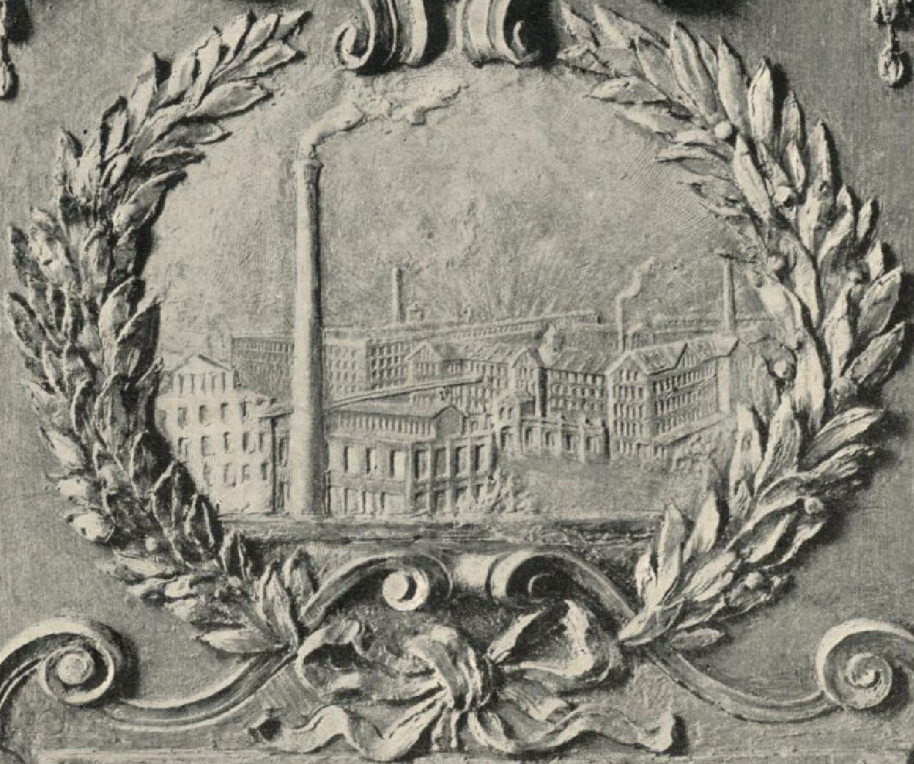


THE CORBIN



VOL. II

NO. 8

DECEMBER, 1903

"Courtesy is an obligation, a necessity, an indicator, an introduction, a recommendation, a passport, a lesson, an influence, an opportunity, an investment, a peacemaker, and a pleasure."

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The Corbin

115

A Monthly Chronicle of Things as We See Them

VOL. II

DECEMBER 1903

No. 8

Hatfield Design

IN this issue we present to the trade one of our new designs, the Hatfield, which, during the short time it has been on the market, has proven to be a favorite with the finer trade.

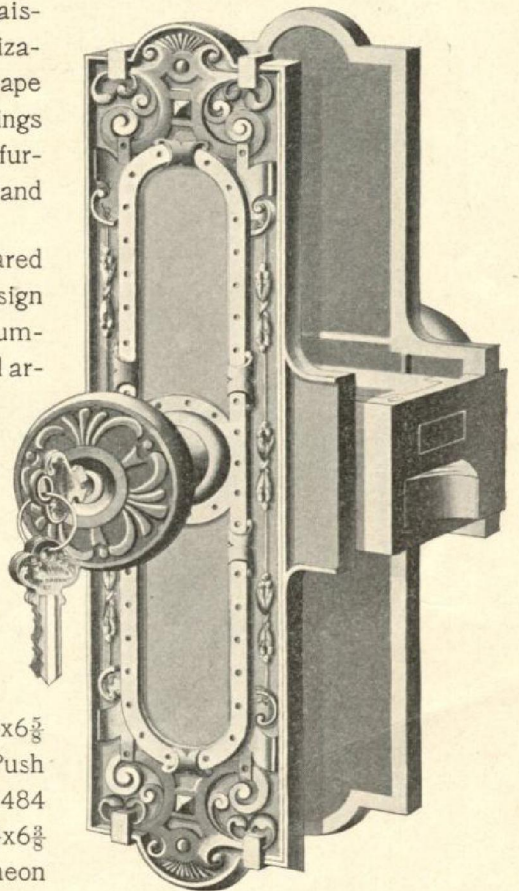
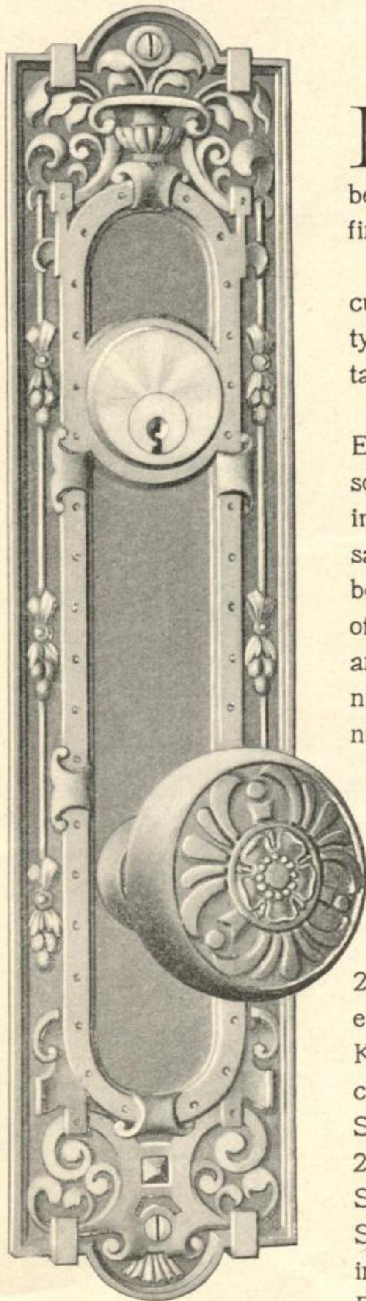
Some of the most luxurious homes built within the current year have been trimmed with this design. It is a typical pattern of the Elizabethan school, and its ornamental makeup is strictly historical.

Hatfield House, the old English manor in which Queen Elizabeth passed her early childhood and which still harbors some of the finest specimens of English Renaissance work of the Elizabethan period in the shape of rare old wood carvings and furniture, has furnished both the motif and name for it.

We are now prepared to furnish this design complete. The numbers of the principal articles are as follows:

No. S2118 Knob 2½ in., S830 Escutcheon 2¾x12½ in., S2119 Knob 2½ in., S572 Escutcheon 2¾x8½ in., S264 Cup Escutcheon 2¾x7¾ in., S1496 Flush Sash Lift 1½x4¾ in., S2424 Bar Sash Lift 1¾x6½ in., S862 Electric Push Button 2¼x6¾ in., S1484

Hinge Plates, corners 1¾x6¾ by 1¼x6½ and centers 1¾x6¾ in., S1497 Drop Handle 1¾x4¾ in., S1212 Escutcheon and Lever Handle 1¼x6½ in., S263 Push Plate 2¾x15 in.



Ornament in its Relation to Builders' Hardware

By C. J. M.

XIX. MODERN ART (Art Nouveau)

THE entire period after the fall of Napoleon I, up to 1850, remarkable as it has been for a good many political and scientific achievements was, however, sterile in the production of a new style of art, and no notable efforts toward this end were made in any European country. Even well into the second half of the nineteenth century art and allied industries were merely taking up in turns, Classicism, Renaissance, Rococo and Empire, whenever the clamor for a change, for something new, which seems to be inherent in human

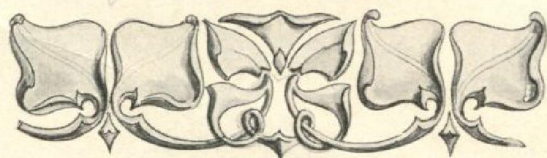
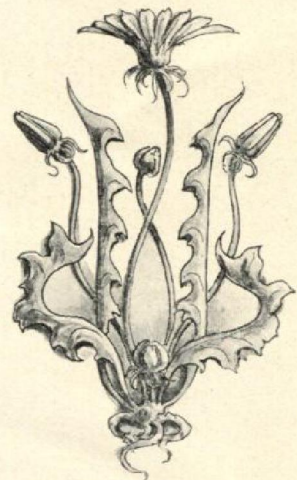
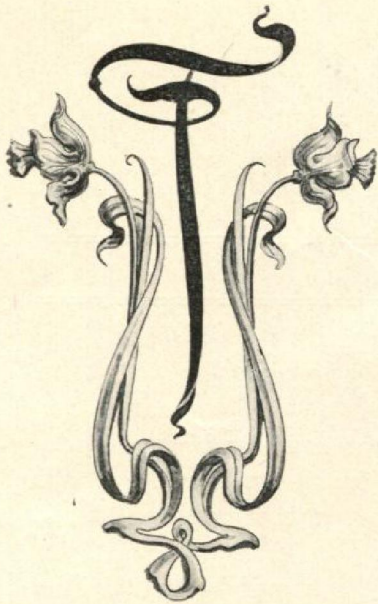
nature, grew strong and loud enough, and a style, after having run about ten or fifteen years, had become a "chestnut" with the leaders of fashion.

The great expositions at London, Vienna, Paris, Philadelphia and Chicago rather encouraged than changed this state of affairs and during all the second half of the nineteenth century complete liberty of choice reigned in matters of art and we have seen architecture and art at work simultaneously in the styles of all epochs from the Classic ages down to the present time. The only good feature about this condition of things

was that the people at large had become acquainted with and learned to appreciate the beauties of all schools of art. Thus,

while the exterior of a modern building is more or less uniformly carried out in a given school of architecture, the general scheme for the treatment of the interior is now-a-days, and will be, probably for a long time to come, to decorate and arrange the rooms in the styles of different epochs according to the fancy of the owner.

It looked, however, very much as if the nineteenth century would have had to go on record as not possessing genius enough to create a new style of art, but about 1880, a movement (the so-called Secessionist School)



began in Germany and that meant complete conventions.

Disconcerted in its cried down by the adherents ifested itself in the minor by 1890 it had strengthened ognition in architecture and velopment. This new style, for yet in use, is oftenest called the French, and is very much in vogue to-day in Germany, Belgium and France, in spite of the little or no encouragement given it, until very recently, in the institutions of art learning, and it is at this date difficult to say what its possibilities may yet be.

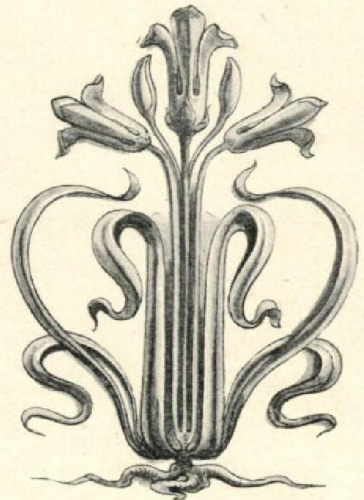
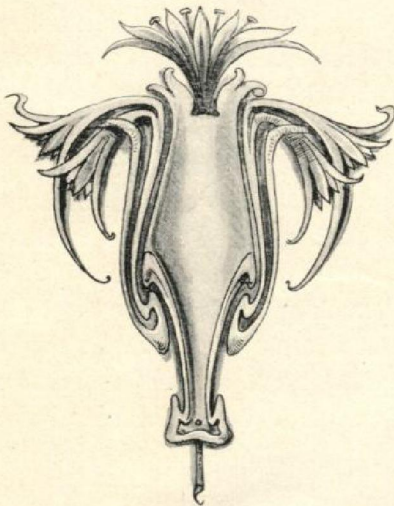
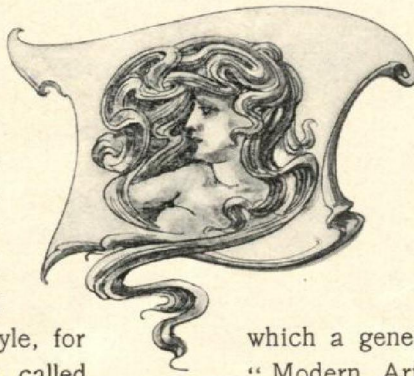
Its fitness for architecture proper may be questioned by some, but its value and beauty as a decorative style is established beyond a doubt.

To judge from existing ex-amples of this new art, it has in its ornament succeeded in eliminat-ing almost entirely the features of the Classic and most other historical schools of art. In some in-stances there is a faint leaning toward some of the old styles, but on the whole it is strik-ingly original. The main beauty of the or-nament of this "Art Nouveau" are its grace-

Belgium, toward a style emancipation from old

efforts at the start and of the old schools, it man- industrial arts at first, but enough to command rec- with that came rapid de-

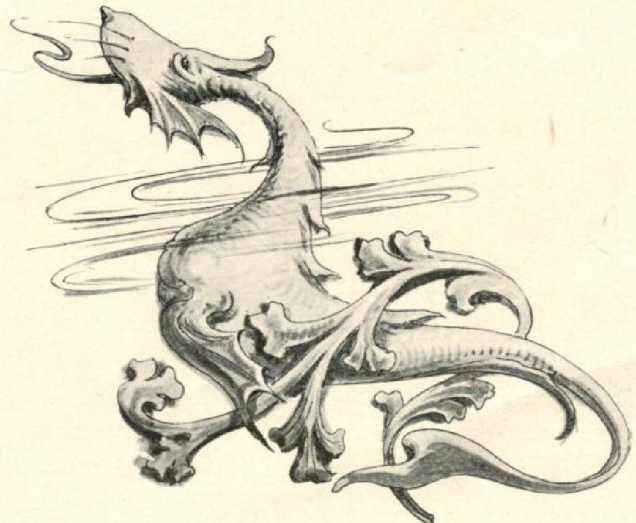
which a generally accepted name is not "Modern Art" or "Art-Nouveau" after



ful flowing lines and curves into which the charmingly conventionalized flower and plant forms are wrought and twisted.

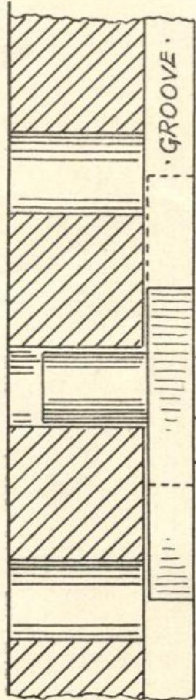
A good hardware pattern in this new style ought to be of an easy outline with flowing conventionalized floral ornament in bas-relief, have no classical features whatsoever nor much resemblance with any of the preceding schools of art.

Long and narrow designs seem to be the most appropriate for this style of work, as they offer the best opportunity to develop and show the beauty of the art nouveau ornament to advantage.

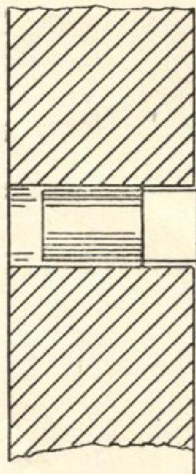


Shelf Supports

IN fitting up the interior of buildings, very often cases of shelves are required for books, china and other things, and a support is needed for the shelves that will permit their being placed at any desired height. Various adjustable supports for shelves are in use, but they nearly all have disadvantages. Perhaps the oldest is the strip of wood with oblique cut ends resting on ratchet sawed uprights. This arrangement is cumbersome, not closely adjustable and takes away a little from the available space at either end of each shelf. Various forms of metal pins fitting into holes in the uprights, and on which the shelves rest, are used, and when the tendency to work loose or fall out is guarded against, they afford the simplest and most economical adjustable support for all kinds of shelves.



Vertical Section through groove.

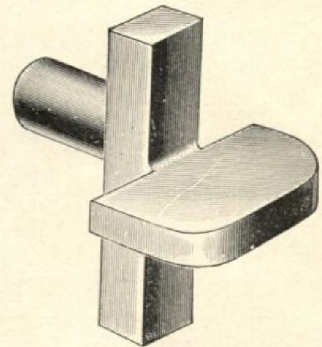


Plan.

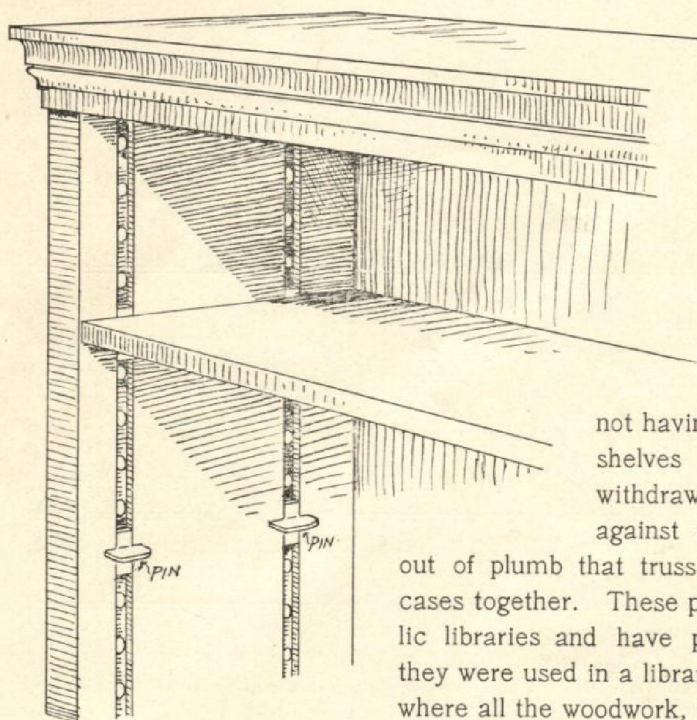
An important consideration in a bookcase is to have the shelves so that they can be adjusted to, at most, every one-half inch of height. Thus waste spaces over the tops of books are avoided, and a slight gain on each shelf by this close adjustment frequently allows the use of an additional shelf in the bookcase and increases its capacity by ten to fifteen per cent.

The shelf pin shown in the accompanying designs meets the requirements for ordinary shelving and also provides for just such an adjustment as is required in bookcases. For with holes for pins bored one inch from center in the height of the bookcase, the shelves can be placed at any point and raised or lowered by one-half inches. This shelf pin is a metal support for wooden shelves and consists of a round pin fitting into suitable holes and fastened to a guide which runs in a vertical groove in the upright wooden end of the case or support for the shelves.

Attached to this guide is a blade or projecting portion on which the shelf rests, and one of the peculiar features of this shelf pin is that by inverting the pin without removing it from a hole, the level of the shelf is changed one half the distance between the holes, and that in either position the guide extends above the blade and comes against the edge of the shelf,



so that the pin cannot fall out. These shelf pins are usually made for holes bored one inch from center to center and so when inverted, the shelf will be raised one-half inch, thus affording an adjustment to every one-half inch in height. They are also made for holes bored three quarters of an inch on centers, which gives three eighths of an inch adjustment by inverting the pin, and they could be made to even closer adjustment for special purposes. The groove for the guide is three eighths of an inch



wide and one quarter of an inch deep, and the hole for the pin is the same diameter as the guide.

Our No. 718 support having a long bracket bearing below the shelf when in use, overcomes the vertical pry against the lug. All other supports,

not having this long bracket bearing, when shelves are heavily loaded, the support withdraws from hole and acts as a lever against the uprights, forcing same so far

out of plumb that truss rods have had to be used to keep cases together. These pins have been used in several public libraries and have proved satisfactory. In one case they were used in a library having two tiers of stacks, and where all the woodwork, including the shelves and uprights, was treated with a fire-proofing process. The small cost of

these shelf-pins permits their use for china cupboards and other simple shelving where it has been usual to have fixed shelves.

The intermediate uprights should be made thick enough so that pins can be set opposite each other without interfering, and the shelves are usually made five eighths or three quarters of an inch thick. These pins are made in cast iron copper plated, cast iron polished and electro plated, and also of polished brass or bronze, and for special uses, can be made smaller and lighter than the ordinary size which has been found suitable for bookcases.

The sketch of an end of a bookcase shows the grooves and holes for the shelf-pins, and a shelf resting on two pins, while lower down are two pins in position ready to receive another shelf. The vertical section through a groove in the end of the bookcase shows at larger scale the holes bored in the end with a pin in one of them, and the dotted lines indicate the position of the shelf pin when inverted in the same hole. The horizontal section or plan shows the groove with the shelf pin in it.

The Corbin Binder

still finds favor among our friends and those who want to save copies of the only journal devoted solely to builders' hardware. The Barrett Bindery Co., 180 Monroe street, Chicago, is still selling them at fifty-three cents each, postpaid, and sends us a weekly list of purchasers.

To insert THE CORBIN in a binder it is only necessary to put the needle through the two circles on the front page; then through the eyelets and draw tight, winding the strings about the binding cleats. Holds as firmly as if sewed in a book.



The Corbin

Published by P. & F. CORBIN

Manufacturers of Everything in Builders' Hardware

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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.

Finishes of Builders' Hardware

IN our country one of the characteristics of the present day is the display of artistic talent in all lines of industry where its use is permissible or desirable. Although formerly the wealthy were the only ones who paid attention to the harmony with the style of architecture of the interior fittings and furnishings of their costly residences, within the last few decades these conditions have materially changed.

To-day we may safely say that the majority of our people build homes that show their owner's sense of the artistic fitness of things in the selection of the various accessory articles for use and adornment. When we know what care is being bestowed nowadays by the average American home builder upon the selection of good and tasteful furnishings, it is not surprising to see that all who manufacture household goods feel the expediency of employing both skillful and artistic talent in their production.

The manufacturer of builders' hardware must for this reason not only provide goods which are in conformity with the general character of the architecture of a house, but also pay proper attention to the color of the goods, or finish, as it is termed, so as to be in perfect harmony with the wood work and general color scheme of the house or single rooms. This is of so much importance that the securing of an order depends oftentimes more on the ability to exhibit goods of perfect adaptation than an attempt to make the price low.

Those interested in builders' hardware can find valuable information as to what school of ornamentation is appropriate for certain styles

of houses in the articles now running in *THE CORBIN* on "Ornament in its Relation to Builders' Hardware." In the matter of finishes, however, a good deal must depend on the judgment of the salesman or taste of interested parties and as already mentioned, on the character of the wood work, to determine what particular finish should be employed.

Yet there are certain lines of goods and schools of design that show to best advantage in a particular color, i. e., their so-called historical finish. For instance, in speaking of the old castles on the Rhine we would naturally associate them with the Romanesque or Gothic period when hand forged iron was commonly used for door trimmings, and thus think of the hardware thereon as of black hammered iron, rather rough in character and of very little ornamentation; on the Moorish palaces of Spain, such as the Alhambra or the Alcazar, we would just as naturally expect to find hardware of steel with a fine, intricate Moorish design inlaid in gold and silver, as we would expect that the hardware on the Tuilleries or the palace of Fontainebleau in France, which are inseparably associated with the pomp and splendor-loving Louis XIV, XV and XVI, should be of a very ornate character with a mercury gilt finish. In fact almost every historical period had a preference for a certain metal and corresponding finish, and in the more costly modern buildings which are carried out in historical schools of architecture, the finish of the hardware is generally chosen so as to approach as much as possible the hardware used during the period which the building is supposed to represent.

However, for the average modern house costing five thousand dollars or less, the selection of the finish would in most cases depend on the kinds of wood used for the interior fittings. A happy characteristic of the natural colors of metal, such as bronze, brass, silver or gold is, that they all harmonize or contrast pleasantly with any wood, but in the variety of other finishes the selection of the proper color requires particular care. Among the better grade of finishes have to be mentioned Barbadienne bronze, verde antique, crystal brass, McMonnies bronze, Flemish brass, French gilt, Colonial gilt, oxidized silver, burnished gold, burnished silver, steel blue, black oxidized iron and the sanded brass finishes.

For the outside trim we recommend in every case that the metal be brass or bronze, which can be given the dark oxidized iron effect or any other finish desired. It would be almost impossible to go through a house recommending the various finishes as each particular style of house, as mentioned before, requires its own particular style of hardware, and the finish, to some extent, depends upon the style.

Suggestions About Finishes for Interior Trim

By J. D. B.

122

PROPOS of the editorial about hardware finishes we give a few suggestions concerning interiors, realizing that it is a broad subject, not to be hampered by set rules, but subject to modification of individual needs. On general principles, however, we may offer the following:

The parlor, if in white, should have gold finish hardware. If the parlor is in the French style, it ought to be mercury gilt, or Colonial gilt if the room is Colonial. In the place of gold our No. 18 finish, a gold lacquer may be used which is less expensive, but in appearance almost the color of dull gold; in a number of instances a very light brass is used on white and in rare cases polished brass and polished bronze.

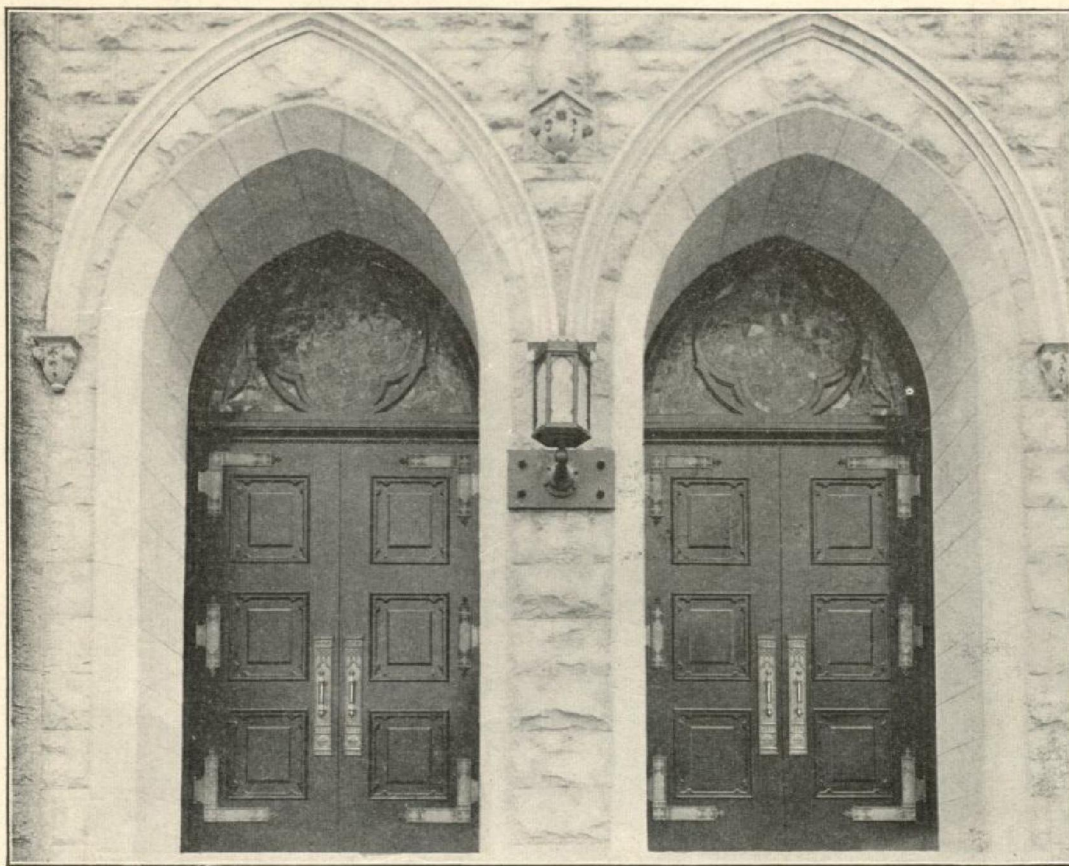
In the library a restful, inconspicuous color is recommended.

For the dining room a good many prefer to use burnished silver, often in connection with an ornamental design, the latter with the high lights polished. This gives a pleasing effect and is in keeping with the display of silver on the table or sideboard. Of course all bath rooms should be supplied with hardware finished to correspond with the fittings.

In a general way it is desirable to have the main halls of the house all show the same finish and design. The trim on the interior of each particular room should be in accordance with the style of that particular room. The finish on the locks will of course depend upon the manner in which the door is hinged. They should always be finished in the color of the room or hall into which the door swings.

It may often be desirable to use an entirely different finish from that suggested in the following list, yet in a general way, we would recommend the use of finishes as put down in our schedule. The table shows in one column colors that pleasantly contrast and in the second column others that harmonize with the various kinds of wood mentioned.

WOODS.	CONTRAST.	HARMONY.
Ash, - - - - -	22 $\frac{1}{2}$, A22	Brass, Bronze, A20 $\frac{1}{2}$
Birch, - - - - -	Persian Bronze, 20 $\frac{1}{2}$	22 $\frac{1}{2}$, A22 $\frac{1}{2}$
Chestnut, - - - - -	22 $\frac{1}{2}$, 22, A22	20 $\frac{1}{2}$, Bronze, Brass
Cypress, - - - - -	18, 20 $\frac{1}{2}$	McMonnies Brass, 2, A2F
Hazel, - - - - -	A20, A19	22 $\frac{1}{2}$, 22
Maple, - - - - -	22 $\frac{1}{2}$, A22	18, 20 $\frac{1}{2}$, A20 $\frac{1}{2}$
Light Oak, - - - - -	2, 22, McMonnies	Persian Bronze, P. Brass, A1F
Dark Oak, - - - - -	19, 20 $\frac{1}{2}$	A2, 22 $\frac{1}{2}$
Sycamore, - - - - -	22 $\frac{1}{2}$	20, 20 $\frac{1}{2}$, A20 $\frac{1}{2}$
Whitewood, - - - - -	A20, A22	20 $\frac{1}{2}$, Brass, A20 $\frac{1}{2}$
Yellow Pine, - - - - -	22, 22 $\frac{1}{2}$, A22	Bronze, Brass, 20F
Apple, - - - - -	20, A1	A2, 22 $\frac{1}{2}$, A22
Butternut, - - - - -	P. B., 19	Barff Bronze, A20 $\frac{1}{2}$
Birds Eye Maple, - - - - -	22 $\frac{1}{2}$, A22	Cremorne Brass
Black Walnut, - - - - -	Verde Antique, 19, 20 $\frac{1}{2}$	A2, McMonnies Brass
Cherry, - - - - -	A21, 22, Verde Antique	A22 $\frac{1}{2}$, 20 $\frac{1}{2}$
Cuban Mahogany, - - - - -	20 $\frac{1}{2}$, 19	2F, Barff Bronze
Curly Maple, - - - - -	22, A22, 2	Cremorne Brass
East India Mahogany, - - - - -	19, 20 $\frac{1}{2}$	23, 22, A2
Mexican Mahogany, - - - - -	A20, A19	22 $\frac{1}{2}$, A22
Red Wood, - - - - -	19, 18	22 $\frac{1}{2}$, A22 $\frac{1}{2}$
Ebony, - - - - -	Cr. B., 08, 019, V. A.	A2, 21F
White Mahogany, - - - - -	A22, A2	019, A019
Rosewood, - - - - -	1A, 20 $\frac{1}{2}$, A20 $\frac{1}{2}$	19, 8, 18, 22 $\frac{1}{2}$
Green Oak, - - - - -	20 $\frac{1}{2}$, A20 $\frac{1}{2}$	23, A21, A20
Flemish Oak, - - - - -	Verde Antique, A19	2, McMonnies
Weathered Oak, - - - - -	Cremorne, Brass, Barff Bz.	22 $\frac{1}{2}$, A20
Golden Oak, - - - - -	19, A19, A20 $\frac{1}{2}$	22 $\frac{1}{2}$, 20 $\frac{1}{2}$
Light Oak, - - - - -	23, A20	20 $\frac{1}{2}$, 1, Brass
French Walnut, - - - - -	19, 08	McMonnies, A2
White Enamel, - - - - -	08, 20, A20	019, A019, 18 20 $\frac{1}{2}$



Second Church of Christ Scientist, Minneapolis

THE above photograph shows the main entrance doors to the Second Church of Christ Scientist just finished at Minneapolis, Minn. Mr. E. S. Stebbins, Architect, and Mr. W. Channing Whitney, Consulting Architect.

This structure, after an outlay of nearly \$125,000, was dedicated free from debt on October 25th, 1903.

The woodwork throughout is finished in Flemish Oak and the hardware used was of P. & F. Corbin's manufacture furnished by Warner Hardware Company of Minneapolis, Minn.

Three pairs of main entrance doors were trimmed as illustrated with number 61 $\frac{3}{4}$ butts and Tudor Gothic hinge plates and pulls on the outside, push plates of the same size and design as pulls, and Corbin Checks and Springs secured with corner brackets being used on the inside, the doors secured with flush mortise extension bolts on the inside, no locks being used except these.

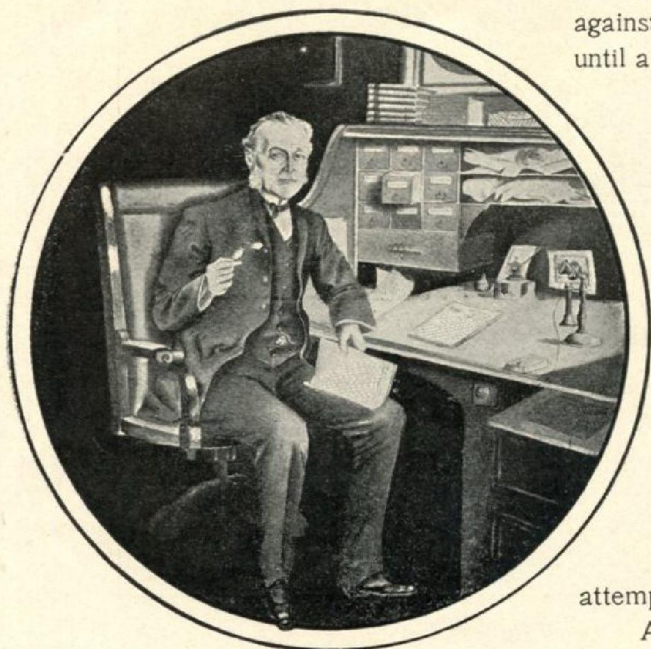
The door pulls and push plates are of special ornamentation, showing in the 4 inch circle the "Crown and Cross" emblem of the Christian Scientists.

All single entrance doors are equipped with number 2045 locks, all interior doors with number 2065 locks, all of Tudor Gothic design, finished in statuary bronze, or number 2 finish.

Just Between You and Me!

124

I WONDER if there ever come to you, as there do to me, times when spirit and body recoil from the pace at which they are driven, and the end most eagerly sought suddenly seems to be trivial and not worth the effort. I presume that an experience of this kind is simply nature's rebellion against a too long continued or too strenuous effort in one direction, and the system guards itself against over-taxation of its powers by a subterfuge until a chance is given for rest and recuperation, or a diversion of energy into some other channel that shall relieve the tension.



When an incandescent light bulb sends out only a feeble light, owing to its powers being impaired by long use, we are told that it consumes more electrical energy than it did when new, and yet gives forth much less return; that it is better and cheaper to throw the old bulb away and buy a new one. And the tired mind can discern a parallel in the loss of efficiency and the commonplace results that follow an expenditure of nervous energy far above normal, in a vain

attempt to keep to a point above its average power.

After all, does the strenuous life pay? It is better to wear out than to rust out, but there is

such a thing as a rate of wear that is too high for the effect produced, and nature will not tolerate an extravagant use of her assets. How often we read of the medical treatment given this or that great man to cure some ill born of over-exertion, and it is morally certain that a wise conservation of his powers would have enabled him to reach a greater achievement before his ability waned.

The result of a life of hurried endeavor is as a rule, a *quantity* rather than a *quality* of achievement. Much must be done in a day. No low-descending sun must witness a lack of progress! There is no time for loitering in the strenuous life. It is like going on an express train that travels through a pleasant land with beautiful views which one may not stop to see, inviting by-paths which he may not tread, and enjoyable experience which he hurries by without time for even a regret, and at the end of his trip he must content himself with the knowledge that he travelled fast as a recompense for the good things he might have had if he had lingered by the way.

It's also worthy of note that the exponents of the strenuous life choose for their field of endeavor such pursuits that the results of their efforts do not long survive them—the fleeting things that are undone when the hand that created them is withdrawn. Great fortunes are divided; political successes are proven to be failures; the great novel of the day is forgotten in a week, and the hero of a great success is outstripped by someone who comes after him, and his name is mentioned only as a means of comparison of his little deed with the next man's great one. The quiet, the studious life is the one that produces the immortals. Find among the men who are known to-day as the exponents of a life of

hustle, anyone whose fame will last longer than that of Emerson, Bryant, Spencer, Riley, Carlisle, Tennyson, Longfellow, and others of their class—quiet men, looking upon life as too great a thing to be wasted in chasing events, and recording their analyses of it in a way that will never be old.

And for one rare spirit that finds eternal recognition there is a horde of humble philosophers who have not the analytical spirit or trick of expression that enables them to do more than like the natural life. And who shall say that they have not, in their sphere done as much as those who bustled by them? They have found time for the refinements of life, and the cultivation of its niceties. It is they who have leisure in which to cultivate the acquaintance of kindred spirits, and never lack a friend. There is a deeper blue in their sky, and the woods and waters have voices which a self-centered man cannot hear. And by living a life that is largely occupied with the study of things outside of itself, they come nearer to the eternal verities than you or I can hope to do, and our souls uncover when we stand in their presence

THE MAN IN THE CORNER.

On the Tagging of Samples

LET us say a word in passing in regard to the tagging of samples. In the Corbin factories upwards of one hundred samples are received each day. By using the word sample we mean broken locks returned for repairs, special pieces of hardware submitted for inspection, etc.

One would be surprised to see the large percentage of these samples which are not tagged or marked in any way to give the receiver a clue to the shipper. Every business house or individual sending a sample into the factory should have the article properly tagged with the name and address of the sender. This will not only reduce unnecessary correspondence, but will expedite matters relative to shipments.—*H. C. W.*

The Discontinuance of The Corbin

IT has been decided to discontinue THE CORBIN, temporarily at least, this issue being the last for the present. We are glad to note the appreciative reception it has had from our customers and friends in the trade, and we sincerely thank all for the kindly interest they have taken in the publication.

To our readers and contributors is due the measure of success it has had, and we hope that whatever the form of publicity it shall be decided to adopt for our goods in the future, that it will be favored with as cordial a reception as has ever been given to THE CORBIN.

Door Checks

A GOOD door spring and check is far more efficient and satisfactory than a "close the door" sign which may or may not be heeded. Put a spring on your store door with a sign calling attention to its satisfactory working. This will direct attention to this line. Now is the time to push these goods as this is the season when they sell most rapidly.—*Hardware Hints.*

The Builders

All are architects of fate,
Working in these walls of time;
Some with massive deeds and great,
Some with ornaments of rhyme.

Nothing useless is, or low;
Each thing in its place is best;
And what seems but idle show
Strengthens and supports the rest.

For the structure that we raise,
Time is with material filled;
Our to-days and yesterdays
Are the blocks with which we build.

Truly shape and fashion these;
Leave no yawning gaps between;
Think not, because no man sees,
Such things will remain unseen.

In the elder days of art,
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere.

Let us do our work as well,
Both the unseen and the seen;
Make the house, where gods may dwell
Beautiful, entire, and clean.

Else our lives are incomplete,
Standing in these walls of time,
Broken stairways, where the feet
Stumble as they seek to climb.

Build to-day, then, strong and sure,
With a firm and ample base;
And ascending and secure
Shall to-morrow find its place.

Thus alone can we attain
To those turrets, where the eye
Sees the world as one vast plain,
And one boundless reach of sky.

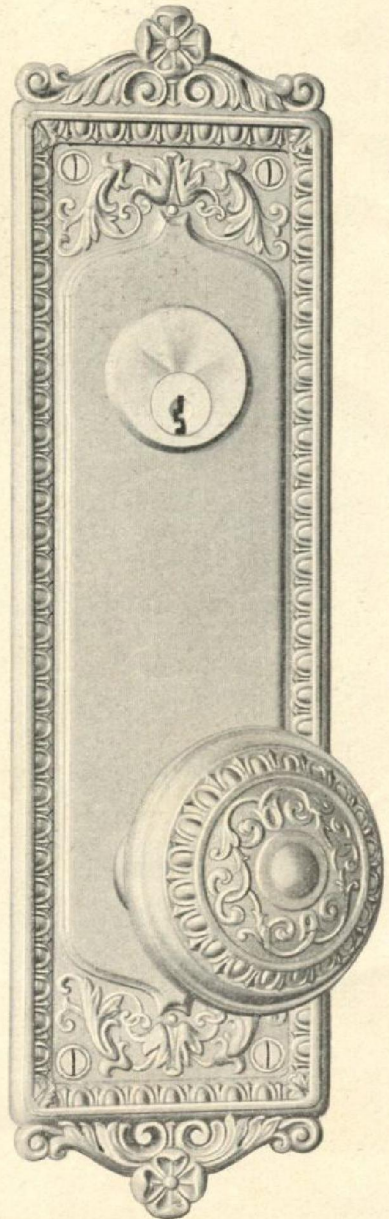
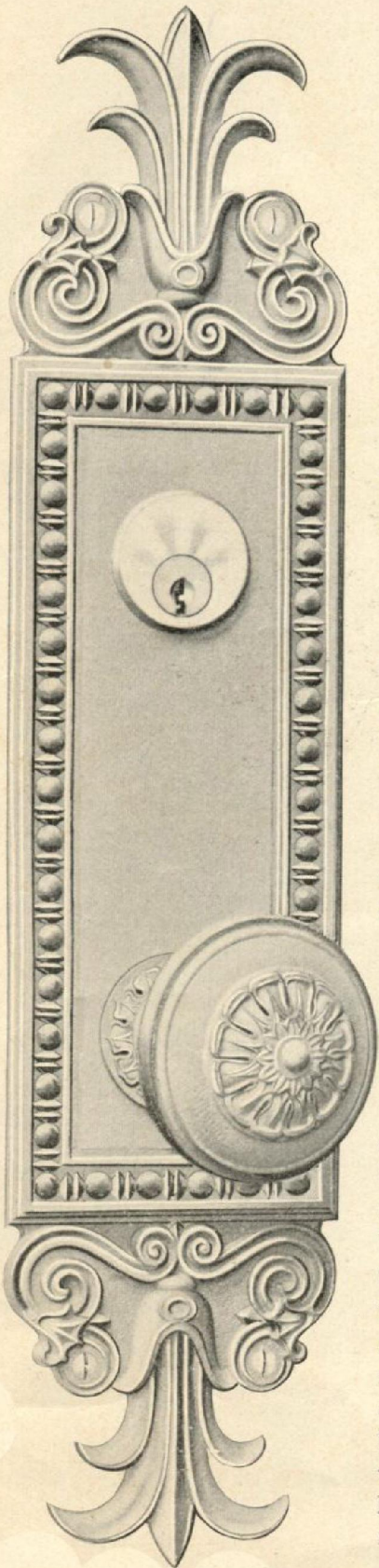
—H. W. Longfellow.

Hotel Belleclaire, New York

IN equipping a large building with hardware the desirability of having an extensive line from which the owner and architect can select suitable patterns to harmonize with the other furnishings is apparent to everyone. For artistic excellence the Corbin line is particularly suitable.

Among the many buildings recently equipped is the apartment hotel, the Belleclaire, one of the latest of the large hotels of New York. We illustrate this building on our back cover page of this issue. It is located on the southwest corner of Broadway and Seventy-seventh street. The restaurant, designed and decorated in the Louis XV style, has our escutcheon S(52½, glass knob 242 and Cremorne bolt 1994½, Ormoiu gold finish. In the promenade hall, Olympus design, antique brass finish, glass knob 242 is used. Olympus design, antique brass finish, is used in the palm garden, billiard room and library, and the same design with Ormolu gold finish was furnished for the private dining rooms. The finish on the exposed metal work on the building is verde antique.

The Olympus design furnished was varied from the illustration here shown in the detail of the border, instead of the bead and reel the egg and dart being used, to harmonize with the Mantua design which was furnished for the entire nine upper stories in antique brass finish. The doors in this portion of the building have 0567¼ locks without stop in face, master keyed by floors and grand master keyed for building.





HOTEL BELLECLAIRE, NEW YORK CITY

STEIN, COHEN & ROTH, Architects

Equipped with Corbin Hardware

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