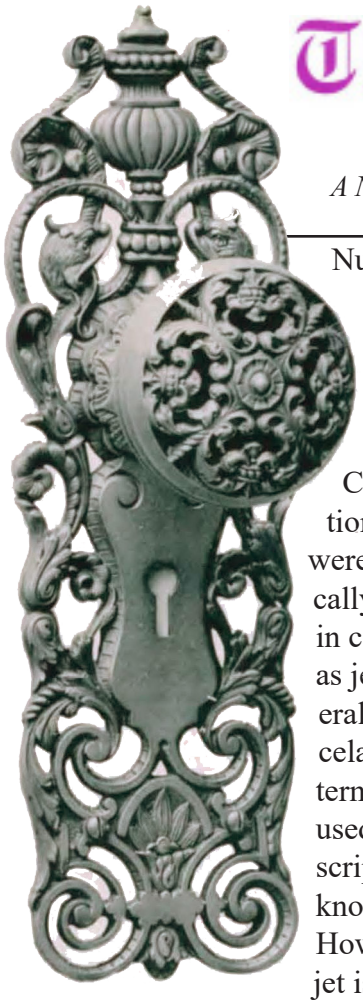
The Doorknob Collector

A Publication of The Antique Doorknob Collectors of America

A Non-profit Organization Devoted to the Study and Preservation of Ornamental Hardware

Number 235 antiquedoorknobs.org Sept-Oct 2023



Composition Door Knobs

by Steve Hannum

Composition knobs were typically listed in catalogs as jet, mineral or porcelain. The term jet was used to descript black knobs. However, jet is actually a variety of coal, Lignite. It has been used to make jewelry for centuries. It can be carved and polished. It gained popularity when Queen Victoria wore jet as part of her mourning jewelry after the death of Prince Albert. Mineral knobs are made of clay with a glaze. The broken jet knob pictured below shows the clay center covered with a black glaze.

A broken jet knob showing clay interior

The mineral knobs are usually brown or modeled shades of brown. They are usually called Bennington due to the early knobs were made in Bennington, Vermont. The knobs were a side line to the production of cook ware. I will not attempt to repeat all the contents of Maud Eastwood's excellent article in The Doorknob Collector number 117 on early clay knobs including Bennington and Rockingham. The earliest clay knobs had knob, stem and foot as one piece. Later the clay knob and stem were fitted into a metal base. And later the clay knob attached to a metal stem. Various glazes were applied to clay knobs to produce a wide range of effects. Other potters worked in Baltimore, Zanesville, OH and East Liverpool, OH where clay was available all using similar glazes. 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. Pictured is a Rockingham knob has lost its' metal foot exposing a spot of unglazed clay.

Plain brown knobs were definitely glazed. The multicolored veined knobs are made of different color clays. Pictured is an unglazed knob. One side has been wetted to see the effect a clear glaze would give.

An unglazed mineral knob, the left side wet to show glaze effect

Porcelain knobs are usually white. Porcelain is made of particular clays and heated to a much higher temperature (2200 to 2600°F) than other clay knobs.

In the early 1870's door knobs of a new composition called "Lava" was listed in catalogs. The Russell & Erwin 1875 catalog had V-10100 and the 1876 Corbin catalog had V-10200. Allen Joslyn's excellent article on Lava knobs, in number 141 of The Doorknob Collector, explains that lava is composed of gum-shellac, rosin and saw dust. The origin of the name "Lava" is lost in history. The knobs were

likely made by a secondary source so that may be what they called it.

The 1876 Norwalk catalog introduced another gum-shellac based composition called “Diatite”. V-10400 is an example of its’ use. The composition was patented by J.M. Merrick on Dec. 15, 1868. Diatite used fine silica with gum-shellac so the knobs are heavier than the lava knob. Here is broken Diatite knob.

A broken Diatite knob showing interior

Another Norwalk knob, V-10700, provides inside info into the makers of these type. The metal die used in the production of that knob was found at the Florence Manufacturing Company Florence, Massachusetts. The company has a long history of making composition items. The Doorknob Collector number 45 has an article about the discovery. Which lend credence to the idea that hardware makers had their composition knobs make by others.

Hemacite knobs were made and sold by Dibble Manufacturing Company. William Dibble in 1877 obtained a patent for a composition using animal blood and sawdust. The Doorknob Collector number 174 has a detailed article about Dibble and Hemacite.

Lava, Diatite and Hemacite doorknobs where made and sold for inside use. They were sometimes used outside leading to serious damage to the surface of the knob. They are somethings found painted. There is no way they can be restored to their original condition. Lava and Diatite being made with shellac will dissolve with paint remover. I know of no way to remove paint without also removing the shellac below. Small spots of paint can be picked off.

Here is a broken piece of a lava rose which has been painted. The right part of the edge was covered with paint remover for a few seconds. When wiped off the surface of the rose came with it.

A broken Lava rose showing interior

Hemacite not having shellac is more resistant to paint remover. More but not completely resistant. If you are willing to spend many hours paint can be chipped off Hemacite. I have used methylene chloride paint remover on lightly painted Hemacite. The paint come off with minimal damage. It should be used sparingly and for short times. I have found linseed oil useful in treating composition knobs. When used on Hemacite linseed oil will sink in and help hold the surface particles. Very thin coats will harden and not be noticeable. Coat and remove as much as possible. Give time to dry between coats, sun light will help. When dry the finish should bright but not look coated as with varnish. But this is a way to reverse some of the effects of time and wear.

Two end notes: the first is “gutta percha”, which sometimes is cited as the substance of some knobs. Sorry, not even close. Gutta Percha was, and is, made from the sap of a tree in Malaysia, which became the subject of speculation after the volcanizing of rubber. Butt while treating rubber with heat and chemicals harden it, in the case of gutta percha it produced a pliable substance which was ideal for coating cloth to make raincoats and the like. It was widely used in the civil war, but there is no evidence that doorknobs were made of it. It was also widely used to coat electric cables, such as the first transatlantic cables. What was used as a hard plastic which somehow picked up its name, in hand mirrors and photo cases, was made of shellac and silica, called dialite.

The second tidbit concerns Bakelite. It was patented in 1907 by a Belgian who moved to America and made his fortune by selling a patent on photographic paper to Eastman Kodak, and continued to experiment. It was resistant to electricity and thus was widely used in those industries. The only examples of it ever being used in doorknobs are five highly detailed knobs (and some plain ones in England) The detailed knobs are illustrated in TDC 138-9 and TDC 197. The final one is shown below. One can identify Bakelite by running hot water over it, and drying it vigorously. It will give off a distinct “chemical”

odor. There appears to be no clue as to who produced these knobs or why.

References

You Just Never Knew, TDC #45, January-February 1991

The Latest Word on Bennington Knobs and Their Look-a-Likes, TDC #117 January-February 2003

Gutta Percha, TDC #138 August 2006

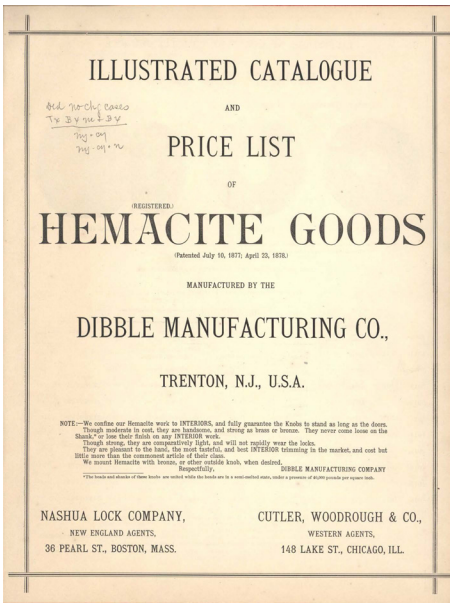
Lava Knobs, TDC #141, January-February 2007

Bakelite!!, TDC #154, March-April 2009

Bakelite Rediscovered, TDC#197 May-June 2016

William H. Dibble and Hemacite, TDC #174, July-August 2012

FROM THE ARCHIVES



ILLUSTRATED CATALOGUE

AND

PRICE LIST

OF

(REGISTERED.)

HEMACITE GOODS

(Patented July 10, 1877; April 23, 1878.)

MANUFACTURED BY THE

DIBBLE MANUFACTURING CO.,

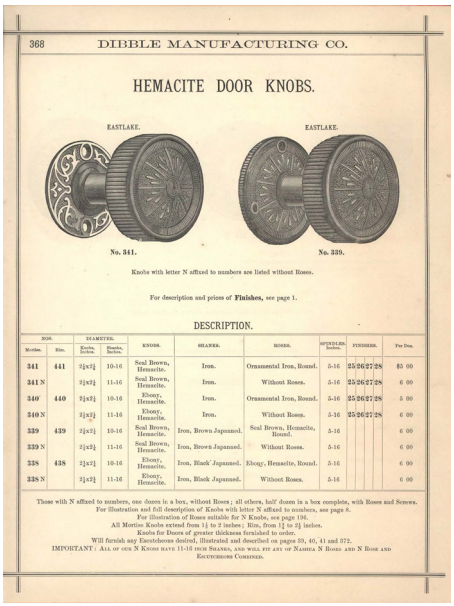
TRENTON, N.J., U.S.A.

NOTE.—We confine our Hemacite work to INTERIORS, and fully guarantee the Knobs to stand as long as the doors. Though moderate in cost, they are handsome, and strong as brass or bronze. They never come loose on the Shank,* or lose their finish on any INTERIOR work.
Though strong, they are comparatively light, and will not rapidly wear the locks.
They are pleasant to the hand, the most tasteful, and best INTERIOR trimming in the market, and cost but little more than the commonest article of their class.
We mount Hemacite with bronze, or other outside knob, when desired.
Respectfully,
DIBBLE MANUFACTURING COMPANY

*The bosses and shanks of these knobs are turned while the bosses are in a semi-melted state, under a pressure of 40,000 pounds per square inch.

NASHUA LOCK COMPANY,
NEW ENGLAND AGENTS,
36 PEARL ST., BOSTON, MASS.

CUTLER, WOODROUGH & CO.,
WESTERN AGENTS,
148 LAKE ST., CHICAGO, ILL.



368 DIBBLE MANUFACTURING CO.

HEMACITE DOOR KNOBS.

EASTLAKE. EASTLAKE.

No. 341. No. 339.

Knobs with letter N affixed to numbers are listed without Roses.

For description and prices of **Finishes**, see page 1.

DESCRIPTION.

NOS. Mortise.	NOS. Rim.	DIAMETER. Knobs, Inches.	DIAMETER. Shanks, Inches.	KNOBS.	SHANKS.	ROSES.	SPINDLES. Inches.	FINISHES.	Per Doz.
341	441	2¼x2¼	10-16	Seal Brown, Hemacite.	Iron.	Ornamental Iron, Round.	5-16	25/26/27/28	$5 00
341 N		2¼x2¼	11-16	Seal Brown, Hemacite.	Iron.	Without Roses.	5-16	25/26/27/28	6 00
340	440	2¼x2¼	10-16	Ebony, Hemacite.	Iron.	Ornamental Iron, Round.	5-16	25/26/27/28	5 00
340 N		2¼x2¼	11-16	Ebony, Hemacite.	Iron.	Without Roses.	5-16	25/26/27/28	6 00
339	439	2¼x2¼	10-16	Seal Brown, Hemacite.	Iron, Brown Japanned.	Seal Brown, Hemacite, Round.	5-16		6 00
339 N		2¼x2¼	11-16	Seal Brown, Hemacite.	Iron, Brown Japanned.	Without Roses.	5-16		6 00
338	438	2¼x2¼	10-16	Ebony, Hemacite.	Iron, Black Japanned.	Ebony, Hemacite, Round.	5-16		6 00
338 N		2¼x2¼	11-16	Ebony, Hemacite.	Iron, Black Japanned.	Without Roses.	5-16		6 00

Those with N affixed to numbers, one dozen to a box, without Roses; all others, half dozen in a box complete, with Roses and Screws.
For Illustration and full description of Knobs with letter N affixed to numbers, see page 6.
For Illustration of Knobs suitable for N Knobs, see page 196.
All Mortise Knobs extend from 1¼ to 2 inches; Rim, from 1¾ to 2¾ inches.
Knobs for Doors of greater thickness furnished to order.
Will furnish any Escutcheons desired, illustrated and described on pages 39, 40, 41 and 372.
IMPORTANT: All of our N Knobs have 11-16 inch Shanks, and will fit any of Nashua N Roses and N Rose and Escutcheons Combined.

372 DIBBLE MANUFACTURING CO.

HEMACITE PLATE ESCUTCHEONS.

Nos. 532 and 533. Nos. 501 and 506. Nos. 509 and 513.

DESCRIPTION.

	Shank Nos.	Seal Brown, Nos.	Size Hole.	Per Doz.		Shank Nos.	Seal Brown, Nos.	Size Hole.	Per Doz.		Shank Nos.	Seal Brown, Nos.	Size Hole.	Per Doz.
Brass Key. Steel Key.	530 532	531 533	⅛ inch. ⅛ inch.	$ 65 65	Brass Key. Steel Key.	500 501	505 506	⅛ inch. ⅛ inch.	$ 75 75	Brass Key. Steel Key.	507 509	508 513	⅛ inch. ⅛ inch.	$1 00 1 00

PLATE ESCUTCHEONS. DROP ESCUTCHEONS.

IRON. BRONZE METAL. HEMACITE.

Nos. 617, 618 and 633. Nos. 815 and 816. Nos. 512 and 525.

For description and prices of **Finishes**, see page 1.

DESCRIPTION.

	No. 1 Finish.	No. 2 Finish.	Cupid. Nos.	Size Hole.	Per Doz.		No. 1 Finish.	No. 2 Finish.	Size Hole.	Per Doz.		Shank Nos.	Seal Brown, Nos.	Size Hole.	Per Doz.
Brass Key. Steel Key.	618 616	617 615	633 632	⅛ inch. ⅛ inch.	$ 50 50	Brass Key. Steel Key.	810 815	811 816	⅛ inch. ⅛ inch.	$1 50 1 50	Brass Key. Steel Key.	510 512	515 525	⅛ inch. ⅛ inch.	$1 75 1 75

All Plate Escutcheons, six dozen, and Drop Escutcheons, three dozen in a box, with Screws.

A Dibble Manufacturing insert from the Nashua Lock Company 1886 catalog, available on the ADCA website.

JOIN ADCA!

For Membership information please visit www.antiquedoorknobs.org/membership

Membership Payments Address:
ADCA
2527 Gough Street
San Francisco, CA 94123

The Doorknob Collector ©

Published six times a year by
Antique Doorknob Collectors of America, Inc.
Mailing address: 1608 Osage Drive
North Little Rock, AR 72116
Editors: Allen Joslyn
(973) 783-9411 | ajoslyn@comcast.net
Steven Hannum | hannum1415@comcast.net

ADCA Website: www.antiquedoorknobs.org | VDA Website: www.antiquedoorknobs.us

ADCA Club Officers:
President: Allen Joslyn | ajoslyn@comcast.net
Vice President: Steve Rowe | 4narowe@sbcglobal.net
Treasurer: Steven Hannum | hannum1415@comcast.net

General Questions: Allen Joslyn | (973) 783-9411 | ajoslyn@comcast.net

Recording Secretary: Cindy Drake | cndrake@aol.com
Corresponding Secretary: Vicky Berol | mberol@yahoo.com

Founded in September 1981, the Antique Doorknob Collectors of America is a non-profit 501(c)(3) 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 comes with permission by the author to reprint by 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.

The following article appeared on page 2 of the New York City Paper The Sun on Sunday December 10, 1882. The author was not identified but gives an interesting prospective on the early development of doorknobs. It was later reprinted in the Rome (NY) Daily Sentinel, The Monticello (NY) Republican Watchman and the Carpentry and Building.

DOOR KNOBS

Interesting and Novel Things that an Expert Finds to Say About Them

There is hardly any object that everybody handles so frequently, finds so necessary, and yet thinks so little about, as the door knob. The time when they, as it were, glue themselves on to attention and compel earnest attention is when they pull off their spindle - or least come off so easily that it seems as they did it themselves - and in hurried attempts to jam them on again the spindle accidentally punched through the lock, out of reach, and a considerate, sympathetic wife looking on says, "How stupid!" or, still more exasperating, "What are you going to do now?" But so long as the doorknob sticks in place it is inoffensive, never dodges out of the way as keyholes sometimes will, never barks one's shins like a rocking-chair, never howls when touched as bedsteads are want to, is in brief unobtrusive handy, and like most simple useful things, is likely to be little thought of. But there is a good deal to be said about door knobs. A gentleman who has all his life kept up an intimate business acquaintance with doorknobs said recently concerning them:

"All the door knobs in England formerly were made of wood or cast iron, big, solid, heavy things, and for a time the American ones were the same. But that could not last in this country, where taste and inventive art are active in the combination of the useful and the beautiful for every use in life. We soon commenced to make our own door knobs, upon the old English plan at first, but ere long with other materials, and with an eye to improvement in form and color, beginning a progressive course of improvement

Enamel and gold door set by Russell & Erwin circa 1871

that already puts us in this specialty, as in many others, ahead of the world in the production of goods that are at once beautiful, durable and cheap enough to be popular. It was about 1842 or popular 1843 that the manufacture of doorknobs from clay was commenced in this country. Clays that would change their colors in baking were selected and mixed together after being very finely ground, pressed into molds, baked to what is technically known as biscuit, then coated with a fusible compound called "glaze" and rebaked at sufficient heat to melt the glaze and give them a glassy surface. They had a dark, mottled appearance, were known as "mineral door knobs" and sold for as high as $18 a dozen pairs. They still have a place in the market, but they ere now worth only 80 cents a dozen pairs - the cheapest made. Doorknobs, by the way, are always sold in pairs and when we speak of a dozen it will be understood that we mean a dozen pairs. Porcelain door knobs - white ones - came next. They are made of porcelain clay, to which ground bone is added, baked and treated like those already spoken of, and are only a little more expensive.

Thirty years ago the "Agillo" knob came out. It was a very pretty thing, of bright, contrasting colors, compounded of clay, sand, feldspar silex, red lead and some other metallic substances that we do not now remember. One may occasionally come across them yet in some exceptionally fine buildings out West, but they are very scarce. Indeed very few of them were ever made. There was too much uncertainty

about them for successful manufacture. It was never possible to tell in advance how they come out of the kiln. We know one gentleman who burned a very large kiln full them and when they came out there one exceedingly handsome, while all others, made in exactly the same way black, rough and valueless. Holding up perfect one he remarked "That knob cost $1600," and straightway gave up the business. The next step in this line manufactures was in the production of what were known as lava knobs. They mainly composed of sawdust and glue - the same materials that the old fashioned daguerreotype cases were made of - and were of a beautiful dark brown color often very charmingly molded. The hemacite knobs, made of sawdust and blood, "and a Boston Back Bay mud thrown in" as they say in the trade, were very much like the lava kind. Both are pretty durable under favorable conditions, and are worth $4 to $5 dozen.

The greatest stride in the progress of doorknob manufacture was taken in 1873 or 1874 by a metallic compression casting company. The material employed is bronze, composed of nine parts of copper one of tin. The molds prepared for it made with such extreme nicety and fidelity to their pattern that they reproduce as delicate as the veinings of a tiny leaflet, and the molten metal is forced into by screw pressure while they are enclosed in the vacuum box. The articles in this way are known as compression bronze goods and a variety of claims to over other bronze goods are made for them, the principal of which, so far as the public is concerned is their beauty. Some

REAL COMPRESSION BRONZE

DOOR TRIMMINGS.

We are the Pioneers and only Manufacturers of this Line of Goods.

By the Patented process, *which we own exclusively*, we combine perfection, elegance of finish and durability, as well as an order of designs that are unsurpassed.

They have been in constant use for over two years with entire satisfaction, and competent authority concedes all that we claim for them.

Descriptive Illustrated Catalogues, with Prices, will be furnished upon application, without charge.

RUSSELL & ERWIN MFG. CO.

A page from Russell & Erwin's 1871 catalog advertising their new compression knobs

of them are plated with nickel and gold, nickel and silver, or silver and gold in various combinations. The most expensive are those with combined decorations of enamel and gold, which mount up to $15 or $16 a pair. Japanese fancies, Etruscan novelties, bas-relief Cupids, animals heads in alto-relievo, aesthetic things with sun flowers and lilies on them, and non-aesthetic ones with much prettier flowers, monograms and seals and thousands of other ornamentations on forms that are round, square, hexagonal, flat, convex, concave, oval, and the makers only know what all else are very plenty.

A pretty novelty lately introduced is the highly polished, sometimes fire-gilt, smooth brass door knob in the shape of an egg. Monograms and seals are put on to order, and they make the knobs cost only a more - merely the expense of changing center of a pattern, which is nothing on large contract. Some clubs and companies have their knobs thus ornamented. The Treasury seal is cast on all the of the

Treasury building in Washington, and on those of the post office buildings of New York and Boston. The War and Naval Departments at Washington also have their ornamented with their respective seals. But the most beautiful door knobs in Washington are in the East Room of the White. When it was re-decorated seven or eight years ago under Architect Mullet's new knobs were provided for doors, window fastenings, and shutters all exquisitely enameled. The dominant in the enameling is blue and harmonizes with the other beautiful adornments of apartment.

"Not a great while ago a rich banker Portland, Oregon, sent all the way here to York for the door-knobs for a mansion he was building. He wanted dozens of knobs, but the highest number of any one kind of the same size was three. In each room, however, the design selected for it was carried through large, and small sizes, whenever a knob was used. He also had the taste to select the three shades of bronze which fine knobs are made, so as to harmonize with the prevailing hue of the woods or decorations of the different apartments for which they were severally designed.

"In some old European castles and palaces one sees door knobs of silver inlaid with gold, but such things are rarely if ever made now, never in this country."

(fig. 8)

(fig. 9)

(fig. 10)

(fig. 11)

IN MEMORIAM

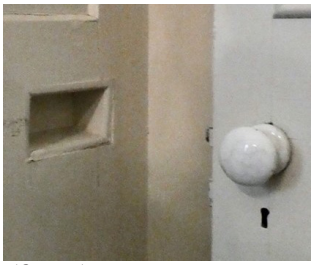
Donald Pearson
1937-2023

Donald Pearson, a long-time member, and frequent convention attendee, passed away on April 1 of this year, at the age of 85. He spent the majority of his professional life in the administration of higher education, from the University of Rochester, and the Rhode Island School of Design, to the St. Lawrence University. In his "retirement" he spent five years working at Keuka College, before moving to Glen Falls. Door Knobs were only one of his many interests, but certainly a major one. In 2000, he wrote an article in TDC #154 entitled "Anatomy of a Collection" in which he analyzed his collection by the number of knobs shown in VDA2 (979) that he had at the time (429), organized by category. Steve Hannum recalls that later, "When it was decided to put the VDA on line with color pictures, Don Pearson invited my wife and I to his home to take pictures of his collection. He had each of his knob labeled with it's VDA number. I came away with hundreds of pictures which were the heart of the original site. Don and his wife gracious hosts which added to the pleasure of the visit." As the picture suggests, he was a jolly fellow.

2023 ANNUAL ADCA CONVENTION

by Steve Hannum

Dale found us a great location in Columbus, Ohio and Vicky Berol put together an interesting tour. The 1852 Kelton is a good example of the home of a well to do family of the period. Pictured *(fig. 1)* is how the knob on the folding door between the front and read parlors was tucked into the side wall.



(fig. 1)

The lunch at Schmidt's Restaurant and Sausage House was delicious and Steve and Shelia Menchhoffer dressed for the occasion. *(fig. 2)*

(fig. 2)

The James Thurber house front door had a fine example of the Yale & Towne, E-13200, knob and plate. *(fig. 3)*

(fig. 3)

The convention theme "My Favorite Hardware" widely demonstrated by the lack of ability to choose favorites. Rhett Butler demonstrated his passion for the work of Enoch Robinson with copies of an early catalog and the hardware pictured on the rear page of the catalog in his "Best of Show" display. *(fig. 4)*

(fig. 4)

Best of Theme was won by Steve Hannum *(fig. 5)* and the Most Original by Cindy Drake, a new board member, shown receiving her award from Marshall & Vicky Berol. *(fig. 6)*

(fig. 5)

Among those attending was Loretta Nemec, member No. 8, and her daughter Jennifer. We were happy to celebrate her 90th birthday with her.*(fig. 7)*

Others who could not choose their favorites were James Tomasello *(fig. 8)* and Laura Walden.*(fig. 9)*

Thomas Dulac showed his knobs and the special cases to hold them *(fig. 10)* and Harvey Garrett shows off some of his hardware from Buffalo buildings. *(fig. 11)*

(fig. 6)

(fig. 7)

Everyone left the banquet on the final night looking forward to the convention next year. Dale Sponaugle, chair of the convention committee, hopes to have an announcement of the location soon.

Our Business Members

These are paid advertisements. The ADCA assumes no responsibility. For further information about these businesses see the Where to Buy section on our website: www.antiquedoorknobs.org

Albion Doors & Windows *Larry Sawyer, owner*
PO Box 220 Albion, CA 95410 | 707-937-0078 | knobsession.com | bysawyer@mcn.org

American Antique Hardware *Keith & Sarah Chilcote, owners*
503-399-8009 | americanantiquehardware.com | contact@americanantiquehardware.com

Antique Door Hardware Collector *Tom Iannucci, owner*
16624 Frederick Rd. Mount Airy, MD 21771 | 240-595-1115 | antiquedoorhardware.com | antiquehardware@verizon.net

Bill's Key & Lock Shop *Andy Streenz, owner*
1509 N. Clinton Blvd. Bloomington, IL 61701 | 309-454-1713 | billskeyandlockshop.com | locksmith@billskeyandlockshop.com

Brass Accents *Alec Pendleton, owner*
1693 Salem Pkwy W Salem, OH 44460 | 330-332-9500 | brassaccents.com | info@brassaccents.com

The Brass Center *Hermie Glick, owner*
248 East 58th Street. New York, NY 10022 | 212-421-0090 | thebrasscenter.com | info@thebrasscenter.com

Charleston Hardware *Brad Williams, owner*
4236 Pace Street North Charleston, SC 29405 | 866-958-8626 | charlestonhardware.com | contact@chco.biz

Classic Home Hardware *Jim Morneau, owner*
PO Box 1102 Canton, CT 06019 | 860-693-4451 | classichomehardware.com | sales@classichomehardware.com

Discovery Architectural Antiques *Suzanne Kittel, owner*
409 Saint Francis St. Gonzales, TX 78629 | 830-672-2428 | discoverys.net | swk@discoverys.net

Historic Houseparts *Chris Jones & Jim Wolff, owners*
540 South Avenue Rochester, NY 14620 | 585-325-2329 | historichouseparts.com | info@historichouseparts.com

Liz's Antique Hardware *Liz Gordon, owner*
453 South La Brea Los Angeles, CA 90036 | 323-939-4403 | lahardware.com | Shop@LAHardware.com

Old House Parts Co. *Mike Thompson, owner*
1 Trackside Drive Kennebunk, ME 04043 | 207-985-1999 | oldhouseparts.com | parts@oldhouseparts.com

Settler's Hardware *Susan Neptune, owner*
1901 West Alabama Houston, TX 77098 | 713-524-2417 | settlershardware.com | settlershardware@gmail.com

Tice Industries *Scott Tice, owner*
2405 SE Moores Street Milwaukie, OR, 97222 | 503-284-0122 | ticeindustries.com | scott@ticeindustries.com

Tim & Julie's Another Fine Mess *Tim Harmon & Julie Crow, owners*
2901 East 10th Street Indianapolis, IN 46201 | 239-293-2148 | timandjuliesanotherfinemess.com | timandjuliestore@gmail.com

Uniquely Olde *Steven Carter, owner*
Youngstown, OH | 330-953-8518 | eBay Store: overlyoptimistic | Etsy Store: UniquelyOlde | uniquelyolde@gmail.com

Village Salvage *Rick Lepley & Lauren Slaughter, owner*
85 S. Main Street Waynesville, OH 45068 | 513-914-4177 | villagesalvage.com | villagesalvage@gmail.com

Web Wilson's Antique Hardware Auctions *H. Weber Wilson, owner*
6451 Highway 159 La Grange, TX 78945 | 240-595-1115 | webwilson.com | hww@webwilson.com

Jeffris Family Foundation *Thomas Jeffris, director*
PO Box 1160 Janesville, WI 53547 | 608-757-1039 | jeffrisfoundation.org