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The Corbin

A Monthly Chronicle of Things as we see them

67

VOL. I

SEPTEMBER, 1902

No. 5

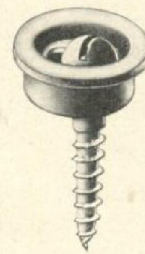
Window Stop Fasteners

WE illustrate the Corbin line of window stop fasteners. The No. 183 and 185 styles are not new with us, and have a place in our catalogue, but the other two forms have never before been shown in print. In No. 183 and 183½, the washers rest on the face of the stop. The washer to No. 185 is sunk level with the face of the stop in a hole $\frac{3}{16}$ inch deep, bored with a $\frac{5}{8}$ -inch bitt. The No. 185 is not adjustable, neither are Nos. 183 and 183½, unless the hole in the stop through which the screw passes is made larger than the diameter of the screw, yet not too large to be covered by the washer when the screw is against one edge of the hole.

No. 184 is, however, adjustable, the screw passing through a horizontal slot $\frac{3}{8}$ inch long; thus, by loosening the screw the stop can be moved close to the lower sash, making weather strips unnecessary, and preventing any rattling of windows. The shrinkage in the stop, due to seasoning, can be taken up at any time, and the binding and sticking of windows, due to warping or to swelling

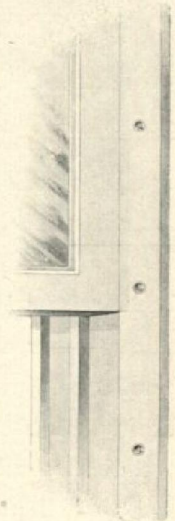
of sash, stop or frame from dampness, is easily ended by a re-adjustment of the stop. In applying No. 184, a hole is bored in the stop with a half-inch bitt. The cup is placed in the hole and the screw is driven through the center of the slot.

The No. 183 style has a $\frac{1}{4}$ -inch No. 10 round-head screw; the No. 183½, a $\frac{1}{4}$ -inch No. 9 flat-head screw; the No. 184, a 1-inch No. 8 round-head screw; and No. 185, a $\frac{1}{4}$ -inch No. 11 flat-head screw. Furnished in all finishes.



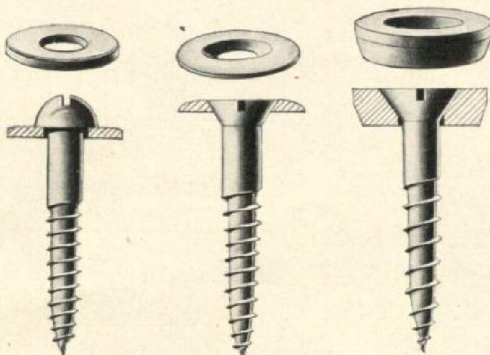
Section of Cup
ADJUSTABLE

No. 184, Bronze



Attached

No. 0184, Iron



NOT ADJUSTABLE

No. 183, Bronze No. 183½, Bronze No. 185, Bronze
No. 0183, Iron No. 0183½, Iron No. 185½, Brass

Ornament in its Relation to Builders' Hardware.

By C. J. M.

IV. MEDIÆVAL PERIOD—ROMANESQUE.



Early Romanesque

WITH the downfall of the Roman Empire, and the subsequent raids of Barbarian nations, which at intervals within a period of several centuries devastated the cities of the Empire, art received a severe check. During this prolonged period of unrest and anarchy, when all incentive for executing important public buildings or other works of art was lacking, the craftsmen that once

wielded chisel and mallet, or fashioned the precious metals into costly vessels and articles of adornment, found it more imperative to take up lance and sword, to cast their fortunes, in this struggle for existence, now with one side, now with another.

When this period of turmoil, after having lasted several centuries, gave way to a somewhat more stable condition of affairs in Central and Southern Europe, and chaos ruled no longer, the craftsmen of bygone times, with their unexcelled technical skill and training, were extinct, and those available now, untutored as most of them were, clearly showed the crudeness of semi-barbarian taste and conception in their work.



Early Romanesque

Thus, as far as art in Europe was concerned, the early mediæval period has been decidedly barren, and like the wild sucker grown from the roots of the dead old tree of Classic art, it required a long time for it to blossom and bear good fruit.



Geranium Rosette



Braided Rosette



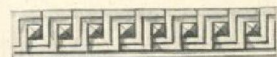
Double Leaf Scroll

When in those days the necessity for the construction of new buildings, churches or palaces arose, the Christianized yet half barbarian nations

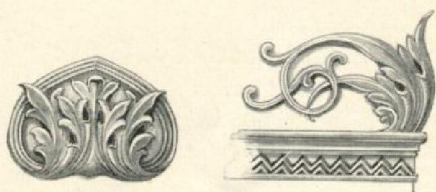
like the Goths, Vandals, Lombards and Allemanni who had settled within the borders of ancient Roman civilization, took to demolishing the old buildings that either had been wantonly destroyed or had gone to ruin from want of care and repair, and to using indiscriminately, whatever parts suited their purpose, thereby overcoming the lack of skilled sculptors and art workers. It is thought that this custom of using odds and ends from old buildings finally developed the taste for varying ornamentation as we see it expressed during the middle ages, by the endless variety of ornamental borders, mouldings and capitals on one and the same building.



Dog Tooth Moulding



Studded Fret



Romanesque Acanthus in Modern Interpretation

As for the style and treatment of ornament during this part of the mediæval period, it was in the main a crude attempt at imitation of the Roman, with a sprinkling here and there of barbarian notions in the shape of coarsely suggested human and animal

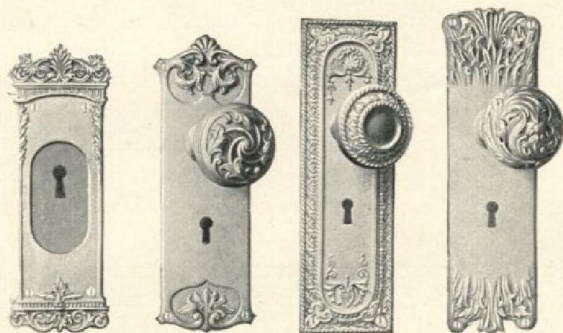
forms, and later, during the ninth and tenth centuries, there is a notable influence of Celtic and Byzantine art pervading the works of that period in the western and south-western part of Europe (France, Holland and Germany). This was due directly to the influence of the Gallic and Irish missionaries who established monasteries along the River Rhine and Lake Constance (Saint Gall), where art in its many forms was kindled and fostered, without, however, producing what could be called a style (School of art proper). To accomplish this, remained for a later part of the mediæval age.



Braided Borders

It was during the Crusades that, influenced by contact with Byzantine and Roman art, architecture and metal work began to reach again a higher state of perfection in Italy, France and Germany and developed into what is now called the Romanesque school of art. As the name suggests, and as has been shown in the foregoing paragraph, its main features are derived from the Roman; in the treatment of the ornament, however, it is rather more primitive, at times even to crudeness.

Although it is not within the scope of these articles to dwell on architectural features, it seems proper to mention here that while in the Romanesque work of Italy and the South, the more refined and subtle Byzantine influence is much in evidence, the Romanesque architecture and art work of northern France



Philadelphia Naples Carrara Florence
Some Corbin Romanesque Designs

and England show a decided influence of the cruder Norman taste and it is this latter type of Romanesque with strength and massiveness as foremost features that has become popular in this country for church architecture, large office and business buildings, schools, town-halls, armories, railroad stations, libraries, court houses, etc. It is in accordance with this that Romanesque hardware designs generally show in their ornamentation a tendency to boldness and strength as in P. & F. Corbin's Florence, Naples, Marburg, etc. The Carrara and Philadelphia designs on the other hand represent that class of more ornamental and finer Italo-Byzantine type of Romanesque work found in Venice, Ravenna and the southern part of France.



System for "Taking Off" Hardware

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Used by the Winner in the Corbin Prize Competition, Being That Portion of the Prize Article, which Tells How the Writer Thereof Makes Schedules of Hardware from Plans and Specifications of Buildings

THE Schedule should be compiled from the plans and specifications for the building. Make an accurate copy of hardware specifications, and read carefully the carpenter specifications, making note of such items as concern the hardware.

The drawings should be carefully studied until you are familiar with the building, its general lay-out, the arrangement of rooms and for what they are intended.

Begin with the basement, and take off each floor in succession, ending with the attic. Take off the exterior doors first, making note of those having transoms, commencing with front and working to the right until all are taken. Take off the interior doors, making note of those having transoms, commencing at a certain point on the front and working to the right until all are taken.

Take off the number of closets and rooms requiring coat and hat hooks.

Take off the cabinets, commencing at a certain point in front and working to the right as before.

Take off the exterior windows, commencing on front and working to right as before. Take off interior windows if any. Take off skylights and scuttles. Take off stair rail brackets.

In taking off hardware the following details should be noted :

Single Hinged Doors.—Thickness and hand, and size of butts necessary to clear trim.

Double Hinged Doors.—Thickness and hand, height and if doors are rabbeted, bevel or flat, and size butts necessary to clear finish. In taking off hinged doors, care should be taken that they be scheduled to show into which room the door swings. As for example, a door between bath and bed room and swinging into bath room, should be scheduled as "door, bed room to bath."

A door requiring a split trim should have butts and lock front to match finish of room into which the door swings.

Sliding Doors.—Single or double, width of opening, thickness, width of stile, and if doors require flat or astragal locks.

Double Acting Doors.—Thickness and width of stile, and size of bottom rail when kick plates are to be used.

Transoms.—Thickness, height from floor to center of transom. State if hinged top or bottom, or hung on centers. See detail, and note if special arms are required.

Cabinets.—Get complete details and note the following :

In case of doors, state thickness and hand, width of stile, and if flat or rabbeted locks are required, double or single, and size butts necessary to clear finish. In case of drawers, state width and thickness and drop required for locks.

French Windows and Casement Windows.—Get complete details and state thickness, hand, height, width and form of stiles, kind of lock front required, and if they swing in or out.

Windows in Box Frames.—Thickness, width of bottom rail, and note detail of meeting rails.

Miscellaneous.—Such items as coat and hat hooks, base knobs, window pulleys, window-stop adjusters, rail brackets, etc., should be scheduled as miscellaneous.

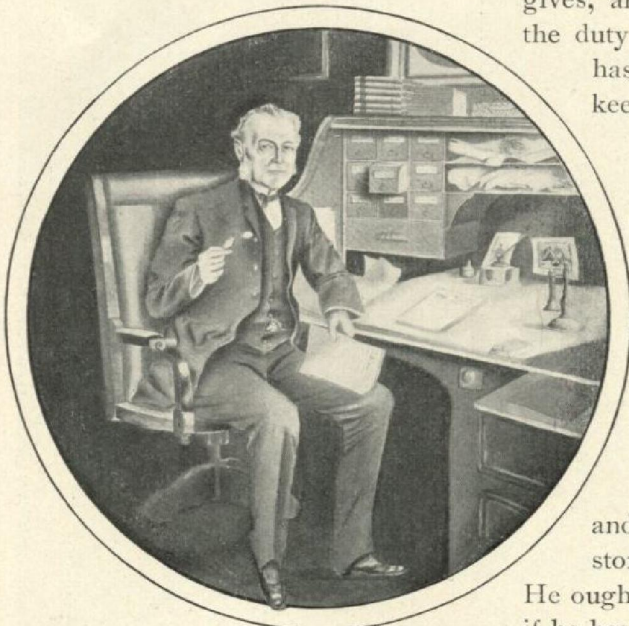
When plans or specifications are not understood, where openings are not provided for, or details not clear, or when plans and specifications conflict, you should make note of same as you proceed with the work, and when you have finished taking off the plan, submit these items to architect for his decision.

Just Between You and Me!

“**MONEY** is power!” said a successful Eastern manufacturer, “and while the Good Book says that the love of it is the root of all evil, it is equally true that rightly used it becomes a blessing. Because of the influence its possession

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gives, and the good it enables one to do, it is the duty of every man to accumulate it as he has opportunity. Every young man should keep a cash book and make careful record of his spendings. If he does not keep account of his cash when he is young the chances are he will not have any to account for when he is old.”



“Ready money,” said a rich Ohio merchant, “is a man’s best friend. It feeds and clothes him; it cares for him in sickness, and in old age it insures him a home. It gives him the means for rational enjoyment, and wins for him respect and power. There is not a man in the store but could save money if he tried.

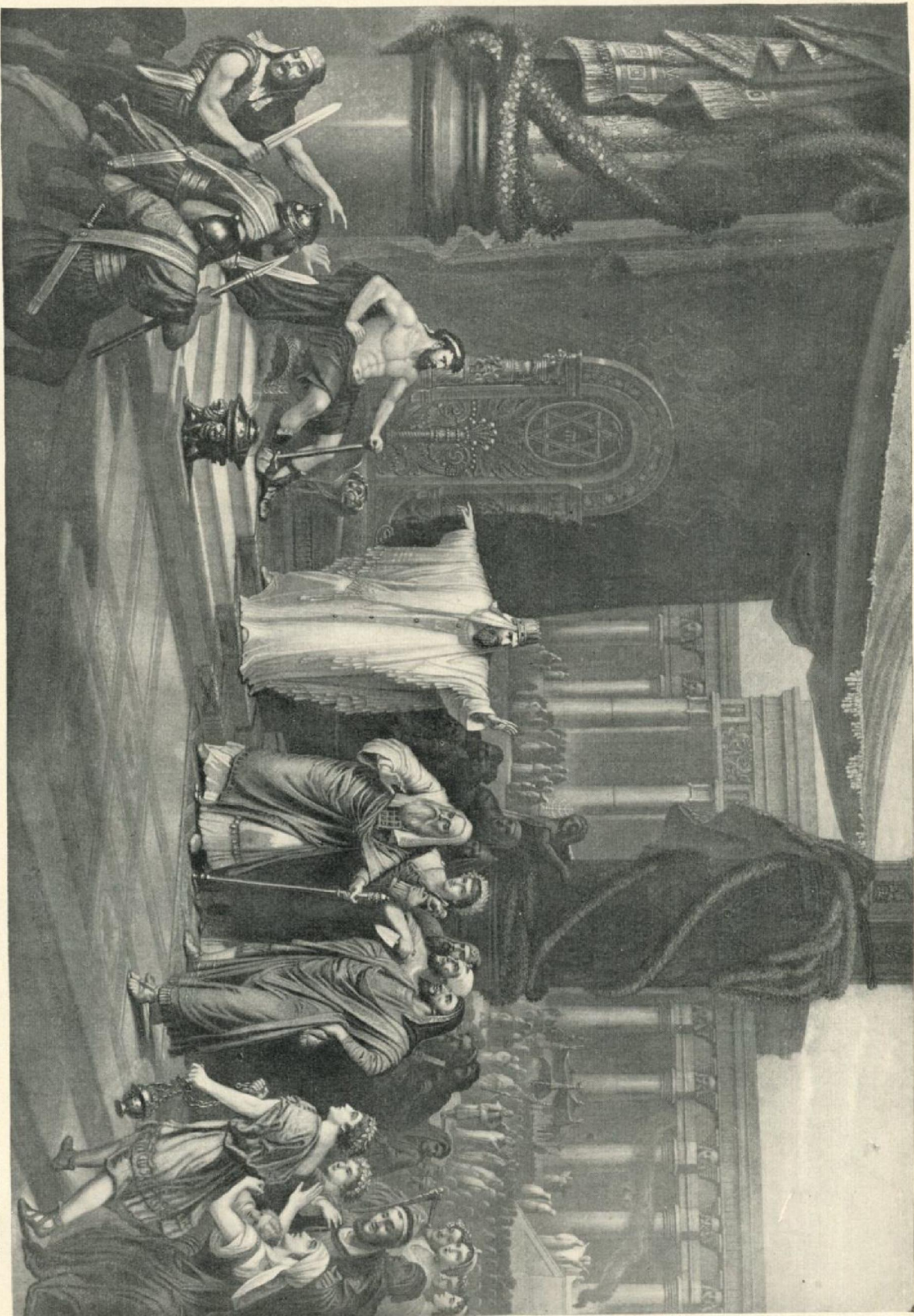
He ought to put aside something every pay-day, if he has to go in debt to do it.”

“A dollar,” said a Pittsburg iron master, “will do more for a man than anything else can. Rightly invested, it will work twenty-four hours a day, in good times and bad. Every young man, no matter how small his salary, should have his savings account and put away money regularly. If he cannot do this, he should buy an endowment policy and force himself to meet the payments. With money, he may be the master; without it, he must be the man.”

Each of these men began life without money or influential backing. Each stands today at the head of a large business and is as noted for private generosity and public spirit as for business ability.

A man’s life is made while his habits are forming. If he learns habits of thrift, does without the unnecessaries of life, and looks to the future, he will certainly amass a decent competence for his old age, if nothing more, and when the times comes—as it does to most men—when a strike can be made that will lead to success he will have the capital to back his effort and secure him against possibility of failure. The country is full of ideas which, properly supported, are worth millions, but without capital are as useless as the half of a pair of shears.

It isn’t necessary to be niggardly to save money. The iron master quoted, got three dollars for his first week’s work, and gave one dollar of it to a mate poorer than he. The liberality of the millionaires who are seeking to unload their wealth is not due to a sudden revulsion, but to an expansion of a charitable policy followed until it has become a habit; but nearly everyone who has made money by savings from an income has steadily followed a system of disbursements and has kept an accurate account of his receipts and expenditures. A cash book honestly kept and occasionally reviewed is the first step to many a fortune. THE MAN IN THE CORNER.



PAINTED BY PROF. C. SCHUSSLEB, 1864

THE IRON WORKER AND KING SOLOMON

ENGRAVED BY JOHN SARTAIN

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MACCAY PUBLISHING AND MASONIC SUPPLY CO., 34 Park Row, N. Y., from whom Steel Prints, 24 x 32 inches

may be obtained

The Iron Worker and King Solomon

DESCRIPTION

THE scene of the occurrence is the inner court of the great temple at Jerusalem, and immediately in front of the porch of the central structure, the two beautiful columns of which appear, temporarily wreathed and draped for the festive occasion. The colonnade, forming a portion of the background, represents part of the splendid surroundings of the place, in the middle of which rose the temple itself.

In the center of the picture stands King Solomon in an attitude of command. At his right, in the yet unawarded seat of honor, sits the smith, a powerful, self-reliant figure, confident of the justice of his cause, and paying no heed to the clamor about him. At Solomon's left is a group of guests. The High Priest, the foremost figure, seems to protest against the King's decision. The silversmith carries a statuette, the treasurer, his money-bag; the mason his trowel, the carpenter his rule, and the architect his chart. Soldiers at either side of the throne are ready to tear the rash intruder from his seat. The smith's terrified wife is restrained by a kindly hand. Fires burn on sacrificial altars. The procession, bearing the Ark of the Covenant, and the seven-branched candlestick is seen winding its way toward the throne, which stands in the porch of the temple between the two famous pillars of bronze, designed and cast by the great master. Three steps lead to the chair of state, which is decorated with King Solomon's seal, a double triangle surrounded with the serpent, an emblem of a never-ending eternity, while in the center, the sacred emblem of the Jewish people proclaims the worship of Jehovah.

THE STORY

ACCORDING to the Rabbinical legend, when King Solomon's temple was finished, the King prepared a feast for the chief artisans, and had set beside the throne a seat of honor for him who might be deemed most worthy of all who had wrought upon the building.

When all was ready, the King and his guests proceeded to the place of the feast, and found seated in the place of honor a man covered with the soil of labor, who, when angrily accosted by the King, asserted that he was present by invitation as one of the chief workmen. This the craftsmen present denied, saying that he belonged to none of their crafts, but when asked by the intruder who formed the tools that made his work possible, each answered, "The blacksmith."

"Behold, O King," said the man, "I am he whom, when men deride, they call Blacksmith, but when they would honor me they call me Son of the Forge. These craftsmen say, truly, I am not of them. I am their superior. Without my labor, first, their labor could not be."

"Son of the Forge," said Solomon, "Take thou this seat at my right hand, prepared for the most worthy. It is thy due."

Thus in the days of old did the worker in iron strive for and win his well-earned honors. He still stands pre-eminent among craftsmen, for science, art, industry and letters are dependent upon the man of metals for their life. In the modern hardware factory, his art finds fullest expression, and a line of goods, such as that of the Corbin factories, gives just cause for the esteem in which he is held.

The Corbin

Published by P. & F. CORBIN

74 Manufacturers of Everything in Builders' Hardware

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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.

Profits on Staple Hardware

IT is said, occasionally (principally by the purveyors of fancy goods), that the character of the hardware business is changing; that the stock of goods is of a different nature than it used to be, and that the new lines of goods being added will gradually transform the business into something quite different from what it is now. This may be to some extent true, but so long as the present staples of the trade are in demand they will be carried in the hardware stock, and will form the bulk of the business. Bicycles, silverware, clocks, saddlery and sporting goods may yield an attractive profit and, in many localities, can be sold to advantage by the ironmonger, but the life of the business and the bulk of the sales will continue to be in the old standbys, and the merchant must depend upon them for his prosperity.

Such being the case, it behooves the dealer to watch carefully the profit on his staples. Many of them are sold at too small a margin, and on none of them is it large. A trifling advance of two or three per cent. judiciously added here and there, which makes little difference in each individual purchase, amounts to a goodly addition to the year's profit, and makes it worth while to handle the goods. It is in the staples that quick sales and rapid returns are made, and the nimble penny profit in ordinary shelf and heavy hardware is of much more importance than the more showy slow sixpence of the fancy lines.

Many lines of hardware are composed of a number of sizes of the same thing, such as fence wire, nails, screws, butts, sheet metal and tubing, etc. In each line there are certain sizes or numbers which

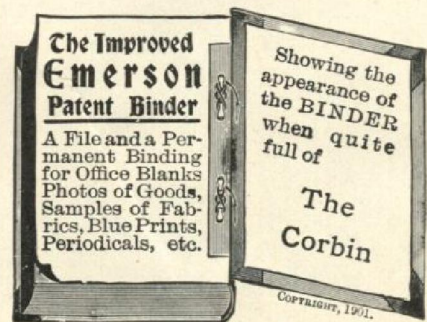
compose the bulk of the sales, and in the balance the sales are slow, and stock is turned over only once or twice in a year. On the popular sizes, there is usually a competition which fixes the price as low as the goods can be sold, but on the balance the case is different, for sales are smaller and infrequent, and there is not the same attention paid to them. It is true that the same discount is given on the entire line by manufacturer and jobber, but that is no reason why the retailer in fixing his over-the-counter net prices should do likewise. He ought to have, and very frequently can get, a higher price on these less popular goods, if he will figure his prices judiciously.

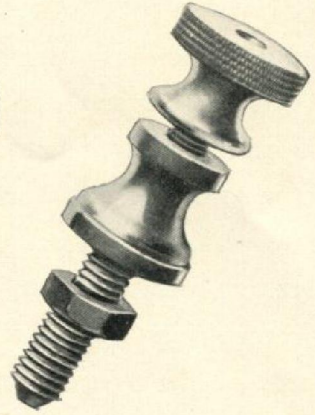
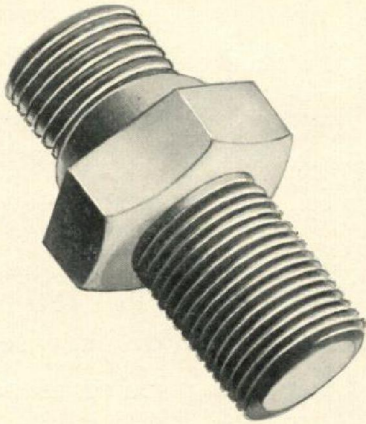
There is also at times a mistaken policy pursued in figuring prices which lowers the dealer's percentage of profit when goods are bought and sold at net figures. A certain article, costing say forty cents, is sold by the dealer at fifty cents, a profit of twenty-five per cent. The jobber, or manufacturer advances the price to him to fifty cents, and he adds his ten cents profit, making a price of sixty cents, yielding a profit of but twenty per cent. on the cost.

Too often, also, the hardware merchant sticks blindly to a uniform rate of profit in good and poor seasons, when at times he might advance his margins. The tendency is always toward a decrease of profit, and when a lower rate is established in dull seasons or times of undue competition, it remains unchanged until the dealer seizes advantage of some favorable opportunity to restore the former margin. The effects of competition are too often most felt in the lines where they can be least afforded, and it requires watchfulness in the times of prosperity to overcome the evil of dull days, when the fight for orders at any price puts business on an unremunerative basis.

The Corbin Binder

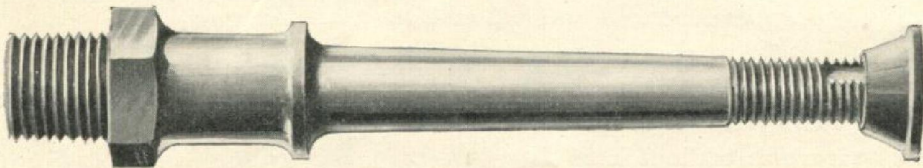
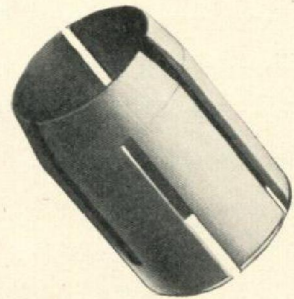
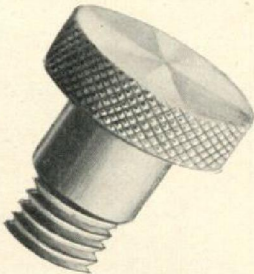
As previously announced, the Barrett Bindery Co., 180 Monroe street, Chicago, have made a special binder for THE CORBIN, which they will mail to any one sending them fifty-three (\$.53) cents with the order. They inform us regularly regarding orders received, and we shall mail to possessors of these covers copies of THE CORBIN punched for binding for permanent reference. The record of new goods alone will make it worth while to keep THE CORBIN.

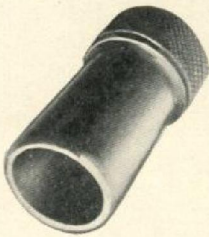
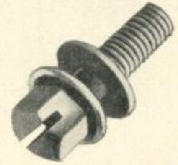
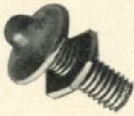
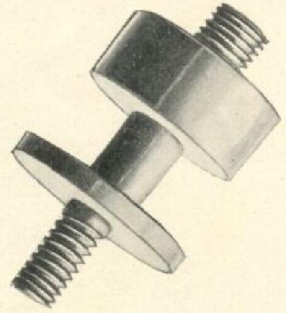
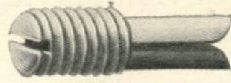
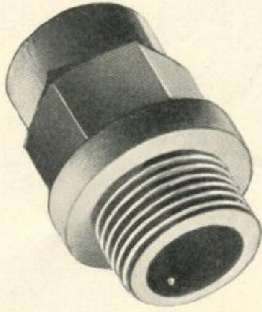




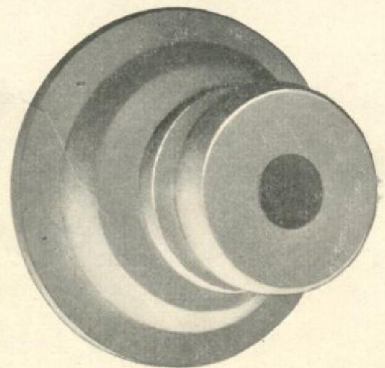
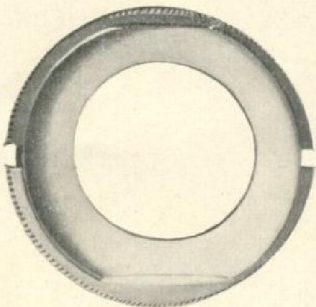
Work of the Automatic Machines of the Corbin Screw Department

THE accompanying illustrations, showing a few special articles made on the automatic machines, afford but a slight idea of the range of this kind of work that is done here. Manufacturers of machinery and mechanical devices are rapidly coming to realize the saving in money and time that can be made by





employing the facilities of a plant specially arranged for doing such work automatically instead of laboriously making these parts by hand at their own shops. We are always pleased to quote prices and to demonstrate the saving we can make for our friends. Send samples with inquiry.



With Shears and Paste Pot

Johnny's Hist'ry Lesson

BY NIXON WATERMAN

78



I THINK, of all the things at school

A boy has got to do,
That studyin' hist'ry, as a rule,
Is worst of all, don't you?
Of dates there are an awful sight,
And though I study day and night,
There's only one I've got just right—
That's fourteen ninety-two.

Columbus crossed the Delaware,
In fourteen ninety-two;
We whipped the British, fair and square,
In fourteen ninety-two.
At Concord an' at Lexington,
We kept the red-coats on the run,
While the band played Johnny, Get Your Gun,
In fourteen ninety-two.

Pat Henry, with his dyin' breath,
In fourteen ninety-two,
Said, "Gimme liberty or death,"
In fourteen ninety-two.
An' Barbara Frietchie, so 'tis said,
Cried, "Shoot, if you must, this old, gray head,
But I'd rather 'twould be your own, instead,"
In fourteen ninety-two.

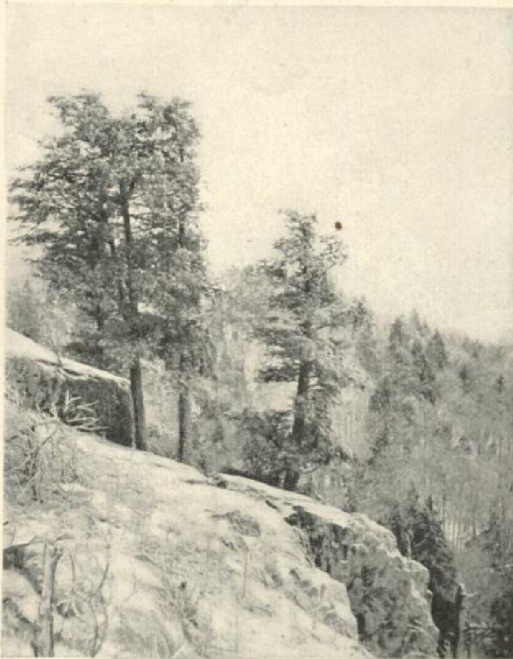
The Pilgrims came to Plymouth Rock,
In fourteen ninety-two,
An' the Indians standin' on the dock
Asked, "What are you goin' to do?"
An' they said, "We seek your harbor drear,
That our children's children's children dear,
May boast that their forefathers landed here
In fourteen ninety-two."

Miss Pocahontas saved the life
In fourteen ninety-two,
Of John Smith, an' became his wife
In fourteen ninety-two.
An' the Smith tribe started then and there,
An' now there are John Smiths everywhere,
But they didn't have any Smiths to spare
In fourteen ninety-two.

Kentucky was settled by Daniel Boone,
In fourteen ninety-two,
An' I think the cow jumped over the moon,
In fourteen ninety-two.

Ben Franklin flew his kite so high
He drew the lightnin' from the sky,
An' Washington couldn't tell a lie,
In fourteen ninety-two.

With Shears and Paste Pot



"The Cliffs," at White Oak, Near New Britain

Not in the Appendix. Medical men at the Academy of Medicine are repeating with unction a story attributed to Senator Hoar and told at the expense of a close friend of his and some hospital doctors at Washington.

The story goes that the friend was stricken ill, suddenly, a few days since, and rushed off to a private hospital. The case was hurriedly diagnosed as acute appendicitis, and Senator Hoar was notified that an operation would in all probability be performed at once. The Senator immediately prepared to send a note of condolence and encouragement to the patient, when a second message arrived, informing him that the original diagnosis was incorrect, and that the case was merely one of acute indigestion. The Senator changed his

mind about the letter of condolence, and, instead, sent the following: "I notice that the trouble resulted from the table of contents and not from the appendix."

He Wanted Coffee. In some parts of Germany, in the cheaper classes of inns, it is customary to substitute chicory for coffee. Bismarck knew this, so one day, after a considerable journey, coming to a small inn, he sat down and called the innkeeper to him. "Have you any chicory?" said Bismarck.

"Yes," said the innkeeper.

"Well, bring all you have," retorted the former.

The host was gone a few moments and returned with an immense armful of chicory. "Is this all the chicory you have in the house?" asked Bismarck.

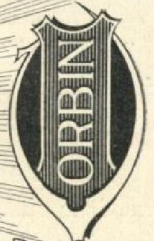
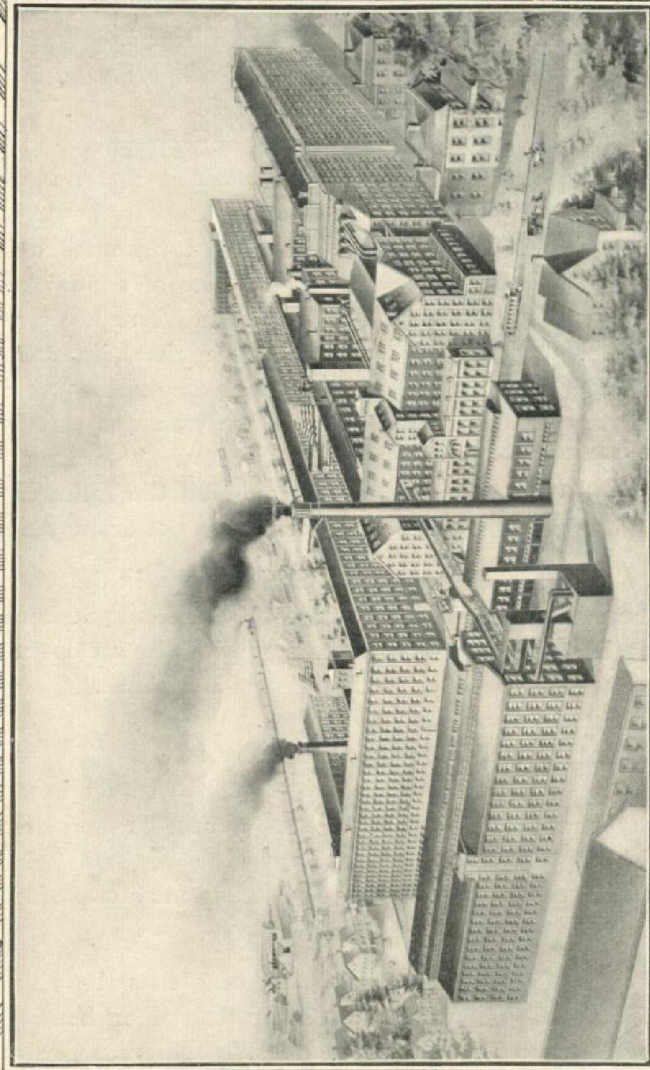
"Yes," was the answer.

"Well, then," said the Iron Chancellor, "bring me a cup of coffee."—From the German.

Does the Ghost Walk? On the subject of ghosts the village is divided. Some people beg the question by a bold assertion that "ther' ben't sich things, an' them as sez they sees 'um on'y thinks 'um does." Others, more cautious, are of opinion that "ther' med be ghostes or ther' medn't;" they had never beheld any themselves, but they knew folks who had.

The dictum of one hardy skeptic is worth quoting as an example of shrewd reasoning: "I dwun't believe in ghostes an' sich," said he. "Why should I, seein' I've niver sin nothink wusser nor meself all me life long? I looks at it this way, luk'ee 'If sa be as they be gone to the right place 'tis sartin sure as they wun't keer to come back year agen. If sa be as they be gone to t'other, they wun't let 'um come, bless 'ee.'"—*London Spectator*.

P. & F. CORBIN.



- KEYS
- NUTS
- LOCKS AND LATCHES
- NIGHT LATCHES
- DOOR KNOBS
- NAME PLATES
- PUSH PLATES
- CARD PLATES
- AXLE PULLEYS
- BELL PULLS
- SHELF BRACKETS
- SCREW PULLEYS
- SHEAVES
- DOOR PULLS
- TRANSOM LIFTS
- BICYCLE PEDALS
- MACHINE SCREWS
- WOOD SCREWS
- COASTER HUB AND BRAKE
- HINGE PLATES
- FLUSH BOLTS
- BRACKETS
- PULLEYS
- CASEMENT ADJUSTERS
- BELLS
- DOOR BOLTS
- DOOR BOLTS
- LOCKS AND LATCHES
- FOOT BOLTS
- STOVE BOLTS
- BICYCLE PARTS
- BUTTS
- PUSH BUTTONS
- CATCHES
- FIGURES
- DOOR CHECKS
- CUPBOARD TURNS
- ESCUTCHEONS
- DOOR KNOCKERS
- DOOR HANDLES
- DRAWER HANDLES
- DOOR HOLDERS
- DOOR FASTENERS
- CHEST HANDLES
- SASH FASTENERS
- SHUTTER HINGES
- STORE DOOR HANDLES
- COAT AND HOOKS
- SULKY AND HUBS
- KEYS