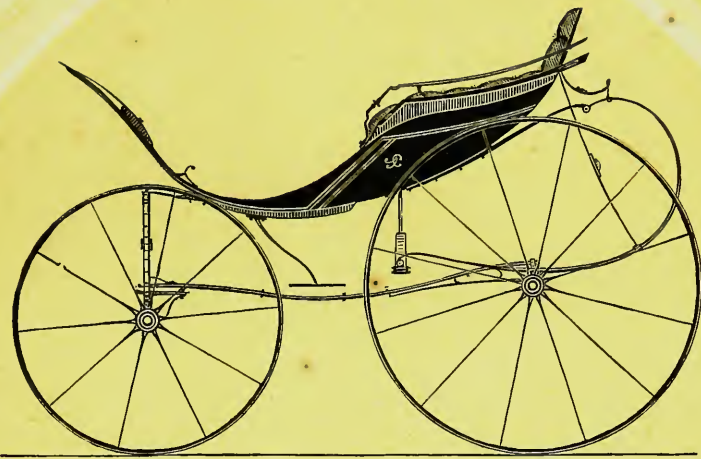


ENGLISH VICTORIA PHAETON.— $\frac{1}{2}$  IN. SCALE.

*Engraved expressly for the New York Coach-maker's Magazine.*

*Explained on page 161.*



C-SPRING PONY PHAETON. —  $\frac{1}{2}$  IN. SCALE.

*Designed and engraved expressly for the New York Coach-maker's Magazine.*

*Explained on page 151.*



CLOSE-TOP PHYSICIAN'S PHAETON. —  $\frac{1}{2}$  IN. SCALE.

*Designed and engraved expressly for the New York Coach-maker's Magazine.*

*Explained on page 152.*





PIANO-BOX TOP WAGON. —  $\frac{1}{2}$  IN. SCALE.

*Engraved expressly for the New York Coach-maker's Magazine.*

*Explained on page 152.*





DEVOTED TO THE LITERARY, SOCIAL, AND MECHANICAL INTERESTS OF THE CRAFT.

Vol. XII.

NEW YORK, FEBRUARY, 1871.

No. 9.

### THE NEW VOLUME.

On March 15th, 1871, the "New York Coachmaker" will be combined with The Hub, forming a Monthly Magazine of twenty-four pages, with cover. It will be printed in the best manner by the "Aldine Press" of New York, and we intend that in mechanical appearance it shall be unsurpassed. This new Magazine will embrace all the leading features which are now found in the "New York Coachmaker" and the Hub. It will retain the *fine carriage drafts*, the *numerous illustrations*, and the *additional departments*, viz: *woodworking*, *blacksmithing and trimming*—which are found in the Magazine; and it will retain the *name*, the *form*, the *correspondence*, the *trade news*, and the *varnish and paint specialties*—which now characterize The Hub. Beside the foregoing, a new department will be introduced entitled "The Office," which will include all matters relating to business and the repository. Its general arrangement will be best understood by its seven leading departments, which are as follows:

1. "Wood-shop."
2. "Smith-shop."
3. "Paint-shop."
4. "Trimming-shop."
5. "Office," including the Repository.
6. "Correspondence," including Home and Foreign Correspondence, and Answers to Correspondents.
7. "Trade News," including the present "Carriage Items" of The Hub, beside many new features.

We are increasing our corps of practical correspondents, and hope to make each of these seven departments not only well filled, but so practical and valuable that each carriage maker, and each woodworker, and smith, and painter, and trimmer will feel a continued and personal interest in them. To do this we shall need the countenance and aid of all these classes, and with such support we shall endeavor to develop each department of carriage building.

Vol. XII.—17

The subscription price of the new series of the Magazine, as described above, will be \$3.00 per year, *strictly in advance*, and this will include postage, prepaid by us, and a suitable roller of pasteboard, in which the Magazine can be mailed without injury to the plates. To clubs of four subscribers the price will be \$2.50 apiece, or \$10 in aggregate, also in advance. This also will include postage and rollers, and it is not required that the club should be made up solely from one shop, or that the addresses should be the same.

This change will not interfere in any manner with unexpired subscriptions to the Magazine, as we explain in detail on page 152. The Magazine for March will appear in the new and improved form, and will hereafter be known as "The Hub and New York Coachmaker's Magazine."

### THE FOUR-IN-HAND.

Fast moves the world: each passing day  
 Brings something new, and takes away  
 Some phase of life that made men gay:  
 But time has no remorse.  
 However, 'tis pleasant when chance brings back  
 The perished fashion we've learned to lack—  
 And I like to travel the good old track,  
 On the box behind four horses.

The things to be done: you may breath the air  
 Of Kent, whose cherries and hops are rare,  
 And dine at the Wells of Tunbridge, where  
 King Charles was wont to dissipate;  
 Or off to Windsor's town take flight,  
 And gaze on the keep of massive might,  
 Whence James of Scotland, poet and knight,  
 Saw what he didn't anticipate.

Or down to brilliant Brighton go—  
 You can dine at the "Bedford" or "Grand," you know:  
 I'm rather an ancient traveler, so  
 I like the "Old Ship," like Bacon.  
 Aye, thanks to Beaufort, Carington, Hoare,  
 Cherry Angell, and one or two more,  
 We can travel from town in the style of yore,  
 And the highroad's not forsaken.

*The Period.*

This poem refers to the old-style coach which still runs between London and Windsor, and from another



English publication, we gather in addition, the following particulars in regard to the famous "Windsor Coach." The subject possesses an intrinsic interest from its graphic description of a ride in a stage-coach of olden times, and there is, moreover, an additional interest in the fact that the coach is owned and driven by a wealthy lord, and by Mr. J. B. Angell, a gentleman of vast properties, and the Duke of Beaufort, who was formerly Master of the Buckhounds. The coach is run by these gentlemen, not for money-making, but for enjoyment, and everything connected with the line is managed in the finest style.

Rip Van Winkle, when he came out of the mountain after his thirty years sleep, saw so many changes in his native village that they made him rub his eyes with incredulity. A Rip Van Winkle, who had similarly slumbered in London for the same space of time, would find a great deal more to wonder at. Nothing surprised Washington Irving's hero more than to find the little children, whom he had left playing about, grown up into mature men and women, long since married, and with families of their own. His London successor would find *things* grown up as well as persons, and possessed of large families begotten of ideas. He would find in fact an immense amount of what we call progress—progress in a right direction or a wrong, but certainly progress. He would see here and there signs of reaction, of progress having had its own way for so long that people had begun to find it going too far, and had given it a hint to stand still.

If any man doubt the truth of what I say, let him go down to the White Horse Cellar in Piccadilly on any day in the week (Sundays excepted) and he will find actual stage-coaches starting from that time-honored hostelry, which, once a great caravanserai, has of late years had very little to do with locomotion, whatever merits may attach to it as a hotel. One of these stage-coaches—there are only two—is the coach to Windsor, which starts daily at noon and reaches the royal town at twenty minutes past two, returning at four and arriving at Piccadilly after a similar period occupied in the journey. It is driven alternately by Lord Carington and Mr. J. B. Angell, the joint proprietors, and a debt of gratitude is due both to his lordship and to Mr. Angell for the public spirit which has rendered us independent of the dreary despotism of the Iron Horse.

And why, it may well be asked, should we not have a revival of the "good old coaching days," even though railways are to remain the rule in these traveling times? The laudators of those days have disappeared. You meet them neither in flesh nor in contemporary writing, and there are none who can be said to miss them. Even fiction seems to have forgotten them of late. When Mr. Dickens made us acquainted with the immortal Toney Weller, that illustrious whip was the type of an existing class who were being driven off the road. Since then we have found coachmen introduced into a few sporting stories, but they and their grievances are now neglected by novelists of the period as being unrepresented in real life. The present generation, until aroused by a little experience, find it difficult to enter into the sentiment of the last generation for coaching.

That sentiment still survives among omnibus drivers and cab drivers, for all who habitually drive horses feel an unflinching contempt for all who drive steam engines. One of the former, reduced to travel with the latter, will ask him as contemptuously as ever "if he can't manage to boil up a trot," and, except cabmen who act as feeders or relievers of trains, the whole class regard the rail as their natural enemy. As for the public in general, they are accustomed to see the stage-coaches belonging to private persons, as members of the Four-in-hand Club, driven down to Derby or round the Park, and they feel that kind of temporary triumph in the exhibition that one does at the sight of an old man-of-war in full sail. But for practical purposes, their association naturally tend to railways as to turret ships. Not only have the coaching days been neglected in novels, but a few ruthless writers have done their best to uproot all reverence for their memory. Albert Smith, for instance, thoroughly English as he was in many of his tastes and prejudices, never failed to ridicule any sentiment that he heard expressed on the subject. "A great deal of nonsense," he has said, "has been talked and written about the old coaching days"—a remark that would apply to most other things. He believed them to be all humbug, a dreary mode of conveyance, nothing comparable to a comfortable place in a first-class carriage in an express train.

But I am keeping you waiting at the White Horse Cellar all this time. You are going with me on the Windsor journey. It is now a quarter to twelve, the coach is at the door, and I have already booked you, at the small cost of five shilling, for an outside seat. These people who have been standing about the pavement for the last ten minutes, enlivening the interval by making occasional dives down the steps into the "Cellar," to make useless inquiries—these people prove of course to be intending passengers like ourselves. Now that I know their relation toward me, I notice them more minutely. Here is a thorough pater-familias, leaving stock to broke for itself for one day, and that comfortable lady is doubtless his wife. But surely he does not mean to take all those children with him? He does, though. He is plainly talking to that courteous gentleman, who officiates as guard, with a view to their most convenient disposal. The result is that the juvenile brood—I counted six before I got tired, but there may have been more—are hoisted up the ladder and handed with success upon what a sailor would call "the deck." Being packed closely, and expressly enjoined by their mamma not to fall off, I dare say they will manage to stay on. Mater familias and pater follow, and are soon comfortably placed. This happy family occupy nearly all the back part of the coach; but there is just room for two late comers who have engaged the remaining seats. These are an unmistakable clergyman, and a young lady whom I take to be his daughter. The other passengers, who have been pattering about the pavement, are making their way meanwhile to the seats in front. The seat on the box beside the driver is occupied by a gentleman of sporting appearance, and immediately behind are several other gentlemen, including ourselves. There are several passengers inside whom I will not describe.

By the time we are all settled, our noble coachman, who has been making a personal inspection of the team, mounts to his place and assumes the ribbons with a thoroughly professional air. It is pleasant to see that our



turn-out excites manifest admiration from spectators who assemble to see us off, and the cheerful salutations from the drivers of the passing cabs and omnibuses add to the natural pride of our position. Nor do we disdain the "hurrahs!" of several small urchins, to whom some of our party throw patronizing coppers. I should not omit to mention, too, that our team is much admired, as it deserves to be, and that the good appearance of the coach is not unmarked by the bystanders, who especially commend it for its build, which is low on the ground, so as to be both safe and easy in drawing.

"Their heads"—I need not say whose—are now "let go," there is a sound of the cheerful horn, and we are off, with the pleasantest of salutations from everybody about, including those driving in the opposite direction, who make way for us in a most considerate manner. The passengers being all settled before, now of course settle themselves again. Then all are at ease, and begin to look about as with a strong determination to enjoy the journey.

There is no livelier road out of London than that which begins at Piccadilly and passes Hyde-Park Corner. The liveliness forbids any great pace, but it is easy to see that Lord Carington is a first-rate whip, and when we get past Knightsbridge and are on the Kensington Road, our team is allowed to display their "spanking" qualities. At Kensington and Hammersmith we excite a proper amount of attention; our coming is evidently expected and "seeing the coach go by" seems a regular recreation in many a household. We are much gratified at seeing a whole-boarding school of young ladies drawn up to look at us over a garden wall. They all look very smiling and one of the little ladies waves a handkerchief, but the promptitude with which she is pulled down after this process suggests a governess behind. I trust that the consequences of such temerity are not terrible. At Turnham Green we make our first change of horses, which is accomplished with business rapidity, and we are off again, passing through Brentford, where the seat of the Duke of Northumberland, and its park and pretty wooded scenery are objects of general interest, and there are charming villas, here and there, which help enliven the road. On a sudden there is a sweet scent borne upon the breeze, the familiar scent of strawberries. It is explained presently by a wagon which we pass filled with baskets of the "morning gathered" and with the women who have been picking them. At Hounslow there is another change of horses, and another at Colnbrook; and we are riding gallantly, meanwhile, at the rate of ten miles an hour. It would be difficult to trace any kind of metropolitan influence over the road at this part, for everything is so primitive that you might fancy yourself hundreds of miles in the country. The little roadside inns are charmingly behind the age, and the people you see sitting out in front of them drinking their beer are so stupid in appearance as to be a real relief after the high-pressure intelligence of London. The team taken at Colnbrook is a splendid one, calculated to bring us into Windsor in right royal style. Past streams and rivulets and bridges we ride, past Langley Broom and Tetsworth Water and Slough, where the Duke of Buccleugh's place claims attention. We are now near our journey's end. Salt Hill is gained, and the antique spires of the college prepare us for the glorious view of the castle, which tells us that we have reached Windsor

at last, and in a few minutes our noble driver has pulled up his bounding team in front of the Castle Hotel.

After being ushered into the dining-room and furnished with a bountiful supply of refreshments, we sally out, feeling in good humor with everybody and everything, to view the royal old town of Windsor, with the residence of our beloved Queen and the castle itself, which has been the principal seat of British royalty for the past eight centuries. The Saxon kings had a palace at Old Windsor long previous to the Conquest. The present castle was founded by William the Conqueror, but was almost rebuilt by Edward III. It occupies about thirty acres of ground.

[The author then follows with a detailed description of the castle, its state apartments, and their contents, which is full of interest, but which our want of space prohibits us from giving to our readers. He concludes as follows.]

But now we must hurry back, for we must not keep the coach waiting, and for the best of reasons—*it will not wait*. Punctuality is the first duty of the captain of a coach, next to the obvious one of not overturning his passengers. Our captain is faithful to the front, and has taken up his position before the entire company are mustered. Early among the members of that body I observe the city gentleman with wife and numerous family. He is beaming and vivacious, as befits a man after doing justice to a dinner at the Castle. The other passengers arrive, party by party, and find their places.

"All ready?" cries Mr. Angell, for it is he who will drive us home.

"Yes sir, let them go."

They go accordingly, and again goes the cheerful horn, and all Windsor is out to see us start. The homeward journey is just what might have been expected from the outward one, and something more jovial. The fresh air, through which the team dashes as gallantly as ever, would invigorate us, if we needed invigorating, but we disdain any such requirement, and when we pull up once more at the White Horse Cellar amidst the cheers of the populace, we are more than ready for the dinner which is awaiting us not far from St. James Street, where ourselves, and more than one of our fellow passengers will not fail to drink success to the Windsor Coach, with hopes that its shadow will never be less and that the days may be distant when it shall cease to give life to the good old road which it has brought once more into existence.

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## Wood Shop.

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### STYLE AND TASTE IN CARRIAGE-BUILDING.

#### PAINTING AND TRIMMING.

In our article in the December number, we tried to explain the particular requirements which the present day demands of a carriage in the latest style. Among the points which we then enumerated there are several prominent ones which are worth dwelling upon, and after a few remarks on this subject we will speak of the present classes of fashionable carriages.

We said in the last number that "tasteful painting,"



and "trimming in corresponding color," are necessary attributes to a vehicle in the latest style, and as indeed these items contribute in a large degree to make up a first-class job, we will add a few words to explain this. Let us look at a carriage turned out by a first-class maker, when we happen to see it on one of the fashionable drives, and we will notice how every small point matches the rest. We may sometimes discover, for example, that the color of the trimming was calculated to lighten the beauty of the lady occupant—namely, if she is of light complexion, the trimming is also light colored. Moreover, the painting exactly repeats the colors used for the laces and trimming—if the latter are black, maroon, or red, the same tints will be found repeated in the trimming. We can safely say that not enough attention has been given in general to these points by those who are free to acknowledge the superiority of the products of others, and true as it is that by far the larger number of carriages manufactured are built for the market, and that there is consequently no possibility for the display of such fine taste as we have referred to in the foregoing, there is still an almost unlimited field for the operation of every man's good judgment.

As an illustration of how these qualities are missing in some cases, we will cite here a few instances of our own experience. Some time ago we saw a top-wagon, the running part painted ultramarine blue, the trimming dark Russian green cloth. We did not consider the case any less objectionable by the salesman's statement that this was a mistake. Next we came across a carriage-part painted straw-color, and striped with light gold, both matching each other so well that the striping could only be detected after a close scrutiny.

In our travels in the direction of the "course of Empire," we quite frequently saw new jobs in the "repositories," elaborately ornamented with any such monograms as were available at hand, and without any regard to the initials of the future buyer; so that Mr. A. B. might, under these circumstances, have the letters X. Y. in old English characters on the panels of his wagon for a lifetime, perhaps, without solving the puzzle of their meaning.

We will now notice which are the fashionable carriages at the present time, and commence with heavy work.

Heavy work, which term comprises all vehicles with top, carrying more than four passengers, including driver, must be divided into two classes; namely, private carriages, and public or hack carriages.

There exists a certain rivalry between these two classes, which in some measure has benefited the carriage trade. A style or kind of carriage used for hack purposes must after some time fall into discredit for private use. Thus during the last few years the old time-honored family coach has lost its well-deserved prestige, and for the only reason that it found employment as a hack. In certain localities, in the New England States, where landaus of a cheap kind are used for hack purposes, and are called in a general way "hacks," this noble vehicle has come into utter discredit with private families.

Again, at this day clarences of really good and tasteful make are seen in New York on the public stands, while there are very few new coaches; and in consequence thereof coaches are in call by private people, and seem to be reinstated in their former rights, and fashionable makers have commenced to build them again; how and with what changes we shall see hereafter.

The most stately carriage used in this country is, no doubt, the chariot, a full-size clarence hung on loops, with hammercloth seat. There are but three or four of recent make in New York city, which are owned by the richest merchants, and as there is very seldom a call for this pattern, it is an exceptional thing to find it in any repository, and one now built would probably be made after the style of clarences which we are going to describe.

We next find the clarence, and competing with it the full-size landaulet, the latter sometimes hung on loops, with a "coffre" or "tonneau," which are French names for the box under the dickey seat. Round or Salisbury boots, which have been made for several years, are still in favor, but in a variety of shapes, both round and concave, which we will have occasion to illustrate in an early number. Seat-legs for drivers' seats are universally made as plain and light as possible, a single leg or one with a division on the upper half to the sides of the seat being preferred. Bodies without mouldings are the newest, and they look very well. Square cut-unders and straight lines generally are ruling, and are the so-called "English patterns," and the painting is very plain, and the striping as little as possible.

The next pattern is the landau, and we see numbers of these to-day in the salesrooms, some of them lighter and more graceful than last year. Looking back a few years, when it was considered rich and stylish-looking to have very deep sides, and comparing what is made now, we find a saving of weight amounting to several hundred pounds. Dickey seats for landaus are mostly *French-paneled*, with rounded corners, and gearings all iron. For bodies there is an equal proportion of full, round (boat) sweeps and cut-down doors. Wood's patent window-holders are much used. Crest-panels have since last year been often made of glass, and by some eccentrics of looking-glass even; but an objection to the former was that the window frames showed out on both sides when the window was down. This was a serious objection, which has since been overcome by a different shape of glass, which finds great approval, and will be illustrated in one of the next numbers of "THE HUB AND NEW YORK COACH-MAKER," which, I understand, will be published hereafter. A. MULLER.

(To be continued.)

## Smith Shop.

### JOURNEYMAN.

ITS CONTINUATION AND CONCLUSION.

"Those that are bound must obey."

THE writer, fortunately, belongs to that class that is generally favored with constant employment, and in consequence he is bound to obey the injunctions of his employers, and to render to them sufficient duties in office, that they may be satisfied that they are not paying him for services not performed. And on the other hand, the duties of your humble servant are such that much of his time beyond the regular ten hours per diem has to be devoted to the furtherance of the interests of his employers, and moreover, from the rapid strides of progress and



improvement which are every day taking place in the art of Coach-making, some little time must be spent in his own culture, in order that he may keep pace with the present age of progress.

Therefore he has no time to devote to controversies, and furthermore, his chances of obtaining an education sufficient to enable him to enter into any controversy have ever been too limited; but in all his pen and ink sketches he will endeavor to use as pure English as possible, and will spare no pains to make all his problems as lucid as possible, in order that those, who may have labored under the same disadvantages that he has, may be able to understand his exact meaning.

In writing a previous article, termed "Journeyman Smith," I sought, by brevity and as plain language as I could use, to find why the term *journeyman* was applied to mechanics that had served their regular term of apprenticeship—not the modern application, but the primitive one.

My esteemed and good friend, the Editor, fails to agree with me, and requests by particular favor to hear from me again on the subject. In compliance with the request I now embrace the few moments that are lying about loose to continue and conclude all that I have to say on the subject.

I have known for years that the French word *jour* (pronounced zhour), translated to English, means *day* or *light*; that *ournée* (pronounced zhoorna), means all that transpires in a day, *viz.*, the *day's light*, the *day's heat*, the *day's toil*, the *day's profit*, the *day's travel*, etc. And I have every reason to believe that the English word *journey* is taken from the French word *ournée*.

But all this in no way tends towards telling us why the term journeyman was first applied to the mechanics.

Farm laborers, clerks, drivers, etc., have never been complimented with the term. Their labor is done in the day; then why not employ the same term in speaking of them? Because their duties being ever the same, there was nothing to be learned that could not be learned at home, hence what use had they in "journeying, strange lands and things to see."

The writer has frequently heard, in by-gone days, many and different ballads, all having for their theme the "journeyman." One verse was about as follows.

"East and West I did *journey*,  
Strange towns and cities for to see,  
I *journeyed* up, and I *journeyed* down  
Until I came to fair Lunnun town."

As mentioned in the preceding article, it was the custom in all European countries for the young mechanic, after he had completed his apprenticeship, to spend a certain number of years in traveling in other or foreign parts. The terms applied in the different countries to these persons are about as follows. In England, on his

first round, he is called a journeyman, or young tramp, or tramp, or stager, from the fact of his having to move so far in each day. The whole country being laid out in stages or day's journeys, at certain towns he has the privilege of remaining longer than at others. He has the privilege of making two or three stages or journeys in a day, and receives a competence from each one. If he obtains or takes employment, he is considered as being done for the present with journeying or tramping, and is called a smith, tailor, etc., according to his profession, which he enjoys until he again starts on his meanderings, the term journeyman being rarely if ever applied while in constant employment.

Some mechanics rarely perform more than twelve weeks' work in the year, and are always on the move, and are termed old tramps or old staggers, and such is their knowledge of the country that they can travel two years without visiting the same place twice.

In France the custom was the same, but has of late years been dying out. The terms applied there are, when traveling, *ouvrier voyageur*: a traveling workman or a young mechanic on his tour of learning or perfecting himself in his trade. When in employment, he is called *compagnonnage forgeron* (smith), or if a carriage-maker or wheeler, *compagnonnage charron*.

In German countries, he is first called *ein Handwerksbursch auf Reise*: a young *Handwerker* on his travels, or a young mechanic traveling to finish his trade. When spoken of by those at home, it is said, *er reist in der Fremde*: he is traveling among among stranger, or is journeying to finish his trade. While he is in employment he is called *Geselle*: companion, or smith companion, or body-maker companion, etc. After he is done with traveling, and is about or contemplates establishing himself in business, he is called *ein reisender Geselle*, and *reisender Arbeiter*: traveled companion, or learned companion, or traveled workman, or learned workman, smith, etc.

Believing that I have quoted enough to make myself directly understood, I will now conclude the subject by saying that I believe, from what has been set forth, that the term *journeyman* was first applied to mechanics because of their having to travel or journey after having finished their apprenticeship. What the modern meaning of the term may be is no concern of mine, nor do I question Messrs. Webster, Walker, or Johnson, as to whether they are right or wrong; but since writing my first essay upon the subject, I convened a number of *learned mechanics* of the art of COACH-MAKING, and after conversing upon the different terms in use in Europe, reading the article appearing in the December number of the Magazine, and the editor's note attached, I asked them their views as to which was correct. After an hour's controversy upon the subject, during which English, French,



and German Dictionaries were examined and quoted, it was voted that the author of *Journeyman* was correct, as was also the esteemed editor, so far as related to his quotation from Webster.

Then, if both are right, why should the subject be continued longer, when it will more materially enhance the value of the Magazine, and increase the knowledge of the craft, to devote valuable space to direct practical articles.

At some future time I shall endeavor to place before the *patrons* of my good friend, the editor, a full and complete statement of the customs of European Mechanics, which I believe will well pay for the reading.

J. L. H. M.

The foregoing article is a most interesting one. The derivation of the word journeyman, as suggested by our correspondent, is argued by him most ingeniously, and he has brought forward in its support many facts with which we were unacquainted. If the facts mentioned by Mr. M. be correct (and at present we have no reason to doubt them), then the derivation mentioned by Webster is incorrect.

The writer of the following verses, which we picked up the other day, seems, however, to hold Webster's idea of the primitive meaning of the word :

#### THE JOURNEYMAN.

Working, working, hour by hour,  
Through the morning's chill and dew,  
Through the sunshine and the shower,  
Through the evening's dusky blue.

Stone by stone is laid with care  
In the river's flowing tide;  
Night comes on, the day is dead,  
Labor must be laid aside.

Still no vision of the work  
Peers to cheer the worker's face;  
Still the river darkly flows,  
Not a ripple points the place.

Journeyman we are, and each  
Has his portion in a day;  
We must stop, and others come  
When the hours have flown away.

What though some do all unseen,  
There the depth may darker be,  
There the sand may run less bright,  
Or the tide more forcibly.

Working, working, hour by hour,  
One shall see his labor done;  
Working, working, just as nobly,  
Many see it just begun.

### Paint Shop.

#### CRACKS VERSUS GRAIN.

SINCE my last article on this subject appeared in the Magazine I have studied this very important subject still more closely, and will now proceed to give the results of my investigations :

During the last two months I have had two bodies pass through my hands to repaint. One a light no-top wagon; the other a clarence coach, with a boot of the latest style. I may here state that it is necessary to mention the boot particularly as it will play an important part in elucidating the subject-matter of this article.

I will first take the light no-top. This wagon had been running *five years*, according to the owner's statement, and I have no reason to doubt his word, as he is a perfectly reliable man. It had never been repainted, or *revarnished* even; in short, to use a painter's phrase, it had never had a brush put on it for five years. Of course the paint was cracked. I think I hear some knight of the brush exclaim, "*about time it was cracked*, or we should have to kill off one-half of the painters; and as for the varnish makers, why they would have to retire to some rural and secluded spot, there to rusticate for the remainder of their days on the *fortunes* made out of varnishes." But was it cracked all over? No, on examining the body previous to burning it off, I found certain portions of it without cracks; this led me to examine it still more closely, and I found the parts that were not cracked had been *canvased* with fine linen, put on of course with glue. This had thoroughly covered the wood, and while all the other parts of the body, even underneath the tail-board, were quite perished, these canvased parts showed no signs of cracks, and after these five years still retained their gloss. Having so far disposed of the light wagon, let us now take the coach. This had only been running about thirteen months, but every part *except the boot* was terribly cracked. As it is not at all unusual for a body to crack within a year, of course I took no notice of that, but when I came to examine the boot, I found no cracks whatever, although it was quite as *much exposed*, if not more so, than some other parts, for being one of those built-up boots, the sweep came right down on the deck and near to the circular front glasses. Of course such a boot could not be built of large thick pieces of white-wood without being *canvased*. It had, therefore, been nicely rounded off, and then a thick piece of canvas well filled with glue covered it all over. You could see where the wood under the canvas had shrunk in all directions, but it was not able to carry the canvas with it—that had remained firm. But to the very edge of where this canvas was put on the cracks were as bad as any I ever saw, while on the canvas not one was to be seen, and the gloss was good—so much so that I only varnished that part with Valentine's Black Body to make it as black as the other parts. Having fully described these two bodies, my next business is to inquire as to who is responsible for these bodies cracking. I think I have shown pretty conclusively that if you give the painter a *solid* foundation and time to let his work dry, it will not crack within any reasonable time. The inference, therefore, that I draw, is this: It must be the fault of the wood not being dry, or else there is something in the nature of the wood used for panels that is destructive to paint. I know I shall be met with the body-makers' oft-repeated argument, that the wood shrinking cannot make the paint crack, but that it has a tendency to hold it together, as the panel gets smaller. This argument I think can be shown to be fallacious, for if we examine the cracks in a body closely, we shall always find them curling over as it were; that is to say, the surface underneath



having become smaller has forced up the paint, throwing it up in ridges. The panel itself, being canvased on the inside with a good coat of glue, is unable to move or split, as it undoubtedly would in drying but for the canvas. Now here we have a piece of wood that does and will shrink; 'tis coated on one side with glue, on the other with paint. In the drying by the action of sun and atmosphere something has got to give, and the paint in this case having to face shrinking wood on one side and sun on the other is at last compelled to give way; in short, it opens its floodgates to let out the gases generated in the drying process of the panel. Even on the roofs of heavy jobs we find this still more apparent. The roofing being very thin usually shrinks very much, carrying canvas, paint, and everything else with it. The upheaving is sometimes nearly an eighth of an inch, as all painters can see when they have to rub down an old roof. Having thus opened the subject in this number I will continue in the next.

OBSERVER.

## ORIGINAL MONOGRAM.

THE following tasteful monogram has been set us by W. F., of Brooklyn, N. Y. The letters A. C. V. are very



graceful, and if they were colored would make a pleasing combination.

Below we give two others, one introducing the letters L. E. N., designed by J. S. L. of Amenia; and the other the worked letters V. S., by some unknown pen.



TRADE.—A moderate business is done in heavy carriages, but as a rule business with the carriage builders continues very quiet.

The appearance of the cold weather in a measure revived the condition of the trade. Dealers in fine and heavy carriages reported a fair number of sales, and they were also receiving a satisfactory amount of orders.

## Trimming Shop.

## TRIMMING SLEIGHS.

ON our visit, during the last month, in the repositories of the leading carriage firms in New York, we have, of course, looked most attentively at the sleighs. It is the season for sleighing, and everybody is on the look-out for snow. Yet so far we have had to be contented with skating.

In the American sleighs two different types are very apparent: The old Dutch dragon-sleigh, and the genuine American farmer-sleigh. The former is very fanciful, being built of sweeps and curves which look like remnants of that fantastical animal called a dragon. The latter, on the contrary, is very primitive in its forms, consisting mostly of straight lines and right angles. But though both may be very elegant, we confess that we prefer the forms of the Russian and Norwegian sleigh.

As to painting and trimming, on the contrary, we think that the American sleighs excel the European in a considerable degree. They are painted and trimmed with greater care than the Europeans bestow upon their sleighs, and generally with more taste, too. The European sleigh is commonly painted dark brown, without striping, and is trimmed very plainly with dark-blue or gray. But we prefer the deep carmine, striped with black and gold, or the light green, and blue and yellow, with its trimming in warm colors, mostly with red velvet or plush. A sleigh is something gay, and must look gay. We do not understand, however, why the trimmer generally uses more elaborate patterns in the carriage than in the sleigh. In the sleighs he generally confines himself to the plain square pattern, while other and richer patterns would highly increase the effect of the appearance.

FRENCHMAN.

## Pen Illustrations of the Drafts.

## ENGLISH VICTORIA PHAETON.

*Illustrated on plate XXXIII.*

This style, which comes to us from London, is somewhat novel in its appearance, but is tasteful, and in its general plan is popular. Our informant says of it: "The Victoria Phaeton may be truly styled the ladies' carriage, as most successful efforts have been made in its construction to provide for the comfort and refined taste of the fair sex." The design made use of in the formation of the seat and body of the carriage is such that while unusual space is allowed for the disposal of dress and drapery, weight and massiveness are entirely avoided, thus producing in a remarkable degree an example of airy lightness.

## C-SPRING PONY PHAETON.

*Illustrated on Plate XXXIV.*

This drawing merits the particular attention of makers of light work, as it represents a very graceful and



stylish vehicle. We have given the body a round shape, believing this corresponds better with the sweep of the C-spring, and the mouldings, which are plain and simple, relieve the sides to good advantage.

For the coming season, we know that quite a number of open jobs with this mode of suspension will be turned out. The C-springs have three plates, steel No. 3,  $1\frac{1}{4}$  inch wide, and the leather strap and one plate are jointly connected with the body loops. Plates and straps are fastened together by a T-head bolt  $\frac{1}{4}$  inch thick, and clasp (of the shape of a whiffletree clasp). The springs are clipped to the axle from below.

*Dimensions.*—Wheels 3 ft. 7 in. by 2 ft. 10 in.; axle 1 inch, well tapered. *Painting.*—Body, wine color, striped vermilion; graining, vermilion, striped black.

#### CLOSE-TOP PHYSICIAN'S PHAETON.

*Illustrated on Plate XXXIV.*

THE demand for this class of work is always good, and we know that many of our readers will welcome something new and stylish in this line. When such considerations as low hanging do not necessitate a cut-down body, we prefer the round sweep pattern, of which our cut shows a new variation. What is claimed as novel in it is the shape of the bracket pillar, and the moulding near it, which terminates at the middle of body. This moulding is triangular and very light, and when gilded shows out to good advantage. The sides are worked out of a solid piece.

*Dimensions.*—44 inches between bows; wheels, 3 ft. 4 in. by 3 ft. 10 in.; spokes,  $\frac{7}{8}$  inch; springs, 4 plates of  $1\frac{1}{2}$  inch; track, 5 feet; hubs,  $3\frac{1}{2}$  inches by  $6\frac{1}{2}$  inches.

#### PIANO-BOX TOP WAGON.

*Illustrated on Plate XXXV.*

THE form of the piano, or square-box wagons, presents less chance for altering than many other styles. Our illustration shows *two new points*, namely: *the line on top of the box*, and *the lines on both ends of it*. The triangular panel at the top, produced by shaving out the side pieces, looks well, and should be painted with a bright color, such as carmine or canary yellow. The ends of the box may be constructed in different ways, by either moulding or striping at the indicated pieces, or, what is preferable, by swelling or sinking the edges to commence from the moulding. This produces a strikingly handsome effect and should be tried. It is a little extra work of course, but we think it will repay for the same. Dimensions as usual.

MR. GEO. WILLIAMS, formerly of New York, bought, in December, the carriage factory in Amenia, N. Y., formerly owned by Wm. C. Payne. He intends to make a specialty of road wagons for the New York market.

## Editor's Work-bench.

### TO OUR SUBSCRIBERS.

WE have explained in our preface and in the leading editorial how the Magazine will hereafter be published in a new and improved form, but at a reduced rate. We assure all present subscribers, whose subscriptions have not yet expired, that they shall have the benefit of this reduction. Although for purpose of convenience in binding, this number of the Magazine will be considered as closing this volume, the volume will in reality close with the May number, and three numbers, therefore, are lacking, equivalent to about \$1.25. To balance this, we will send five copies of "The Hub and New York Coachmakers' Magazine," (subscription price \$3.00), equivalent to \$1.25. All other unexpired subscriptions will be compensated on the same principle, and on terms that no one will have any cause for complaint. We shall try to make the arrangement perfectly just.

### PRESIDENT GRANT'S STABLES.

FROM early boyhood President Grant has been an ardent admirer of horses, and since his arrival at years of maturity he has always been the possessor of one or more attractive animals. His stable at the Executive Mansion now comprises the best stud of horses in this District, and the best ever owned by any President. All of them were his own private property, purchased or raised by him before his election to the Presidency. Although he never permits any of his stock to participate in races, he has several excellent trotters, which probably cannot be easily passed by any horse in the city. At present he has eleven horses here, most of them blooded animals, besides a number of inferior horses on his farm near St. Louis.

The stable of the Executive Mansion, while it will not compare in extent or magnificence with that of Tweed, or Bonner, of New York, is, nevertheless, a very comfortable and respectable establishment, such as befits a gentleman of modest taste. It is located in the southwest corner of the garden, about two hundred yards east of the Navy Department. It is a brick building, two stories high, with a front of fifty feet and a depth of forty feet. An addition on the north end accommodates the foals and stallion in two comfortable apartments.

The carriage-house is in the main building, about fifteen feet wide and forty feet deep; the ceiling is painted a light blue, and the walls white. The floor is of brick, and the room is spacious enough to contain eight or ten carriages. A wide hall runs through the building, at right-angles with the carriage-house, and upon either side of this passage are two large rooms in which the stalls are located. At the head of each stall is an oval window, with a cast-iron frame or collar, opening into the passage above described, giving a free circulation through the building at all times. The windows are large enough to admit the head and neck of the horse, and it seems to be the favorite attitude of some of the animals to have their heads constantly out of



the window, gazing at their neighbors across the passage. Upon either side of the passage are two smaller rooms, in which the harness is kept in glass cases fixed to the walls. A portion of the second story is devoted to the feed, and the other is divided into comfortable rooms, in which the hostler lives. The building is lighted throughout with gas, and a stove in one portion keeps the atmosphere therein at a moderate temperature. The entire stable is as clean as a new pin, and is kept in this order at all times.

The carriages used by the President and his family are very comfortable, and finished in excellent manner. First is a landau or family carriage, which is used by Mrs. Grant and the children. A park phaeton, purchased about two years since, at a cost of \$1,700, is the favorite carriage of the President, and is always used by him in fair weather. It was in this phaeton that he rode to the Capitol on the day of his inauguration. A basket phaeton for the children is a neat and handsome conveyance; a top-buggy for the double team; a single team road wagon, and a sulky, completes the list of vehicles.

The harness consists of two single sets heavily mounted with gold; a double set heavily mounted with silver; besides several sets of single and double harness for the various horses.

The President, of course, takes the greatest interest in his horses, and frequently visits his stables, and when opportunity offers gives suitable exercise to his several favorites. In this way it happens that he takes more healthful exercise, and his form is consequently better known to the public than that of any of his predecessors.

In publishing the following, we would remind our readers that peace has been established between this Magazine and the "Philadelphia Coachmaker;" but the former editor of this Magazine desires to say one word more. We do not hold ourselves responsible for this word, and, moreover, we do not intend to ever mention the subject again.

#### AFTER THE BATTLE.

MR. EDITOR: On looking over your last issue (p. 123), I came across the following extract, credited to the International Journal: "When our journal (the International), was first started, we remember sending a similar friendly greeting to the New York Magazine; it was then in other hands, but the response was quite different from that which we now tender to the present editors, in reply to his offering. . . . We are not partial to strife of any kind (!), but when the gauntlet is thrown at our feet we are not so cowardly as to fear to take it up. The history of the past, in this connection, will prove who was the victor in that tournament of words, and on that we rest satisfied." Now, the writer of the above never sent us a *greeting*, and, consequently, we had no occasion to respond, otherwise than appeared in the respective prints, and that portion of complaint must be set down as mere waste of words.

But what about the victory? We have never, as we remember, thrown down the gauntlet in any other form than in defence of right and the interests of business men against what we deemed the unjust and arbitrary claims of trades unionism. The public know the result—how its knight

fled from the field with such *spoils* as were left. We cannot, therefore, see where his "victory" comes in. History of the case proves that on our part we fought for principles; and with the result we are *more* than satisfied.

EX-EDITOR.

#### THE ROBBER AND THE WAGONER.

HERE is one of the random fables of the Russian fabulist Kritof.

In a thicket, at a little distance from the high road, a robber was lying in wait for booty one evening, gazing gloomingly into the distance, like a hungry bear looking out from its den. Presently he sees a lumbering wagon come rolling on like a great wave. "Ha!" whispers one robber to himself, "the wagon is doubtless laden with merchandise bound for the fair—there will be nothing in it to a certainty but cloth and damask and brocade. Don't stand there gaping at it, you will get of it something to live upon. Aha! this must not be a lost day for me." Meantime the wagon arrives. "Stop!" cries the robber, and flings himself upon it, cudgel in hand. But, unluckily for him, he has to deal with a stout lad, and no fool. The wagoner is a strapping youth, and he confronts the malefactor with a big stick, and defends his goods like a mountain. Our hero is obliged to fight hard for his prey. The battle is long and fierce. The robber loses a dozen teeth, and has an arm crushed and an eye knocked out. But in spite of all this he remains the victor. The malefactor kills the wagoner, and, having killed him, rushes on the spoil. What is it that he gets for his pains? Why, a whole wagon load of bladders.

### Correspondence.

#### THE FILLING OF WOOD.

MR. HOUGHTON.

Dear Sir: I take the liberty to address a question to you, as I see that you have become the editor of the New York Coach-maker's Magazine, to which I have been a subscriber for twelve years, and to which I have always paid my best regards. The question, however, is not concerning the magazine, but about the so-called Permanent Wood Filling. I suppose you are the right man to ask, since you are the editor of the Hub, too, and I have found that paper permanently filled with said article.

I do not wish to say anything disagreeable to you, yet I must confess that I do not like cheap papers, which everybody can buy, and easy papers, which everybody can understand—that is to say, I do not like to have my employé read. If anything must be learnt, I read it myself. If anything must be tried, I suggest it. Science is for me—experience for my employé; but the great, nay the only, instrument of experience, is to try. In the good old times, a mechanic, not only the apprentice, but even the accomplished workman, tried and tried again, but never read, and the result was a large experience and excellent skill, which made a steady and reliable worker, and a noble and happy man. But that time is gone.

Now newspapers pass into the shops every moment; cheap, easy to understand, and bristling with new ideas. The mechanic jumps into an old coach which is to be repaired, makes himself comfortable on the seat, and



studies his paper, while he sucks a cigar and whistles a melody. Do you think that is an edifying spectacle to me, a coach-maker's son, who has been a coach-maker himself for some forty years? And when the fellow has finished the paper, he jumps out of the coach, brags the best he can of "the new I D," "the new method of painting," "the new, I don't know what," and greases me all over with his Permanent Wood Filling.

But, sir, I ask you, what does that mean? Is Permanent Wood Filling a new method of painting? Is the old method with white lead not good enough? I have used it for forty years to my entire satisfaction, and feel sure that it is a first-rate method; nay, indeed, the best method in the world. And now, at once, the day after Mr. Piotrowski has conjured up this filling, white lead has become the old, the worn-out, the bad method. What is wrong with it? Do not come and tell me that it is liable to crack! The whole world would crack if poorly worked or badly bruised. Do not come and tell me that it is poisonous. Nonsense! I read, two days ago, in a French paper, that a painter should drink ten gallons of fresh milk to every gallon of white lead he worked, in order to avoid the lead-colic. Nonsense! My old painter, who died some months ago, before I got this new one with his filling, used white lead during fifty years, and got no colic. A well-bred painter can eat white lead. A foolish one may be poisoned by the smell only.

Please give me an answer, and oblige

Yours, very respectfully,

K.

We beg our correspondent to observe that we have never said that painting with white lead was a bad method. We have only said that painting with P. W. F. was a better method; and we have some reasons for saying so.

In old times the method of building a house was to clear the ground, make it level and raise the building immediately upon the ground, without any foundation. At our time, we not only clear the ground and make it level, but we underbuild it, and raise the house on solid substructions. The first method may not be a *bad* one, but we have no doubt, and neither is our correspondent likely to have any, as to which of these two methods of building houses is the best one.

Well, now, we beg our correspondent to look through a microscope at two pieces of wood, one of which is painted by the white lead method, the other with the P. W. F. method. With the former he will find that the several coats of white lead, rough stuff, paint and varnish, are pressed together and against the wood like the several strata in a geological formation, and that they cover the wood like a piece of pasteboard, which, in case that moisture found its way between the wood and the covering, would lift, crack, and split away. With the P. W. F., on the contrary, he will find that the priming has combined chemically with the wood. It looks as if the P. W. F. had put forth its roots down into the wood, for it has filled all its pores and petrified the surface so that it excludes all moisture and dampness.

Thus the method of painting with P. W. F. resembles

that of building a house with solid substructions, and this is the first great reason why we have called it a better method of painting. Are we not correct in so doing? —Ed.

#### REMOVAL OF A BOSTON CARRIAGE FIRM.

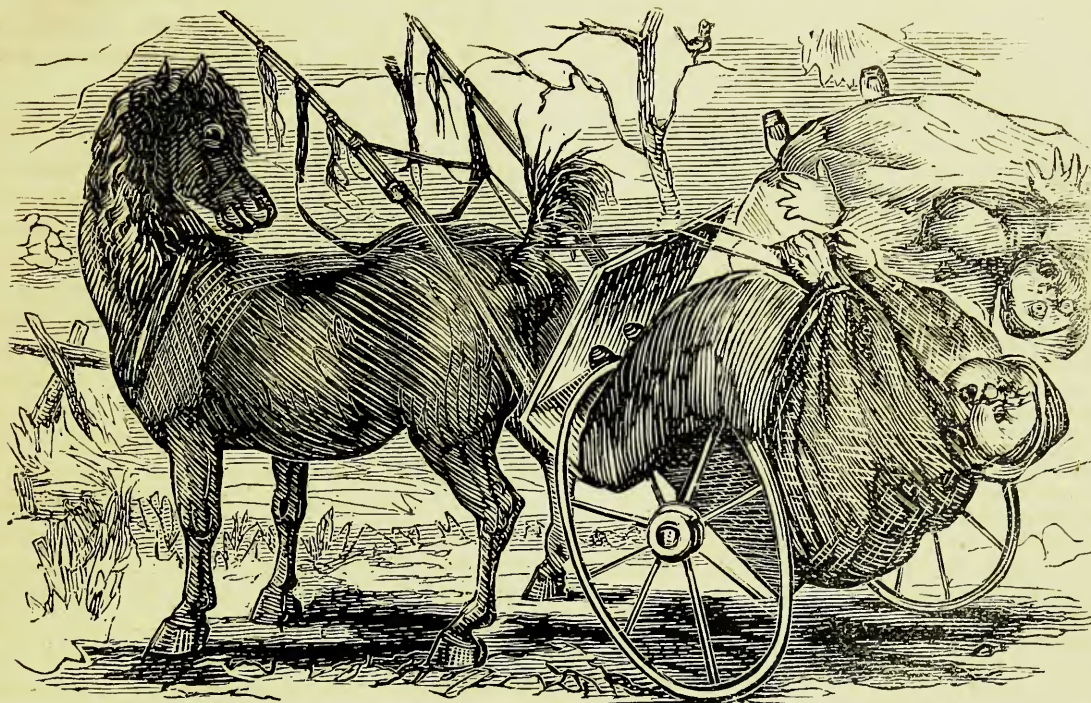
THE firm of Sargent & Ham, carriage-makers of Boston, who have for the last eighteen years occupied the premises 57 and 59 Sudbury street, have been forced by the increase of their business to move to more extended quarters.

Sargent & Ham are among the oldest carriage firms of Boston who manufacture their work exclusively to order; and they have built up an extensive business. It is said by a Boston paper that during the past year they have probably built more carriages to order than any other firm in Boston. In July last they bought of the city the vacant land on Bowker street, adjoining the Charity building, and they have there erected a manufactory which is said to be larger than any other carriage factory in the city. The building has a frontage on Bowker street of forty-seven and one-half feet, and covers about three thousand feet of land. The structure is built of brick, and is seven stories in height—giving twenty thousand feet of flooring. The building is well lighted on three sides, having upward of two hundred windows, which furnish light to every part. The basement (which will be used as a reception room for carriages to be repaired) is entered by a drive-way from the street. Thence the carriages are carried to either story of the building by one of Canfield's steam elevators, seven by fourteen feet in dimensions, and capable of receiving a full-sized clarence coach without unhooking.

On the first floor will be the office and repository for their new carriages. The office is very elegantly finished in white-wood, with black walnut, and maple floor. The repository is sheathed with first quality of pine, and is painted white. On this floor are speaking-tubes connecting with the workshops in every story. On the second floor will be the trimming shop, and a room for the sale of their second-hand carriages; on the third floor will be the blacksmith shop, and also a room for the storage of carriages while being repaired. The fourth floor will be used exclusively for the workshop and the storage and seasoning of lumber; on the fifth floor the painting of second-hand carriages will be carried on; and the sixth floor will be used for the varnish room and paint shop for new carriages.

The firm will employ from seventy-five to one hundred men in their manufactory. The building presents a very attractive appearance, both internally and externally, and reflects much credit upon the architect and builders. The cost of the building, including the land, was about \$40,000.





AN UN-STYLISH TURN-OUT.

The story, which suggested the above cut, is so well represented in the illustration that it does not need many words of comment. It is a true story, and the thing happened in one of the small towns of Connecticut, and it was told to us by a carriage-maker, who was conversant with all the circumstances. It shows the importance of hanging a chaise body very accurately, and especially so in case the harness be weak, or the maiden sisters particularly bulky.

### CHIPS AND SHAVINGS.

**COPARTNERSHIP.**—Wm. D. Rogers and Joseph Moore, Jr., formed a copartnership on January 2, 1871, under the name or firm of Wm. D. Rogers & Co., and they will continue the carriage business heretofore conducted by Mr. Rogers alone, at the old stand at 1009 Chestnut Street in Philadelphia, and at the new factory corner 13th & Parrish Streets, which was formerly occupied by G. W. Watson.

**"STREAKING-FLIES."**—In May, 1860, I engaged to go to South Carolina to work in a carriage shop which was about sixty miles from Charleston. I was engaged through a friend, who related to me the following story.

The painter of this Southern shop inquired of my friend how it was that they managed to do such good "streaking" (striping) up North.

"By striping-flies," replied my friend. "The fly is provided with a small reservoir of color on his back, and a hair is placed on his tail, after which he is placed on the article to be striped. When all is in readiness, the operator holds a piece of sugar in front of the fly, drawing an imaginary line, and the fly does the work."

"You don't say! Well, I wish you'd buy me a box of those flies when you go North again, and send them on by your smith friend, when he comes."

"All right."

When I arrived, the flies were asked for, but I told him the funds had been absorbed by the other purchases,

but that a new kind of flies were about to be introduced which would come cheaper. He appeared satisfied, but he would have given most anything for one of those "streaking-flies."

S. & J. SEWELL, of Fishkill Landing, N. Y., have lately made a large addition to their factory, by a brick building of 33 feet front by 45 feet deep, thus giving their entire factory a frontage of 63 feet, and three stories high. The repository is on the ground floor, and the smith shop, in which there are 4 fires at present. The upper floors are used for painting and trimming, and the wood-shop, 24 by 30 feet, and two stories high, is in the rear. Messrs. Sewell employ 20 hands, and works mostly on light work of good quality. They have been very particular in the construction of their paint and varnish department, and they have two well-arranged varnish rooms, which will add materially to their conveniences for turning out good work. These improvements make this carriage factory one of the largest and best appointed ones in Dutchess County.

**COMMISSION AGENCY.**—It will be seen by a card in our advertising columns that H. J. Edwards, formerly of Syracuse, N. Y., proposes to open a carriage repository and commission agency in Chicago.

DR. HELMBOLD of New York has an elegant sleigh this winter, drawn by four bays. The sleigh was built by Brewster & Co.



# CURRENT PRICES FOR CARRIAGE MATERIALS.

CORRECTED MONTHLY FOR THE NEW YORK COACH-MAKERS' MAGAZINE.

New York, January 20, 1871.

- Apron hooks and rings, per gross, \$1 a \$1.50.  
 Axle-clips, according to length, per dozen, 50c. to 80c.  
 Axles, common (long stock), per lb. 7 c.  
 Axles, plain taper, 1 in. and under, \$5.00; 1½, \$6.00; 1¾, \$7.00; 1⅞, \$9.00; 1⅞, \$10.00.  
 Do. Swelled taper, 1 in. and under, \$6.50; 1½, \$7.00; 1¾, \$8.00; 1⅞, \$10.00; 1⅞, \$13.00.  
 Do. Half pat., 1 in. \$9; 1½, \$10; 1¾, \$12; 1⅞, \$15.00; 1⅞, \$18.00.  
 Do. do. Homogeneous steel, ⅝ in., \$10.00; ¾, \$10; ⅞, \$11.00; long drafts, \$2.50 extra.  
 ☞ These are prices for first-class axles. Inferior class sold from \$1 to 33 less.
- Bands, plated rim, 3 in., \$1.75; 3 in., \$2; larger sizes proportionate.  
 Do. Mail patent, \$3.00 a \$5.00.  
 Do. galvanized, 3½ in. and under, \$1; larger, \$1 a \$2.  
 Bent poles, each \$1.00 to \$1.50.  
 Do. rims, extra hickory, \$2.75 to \$3.50.  
 Do. seat rails, 50c. each, or \$5.50 per doz.  
 Do. shafts, \$6 to \$9 per bundle of 6 pairs.  
 Benzine, per gall., 35c.  
 Bolts, Philadelphia, list. 45 off.  
 Do. T, per 100, \$3 a \$3.50.  
 Borax, English, refined, per lb., 33c.  
 Bows, per set, light, \$1.00; heavy, \$2.00.  
 Buckles, per grs. ½ in., \$1; ⅝, \$1.12; ¾, \$1.25; ⅞, \$1 75; 1, \$2.00.  
 Buckyram, per yard, 16 a 20c.  
 Buggy bodies, finished, \$15 to \$20.  
 Burlap, per yard, 10 a 12c.  
 Buttons, japanned, per paper, 20c.; per large gross, \$2.25  
 Carriage-parts, buggy, carved, \$4.50 a \$6.  
 Carpets, Bruss., \$1.75 a \$2; velvet, \$2.50 a \$3.50; oil-cloth, 40 a 70c.  
 Castings, malleable iron, per lb. 15c.  
 Chapman rubber, \$1.25, doz. pr.  
 Clip-kingbolts, each, 40c., or \$4.50 per dozen.  
 Cloths, body, \$3.50 a \$5; lining, \$2.50 a \$3. (See *Enameled*.)  
 Cord, seaming, per lb. 35c.; netting, per yard, 8c.  
 Cotelines, per yard, \$4 a \$8.  
 Curtain frames, per dozen, \$1.25 a \$2.50.  
 Do. rollers, each, \$1.50.  
 Damask, German cotton, double width, per piece, \$12 a \$16.  
 Dashes, buggy, \$1.75.  
 Door-handles, stiff, \$1 a \$3; coach drop, per pair, \$3 a \$4.  
 Drugget, felt, \$1.25.  
 Enameled cloth, muslin, 5-4, 32c.; 6-4, 50c.  
 Enameled Drills, 45 in., 45c.; 5-4, 40c.  
 Do. Ducks, 50 in., 65c.; 5-4, 60c.; 6-4, 80c.  
 ☞ No quotations for other enameled goods.
- Felloe plates, wrought, per lb., all sizes, 15 to 18c.  
 Felloes (Rims), \$1.50 a \$3.  
 Fifth-wheels, wrought, \$1.25 a \$1.50.  
 Fringes, festoon, per piece, \$2; narrow, per yard, 18c.  
 ☞ For a buggy-top two pieces are required, and sometimes three.  
 Do. silk bullion, per yard, 50c. a \$1.  
 Do. worsted bullion, 4 in., 35c.  
 Do. worsted carpet, per yard, 8c. a 15c.
- Frogs, 50c. a \$1 per pair.  
 Glue, per lb. 25c. a 30c.  
 Hair, picked, per lb. 40c. to 65c.  
 Hubs, light, mortised, \$1.20; unmortised, \$1. Coach, mortised, \$2.  
 Japan, per gal., \$2.00.  
 Japan gold size, \$4.00.  
 Knobs, English, \$1.40 a \$1.50 per gross.  
 Laces, broad, silk, per yard, 60c. a \$1.25; narrow, 10c. to 16c.  
 Do. broad, worsted, per yard, 40c. a 50c.  
 Lamps, coach, \$10 a \$30 per pair.  
 Lazy backs, \$9 per doz.  
 Leather, collar, 23c.; railing do. 20c.; soft dash, No. 1, 14c.; do., No. 2, 10c.; hard dash, 15c.; split do., 15c.; No. 1, top, 23c.; enameled top, No. 1, 23c., do., No. 2, 20c.; enameled trimming, 20c.; harness, per lb., 50c.; flap, per foot, 25c.  
 Moss, per bale, 8c. a 15c.  
 Mouldings, plated, per foot, ¼ in. 12c.; ⅜, 13c. a 16c.; ½, lead, door, per piece, 30c.  
 Nails, lining, silver, per paper, 7c.; ivory, per gross, 50c.  
 Name-plates, \$5 for 25, \$8 for 50.  
 Oils, boiled, per gal., \$1.20.
- Paints. White lead, extra, \$12.00, pure, \$13.00 per 100 lbs.; Eng. pat. black, 20 to 25c.  
 Permanent wood-filling, \$5.00 per gallon.  
 Poles, \$1.25 a \$2 each,  
 Pole-crabs, silver, \$5 a \$12; tips, \$1.25 a \$1.50.  
 Pole-eyes, (S) No. 1, \$2.25; No. 2, \$2.40; No. 3, \$2.65; No. 4, \$4.50 per pr.  
 Pumice-stone, selected, per lb., 7 to 8c.  
 Putty, in bbls. and tubs, per lb., 5 to 7c.  
 Putty, in bladders, per lb., 6 to 8c.  
 Rubbing-stone, English, per lb., 9 to 10c.  
 Sand-paper, per ream, under Nos. 2½ and under, \$4.50.  
 Screws, gimlet, manufacturer's, 40 per cent. off printed lists.  
 Do. ivory headed, per dozen, 50c. per gross, \$5.50.  
 Serims (for cauvassing), 16c. a 22c.  
 Seats (carriage), \$2 a \$2.75 each.  
 Seat-rails, 75c. per doz.  
 Seat-risers, Linton's Patent, \$2 per pair.  
 Seats, buggy, pieced rails, \$1.75; solid rails, \$2.50.  
 Shafts, \$12 to \$18 per doz.  
 Shafts, finished, per pair, \$3 to \$4.  
 Shaft-jacks (M. S. & S.'s), No. 1, \$2.40; 2, \$2.60; 3, \$3.00.  
 Shaft-jacks, common, \$1 a \$1.35 per pair.  
 Do. tips, extra plated, per pair, 25c. a 50c.  
 Silk, curtain, per yard, \$2 a \$3.50.  
 Slat-irons, wrought, 4 bow, 75c. a 90c.; 5 bow, \$1.00 per set.  
 Slides, ivory, white and black, per doz., \$12; bone, per doz., \$15.00 a \$2.25; No. 18, \$2.75 per doz.  
 Speaking tubes, each, \$10.  
 Spindles, seat, per 100, \$1.50 a \$2.50.  
 Spring-bars, carved, per pair, \$1.75.  
 Springs, black, 13c.; bright, 15c.; English (tempered), 18c.; Swedes (tempered), 26c.; 1¼ in., 1c. per lb. extra.  
 If under 34 in., 2c. per lb. additional.  
 ☞ Two springs for a buggy weigh about 23 lbs. If both 4 plate, 34 to 40 lbs.
- Spokes (Best Elizabethport), buggy, ⅞, 1 and 1½ in. 9½c. each; 1½ and 1¾ in. 9c. each; 1¾ in. 10c. each. 10 off cash.  
 ☞ For extra hickory the charges are 10c. a 12½c. each.
- Steel, Farist Steel Co.'s Homogeneous Tire (net prices): 1 x 3-16, and 1 x 1-4, 20 cts.; 7-8 x 1-8 and 7-8 x 3-16, 23 cts.; 3-4 x 1-8, 25 cts.; 3-4 x 1-16, 28 cts.  
 Steel Tire—best Bessemer—net prices: 1-4 x 1 1-8, 12c.; 1-4 x 1, 12c.; 3-16 x 1 1-8, 13c.; 3-16 x 1, 13c.; 3-16 x 7-8, 14c.; 3-16 x 3-4, 17; 1-8 x 7-8, 20; 1-8 x 3-4; 1-16 x 3-4 23c.  
 Stump-joints, per dozen, \$1.40 a \$2.  
 Tacks, 7c. and upwards.  
 Tassels, holder, per pair, \$1 a \$2; inside, per dozen, \$5 a \$12: acorn trigger, per dozen, \$2.25.  
 Thread, linen, No. 25, \$1.75; 30, \$1.85; 35, \$1.80.  
 Do. stitching, No. 10, \$1.00; 3, \$1.20; 12, \$1.35.  
 Do. Marshall's Machine, 432, \$3.25; 532, \$3.75; 632, \$4, gold.  
 Top props, Thos. Pat, wrought, per set 80c.; capped complete, \$1.50.  
 Do. common, per set, 40c. Do. close-plated nuts and rivets, 75 a 80c.  
 Tufts, common flat, worsted, per gross, 15c.  
 Do. heavy black corded, worsted, per gross, \$1.  
 Do. do. do. silk, per gross, \$2 Do. ball, \$1.  
 Turned collars, \$1.25 a \$3 per doz.  
 Turpentine, pr gl., 50c.  
 Twine, tufting, pr ball, 50c.; per lb. 85c. a \$1.  
 Varnishes, American, wearing body, \$6.50; elastic gear, \$5.50; hard-drying body, \$5; Quick leveling, \$4.50; black body, \$5; enameled leather, \$4.00.  
 Varnishes, English. Harland & Sons', wearing body, \$8; Carriage, \$7; Noble & Hoar's, body, \$7.50; Carriage, \$6.50.  
 Webbing, per piece, 65c.; per gross of 4 pieces, \$2.40.  
 Wheels, \$12 to \$22.  
 Wheels, coach, \$20 to \$40 per set; buggy, \$12 to \$18.  
 Whiffle-trees, coach, turned, each, 50c.; per dozen, \$4.50.  
 Whiffle-tree spring hooks, \$4.50 per doz.  
 Whip-sockets, flexible rubber, \$4.50 a \$6 per dozen; hard rubber, \$9 to \$10 per doz.; leather imitation English, \$5 per doz. common American, \$3.50 a \$4 per doz.  
 Window lifter plates, per dozen, \$1.50.  
 Yokes, pole, 50c.; per doz, \$5.50.  
 Yoke-tips, ext. plated, \$1.50 pair.