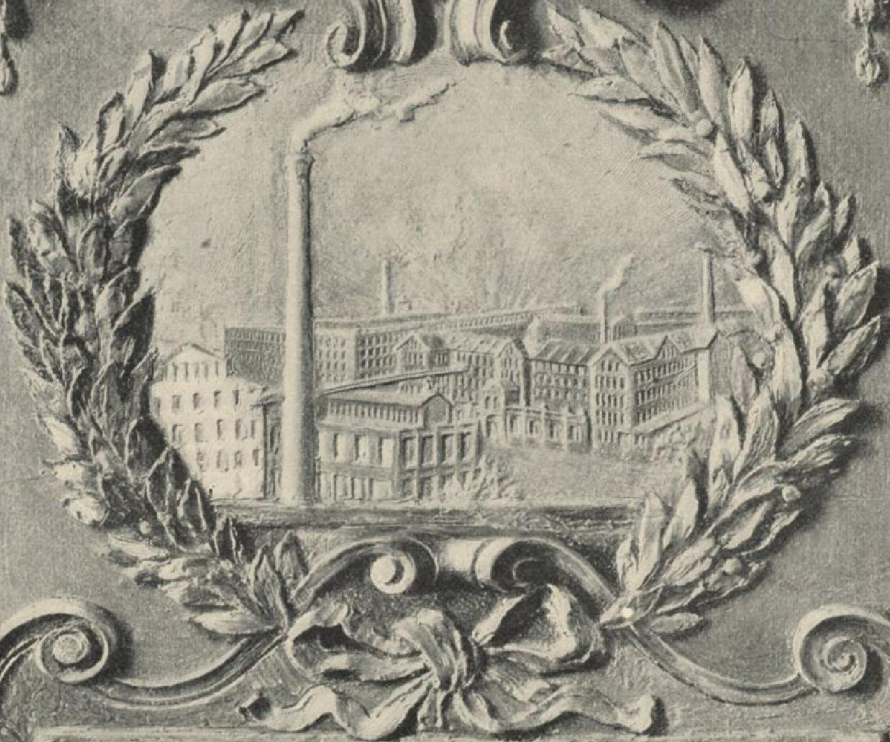


THE ORBIN



VOL. 1 NO. 11
MARCH, 1903

" Let the Dervish flout;
Of my base metal may be filed a Key
That shall unlock the Door he howls without."

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"There was the Door to which I found no Key;
There was the Veil through which I might not see:
Some little talk awhile of Me and Thee
There was—and then no more of Thee and Me."

The Corbin

A Monthly Chronicle of Things as we see them 163

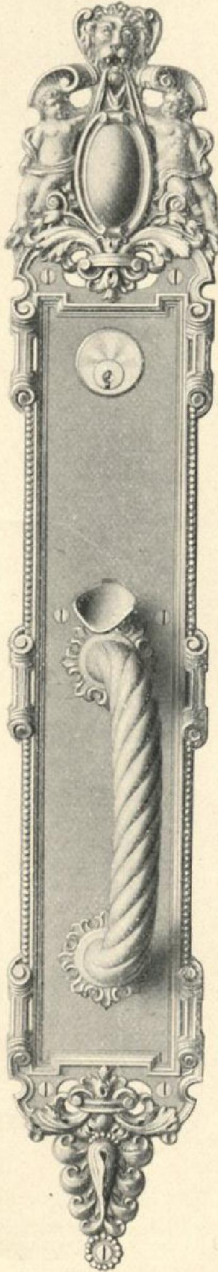
VOL. I

MARCH, 1903

No. 11

Pavia Design of Corbin Hardware

SCHOOL RENAISSANCE

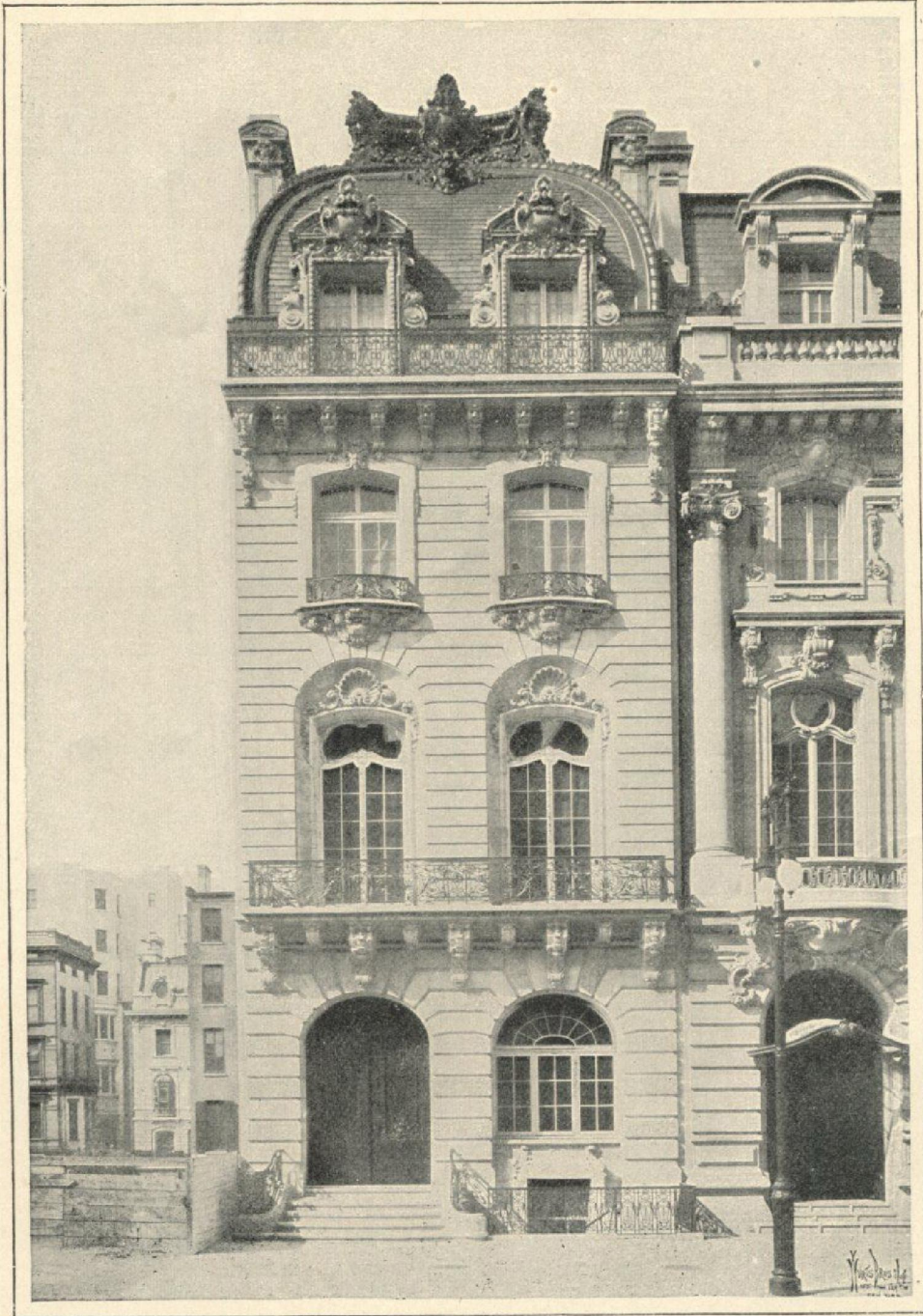


THIS design is an excellent one for massive effects and for use upon large doors and windows with heavy mouldings. The character and arrangement of the ornament, the boldness of the modelling and the size of the goods are all in harmony, and add to the general effect.

A full assortment is made in the Pavia design including three sizes of escutcheons, two sizes of unit lock set escutcheons, two sizes of oval knobs, two cup escutcheons, push button, letter box plate, store door handle (as illustrated) push plate, flush sash lift, key plates for doors and drawers, hinge straps for entrance and cabinet doors, cabinet escutcheon with lever handle, drawer pull with drop handle, shutter knob and shutter hook or bar.

The cartouche in the upper portion of the store door handle also appears in the largest escutcheon, but in the other pieces the palmetto shown in the lower portion of the design is repeated at both ends. The knobs are oval, the lion's head set in a heavy beaded border or band, forming the ornament of the larger one, designed for use with the escutcheon bearing the cartouche; the smaller knob and the one used with the Unit lock sets is ornamented with the palmetto. The goods are unusually large and heavy. The plate of the store door handle measures $3\frac{3}{4} \times 24$ inches; the large escutcheon $4\frac{1}{4} \times 18\frac{3}{4}$ inches, the larger knob $2 \times 3\frac{1}{8}$ inches and the other pieces are in the same proportion. The medium or "half" size escutcheon with both ends alike measures $3\frac{3}{4} \times 16\frac{1}{4}$ inches and is frequently used for front doors where the repeated palmetto is preferred to the cartouche.

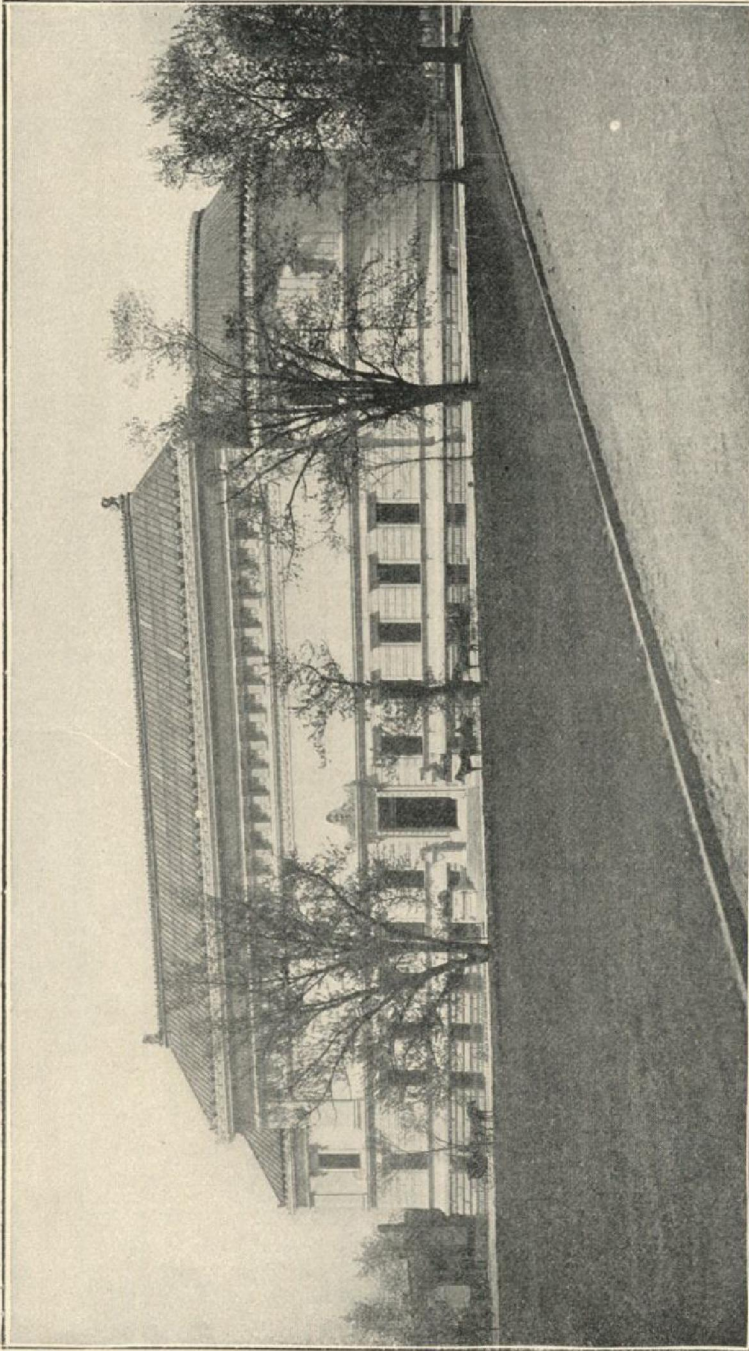
Any of the regular finishes which are appropriate for heavy effects look well upon this design. The one most commonly ordered is antique brass although chocolate and statuary bronze and verd antique present a pleasing appearance and are frequently used as well as other effects selected to harmonize with the general color scheme of the building. Rustless black looks well upon Pavia hardware and sand blast finishes are employed to advantage, the boldness of the ornamentation permitting this treatment without the loss of clearness in the design.



RESIDENCE OF O. G. JENNINGS, ESQ., NO. 7 EAST 72d STREET,
NEW YORK CITY.

ERNEST FLAGG AND W. B. CHAMBERS, ARCHITECTS.

The façade is 28 feet wide, built of Indiana limestone. The roof is of copper and slate. The alternate stone courses on the lower story are vermiculated. The entrance doors are a beautiful example of wood carving. Corbin Hardware is used throughout. The knocker shown upon the back page of this issue is attached to the entrance illustrated above.



VIEW OF THE SEVENTEENTH STREET FACADE, CORCORAN GALLERY OF ART, WASHINGTON, D. C.

ERNEST FLAGG, ARCHITECT.

(From the *Architectural Record*.)

This view is taken from what is known as the White lot, just to the south of the State, War and Navy Buildings.

The basement is of a warm shade of granite, and the superstructure is of selected Georgia marble of the most beautiful workmanship. The roofs are almost entirely of glass, in copper frames.

The scale of the building is somewhat deceptive, for the lower story is 20 feet high, and the windows, which appear rather small, are in reality quite large. The greater part of the second story is unperced by windows, though there is a frieze of square openings having marble claustra below the main entablature. These openings admit of a free circulation of air, in summer, across the principal galleries. This façade is surmounted by a rich entablature. The frieze is inscribed with the names of distinguished artists of all times and nations. The cornice supports a carved marble cheneau of a bold and rich design.

The cost of the building was about \$500,000, which seems very low when its size and the excellence of the workmanship are considered. It is trimmed with Corbin Hardware.

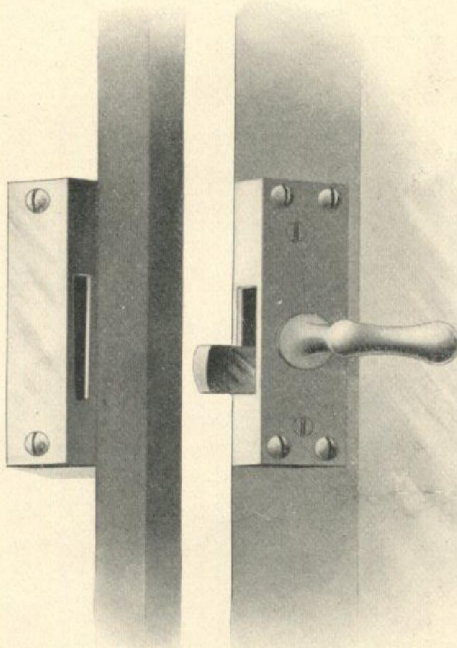
French Windows and Casement Sash

By W. P.

AMONG the many details of the architect's office, none give him more trouble and annoyance than the selection of hardware for French windows and casement sash. Much of this is due to the fact, that the manufacturer is called upon to meet the requirements of the sash, where the sash should have been made to conform to regular and staple hardware. So eager is the desire for the greatest possible

display of glass, that the lock stile is often reduced to a width of $1\frac{1}{4}$ to $1\frac{1}{2}$ inches, and on which the manufacturer is called upon to place a fixture that will be at once durable and effective.

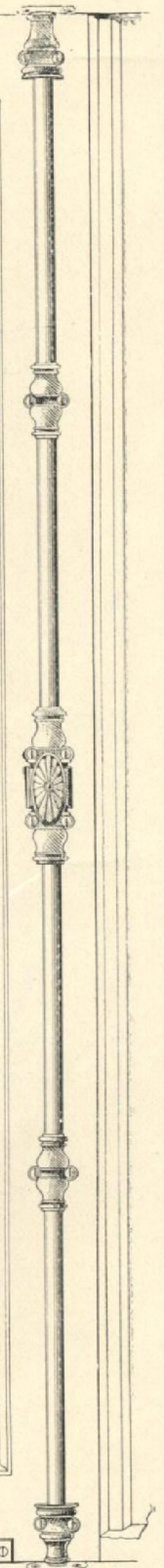
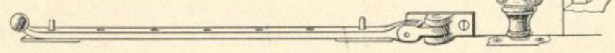
The object of this article is to point out a few of the goods adapted to this class of work, always allowing that the details which should accompany the order, will allow of their use. For

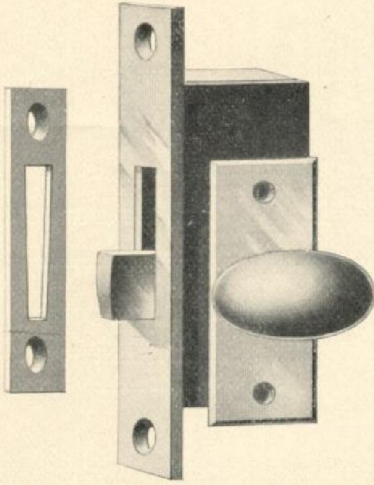


No. 733. Rim Turnbuckle with Lever Handle
Polished Brass

French windows we know of no more effective article than our surface double bolt No. 1993 $\frac{1}{2}$ by which, with a turn of the knob, the sash is securely bolted at top and bottom. Of this class of bolts we make a variety adapted to different widths of lock stiles. For greater security on double French windows we recommend our No. 2859 extension bolt, which can be placed on either the edge or face of standing leaf, as rabbet or thickness of sash will allow. The same goods can be used on French windows swinging out with the addition of casement adjuster No. 043 $\frac{1}{4}$ of the required length to hold sash open. Another article

No. 1993 $\frac{1}{2}$. Surface Double Bolt applied
to a Window opening outward
No. 043 $\frac{1}{4}$. Casement Adjuster also applied





No. 76. Mortise Turnbuckle with Brass Front, Bolt and Strike
 No. 76 B. Mortise Turnbuckle with Bronze Front, Bolt and Strike
 No. 2148 $\frac{1}{4}$. Bronze Knob and Plate

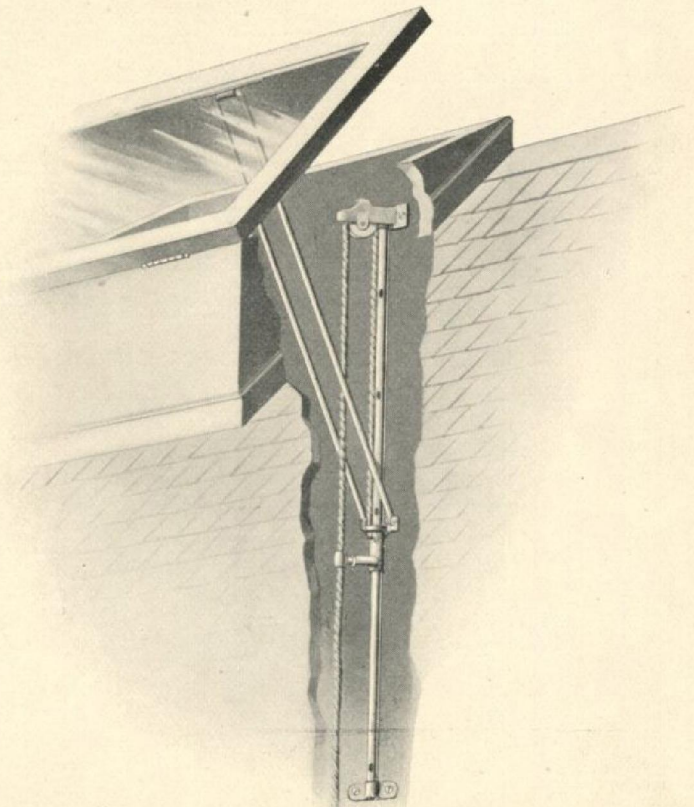
which has met with the approval of some of our leading architects, is our mortise double bolt No. S-937 and which by a turn of the handle throws a bolt at top, bottom and center. This style of bolt is also made for different widths of lock stile and size of rabbet. In using this bolt it is well to have the sash bored at the mill before delivering at the building. That this may be done with accuracy, we advise writing for measurements of bolt before sash is bored. Other strong and effective surface bolts are our No. S-2323 and S-2306 for use in both double and single sash. These bolts are easily operated and securely fasten the sash at top, bottom and centre. In the treatment of casement sash we are again called upon to meet the many requirements arising from width of stile and size of rabbet. For

sash of this class we again advise the use of No. 043 $\frac{1}{4}$ casement adjusters as holding the sash out and when ordered of proper length holding the same rigid at the bottom when closed. This adjuster is now made with hole in the ball leaving the least possible space between the sash and screens. For additional security where height of sash require same, we advise the use of our turnbuckles Nos. 76, 77, 78 $\frac{1}{2}$ or 733, with crank handles, of which we have a large variety. We also recommend our fasts Nos. 02160, 02161, 02162 where size of sash and trim warrants their use.

Nos. 081 and 082 Skylight Lifter

By L. W. H.

THE accompanying illustration of our Nos. 081 and 082 Lifter shows the device in operation on a skylight or scuttle cover. The cord being attached to the sliding yoke passes over the encased pulley at top, down through the eye pin to within five feet of the floor. A compression spring, concealed within the cylinder which is part of the sliding yoke, forces the eye pin into the lower depression on the main shaft, thereby automatically locking the cover or skylight. When wishing to open the cover, pull on the cord at an angle of about forty-five degrees to the vertical main shaft, thereby releasing and causing the sliding yoke to move upward. When wishing to close the cover, release the eye pin in the same manner, allowing the cord to pass through the hand with enough friction to prevent slamming of cover.



The Corbin

Published by P. & F. CORBIN

168

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.

"Everything in Builders' Hardware"

ANYONE who studies the Corbin line of hardware and its application must be impressed with the varied assortment of goods and the opportunity it affords for the exercise of personal taste in the selection of trimmings for buildings. Not only is suitable hardware made for every modern requirement, but in almost every instance there is a variety in the kinds of goods answering the same purpose with an assortment in each kind, furnishing all the latitude for a choice the most exacting can desire. When to this is added a long array of different finishes giving every known desirable color effect produced in metals, the diversity is greatly multiplied.

There are now appearing in THE CORBIN articles describing the application of Corbin hardware, written by men whose words have the authority of experience. It should be understood that in the greater number of instances no attempt is made to tell of all the Corbin goods that might be used, but the articles simply indicate the writers' preferences and in some measure the popular trim in the larger cities where the best hardware is used. In a recent issue we described a Dutch door and its hardware. At an early date we shall describe another, representing the choice of another good builders' hardware man. In this issue we describe hardware for casement and French windows. This will be followed by articles by other writers telling of different trims, and illustrating the different requirements in windows

of this kind. The same course will be pursued with other styles of openings.

There is a tendency among salesmen (and this is by no means confined to builders' hardware men) handling a large and varied assortment of goods, to confine their energies to a comparatively few articles, specifying these and expatiating on their good qualities, ignoring other articles which might answer the purpose better. Sometimes this is caused by a lack of knowledge, for a man can talk best about that concerning which he is the best informed, and at others by a disinclination to recommend a new article to replace one which has given satisfaction in the past. These descriptive articles in *THE CORBIN* may suggest to some salesmen selections which they had hitherto not made, and it is hoped that such will be the case.

The wider and more intimate the salesman's knowledge of the goods at his command, the better chance he has in winning in a close competition or of making a selection pleasing to his customers. Builders' hardware with its endless amount of details and technicalities is a line which requires close study, and the man who most thoroughly understands it finds himself richly repaid for his trouble. He chooses the most appropriate goods for each particular place, and can often put in a regular stock article where another man would require something special, and in many other ways he has an advantage over other men less well informed. Knowledge is power in the builders' hardware business as elsewhere, and a knowledge of the Corbin goods that is thorough and comprehensive is the most powerful aid that the modern builders' hardware men can have.

Just Between You and Me!

THIS FINISHES THE TALE OF WILLIAM HARDING,
BEGAN A MONTH AGO!

THERE was in the Grandison store a clerk who was severely handicapped in several ways — first, by his own pleasure-loving disposition ; second by a disinclination to work, and third by a keen realization of his own worth, which he spent much time in contemplating. He had charge of the screws, and any one who ever had anything to do with the stock of screws in a retail hardware store will know that there was little in harmony between this man's work and his inclinations.

So while the clerk was laboring under his burden of woes and hardships, the stock of screws got into a deplorable state and stayed there — round head and flat head, bright, brass and blued, wood screws and machine screws in packages with all sizes mixed, and bulk bins empty with the scoop lost. Then things were said which Mr. Grandison overheard and the young man grew in disfavor.

Now to Bill the porter, in his newness, everything in the store was of interest. A label on a box front excited his curiosity as to what was behind it, and on many a night when the shutters were up he was finding out things by the light of a lantern. It is astonishing how much a man can learn when he gives his undivided attention to it, and Bill was again fortunate in not having the outside interests of some of the other employees. When he heard the impolite remarks made concerning the screws it aroused his concern, and Mr. Grandison coming in early one morning found him sitting on the counter with his legs behind it gravely regarding the screw shelves.

“Good-morning, Bill,” said he, “can you straighten that mess?”

“Guess so,” said Bill.

“Wish you would,” said Mr. Grandison.

And the trouble ended. Later when the overburdened clerk discovered that Mr. Grandison was making too great a profit on his exertions and asked for a re-division, he was permitted to seek his true level elsewhere, and clerk Will Harding stepped out of porter Bill's overalls and jumper and took a place upon the floor. His salary was now four hundred dollars per annum with a bonus at the end of the year if his individual sales exceeded five thousand dollars. Another man took the bed in the store and Jimmy Junior helped Will to find a home with a family in his own neighborhood so that the friends might spend more of their time together.

Now one advantage in starting with nothing is the effect it has all through a man's career. If the clerkship had been in any way a downward step for Will he might have felt dissatisfied with his lot and would not have taken the same pride he did in keeping his stock of goods in order. He would not have shown the same eagerness to please every patron of the store whom he served, and he would not have studied so hard to learn all the ins and outs of the business that he gradually became the store authority on any matter in doubt; neither would he have enjoyed the confidence of Mr. Grandison in the measure he did. Occasionally when Will was at his home Mr. Grandison would discuss store matters with him, and his clear-headed view of things and his interest made the talks enjoyable to the merchant and led to their greater frequency — particularly after the binder twine incident.

The binder twine affair occurred in Will's first year upon the floor. Mr. Grandison had been tempted by a very low price to heavily overstock the line, and the wisecracks in the store had prophesied that much of the stock would be carried over, a contingency which Mr. Grandison himself thought very probable. Now anything about the store that did not progress properly worried Will, and besides he had set his heart upon earning a good bonus and thus proving his fitness for his place. So under the double stimulus he set his wits to work, and one evening when at the Grandison home, when the talk was of the store, he secured permission to give especial attention to the stock of binder twine and to try to dispose of it. Early the next morning he hired a horse at a stable near the store, and before night he had visited the post-offices in a dozen hamlets surrounding the town and bargained with the postmaster of each for a list of the farmers in his section. The next few days

were spent in sending out three-line letters enclosing samples and calling attention to James Grandison's fine binder twine. A brisk trade followed for a short time, and when it abated a second letter was sent to those who had not bought upon the first invitation, and Will on horseback followed close after. The fresh young country boy found favor in the farmers' eyes, and the season closed with empty bins.

Out of this experiment Will gained several good things. In the first place he largely increased his sales; in the second he made many acquaintances among the farmers and attracted new trade to the store; thirdly, he impressed his employer with his resource and ability. Had he been handicapped by side interests or a distaste for needless effort he would probably have never tried to sell the twine. As it was, his feat was remembered and appreciated and when he proposed to go outside to work among the carpenters and contractors to increase the trade in hardware, tools, screws and nails, Mr. Grandison gladly let him go. When he made friends among the architects and brought in several good contracts it was another evidence of his ability. When he set to work to create a trade in factory supplies he not only was allowed to do so in his own way, but he had the stock of goods revised to suit his ideas. But when he proposed to go further afield and extend the factory supply trade to neighboring cities, Mr. Grandison said "No"; that he might send out one of the other clerks, but that he was needed at home. In fact, so many of the customers called for him that he no longer went outside to solicit trade, but had a desk set near the door where he made more friends for himself and more trade for the store. So many people came to see "Mr. Harding" now that the men in the store fairly forgot his first name through its disuse and he became "Harding" to his particular friends and "Mr. Harding" to every one else. To Mr. Grandison, his wife and Jimmy Jr. alone he remained "Billy," and was the same grateful, earnest, unsophisticated boy they first knew.

From his desk near the door, Harding sent more and more men afield. When Jimmy Jr. came into the firm the interest was divided into thirds and over the old sign another one was swung reading "Grandison, Harding & Grandison," and in time he took general charge of the merchandising, leaving Jimmy the management of the accounts and finances. When Harding & Grandison moved into their larger quarters he set one of his best men at the door and retired to the big office at the rear, from whence he has sent men to cover a dozen States, and through his widely-extended influence has become a power in the hardware trade.

He is "Uncle Billy Harding" now, and held in affectionate pride by his townspeople who would give him any honors in their power if he had time to accept them. But he is still as busy as ever, and still progressing, and never for a day has he been above his work. The stock of screws in his retail store is kept in apple-pie order,—one of Uncle Billy's fads, his clerks say,—and he sells the binder twine in his section. When the market declined just before the Spanish War, he bought tremendously and made a large profit on every pound. His builders' hardware-room is a model of completeness and convenience, and the Corbin hardware he has put upon four out of every five of the big buildings in his town is an evidence of the thoroughness of his work.

TO GO BACK TO THE BEGINNING:

It is a great thing to start in life's race free from incumbrances, and then to set a pace that will hold without a break to the finish.—THE MAN IN THE CORNER.

Ornament in its Relation to Builders' Hardware

By C. J. M.

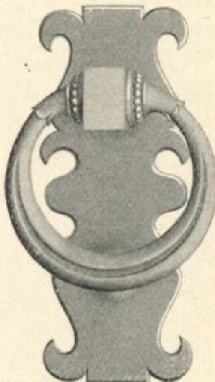
X. FLEMISH RENAISSANCE



Cartouches



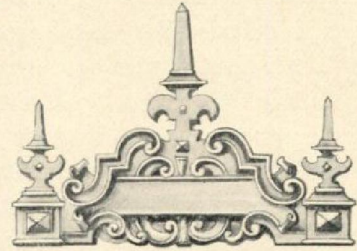
Mask



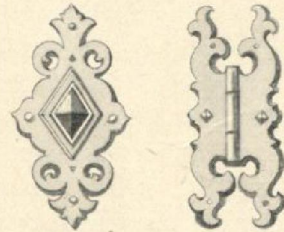
A Flemish Knocker

URING the fifteenth and sixteenth century, Renaissance art was flourishing in The Netherlands, which were then considered the wealthiest in the world,—the jewels in the crown of Spain. As the King of Spain, their Sovereign, was sending his administrators and a great many of the Spanish and Italian nobility to govern these provinces and the church of Rome held almost absolute control, it was only too natural that in art matters as in politics and religion, Spanish-Italian influence was preponderant. France as the neighboring country also exercised considerable influence in the domain of art.

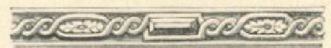
However, the influences which developed the national characteristics of Flemish Renaissance as an independent style did not emanate from these sources, but from the Northern provinces where the Dutch element was paramount; there the wealthy mynherr and merchant, the retired ship-owner and thrifty burgher were the patrons of art and their tastes and dislikes as well as religious convictions had to be taken into account by the producing Flemish artists. When after fully a century of struggle the Netherlands had succeeded in throwing off the Spanish yoke, Dutch influence not only triumphant in political life, succeeded also in the domain of art to eliminate Italian and Spanish influence altogether. About 1600 to 1625 under the guidance of such artists as Pieter Coek, Cornel Flurris, Hans Vredman and others, Flemish ornamental art assumed the final characteristics by which it is understood nowadays by American architects and art workers. It presents itself at



Typical Headpiece



Types of Wrought Metal Work

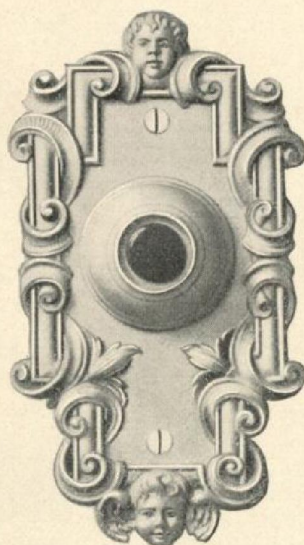


Borders

this juncture as a style very much akin to German Renaissance, sharing with it the preference for the heavier forms of ornamentation. Like the German, the Flemish Dutch style discards almost entirely the use of the classic ornament and besides it shows great moderation in the use of foliage and flowers. The preference for the so-called strap work (German Beschlagornament), flat scroll work and studs is even more pronounced than in the German. Typical Flemish hardware ought to reflect simplicity and strength without being crude. The ornamentation ought to be bold and simple. The cartouche, strap work, studs, scrolls, masks, caryatides, bunches of fruit, etc., are desirable features. The lion, a figure of the Netherlands coat of arms, is also frequently applied in the ornamentation of Flemish hardware.

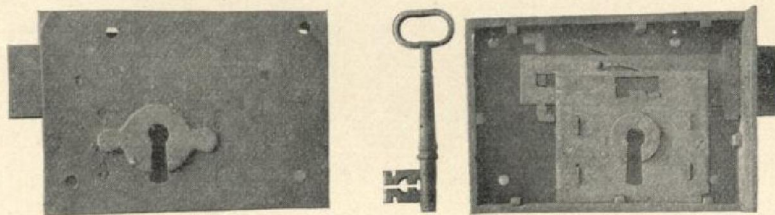


Terminus

A Flemish Push Button
Utrecht Design

An Old English Lock

IN the show window of P. & F. Corbin of New York, Nos. 11, 13 and 15 Murray Street, there is displayed an old English lock that has passed a long period of usefulness in service on the door to the side portal of the Prescott Gate to the town of Quebec. This gate was built in 1797 to replace a rough structure of



Obverse

Reverse

pickets. It commanded the steep approach known as Mountain Hill and confronted all who approached the city from the waterside and entering the fortress. It was named for Gen. Robert Prescott who served in the British forces in the Revolutionary War, and was Governor-General of Lower Canada at the time of its erection. It was more generally known as the Lower Town Gate because it led to this, the oldest portion of the city. It was demolished in 1871.

In size the lock measures $3\frac{3}{4} \times 8\frac{3}{4}$ inches on the face, is $12\frac{1}{4}$ inches wide and $2\frac{1}{2}$ inches deep, the massive bolt measuring $\frac{3}{4} \times 3\frac{1}{8}$ inches. The case is made of wrought iron (the lock is wrought throughout) $\frac{3}{8}$ inches thick. The key is $9\frac{3}{8}$ inches long with a bow $2\frac{1}{2}$ inches in diameter. The weight of the lock is $21\frac{3}{4}$ pounds and of the key 1 pound, 2 ounces. The lock is well made, the bolt being actuated by a powerful back spring which throws the bolt with the harsh grating sound the modern writer of the historical novel ascribes to the locks of city gates. The lock is simply constructed and could be easily picked with an instrument strong enough to overcome the pressure of the spring.

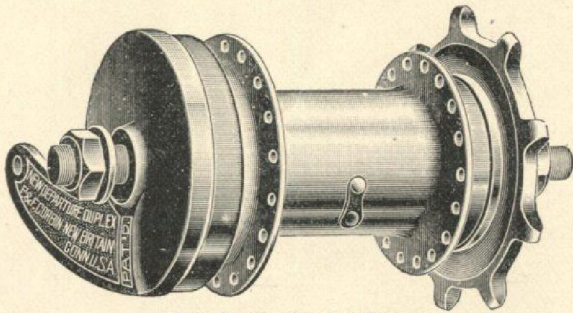
The Corbin Duplex Coaster

FROM A RIDER'S POINT OF VIEW

By J. D. B.

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THOSE who ride wheels equipped with a Coaster Brake readily recall the impression made on them when observing for the first time a rider gliding along the roadway with his motionless feet resting full on the pedals. Bicycling



The Corbin Duplex Coaster

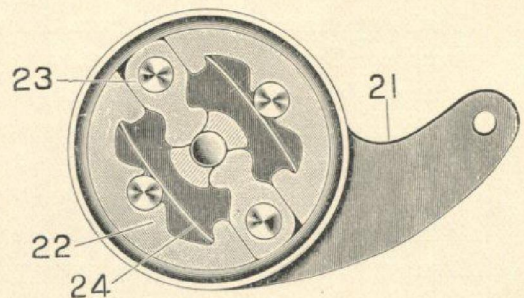
with the old style high wheel was sufficiently attractive to fire the enthusiasm of old and young alike, but the popularity of the sport was greatly enhanced by the introduction of the safety pattern. The gradual improvement in frames and tires soon brought the present type of wheel into a condition that seemed as near perfection as the ingenuity of man could devise. A welcome help in the direction

of acquiring "ankle motion" was afforded by the invention of the Ramsey Pedals, but the greatest boon to the rider was the Coaster Brake.

When first seen it was almost an enigma to the average man. The great majority of riders had discarded their hand brakes and depended on "back-pedaling" for controlling their speed and furnishing a safeguard against danger. Many serious accidents, however,—some fatal—befell the riders, due to the inefficiency of this manner of control. Many a "long distance run" was marred by this particular feature and it became a very serious detriment to perhaps the most popular pastime in America. Little wonder, then, that the sight of a rider coasting along as though propelled by an invisible force with nothing to do but sit quietly and enjoy the ride, his wheel, meantime, perfectly controlled, apparently, by the same unseen power, made an impression that time could not eradicate. It seemed like a veritable millennium so far as wheels were concerned—and as devoutly hoped for—but not expected.

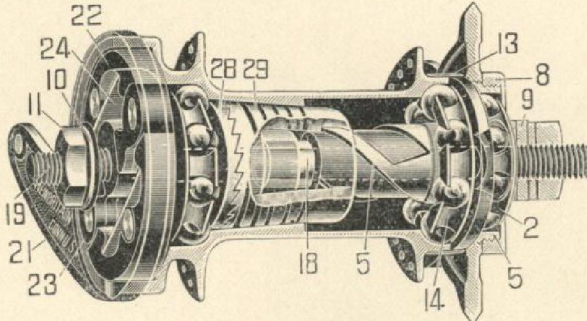
When first introduced and used—like most other clever ideas—experience demonstrated it needed some modifications to enable it to meet the requirements. How it was made became of secondary importance to how it would work.

We know from experience—of others if haply not of our own—that a Coaster Brake that slips is a snare and delusion. We realize this fact if our wheel, equipped with a Coaster Brake of this kind, refuses to hold when we are about half way down the hill with railroad or trolley tracks to cross at its foot or even a crowded street ahead, and a delusion indeed if the team ahead suddenly stops and our Coaster permits us to ride full tilt at the wagon like a modern Cervantes, with equally lamentable results. Riders who have been in such predicaments when coasting down hills and who haply have escaped with only a bad



Braking Drum showing the heavy forged brake shoes

fright relate that their condition of mind was far from enviable. They seemed to have heard the shriek of the locomotive — the onrushing of a great train and realized the hopelessness of cutting their way through it. Visions of a cot in some hospital or perhaps a vacant chair at the table have not cheered their mad rush downward. Or perhaps the mind pictured an old lady or little child run down, seriously injured and the guilty wretch haled before the nearest magistrate and committed without



Interior View Showing Mechanism

bail to await action of Grand Jury. One such experience and men become cautious. "DOES IT SLIP?" they ask when the improved brake is shown, and happy is the dealer who sells and the rider who buys a Corbin Duplex that NEVER SLIPS when the brake is applied.

But other qualifications are essential. Both wheels must be free to travel in either direction. It isn't always the case that our wheels can be pushed or propelled forward. We often take them into places where there are sharp turns and narrow passages, sometimes on one wheel and then on the other — occasionally in one direction and then in the opposite do we frequently have to take these friends of ours — especially if we store them over night in cramped quarters. We do not desire to *drag* them anywhere. The wheels were made to revolve and the brake should not interfere with this unalienable right with which they were originally endowed.

Both wheels must be free to travel in either direction. It isn't

And noiseless must the coaster be or our peace of mind is immediately affected and much of our pleasure spoiled. Ice wagons may find noise a good advertisement — but not so with coaster brakes.

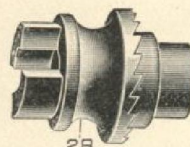
The lost motion in pedaling should be as slight as a proper respect for safety will permit, and the braking power arranged so as to become effective gradually. An action that suddenly *brakes* the wheel is also apt to *break* the rider and consequently far from desirable.

When these requirements (and others not mentioned) are met, as they are in the Corbin Duplex, the Coaster Brake becomes not only a necessity but a real luxury.

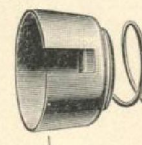
The Chicago Automobile Exhibit,

just closed, so far eclipsed its predecessors as to cause one to wonder what an added year will bring forth. Motor Cycles, being so closely akin to Automobiles, were shown in great variety by the following manufacturers: Wisconsin Wheel Works, "The Mitchell," Thomas, Hendee,

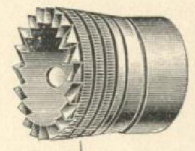
Thor, Marsh, Merkel, Wagner, Blankenheim, and it is with no little pride that we mention that each machine, without exception, was equipped with a Corbin Model No. 5 B Duplex Brake.



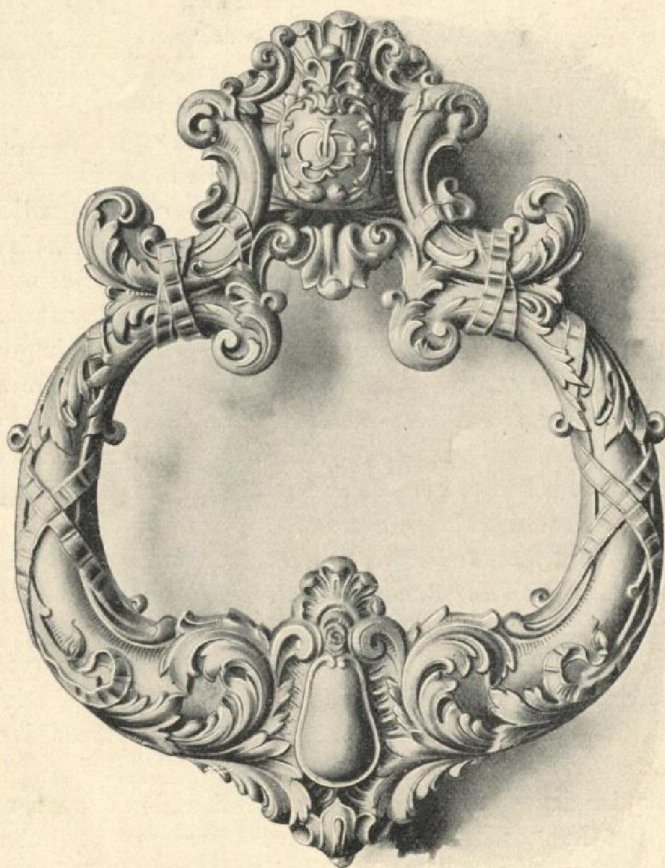
Braking Clutch



Driving Clutch Spring



Driving Clutch



KNOCKER MADE FROM ARCHITECTS' DESIGN
FOR THE RESIDENCE OF O. G. JENNINGS, ESQ.

(ILLUSTRATED ON PAGE 164)