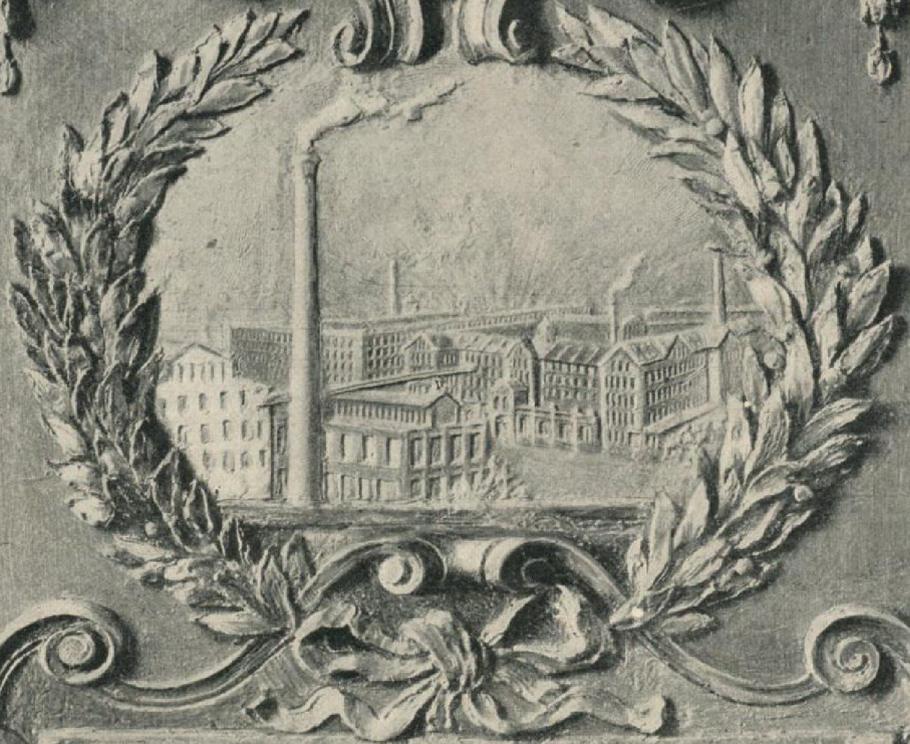


THE CORBIN



VOL. 1

NO. 8

DECEMBER, 1902

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The Corbin

115

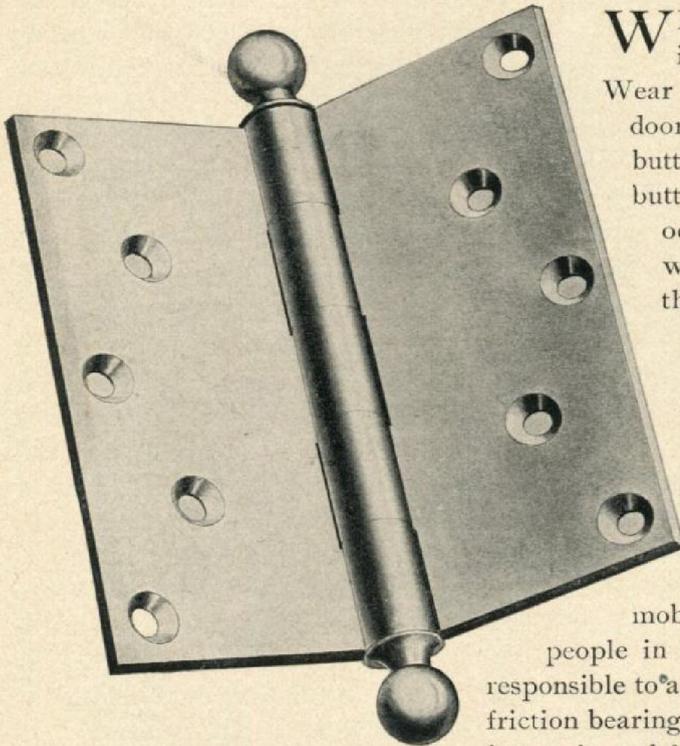
A Monthly Chronicle of Things as we see them

VOL. I.

DECEMBER, 1902.

No. 8

Corbin Ball-Bearing Butts



WHERE there is friction there is wear, noise and poor action. Wear in a door butt will make the door sag and in time weakens the butt to the point of breaking. A butt that squeaks, unless it is oiled occasionally, annoys everyone within hearing distance. A door that swings hard and unevenly does not give the satisfaction for the butts that a smooth acting door would.

There are certain well-known laws of friction that cannot be violated in a bearing without giving trouble. Bicycles and automobiles have educated a good many people in things mechanical. They are responsible to a large extent for the use of anti-friction bearings, and ball bearings have come into universal favor in mechanics.

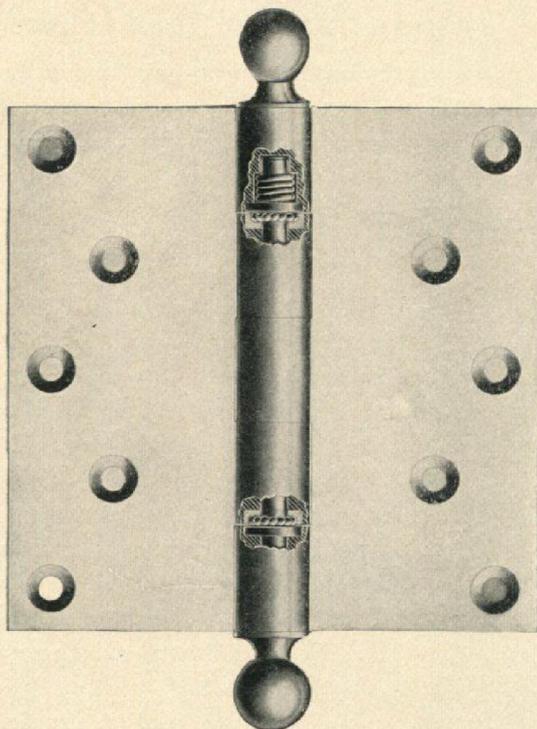
Friction is synonymous with abrasion, grinding, attrition, chafing, rubbing, wearing, etc. If pressures are light, hard bodies excite less friction than soft bodies. In applying this law to door butts we find that with a light door, cast-iron butts will wear better than bronze, brass, or wrought steel butts. If pressures are heavy, soft bodies excite less friction than hard bodies. Therefore, with a heavy door a bronze or brass butt should wear better than cast-iron or wrought steel butts.

When the fibres of metals run in the same direction the friction is greater than when they cross each other. In wrought steel butts the grain or fibre runs the way the knuckles are rolled and this causes excessive wear between the knuckles.

Dissimilar substances cause less friction than similar ones. Hence the friction of the wrought steel pin on the cast iron, bronze or brass knuckles, is less than the wrought steel pin on the wrought steel knuckles. Hardened steel washers or bushings will prevent considerable wear, but there will still be some little friction.

Rolling contact excites less friction than sliding contact. Ball bearings in butts reduce the friction very much. They are noiseless and require no oiling.

116 In the Corbin loose pin ball-bearing butts the two ball cases with the balls held in place are forced into counterbored holes in the outer ends of the two-knuckled



leaf. The two ball cases that run with those containing the balls are forced into counterbored holes in the adjacent knuckles, but the balls extend out just enough for a bearing with the ball case or washer. The two inner joints have hardened steel bushings. The spiral spring shown in sectional cut is under tension on the pin and prevents it from working out although it can be easily taken out when desired. In order to sink the ball cases into the knuckles and conceal them from view and protect them from the weather, it is necessary to cast the butts with knuckles larger than those of the regular butts. Wrought steel butts have knuckles even smaller than the regular cast brass or bronze butts. It has been found impossible to make a bearing small enough and strong enough and

conceal it in wrought butts as is done in cast butts, so in wrought butts ball-bearing washers of larger diameter than the knuckles are placed between them when the door is hung. They do not take any of the lateral wear of the pin and the knuckles.

The Corbin line of loose pin ball-bearing butts consists of No. 05 $1\frac{3}{4}$ which are solid brass and No. 06 $1\frac{3}{4}$ which are solid bronze. They are made in all the standard sizes and finishes.

There is as much prejudice against plated hardware for the best buildings as there is against gold-plated jewelry and silver-plated table ware. Also there is as much real satisfaction in having solid brass and bronze hardware as there is in having solid gold jewelry and solid silver table ware.

There is nothing better to hang a door with than the Corbin loose pin ball-bearing butt.

THE PILLARS OF WALL STREET

I have gazed at the crowds in Wall street
Where the pillars stand in rows
Like stolid, stupid giants
Upholding the porticoes.

I have paused at the big stone pillars
That stand by the doorways there
Where the people bump against them
And die of the wear and tear.

And those pillars somehow remind me
Of the men who contrive to hold
The streets' affairs on their shoulders—
They are hard and strong and cold.

And all of those cold, hard pillars
Are doomed to crumble away,
And each of the men behind them
Will lie in the dust some day.

—S. E. KISER in *Chicago Record-Herald*.

Double Doors and Their Trim

IN TWO PARTS

By C. G.

PART I. HINGED DOORS OF THE USUAL TYPE.

IN making up a schedule of hardware for a building, the builders' hardware man often has to be content with such details and information as are indicated on the plans or imparted in the specifications for the reason that the contract is often

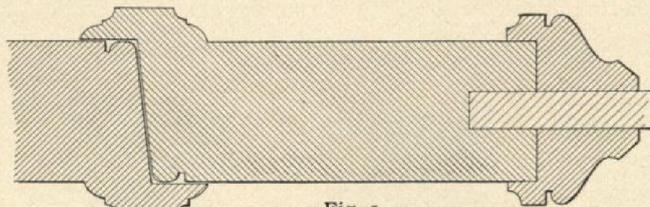


Fig. 1.
Doors with Beveled Astragal inside and outside.
Sometimes Astragal is nailed on as in Fig. 3

awarded before the full size details are made; but before ordering the material from the manufacturers the man who is conscientious in his work and desires to minimize errors will consult with the architect or trim contractor in regard to the details. In

double doors, for instance, whether entrance or inside hinged doors or sliding doors, there are different methods of detailing these which materially affect the hardware.

The chief points to be determined are: first, the hand—right or left—or, in the case of front doors opening out, right or left hand, reverse bevel; second, whether flat or rabbeted front; and third, the thickness and width of stiles.

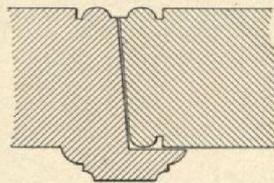


Fig. 2

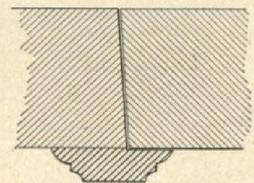
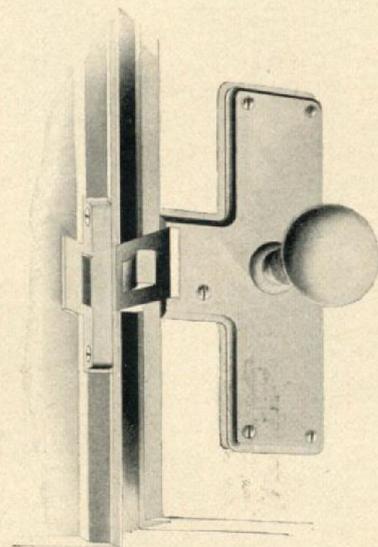


Fig. 3

Beveled Doors with Astragal on outside only Beveled Doors with Astragal nailed on outside only

In ordering locks for the types of doors shown in figures 1, 2 and 3, it would be well to bear in mind that in order to insure the perfect working of a lock it requires that the face be beveled to correspond with the bevel of the door.



Corbin Unit Lock set on Rabbeted Doors, showing strike used. The effect is distinctly ornamental and pleasing.

Locks in the Corbin line that are not reversible are regularly beveled $\frac{1}{8}$ in 2 inches. Should a greater bevel than this be required, it should be noted on orders. Locks suitable for room doors shown in figure 4 are made with a standard

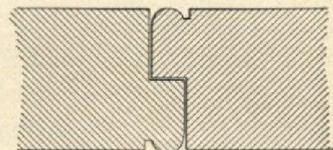
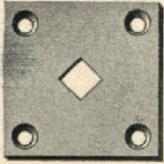


Fig. 4

Doors with Rabbeted Meeting Stiles the standard depth of Cut or Rabbet being $\frac{1}{2}$ inch for Room Door Locks and $\frac{1}{4}$ inch for Cabinet Locks.

rabbet of $\frac{1}{2}$ inch. Cabinet locks have a standard rabbet of $\frac{1}{4}$ inch. The width of stiles of doors is also an important feature to be considered since it is advisable, so far as possible, to center the escutcheon and knob in the center of the door stile. The Corbin line embraces locks of various back sets.

In trimming double doors with the Corbin Unit Lock, the question would naturally arise as to the



practicability of furnishing this lock for rabbeted doors. These locks are now made suitable for this style of doors by means of a strike with lip of a form to conform to the shape of the edge of the door as shown in the illustrations.

Of knobs and escutcheons the Corbin line embraces every school of design. While it is not absolutely essential, it is customary where double doors occur to trim both doors. In connection with the "dummy" door when double furniture is ordered, a stationary plate as illustrated is attached to the "dummy" knob. This is secured to the door underneath the rose or escutcheon and the square hole securing the spindle holds the knob rigid.

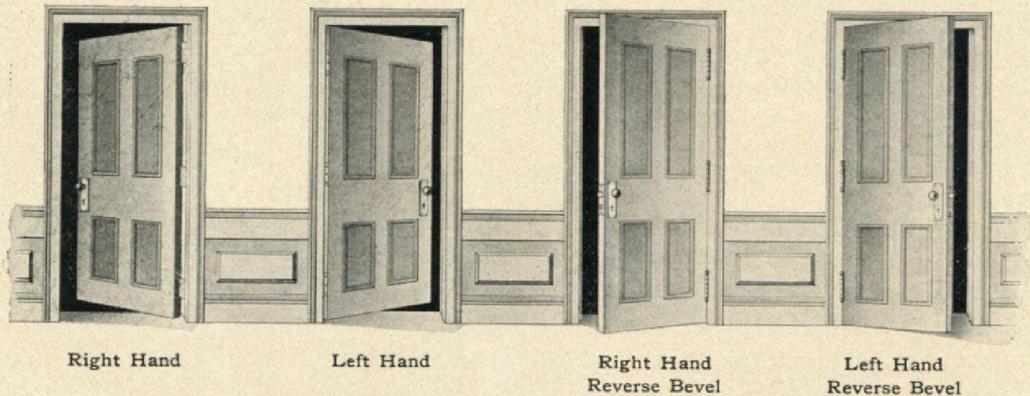
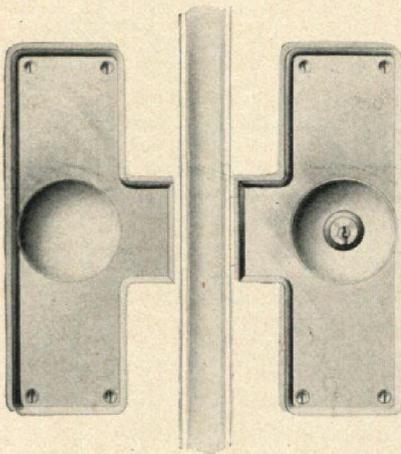


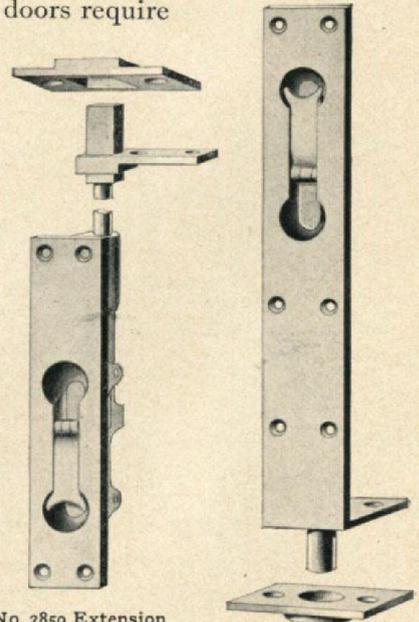
ILLUSTRATION OF SINGLE DOORS SHOWING HAND

Bolts for top and bottom of the first door to close are made in different widths to suit the different thicknesses of doors—1, 1 1/8, 1 1/4 and 1 1/2 inches wide. In determining the length of the top bolt it is well to figure to bring it down to within about six feet from the floor. Thus a pair of 7 foot 6 inch doors require an 18-inch top bolt, a pair of 8 foot doors require a 24-inch top bolt, and so on.

The size of the butts—that is, the width—depends entirely upon the thickness of the doors and the projection of the trim or base block that the doors have to swing around. For example, on a two-inch door with base block of the trim projecting 1 1/2 inches, in figuring to put the butt 1 3/4 inches on the door multiply the 1 3/4 inches by 2, equaling 3 1/2; adding the projection of base,



Unit Lock set with "Dummy" Trim for Double Doors



No. 2859 Extension Flush Bolt for Top of Door

No. 2363 Flush Bolt for Bottom of Door.

1½ inch, gives a result of 5 inches; consequently a 5-inch butt will be sufficient. On doors that only open at a right angle or ninety degrees a narrower butt can be used.

In cases where exceptionally wide butts are necessary on account of heavy projecting trim, they necessitate the meeting stiles being beveled more than usual, and it is well, in such instances, to carefully note this bevel where ordering locks. 119

What the Name of Corbin Means!

It Means

52 years of earnest striving to provide just the best thing in every case, working under the rule of "Something a little better than the other fellow for the same money."

It Means

a measure of success that has put Corbin hardware upon fine buildings in every city and hamlet of the country.

It Means

an individuality, owing to many goods being made under Corbin patents that gives the user of Corbin goods advantages he can get nowhere else.

It Means

secure locks, fine finish and workmanship, designs full of artistic feeling, and true to the different schools, and a general adaptability that enables a householder to find just what he wants for the place.

It Means

a variety of styles of each article that gives the widest possible range for personal taste in selection.

It Means

SATISFACTION! SATISFACTION!! SATISFACTION!!!
to everyone who carries a Corbin key in his pocket or occupies a building trimmed with Corbin hardware.

AND THE SATISFACTION GOES WITH
THE GOODS, FREE OF CHARGE

The Corbin

Published by P. & F. CORBIN

120

Manufacturers of Everything in Builders' Hardware

Main Office and Factory, New Britain, Conn.

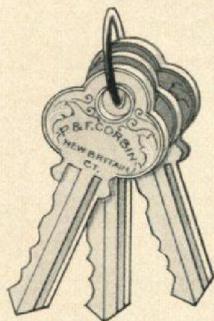
Philadelphia	925 Market Street
Chicago	104-106 Lake Street
P. & F. Corbin of New York	11-13-15 Murray Street

Agents in All the Principal Cities

All communications intended for this publication should be addressed to "THE CORBIN," in care of P. & F. Corbin, New Britain, Conn.

The Key as a Symbol.

ADVERTISERS nowadays frequently use a key in their illustrations to symbolize the gain to be derived from using their wares, and in consequence we have various commodities and acquirements presented to us as the keys to health, wealth, promotion, learning, manners, success,—anything from pale pellets to theological theories,—unlocking doors behind which lies much that we are supposed to desire and need. Banks use a key to typify security, and thus it becomes emblematical of the door closed upon our own treasures as well as the ones opened for further acquisition.



There is no fault to be found with the symbol, for it is a good one even if somewhat hackneyed, but it is matter meet for criticism that the artists entirely divorce the practical from the artistic in their work, for many of the "keys" portrayed would not unlock anything and the balance could be used only with locks that afford the least amount of protection,—improbable bows and impossible bits vicing with keys belonging to no lock which would be used to guard anything of value and which do not appear upon the key rings of the people who read the advertisements.

Why should this be thus? Why does not the artist who feels that the thing he seeks to immortalize is a key to something, drop the antique pattern of key with which St. Peter guards Heaven's gate, and adopt something better, of the type shown in the accompanying illustration? Its outline lends itself readily to artistic design; it is strictly modern, thoroughly American and will outweigh in real value as much as it would underweigh in weight all the nondescript creations of the ad. artists since the first one felt inspired to limn a key, for nine-tenths of the people who see the drawing have their most precious possessions secured by locks, using keys of this type which are thus associated with things of value.

From the standpoint of mere association alone no key is more fitting as a symbol than that illustrated. What is better fitted to pose as a key to wealth than that which

unlocks the New York Stock Exchange, or to trade, than the key of the New York Chamber of Commerce? It becomes a veritable key to health, success, social enjoyment, science, art, progress, learning, as it opens the doors of hospitals, clubs, colleges, laboratories, museums, studies and buildings dedicated to the uplifting of the race. The very gates of heaven have opened to many a one passing through a church door it unlocked, and the loved ones in innumerable homes rest secure behind the doors which open only to the Corbin key. It combines sturdy worth, artistic merit, and the sentiment of association, and thus possesses all the requisites for a symbol worthy of any artist's imaginative effort.

Why Not Get a Fair Profit?

WAS it purely for the glory or that advertising which attached to the selling of the trimming hardware for some particular building, that first lead each of the hardware dealers in a community to determine, regardless of profit, to be the successful bidder? Let us so hope, and if this be the case, is it not high time that all have had sufficient of the empty qualities of the first, and that the latter might be had in connection with an adequate profit? Certain it is, and 'tis not confined to any town or locality, that too many bills of trimming or finishing hardware are sold with too little profit to compensate the dealer for the knowledge he should possess to enable him to make his schedule from architects' plans and detail drawings, plus the service which must ordinarily be rendered during several weeks, or even months, while the many items of hardware are being applied, in every niche and corner of the structure. And, no doubt, under any circumstances, born in part of the too eager effort to make the sale, and the mystery on account of detail which attaches to the line, the purchaser is of the opinion that he has paid some one a good round profit.

Would this condition be bettered if dealers were to resolve that may be it is not good business to attach too much importance to the necessity of always being known as the successful bidder? And by adding a consistent profit, even with the result of sometimes failing to secure the order, would not the other fellow (who beyond doubt is in business with the same object) soon, or sometime, learn that he is selling his own wares too cheaply?

W.C.S.

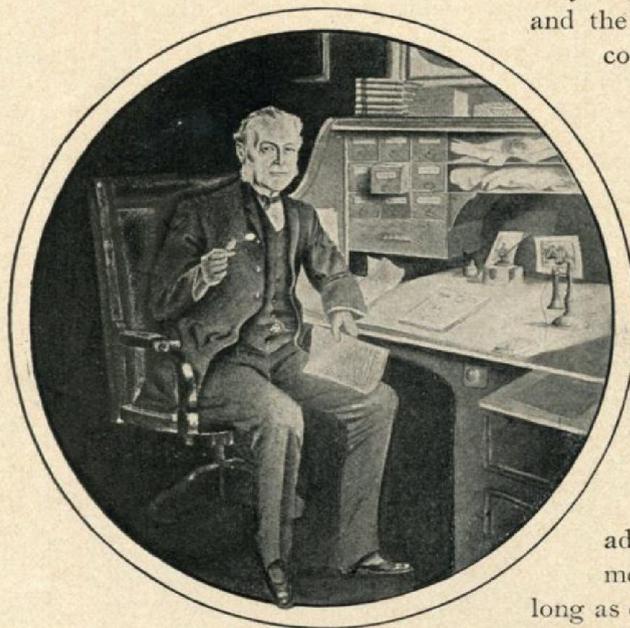
The Corbin Binder

THE CORBIN binder costs \$0.53. It has a cumulative value, as number after number of THE CORBIN is fastened within its covers, and the store of builders' hardware knowledge increases. The series of articles on trimming of openings is alone worth many times the cost of the cover, as you will find. The Barrett Bindery Co., 180 Monroe St., Chicago, Ill., fills all orders promptly.



Just Between You and Me!

CHRISTMAS, the time of good cheer and loosened purse strings, is again at hand and there is no escape from its kindly influence. The cheerful chatter of young people filled with joyful anticipations and the importance of holiday secrets keeps us constantly mindful of the approaching event



and infects us with some of their enthusiasm, and the flame is fed by the alluring display in the show windows and the advertisements in newspapers and other periodicals.

I am glad that it is a flush time, for good times mean so much more to every one at Christmas than at any other season. There are few things more distressing than a child's empty stocking and bewildered sense of wrong and deprivation, or a home in which want and privation have an added sting by contrast with the general merry-making. Such things will be so long as extreme poverty exists, but it is good to know that this year there will be comparatively

little of such distress and that even the poorest of God's poor may have a taste of holiday pleasure. And it is also good to know that at this season those who have much remember those who have little, and each year in greater measure.

It is claimed that the proportion of useful gifts is largely increased over former years, and it seems to me that there is less of the uselessly ornamental and more of the ornamentally useful in the holiday goods displayed than ever before. Certain it is that with the profusion of goods from which to choose, any buyer can be certain of having an opportunity to select for his friends gifts which shall be both pleasing and appropriate. The man who says he prefers to give money and let his "folks" buy their own presents has less excuse than ever for failing to give something which shall show his thoughtfulness and appreciation of their tastes and desires. "The gift without the giver is bare," says the old proverb; and truly, the present which fails to carry a personal message from the sender is lacking in all that makes a present acceptable.

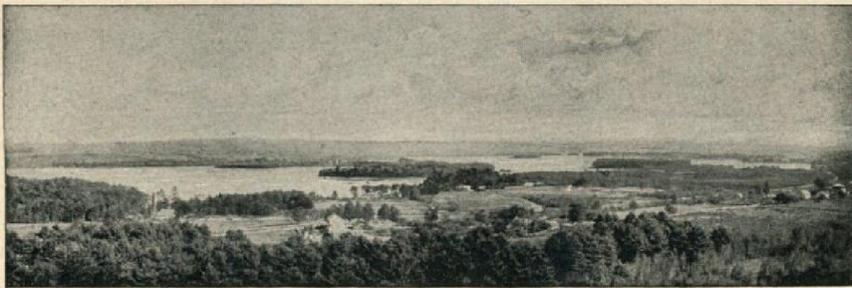
He who would give and receive gracefully cannot do better than take a little child for his model. When a child makes a present it gives something which it values and which it is confident will give as much pleasure to its new owner as it enjoyed from its possession; and when it receives a gift it does so freely and gratefully, with frank pleasure and no thought of repayment. Who has not been touched by receiving from a little child some treasure, worthless to a grown-up, and accepted the sacrifice rather than wound the giver by refusing, or who has not found his pleasure in giving doubled by the pleased wonder of a child on receiving a present, and been richly repaid by the outburst of affection by which the little one testified

to its recognition of the feeling which prompted the gift? A child feels no embarrassment in receiving a present and pure pleasure in giving, and we can do the same if we are actuated by the true spirit of Christmas.

The difficult thing about Christmas giving is the striking of a balance between "I would" and "I can." A child is easily pleased and the cost of its presents has no bearing on their value to it; but with those who are older and able to gratify the simple wants it is different, and the thing which gives the most pleasure is one which would not ordinarily be bought — something out of the common run, unusually nice or fine or rare, or showing a discriminating taste in the selection. These are the things that cost and we are all too often compelled to select something which costs less than the article we would like to give, and try as we may to keep our expenditures within reason we are very apt to reach the end of the year with empty pockets and to put at the head of the resolutions for the new year a stern resolve that next Christmas we will act more wisely — but it's dollars to doughnuts that we will not.

May your Christmas be all that you hope for it and the new year bring you all you deserve!

THE MAN IN THE CORNER.



LAKE CHARGOGGAGOGGMANCHAUGGAGOGGAGUNGAMAUGG

Near Webster, Mass. Three Miles in Length. Area 1,500 Acres

No more the Indian's bark canoe skims lightly on its placid breast;
No more his camp-fire's ruddy hue lights up each wavelet's tiny crest;
No more is heard his whoop and call; no more the yelping of his dog
Sounds shrilly o'er Chargoggagoggmanchauggagoggagungamaugg.

The dudelet and the summer flirt, the small boy splashing near the shore,
The ice man in his flannel shirt are here — the Indian nevermore;
Though thoughts of him still haunt the spot and memory receives a jog
Each time we say Chargoggagoggmanchauggagoggagungamaugg.

Poor Lo has gone. 'Twas vain the strife, for never could a race endure
And struggle in its daily life with any such nomenclature
As Umsaksis, Chinguassabamtook, Apmonjemgamook and Umbagog,
Capsuptac and Chargoggagoggmanchauggagoggagungamaugg.

Had he but used a curter speech and spent his wits inventing things,
He might be running factories and sitting down to dine with kings.
Far easier it seems to make a tumbler lock or patent cog
Than name a lake Chargoggagoggmanchauggagoggagungamaugg.

— JUST JOHN.

Ornament in its Relation to Builders' Hardware.

By C. J. M.

VII. RENAISSANCE — ITALIAN RENAISSANCE.



1 Composite Ornament

Of all the schools of art the Renaissance group possesses by far the greatest number and variety of ornamental forms. Indeed it is impossible to treat Renaissance as a unit, for although the influence of the Italian—that is the classic—is evident in all the Renaissance schools, yet every one of them possesses some types of its own or shows a predilection for the use of a particular class of ornamentation.

It is for this reason that a sub-division must be made into Italian Renaissance, French Renaissance, German, Flemish and Spanish Renaissance, and Elizabethan, *i. e.*, English Renaissance.

In Italy, mediæval art with its various blendings of Saracenic, Byzantine and Norman ideas, had to run its cycle of several centuries, and Gothic made its appearance early in the 13th century. The introduction of this new style,



7 Scroll End with Mask



8 Modified Anthemion

however, met with strong opposition from artists of foremost rank, and indeed it never took much of a foothold there.

Italian genius, so to speak, being nursed on and inspired by the still numerous remnants of the great classical epoch,

naturally preferred the latter as examples to follow, when the clamor for the production of a new style made itself manifest. The scholastic movement of the 13th century, bringing to light

again the almost forgotten treasures of ancient Greek and Roman literature and science (among the latter, the works of the famous Roman architect Vitruvius) naturally intensified the love and interest for classic art in Italy, so that when architecture took the lead by taking to substituting the old classic orders (arrangement of columns) for the mediæval styles then in vogue, ornamental art



2. Acanthus Moulding



3. Leaf Border



4. Modified Egg and Dart



5. Modified Wave Ornament



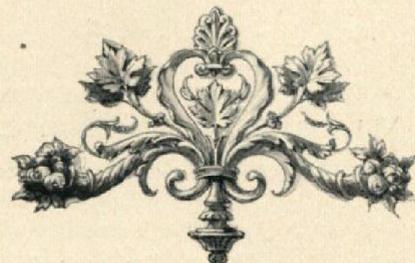
6. Dental Blocks and Pearl Bead



9. Infant Genii with Fruit Festoon and Shield



10. Typical Italian Foliage with Vine and Flowers



11. Composite Ornament

soon followed suit, and the spontaneous genius of the artists of the epoch, combining careful study of the antique with an unrestricted and vivid imagination, invented the endless variety of new ornamental forms peculiar to Italian Renaissance.

The working material of this school of art comprises, besides all classical ornaments and their variations (Figures 2, 3, 4, 5, 6, 8, 12, 13), an endless number of new forms, the product of the genius of such men as Michael Angelo, Raphael, Cellini, Michelozzi and Bramante.

Anything but symbolical, Renaissance art is mainly intent on satisfying

the craving for visual enjoyment, with the sole object of rendering its product beautiful and joyous. We find, therefore, all possible and impossible creations, half human or animal, gaily growing out of vegetable forms (Figures 1 and 7), or representations of heathen deities of old classical times, together with

biblical figures, all pell-mell, but always in a lovely and pleasing arrangement, showing the unlimited sway given to the individual fancy of the artists of those days.

During the best period of Italian Renaissance, classical motives were predominant. After that an extremely free use is made of human and animal figures (Figures 1, 9 and 24), infant genii, wreaths of fruit, masks, scrolls, festoons, trailing arabesques and foliage of a particularly flourishing and light treatment (Figure 10), often approaching the almost frivolous conception of some



15.



16. Moulding Twisted Band and Round Stud

Pompeiiian work. During the decline of Renaissance, which began in the 16th century, the cartouche and kindred ornaments are very much in evidence, while purely classical forms diminish. Thus it will be seen that an Italian Renaissance design can be of an almost

classical type, or show rich figure work, festoons, masks, etc., as well as fine trailing foliage and scrolls, or, when belonging to the later period, even cartouche and heavy scroll work, shields and coats-of-arms (Figures 1 and 14).

A typical hardware pattern of this school, however, always ought to possess some classical features either in the shape of mouldings or an ornamental frieze—be in the main of a regular oblong outline crowned by either round arch with ornamented tympanum—or a free composition of ornamental forms belonging to this period on the top



20. Modified Palmetto Ornament



21. Shaft with Palmetto Ornament

ings or an ornamental frieze—be in the main of a regular oblong outline crowned by either round arch with ornamented tympanum—or a free composition of ornamental forms belonging to this period on the top

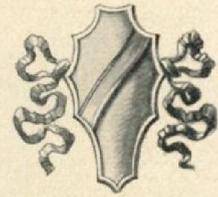


12. Rosette



13. Young Acanthus Plant

Anything but symbolical, Renaissance art is mainly intent on satisfying



14. Typical Italian Shield Form



17. Shell and Leaf Border



18. Tulip Bead



19. Fish Scale Moulding



22. Scale Bead

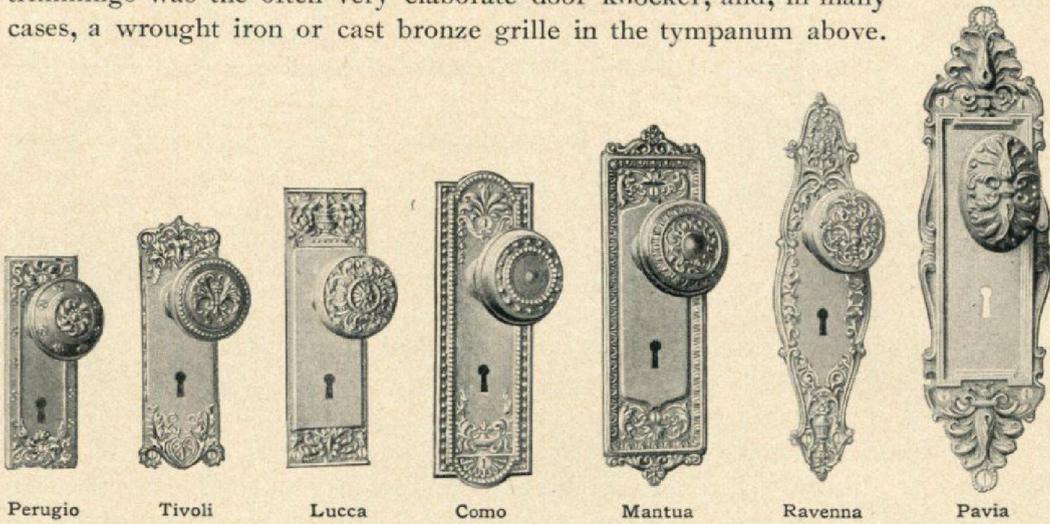


23. Rosette and Dart Border

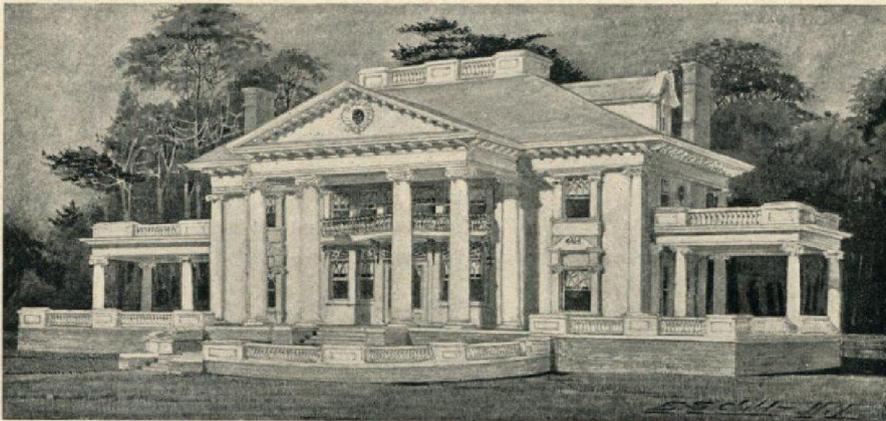


24. Composite Ornament

and bottom. Foliage, wherever employed, ought to show a lighter treatment than in any other Renaissance school. A special feature in Italian Renaissance door trimmings was the often very elaborate door knocker, and, in many cases, a wrought iron or cast bronze grille in the tympanum above.



SOME CORBIN ITALIAN RENAISSANCE DESIGNS



RESIDENCE OF W. E. SCARRITT, EAST ORANGE, N.J.

E. S. CHILDS, ARCHITECT, NEW YORK

H. CARHART, CONTRACTOR, EAST ORANGE

We illustrate the East Orange residence of W. E. Scarritt of the New York Banking firm of E. R. Chapman & Co., a highly artistic modern dwelling, finished throughout with the best of everything including Corbin hardware. The main entrance doors have furniture in the Warren design in rustless iron finish. The first story is trimmed in Lucca design, illustrated on page 126, in verde Antique. The second story is trimmed with a Colonial design, using octagon glass knobs.

The Corbin Tap and Drill Case

WE first made one of these for use in our Screw Department. It pleased us and proved to be a good thing. Then our branches wanted them and we made one for each. Customers saw them and ordered them and we furnished them. They have given satisfaction where used and we have finally incorporated them in our line.

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The total height of the case is 55 inches, the width 20 inches. Ten drawers at the top of the case, 1 inch deep, are divided into compartments, and seven drawers below, ranging from $1\frac{3}{4}$ inches to $2\frac{3}{8}$ inches deep, 16 inches by $17\frac{5}{8}$ inches, are left without divisions for unbroken packages of taps and drills or miscellaneous articles.

The case is strongly built of oak with fine furniture finish, bronze metal drop handles and lifts, and roll curtain front with desk lock. It is an ornament to any store or office and saves its cost many times over by the economy of space required for carrying stock and by its convenience. Price will be quoted upon application.

To String a Wheel with a Corbin Coaster

By looking through the holes in the rim it is easy to determine by the angle to which side of the hub the spokes should be attached. Put a spoke through any hole in the flange of the hub, thrusting it through any hole in the rim which is shown by its angle to receive spokes from that side of the hub, and attach a nipple. Thrust another spoke through the next hole in the same flange *from the opposite direction* (so that its head will be on the opposite side of the flange), and put it through the 14th or 18th hole from

that through which the first spoke was thrust, according to the length of the spoke used. Insert the next two spokes in the next two holes of the flange in the same way, using the fourth hole in the rim from that last used. Continue in the same manner until all holes in flange are used. When the side is laced every other hole in the rim will be filled, and the nipples will be in a straight line with the spokes, while the heads of the spokes will be alternately inside and outside of the flange. Lace the other side in the same way, using one hole back (to the left as you look at the top of the wheel) of that occupied by the corresponding spoke in the other flange. Tighten the spokes and true the wheel.

