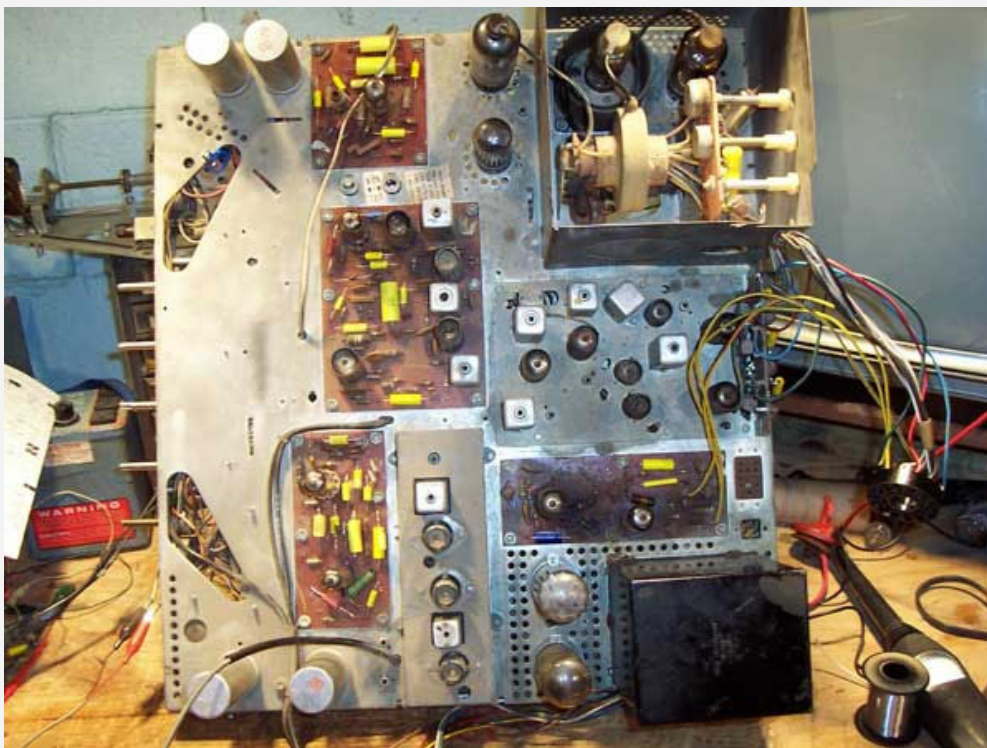




The top photo shows a look inside a CTC 5 and the bottom image shows a view of the recapped chassis.

Photos from Echard Etzold's website

Get your tickets now for your piece of Television History



From Keith Park

Restoring a GE HM 185

This set belonged to a local family and it was in their possession since the early 1970's. The cabinet was basically complete missing only the indicator lamp bezel and a couple pieces of veneer, however, it had been in a damp place and the sides had come loose from the front grille section and popped outward. The base also had rotted wood on the bottom inch or so. The chassis looked intact with some rust but not too bad, the speaker was intact and although the base locator pin had been broken off the CRT and the 5BP4 did not appear to have been broken or lost vacuum.



Restoration began with the removal of the chassis and everything else from the cabinet and a complete disassembly of everything that was loose on the cabinet, including removal and disassembly of the grille section (that was only screwed together, not glued) and the base from the cabinet. I have determined that the base, now disassembled itself, requires the removal of about the bottom 1" of rotted wood and will have new wood installed on it. This cabinet is also painted a medium brown inside it and when done, will hide any new wood added to the base section or repairs done on the inside. Veneer's that had become delaminated on the lower section have been re-glued. The front curved sides were badly delaminated and sprung outward, the force required to return them to position would have exceeded 200lbs so delaminating those sections and starting from the beginning was the only option. The sides that curve around are 7 layers of wood veneer, with a larger inner core. It was found that the outer layer just under the Burl Veneer was the main culprit for the sides not bending around properly anymore. One layer at a time beginning on the inside I used contact cement to rejoin the layers in the curved 90degree position so that that position would hold when complete and the grille would only reinforce the position, not maintain it. The left side de-lamination was not as bad and only the outer layers from the inner core were completely delaminated so that the curve could be restored. The outer burl walnut veneer is very brittle and did shrink somewhat once dried out from the delaminating process so some filler was required inside of cracks but most of the original veneer was retained except for the strip that was missing on the lower right-hand side which was replaced by a matching piece that I selected from my stock of vintage burl veneer.



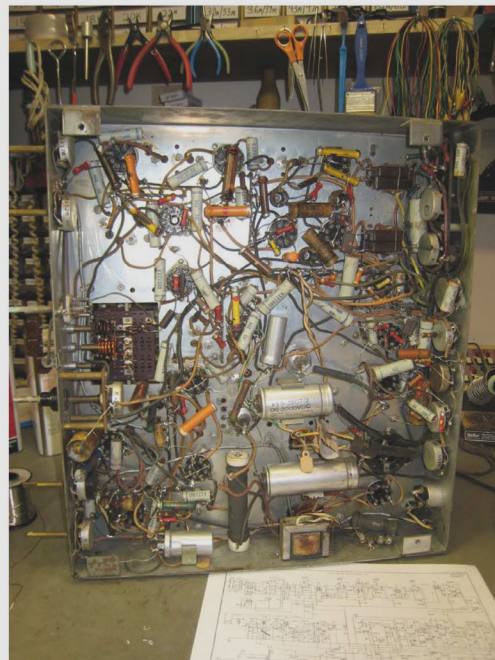
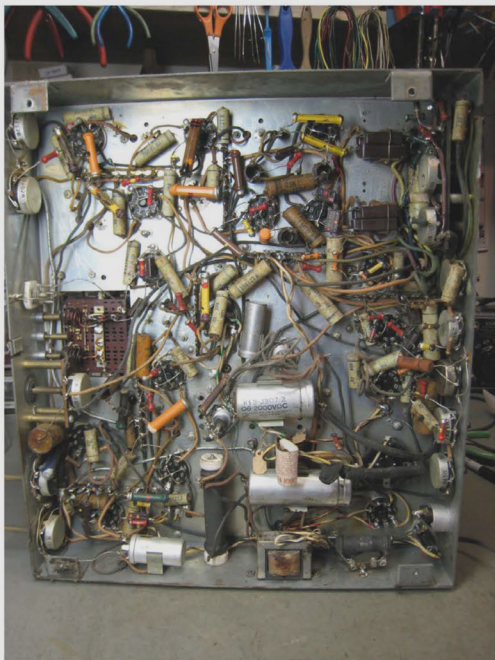
The rest of the cabinet required extensive re-gluing along the edges of all the cabinet sections, but little veneer was missing. One piece of straight-grain walnut on the top left side near the front was replaced as the original had been severely damaged, but again a matching piece of vintage wood was found to match and replace the damaged section. Once all the wood was repaired and glued back into place the front grille and trim sections were toned down to dark walnut as the original had, as well as the middle section of the front and the top of the set. Once the finish was on the set pretty much looked as new, there was some unevenness on the lower curved sections but unless you run your hand down them it's not noticeable and better to preserve the original wood than just replace it.



The chassis was examined on removal and very little seems to have been done to it and that was probably long ago. The first filter electrolytic off the B+ had been replaced and one of the wax capacitors as has the power transformer. One of the fine-tuning coils has also fallen off the center tuning slug on the tuning gang. I replaced the filter can as the new one was the wrong type and re-stuffed a correct type as well as all the other electrolytic capacitors on the chassis. I then proceeded to re-stuff all the paper capacitors which was a matter of melting out the end caps, removing the guts and replacing them with new units and running the leads out thru the old ends. The high voltage capacitors were Mica in one section, which I left intact, but rebuilt the Oil capacitors (only two of them) which rounded out the recapping of the chassis.

On the topside I removed the covers from the power transformer, sandblasted and painted them, and removed the 2 transformer cans, sandblasted and painted them. The chassis itself had moderate rust which I removed chemically with Naval Jelly in multiple applications then waxed the entire topside to prevent future corrosion.





Power-up of the set was done on a variac while monitoring currents and voltages and was without incident, it basically came to life but needed numerous adjustments and tweaking. The CRT was found to have an internal intermittent that would greatly reduce brightness and cause the focus to shift so a NEW 5BP4 CRT was obtained and that worked properly, even though as expected, the brightness of the 5BP4's is pretty dismal and requires viewing in a darkened room. Adjustments were made to the center pushbutton to act as the Channel 3 for input of an analog signal from a converter/VCR and the coils were adjusted for slope detection of the FM sound signal on the AM receiver. The signal level determines maximum volume obtainable with this scenario so a good strong signal is required, fortunately with a good cable feed or VCR connection that is not a problem but don't expect to be blasted out of the room. Stability was found to be pretty good for a set this old, probably due to its basic design and the stability of today's modern capacitors used. Some fine-tuning is required from time to time and the push button contacts on the channel selector did prove to be less than ideal, requiring exercising from time to time to make and maintain a good contact. Linearity was a bit of an issue as well and I have found that to be true of other electro-statically deflected sets. With today's 16X9 cinemascope aspect ratio creating bars on the top and bottom of the screen it was difficult to get things both linear and symmetric but a good compromise was obtained and a good watchable picture was produced on both 16X9 and 3X4 format, but of course with a 5" screen the 3X4 is much preferred.



Lastly, a perfect reproduction back panel was fitted capping off the detailed restoration of the cabinet and chassis, I was not able to obtain the correct cheater line cord for the set so a grounded power cord was soldered to the terminals on the back cover and can be removed when and if the correct socket for a cheater cord is obtained.



Our thanks to Keith Park
for submitting his article

Reproduction back cover: Daniel Rasmussen dan@retro-tronics.com Retro-Tronics.com

Expert advice: Steve McVoy stevemcvoy@gmail.com www.earlytelevision.org