



The Doorknob Collector

Number 68

November - December 1994

The Greenwood Iron-Works Miles Greenwood, Proprietor

by Maud Eastwood



Miles Greenwood of the Eagle Iron Works of Cincinnati, Ohio, celebrated the 30th anniversary of his

company with a banquet for 1,100 employees. Without doubt, the Eagle Iron Works was a going concern. The year was 1862. Should these facts be of interest to **The Doorknob Collectors** readers? Perhaps. Read on.

Greenwood founded his Iron works for the principal purpose of producing heavy castings for mill work. The year was 1832. Yet, by 1840, he was manufacturing butt hinges in quantity. In 1842, he was largely engaged in construction of iron building work and was among the first to provide patterns for architectural castings. By 1848, Messrs. Greenwood & Company had become the leading manufacturer in the West, according to the "History of American Manufacturers" published in 1868, at which time they were "fairly entitled to rank among the great manufactories of the United States."

The Greenwood Iron Works displayed hardware at the New York World's Fair in 1852. Of particular interest to door hardware fanciers was the specific mention of the great superiority of Greenwood 'Butt Hinges.' The English commissioners to the Fair referred to this establishment in their report on the

Industry of the United States, and said: "Probably the most extensive, and certainly the best conducted and most systematically arranged establishment for the production of miscellaneous hardware articles in the United States, is the of Messrs. Miles Greenwood & Co., Cincinnati, Ohio." Adding: "the smaller cast-iron articles, most coming under the denomination of *"Builders Hardware"*, and a few years back almost entirely supplied by this country (England), are now produced here in immense quantities, to supply the constantly necessary requirements of the Western States."

Whether called the Eagle Iron-Works, Greenwood Iron Works, or Messrs. Greenwood & Co., located in Cincinnati, there is little doubt all referred to Miles Greenwood's establishment where diversity of output was a byword. In 1868, Greenwood's catalog of more than 1,500 distinct articles included 30 varieties of locks and latches, from the plainest to the best styles of vault, safe, and bank locks.

Iron in all its forms contributed to the outlay from the four acre works. Simultaneously, steam fired engines, portable gas works, steam ploughs, stoves, heating and ventilating apparatus, and all manner of other products found in machine shops were in production.

Yes, **TDC** readers and collectors

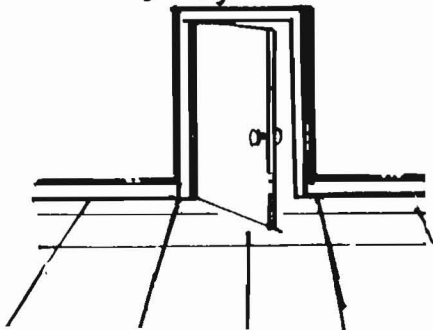
interested in locks, latches, butt hinges and other hardware of the 1840-early 1870s should be alert to the possibility of acquiring Greenwood hardware. We should all have an even start, unless we hear from some fortunate soul who unaware, has one of the above named pieces, with "Greenwood" (alone or with other) identifications; "Eagle Iron Works" (not to be confused with the Eagle Lock Company of Terryville, Connecticut); or a logo or trade-name of the appropriate letters.

With due regard to the dates quoted in this article, the possibility that Greenwood contracted to provide other entities with patterns or castings is very real. Therefore, Greenwood trademarks would not have been used, cuttings materially, the possibility for positive identification. (Corbin is an example, much of their early casting was done by a company that later turned competitor.)

We can all hope that a Greenwood or Eagle Iron Works catalog will turn up to give some clue to the appearance of this seldom mentioned line, other than for the butt hinges, "where great accuracy is obtained in the finish of the joints, while the labor of filing is saved by grinding the joints of the hinges on stones adapted to the purpose, and driven by steam power."•

THE OPEN DOOR

by ray nemec



If your ADCA membership expires at the end of December 1994, you should have received a pink renewal notice with this newsletter. If there is any question as to your status, please check your membership card which carries an expiration date. If you have lost your card or still have a question call, fax or write us.

We have made some progress in our research on Chicago hardware. A special thanks to Glenn Leach who did a lot of leg work down at the state capitol in Springfield, Illinois. Our working title, "From Niles to Sager, the story of Chicago Hardware," will be completed some time in 1995. •



PRESIDENT'S CORNER

by Win Applegate

Update of Len Blumin's "Victorian Decorative Hardware"

Do you have one of those knobs not in "The Book"? Of course you do; most of us do! First, we flip through that dog-eared blue book, then we hit our copies of the published supplements to "*Victorian Decorative Hardware*." from the newsletter (if you have them). . . can't find it! "AH-HA! WE'VE GOT ONE!" Then it is off to whatever library we have from the ADCA Archives to try to identify it from those great catalogues of the past.

Well, perhaps it is time to take Len, 'off the hook'. A project is being started to publish, in some form, all supplements issued by Len and all found knobs not included in the supplements.

Most things you want to know but are afraid . . .

1. Submit to:

Win Applegate
318 N. Burtis Ave.
Hamilton Square, N.J. 08690
(609) 588-8248

2. Photos, rubbings or drawings of your knobs. While most hardware is fairly interchangeable, some escutcheons and roses were originally matched to a knob. If you are fortunate enough to have acquired such accessories, please submit these at the same time but separately; we may use them later.

3. If you have identified the knob, please include as much data as you can regarding the manufacturer, date, and your source. Emblematic are to be included, whether or not you can identify them.

4. With so many minds studying the original book, it is possible that a date on a knob or a recently found catalogue may enhance the

original information. Document your finds, they will be noted and forwarded to Len for a later possible revision.

5. All submissions will be catalogued by me and forwarded to Len Blumin and Rich Kennedy. Rich has agreed to be one of our photographers and, of course, Len will number and approve all items.
6. Method of publication? Not yet decided. Possibilities range from a complete new book to addenda available from the Archivists.
7. Later, sections on glass, porcelain, etc. may follow.
8. Probable dimensions will match the original publication for easy merging of pages now and later.
9. Yes, this will be an on-going project, but we hope to do our initial printing (many pages) in a reasonable amount of time. •

DEADLINE

All ads, material and articles for the January-February 1995 issue of *The Doorknob Collector* should be in the hands of the editors by December 15, 1994.



The Doorknob Collector

©

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Founded in September 1981, the *Antique Doorknob Collectors of America* is a non-profit organization devoted to those interested in collecting and preservation of Antique Doorknobs and related hardware.

The opinions expressed in this publication are those of the individual writer and not necessarily reflect those of the Board of Directors of ADCA or the editors of *The Doorknob Collector*.

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Meet Barrie Stavis



Photo by Ezra Goldstein

Barrie Stavis had been a member of ADCA since 1992. When he joined the organization, we were unaware of his achievements as a playwright until reading several articles about him by Ezra Goldstein.

Stavis first came to wide attention in 1947 when his play, *Lamp at Midnight*, was produced. He began writing it in 1937, completing it in 1942. It was performed on television's renowned Hallmark Hall of Fame in 1968.

Stavis plays usually center or major issues of the human condition: *Lamp at Midnight* (truth), *Harpers Ferry* (freedom), *Coat of Many Colors* (power), *The Man Who Never Died* (justice) and *The Raw Edge of Victory* (war).

Stavis was born in 1906. He wrote his first play, he reported in a 1986 interview with Goldstein, at the age of 18. He was working during the day, attended Columbia University at night and wrote for at least two hours a day.

After completing *Lamp at Midnight*, writing and production was put on hold as he served for three years in the Army.

Stavis has specialized in writing historical plays which he says aren't

easy, bringing all the information into a "manageable form of reasonable length, tone and above all, theatrical." When Goldstein asked about his technique, he replied he has been at his craft a long time. It has been 70 years since he wrote his first play.

Somewhere along the line with his interest in history, Barrie Stavis gained respect for the people who cared so deeply about the smallest details of their work.

Goldstein reported, "When I visit Stavis, he is as eager to show me his newly installed antique door as he is to discuss his own work." Stavis enjoys searching antique stores and junk shops for brass door hardware of an era of finely executed designs. •

Sources:

Ezra Goldstein, "Barrie Stavis: Sixty Years of Craft and Commitment." *Dramatics*, Vol. 57, No. 8, April 1986.

Ezra Goldstien, "An Interview with Barrie Stavis." *Studies in American Drama 1945-present*. Vol. 6, No. 1. 1991.

Editor's Preface, "*Cardozo Studies in Law & Literature*" Vol. 2, No. 2, Fall-Winter 1990.

Ezra Goldstein, "The Passionate, Personal Plays of Barrie Stavis." *Cardozo Studies in Law & Literature*. Vol. 2, No. 2, Fall-Winter 1990. •

Giving

During the past year ADCA was grateful to learn that it would someday be the recipient of the doorknob collection of long term ADCA member Florence Jarvis. Florence took that most difficult step of thinking about that inevitable day we all must face, and was kind enough to include ADCA in her plans.

How many of us have put off this difficult task? Do our heirs really want to deal with the disposition of

our collections? What is the best way to dispose of a collection?

Actually, there are many different questions that could be asked, and the answers would vary depending on the different circumstances of each person and estate. One thing is for sure -- your family and estate will be much better off if you give some thought to these matters *now*.

The first step is carefully plan for the disposition of your estate, and the critical action is to make a will. Is there someone in the family, or perhaps a dear friend, who will appreciate your collection and be proud to receive it? Then by all means leave it to them as a bequest. Will your beneficiaries need the money that your collection would bring if sold? Then leave clear instructions about how to liquidate the collection so as to realize the best result. For instance, you might direct that the executor of your estate contact ADCA to arrange for an orderly sale or auction.

Some of us, like Florence, may be in a position to make a bequest to ADCA, or otherwise "give" in a manner that would benefit ADCA. There are many ways of "giving". The simplest way is to make a donation. We all do this in our own way to benefit our favorite causes. Remember that since ADCA is a non-profit educational organization, such contributions are tax-deductible in the year they are given.

Suppose your heirs do not need all your goods and money, or do not want your collection. For instance, they may already be quite secure. You may then want to consider ADCA as a beneficiary, along with your other favorite charities. Simply make a bequest in your will, or a stipulation in your living trust, or whatever. Don't burden the recipient of your bequest with too many

(continued on page 4)

Barking dog leads to rare doorknob

by Ray Nemec

It was almost 5:00 p.m. and we had been checking antique shops for about seven hours.

Loretta and I had come down to Macomb, Illinois, to visit our son and daughter-in-law, Allen and Patti. We decided to check out some antique shops since our original plans to take the Spoon River drive got rained out. We left their home about 10:00 a.m. The first stop was an antique mall in Colchester. We found nothing. A second shop in the town netted a pair of knobs we thought we didn't have.

We then went to another small town, Tennessee, where we found no hardware in their two antique shops. Next it was a shop in LaHarpe and Allen found a pair of knobs we did not have.

Crossing the Mississippi River, we checked four antique malls in Fort Madison. There was nothing. However, we were feeling fortunate to have added to our collection that day.

It was 4:00 p.m. and we decided to head for home via Keokuk, Iowa. Patti mentioned there were three or four antique malls in this historic old city along the Mississippi river.

Again, in the first two malls, we saw no hardware. Now, it was almost 5:00 p.m. as we entered the third shop, just minutes before their closing time.

A hurried search revealed nothing. In this shop was a 17 week old Pomeranian dog. As we made our way toward the door, the pup began barking. We stopped to admire this young vocalist. As we did, we spotted a knob half-covered by a tray. The knob turned out to be a pair of A-301, the rare "Lady with bonnet." The antique dealer had originally acquired and subsequently kept them because one of the names on the back of the doorknob, Erwin, was her last

name. Now, thanks to a young dog who decided to greet us with a friendly bark, Loretta and I are the proud owners of a long coveted set of knobs. •



A-301

Giving (continued from page 3)

many limitations. For example, if you want to donate your collection to ADCA, but only on the condition that the collection be kept intact and displayed in a museum, then ADCA would probably be forced to decline the bequest at this time, since it would not be practical for ADCA to meet the conditions of the bequest.

There are other ways of giving that benefit both the giver and receiver. You can set aside a sum of money (or stocks, bonds, etc.) in a "trust," such as a "charitable remainder trust." You "give" the money to tax-free group such as your church, college or ADCA by placing it in a trust, and you continue to receive income from the trust for as long as you live. At your death the remaining funds get passed on to the designated group. This works especially well with an asset that has grown in value since you brought it, such as shares of stock. If you sell the asset, you pay a capital gains' tax. But if you place it in a charitable trust, the trust can

sell the asset, avoid the tax, and continue to pay you income for life. Not only that, you get a tax deduction for a portion of the amount you place in the trust, the size of the deduction increasing with your age. Yes, it's all a bit complicated, and you need someone to help you do it right, but there are tremendous benefits to be had, and the only "loser" is the IRS.

We have discussed only three ways of "giving" here (donations, bequest and trust), hoping to stimulate you to make some definite plans. You owe it to your family, your community, your church, perhaps even to ADCA, to give these matters some serious thought now, if you haven't already done so. Contact your legal advisor or estate planner for details. •

ON THE MEND

Charter member Charles Bednar suffered a broken leg just prior to the 1994 annual convention. Many of his friends had hoped to see him in Milwaukee. While we did not get the chance to trade a doorknob with Charles, fellow ADCA members will be glad to know that he is up and about. Charles reports, "I'm hobbling around, can do pretty much as I please, within limits. I was on a wooden ladder in the garage when one of the back legs broke and I went down on my right side, yet the break is on my left leg. How did it happen? I don't know."

Although Charles did not make it to the convention he was able to send a couple Elk knobs with Gene Moen and traded with Rich Wise for a couple he did not have. Let us hope that Alva and Charles Bednar are feeling fine and can attend the convention in Pasadena, California, next year. •

Ornamental Design in Antique Doorknobs

by Len Blumin

Eightfold Knobs

K-233

Bronze Vernacular,
possibly Egyptian influence.

K-315

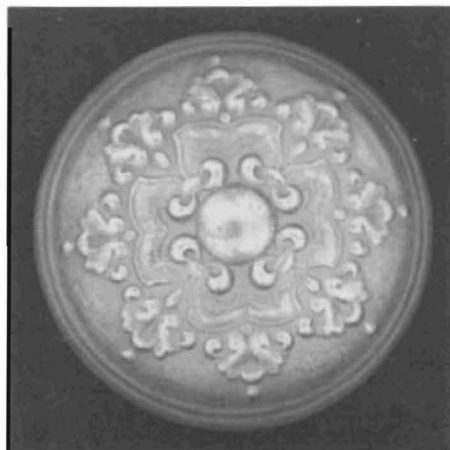
Wrought steel, octagonal dome.

K-316

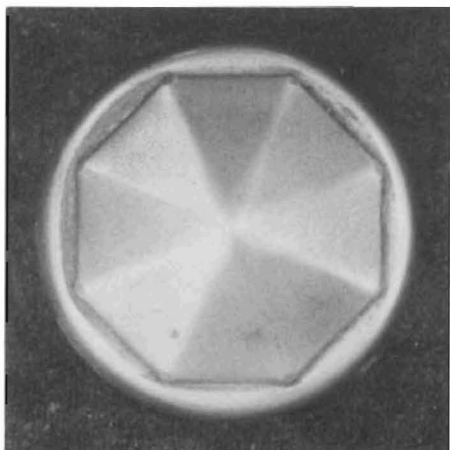
Common wrought design. Note fourfold center.
Who made it? (Can you come up with
the correct identity of the manufacturer?)



K-233



K-315



K-316

Identifying doorknobs

This is the fifth of a series which cross-references the number appearing in Lionel Moes 1984 catalog with those assigned by Leonard Blumin.

| Moes Enterprises Catalog | Len Blumin's Victorian Decorative Art |
|-----------------------------|--|
| A-51 | K-104 |
| A-52 | F-115 |
| A-53 | H-252 |
| A-54 | F-122 |
| A-55 | F-111 |
| A-56 | L-115 |
| A-57 | E-102 |
| A-58 | H-211 |
| A-59 | G-110 |
| A-60 | G-116 |
| A-61 | G-107 |
| A-62 | n/a |
| A-63 | I-112 |
| A-64 | M-121 |
| A-65 | H-272 |
| A-66 | I-120 |
| A-67 | F-219 |
| A-68 | n/a |
| A-69 | B-215 |
| A-70 | H-265 |

n/a - number not assigned.

(Compiled by Edward Sobczak)

RUSSELL & ERWIN MANUFACTURING CO.

Manufacturers of

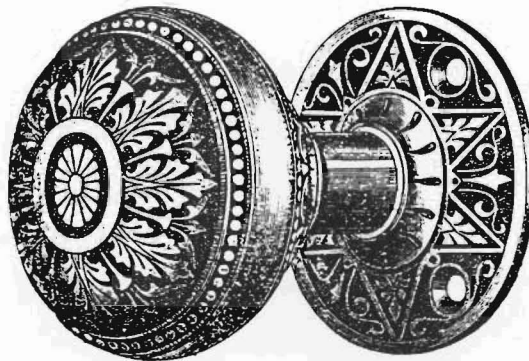
HARDWARE.

Factories, - - - NEW BRITAIN, CONNECTICUT, U. S. A.

Warehouses, { 45 & 47 CHAMBERS STREET, NEW YORK.
 { 425 MARKET STREET, PHILADELPHIA.

Southern Department, W. H. COLE, Agent, 17 South Charles Street, Baltimore, Maryland.

R I M
and
M O R T I S E
L O C K S
of all kinds, with
Iron, Brass,
and
Patent Nickel-
Plated
S T E E L K E Y S .



R E A L
B R O N Z E
L O C K S ,
K N O B S ,
E S C U T C H E O N S ,
B E L L P U L L S ,
H I N G E S ,
B O L T S ,
S T O R E D O O R
H A N D L E S ,
& c . , & c .

D O O R
K N O B S .
Mineral,
Porcelain,
Lava, and
B R O N Z E
M E T A L .



P A T E N T
D O O R S H E A V E S ,
S A S H F A S T S ,
W I N D O W P U L L E Y S
of all styles.

WOOD SCREWS.

ROUND AND FLAT HEAD, IRON AND BRASS.

QUALITY & FINISH UNSURPASSED. SAMPLE BOXES WILL BE SENT UPON APPLICATION, for EXAMINATION

Illustrated Catalogues Furnished.



FROM THE ARCHIVES

by Steve & Barbara Menchhofer

As I was thumbing through the 1895 Chicago Hardware Manufacturing Company Catalog #6, something caught my eye. At first what looked like a rather plain doorknob and escutcheon turned out to be a rough textured designed doorknob and plate. Glancing at the name of the design, I was amazed to see that it was called Birch Bark. Now who would ever think to design door hardware to resemble the bark of a tree -- in bronze, no less? This design was used on other pieces of related hardware such as sliding door escutcheons, sash lifts, finger plates, and drawer pulls.

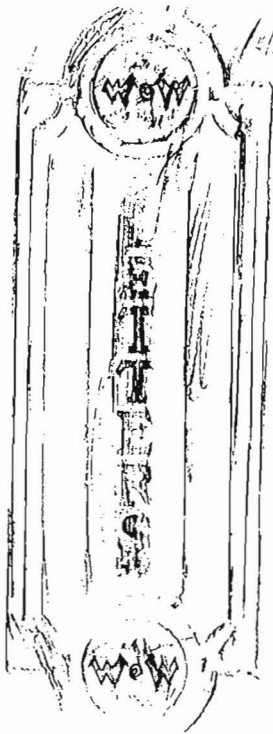
Another unusual doorknob and escutcheon design featured was called Acorn. This knob and plate have been displayed at a couple of ADCA conventions. There are three acorns on the knob and the pierced plate has acorns on twigs and leaves gracing it.

Still another example from this great catalog is the Breslau design. Only one word comes to mind. . . fantastic! Every part of this door-knob and escutcheon is finely detailed. An electric push button and a door knocker were also offered in this pattern.

This catalog demonstrates Chicago Hardware Manufacturing Company's creativity in producing a wide variety of intricate designs. It is one worth having. •



Breslau Design



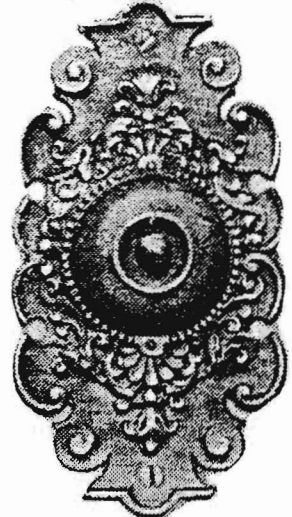
WOW

KENNEDY KOMMENTS



by Rich Kennedy

Recently I visited a nearby resale shop; well it's not exactly a store, it's a collection of sheds filled with old stuff. I've always been a little reluctant to go doorknob hunting there for fear of being hit by a falling moose head or trapped between two vintage dressers. After asking the owner, a character of 90 plus, looking a lot like Santa Claus, he shuffled into one of his sheds and came back with a box full of knobs. Unfortunately most were the brown clay type except for a lovely pair of bronze ones that I bought immediately. Then he showed me, proudly, a deep purple knob on his shed door, saying it had been there 50 years and the sun turned it that color. I nodded in amazement. He said, however, the process could be shortened by burying the knob in beach sand for only ten years. I quickly thought of the squirrels burying their nuts over the winter. Could I remember where I buried these knobs and at what beach, especially ten years later. •



Breslau Design

The Doorknob Exchange

Members are reminded that your dues entitle you to advertise items for sale, trade or wanted at no charge. ADCA is not responsible for any transaction or the condition of the items advertised.

FOR SALE. An old cast iron Woodmen of the World (WOW) vertical mail slot in excellent shape (see sketch on p.7). Sargent & Co #1612. Price \$35.00 with shipping (UPS ground).
Scott Hall (#363)
103 N. Texas
DeLeon, TX 76444
PH: 800-660-3833
FAX: 817-893-3846.

Wanted. Plain ball tipped iron hinges. All sized from 3" to 5" Painted. \$0.75, unpainted \$1.50. All shipping paid. Ship direct to Liz's Antique Hardware (#111)
453 S. LaBrea,
Los Angeles, CA 90036
PH: 213-939-4403
FAX: 213-939-4387.

Wanted. Reading "Mantue" I need six knobs and other miscellaneous hardware.
Frank McMenamin (#393),
1338 N. Wicker Park,
Chicago, IL 60622
PH: 312-276-1663.

Trade. Pair of knobs (one large, one small) of E-134, for a pair of B-205 in bronze.
Rich Wise (#269)
814 Bangs St.
Aurora, IL 60505
PH: 708-898-8377.

Additions to the roster

#379 Bill Allen
10915 Sylvia Avenue
Northridge, CA 91326

#380 Bill Tuli
1244 Park Western Drive
San Pedro, CA 90732

#381 Art Shoob
10549 NW 3 Street
Pembroke Pines, FL 33026

#382 Lynnette L. Anderson
200 S. Banana River Blvd #2414
Cocoa Beach, FL 32931-5008

#383 Ann Peake
9702 Edmonds Way #176
Edmonds, WA 98020

#384 Maria Williamson
Architectural Accents
2711 Piedmont Road
Atlanta, GA 30305

#385 Zane Mead
Route 1
Nashville, MI 49073

#386 James L. Sneed
5171 Timber Race Course
Hollywood, SC 29449

#387 Tom Walker
P.O. Box 24
West Edmeston, NY 13485

#388 Dale Lutz
10756 Bestol Road
Armherst Junction, WI 54407

#389 Patty Liban
3511 Highway D
West Bend, WI 53093

#390 Charles Berg
2987 South Superior
Milwaukee, WI 53207

#391 Candi Brekhuis
2414 Pistachio Drive
Irving, TX 75063

#392 Megan Mann
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Tolland, CT 06084

Change of address

#102 Harold M. Luvish
5375 Tenth Fairway Dr.
Delray Beach, FL 33484

#358 Sally & Al Berman
1841 M-64
Ontonagon, MI 49953

#363 Scott Hall
Old World Hardware Co.
Rt 1 Box 207
Comanche, TX 76442

#367 Betty Ellis
200 Leeder Hill Dr. Apt #610
Handen, CT 06517-2729