THE ORBIN

VOL. 1 NO. 7

NOVEMBER, 1902

The brightest flowers and the pleasantest paths are those seen through the window of a moving train.

CONTENTS

The Corbin Unit Lock Set - - - - - - 99

Four Chicago Entrances - - - - - - 102

Editorial - - - - - - - - - - 104

Light in Dark Places

Residence of Gen. Howard Carroll - - - 105

Just Between You and Me - - - - - 106

Ornament in its Relation to Builders' Hardware - 107

Part VI. Gothic

The Corbin Binder - - - - - - - 109

Corbin Duplex 1903 Model Motor Cycle Brake - 110

The Fuller Building - - - - - - - 112

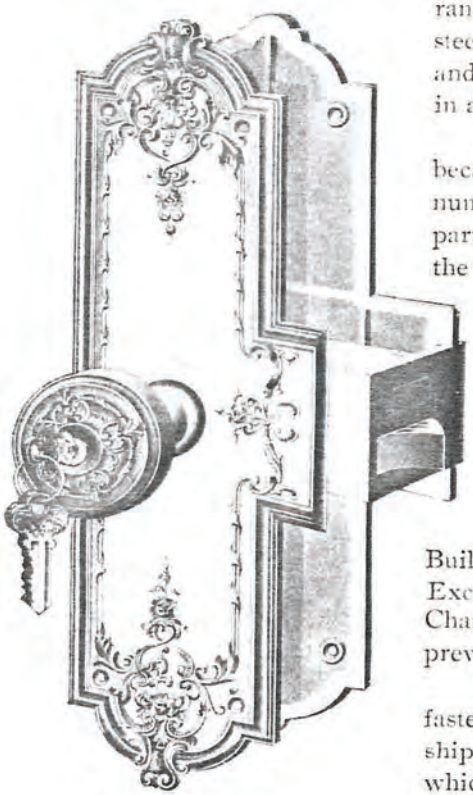
The Corbin

A Monthly Chronicle of Things as we see them

VOL. I NOVEMBER, 1902 No. 7

The Corbin Unit Lock Set

WHEN P. and F. Corbin decided to put upon the market a line of Unit Lock Sets they created a new epoch in "the art securative," and brought this industry to a place in keeping with the improvements in every other line of trade connected with modern building. The Corbin Unit Lock Set ranks with the electric elevator, the mail chute, the steel frame, modern heating and ventilating appliances, and the other devices which form the improvements in a fine structure of the present day.

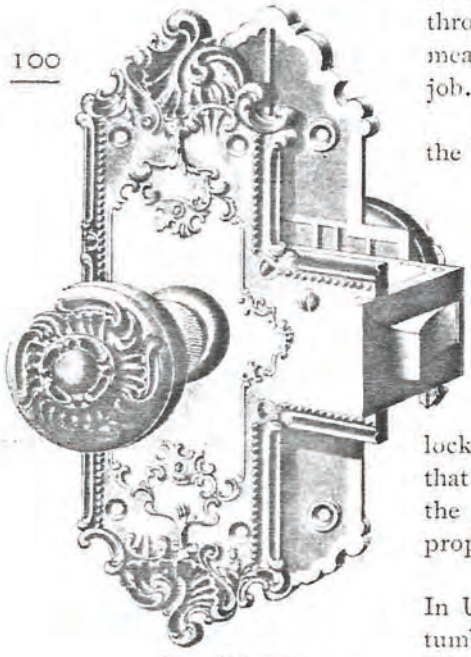


No. 2045 Nemours
Front Door Lock Set

It has been termed "the architect's lock" partly because it was received with instant favor by the large number of architects who are seeking for the best and partly because it so fully answers the requirements for the finest buildings on which the most noted architects are employed. The Corbin files contain many letters of approval of the Unit Lock Set from architects whose opinion is of value and whose endorsement is not lightly given, and there has not occurred a single instance where Unit Locks have been replaced with others after adoption. The best of the recent buildings in New York have the Unit Lock Sets, including the Fuller Building shown in this issue, the New York Stock Exchange, Hanover National Bank, the New York Chamber of Commerce, and others. A like condition prevails in other cities.

The Unit feature — locks, knobs and escutcheons fastened together and adjusted at the factory, and shipped, sold and applied as one piece, — is the one which attracts most attention and has made possible many of the others. It is a feature which appeals to everyone. The hardware salesman finds it of decided advantage to be able to show the lock set just as it will appear in use and allow his customer to test the operation of the lock. The hardware dealer loses no parts and has no complaints on this score from carpenters; the architect can tell all the functions of a lock set at a glance and determine its fitness for his needs; the contractor can entrust the application of the locks to any

ordinary carpenter, and finds the time spent in attaching them much less than with any other kind; the carpenter finds that he does not need the skill of a locksmith to fit the parts nor is he required to make connections through mortises and bit holes where an error in measurement makes an ill-working lock and a botched job.

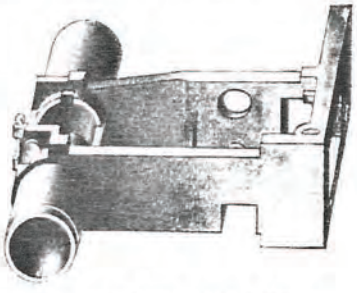


No. 2065 Lutetia
Inside Door Lock Set

But it is the owner or user — the man who pays the bills, — who gets the greatest benefit from this form of construction. With all the adjustments made at the factory and never disturbed, a much closer fit of all the parts can be made than is otherwise possible. Think of a screwless spindle knob with but two one-thousandths of an inch of play! It has the "feel" and the noiseless action of the knob on a safe door. There is the same rigidity and evenness all through the lock, for it is built onto a solid cast frame, in the way that first class mechanism of all kinds is made, and the parts are fastened to it and held firmly in their proper places.

The key-hole in the knob also attracts attention. In Unit locks using a key, a Corbin ball-bearing pin tumbler cylinder is placed in the outer knob, a hardened steel locking spindle running through the knob spindle and frame to the lock. Thus enveloped it is secured from burglarious assault while the pin tumbler cylinder is the most secure lock ever invented. The key hole is the only opening in the exterior of the lock set and this is amply protected. The Unit Lock thus affords the very highest degree of security coupled with convenience of location of key-hole.

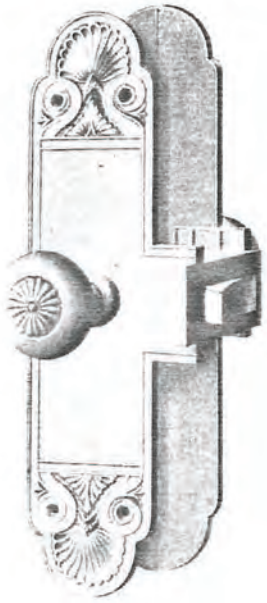
In the illustration of No. 2065 a locking ring is shown encircling the knob spindle. Turning this locks the outer knob and makes the use of key necessary. This is used in the greater number of the Unit Lock Sets and is an original feature of value, as it enables the user to lock his door without the use of a key, and without opening it to adjust a stop in the face of the lock. In the No. 2048 front door lock a slight turn locks the door, compelling the use of a key, and a second turn dead-locks the door. In the No. 2055½ communicating lock, locking rings on both knobs stop the latch-bolt from both directions. In the No. 2068 hotel lock it stops both knobs. In other locks, where used, it stops the outside knob only.



Cast Lock Frame used in
Corbin Unit Lock Sets

The latch-bolt and its action are worthy of mention. A swinging latch is employed, a form which the thinness of ordinary locks makes it impossible to adopt, and which for anti-friction qualities is unequalled. The bolt is connected with the knob by a coiled spring giving a direct pull on the latch with a one-twelfth revolution of the knob for its withdrawal. There is an evenness and an easy firm-

ness in the latch and knob action which cannot be surpassed. The strike which engages the latch is doubly protected, the bolt protruding into a backed pocket, and a lip on the strike resting against the edge of the lock and preventing insertion of tools at this point.



No. 2067 Lock Set used in the Fuller Building shown on last page. Made from drawings furnished by the architects, D. H. Burnham & Co.

By allowing the inner escutcheon to move up and down on the knob spindle an adjustment to doors of different thicknesses is secured, varying somewhat in range in the different locks. This allows compensation for unevenness in thickness and secures a perfect fit and enables the dealer to fit all thicknesses of doors with a very small assortment of locks.

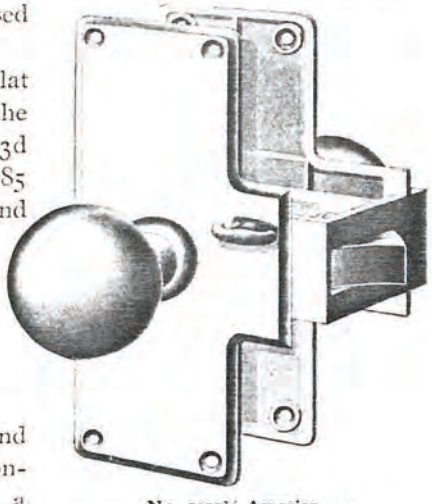
The usual amount of adjustment is about one-half inch, so that three lock frames of different sizes will cover all thicknesses of doors in general use, and permit the use of the proper lock in every instance, the edge of the lock being always flush with the outer surface of the door.

We illustrate one each of four different styles of lock sets. There are other locks in each of these classifications, and in addition closet latches, night latches, a china closet lock, hotel lock, passageway lock, and locks for public buildings. Each is worthy of extended mention which cannot be given here. Knobs and escutcheons in all of the different Corbin designs have been prepared. Illustrated catalogue will be sent upon request, either to P. & F. Corbin or to any of the Corbin agents.

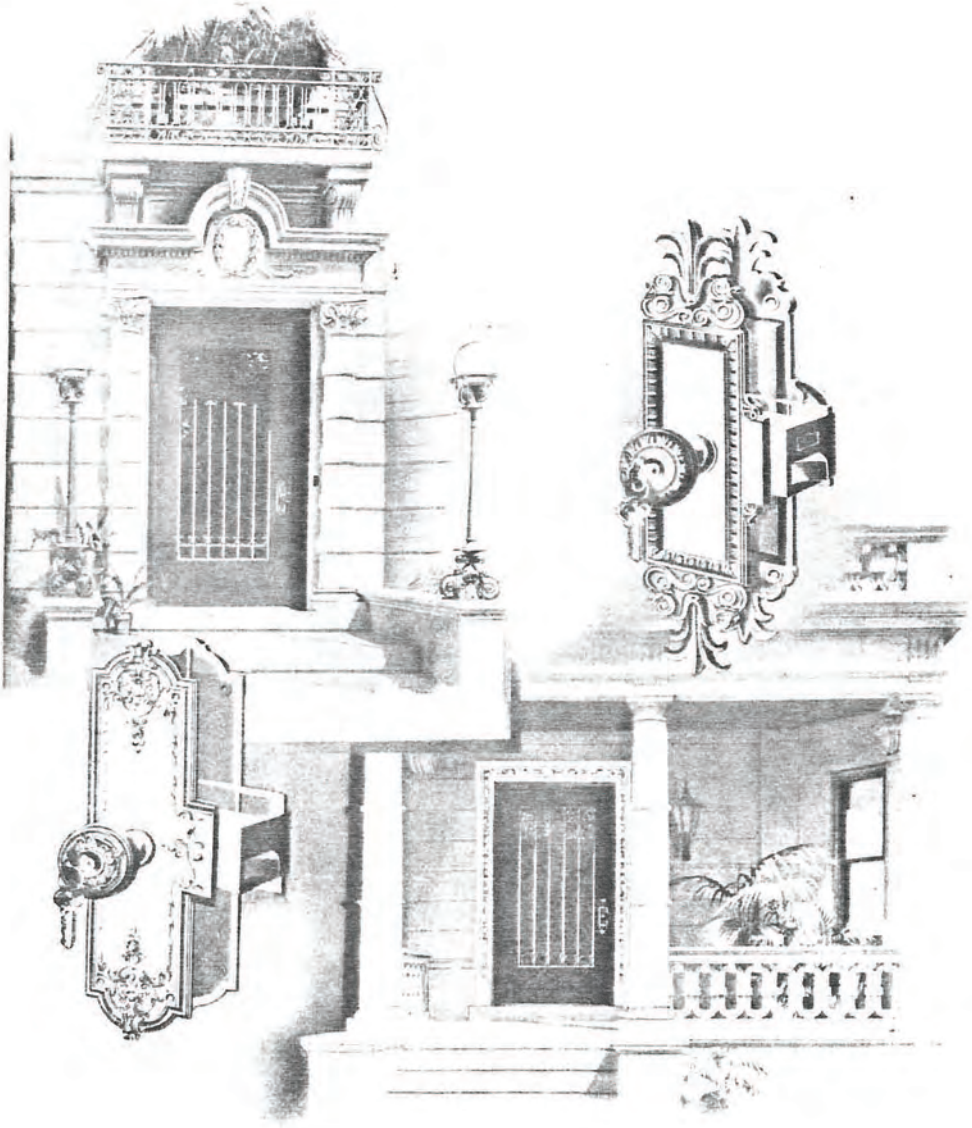
The Fuller Building

Shown on the last page of this issue is equipped with Corbin hardware made from a design furnished by D. H. Burnham & Co., the architects, as illustrated herewith. Both Nos. 2067 and 2055¾ locks are used in this same design.

This building is popularly known as the Flat Iron Building because of its shape. It stands at the junction of Broadway and Fifth Avenue at 23d Street, and is twenty-one stories high, extending 285 feet above the curb. Its height, its small footing and its isolation have made the engineering problems in its construction unusually difficult, while the importance of its position, at the confluence of the traffic of the two busiest streets in America, adds to its prominence. It has been compared to the prow of a great ship of commerce, the hull consisting of the section of the city behind it, a simile which its location and peculiar construction makes apt and appropriate. From a structural standpoint it is probably the strongest building ever erected. It is the cumulative result of all that is known in the art of building and is equipped with every conceivable convenience.



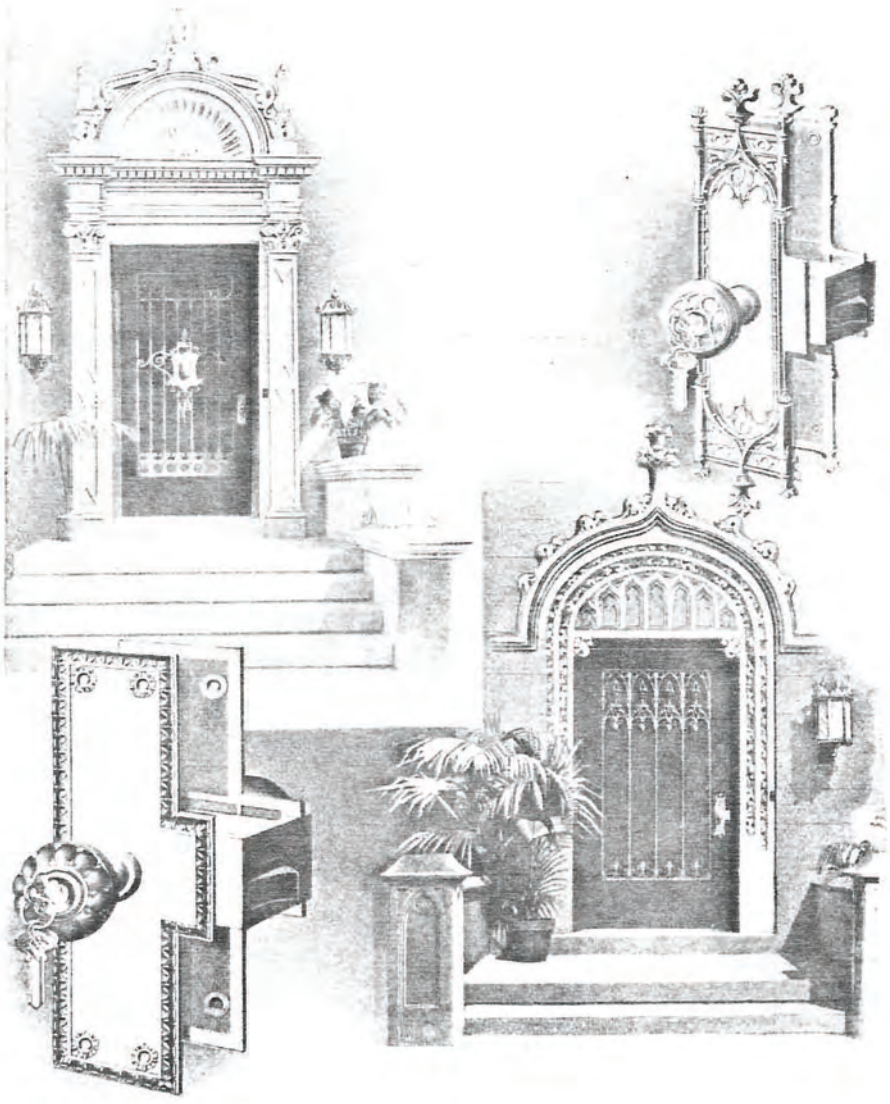
No. 2055¾ America
For Communicating Doors in Offices



ENTRANCES TO TWO CHICAGO RESIDENCES

Equipped with Corbin Unit Lock Sets

Peabody & Beauley, Architects



ENTRANCES TO TWO CHICAGO RESIDENCES

Equipped with Corbin Unit Lock Sets

Peabody & Beauley, Architects

The Corbin

Published by P. & F. CORBIN

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.

Light in Dark Places

THE days are growing shorter and the time is at hand when in most of the hardware stores it is necessary to provide artificial light at both ends of the day. In many city stores where the buildings are high and the light poor at the best, it will be necessary to "burn daylight" all through the sunless days of winter, and the heavy bills for lighting will vex the frugal hardware merchant who keeps a careful eye upon his expenses.

There cannot be too much light for the proper conduct of business, nor is there any light so good as daylight. Everywhere store fronts are being remodelled, heavy framework and large pillars taken out and the fronts made as nearly an unbroken expanse of glass as possible. Prismatic glass in the windows is introduced to throw level rays of light into the farther corners of the rooms, and show-windows are dressed so as to impede light as little as possible. No store rents as easily or as well with old-fashioned fronts, as landlords have learned to their cost.

By a little attention and forethought the hardware merchant can make his store lighter in a number of ways. If he will see to it that the counters and display cases in the front of his store are not piled high with samples that shut off the light from his goods further back; that the woodwork is light in finish and that straight aisles from the front to the rear of the store afford passage to the rays of light, he can secure the greatest possible amount of light and add materially to the attractiveness of his place.

There is no better advertising medium than a brilliantly lighted store. In the daytime the passer can see only the contents of the windows and a little way beyond; in the evening when the street is dark he can see clearly all that is passing inside and gain, from the samples on the box fronts and displayed in the store, a fairly accurate idea of the nature of the stock — provided his view is not obstructed by the goods in the show-window. The better the light the better the view and the greater the attraction to the wayfarers. The lights shine strongest on the points in greatest prominence, and the articles that the merchant puts to the fore receive the greatest amount of illumination, while the less decorative goods and articles of minor importance are thrown into the background of shade. Then, if ever, do the

passer and the shopper see the store as the merchant would like to have them see it. A light or two in the front of the store in the evening, when neighboring establishments are dark, make a bright showing and attract favorable notice; and persons will stop and study a store interior so lighted who would not be attracted by a display in the window in the daytime. Any fair evening in any city, people of the purchasing class can be found standing in front of closed stores with lighted interiors.

A show-window is never so effective as at night with lights arranged to present the goods to the best advantage, and for this reason if no other it will pay to have the windows lighted at night. It is especially wise to do so if builders' hardware or tools are shown, for contractors and carpenters who are busy in the day, are often down town of nights and are usually ready to spend a few minutes in studying the things that interest them.

RESIDENCE OF GENERAL HOWARD CARROLL, TARRYTOWN, N.Y.

Henry J. Kilbern, Architect

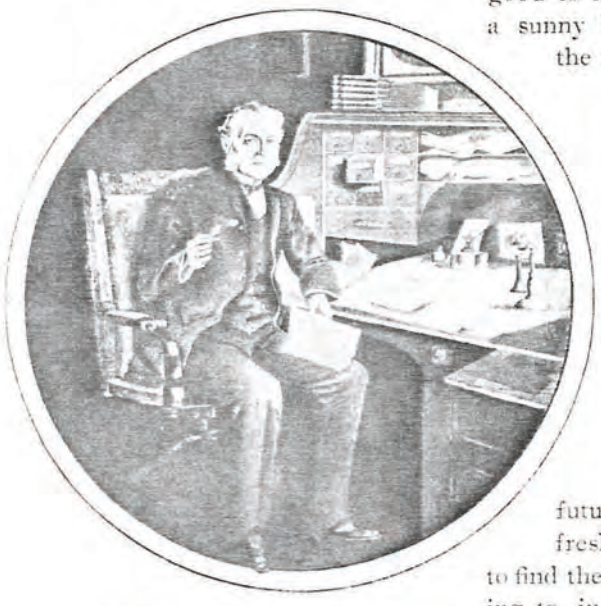
THIS is a handsome Gothic country house built of bluish-grey stone. The tower windows command a beautiful view of Long Island Sound, New York Bay, Staten Island and north along the Hudson to West Point. The tower, of rough stone, is of an earlier Gothic period than the balance of the building. It is one of the finest residences along the Hudson and special care has been taken to have every feature harmonize. Corbin hardware is used throughout.

The decorations of the great entrance hall are Gothic with a wainscoting of black oak roughly finished, nine feet high. The main entrance is trimmed with the Amiens design, verde antique, and the hall itself in Flemish hardware of a special finish. The reception room has the Passy design in dull gold; the billiard room, Italian Renaissance in antique brass. The drawing-room, finished in Oriental effects, is trimmed with the Granada design. The dining-room is trimmed with Flemish hardware, as is the writing-room, while the library is equipped with Elizabethan hardware in antique brass. The main portion of the second floor has Nemours hardware in antique brass; servant's portion, plain brass in crocus finish. The kitchen wing and attic, Vittoria design in sand-blasted antique brass.

Just Between You and Me!

"The merry heart rins a' the way,
The sad one lags in a mile, Oh!"

106 SO runs the old saw, and its truth finds daily exposition in the people about us. Most persons have among their acquaintances a few cheery folks whom it is good to know and who always carry with them a sunny belief in the goodness of men and the right issue of events that makes them enjoyable companions whether in business or society,—good fellows, who trusting largely find their trust abused very rarely and succeed in their undertakings because they can count on the co-operation of their friends and associates given with a heartiness born of good will and affection.



Such a man is always helpful. His very presence clears the air and creates a different atmosphere, and to talk over with him plans for the future and work in progress is to gain fresh inspiration and renewed faith and to find the drawbacks and inconveniences shrinking to insignificant proportions. To listen to his plans is to gain a fresh trust in human nature and a wider outlook; and to feel that if he does not succeed he surely deserves to do so.

There are not many of such men, but doubtless everyone knows a few. I once knew a doctor whose very presence brought healing, so full of the essence of life and sunshine was he; there is a manufacturer who by the mere force of his personality and his never-failing optimism and good spirits has made friends the country over. There are also a cutlery clerk, an artist, and a man who works at the bench who are cheery, happy-natured fellows—all of whom it is good to know and to count as friends.

But while such personalities are rare it is pleasing to reflect that the men in charge of America's business who do the thinking and the planning and direct the forces that do the productive work, are cheerful in disposition and optimistic in temperament,—the exceptions occurring with just enough frequency to prove the correctness of the general rule,—and the business is done with a swing, a heartiness and a verve that would be otherwise impossible. It is the cheerful man with nerve force to spare who impresses his associates with a sense of strength in reserve, and by his appreciative, enthusiastic example stimulates his subordinates to their best effort.

Good nature is largely a matter of temperament and he who has within him the seeds of this good quality will do well to cultivate them. It will prove a source of unexpected strength where self-command is needed; it will smooth his way and make for him friends, and it will give him a sympathy with others that will make him worthy of their esteem and their confidence. THE MAN IN THE CORNER.

Ornament in its Relation to Builders' Hardware

By C. J. M.

VI. GOTHIC

AT the end of the period of the crusades, interest in art received a notable impulse even in those northern and northwestern parts of Europe that had in their artistic pursuits thus far followed the crude path of their ancestors. It was

1
Artificial Foliage

2
Same, resembling Seaweed

3
Acanthus Leaf, resembling Thistle

4
Acanthus Leaf, approaching somewhat the Roman

presumably the direct result of many of the rulers and nobles of those realms having come in contact, during the crusades, with Byzantine and the remnants of old classic

5
Artificial Foliage

6
Crocket

7
Finial

8
Pendant

art, and desiring now more elaborate churches, palaces and feudal residences.

The great distance from the lands of Byzantium and Italy, making patterns of art, especially of sculptured stone or other heavy material, practically inaccessible in those days as objects for study to the native stone carver of Northern France, Germany and England, and the northern mind seeking to give expression to its artistic feeling, finding itself thus thrown on its own resources and roused by the fervent religious feeling of the waning middle ages, gave birth to a style of its own that culminated finally in those magnificent wonders of architectural and sculptural art, "the Gothic." The rest of Europe first looked askance at this

9
Plain Pointed Arch

10
Cusped Arch

St. Marks Design

Amiens Design

new style and the name "Gothic," now holding its place of honor alongside of the best classical art, was at first used as a nickname, hinting at a style worthy of such uncultured barbarians as the Goths.

11. Trailing Leaf Border

12. Staff and Three-Rope Border

13. Trefoil Combination Border

14. Thistle

15. Quatrefoil Border

Freiburg Design

No other style is better adapted for the expression of ecclesiastical feeling than the Gothic, with its skyward pointing spires and turrets, and for nearly three centuries it was the dominating style of architecture in churches and profane buildings in Northern and Central Europe, and spreading south, even into Italy and Spain. After reaching the highest state of perfection in the middle of the fifteenth century, a tendency to overdo, in the open tracery work, showed itself in France, developing into the so-called Flamboyant Gothic (fig. 16), and finally working its gradual degeneration. In England Gothic held out longer than anywhere else, and the so-called Tudor Gothic was there the leading style, at least in architecture, well into the times of the Renaissance.

Both plant and animal life furnish the motives for Gothic ornamental art, and it is here that it manifests itself as the product of northern genius, in the artworker's taking his native plants like clover, ivy, oak, thistle, wild rose, grapevine, morning glory, maple, seaweed, etc., for models, while the favorite plant forms of the Classic period, such as the palmetto, lotus, laurel, anthemion and others, are almost totally ignored. It is true we find the acanthus leaf so-called in early Gothic art, but its round, bulbous form (see fig. 8) is idealized to a degree as to hardly suggest a relationship to its classic prototype. The more pointed and fantastic acanthus leaf of the later Gothic period (figs. 3 and 5) strongly resembles the thistle; but in the Italian Gothic, as we see it in Venetian, Florentine and Siennese work, the acanthus approaches more the lines of the old Roman leaf (fig. 4), showing the Italian carvers' contact with the remnants of Classic art.

The fondness for comic or weird human and animal forms displayed in Gothic art strongly recalls the tastes and fancies of the old Vikings, Saxons and Normans, among whose descendants and kindred nations Gothic originated and reached the highest state of perfection.

The foremost architectural features of the Gothic frequently reflected in the ornamentation of hardware are: the pointed arch (figs. 9 and 10), crockets (fig. 6), finials (figs. 7 and 8), and the great variety of tracery in the shape of rosettes, trefoils and other geometrical figures, as shown, for instance, in our Amiens and Freiburg designs. The treatment of the detail is bold and strikingly different from that of most other styles; so much so, that a good Gothic piece of work can hardly ever be mistaken for anything else.

It is proper to mention here that it was during this epoch of feudalism that the use of heraldic emblems in ornamental art became established, which accounts for the shields, crests, coats-of-arms, mottoes, etc., so much in evidence in the work of that time. (See our St. Mark's and Tudor designs.)

16. Flamboyant Gothic Tracery Work

The craft of the locksmith and ironworker had attained considerable perfection during the Romanesque and Gothic periods, especially in Germany and France, and many wonderful pieces of hand-wrought hardware in the shape of locks, keys, strong-boxes, escutcheons, hinges, door-knockers, etc., have come down to us from those days. Figures 17, 18 and 19 are typical ornaments for this class of hand-wrought work.

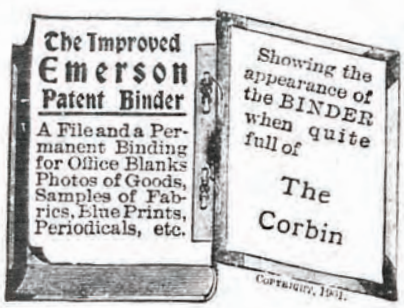
The chief characteristics of a good Gothic hardware design must be strength and dignity, both in outline and ornamentation; the arch, plain or cusped, whenever incorporated must be pointed, and the ornamentation, as mentioned before, ought to be bold but sober and dignified, expressing thus in some degree either the feudal or ecclesiastical spirit of the Gothic period. Plain hardware, however, with round or square studs of an oblong or irregular outline (excepting oval), is also admissible for profane and private buildings in this style. Corresponding hinge straps are considered almost indispensable for a properly trimmed front door in a Gothic building.

17 Thistle 18. Oak 19. Iris
Hand-Wrought Gothic Ornaments in Iron

20
Heraldic Device

The Corbin Binder

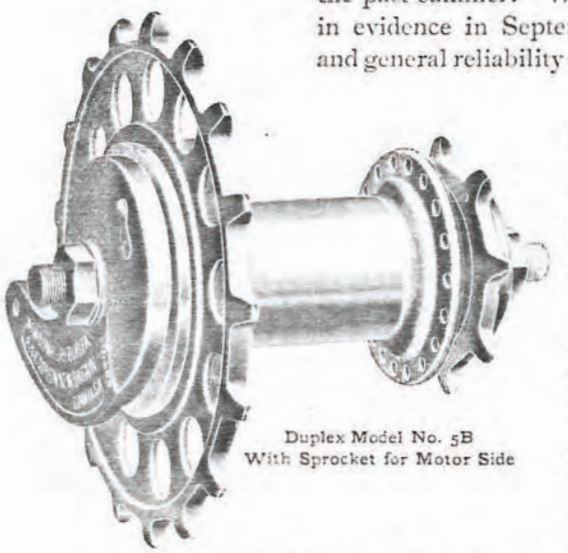
Is strong, perfect in action and is furnished by The Barrett Bindery Co. of 180 Monroe Street, Chicago, Ill., who mail them to all persons sending $.53 for each. Orders are being freely received, and are filled promptly. We are given each week the names of all purchasers of binders and send to each copies of back numbers punched for insertion therein. The binder will hold fifty copies of THE CORBIN, as now issued, and when filled will, we hope, prove to be the most valuable publication on topics relating to builders' hardware ever issued. We are pleased to know that so many of our friends are keeping files of THE CORBIN.



Corbin's Duplex

1903 MODEL MOTOR CYCLE BRAKE

THAT 1903 will witness a great development in the application of motors to bicycles is presaged by the rapid growth in numbers of motor cycles in use in the past summer. Where one was seen in June twenty were in evidence in September and improvements in mechanism and general reliability were as marked as the growth in numbers.

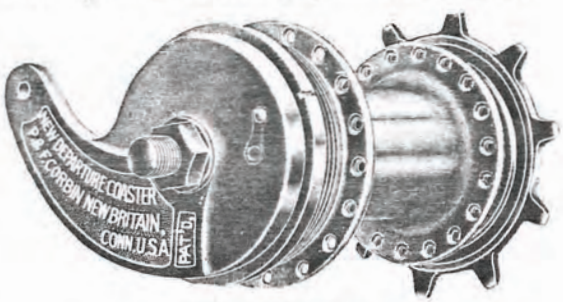


Duplex Model No. 5B
With Sprocket for Motor Side

The 1903 models will doubtless show much that is new and desirable. The features found wanting in this season will be missing next and the new ones will take their place. The things that gained approval in 1902 as the best made will have the prestige for 1903 over less worthy goods or those untried, and will become the standards by which other goods are measured. Particularly is this true of accessories of which the ordinary rider can learn the peculiar virtues and the brand, and call for his favorites when buying a machine.

One of the most important portions of a motor cycle is the coaster and brake, for the rapid speed at which motor cycles travel makes it imperative that riders should have absolute control of their mounts — to be able to stop or slacken speed at will and ride at all times with a feeling of perfect security.

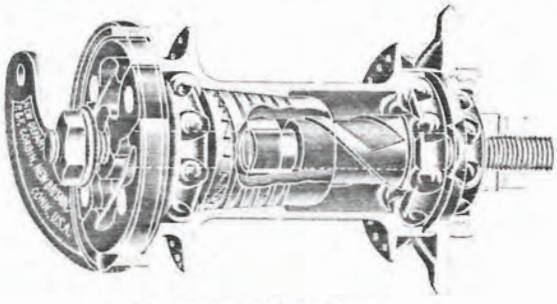
In 1902 endurance races and private runs thoroughly tried the various appliances of this kind. Some were faulty at all times and proved wholly unsuitable. Others were satisfactory so long as all went well but failed under severe strain or did not respond in emergency. Of them all, none but the Corbin proved to have all the requirements of a successful motor cycle coaster and brake, and wherever tests were made it has added to its fame until the average rider of motor cycles knows of no other that will do, and distrusts any but the Corbin Duplex. The maker and the dealer who see that their machines have the Corbin Duplex 1903 Model New Departure Coaster will find this a decided recommendation and a point that will weigh in their favor.



Duplex Model No. 5B
as regularly furnished

Perhaps as severe a test of the motor cycle coaster as any made was that of the endurance race between Boston and New York on July 4th and 5th last. A number of machines were disabled and some severe falls sustained through trouble with coaster brakes. Of the seven who finished within the time

limit with a full score of 1000 points four rode machines with the Corbin Coaster, and the rider who finished first says that he gave it the severest possible test, using it on the steepest hills while going at a high rate of speed and that it responded perfectly and required no attention. The makers of the machine he rode (a Holley) used several hundred Corbin Duplex Coasters in the past season without a single complaint.

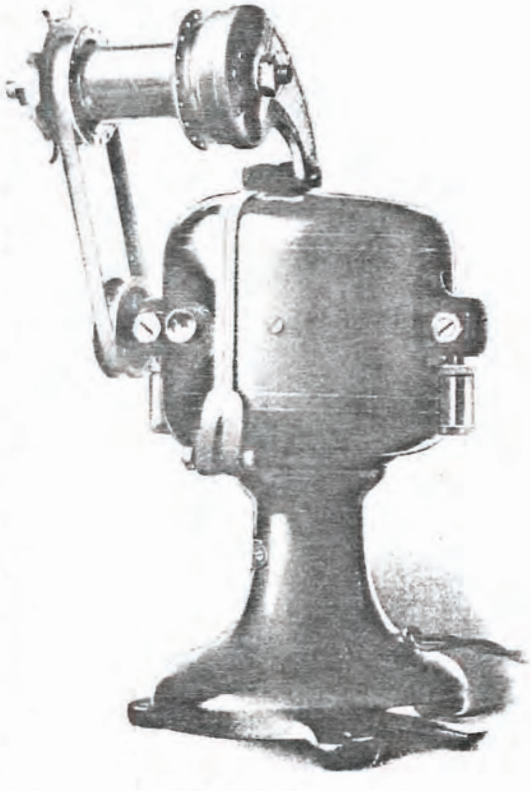


Mechanism of Model No. 5B
Same as in Cycle Coaster but Heavier

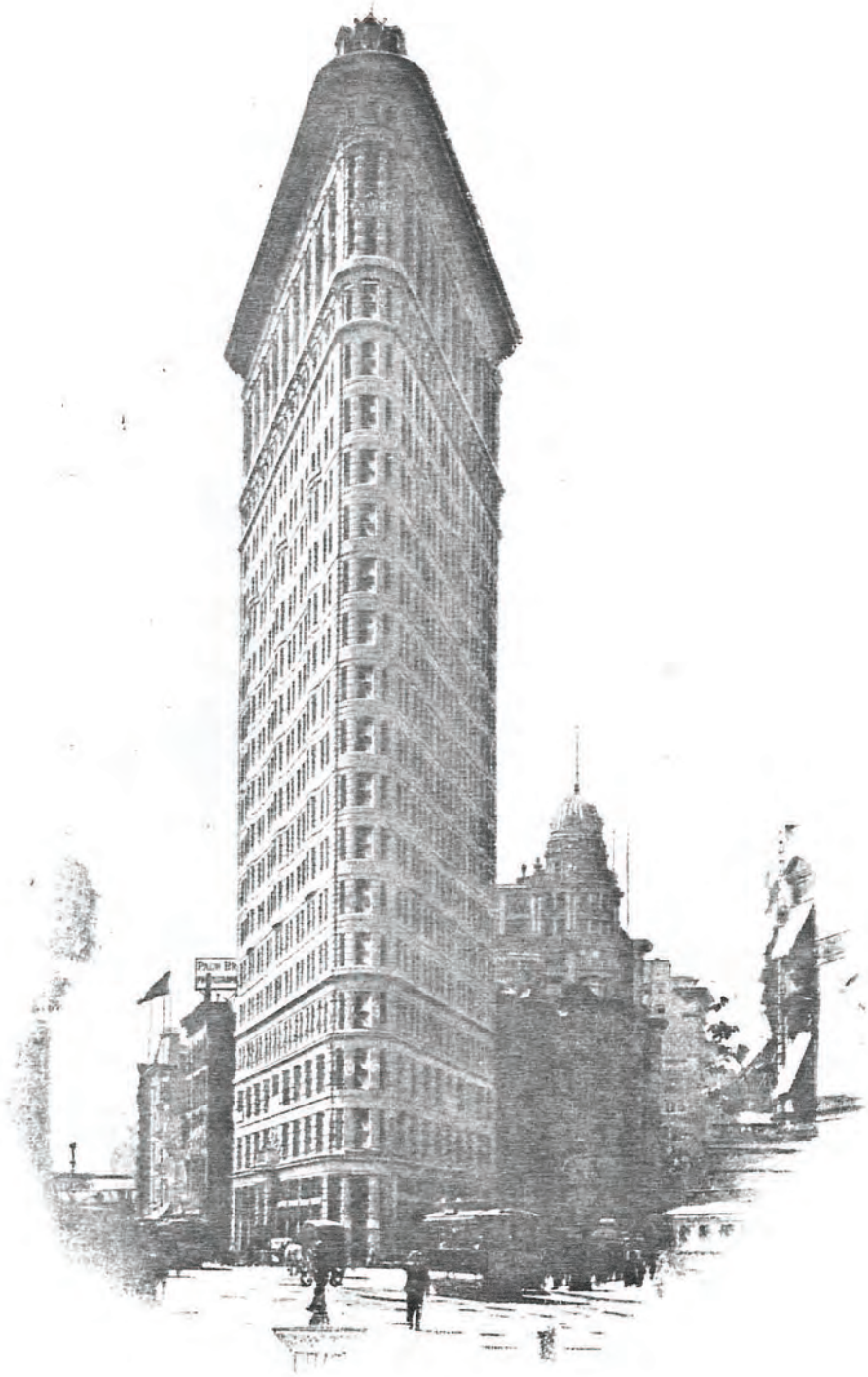
The coaster for motor cycles is Model No. 5B, which in construction is the same as the cycle coaster except that it is built heavier throughout. It is fitted with either $\frac{3}{8}$ or $\frac{7}{16}$ inch axles and the hub shell has very heavy flanges drilled for 36 and 40 spokes of No. 13 gauge. The flanges have a spread of $2\frac{1}{2}$ inches, giving additional strength.

This coaster can be furnished when so ordered with a 17-tooth sprocket on the motor side, being the only motor cycle coaster so equipped. The advantage of a chain and sprocket over a belt in positive action is manifest and forms a strong point in favor of this device. Unless so ordered, however, coasters are regularly sent without this second sprocket.

There are two Corbin patented features which give the coaster most of its supremacy. One is the ratchet-toothed braking clutch which does not in any way depend upon friction for its action and cannot bind or stick. When the pressure is applied it must act promptly and properly. The other is the parallel-opening brake shoes, which touch the sides of the braking drum along their entire length, checking the speed of the machine in exact proportion to the amount of pressure applied, releasing instantly when removed. No other coaster has a braking mechanism which will act with anything like the same accuracy. It can be taken apart and reassembled by the rider if he desires, without the use of tools other than a wrench to loosen the axle nut; is dust-proof, water-proof, and can suffer injury only by an accident which destroys the wheel. For sale by agents in all the principal cities.



Testing Frictional Device
A Motor Cycle would travel 270 miles per hour at the speed of this tester



Architects, D. H. Burnham & Co., Chicago Builders, The Geo. A. Fuller Co., New York

THE FULLER BUILDING
NEW YORK CITY

Popularly known as the Flat Iron Building. Equipped throughout with Corbin Hardware. See page 101