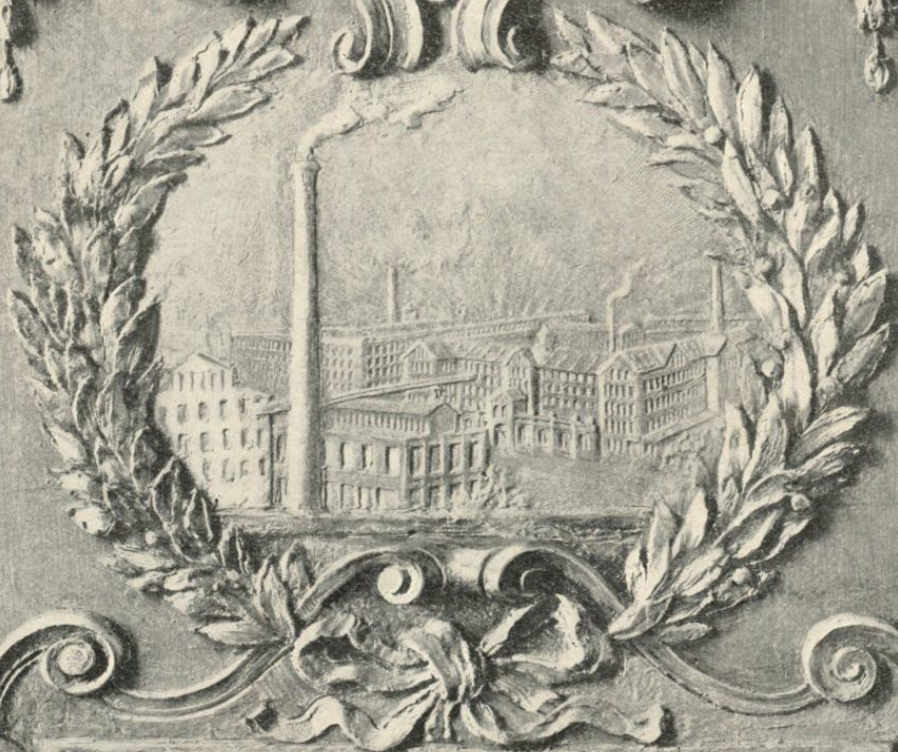


THE CORBIN



VOL. II

NO. 2

JUNE, 1903

"Yuh can't allus tell whah ter put de credit by lookin' at de surface," said Uncle Eben. "De cork on de fishin'-line dances aroun' an' 'tracts a heap o' 'tention; but it's de hook dat's doin' business."

—*Washington Star.*

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"A man's reputation is what his friends say about him. His character is what his enemies say about him."

The Corbin

19

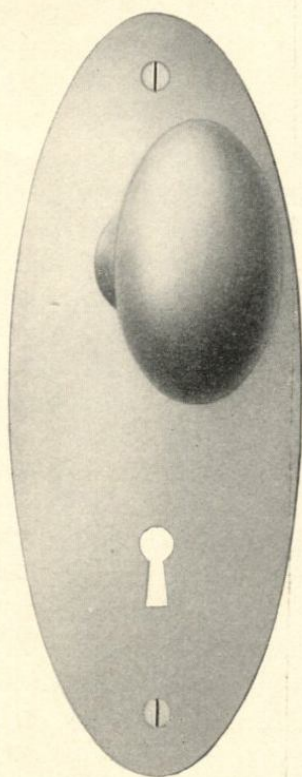
A Monthly Chronicle of Things as We See Them

VOL. II

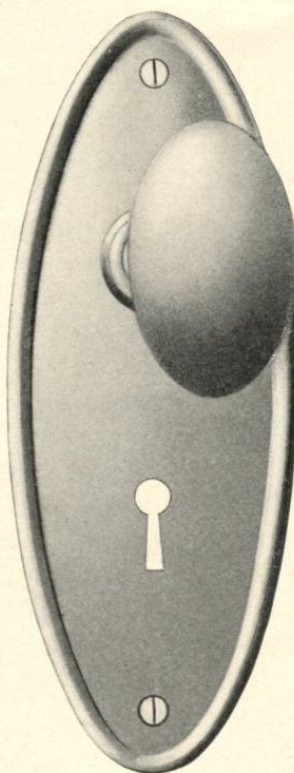
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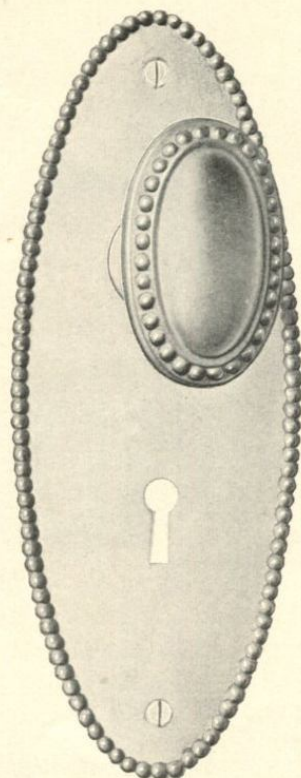
Three Oval Designs of Cast Bronze Builders' Hardware



Puritan Design



Pilgrim Design



Regal Design

IN April, we illustrated three oval designs of wrought hardware. We now show three designs in cast hardware which have the same general outline, but different ornamentation. The surface of the Puritan, Pilgrim and Regal designs are slightly convex and when polished reflect the light from almost every point of view, giving a fine effect. A full assortment of articles is made in each design.

These goods look well in any finish, from a highly polished natural bronze or brass to a dead rustless black iron. The large number of residences now erected in Colonial styles and plain effects has increased the demand for hardware which is simple in ornament and carries out the quietly elegant effect sought in other particulars. This the three designs shown do to a marked degree.

The Puritan design will be found more fully described in THE CORBIN for October, but is reproduced here for convenience in comparison with other oval cast patterns.

The Builders' Hardware of Yesterday and To-Day

F. W. F.

In Two Parts

Part I

MANY a builders' hardware man, working over a set of architect's plans, recalls the days of his apprenticeship in the business and the conditions which obtained a quarter of a century ago. As his thoughts revert to the good old days, he compares the ease with which he did his work then, with the care and study, to say nothing of the

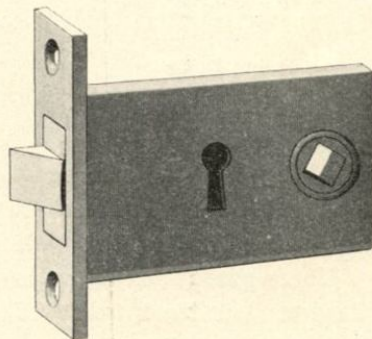
time, required to sell the same amount in dollars and cents now. Still he would not go back to the old days, for he feels a just pride in the fact that having become even reasonably proficient in the builders' hardware of the present, he has mastered the most difficult branch of the hardware trade, one which probably is more difficult than any branch of any other commercial business. The volume of knowledge and the data which he must have at his fingers' ends are so great and far reaching that his business should be classed in its dignity with most of the professions, and while others may not appreciate this, he has in himself a knowledge of the fact, and its recognition causes him to strive on carefully and patiently, taking a pardonable pride in his work, with no desire to return to the old conditions.



An old Corbin ornamental rose and escutcheon. This was made in bronze metal, and also with the background inlaid with white and blue enamel, the figure of the design being gold plated.

Years ago the builders' hardware man was conspicuous principally for his absence, except with the larger houses in cities. Builders' hardware was not singled out as a specialty, but on the contrary, was a part of the general stock of the hardware store, with no special importance attached to it. It was *hardware*, and the clerk who sold a pocket knife or a nail hammer was expected to sell locks and door trimmings. To be sure, at that time the large city store had its builders' hardware department as it had its tool and cutlery department; but the necessity for specializing had not reached the rank and file of the stores about the country. Now we frequently see a builders' hardware department established in a business whose volume is not large enough to separate any of its other branches, but on account of the vast amount of detail comprised in this portion of the business, and the special training required for those who handle it, a separate department is absolutely necessary.

In the olden time, as to-day, there was the large church, the great public building and the palatial residence, which took a distinctive class of hardware and required careful attention in framing and executing the order; however the bulk of the product of finishing hardware was disposed of in a very commonplace manner. A contractor would drive up to the door of your store, and without leaving his seat, would call for his favorite clerk to bring six dozen pairs of butts, six dozen lock sets and a quantity of other items the same as he had before used. The clerk usually knew what was wanted, and if not, the only work in connection with furnishing the hardware for several



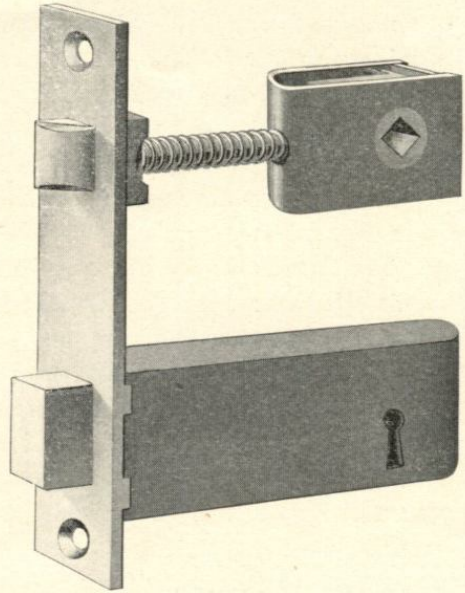
An old "Continental" lock, with the latch set in the center of a split dead bolt, the keyhole being in alignment with the knob.

buildings was in looking over the books for a moment to see what the contractor had last used. The contractor checked back the quantities as the goods were handed to him, which relieved the clerk of any further responsibility in the transaction. If the contractor had anything over, he took it to his shop for future use; if he was short he bought more. Such a condition makes the hardware clerk of to-day think the millenium is past.

Now, the contractor calls, leaves a plan and specification, not only for hardware, but for other materials which may have some bearing on its use. The clerk, having fixed the specification firmly in his mind, must make an accurate count of everything requiring hardware, and a study of all detail drawings pertaining to openings; and it is the knowledge needed for such work, requiring the qualities of research, patience and tireless energy, taken in connection with the general qualifications of a salesman, which is essential to a good builders' hardware man.

The innovation of art in metal work, hardware in particular, in connection with the requirements of modern architecture in the erection of buildings for special uses and the subdivision of other for certain purposes, has made it necessary that hardware should be figured by one who is familiar with all of its detail, ornament and mechanical construction, as well as with its application to the work.

Having compared the methods of the past with those of the present, it no doubt would interest the reader to note the difference in the goods of yesterday and those of to-day. As late as 1870 to 1875 one could find some foreign made locks in a great many hardware stores. However, the home markets were then, and had been for some years, in the possession of our American manufacturers. Retail dealers found a few of the faithful among their customers who insisted upon having an old wrought iron rim lock or a Continental mortise lock. Two generations ago the contractor could say "all locks look alike to me." All locks of the early type were very much the same in operation. Not so to-day, for we have entrance locks for store doors, residences and school houses; locks for office corridor doors, inner office doors, office communicating doors, and dozens of others too numerous to mention, each one of which has some particular feature making it eminently desirable for the purpose intended and distinguishing it from the rest. While the method of operation has changed, the interior arrangement of the modern lock, even with the use of the pin tumbler cylinder, is not widely different from that of the old type. The pin tumbler cylinder altered the order of construction by changing the feature of security from the flat steel tumblers inside the lock to the cylinder, but did not materially change the balance of the mechanism of the lock, and even to-day our best bitted keyed locks for interior doors are very similar in construction to the old wrought iron hand made type.



A skeleton lock in vogue from 1865 to 1870. This was a very high grade lock for the period and used where the Corbin No. 1865 lock would be used to-day.

The Corbin Screw Corporation

22

WHEN The American Hardware Corporation was formed by the consolidation of Russell & Erwin Manufacturing Company and P. & F. Corbin, it came into possession of three large screw plants—the Corbin screw plant, the Russell & Erwin plant at New Britain and the Russell & Erwin plant at Dayton, Ohio. The magnitude of the interests involved and the fact that many of the problems connected with the manufacture and sale of the product of these screw factories is entirely different from those encountered in the line of builders' hardware have caused the Directors of The American Hardware Corporation to consolidate their screw business into a separate, single company, and The Corbin Screw Corporation is the result.

The Corbin Screw Corporation has already been organized, with the election of the following officers: President, Charles Glover, former manager of the screw department of P. & F. Corbin; Vice President, Clarence A. Earl, formerly of the sales department of Russell & Erwin Mfg. Co.; Secretary and Treasurer, Theodore E. Smith, formerly Secretary and Treasurer of Russell & Erwin Mfg. Co.; Assistant Secretary, William J. Surre, formerly head salesman for the Corbin Screw Department.

The directors of the new corporation are: P. Corbin, A. Corbin, Charles M. Jarvis, Charles H. Parsons and Charles Glover of P. & F. Corbin; and H. S. Hart, Theodore E. Smith, Benjamin A. Hawley and Clarence A. Earl of Russell & Erwin Mfg. Co.

The new company will not take over the screw business until July 1st, but at that time all the screw business heretofore conducted by P. & F. Corbin and Russell & Erwin Mfg. Co. will be taken over by The Corbin Screw Corporation. The factory at Dayton, Ohio, will be enlarged and the two plants at New Britain will be consolidated into one modern factory building with ample facilities for the present needs of the business, and room for liberal expansion.

All the gentlemen above named have been closely identified with the screw business for a long series of years. Mr. Glover has had charge of the manufacture of screws in the Corbin plant since the first machine was put in place, and has invented many of the machines now in use. His large experience and acknowledged mechanical ability, accompanied by an executive ability of a very high order, promise for the new company a prominent position in the hardware manufacturing business, through a long series of years.

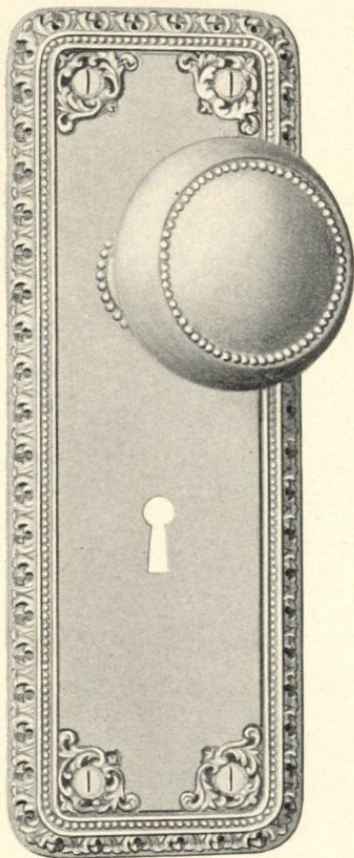
The new company will enter its enlarged field of operations with the good wishes of all those who have had dealings with its members in the past, and can look forward with confidence to a largely increased influence in the trade and an ever widening circle of friends. We are glad to welcome into the fold this new consolidation of old interests, with a separate corporate identity under the name of Corbin.

The Call Building, San Francisco

Also Known as the Claus Spreckels Building

IS the tallest building on the Pacific coast, has eighteen stories, and is built with a steel frame, after the manner of the American sky-scraper in all parts of the country. The top story is used as a cafe. The balance of the building is devoted to offices except the portion occupied by the San Francisco Call. This building was selected for the American Architectural Exhibit at the Paris Exposition, only a very few of the best

buildings on the coast being considered in competition for the honor. The architects were Reid Brothers of San Francisco and the interior finishing was done by the Carsley Manufacturing Company of Chicago.



Trianon Design of Corbin Hardware
used upon the Claus Spreckel Building

Officially this structure is known as the "Claus Spreckels Building," although colloquially it is universally designated the "Call Building" from the fact that it is the home of the San Francisco Call, just as the Fuller Building of New York is known the country over as the "Flat Iron Building," because of its peculiar shape.

Corbin hardware of a special French Renaissance ornamentation was used throughout, the knobs bearing a monogram of the letters "C. S." interwoven—the initials of Claus Spreckels, whose name the building bears. It is an attractive pattern, quietly ornamental in effect and generally admired. It is an excellent example of a class of hardware which depends upon the general effect for its ornamental value rather than a bold design the details of which are seen at a glance. It is probable that not one person in a hundred notes the fine detail in the ornamentation, and yet the effect is decidedly ornamental and pleasing, and distinctive in character, in harmony with the general effect of the building.

The Best Salesman

W. P.

THERE are few lines of business that call for more varied talent on the part of its representatives, than that of Builders' Hardware. In dry goods, as in many other lines, the salesman has only to show his samples and then book his order. This is but one of

the many demands upon the time and ability of the hardware salesman. In a line with the rapid growth of wealth and the increased prosperity of our country, architects are calling more and more for "Unit" locks and artistic hardware. In high-class residences the demand is often for a dozen different designs and finishes in harmony with the architecture of the different rooms. What this calls for in amount of detail only the salesman is competent to judge. Often the detail is greater on a hundred dollar contract than on one ten times the amount, and usually the salesman has little information other than that which he derives from the plans and specifications often incomplete, or complex in detail, and on which he must base his figure. With all this the salesman finds a fascination in the work that chains him to it for life.

The man who can furnish a skyscraper, a public building or a palatial residence with artistic hardware, perfect in every detail, is an artist in his way and is entitled to all the pride and satisfaction he derives from the work. What the completed and magnificent building stands for to the architects who designed and built it, the hardware stands for to the salesman who furnished it. The one gains added beauty from the other and the salesman feels more than paid for his labor in the approval of the architect under whose supervision he furnished the goods.

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.

The Keyhole in the Knob

WHEN a man is first shown a Corbin Unit lock set, the feature which almost invariably first attracts his attention is the position of the keyhole. Very often when the sample is displayed, the beholder will say, "Oh, yes! That is the lock with the keyhole in the knob. I have heard of it," and inquiries are frequently received for particulars concerning "the lock with the keyhole in the knob." It is thus demonstrated that while a man interested in fine mechanism or in lock-making is attracted by its construction, a carpenter by its application and the dealer by its unity, the man-in-the-street finds the position of the keyhole of prime importance as it is the feature which most nearly concerns him in his use of the key. This is a point which it will be well for the salesman to remember, for the man with the key is, after all, the man who is to be pleased, and the things which interest him are of the greatest value.

And really, in the manipulation of the lock, there is nothing of greater importance than to be able to find the keyhole without effort. Every lock is used in the dark as well as in the light, and often in

corridors and in dark passages doors are continually in use where the light is never good, and the man who would unlock the door equipped with an ordinary lock must feel about with his key over the surface of the escutcheon to find the hole, or take both hands—one to locate the keyhole and the other to thrust in the key.

In the Unit lock set the keyhole is in the most prominent position possible—in the very apex of the knob, which is the first thing the hand encounters. To further facilitate matters, the plug of the cylinder containing the key-way is set in a slight depression in the knob, and the key is thus guided in the proper direction.

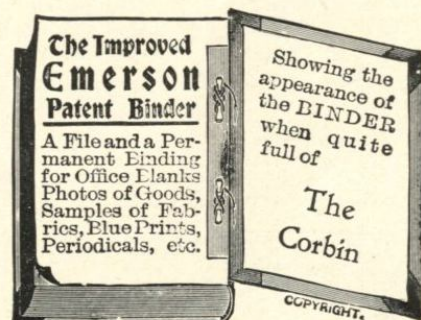
There are daylight advantages as well. Even when the light is good, the knob often hides the keyhole of a lock from the sight of a tall person, but placed in the knob, the keyhole is in evidence at all times.

There is an old story of a bibulous gentleman, whose faculties were not always at their best after an evening out, who set a strong magnet in his lock and surrounded the keyhole with a funnel so that he would be able to unlock his door even if it did dance before his eyes. If the Unit lock had been invented a decade ago there would have been no point to the story, for even the most confused householder could hardly fail to find a keyhole which meets his advances half way and thrusts itself forth from the surface of the door. Even a blind man could not miss 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.



Ornament in its Relation to Builders' Hardware

26

By C. J. M.

XIII. LOUIS XIV.



Escutcheon, with
Foliated Scrolls

MENTIONED in a former paragraph, the style Louis XIV may be counted as a member of the French Renaissance group. The earlier work of this period is along the same lines as that of the time of Louis XIII, a heavy Barrock, but with the rising glory and influence of Louis XIV, increased the pomp and splendor of his court and reflected itself in the products of all branches of art.



Typical Vase

It was in this period that the "Mode" adopted by the French Court, became an unwritten law that was universally followed, and architect, sculptor, painter or whosoever in those days had anything to do with art pursuits, naturally worked along the lines of the "Mode" sanctioned by the Court.



Composite
Ornament

At the time when it may be said to have fully developed, there is left only a faint relationship with the Antique in the sumptuous art of Louis XIV, the artists of the period borrowing from the Classic merely some trifling detail and the lines of the ornament which they transposed by their own genius with French elegance and grace. A comparison of some of the ornaments of this period, like Palmetto, Anthemion, etc., with the antique models, will best demonstrate this. In the majority of ornamental designs from this epoch, the artists show a very marked preference for mouldings or bead-like features encircling the whole or part of the design in broken lines, often forming diaper or scroll patterns.

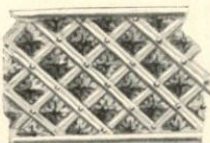


Escutcheon, with
Royal Initials

The Sunburst symbolical of "Le Roi Soleil," (meaning the sun among kings) as Louis XIV was called, enters largely into some designs; the Medusa-head of the Antique and Renaissance is often replaced by a more modern looking female head, adorned with drapery and tassels. The scroll becomes mostly foliated in marked contrast to its older prototype, and last but not least, the "Shell" begins to figure prominently in almost every design, deteriorating toward the end of the Louis XIV epoch into that flowing and fantastic ornament called "Grotto" or "Rocaille." Although Louis XIV work, if belonging to the latter part of the period, may be almost identical with Louis XV,



Anthemion, with
Foliage Scrolls



Diaper



Palmetto, with
Foliage Scrolls

there is, however, one marked difference between the two, in so far as design, Louis XIV is always balanced while Louis XV is preferably unbalanced.



Touraine

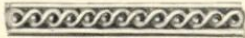


Nemours



Croatia

Some Corbin Louis XIV Designs



Borders

A good hardware pattern in the school of Louis XIV ought to be, first of all, very ornamental, be of an angular or irregular outline, but, as mentioned above, must always be balanced.

Typical ornaments for Louis XIV hardware are foliated scrolls, shells, vases, flowers, fruit, Medusa and female heads, masks, cartouches, horns of plenty, ram's heads, Palmetto, etc., and for borders or mouldings, enhanced varieties of egg and dart and other classical detail and the plain bead feature referred to above.

The most appropriate finishes for Louis XIV hardware are gold (No. 8 or 18) and silver plate (No. 19) polished brass (No. 1) old brass (No. 20) in short, all the light finishes.



Palmetto-Shell



Rosette



Laurel



Tulip Chain

Building Out Care

BREWER MATTOCKS

A man would build a house to shut out care,
And so he called a skillful architect—
Who with house building knew somewhat of man—
And with this object bade him draw a plan.

"But," said the architect. "Nay, but me not.
I want no buts until I find them." "Which,"
Replied the builder, "you are sure to do
If they exist." And so a plan he drew.

Exact in every detail, full, complete;
Where naught was wanting for convenience. Here
Was room for joy, comfort and pleasure; yet
No room for drafts, disease, disturbance, debt;

Or even death. Naught to be wished for,
Suggested, hoped for, or complained of. "But
The entrance?" asked the now delighted man.
"Where will you draw the doorways in this plan?"

"These are inside," the architect replied.
"No outside doors?" "Why, no. This would not do.
You must not enter would you shut out care
Lest you should bring it in your clothes, or hair!"

Just Between You and Me!

28

A NEIGHBOR'S cat sat under an apple tree a few days ago blinking her yellow eyes at a little brown bird on a bough eight or ten feet above her. She was evidently hungry for a bird dinner for she kept most uselessly mewling to him to "Come down! Come daown! Come dao-o-o-wn!" while he in great excitement called as plainly as a bird could "A cat! A cat! A cat!" as a warning to

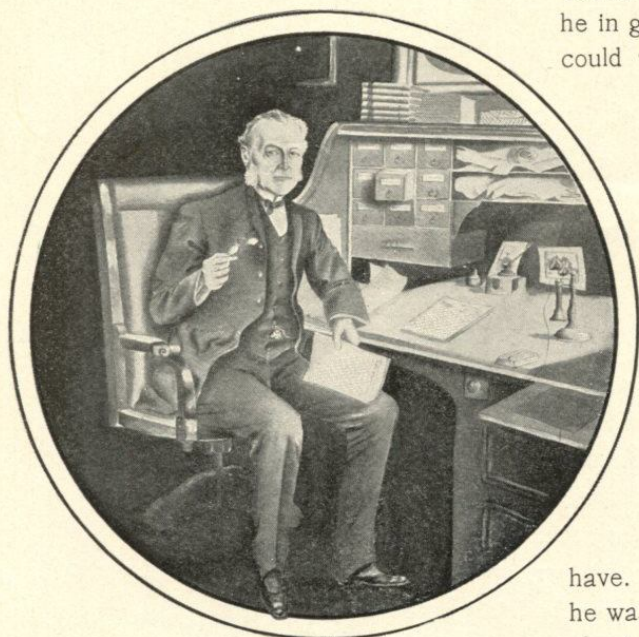
all concerned. A passing boy who was attracted by the noise shied a stone at the cat, who fled in guilty haste to the barn—and on the way stumbled onto and took with her a fat young robin who was making a trial trip into the world.

A day or so later I was forcibly reminded of the incident by a call from a young man whom I had never seen before but who contrived in the course of a short interview to tell me how illy he was treated by his house and kept out of a position he very much wanted and ought to have. I could not learn from his conversation that he was especially fitted for the place or had the ghost of a show to get it, and as he proceeded with

his plaint I could not but think there was a strong similarity between his condition and that of the cat who longed for the unattainable bird, and wondered if he would not find ample scope for his ambition if he would stop crying for the moon and beat thoroughly his immediate neighborhood. A good, hard jog might be the making of that young man.

It is a strange thing that four men out of every five feel that they could do very much better something they never tried to do than the task which lies at their hand, and more than half the time there are undeveloped possibilities in their work which would lead them to greater eminence than the impossibility they crave. How many, many times an employer who has been patient beyond all reason with a fault-finding man who "never had a chance" has found that a new man fairly illumined the work and developed it in a manner of which his predecessor never dreamed. I am sure that I am not overstating the fact in saying that not one position in a dozen in the ordinary business house is expanded to the limit of its possibilities. If it were there would be no room for professional business method vendors with their cure-all systems.

There is another thing that is morally certain, and that is that the man who gets the good places and is promoted is not the one who picks flaws with the work of those about him and strives to display his talent by pointing out and dwelling upon the errors of his associates—of which they are generally as conscious as he—but the man who shows results in his own work, and so perfectly and satisfactorily performs his duties as to make his superiors glad to give him a larger field in which to extend the same kind of service. It is the salesman who has the biggest sales who is called into the house to manage other salesmen, not the man who is sure business is going to the dogs from mismanagement. It is the extra-efficient workman who in time is made a foreman. It is the careful and neat office boy who later mounts the bookkeeper's stool, and the good employe that pro-



motion seeks. In the greater number of cases it is the promotion that seeks the man.

The moral of all this is that a fat robin in hand is better than a lean little bird on a bough, and that a man who assiduously cultivates his own garden patch will get a bigger crop than the one who turns his back on his own weeds to count his neighbor's.

THE MAN IN THE CORNER.

The Choice of Surface Finishes of Hardware for Woodwork

F. G. D.

THE selection of finishes of hardware to best suit the various kinds of woodwork has always been to many persons a perplexing problem. It is one of almost if not quite as great importance as is the proper selection of the color of wall decorations, carpets, curtains and every article of furniture which is selected for a room, in order to produce an effect that is pleasing to the eye. In hardware, as in everything else where ornament and color are involved, the selection is purely a matter of individual taste, there being no set of rules to govern a choice except the generally recognized rules of harmony and contrast. Therefore, it is always safe in selecting the finish of hardware, to adopt that which is as near the color of the woodwork as possible, or directly opposite. For instance, with the light domestic woods, such as oak, ash or pine, if used in their natural state, the plain brass or bronze hardware without any surface finish is, in the opinion of the writer, the most appropriate, although oxydized brass can be used with good effect, with perhaps a slight preference for the lighter shades rather than the darker ones.

With oak, treated in what is generally known as red oak, antique oak or Flemish oak, I would advocate the use of the light or dark finishes in oxydized brass or plain natural bronze ; or, to produce a contrast, the black iron (our No 23) finish is appropriate.

With imported woods such as mahogany and white mahogany, there are but three finishes from which a choice can properly be made—gold, light silver or plain natural bronze. The oxydized bronze and brass finishes are sometimes used with mahogany, but they are neither in harmony or contrast, therefore, if my individual taste were consulted, I should hesitate to recommend them unless it were necessary to do so in order to match the gas fixtures or other metal work in the room. The contract for hardware for a building is, as a general rule, one of the last ones made, which frequently makes it difficult to exercise good taste if errors have been made in earlier selections

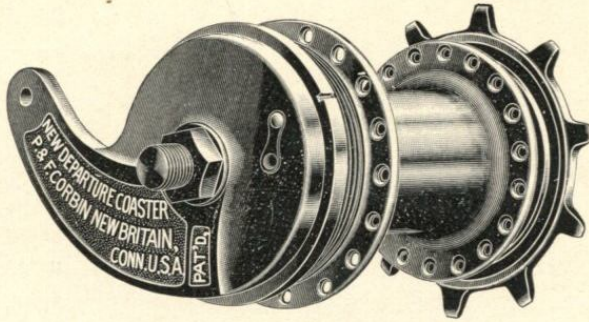
For enamelled woods, whether in white, grey, pearl or ecru tints, I advocate gold or light silver finishes. These are almost universally used, and are certainly in most excellent taste. I have, however, known plain natural bronze or light old brass finishes to be used, more for an economical reason than from choice, and the effect is not bad ; still, if the owner will consider the wall decorations, gas fixtures, furniture and delicate bric-a-brac which go into a room of the type where enameled woodwork is generally used there is no doubt as to the preference for gold or silver over natural bronze or brass.

Verd antique, Macmonnies bronze, Barbadienne bronze and crystallized brass and bronze finishes are suitable for antique oak, green oak or mahogany. These finishes are regarded by most architects as "art finishes," because they affect a color that is produced by nature. When exposed to the atmosphere, metal will change in color and these finishes represent colors caused by the exposure at different periods of oxidization. Our No. 2 (chocolate or statuary bronze) and No. 20 (antique brass) finishes can also be classed as "art finishes," as representing the earliest stages of oxidization.

Good Words

From Rider, Salesman, Dealer and Manufacturers

PRAISE when deserved is pleasant, and it is doubly pleasant when it comes as proof that an earnest effort to produce the very best article on the market has succeeded.



Duplex Model No. 5B as Regularly Finished

Letters commending the Corbin Duplex coaster from the standpoint of the man who uses it, the man who sells it, the dealer who buys it and the wheel manufacturer who has adopted it, are copied below and show how all classes who come in contact with this device regard it. It is, of course, the rider whose approval or disapproval sets the market value of the device; the dealer and the salesman like it because it is sure

to please the rider and its advantages are so apparent that it sells readily; the wheel manufacturer likes it for the same reason, and because it adds another excellence to his machine. A poor coaster can destroy the reputation of an otherwise faultless machine, while the best one helps to sell it—but we will let the letters tell the story:

P. & F. CORBIN, New Britain, Conn.

PHILADELPHIA, PA. April 16, 1903.

DEAR SIR: I handle the Corbin Duplex coaster brake exclusively because no other gives the rider the same satisfaction. It requires but little time and trouble to put a Corbin Duplex into an old wheel and I find it rarely gets out of order; if so, it is the easiest brake on the market to repair. I expect to sell more Corbin Duplex brakes this year than ever before. Yours very truly,

HENRY BEYERLE.

P. & F. CORBIN, New Britain, Conn.

CONNEAUT, OHIO, April 16, 1903.

GENTLEMEN: After a thorough test of your Duplex coaster hub and brake for several years, I can subscribe myself as its most ardent advocate. It is both lasting and durable. Your coaster must surely have the material and mechanism to stand the hard raps of a swift rider, and in my travels over four states as a bicycle salesman I have never heard of one of your brakes giving out or a complaint from a dealer. You surely have a good thing and it has all the essentials that constitute a perfect hub.

Yours very respectfully,

EDWIN B. CHADMAN.

P. & F. CORBIN, New Britain, Conn.

PHILADELPHIA, PA., April 7, 1903.

GENTLEMEN: I have been using your Duplex New Departure coaster brake on our bicycles and motor cycles for the last three years and find them to be thoroughly effective and durable and give the best of satisfaction. Your motor cycle brake acts like a charm on our motor cycles and makes the machine easy to handle at all times. Thanking you for the promptness with which you treat your customers on general repairs, I am,

Yours very truly,

WALTER DRIVER.

P. & F. CORBIN, New Britain, Conn.

DETROIT, MICH., May 13, 1903.

GENTLEMEN: I have used one of your new Corbin Duplex brakes for the past two seasons, and I am pleased to say that it is better now than the day I received it. Wishing you success, I remain,

Yours very truly,

H. W. PAUL.

P. & F. CORBIN, New Britain, Conn.

CHICAGO, ILL., March 25, 1903.

GENTLEMEN: It may interest you to know that during a vacation of about four weeks I have ridden a motor cycle, equipped with one of your coaster brakes, many hundred miles. The brake worked to perfection at all times and not once was I troubled with heating of the parts on long runs. I found the brake to hold machine under perfect control while descending some of the steepest hills in Oklahoma and Indian Territory notwithstanding the fact that the combined weight of machine, baggage and rider was over 345 lbs. In my trip I covered parts of Kansas, Indian Territory, Oklahoma and Texas.

Yours respectfully,

GEO. S. LEWIS.

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P. & F. CORBIN, New Britain, Conn.

CHICAGO, ILL., April 11, 1903.

GENTLEMEN: It is with pleasure that we can testify to our own good opinion of the Corbin New Departure coaster hub and brake and especially to the Duplex No. 5. Your books will show that during the past three years we have purchased over 10,000 coaster brakes of you. We have found that the positive ratchet clutch system as adopted in the Duplex No. 5, is a radical improvement over the friction clutch system as used in the coaster brakes originally made by you.

Yours truly,

MEAD CYCLE CO.,

GEO. S. LEWIS, Purchasing Agt.

P. & F. CORBIN, New Britain Conn.

NEW YORK, N. Y., Feb. 16, 1903.

DEAR SIR: I used one of your brakes in 1901 and 1902 and now want one for 1903. I have used your brake for three years and find out by practical experience that there is not one brake on the market that can beat it. I entered in a hundred mile run last year in which I came out the winner. I have made towns all over the country with your brake and have not had one bit of trouble with it. I entered two contests last year in one of which I came out the winner and the other I came out third. I have also got one of your brakes on a motor cycle weighing 170 lbs. and have made over 1500 miles and intend to ride over 5000 miles this coming summer.

I put a ——— brake on when I first got the motor and will say that it did not last one month. I put yours on and since then I have had no trouble. Very truly yours,

CHAS. S. DYDE.

P. & F. CORBIN, New Britain, Conn.

CHICAGO, ILL., April 24, 1903.

GENTLEMEN: Without a doubt, two of the most severe, actual tests of a coaster brake were made with the "Corbin Duplex," the first being in Dubuque, Ia., on Third street hill. This hill is considered the steepest in the North West, having a height of over four hundred feet and an average incline of 22 degrees, with abrupt drops and curves.

The writer rode this hill twice with perfect safety, bringing the wheel to a dead stop twice in the first descent, and once in the second, without giving the brake any attention before or afterwards.

Prior to these tests I had the same brake in constant use for sixty days, doing the roughest kind of riding throughout Wisconsin and Minnesota.

The second test was made on a trip to Colorado Springs in Williams Canon on 15 degree grade, and coast of nearly two miles with the brakes set for the entire distance. Examination of brake after all this hard usage showed just perceptible wear. I intend using this same brake the coming season for exhibition purposes, to show that for minimum wear and tear and absolute safety, "Corbin Duplex" is without a rival.

Respectfully yours,

FRANK H. SUTER.



THE CALL BUILDING, SAN FRANCISCO

(SEE PAGE 22)

REID BROS., Architects

Corbin Hardware Used Throughout