

October 1984

Number 12

The Doorknob Collector



"BRESLAU"

School: Gothic
Russell & Erwin

President's Message

"MORE IN EIGHTY-FOUR" was just that, the biggest and best yet. The fourth annual convention of the Antique Doorknob Collectors of America returned to Waverly, Iowa, on September 21, 22, 23, under the able chairmanship of Arnie Fredrick.

Things couldn't have started out on a better note, as we learned on arrival from a beaming Arnie of the recent birth of their grand-daughter. We were sorry that this caused Tedi to miss our meeting, but look forward to seeing her next year. We weren't sure what pleased Arnie more, the new birth, or his subsequent acquisition of the coveted "Doggie" knob on trading day.

But - first things first. Opening day witnessed a tremendous sale of the "Cody Collection". Members were able to select choice pieces of an astounding quantity of knobs and related hardware made available by Mr. Patrick Cody, of Holmes, Pa. ADCA would like to extend to Pat our most sincere appreciation for his efforts in this regard, clearly motivated by a desire to see his treasurers go to serious collectors, rather than the easier route of the retail market. That evening was capped by a fabulous auction of the remainder of the collection, conducted by a most talented auctioneer, Col. L.W. Andressen. The evening was further enlivened by dinner, featuring a tuneful blessing from Father David Pepper, followed by an informative discussion of the odyssey we traveled in obtaining tax-free status, given by the accomplished steersman of that journey, James P. Anderson.

Saturday the 22nd was trading day, and matters progressed in a smooth and leisurely fashion, apparently to the delight of all. Members not having hardware to trade were able to purchase fine hardware from several member-dealers who brought plentiful stocks of fine offerings. In the evening we were honored by a gracious welcome from the mayor of Waverly, the Honorable Evelyn Rathke. Dinner was followed by a beautiful slide-show and talk given by Dr. and Mrs. Maynard Anderson, on the subject of Art Nouveau.

Sunday came too quickly. We opened with a most informative talk by Charlie Bednar which we hope will appear in these pages soon, as his method for careful cleaning of hardware seems unsurpassed. Maudie followed with an enlightening discussion of our "roots" as an organization, along with some advise on how to succeed in presenting oneself as an "expert" to the general public. That very public visited our displays in the afternoon, as did the news media from Waterloo.

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President's Message continued

The annual meeting was most spirited and informative. The current board was re-elected, with the single change of Florence Jarvis replacing Art Paholke. Welcome aboard, Florence! The board subsequently elected the officers as follows: Len Blumin, President; Loretta Nemecek, Vice-President; Lee Kaiser, Secretary-Treasurer. Dorothy Ann Miller was appointed Archivist and Secretary-to-the-board, and John Holland was re-appointed as parliamentarian. The board announced the establishment of the Emil Miller Memorial Library, which will serve as the official library for ADCA and will be administered by the archivist until such time as a permanent location can be established.

A hearty "thank you" to Vince Noe, who organized our first competition for display awards. "Best Overall Display" was won by the fanciful and awesome creations of Ed Thrall, who was given a close race by the more subdued yet elegant works shown by John and Chlorene Holland. Len Blumin's "Birds" won the prize for figural display, and Florence Jarvis took the award for best display of non-metallic hardware.

The weekend closed on a high note, with a gracious reception at the comfortable home of Arnie and Tedi. We bid reluctant goodbyes and promised to renew our friendships next year in St. Louis, where Debbie and Dolores Fellenz have agreed to act as chairpersons for our 5th Annual Convention.

In closing, I would like to extend special thanks to the Kaisers. To the delight of all they have agreed to act as editors of the newsletter for another year. I hope that they receive so much support in the way of articles submitted that they will have to consider an expanded format. In addition to their work on the newsletter, they did a heroic job in arranging for and supervising the sale of the Cody collection.

Hope to see you all in St. Louis.The dates have been set: Sept. 20,21,22, 1985



Charlie Wardell with his display of J.B. Schroder hardware



Walter and Mildred Bright were the most successful "acquirers"

VINCE NOE, METAMORA, ILLINOIS
RECOUNTS HIS COLLECTING EXPERIENCE



I didn't start out to collect anything, but as a result of my locksmith business beginning in about 1970, I began to save old keys that came my way. Eventually I picked up a few old padlocks, door locks and knobs. It didn't take me long to realize the beauty in this old hardware, and I started to concentrate on doorknobs, escutcheons and surface locks with ceramic knobs..

We haunt flea markets and antique shops, even on vacations. These are my primary supply sources.

I am now over the 400 mark in different designs and variations. I also buy other items such as sliding or pocket door pulls and locks, hinges, cabinet knobs and pulls, or most anything that comes along. I am always trying to find new and novel ways to mount my hardware. I have used several sizes of plaques, book-ends, lamps, a clock, an expanding coat rack and canes.

I have made up a catalog file of my collection on 5x8 cards. Having some drafting experience, I make sketches of the face and side view of each knob and include all identifying information I can find, including cost, where and when acquired, and if I have duplicates. Maud's and Len's books have been very helpful in identifying and cataloging my knobs.

I learned about the club when it was mentioned in one of my locksmith magazines and joined right away. Until then I had no idea that there were so many knobbers around. We have made a lot of good friends through the club, and have enjoyed the association with them.



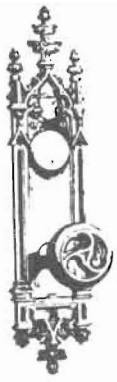
Lillian Balasa checks Len's book



Debbie Fellenz with her wares

SCHOOL

GOTHIC



"GOTHIA"
Sargent



From a
14th century
Manuscript
(Racinet).

In Northern France the Gothic style of ornament began to evolve from the Romanesque.

This new style which owed its origin to the desire for a freer, more intellectual development started about the year 1200.

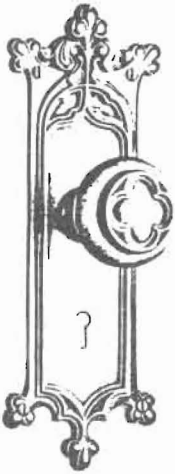


Abstract intellectual ideas coupled with intensive, impulsive emotionalism and religious mysticism found their expression in the development of the Gothic style. Ornamentation is always kept in subordination to form. It never overpowers or conceals the substructure, on the contrary it is specially employed to supplement and complete the expression of the form in a harmonious manner.

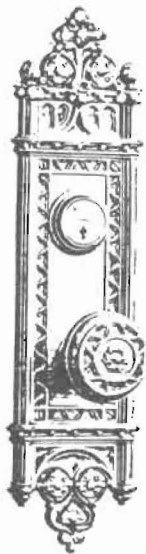
The early Gothic ornamentation possesses much of the Romanesque conventionality and straightforwardness, but is more refined. One of the leading elements utilized is leaf moulding, the plants always being selected from native flora, the manner in which they are worked being nearly always a pretty sure guide as to the period in which produced. The figures of men and animals when employed were often humerous and exaggerated. The classic acanthus gives way to natural types of leaf and stem. Oak, ivy, seaweed or kelp and other natural forms are represented, at first conventionally and then in a very realistic way which at last becomes tiresome.

The trefoil and quatrefoil are distinguishing marks of the style, also a roundness and convexity is apparent. The different nationalities developed their unique characteristics but eventually a style which has vitality as shown by its continued use reaches its highest plane and must necessarily give way. The true spirit of the Gothic art died out with the Middle Ages. Mysticism produced it, science killed it.

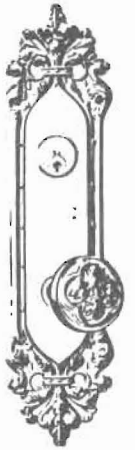
Doorhardware designers tended to emphasize curvilinear elements of design in rendering Gothic patterns.



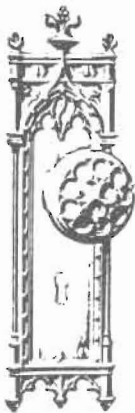
"DIJON"
Russell & Erwin



"BURGOS"
Russell & Erwin

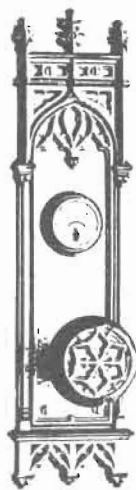


"SALISBURY"
Corbin



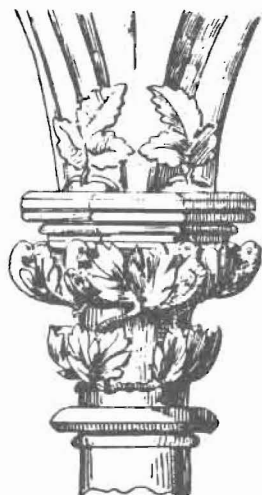
"AMIENS"
Corbin

GOTHIC ORNAMENT.



"TULON"

Russell & Erwin



Capital from Calogne Cathedral



Canopy over tomb of Edward III Westminster Abbey



"TRIENT" Corbin



"KELP"

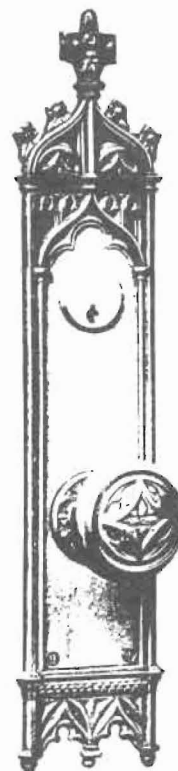
Yale & Towne



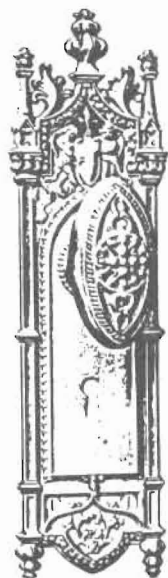
Window, Cloister of St. Servias Maastricht, Holland



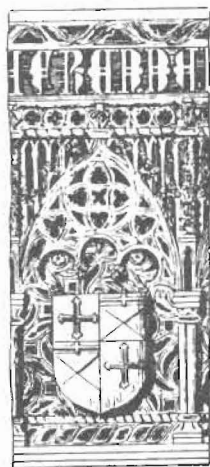
Manuscript painting



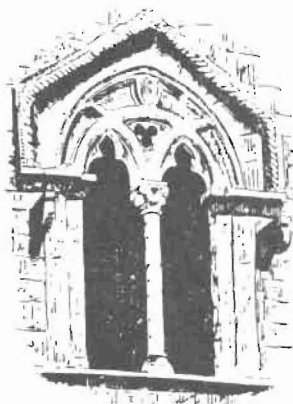
"GOTHA" Reading



"ST. MARKS" Corbin



Door, Chapel of Santiago of Santa Maria Alcala de Henares, Spain



Window, house on Synagogue Street Trani, Italy

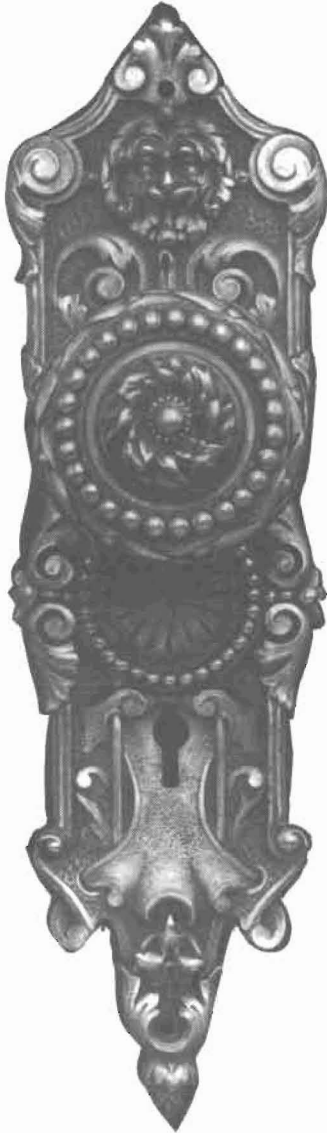


Favorites of Charlie Bednar

ALTHOUGH MANY
OF MY FAVORITES
HAVE ALREADY
BEEN PUBLISHED,
I HAVE SELECTED
A FEW MORE.

I REMEMBER THE
SOURCE OF THEM
ALL - MANY FROM
ODD PLACES.

C.B.



This knob and escutcheon display a variety of design elements. The knob only is shown in the Fontaine(Paris) and Guerin catalogs. The knob and escutcheon are shown in the Bayer Gardner Himes catalog. An almost identical knob, but different escutcheon, is shown in the A.G. Newman catalog.

Purchased from a farm tractor collector.



The Minnesota State Seal pictured on the State Capitol knob (1883-1906) has its critics because it shows a farmer with a gun as an Indian rides by. They also say it is impossible for him to turn his head the way he is shown.

Found in a lamp-lighting shop.



This large heavy knob pictures a shock of grain, three sheep, a plow, scythe, sickle, fork and rake.

Manufacturer and where it was used is unknown.

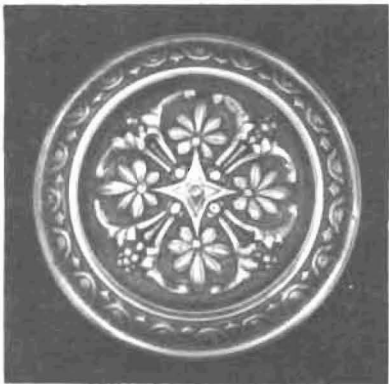


Among my favorites are knobs with bird designs even if only a lowly crow. This knob is from the Crow Wing County Court House, Brainerd, Minn.

Found in a salvage yard.



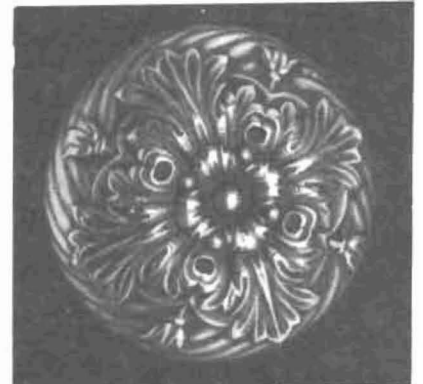
Two excellent examples of fine design and casting.
Yale and Towne 1884-89



A beautiful bright copper knob with a black matte.
An eye catcher.

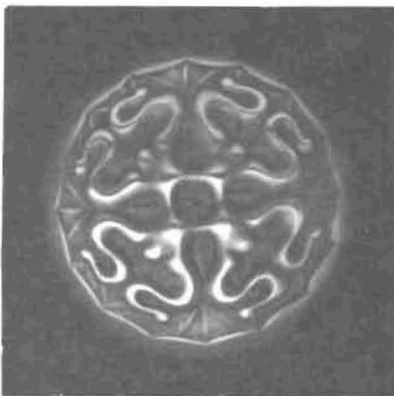


Corbin "St. Cloud"
1895 design

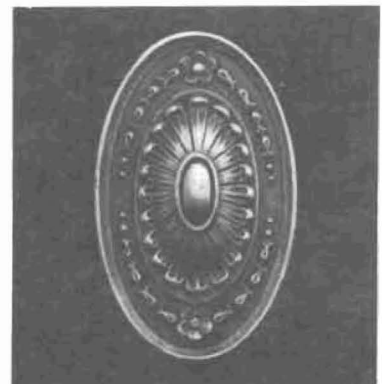


Chicago Hardware Mfg.
"Orleans"

Both heavy and bold.



This knob is more of a curiosity than a favorite.
What did the designer have in mind? I see something that looks like an octopus in a spider web.



Different but appealing designs in high relief.

