

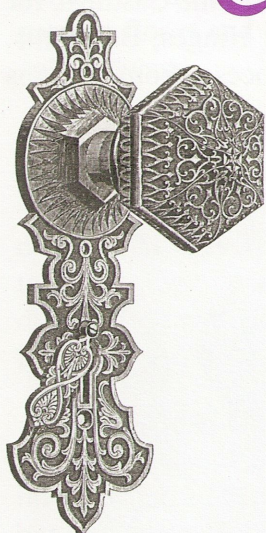
# The Doorknob Collector

Number 160

March - April 2010

A Publication of The Antique Doorknob Collectors of America

A Nonprofit Organization Devoted to the Study and Preservation of Ornamental Hardware



## SOME NOTES AND QUESTIONS ABOUT THE METALLIC COMPRESSION CASTING COMPANY AND ITS DESIGNERS

By Allen S. Joslyn

Towards the end of the 1860s, there was a modicum of decorative hardware patented, such as some nice coffin handles assigned to Sargent & Co. in 1869-70. In the same period William Gorman patented a number of great designs for Russell & Erwin Manufacturing Co. ("R&E"). But decorative hardware really took off when R&E acquired a number of exquisite design patents from the Metallic Compression Casting Company ("MCCC"), which defined door hardware in the 1870s, as well as the patented process to produce them. So what do we know about MCCC and the designers of the hardware? The answer – both a fair amount and next to nothing. This article is intended to collect what we do know and point out what we don't.

### MCCC's Early History

The story starts with Michael Smith's 1867 Patent for compression casting, which combined casting molten metal under high pressure with the use of fine clay fired as pottery. The patent, No.70,038, which was issued on October 22, 1867 states that Michael lived in Philadelphia. One of the witnesses was J. J. C. Smith, who, as we will see, was Michael's brother and worked with him throughout much of their lives. Michael's patent was not assigned before issuance, but was later purchased by MCCC. On May 18, 1869, J. J. C. Smith, also of Philadelphia, obtained and assigned to MCCC an improvement patent (90,318) on Michael's 1867 patent. Whether there was ever any actual production in Philadelphia is unknown.

MCCC's incorporation in Massachusetts was certified on December 5, 1868<sup>[1]</sup>, and it appears to have been a joint effort of Michael and J. J. C. Smith, who was President, with financial backing from Jesse A. Locke, a Boston commercial merchant who lived in Watertown, Massachusetts. On April 1, 1869 Locke, as Treasurer of MCCC, appeared before a group in Boston promoting the MCCC process with its inventor, Mr. Smith of Philadelphia, explaining the process. (See the full-page circular on page 5.)



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[1] Report of the Tax Commissioner of the Commonwealth of Massachusetts for 1871, p 41

They displayed finely cast medallions, screws, etc., but no hardware. Some of the medallions are illustrated here. Soon, however, MCCC was advertising “a new and beautiful article of Fine Castings, for HOUSE AND CAR TRIMMINGS, consisting of Door Knobs, Escutcheons, Butts, Hinges, Bell-Pulls, &c., &c. These goods are cast in *Solid Bronze*, by the Company’s new patent process, from Patterns elegantly engraved, and chased in the most artistic manner.”<sup>[2]</sup>



<sup>[2]</sup> Undated flyer.

On May 13, 1869, Michael assigned his interest in the inventions so far as European nations were concerned to Jesse A. Locke, and Jesse and J. J. C. Smith formed an association for the purpose of introducing the inventions in Europe and obtaining patents there. Some others were engaged to handle this work in Europe. Eventually, in 1872 the English patents were sold, and a dispute broke out over the proceeds, which was still going on in 1880<sup>[3]</sup>.

### **Russell & Erwin Takes Over Distribution**

Versions of some knobs (such as some Doggie knobs) bear only the name of MCCC. On November 10, 1869, however, MCCC contracted to sell its entire production of "Door Knobs, Roses, Escutcheons, Butts or Hinges and other Builders' Bronze Hardware, manufactured by us to the Russell & Erwin Manufacturing Company of New Britain, Conn., to whom all orders for these goods should be addressed"<sup>[4]</sup>. This led to the new name on hardware, "Metallic Compression Casting Company Sole agent Russell & Erwin Manufacturing Company."

### **MCCC's Troubles**

Things did not go well for MCCC, or Mr. Locke. On January 24, 1870, a fire broke out at MCCC's factory in Somerville. The Somerville fire department, in order to obtain water, laid a hose over the tracts of the Fitchburg Railroad's tracks. Along came a train which, rather than stopping, ran over the hose, and MCCC's buildings and machinery were consumed. Presumably the master patterns or the pottery molds from which actual hardware was cast survived the fire. Litigation ensued, and despite a barrage of objections, the Supreme Judicial Court of Massachusetts held that if those were the facts, MCCC had a case requiring trial.<sup>[5]</sup> (By the time of the decision, however, MCCC was bankrupt.)

On June 7, 1870, the Patent Office issued a number of design patents to five inventors, who had assigned them to MCCC, which in turn had assigned them to R&E. See design patents 4097 through 4138, issued to Ludwig Kreuzinger, J.J.C. Smith, Charles Kunze, Joseph Lucien Leger and Joseph A. Ruff. This was undoubtedly about the time that the utility patents were assigned to R&E and the name on knobs became just R&E. (Approximately a half year before, Ruff had dealt directly with R&E, assigning four patents for escutcheons to it, 3,823-26). Unfortunately there is not enough space to illustrate all the patented designs, but the spectacular ones are well known to collectors, especially the Doggie and Lion, A-101-02.

In early August, 1870, both MCCC and Mr. Locke (who had guaranteed MCCC's notes) failed and went into bankruptcy. There was evidence was that each owed between \$300,000 and \$400,000, and each had assets of only \$7,000 or so<sup>[6]</sup>.

It is interesting to speculate on the connections between MCCC, the Smiths and Enoch Robinson, given their shared Somerville connections<sup>[7]</sup>, but unfortunately there appear to be no records. Some believe that the company founded by Enoch Robinson was active in pioneering compression casting methods and may have worked closely with MCCC, perhaps even sharing artisans and foundry facilities.<sup>[8]</sup> Let's hope some new sources turn up.

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<sup>[3]</sup> Smith v. Moore, 129 Mass. 222 (Sup. Ct. Mass. 1880)

<sup>[4]</sup> Releases of MCCC and R&E, dated November 10, 1869,

<sup>[5]</sup> Metallic Compression Casting Company v. Fitchburg Railway Company, 109 Mass. 277 (Sup. Ct. Mass. 1872)

<sup>[6]</sup> Bannister v. Alderman, 111 Mass. 261 (Sup. Ct. Mass. 1873)

<sup>[7]</sup> For Enoch Robinson see Preuit Hirsch, "The Decorative Hardware of Enoch Robinson", The Magazine Antiques, September, 2003, reprinted in TDC #123.

<sup>[8]</sup> Personal Communication, Rhett Butler.

## The Appearance and Disappearance of Metallic Art Works

The destruction of MCCC's factory forced R&E's to find a new producer. Now we come to the knotted history of the Metallic Art Works ("MAW"). It was incorporated January 7, 1871 in Somerville.<sup>[9]</sup> According to R&E's announcement in 1874, it was formed to produce goods for R&E, which made perfect sense, given that the skilled workers were in Somerville. It seems entirely likely that it was run by the same people who had run MCCC. MAW was under contract and license from R&E "to manufacture exclusively for us Compression Bronze Builders' Hardware under certain Letters Patent relating to the molding, casting and cleaning of Compression Castings" which R&E owned. As far as we know, however, MAW was never publicly identified with the production of hardware for R&E

In the early spring of 1873, again according to R&E, the business of MAW was closed up, its debts paid, its charter surrendered and by act of a court, "it was disincorporated, and thereupon ceased to exist." It has been suggested, undoubtedly correctly, that this was the time that R&E moved the manufacturing operations to New Britain. Thereupon the contract or license with MAW was cancelled, leaving R&E, as it announced in 1874, the "sole manufacturers of Real Compression Bronze Builders' Hardware". R&E made that announcement in 1874 to correct "false impressions which are sought to be conveyed and false statements which are made by certain parties who are unauthorizably seeking to do business under the style of the disincorporated" Metallic Art Works.<sup>[10]</sup> (Emphasis in original).

There is, however, no evidence that R&E ever sued anyone, and indeed the tone of the warning that R&E issued seems inconsistent with litigation. Note that R&E's release did not claim either patent infringement or of breach of contract, only that MAW no longer existed. (How R&E would have had standing to assert a claim with respect to a non-existent corporation is a puzzlement.) The rather mild nature of the announcement suggests either that R&E didn't have the goods on anyone, or that the problem was sufficiently minor that a press release to the hardware trade was thought to suffice.

## The Mysteries of Metallic Art Works

Matters get more confusing when one notes that there was a business organization in Boston with the same name which apparently long predated and survived the incorporated MAW, which was under contract to produce goods for R&E. ("R&E's MAW"). Remember that R&E's MAW was incorporated in 1871, and closed down in the early spring of 1873. But one John Clark was superintendant of the Metallic Art Works in 1868<sup>[11]</sup>. Our J. J. C. Smith obtained a utility patent having nothing to do with casting on April 11, 1871 (113,699) which he had assigned to Metallic Art Works of Boston. John Perry Barrett, an 1864 graduate of Harvard, became General Agent in Boston for Metallic Art Works in 1874<sup>[12]</sup>. MAW is listed in an 1875 Boston Directory as dealing in bronze goods. It seems likely that R&E's MAW was incorporated in some connection with pre-existing unincorporated organization with the same name and that organization survived the corporate dissolution of R&E's MAW.



<sup>[9]</sup> Op. Cit. footnote 1. The R&E statement claims it was located in Boston.,

<sup>[10]</sup> "To whom it may Concern", dated March 28th, 1874. Of course, the concept of compression casting itself would not be patentable, only the particular machinery and techniques to accomplish it.

<sup>[11]</sup> Pope, Merriam Genealogy (Boston, MA 1906)(p. 301 entry for John Clark)

<sup>[12]</sup> Secretary's Report for the Harvard Class of 1864 (1874)

MANUFACTURERS OF ALL KINDS OF

# FINE CASTINGS IN BRONZE

AND OTHER METALS.

J. J. C. SMITH, President.

JESSE A. LOCKE, Treasurer.

BOSTON, NUMBER 46 CONGRESS STREET.

## The Metallic Compression Casting Company,

having purchased the several Letters-Patent of SMITH BROTHERS, of Philadelphia, are now prepared to produce Castings, in all kinds of Metals, which will be perfect FAC-SIMILES of the Patterns, however finely and delicately these may be engraved or chased; and at a much *Lower Price* than they could be made for by the present modes of Engraving, Chasing, or other methods of finishing.

Artists wishing their Models reproduced in Bronze, — Silversmiths, Bookbinders, Wall-Paper Manufacturers, and others who use Dies, or Cylinders for Printing, and all who desire FINE CASTINGS for ornamental or useful purposes, — are invited to examine this

### NEW AND WONDERFUL INVENTION,

by means of which *perfectly smooth and fine castings* are produced; thus saving all the labor and cost of finishing by hand.

FIRST CLASS ENGRAVERS AND CHASERS are engaged at the Works of the Company, for the production of all kinds of Patterns. Samples of our work are on exhibition at our office.

**We are now prepared to sell to Foundrymen or other Manufacturers,  
Rights to use our Process.**

The following is the Report of S. KNEELAND, Esq., Secretary of the Massachusetts Institute of Technology, at the Ninety-Sixth Meeting, held April 1, 1869, and published in the Boston Transcript, April 7, 1869, Professor Runkle in the Chair.

"Mr. JESSE A. LOCKE, Treasurer of the Metallic Compression Casting Company, was then introduced, and stated that he would merely enumerate the claims made by the discoverers of the new powers of casting by metallic compression, — leaving it to the inventors — Messrs. Smith, lately of Philadelphia, — to describe the methods they employed, and to explain the great difficulties they had overcome. They claimed that it greatly surpassed the old mode, both with respect to beauty of finish and certainty of execution. They claimed, also, that it was adapted to a greater variety of uses, because the rapidity of manufacture and the exquisite finish enabled them to cast cheaply, both works of art and the various utilities of mechanical science.

"To illustrate, Mr. Locke exhibited a number of castings made by the new process. He handed round among the audience nuts and screws which were as finely burnished as if they had been specially made by hand — yet no tool had touched them since they left the mould. He stated that screws could be made by this process, smooth and perfect in every part, at the same expense incurred by the old mode in merely manufacturing the wire.

"With respect to the application of the new process to the fine arts, he exhibited several remarkable specimens of casting, which had already been examined by artists and art critics in Boston, and received their unqualified praise. He claimed that these specimens were the most extraordinary castings ever made in America, and claimed for them decided superiority over the same class of work for which Berlin is celebrated. A head of Cornelle (medallion) was shown; the finest touches of the artist were reproduced with perfect truthfulness and a wonderful delicacy. The Waterloo medal was also exhibited; and

in connection with it, the best specimen of casting made by the old style, by the most noted firm in this country — the same medal and from the same pattern. The old style medal looked, certainly, very coarse in comparison with the same medal made by metallic compression.

"But the most elaborate, beautiful, and difficult specimen exhibited, was a large base-relief, cast in hard metal, of the 'Battle of Bunker Hill.' Mr. Locke stated that this work was made in wax by a Newark (N. J.) artist — Mr. Christie — who took it to Berlin and other European cities, in order to have it cast in bronze; but he valued his work at five thousand dollars, and refused to allow it to be used unless the manufacturers would give a bond for that amount to compensate him in case they destroyed it, and failed to make a casting. There were so many figures, — over fifty in it, — and their positions presented so many difficult problems to solve, that no firm could be found that would assume the responsibility. It was brought home, accidentally seen by Mr. Smith, who offered to share the risk with the artist, and the result of his efforts to reproduce it were now seen.

"He then showed specimens of bookbinders' ornaments, dies for wall-paper printing, stereotype plates, and small base-reliefs in iron. Steel screws and nuts could also be cast by this process.

"Mr. Smith, the inventor, then, by means of a small model, explained his process, the two principal points of interest being the use of fine potters' clay instead of sand for the mould, and the injection of the molten metal at the bottom, under great pressure, by a piston moving in a cylinder. A full explanation of the process will soon be published."

The Plate from which this is printed was copied from Type made by the BOSTON TYPE FOUNDRY, No. 55 Water Street, James A. St. John, Agent, and cast in BRASS by

**THE METALLIC COMPRESSION CASTING COMPANY,**

One can find builders' hardware bearing the MAW name (see H-115 in VDA2d), but it is inferior in quality to hardware produced by the Smith's compression casting process. There is an undated price list for "Genuine Bronze-Hardware Goods manufactured by Metallic Art Works, Watertown, Mass" with Mr. Barrett as Agent. It lists only four knobs, two T-handles, four door handles, etc.<sup>[13]</sup> When R&E withdrew its business from "its" MAW, moved its equipment to New Britain and dissolved its MAW, the original MAW apparently thought it should go into the hardware business. But they didn't have the equipment or moulds for high-quality compression casting (or the patent rights), and given the extremely limited line of hardware offered, they wouldn't have had a chance. There is nothing to connect this business to the Smiths.

### **Who Designed MCCC's Hardware?**

Now we come to the bigger questions – who were the people who designed hardware for MCCC and what happened to them? Their patents show that all lived in Cambridge, or next door in Somerville. So let us start with Ludwig Kreuzinger, probably the best of the five. His lion knobs adorn the Centennial Exhibition Building at the Smithsonian. But we know nothing about him. There is no entry for that name in standard genealogical search engines and all the references to Google sources are to his patented hardware, but none are from the period in which he lived. Of course, regardless of how much information is on the web, there are vastly more records which are not there and may never be. In any event, Kreuzinger has no other patents and was never involved in a published law report. There are no references to him in Cambridge city directories of the time, or indeed anywhere else. Of the others, only J. J. C. Smith seems to have left a trail.

There is another question – what hardware was MCCC and later R&E's MAW actually producing for R&E? Other designers for R&E during the early period were William Gorman of New Britain, and (in four instances) Mr. Ruff of Somerville, and most of their hardware is very well cast. There is no necessary reason that R&E would have limited its outsourcing to the MCCC patented designs. MCCC (and later R&E's MAW) had the expertise and R&E did not. This is particularly true for the period before R&E acquired the compression casting patents and the right to use the process. R&E also identified some Gorman, Ruff and other non-MCCC designs as among those whose designs were produced by compression casting. (See the poster illustrated on pg 2, and the text shown in TDC # 48.). So the fact that there is no MCCC patent for a particular design does not mean it was not produced by MCCC or R&E's MAW using the compression casting technique.

### **American Art Foundry**

Meanwhile, back in Somerville, the Smiths were busy. In 1875 they and a George A. Guild founded the American Art Foundry. A laudatory article reports that they sent to Europe for a skilled artist and carver to supply original patterns and commenced producing objects in hard and soft rubber, which "when vulcanized, were so perfect that the closest observation failed to detect whether they were bronze or rubber." After the rubber was vulcanized in a mold under steam heat, a coating of metal could be added "through the galvanizing process". There were fancy card receivers, busts, a cane handle, sculptures, etc., and twelve to fourteen men and women making hairbrushes. There was no mention of door-knobs or the like.<sup>[14]</sup> The American Art Foundry did maintain its interest in pressure casting of metal, acquiring a patent for it (165,164, issued July 6, 1875) from two inventors, at least one of which had worked for MAW in Somerville, and apparently continued to manufacture metallic castings and metallic goods. But the business did not do well, and in 1879 its factory was foreclosed upon and sold.<sup>[15]</sup>

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<sup>[13]</sup> Collection of E. R. Butler & Co.

<sup>[14]</sup> "Somerville Industries, American Art Foundry", Somerville Journal, March, 1878

<sup>[15]</sup> Hubbell v. East Cambridge Five Cents Savings Bank, 132 Mass. 447 (Sup. Ct. Mass. 1882)

## The Smith's End-Game: Passaic, New Jersey

By the mid-1880s the Smiths had moved to Passaic, New Jersey, an industrial hub of New Jersey, and were obtaining patents on wrapping electric cables in rubber. (317,587, 343,081-82) The last patent issued to J. J. C. Smith of Passaic (and another Smith) was in 1894 and was concerned, once again, with compression casting. (526,874) In Passaic, J.J.C. and Michael formed the Smith Brothers Manufacturing Company which was listed in city directories for at least a decade as – surprise - an art foundry.<sup>[16]</sup>

As more than occasionally happens, the survivors rewrote history. In 1871 R&E claimed it was the “pioneer” of compression casting<sup>[17]</sup>. And in 1990, on its 125<sup>th</sup> anniversary, Russwin, the successor to R&E, issued a booklet company history which claimed that it was the first and only manufacturer of real compression bronze castings, beginning in 1871, thus again airbrushing MCCC out of existence.<sup>[18]</sup>

So there are the questions: We know a fair amount about the Smiths, who developed the compression casting patents and who, together with Mr. Locke, had the foresight to invest a lot of money to employ designers of very high quality and to obtain patents on their work. For all that, they deserve much posthumous thanks. But we are in the dark as to the actual designers, most importantly Kreuzinger himself. Hopefully this article will lead others to fill in the blanks.

Thanks To: Kevin O'Kelly of the Somerville Public Library, Maud Eastwood, Rhett Butler, Len Blumin and Reynolds Butler. Pictures of the MCCC medallions and of R&E's Compression Casting lineup, courtesy E. R. Butler & Co.

### ATTENTION !:

A posse has been organized, in which all bona fide members of the ADCA are hereby lawfully deputized and are called upon to serve, to search for and find the missing four designers, Messrs. Ludwig Kreuzinger, Charles Kunze, Joseph Lucien Leger, and Joseph A. Ruff, and anything else you can add to this history. Ladies and Gentlemen, on your horses and off you go!

### Errata:

In TDC 159's article on enameled hardware, the quotation on page 1 from Comstock's The History of the House of P. & F. Corbin is not from the Wisconsin Club website but from the copy of the volume on Google. The quotation on the bottom of page 2 is from the Wisconsin Club website.

## 2010 ADCA Convention Tour in Baltimore

*By Steve Hannum*

Baltimore developed as an industrial city in the late nineteenth and early twentieth centuries. As a result there were many significant building and homes build during that time. Many are open for tours. Two men who were important during this time were Johns Hopkins and John W. Garrett, both associated with the Baltimore and Ohio Railroad. Garrett was president from 1858 to 1884 and Hopkins was a principal stockholder. We will visit two houses owned by members of the Garrett family.

Evergreen House was purchased in 1879 by John W. Garrett. Family members lived in the house until 1942 when it was donated to Johns Hopkins University. It is now listed on the National Register of

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[16] Passaic City Directories, 1886, 1888-89, 1891-95 in the Passaic County Library.

[17] Op. cit fn 9

[18] Russwin – The First 125 Years (1990)

Historic Places. It was initially a modest Italianate house but grew to 48 opulent rooms as additions were made. The Garrett's were collectors and supporters of the arts. The house contains over 50,000 objects including works by Picasso, Degas, Dufy and Covarrubias as well as Tiffany art glass, Chinese porcelain and Japanese laquerware. After the guided tour we will have lunch in the Far East Room. See more at [www.museums.jhu.edu](http://www.museums.jhu.edu).

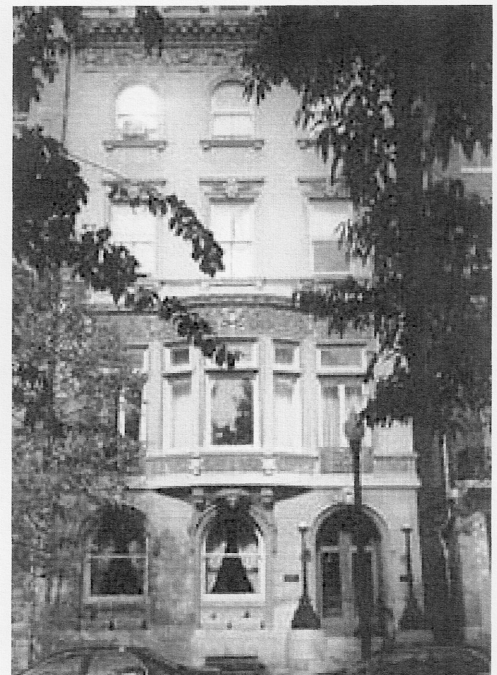
After lunch we will go to the Mount Vernon area of Baltimore. This area surrounds the first monument built, in 1815, to honor George Washington. It was originally home to many of Baltimore's wealthy and influential families. One of these was Robert Garrett and his wife. Robert was the son of John Garrett and succeeded his father as president of the B & O Railroad. The house at 11 West Mount Vernon Place was enlarged in 1884 to include #9. Stanford White was engaged as the architect. A large entry and carved staircase capped with a Tiffany glass dome was created. After the death of Robert, his widow married Dr. Jacobs and the house is known as the Garrett-Jacobs Mansion. According to the mansion's web site, [www.garrettjacobsmanion.org](http://www.garrettjacobsmanion.org),



1217 St. Paul St.

“Number 11, the expansion and remodeling of which took 32 years and incorporated Numbers 9, 7, and the rear of 13, is the grandest of these townhouses in Baltimore. It was the largest, encompassing 4 earlier houses made into one with approximately 40 rooms, 100 windows, and 16 fireplaces; the most luxurious, it contained a theater, an art gallery of fine paintings, one of the handsomest conservatories in a private home in this country; a compartmentalized elevator and an elegant supper room with a musician's balcony. The Mansion is the finest legacy of Baltimore's Golden Age.” [You can take a pre-tour visit by going to the website and using the link to a video tour on YouTube.]

We will also be visiting other houses in the area. Agora Publishing owns several houses that have been restored and used as offices. They



14 West Mount Vernon

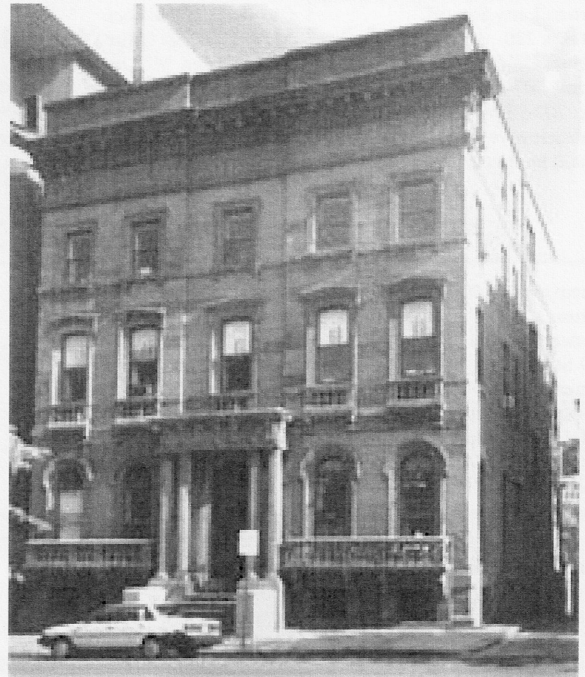
have been kind enough to allow us to go into three of them; 1217 St. Paul St., **105 W Monument St.**, and 14 W Mt. Vernon. You can read about them at [www.agora-inc.com/agora-inc-in-historic-mt-vernon-baltimore-md](http://www.agora-inc.com/agora-inc-in-historic-mt-vernon-baltimore-md). **1217 St. Paul** is a four story brown stone designed by Stanford White in 1882. We will visit the first floor of this 18,601 square foot mansion. The building contains carved banisters, decorative ceilings and inlaid paneling. 105 West Monument Street is a stately brownstone mansion was designed by Louis Lang and built by Augustus H. Albert in 1859. In 1867 it was converted to Mount Vernon Hotel. In 1902 it was renovated back to a home. This renovation included the addition of Tiffany stained glass windows and walnut paneling. Later the Episcopal Diocese of Maryland owned the building. On our tour we will see the how the library was converted to a chapel with an altar and a baptismal font. The elegant mansion at **14 West Mount Vernon** Place was completed in 1847. In 1890, Theodore Marburg, ambas-



sador to Belgium, purchased the house and did major renovations. He added an additional floor and a half, a new façade and a grand staircase. The inside was elaborately decorated with gold leafed sconces, parquet floors and ornate plasterwork. Agora has carefully restored this building maintaining the original hardware.

Before we leave the Mt. Vernon area we will visit the Washington Monument and the Peabody Library with its renowned Stack Room containing five tiers of ornamental cast-iron balconies, which rise dramatically to the skylight 61 feet above the floor. There is a wonderful YouTube video of the library: search on Peabody Library.

I hope that many of you will come on this tour. Check out the web sites listed to see pictures and more information. There is much more to see in Baltimore, but unfortunately we do not have time to go to the Inner Harbor or Fort McHenry on this tour or even explore more of the Mount Vernon area. But you can do it if you arrive early for the Convention, or leave late, or both. You can find more information about visiting Baltimore at [www.baltimore.org](http://www.baltimore.org) and about free tours at [www.starspangledtrails.org](http://www.starspangledtrails.org).



105 West Monument St.

## The Doorknob Exchange

Members are reminded that their membership entitles them to advertise items for sale, trade, or wanted at no charge. Please send your ads and pictures (preferably in jpg form) to Faye Kennedy at the Membership Office (see address and email on last page of newsletter). I would like them by the first week of odd months of the year for inclusion in the next newsletter. Thanks.

**Wanted:** (Jessie Brooks, #301),

Singles or pairs of Lucite doorknobs. Floral or other themes in good condition (at least). Spindles unbroken. Please contact with picture(s) and price(s) at 1519 Lincoln Way McLean, VA 22102 or email [JBrooksEsq@aol.com](mailto:JBrooksEsq@aol.com). Or, if you prefer, see me at the upcoming Baltimore ADCA convention.

## Newsletter Archives Expanded

*By Faye Kennedy*

Old newsletters are available for download on our website. You can view, search, or download any *The Doorknob Collector* from December 1981 through December 2006. We have provided a modified Table of Contents/Index. The titles of the articles don't always reveal the contents of the article so we have tried to give some further information to help you find what you are looking for. It is far from perfect, but let's just say, we tried. We will continue to add more newsletters to the website. We maintain a minimum two-year delay between publication and posting.

## Our Business Members

These are paid advertisements. The ADCA assumes no responsibility. For further information about these businesses see the Resource section on our website: [www.AntiqueDoorknobs.org](http://www.AntiqueDoorknobs.org)

<p><b>Albion Doors &amp; Windows</b>  Owner: Larry Sawyer  PO Box 220  Albion, CA 95410  Phone: 707-937-0078  Fax: 707-937-0078 (call first)  Website: <a href="http://www.knobsession.com">www.knobsession.com</a>  Email: <a href="mailto:bysawyer@mcn.org">bysawyer@mcn.org</a></p>	<p><b>Antique Door Hardware Collector</b>  Owner: Tom Iannucci  2611 Silverdale Drive  Silver Spring, MD 20906  Phone: 240-595-1115  Web Site:  <a href="http://www.antiquedoorhardwarecollector.com/">www.antiquedoorhardwarecollector.com/</a>  email: <a href="mailto:rebecca.iannucci@comcast.net">rebecca.iannucci@comcast.net</a></p>	<p><b>Architectural Salvage, Inc.</b>  Owner: Elizabeth Werhane  5001 N. Colorado Blvd.  Denver, CO 80216  Phone: (303) 321-0200  Website: <a href="http://salvagelady.com/">salvagelady.com/</a></p>	<p><b>Aurora Mills Architectural Salvage</b>  Owner: Mike Byrnes  14971 First St NE  Aurora, OR 97002  Phone: 503-678-6083  Fax: 503-678-3299  Email:  <a href="mailto:auroramills@centurytel.net">auroramills@centurytel.net</a>  Website:  <a href="http://www.auroramills.com/">http://www.auroramills.com/</a></p>
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## The Doorknob Collector ©



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

P.O. Box 31,  
Chatham, NJ  
07928-0031

Annual Membership in US \$25.00  
age 18 or younger US\$10.00  
Foreign rates on request.

Founded Sept 1981, the **Antique Doorknob Collectors of America** is a non-profit 501(C) (3) organization devoted to the study and preservation of ornamental hardware.

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