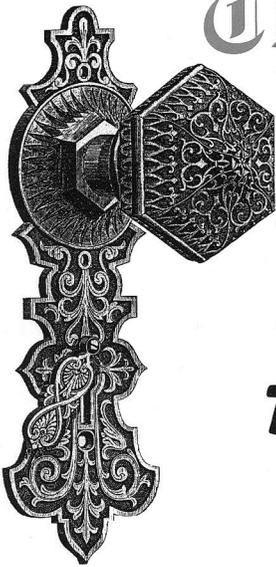


The Doorknob Collector



Number 117

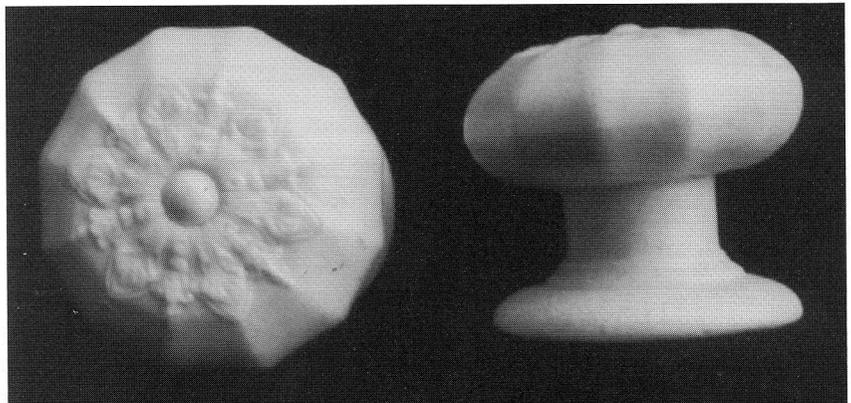
January-February 2003

A Publication of The Antique Doorknob Collectors of America

THE LATEST WORD ON BENNINGTON KNOBS AND THEIR LOOK-A-LIKES

By Maud Eastwood

Doorknobs potted at Bennington, Vermont, so infrequently found and inadequately chronicled were in danger of becoming the Friday's child of doorknob collecting until fairly recently. A concerted effort to correct the situation sometimes revealed a lack of agreement and uniformity in coverage over the passage of time, sometimes even by the same author. There is much room for conjecture and supposition. This should not be. We are considering, here, a product of the famous United States Pottery of Christopher Webber Fenton. In its day it was the leading establishment of its kind in America in terms of production, artistry and quality of product.



These two knobs are owned by Pat Knox of Oak Harbor, WA. One has marble-like finish, Parian, and the other a glaze.

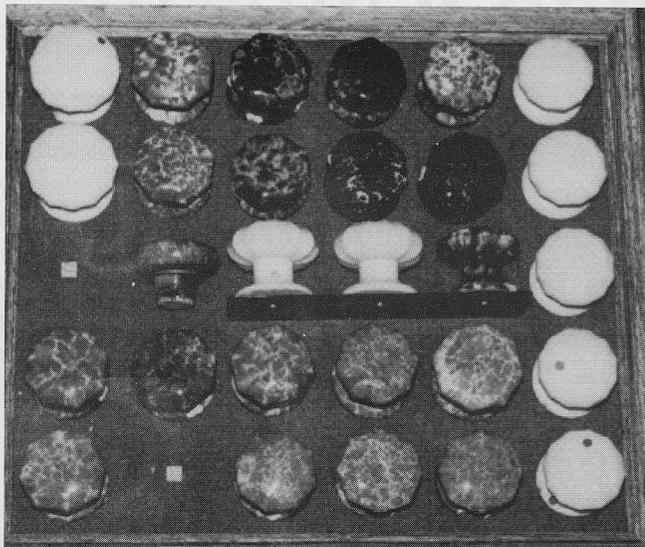
This company and its wares, even those of utility, deserve due attention. Initially, to be identified as a Bennington knob, production would have been limited to the years from about 1844 to 1858, the year Fenton closed his factory.

An early advertisement for Fenton listed the following wares: Yellow Ware, Dark Luster, Rockingham Ware, White Flint Ware, Earthen Ware & China. He was said to class his granite a step below the stoneware, as being coarser and less glassy. His stoneware to be of finer texture and freer of specks, a step below porcelain. His Flint Enamelware white bodied as shown in the picture above.

An 1852 Fenton production list included Enameled and Parian Door Nobs, (*Note original spelling of 'Nob'*) Enameled and Parian Marble Door Plates, Furniture Nobs, and Curtain Tie-backs. The list was headed:

Newsletter Deadline - Friday, February 17, 2003

| Inside | | | |
|-------------------|---|---|-----|
| Convention 2003 | 3 | In Memoriam - Arthur Paholke | 7 |
| Doorknob Exchange | 8 | In Memoriam - Dan Sheehan | 7 |
| Great Cartoons | 8 | Joseph Laird Patent | 6 |
| | | New Members | 8 |
| | | Ornamental Design in Antique Doorknobs | 4,5 |
| | | Upcoming Articles | 7 |



All of the knobs pictured here were found by Claud Knox in an old barn in a barrel with a Bennington label. Each knob is all-in-one of formative material, including shank. Examples include Rockingham glaze, Flint Enamel glaze, Parian marble, White Granite, and Dark Luster (double glazed). The black and white photo does not show the wonderful variety.

Fenton's Patent Flint Enamel Ware Manufactured in Bennington, Vermont and importantly, the offer: **"Architectural Work Made to Order"**.

Were such orders received and filled? If so, identification of artifacts would be significantly impacted unless related company records come to light. This is unlikely, as the works suffered a major fire and shut down at one point.

Fenton-developed formulae for clay bodies and glazes of record were detailed in Appendix III of *Spargo's Potters and Potteries of Bennington*. These formulae included two each for both the Common white and Granite, two each for Yellow Glaze and Rockingham Glaze. The production of Rockingham ware at Fenton's works reputedly began in 1846, having been pre-

ceded at East Liverpool by James Bennet in 1839 and subsequently by numbers of other potteries in between and after.

Thus, the unquestionable attribution of a Rockingham knob to one specific pottery may become a matter of comparing body clues, such as mountings. The similarity in glaze, fine color, and brilliance of best quality

Rockingham made at potteries in Baltimore, Zanesville, East Liverpool, and Bennington occasioned John Spargo to declare, in comparing, that he was hard pressed to choose which was Bennington-made. Roger Heath (*Americana Magazine*, 1980) echoed the problem when he stated that Bennington wares were largely indistinguishable from those of other manufactures of the period since workers took their expertise from job to job.

The assumption is made that the above remarks from such authorities included doorknobs, not just the finer pieces. However, of greater importance, the truly critical question. Did changes occur over the years in body conformation and methods of attachment of knobs produced at Bennington?

At what point was the original, simple, all-clay body

composed of head, neck, and foot (or collar) joined together, replaced by a head and neck fitted with an applied metal shank? Or was it replaced? Was there a possibility metal-shanked Rockingham knobs were all products of post-1885 production, and thus potted elsewhere? Or did Fenton's production methods change following the fire when all original models and patterns must have been destroyed?

Had a change occurred, why would Barret of the Bennington Museum advise a questioner (*How to Identify Bennington Pottery*, pg 44) that it would be difficult to determine if a knob was a Bennington if it was the round variety and did not have the flared collar? Bennington knobs were either eight sided

The Doorknob Collector®



Published six times a year by **Antique Doorknob Collectors of America, Inc.**

P.O. Box 31, Chatham, NJ

07928-0031

Richard and Faye Kennedy, Editors

Phone (973) 635-6338

FAX: (973) 635-6993

Annual Membership in US \$25.00

Foreign rates on request.

Single issue of **The Doorknob Collector** \$5.00

Founded Sept 1981, the **Antique Doorknob Collectors of America** is a non-profit organization devoted to the study and preservation of ornamental hardware.

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

Any reproduction of material contained in **The Doorknob Collector** without permission of the **Antique Doorknob Collectors of America** is prohibited. All material submitted for publication becomes the property of the **Antique Doorknob Collectors of America**, unless otherwise agreed upon in advance in writing. Material quoted in **The Doorknob Collector** from other sources is subject to the requirements of the originator.

or polygon in shape (see photo on page 2 from the Knox's collection).

Of no less authority was the input of Curator Eugene Kosche who kindly and helpfully drew for me a likeness of a Bennington knob. This illustrated, by cross section, how the brass 'ferrule' might have looked had one been applied to the neck of the knob he was identifying from the picture I had sent to him.

Yes, until more substantiated records of Bennington production come to light, the questions will remain. The possibility of arriving at production dates for metal-shanked Rockingham knobs, in the absence of other clues, could involve research of patents covering the specifics found in these metal shanks. This route is currently being followed. Meanwhile, I have no quarrel with those who label Rockingham knobs "Bennington type" when fitted with an applied metal shank.

Perhaps undue significance is accorded the name, Bennington, when it comes to Rockingham glaze door-knobs? Are not such knobs so rarely found that to acquire an example, regardless of the

Pottery involved, should be cause for a bit of bragging over a fine catch?

A Rockingham Heads-Up

American Rockingham is often called Bennington Ware, indiscriminately and erroneously. A Rockingham glazed knob is defined as a light colored clay body covered by various methods, with a brown glaze, to a degree that irregularly exposed the body color. C. W. Fenton of the

United States Pottery at Bennington developed two formulas of his own for Rockingham glazes.

CONVENTION 2003 - UNCLASSIFIED KNOBS

The theme for 2003 will be the **Unclassified Doorknobs** based on Len Blumin's book. The goal is to find as many knobs as possible that have yet to be photographed and classified. A special award will be given for the greatest number of unclassified knobs displayed as well as for the most identified by manufacturer and estimated original date of the pattern.

There will be a booth set up to photograph your door-knobs. Hopefully these will be added to the archives for future publication in *Victorian Decorative Art*.

If you haven't as yet had a good reason to visit Texas, this is it. San Antonio, Texas is the location of the 2003 ADCA Convention July 16th through the 20th at the St. Anthony Hotel. This restored historic building in the downtown area actually has some nice old knobs in it.

Educational seminars will present information that is helpful to newer collectors as well as to those who have been collecting for a while. There is always something new to learn.

For those who haven't been to San Antonio before, there are some great museums to visit many excellent restaurants, and a number of historic sites to visit. The weather will be warm and sunny so you may even want to take

advantage of the chance to catch a little tan. You also might want to experience some nightlife on the Riverwalk that runs through the downtown only a few blocks away. There are also boat tours that run on the river through the downtown area and tell people about the great history of the cities growth.

A large secure convention room will afford members plenty of space to set up their displays for buying, selling, and trading. In a few cases there is just drooling over some outstanding hardware that is not for sale or trade. There will also be an evening for the public to come and see some really fantastic antique hardware.

As always, there will be a banquet on Friday night and the highly anticipated auction on Saturday morning after breakfast.

This year we are offering a special rate for first-time convention attendees to encourage more of you to come. The convention is also a fantastic opportunity to learn more about your collection. Our members are very knowledgeable and are more than willing to share that knowledge with anyone who is sincerely interested in learning more about the subject.

If you interested in more information, please check the web page, email Brad Kittel at abkittel@gvec.net, or give me a call at 830-672-2428.

Ornamental Design in Antique Doorknobs

This is the second in a series of "new" designs that will appear in an upcoming supplement to VDA. We invite ADCA members to provide additional information on any of these patterns. Also, if any of you have a better photo of any of these knobs, preferably in a digital format, we would welcome your submitting the photo for possible publication. Please send any information or photos to Len Blumin at LBlumin@aol.com, or mail them to:

Len Blumin
382 Throckmorton Ave.
Mill Valley, CA 94941



O-214:
Heraldic Eagle knob.
Possibly the F.O.E, or
"Fraternal Order of the
Eagles", but is not their
usual hardware eagle
(see O-157, TDC #57)



O-304
"Anchor with Rope" -
Possibly from one of
the uniformed forces.
Surely there is an
ADCA member who
can tell us what it rep-
resents.



O-215
Masonic G. An elabo-
rate version of the
well-known Masonic
symbol. Here the
compass and square
frame the letter "G",
with a sunburst back-
ground and a pleasing
perimeter motif.



O-305:
"Seal of the Republic
of Connecticut". This
knob appears on cer-
tain state buildings in
Hartford, the capitol.
And all this time we
thought CT was a
"state", only to learn it
is a republic.



O-306
"Nublila Post Phoebus", or literally "After clouds,
the sun". Phoebus refers to the god Apollo, god of
the sun. Some think the motto is the source of the
saying "Every cloud has a silver lining". Anyway,
perhaps one of our members knows where this
great knob came from. Note the great standing elk
-- that should be a clue.

Ornamental Design in Antique Doorknobs



O-307

"Juncta Juvant" is a pretty emblematic with a judicial theme. The scales of justice appear over sword and caduceus. The motto roughly translates as "Justice Rules" (I think). Of interest the Latin alphabet does not even contain the letter "J", so when you look it up you replace the "j" with an "i". This is just another challenge for those of us into doorknob identification.



O-308

"Commonwealth of Kentucky" seal. I guess the folks in KY heard that CT wasn't a mere state, but a "republic", so KY did them one better and became a "commonwealth". This example is cast iron.



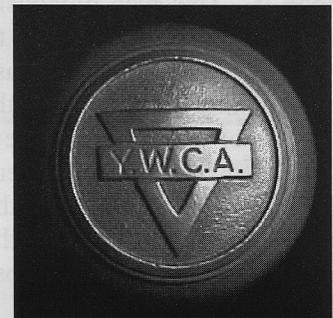
O-309:

"No. 1 5th Ave." Little doubt where this knob came from, but it would be nice to know if the building still stands, and why it is, or was, so special as to have such a pretty knob designed to grace its doors.



O-310:

"OCB". A beautiful monogram with the letters OCB. Any suggestions from readers? The "B" probably comes last, and perhaps signifies "bank" or "building". Was there an Ohio Commercial Bank? Our devoted readers should help I.D. this one.



O-311:

YMCA. A simpler version of the YMCA emblem, which usually features the motto "Mind, Body, Spirit".

Joseph Laird Patent for Shank for Mineral Doorknobs.

The drawing below is for US Patent No. 6473. The patent was reissued as No. 251 on Nov. 22, 1853.

The Inventor described it a "a new and useful improvement in the mode of manufacturing door knobs of mineral or other analogous material with tubular shanks." This patent covers the inserting of a tubular shank with a longitudinal opening traversing its length when making knobs of vitreous (glass) or earthen (clay) material. The mountings, as seen in Fig. 1 and 3, are turned on a lathe and will fit any knob and are held onto the knob by either cement or alloy.

The patent mentions that "hitherto knobs have been molded around a pattern screw, which was withdrawn before the mineral cooled too much or contracted too tightly upon it. This plan obviously too nice and uncertain ever to be made cheap. The glass may contract after the withdrawal of the pattern screw more than will permit the entry of the spindle, or else the latter being forced in, the glass must break, or ...a loose fit is the result..."

"It should be recollected that from 10 to 15% of the solid-shanked knobs fracture in cooling and that those even which not fracture at that stage are to a very large percentage left with mineral so strained that a slight blow is sufficient to set in motion the tendency of the mineral to splinter owing to violence

done to the process of crystallization by the unyielding shank. With my knob these difficulties are avoided and to such an extent that it can be used as a hammer and still survive a reasonable trial in that way."

Note in the picture the slit in the shank that allowed the knob material to expand and set around the shank without interfering with its crystallization. Also notice the variety of shapes for the shanks, fig. 4 through 11. Laird states that the mounting, *c*, fits nicely and it is suitable for any other knob. Figure 1 represents the

finished knob.

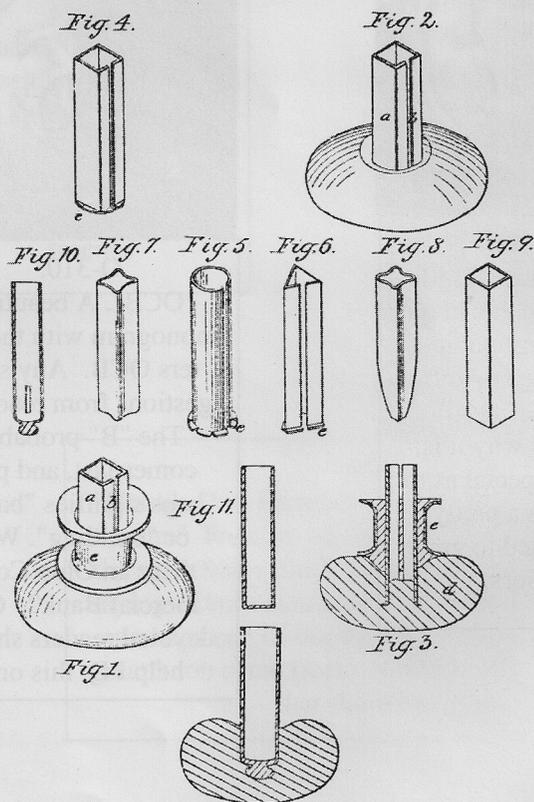
According to Laird, "The center vent also plays an important part as by it the glass is allowed room to rise up when displaced by the insertion of the shank upon the inside of the same and thus doubles the hold the glass could otherwise have on the shank if the shank were solid." All this allows "my knobs being complete fellows."

Editor's note: don't use your mineral knobs as hammers!

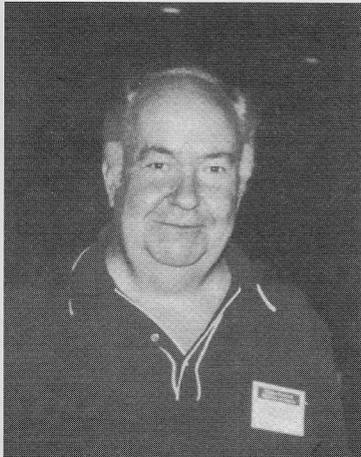
*J. Laird,
Knob.*

N^o 6,473.

Patented May 22, 1849.



In Memoriam



Arthur J. Paholke (#51) of Hot Springs, Arkansas, formerly of Chicago, IL passed away on October 7, 2002. He retired in 1987 from the Chicago Police Department Crime Laboratory as the Chief Comparative Tool Mark Examiner following 35 years of service.

Art was a congenial ADCA member noted for his good nature, knowledge of the field of architectural hardware, both locks and their "trim", antique and contemporary. He was a captivating speaker and willing volunteer for spots on ADCA convention programs. His letterhead read, "Arthur J. Paholke, Collector of Ornamental Architectural Antique Hardware.

Art lobbied in the late 70s for a regularly issued newsletter to connect the emerging group of knob "appreciators" and for the formation of an organized group of knob collectors. He arrived on the "scene" in the days of Emil Miller, Arnie Fredrick, John Holland and other movers and shakers of that day. He was numbered among both found

ers and charter members by his attendance at the first meeting, in 1981, and his pledge to build the membership.

While his profession kept him from regular attendance at the yearly conventions, he was significantly involved in the 'education' aspect of those he did attend. He was scheduled to give a slide show and prepare a handout for the Portland convention in 1999, but fate intervened when his adored wife, Shirley, became the victim of a devastating car wreck, sustaining multiple injuries.

Art was a charter member of ALOA (Associated Locksmiths of America, Inc.). He was the second recipient of the AOLA's President Award, July 16, 1977. He was the author of numerous articles for Keynotes, this association's official publication. Of particular note was an article of April, 1989. Beauties from a by-gone Era, subtitled Victorian Builders Hardware. He confessed that his life partner, Shirley, served as his steno/typist and ghostwriter.

Arthur J. Paholke obituary in the Chicago Sun-Times, Sunday, October 13, 2002, covered Art's extensive career as an invaluable member of police and law enforcing bodies dealing with and solving criminal acts. Nor did this involvement stop when he retired and moved to Hot Springs, rather, just broadened in scope. His early training launching art on this career was as a Navy-trained locksmith. By 1989 Art had become a certified Police In-

structor in three States: Illinois, Arkansas, and Florida.

Arthur J. Paholke died at a young 74 years of age from complications of an unsuspected medical problem. He is mourned by members of his close-knit family that included not only his immediate family; his wife, Shirley, son, Arthur D. Paholke Sr., grandson Arthur D. Paholke, Jr, but also of his professional and ADCA families.

Art's extended ADCA family take this opportunity to express condolences to the bereaved in recognition of their loss, while recognizing the blessing he was to us all.

In Memoriam

Dan Sheehan (#184) of Lodi, CA passed away on June 10, 2002. Many of the ADCA members may remember meeting him at the Lake Tahoe Convention. Dan had been very ill for an extended period.

We extend our condolences to his wife, Janice and the rest of his family.

Upcoming Articles

The ADCA has been getting its fair share of publicity in the past year. There is more to come. Watch for mention of doorknob collecting in the upcoming publications.

Better Homes & Gardens - Remodeling Ideas in Feb 2003

Country Living in April 2003

This Old House Magazine in March or April 2003

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:

Numerous pieces of hardware including knobs, plates, mortise locks, roses, and escutcheons. Most is metal, but some gutta purcha and mineral. Open to trade for colored caitlin, bakelite, or other early plastic knobs, plates, etc. Will also trade for other unique composition materials. Pictures, descriptions, and/or list upon request

Kevin Watts (#437)

fax: 303-477-9557

phone: 303-725-7873 MST

spectrashpere@earthlink.net

Wanted:

Bronze or iron pocket door lock and plate set in the Windsor pattern by Reading Hardware Co. The locks can be either an astragal face or straight faced. Need full-size set; not the smaller sets that operate without keys.

Joshua Gray (#679)

Jmjgray@hotmail.com

1331 West Day Street

Denison, TX 75020-5202

Wanted:

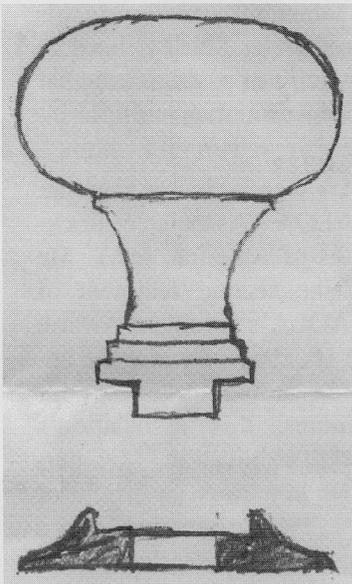
One pair Yale & Towne "Holly" Doorknobs (B-213)

4 Brass pressed drawer pulls with bail handles, see upper right.

Still looking for **two types** of plastic knobs shown in May-June 2002 issue.

A Cremona Bolt, a door bolt that slides into the floor or concrete; any length from 6 to 8 inches. Can open from either the left or right side. It would be a plus if it included a striker.

Small brass doorknob and rose pictured below. Knob is 1 5/8 inches in diameter and 2 1/4 inches projection. Yale X#320 is marked on the back of the rosette.



Vicky Berol (#450)

2527 Gough Street

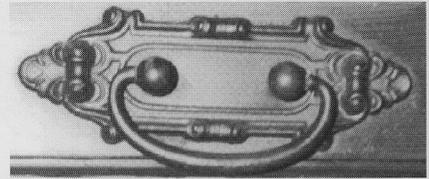
San Francisco, CA 94123

(415) 771-9899

sfofer@yahoo.com

Great Cartoons

We have received some very cute cartoons about doorknobs from our readers. They are copyrighted items so I need permission to print them. So please send me the name of the paper from which they come and an email or street address so that I can write to get the required permission for reprint. I will do my best to put them in our newsletter.



New Members

We extend a warm welcome to our newest members who have joined the ADCA since our last newsletter.

| | | |
|-----|------------------|---|
| 701 | Lynne Findlay | 7 Fox Meadow Lane Merrimack, NH 03054 |
| 702 | George Birringer | 650 Glowood Drive Pittsburgh, PA 15227 |

Keep in Touch

Mail:



ADCA Box 31
Chatham, NJ
07928-0031

FAX:



(973) 635-6993

Phone:



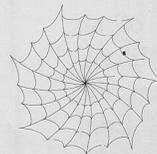
(973) 635-6338

E-mail:



Antiquedoorknobs
@comcast.net

Web Site:



www.Antiquedoorknobs.org

E-mail:

News

Knobnews@aol.com

2002 INDEX

At the beginning of each year, we list the previous year's features. Numbers refer to issue-page.

| | Issue-Page | | Issue-Page |
|--|------------|---|------------|
| ADCA Business | | Member Activities/News | |
| ADCA Website | 114-6 | Florence Remembered by Norm Blam | 112-3 |
| Board of Directors | 115-8 | Len Blumin Receives Arnie Fredrick Award | 115-1 |
| Email Change | 113-3 | Lock Collectors Show in October | 115-3 |
| 2001 Financial Report | 112-8 | | |
| Bits and Pieces | | Miscellaneous | |
| <i>by Win Applegate</i> | | ADCA New Website | 111-4 |
| “Call” for Hardware for VDA | 114-6 | Arnie Fredrick Memorial Award Update | 114-5 |
| Jarvis Collection to be Auctioned | 113-3 | Email changes | 113-3 |
| VDA Update begins soon | 112-7 | Holiday Gifts – Bookpeddler | 116-8 |
| Convention News | | Martha Stewart Magazine Features ADCA | 115-3 |
| 2002 Convention Highlights | 111-2 | Puzzler and Stump the Chump – Belt Buckle Designs by Allan Joslyn | 115-2 |
| Convention 2002 Plans Moving Ahead | 112-5 | The Beaver Plate and Knob by Allan Joslyn | 115-3 |
| Display Contest Categories | 113-3 | Time to Donate by Steve Rowe | 111-3 |
| Display Contest Winners | 115-6 | Tote Bags for Sale | 112-4 |
| First Look at Convention 2003 | 116-3 | | |
| Last Minute Convention News | 114-4 | New Members | |
| “See You in St. Louis, Louie” | 113-1 | 2 New Members | 111-4 |
| St. Louis Revisited | 115-4 | 9 New Members | 112-4 |
| Tentative Convention Schedule | 112-4 | 6 New Members | 113-6 |
| | | 5 New Members | 114-6 |
| | | 6 New Members | 115-8 |
| | | 6 New Members | 116-8 |
| From the Archives | | Obituaries | |
| <i>by Barbara and Steve Menchhofer</i> | | Bill Chase | 114-3 |
| Beautiful Hardware from Catalogs | 116-8 | Bill Eastwood | 113-2 |
| Catalog Orders Filled and Shipped | 111-4 | Ron Elsberry | 112-3 |
| Catalogs Contain Excellent Info | 112-5 | Florence Jarvis | 111-2 |
| Deadline for Orders | 113-3 | | 112-2 |
| Great Convention | 115-8 | Marge Weimer | 114-4 |
| Place Your Orders | 114-6 | Ray Zyc | 113-2 |
| History: Companies, People, Hardware | | Ornamental Design in Antique Doorknobs | |
| A Bit of Old New Orleans – Sushan Airport | 116-1 | A-118 Timid Lion | 116-6 |
| Etowah Bank Knob | 111-4 | A-119 Large Lion | |
| Lionel D. Moes by Maude Eastwood | 112-6 | A-120 Small Lion | |
| Parker and Whipple Mfg. Co. Quandary by Maude Eastwood | 113-4 | A-121 Lion, Rope Border | |
| Plain and Variegated Mineral Knobs by Maude Eastwood | 116-3 | A-122 Berish Lion | 116-7 |
| Seattle's Alaska Building by Maude Eastwood | 111-1 | A-123 Double Doggie | |
| Seattle's Smith Tower by Maude Eastwood | 112-2 | A-124 Little Doggie | |
| Wedgewood Jasper Doorknobs by Maude Eastwood | 114-1 | A-125 “Christensen” Two Birds | |
| Whipple Manufacturing Co. by Ray Nemeec | 111-3 | A-126 Standing Elk | |

2002 INDEX

At the beginning of each year, we list the previous year's features. Numbers refer to issue-page.

Photos of Members

| | |
|------------------|-------|
| Applegate, Win | 115-6 |
| Blumin, Len | 115-1 |
| Bornino, Marge | 115-6 |
| Fellenz, Debbie | 115-3 |
| Jarvis, Florence | 111-2 |
| | 112-2 |
| Menchofer, Steve | 115-6 |
| Otte, Bonnie | 115-6 |
| Ramey, Patty | 115-3 |
| Rowe, Steve | 115-1 |

Photos of Convention Attendees

| | |
|---------------------------|-------|
| Applegate, Winn | 115-5 |
| Arnold, Steve | 115-5 |
| Berol, Marshall and Vicky | 115-5 |
| Bolen, Larry | 115-4 |
| Bornino, Marge and Joe | 115-4 |
| Byington, Helen and Bill | 115-4 |
| Doto, Jean | 115-4 |
| Galbraith, Cathy | 115-5 |
| Gerrie, Bruce | 115-4 |
| Gordon, Liz | 115-5 |
| Joslyn, Gunilla | 115-4 |
| Kennedy, Rich | 115-4 |
| Kittel, Brad and Susan | 115-4 |
| Mueller, Joe | 115-5 |
| Nemec, Ray | 115-5 |
| Otte, Bonnie | 115-5 |
| Phillips, Craig | 115-5 |
| Prange, Roy | 115-4 |
| Ramey, Patty | 115-4 |
| Rode, Jackie | 115-5 |
| Rowe, Steve | 115-5 |
| Ruiz, Carlos | 115-5 |
| Skibicki, Grace and Sam | 115-4 |
| Sponaugle, Dale | 115-5 |
| Weems, Lori | 115-5 |