

The Stained Finger

THE OFFICIAL PUBLICATION OF THE SOCIETY OF INKWELL COLLECTORS

Volume XXVII • Number 3

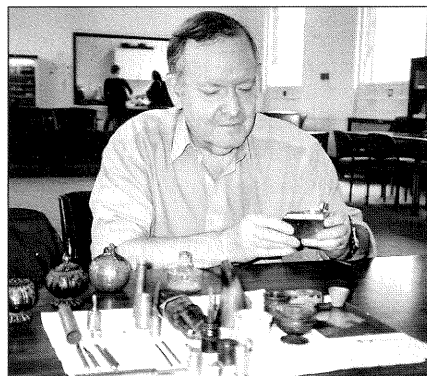
Summer 2005

English Museums worth a visit!

By Lisa M. Salmons

I have been a writing equipment collector and enthusiast for many years. My obsession began with my interest in pens and inkwells, but over the years grew to include things like pen nibs, ink bottles and ephemera. Recently, while planning a vacation to England, I came across two interesting sites through my membership in the UK's Writing Equipment Society.

The first site is the new Museum of Writing to be located at the University of London; the second, the Pen Room, officially known as the Birmingham Pen Trade Heritage Museum located in Argent Centre in the Jewelry Quarter of Birmingham.



Alan Cole describes some of the collections items that will be displayed in the Museum of Writing.

Although the Museum of Writing in London has yet to open, Alan Cole, Chair of the Museum, graciously agreed to meet me at the University for a private viewing of some of the stunning pieces that will ultimately be on display.

Alan's primary objective for the museum is to be educational in a modern and interactive way...and interact I did! Not only did I see some of the finest inkwells, bottles and writing equipment I will ever have the privilege of viewing, but

I actually wrote with and handled some of them, including the 15th century metal quill which was found years ago in the River Thames and the Egyptian reed pen dating back to 1200 BC.

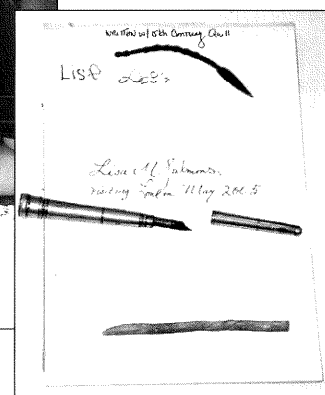
Say pens aren't your thing. The collection goes far beyond writing instruments. An example is the ivory cylinder seal dating as far back as 2800 to 3000 BC, which, when rolled out onto clay, depicts deer and antelope running and jumping. Or the Mesopotamian baked clay dating back to 3100 BC. This piece was translated by Dr. Irving Finkel, one of the world's experts on Western antiquities from the British Museum and was shown to be a contract (and envelope) for the sale of two donkeys. The writing system used on the clay is known as cuneiform characters, developed by the Babylonians and Chaldeans around 3000 BC. It was simple and functional; tablets of fresh clay were prepared and marks were made with a stylus which left a wedge shaped incision in the clay. These marks became permanent when baked.

The inkwells and ink bottles I saw in this small sampling of the museum's collection ranged anywhere from ancient times to more "modern" ink bottles such as the British penny ink and the American Globe ink.

The goal of the Museum of Writing is to collect and conserve examples of all aspects relating to the history of written communication with an emphasis on its equipment, instruments and materials. The website for the museum is



Lisa writing with what is known as the "Bion" pen, with a 15th century four fin quill pen resting on the top of the page.



It looks as though the 15th century pen is a little difficult to master!

www.museumofwriting.co.uk and Alan Cole can be reached at alan.cole@museumofwriting.co.uk.

Just when I thought the trip couldn't get any better I walked into The Birmingham Pen Room Museum, housed in a former pen factory and met another colleague from the Writing Equipment Society, Brian Jones. Brian and several other members of the museum spent over three hours showing me around on a guided tour of what has to be one of the finest collections of writing memorabilia in the world.

During the 19th century, Birmingham was known as the center of the world pen trade, with over 100 companies manufacturing pens. For more than 130 years, the majority of pen nibs made in the

Editor's Note:

I remember the first SOIC Inkwell convention I attended – not too long ago. It was in 2003 in California; close enough to Washington (state) to make it worth a “try”. I wasn't really sure what to expect, but Southern California in February sounded pretty good to me, even if the convention wasn't so hot.

That convention hooked me! I went home even more excited about inkwells, the art of writing, and collecting than I had been before. I gained knowledge from the seminars, looked at other people's collections, bid for the very first time (and won) in a live auction, and best of all, met people who shared my passion, even, dare I say, obsession? I talked inkwells and writing accessories for three solid days. Attending that convention is what encouraged me, more than anything else, to apply for the job of editing this newsletter when it came open shortly afterwards, something I have never (well, almost never) regretted!

I attended the following convention, which was also the last one, in Nashville. Even though the weather wasn't quite Southern California (snow and six inches of rain), the convention was more than rewarding. There were new people to meet, new knowledge to gain, new inkwells to buy and a new part of the country to explore.

This next convention in Williamsburg promises to hold even more good things for people attending. The SOIC is moving in very exciting directions: research, education, and the possibilities of putting together exhibits, museums and even publishing books. More than a club of people with a common interest, it is a forward-looking society that is trying to bring the past alive for new generations.

These ideas and projects will make for an exciting convention

and a dynamic society. I hope to see many of you there. I also hope you will come not only eager to learn and talk about inkwells, but also to get involved in an inkwell project. Both the convention and our on-going projects should be a lot of fun!

On another note, my editorial and **John Kochenburger's** Letter to the Editor in the last issue raised the question:

Why do we collect? I received a few responses to that question – I'd love to hear from other readers out there with your thoughts! One of the letters I received is being presented as a Book Review (page 12). The book being reviewed is not an inkwell book; in fact it may not have any inkwells in it at all. It is a book about collecting, though, that explores the strange and wonderful world of “The Collector”. I have bought myself a copy and am looking forward to reading it.

Finally, I want to thank the readers out there who are sending in letters and articles. I believe this newsletter is meant to be written by all of you – every one of you has expertise, knowledge, ideas and thoughts about different types of inkwells, writing accessories – and the art of writing itself. When a variety of writers submit letters and articles, we learn about so much more than if everything is written by one person (namely me). So keep that pen or computer busy, and keep your thoughts and ideas coming my way!



The Society of Inkwell Collectors

Founded by Vincent McGraw
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Letters to the Editor

Dear Editor,

Recently I toured the Salvador Dali Art Collection which was assembled from private and public collections all over the World at the Philadelphia Art Museum (this exhibit ran from January through May 31, 2005). While viewing this assemblage of several hundred paintings and other Dali-created works, I noted, with interest, his *Nostalgia of the Cannibals* (1932 oil on canvas) which features, among other items, six round black inkwells with pens in those inkwells. The original painting is purported to be owned by the Sprengel Museum in Hannover, Germany; therefore, perhaps, a Society member in Germany could obtain the museum's permission to photograph it and to publish it in a future issue of *The Stained Finger*. I was not permitted to photograph it in Philadelphia. Too bad that Dali died in the mid 1980s – he might have enjoyed a Society membership!

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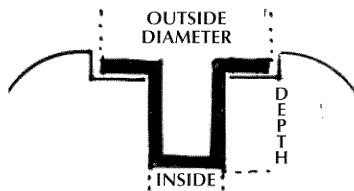
Offered at SOIC Convention, along with: Vintage inkwells, dip pens, lap desks, etc.

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In Mr. Cattaneo's column on page 8 of the Spring, 2005 issue of *The Stained Finger*, he asks for enlightenment on the meaning of the word "pueriotype." I am certainly no authority on any type of inkwell; however I do know that "puer" is the Latin word for "boy" ("puella" is Latin for "girl"). Possibly, this word denotes a generic type of inkwell which was sold to (private?) male-only schools in England and/or Europe – the "puer" prefix may have been added to give it an extra cachet of exclusivity since male-only schools may have been the inkwell manufacturer's target customer. Of course, this is purely a wild guess on my part!

My absolute favorite type of inkwell is the triple-snail. I continue to scan the newsletter's pages for an article about them together with lots of photographs depicting these utterly fascinating inkwells. I would love to hear from anyone who deals in triple-snail inkwells (PO Box 53, Rouzerville, Pennsylvania 17250-0053).

Lastly and sadly, I find that I cannot attend the Society's forthcoming convention in Williamsburg, Virginia because that particular time frame always conflicts with the annual Hershey Flea Market and Car Show in Hershey, Pennsylvania. In addition to inkwells and fountain pens, I also collect antique and classic motor cars. Hopefully the next east coast convention of the Society will not occur on this particular weekend.

– John E. N. Blair

Editor's note: Beth Goldman thanks John for the addition to her *Inkwell Sightings!* An image of the Salvador Dali painting can be seen online at: <http://www.dali-gallery.com/html/galleries/painting09.htm>

Dear Editor,

Why do I collect inkwells?

To this professor of speech, inkwells symbolize communication. All the kinds of communication: personal, literary, and political. Each of which holds importance for me—relations with family and friends, the delight and instruction of a good book, poem or play, and the establishment of social contracts. Inkwells remind me of my connections to others, of ideas imaginatively expressed, and debates about the social good, in times present and past.

Why don't I collect writing instruments and first editions? Aren't they symbols of communication? Indeed they are. I collect inkwells—specifically crystal and sterling inkwells—because I am attracted to the useful arts: dinnerware, stem ware, flatware, and decorative accessories. Sterling is my favorite metal, and crystal complements it in both simple and elaborate configurations.

So, these are the reasons I collect inkwells...and inkwells of a very specific type.

–David McCants



Scribe's traveling inkwell in copper. Believed to be of Mid-Eastern origin. Penner is in original, untouched condition. No repairs noted. Asking price \$150. Contact Catherine McDonald with questions or offers. MSCATMAC@MSN.COM or call at (703) 216-7038

world, both steel and gold, were manufactured in Birmingham. For more than a century thousands of people were employed in the pen manufacturing process and at the peak of the pen trade, more than 5000 mainly female workers produced over 1,500 million pen nibs in Birmingham alone.

By the end of the century the number of manufacturers had been reduced to 12 main companies. And when the ballpoint pen arrived in the 1950s, dip and fountain pen production declined even more sharply, with only one or two firms still making parts for the modern pen makers. One of the factories that survived was the Albert Works, established in 1863 for W. E. Wiley. Today the factory building is known as the Argent Centre and is home to this phenomenal museum and educational facility – the Birmingham Pen Room Museum.

At the museum, through pictures, displays and actual equipment I learned about the different manufacturing processes of pen companies in Birmingham. With a bit of instruction I even tried the original hand presses that produced thousands of steel nibs each day. While operating this equipment it wasn't hard to imagine the poor working conditions and long hours workers endured.

The museum is run by the Birmingham Pen Trade Heritage Association, a registered charity (and a very worthy cause, I might add). It explores the history of the pen making trade with fascinating displays of historic writing equipment ranging from early quills, steel nibs to fountain pens, typewriters and Braille writing machines. The displays show some of the 100,000 varieties of pen nibs made by Birmingham manufacturers in their

prime. I was most fascinated by the unbelievably ornate nib displays, one of which is pictured here.

The museum also houses an extensive collection of memorabilia, ink bottles and inkwells as well as a large library, archives and children's



Old engravings showing women working on two of the steps: cutting blanks and piercing. The museum includes four machines that allow visitors to roll the steel, cut the blanks, stamp them and pierce them. The best part is that you get to take home the nib you create!

THE PEN ROOM

MUSEUM AND
LEARNING CENTRE
OF WRITING AND
PEN TRADE
MEMORABILIA



The pen is mightier

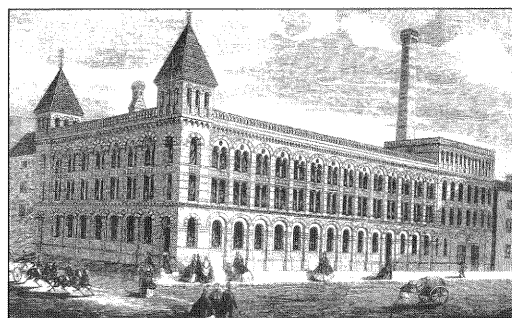


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An old engraving showing the W.E. Wiley Pen Manufacturing building, which is now the Argent Centre that houses the Pen Room.

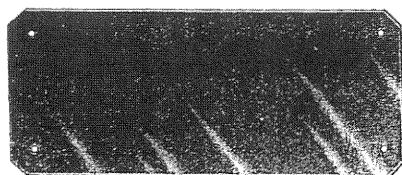
learning center for school field trips. There are writing stations set up for anyone who cares to try their hand with different equipment.

While the museum only has four rooms, I found hours of enjoyment and enlightenment, and would highly encourage anyone to visit. The museum shop sells everything from vintage boxes of pen nibs to notepads, cards, literature and resources. Needless to say, I took advantage of the opportunity to add to my collection and almost thought I would have to buy a larger suitcase to get it all home.

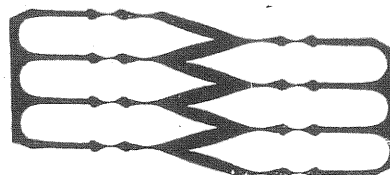
The museum is run by all volunteers and admission to the museum is free, but visitors are invited to make a donation and join the Pen Trade Association. Their dues are 10 UK pounds (I am proud to say I am a new member of this group). The Pen Room is open from 11 am to 4 pm Monday through Saturday, and 1 pm to 4 pm on Sundays. If you would like to contact the museum, Brian Jones can be reached at brianjones@pentalk.freemove.co.uk and the Pen Room website is www.penroom.co.uk. The museum is located at Unit 2, The Argent Centre, 60 Frederick St., Birmingham B1 3HS.

I can't thank my gracious hosts enough for taking the time to make my visit to England come alive with the history of vintage writing equipment. I highly recommend anyone visiting Britain to take advantage of the opportunity to explore these fine collections.

Processes of Manufacture.



Rolled Steel. Gewalzte Stahl. Acier Laminé.
Acero Laminado. Lamiera D'Acciaio.



Scrap. Abfall. Acier Découpé.
Recorte. Ritaglio D'Acciaio.



Blanks	Marking.	Piercing.	Raising.	Hardening.	Tempering.	Scouring.	Grinding.	Slitting.	Colouring.
Ausschneiden	Stempeln.	Lochen.	Formen.	Härten.	Elastisch machen.	Poliren.	Schleifen.	Schlitzen.	Färben.
Découpage.	Marque.	Perçage.	Forme.	Trempe.	Recuite.	Polissage.	Limage.	Fente.	Couleur.
Tejuelos.	El Estampar.	El Taladrar.	Formación.	Endurecimiento.	Temple.	Desoxidación.	Amoladura.	Ranura.	Pintura.
Trancitura.	Marca.	Foratura.	Forma.	Tempra.	Tempra.	Pulitura.	Molatura.	Taglio.	Coloritura.

These are the steps used in the process of making nibs.

Museum displays intrigue and educate



A variety of items that will become part of the Museum of Writing's exhibit. Bottom left is a British "penny" ink bottle and above that is an American Globe ink bottle. To the far right, above the black and gold tablet, is a Roman green stone double inkwell. There are a variety of traveling writing sets in the middle.



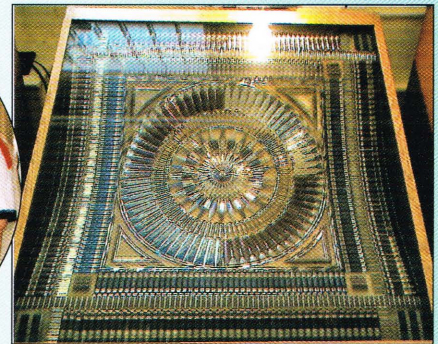
From left to right: a Mesopotamian baked clay contract and envelope, along with the type of stylus used to mark on clay; an Egyptian reed pen (1200 BC) and dried Egyptian ink in a clear plastic container (75 AD); a 15th century four fin metal pen; a "Bion Pen" (also known as "the pen without end"); uncertain of next pen's identity; far right is an ivory and gold pen that belonged to Pauline Bonaparte.



A sampling of bottles at the Pen Room Museum.



Brian Jones, secretary of the Birmingham Pen Trade Heritage Association is on the left, Lisa Salmons is on the right, and a number of other officers and members of the association stand in the middle.



An artistic display of pen nibs, also at the Pen Room.



This is an ivory cylinder seal (3000 BC), and the seal's design rolled onto a piece of clay.



A nib for every occasion! These were made by Joseph Gillott & Sons.

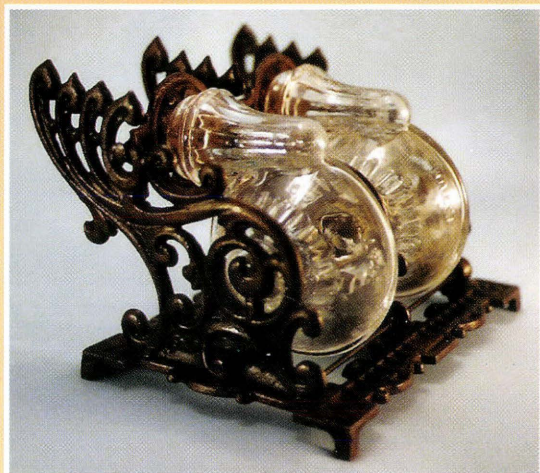


Perry Pens claim to have "A pen to suit every hand."



A variety of pen nib boxes.

SOIC Auction offerings to whet your whistle



Lot 11. Fancy double revolving (snail), marked on the bottom: "Tatums Revolving". Both clear glass ink bottles have "Tatums" impressed on them. It is from the Hunting Collection and can be seen in *The Collector's World of Inkwells* on page 159. Estimated value: \$350-550.



Lot 103. Fancy Jasperware type inkwell with a hinged, metal top and decorated with white wreaths in relief. American ca. 1880. Dimensions are 2-1/2" x 2-1/2". Estimated value: \$120-180.



Lot 131. Cobalt glass teakettle inkwell with 8 panels. American ca. 1890. Dimensions are 3" x 3". Estimated value: \$250-300.



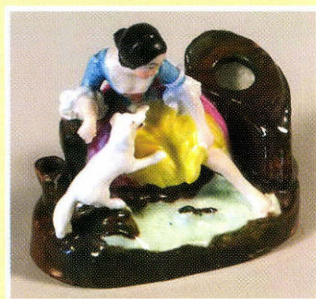
Lot 167. Brass inkwell in the shape of a world globe with a hinged top. The inkwell sits on a brass pedestal base with a ship's wheel. English ca. 1890. Estimated value: \$150-200.



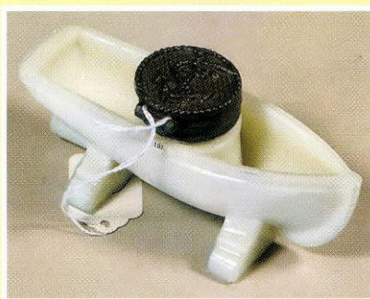
Lot 14. Kneeling camel with beautiful polychrome finish. The saddle opens to expose the inkwell. Dimensions are 6" x 2-3/4" x 4" tall. From the Hunting collection, and can be seen in *The Collector's World of Inkwells* on page 45. Estimated value: \$300-450.



Lot 189. Clear cut glass triple inkwell with front pen rest steps and red, clear and blue cut glass hinged tops. American ca 1910. Dimensions are 4-1/2"W x 3"D x 3"H. Estimated value: \$200-300.



Lot 182. Figural china inkwell of a peasant girl with her dog lounging by a tree stump inkwell, with a separate quill hole. German, ca. 1900. Dimensions are 4"W x 3"D x 4"H. Estimated value: \$75-100.



Lot 179. Pressed milk glass inkwell in the shape of a boat with a hinged, pewter top that has an embossed nautical design of an anchor and chain. American, ca. 1900. Dimensions are 5-1/2"W x 2"D x 3"H. Estimated value: \$150-175.



Lot 137. Traveling inkwell covered with brown leather with a hinged top opened by a spring release button. Inside is a glass bottle with a spring lock cover. Austrian, ca. 1900. Dimensions are 3" x 3". Estimated value: \$75-100.

A little more about two Auction inkwells

Sellers were asked to send in a little more information about one of the inkwells they were placing in the SOIC auction. Here are a couple that may increase your interest in attending the convention or at least bidding in the auction.

The first is from Jean and Franklin Hunting. Not only did they write the *Collector's World of Inkwells*, but also the book *Collectible Match Holders*. This inkwell is an unusual one in that it combines both.



This Eastlake style inkstand is unique in several ways. It is primarily an inkwell with an unusual hexagonal crystal ink bottle. There is a box on the right hand side to hold matches. The underside of the matchbox lid has a ribbed surface that provides friction for striking a match. Early

matches (Loco Focos) were extremely volatile; they would ignite with the slightest friction. A safe container was needed to protect them from starting accidental fires. The pen rack in the back holds two pens. Any of these three features, inkwell, pen rack or

matchbox, would be useful alone, but very convenient when combined. To write a letter a pen from the rack could be dipped in ink, a match from the box used to melt wax to seal the letter. It is made of iron and is 4-1/8" x 6-1/8" and 5-1/4" tall. This ca. 1880s inkstand is a great example of American ingenuity. With the decorative loose cone shaped lid and fancy impressed trim, it is attractive enough to adorn any Victorian desk. (Lot #10).



The second description comes from Jack Wiedabach, who not only has inkwells for sale, but also organizes the auction and creates the catalogue!

This inkwell was made in the Craft Shops of Marshall Field & Co. Marshall Field & Co. was one of the craft shops producing items representative of the Arts & Crafts movement in the United States. In the US, the term Arts & Crafts was often used to denote the style of interior design that prevailed between the dominant eras of Art Nouveau and Art Deco, or roughly the period from 1910 to 1925. This Inkwell is a fine example of that period. (Lot #62).

Don't miss the 2005 SOIC Convention in Historic Williamsburg.

Enjoy the beautiful colors of Virginia in the fall! Immerse yourself in history! Best of all, surround yourself with inkwells and people who share the passion of collecting.

One quick phone call to Buck Van Tine at 309-579-3040 and a credit card number will get you registered. A few extra dollars will get you in the drawing for either a copy of the Huntings' *Collector's World of Inkwells* or a lovely silver-plated burro inkwell.

Another call to the Woodlands Hotel & Suites at 1-800-447-8679 will get you your room reserved. Don't forget to use the booking code SOCJ05A.

See you in Williamsburg on October 6!

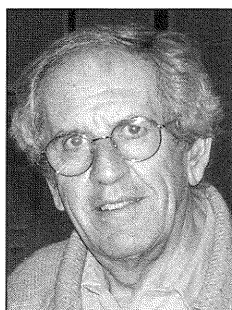


Our European Correspondent: What's on in Europe

How do American inkwells behave in the European market?

By Giovanni Cattaneo

Generally speaking, these days the European antiques markets face a rather difficult situation. Antique furniture, just to give an example, seems to have lost its appeal, particularly so to architects and young people in the process of setting up a new house. Money is said to be the main problem, even if quite often they turn to design items that are by no means less



expensive. These are the reasons that push a few dealers I have interviewed to maintain that shortage of money and a deep change in the prevailing life style are seriously threatening the antiques items business. This being the situation, how are inkwells on the European market doing?

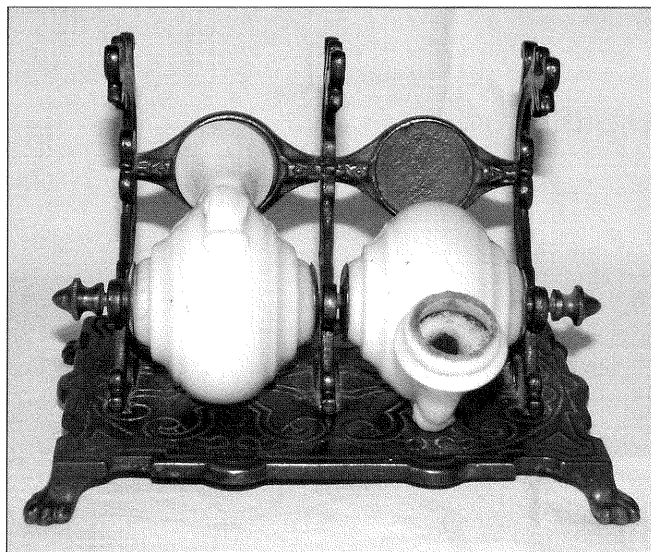
At first sight quite badly, I'm afraid. It happens that I share a stand with a professional dealer in the main antiques fair that is held on a monthly basis here in Milan, Italy, where I live. This gives me a close view on what's going on. Until a couple of years ago each time we set up our table we were pretty sure that before closing time at least four or five inkwells would have found their place on the shelves of a collector. Now, when we pack an item we are tempted to summon the waiter of the bar facing our stand and ask him to bring us a glass of champagne, even if what we earned is far from buying us a glass of cheap wine!

Nevertheless, from time to time something good happens. When we have an interesting item to show, sooner or later it finds a buyer. But it has to be preferably a small inkwell, featuring some special device or with a curious shape and, on top of that, it has to be in mint condition. And, if we insist on displaying a big bronze inkstand, a silver and glass item or the common square porcelain inkwell with a hinged lid, we are sure that we are going to pack and unpack it endlessly.

Trying to find out a way to bring new life to a shrinking business, I was suddenly stricken with an idea: what if I put on the market some American inkwells? In effect, it is quite unusual to spot in a continental European antique fair a typical American snail (cast iron and glass reservoir) or a Hudson Barometric inkstand, just to give you a couple of examples. Consequently, in a time span of around four months I put on the market two draftsman inkwells, two snails (one single, one double), two Barometric inkstands and an Esterbrook 444 with its dip pen. Of course, bearing in mind the money problems of the greatest part of the potential customers, I priced them reasonably.

All of them but a Barometric are now gone, four in Italy and two in France.

This small experiment of mine confirms that in the present situation, in which all of us carefully administer our money, only quality (or curious) items reasonably priced can appeal to customers.



A double snails with milk glass reservoirs that sold for 280 USD

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from across
the pond*

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Society Journal...*



...is published in England and covers the history and development of writing equipment up to the present day. For just \$65 a year you will receive three colourful issues of the journal packed with information and gain easy access to the 600 members who are collectors and dealers in the UK, Europe and USA. To become a member of the Society contact:-

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New Old Pump Inkwells Surface

(an oxymoron that made me happy!)

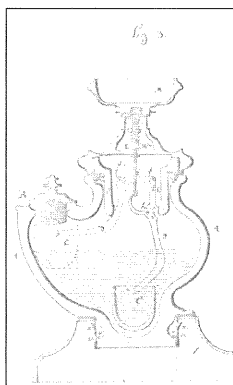


Figure 1: The weird mechanism designed in 1846 by Auxenfans

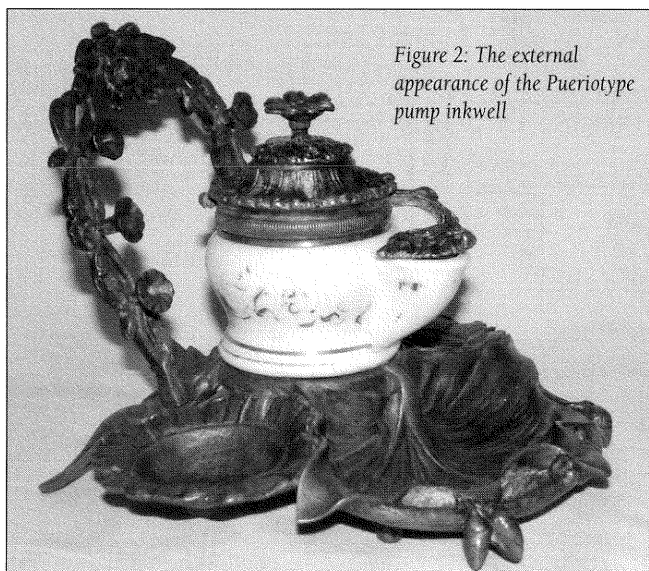


Figure 2: The external appearance of the Pueriotype pump inkwell

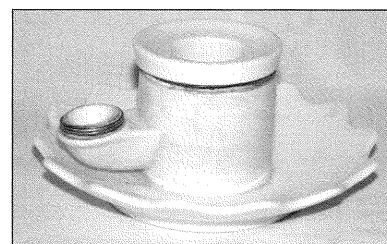


Figure 5: The external appearance of Dubourguet pump inkwell

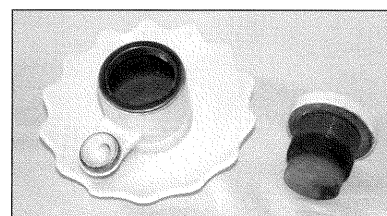


Figure 6: The Dubourguet pump inkwell opened

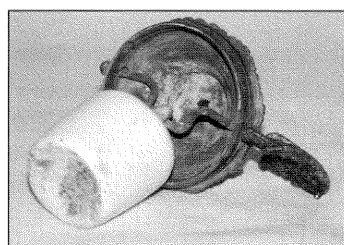


Figure 3: The mechanism of the Pueriotype pump inkwell

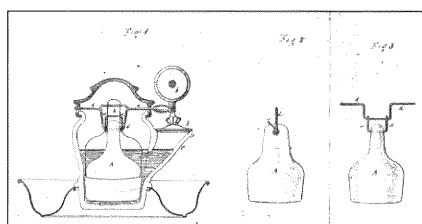


Figure 4: The original drafts of the Pueriotype pump inkwell

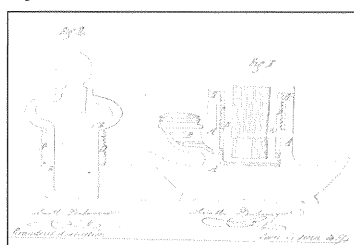


Figure 7: The original draft of the Dubourguet pump inkwell

By Giovanni Cattaneo

In the last issue of this journal I described the emotion I felt when, last January, I discovered a new kind of pump inkwell endowed with a mechanism of which I was unaware. A couple of months passed by and, even more surprisingly, my luck struck again. Another new mechanism surfaced. On top of that, I successfully tracked the related patents. Therefore, I'm now able to illustrate the technical details and the historical facts of these two pump inkwells that are now in my collection.

Let's start with the oldest one. Patented in 1851, it is the brainchild of a French inventor, Jean Felix Auxenfans, who six years before was granted a patent for a pump inkwell endowed with the weirdest mechanism that I ever seen in a pump inkwell related patent. Better than any words the picture in Figure 1 will confirm my point. As far as I know, this mechanism was never realized due to its complexity and it's possible that Mr. Auxenfans was even reprimanded for his lack of rationality.


Five years was the time span he needed to develop a project for a mechanism stunningly simple and, probably worried by his previous "flop", this time he decided to name his invention "pueriotype (instead of pump) inkwell". I'm still in the dark about the meaning of "pueriotype" but, anyhow, this time his invention was realized and his pump inkwell is shown in Figure 2 and 3 (already published in the previous issue of *The Stained Finger*). This pump inkwell works in a very simple way: when you lift the lid of the lateral font a piston rod operates the plunger, lowering it in the reservoir.

Figure 4 shows the original drafts, reproduced from the 1851 patent. I only add that this kind of pump is hard to find, that I paid around 1000 USD for it and that I'm aware of only one other similar item (only the external shape differs), now in the hands of a French friend collector.

As stated in my book on pump inkwells (page 27) after 1841 many pump inkwells' inventors focused on simplification and cost cutting. Here comes my second discovery, shown in figure 5. As you can see, the inkwell is frankly ugly. The shape of the reservoir is stocky, the porcelain is not decorated and the edge of the saucer is roughly trimmed. But when you look at the open inkwell (figure 6) without any doubt you are captivated by its simplicity. Here the plunger directly screws into the reservoir, thus pushing the ink in the lateral font (unfortunately the lid, also screwed on the font, is missing). The void in the lid of the main reservoir was probably designed to hoist a nib brush.

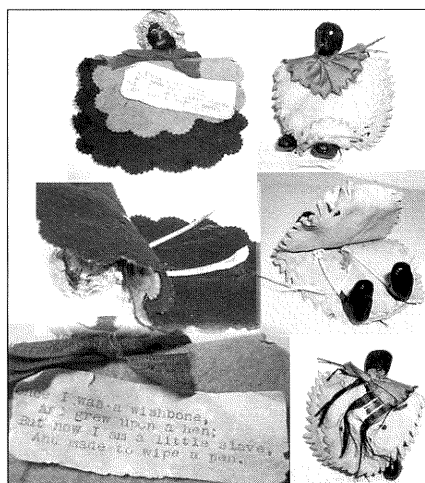
This item was patented in 1867 by another French inventor, Amable Dubourguet, and in figure 7 you can see the original drafts, reproduced from the 1867 patent. This pump, too, is very, very rare (I never met another one) and I paid around 500 USD for it.

Of course, these discoveries made me happy. Nevertheless, my search for a complete happiness is far from over. Because I'm now hunting a pump inkwell with a sophisticated mechanism that someone I know insists he spotted...

I strongly hope I'll be able to write about it in the future. 



This item comes from the Old Bell Museum in Montgomery, Alabama. This pen wiper was made from a wishbone in Montgomery around 1900. The jingle on it reads: 'Once I was a merry thought growing on a hen / Now I am a little slave made to wipe a pen'. 'Merry thought' is an old English name for a wishbone.



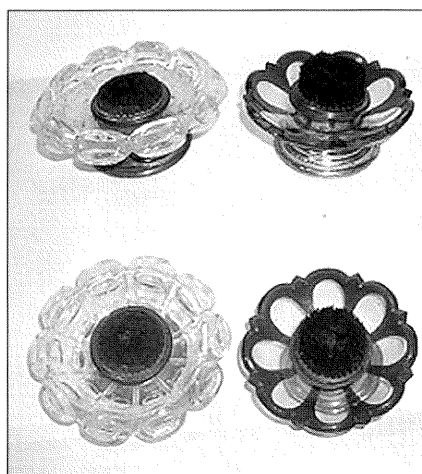
Two more little wishbone pen wipers, this time with the wishbones showing. Possibly using these gave the writer luck in his literary endeavors?



Here are a few traveling Inkwells with pen wipers.



Most, if not all, of the desk sets offered by "Tiffany Studios - New York" included a Pen Brush. Tiffany Studios desk sets were made during the period of 1900 to 1918. Patterns shown here are Venetian, Bookmark & Etched Metal & Glass.



Two colored Glass pen wipers. These are probably American from around 1870/1880, although the maker is unknown. The left is a Vaseline colored glass, while the right is ruby red and clear.



This figurine Pig advertises "Chas. D. Thum Carriage Brushes" of 150 North 3rd Street in Philadelphia, Pennsylvania. Made of two parts joined with a screw this cast iron item is packed full of interesting information. (c. 1870-80) On the ground on both sides are two long handle brushes. Under the pig and glued down is a paper trade card.

The Ignoble

By Judy Walker & Jack Wiedabach

Once upon a time, before the days of the fountain pen or ball point pens, people used "dip pens". Steel nibs (pen points) were dipped into an ink pot. The ink was made with soot and shellac. After a while the ink used to thicken and clog up the point. A pen wiper was then used to clear it. Another and equally important reason for use of a pen wiper was that the residue on the dip pen nibs corroded the points if left on. The risk of nib corrosion was lessened by the use of a pen wiper.

Pen wipers were also known as pen brushes, penwipers, pen cleaners and a variety of other names, with some using the word nib instead of pen.

Sometimes a brush was used, but a well equipped desk always had a pen wiper in some shape or form. As with inkwells, a part of the charm of pen wipers is the variety of form and materials. We have tried to show some of that variety in the pictures. The current market indicates that these items are highly valued and sought after. Prices range from a few dollars for a bit of imaginative cloth to \$500 to \$1000 for Sterling Silver, Austrian Vienna Bronzes and Tiffany Studio pieces.

The vast majority of pen wipers were home made or commercially made using layers of blotting paper, felt or a chamois material. Most of the home made ones have been used up and discarded.



Often found with glass eyes and made of either Austrian Bronze or cold painted pot metal, the little figural ones are some of our favorites. Shown here are a monitor lizard, a German polychrome duck, and a little boy in knickers throwing a snowball. His face is made of celluloid to look like ivory. These were made around 1860.

Pen Wipe

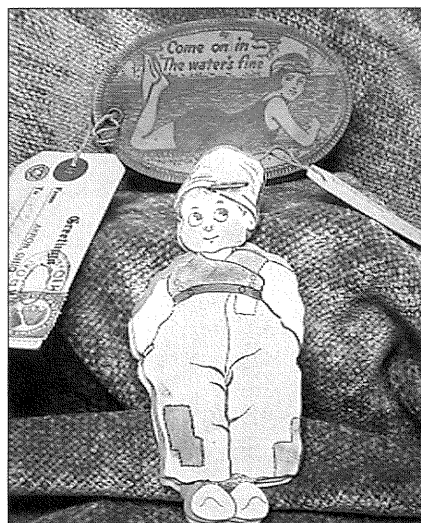
The form that pen wipes take ranges from the very simple to the complex. We have seen pen wipes that are 2" round layers of fabric with some sort of stud in the middle. Some are made with layers of blotting paper, felt or a chamois material with covers of tooled leather and paper-maché and plastic. Some of these were sent in the mail without envelopes much like a postcard.

Merchants often used them as advertisements.

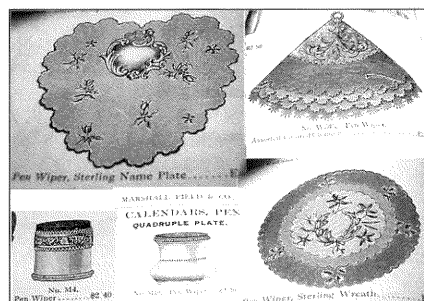
More complex are traveling sets, silver and bronze items and some truly wonderful figural pieces. These frequently come in the form of animals. They are seen in a wide variety of shapes. Materials used were bronze, pot metal, wood and other materials. Pen wipes are also seen with porcelain or glass bases.

Many pen wipes were made in the Victorian Era (1837-1901). Young Victorian children would make pen wipes for gifts. Books containing patterns for pen wipes can still be found. Patterns from the mid to late 1800s can be obtained from "Dakota Prairie Treasures" (www.DakotaPrairieTreasures.com)

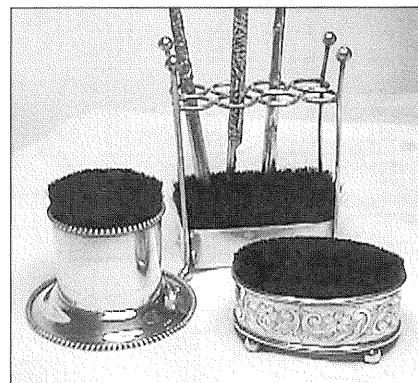
One theme that seems to have been used over and over during that period is the Wishbone theme. Some homemade pen wipes were made of dressed up wishbones. One of these is a featured Item at a Museum in Wales.



Vintage pen wipe souvenirs: Often made of leather or chamois, these pen wipes were sent through the mail. The googleye Dutch boy came from Holland, Michigan and the bathing beauty came from Akron, Ohio with a one cent stamp. The back of the Akron pen wipe reads: "I'd like to have you by my side when I go to meet the tide. The good times we'd have together would banish thoughts of winter weather I'd say "come on in, the waters fine" and maybe we will some other time."



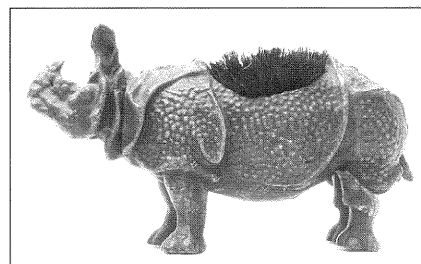
Pen wipes from the 1896 catalog of Marshall Field & Co. All are sterling or silver-plate. The flat ones have chamois for wiping the pen



Sterling silver pen wipes are lovely desk top items. The three pictured pen wipes are circa 1920s. The cylinder shaped one is marked with a number 8 and a knight head over a crescent. Maybe members know the mark?

The tall pen wipe serves a dual purpose, that of holding pens and cleaning them. It is marked Udall & Ballou New York Sterling 228 and a Star with a wing.

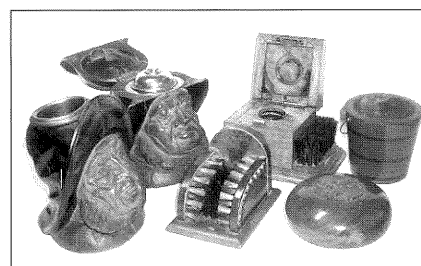
The oval shaped pen wipe isn't marked except for 724 Sterling. It has beautiful floral etching all around the sides.



19th Century Cold Painted metal Figural Pen Wipe in form of a Rhinoceros.



A figural pen wipe in the form of the head of an Eastern man.



Wooden pen wipes - Some with Inkwells. Two of the items shown are also traveling Inkwells.



Two more advertising pen wipes. The round one has a metal button & the pig's covers are plastic.

BOOK REVIEW Why Collect? Check out Lock, Stock and Barrel for some answers!

By Beatrice Scheer Smith

I have frequently thought of writing, but always other commitments kept me from it. Now, however, the letter to the editor in the Spring 2005 issue by John Kochenburger, and the editorial note dealing with the same questions, have inspired me to – figuratively – take pen in hand.

I have before me a wonderful book which I acquired many years ago. It addresses all those questions being asked: Why do we collect things? Why do some people do it and others not? What are the basic impulses that engender this passion? What are the motives of collecting? What are the techniques? Why is it important?

The title of this book is *Lock, Stock and Barrel*. The authors: Douglas and Elizabeth Rigby. It was published by J.B. Lippincott Company, Philadelphia, New York and London in 1944. It has 750 pages with an extensive bibliography, an excellent index and over 200 illustrations.

I can't recommend this book too highly. It is historical, informative, anecdotal, entertaining, well documented, and thoroughly researched. It begins by facing directly the issues that have been raised, Part I containing the following chapters:

1. The Collection as a Means to Physical Security
2. The Collection as a Means to Distinction
3. The Collection as a Means to Immortality
4. The Collection as a Means to Knowledge and Esthetic Satisfaction
5. How the Collection is Born

It deals with the great collectors among us – the J. Pierpont Morgans, Henry Ford, Huntington, Folger of the Shakespeare Folger Library, Andrew Mellon, Catherine de Medici – from the ancient world through the Renaissance to the present, including

people like you and me. The true stories of people you probably have never heard of are told here – people who have been inspired to beg, borrow, steal and kill to acquire the only book they need to complete a series; or obtain a piece of glass believed to be unique; or find that other animal inkwell not yet gracing your cabinet of treasures.

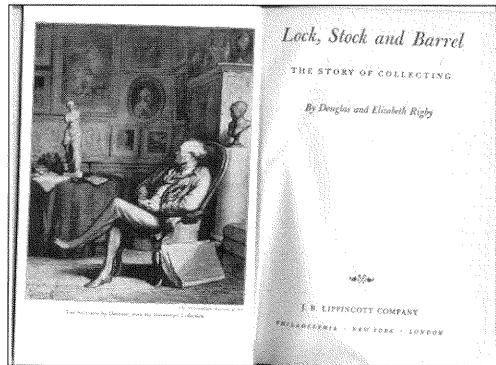
There is one difficulty. This book is no longer in print. But with present methods to find rare book dealers and their holdings, copies can be found. Do make the effort. You will be well rewarded.

Whenever I am called upon to talk about my glass collection, or my inkwells, or my collection of ornithological works written by women, or my own book – an account of an American woman botanist/artist of the late 19th century who collected plants and painted them (a combination of my interest in science and collecting), I never fail to emphasize the importance of the collector. Collectors are the

preservers of our past. Without them we would have no museums; we would have no saved letters; we wouldn't have the great collections of books in our outstanding libraries, such as the Library of Congress, which houses literally many millions of pieces placed there by people who collected and saved things; we would have no record of our history. As the authors of *Lock, Stock and Barrel* say in their dedication: "To the enlightened amateur, preserver of so many good things of the earth, whose contribution to society, although great, has been little acknowledged."

I wish you the best of luck in finding a copy of this book. It is a must read for anyone imbued with the collecting passion and who at times feels the need to justify this compelling behavior!

Editor's note: This book is available online. Try the "used and out of print" section of Barnes & Noble (<http://www.barnesandnoble.com>).



A Day in Inkwell History

Although specific dates connected to inkwells are difficult to come by (for example, who knows on which day any particular inkwell design was manufactured?), there are a few dates that can be commemorated (or perhaps commiserated over). Here is one that occurred this summer.

It is a day in inkwell infamy. On June 13, 1957 the President signed an executive order removing inkwells and dip pens from US Post Offices and replacing them with ballpoint pens. Inkwells had been tools of life since pre-biblical times, but with one swipe of the pen they fell from grace. Thereafter, inkwells were gradually removed from voting booths, libraries and other institutions of learning and knowledge and even the school desks of little children. And now, as we know, few people have actually used a pen and inkwell.



Share your research source information, donate time, money, books and other documents, or ask research questions by contacting:

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The Wax Seal Column

This section of *The Stained Finger* is reserved for Wax Seal information, questions and pictures. So...send them in! The column is also looking for a clever name – any suggestions would be most welcome!

Wax Seal Question:

I am keenly interested in wax seals; therefore I certainly enjoyed the half page article about them that appeared in the last issue of *The Stained Finger*. I have a question: does anyone know of anyone who still custom carves and makes wax seals? I am interested in having my family coat-of-arms carved or cut into a wax seal. If any member knows of anyone who is still actively engaged in this type of custom work, please let me know at PO Box 53, Rouzerville, Pennsylvania 17250-0053.

–John E. N. Blair

Wax Seal Trivia

Did you know that...

- ◆ At the beginning of the 18th century, wax seals were often worn as personal adornment? They were jeweled and enameled to match other dress accessories, and occasionally were combined with a scent bottle.
- ◆ State seals, as well as royal and occasionally noblemen's seals, were carefully guarded. Often the matrices (the object that pressed the wax, as compared to the imprinted wax itself) were broken or defaced so they couldn't be used again. This makes

old seals that much harder to find and, of course, makes the royal and noble seals that much more desirable!

- ◆ In Medieval Times the size and motif of the Seal (the imprinted wax) conveyed an image of the status of its owner. Early motifs were equestrian or heraldic in nature, or showed the owner in various pursuits like hunting or doing battle. William the Conqueror used an equestrian seal showing him armed and ready for battle.

A Few Websites to check out:

<http://weekend-wanderers.itgo.com/pictures10.htm> – pictures of medieval and older wax seal matrices found and dug up by "weekend wanderers" in England.

<http://www.nb.no/baser/schoyen/5/5.6/> – The Schoyen Collection of wax seal matrices from the 7th-6th millennium BC to the Middle Ages.

<http://www.netmarshall.co.uk/SealMatrix1.htm> – C.J.'s Metal Detecting Pages include a tremendous amount of information about Wax Seals and many interesting pictures of various types of Seals.

<http://www.nationalarchives.gov.uk/preservation/advice/pdf/seals.pdf> – a document put out by the British Public Record Office with detailed information about seals. The information is mostly focused on the designs of the seals, and the wax imprinted seals themselves, including their preservation.



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Dip into History: Portable inkwells kept the letters coming

By Fred Glauser

Travel inkwells, also known as pocket inkwells, pocket wells, pocket escritoirs, pocket inkstands, traveling inkwells, traveling inkstands and travelers' inkwells, more accurately should be called "portable" inkwells since the term "travel" implies use only by travelers or tourists. The portable inkwell was essential in a wide variety of occupations including those of scribes, merchants, tax collectors, census takers, military personnel, diplomats, lawyers and traders among others.

Portable inkwells' popularity increased significantly in the 18th and 19th century as the European and American population became more literate, traveled more extensively and wrote travel letters and diaries. Most of the portable inkwells available in today's market are from this era.

However it would be historically naïve to believe that there were no portable inkwells prior to the 18th century. It is possible that portable inkwells (if one defines an inkwell in very broad terms) emerged almost simultaneously with the origin of the written word.

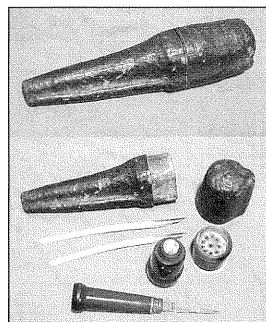
Mesopotamia, initially settled in approximately 5500 BC, was the home to a variety of civilizations and people over thousands of years. The Mesopotamia Sumerians introduced cuneiform writing. Formally trained scribes wrote letters, contracts and mathematical accounts on clay tablets using reed pens. However, it fell to the ancient Egyptians and their highly educated scribes to introduce hieroglyphic ink writing on papyrus in approximately 3000 BC. Most scribes performed clerical duties for high priests and government officials.

The scribe's equipment consisted of a stone or wooden palette containing cakes of ink, usually red and black, a leather bag or pot filled with water, and a set of reed pens. Adding water to the cakes resulted in liquid ink. Since scribes most likely

would travel to their employer's place of work, they would have to take their rolled up papyrus, reed pens and ink with them...thus one could argue that this was the early equivalent of the portable inkwell. Since the Egyptians were adept at making clay pottery and primitive glass, it is possible that these materials were also employed as ink containers although there is no hard evidence for this speculation.



A varied group of metal penners.



This is an interesting paper maché penner, with all of its "insides" intact: two quills (see Penner notes on Page 18), a powder pot, ink bottle and quill knife.

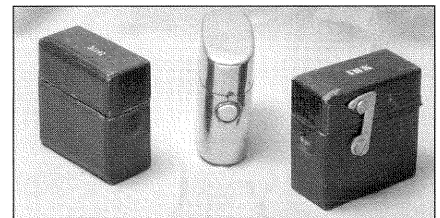
Over the ensuing 3500 years Egyptian dominance waned, the Roman Empire rose and fell, and the Germanic tribes and then the Muslims encroached upon what is now Europe. During the Middle or Dark Ages, writing innovations such as the quill pen, parchment and then paper and iron-oak gall ink were introduced. Portable inkwells would have been indispensable during this time and consisted of hollowed out animal horns (inkhorns) filled with ink and covered with animal skin to prevent spillage. These inkhorns were also constructed of metal and leather and were placed in a hole in a desk, carried in the hand or hung from a cord attached to the scribe's girdle or belt.

The prevalence of these inkhorns over the centuries is attested to by the following: 1) medieval manuscripts depict scribes with their writing paraphernalia including inkhorns, 2) inkhorns were listed as cargo in the London Port Books of 1567-1568, 3) during the 17th century inkhorns were listed as cargo in the shipping lists of Dundee, Scotland, 4) in the historical records of Springfield, Mass., the inventory of John Mallefuil, Frenchman, deceased Nov 26, 1711 lists "five leather glast inkhorns" and "four horn inkhorns at 10d a peace". In addition to inkhorns, small clay pots may have been used as portable inkwells. Similar to inkhorns these pots were suspended from cords and hung from around the scribe's neck or from their belts. Beeswax may have been used to seal the openings of these small containers.

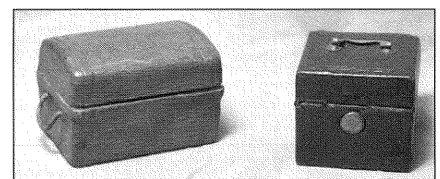
By the late 16th and during the 17th



This penner is similar to ones carried on the Lewis and Clark expedition. Not only were their journals written by pen (and ink), but there are references to them in the journals. On the morning of August 21, 1805, for example, it was so cold that Lewis complained, "the ink freezes in my pen." And the weather diary for September 23, 1804 contains Clark's comment that he had been having to replenish his ink stand every day, "at least 9/10 of which must evaporate." (see <http://www.lewis-clark.org/> and Search for Portable Inkwell to see a picture of an actual Lewis and Clark penner, and more information).

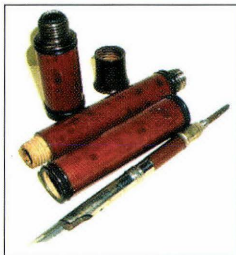


A few examples of "zippo" (lighter) shaped inkwells. These were often part of a set that included a match holder and strike (also called a Vespa).



Two leather covered inkwells. One is shaped like a trunk, complete with side "handles".

century glass ink containers or bottles gradually replaced portable inkhorns. These portable containers (often termed excise ink bottles) were often made of flint glass. This type of glass is both strong and heavy which is advantageous in a rough, outdoor setting. The inverted cone inside the neck prevented any spilling of ink even when walking, running or riding. These flat-bottomed glass bottles could be placed in a pocket or, in bottles with circumferential grooves, hung from a cord.



A lovely telescope shaped penner that unscrews into three sections to reveal the ink bottle and pen (which also has a pencil on its other end).



A novelty portable inkwell in the shape of a teapot.



A couple of very nice portable inkwells. The one on the left includes a candle for heating wax (or possibly to allow a little night writing). A pen wipe is an added touch. The larger one is wood, with lovely gold work on the outside and a little drawer to hold nibs and possibly a telescoping pen or two.



A couple more novelty inkwells in the shape of a violin case and a tooled leather "glad bag."



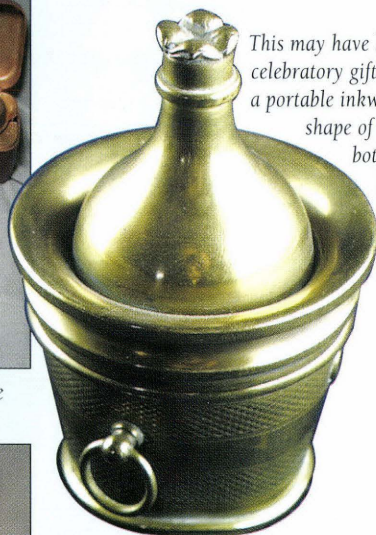
Two wooden "Civil War" type ink bottles.



A-travelling we will go...with this little suitcase and umbrella shaped pen, a souvenir from Mannheim, Germany.



A lovely group of leather covered portable inkwells. When opened, one can see artistic engraving in the metal; the larger one has two inkwells and a pen wipe.



This may have been a celebratory gift to someone; a portable inkwell in the shape of a champagne bottle and ice bucket.



Surely a Victorian lady's favorite, this delicate "egg" made of balsa wood with floral transfers comes with all the trimmings: pencil, a metal nibbed pen, a quill pen, ink bottle, and a small bit of material probably used as a pen wipe.



These two fun inkwells were purchased at the 2004 SOIC auction.



A sports lover's inkwell; this one is in the shape of a football.



One of many advertising inkwells, this one advertises a French wine.

A few more Auction inkwells ready for your bid



Lot 30. Porcelain and brass pump type inkwell with spout cover and rear pen rack. French, ca. 1880. Dimensions are 5"W x 7"D x 6"H. Estimated value: \$225-275.



Lot 83. China, heart shaped inkwell with a set-on lid and decorated with hand painted flowers. Signed "France." French, ca 1920. Dimensions are 3" x 2-3/4"H. Estimated value: \$75-100.



Lot 156: Champleve polychrome enameled inkstand on an onyx base with a brass hinged matching champleve top. French ca 1890. Dimensions are 8"W x 5"D x 4"H. Estimated value: \$180-200.



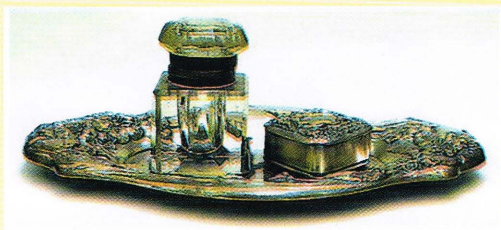
Lot 53. Traveling inkwell in the form of a gray derby type hat and an umbrella. The umbrella handle pulls out to become a pen. The top of the hat lifts to reveal an inkwell with screw cover. This piece is mechanically perfect and has most of its original paint. Ca. 1900. Dimensions are 4-1/2"W x 1-7/8"D x 1-3/8"H. Estimated value: \$350-400.



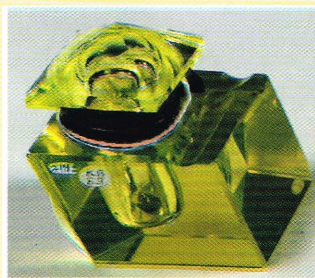
Lot 44. Owl with copper and silver colored feathers and glass eyes. Inscribed: "Meriden Silverplate Co. Quadruple Plate #2518". Ca 1885. From the Hunting collection, and can be seen on the cover of *Collector's World of Inkwells* and on page 16. Estimated value: \$300-600.



Lot 28. Porcelain inkwell with hand painted polychrome floral decoration, a set-on top, insert and front pen rest. Japanese ca. 1900. Dimensions are 3-1/2" W x 4-1/2"D x 3"H. Estimated value: \$200-250.



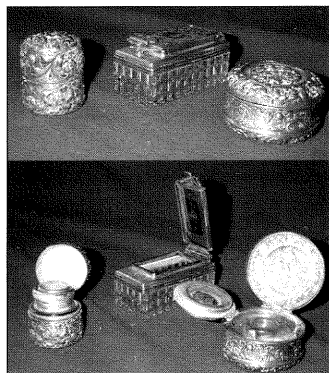
Lot 98. Silverplated metal inkstand with a stamped floral patterned tray, a clear cut glass inkwell with a hinged top, and stamp box. American ca. 1900. Dimensions are 7-1/2" W x 3-3/4"D x 2-1/2"H. Estimated value: \$50-75.



Lot 154. Vaseline cut glass inkwell with a front pen rest and a hinged Vaseline cut glass top. American ca. 1890. Rare color! Dimensions are 2"W x 3"D x 3"H. Estimated value: #250-350.



Lot 102. Brass squirrel standing on a round brass base. Squirrel's tail supports a brass globe inkwell with a hinged top. American ca. 1890. Dimensions are 3" x 5" H. Estimated value: \$120-180.

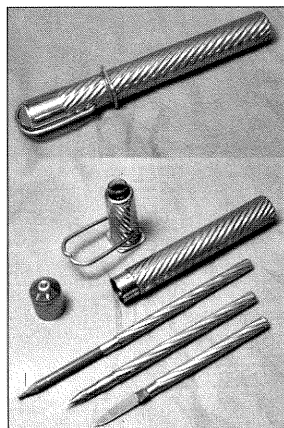


Two lovely repousse silver portable inkwells flank a glass inkwell with an engraved silver top.

Interest in and production of a wide variety of portable inkwells began in the mid to late 18th century, peaked during the 19th century and slowly died out with the introduction of the fountain pen by Waterman in 1884. The popularity and importance of the portable inkwell reflected the desire of a more literate and wealthy society to write about their experiences such as the Grand Tour, the "petite" tour, the settling of the Western parts of the United States and as combatants and observers in the American Civil War.

Portable inkwells, no matter the material, shape or design, had several features in common: 1) they were small, usually less than three inches in the longest dimension, 2) they could fit easily into pockets, a travelers box or a lap desk, 3) they had a locking mechanism or mechanisms to keep the ink from spilling, and 4) the ink had to be replaced rather frequently. Portable inkwells were made from sterling silver, brass, nickel, gutta percha and a variety of woods. Leather (particularly tooled leather) covered portable inkwells were and still are popular

The majority of sterling silver inkwells



A streamlined metal penner type portable inkwell; it holds a pen, pencil, ink bottle and pen knife.

were produced in England, on the Continent and in America. They were owned by aristocrats and the wealthy who could afford and enjoyed traveling. Although first produced in the late 18th century, most of the examples available today are from the 19th century. These inkwells can be elaborate with etched or repousse designs. The owner's names or initials along with the date were often engraved on these pieces.

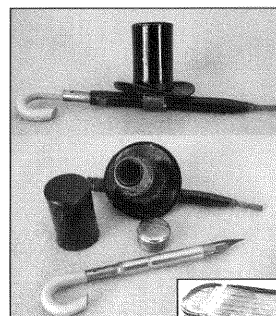
Leather covered inkwells were popular during the 19th and early 20th century. They were produced in several different countries and came in a variety of colors. These inkwells had bottle-like inserts with spring loaded tops and push-button locks, both of which helped keep the ink from spilling. The word INK was often embossed on top; occasionally one can see such inkwells with the owner's initials or the manufacturer's name embossed.

Metal inkwells were also common during the 19th and early 20th century. They were similar to the leather-covered inkwell in design but were less expensive and therefore more affordable.

During the mid to late 1800s manufacturers such as Sillman and Co produced millions of maple, oak, pine, mahogany, walnut and rosewood wooden inkwells. These inkwells have been called "Civil War Inkwells" since they were common during that era and many combatants on both sides carried them in their pockets or haversacks. Most of these Civil War inkwells are about two inches high, have screw tops and a spring below the glass insert that prevents the ink from spilling. These inkwells are still fairly common.

Portable round or oval inkwells made from the milky fluid of the gutta percha tree are inelastic in texture, white to brown in color, and resist corrosion by ink. They close with screw caps and measure one to two inches high.

Small glass inkwells with screw tops, although not produced as travel inkwells per se, can be classified in the portable



A top hat (which lifts up to reveal an inkbottle) and "umbrella" pen.



A very hard to find inkwell in this condition, this is in the shape of a telephone book. This one is one of its owner's favorite portable inkwell.

category because of their size and ability to prevent ink spillage.

Novelty portable inkwells were made as well. One could find these in a variety of shapes, to appeal to all kinds of tastes and interests. Sports aficionados might carry a football shaped inkwell, or a soccer ball or jockey's hat. Music lovers might have an inkwell shaped like a violin case or piano. A gentleman might have a small portable "pistol" inkwell, while another might carry a walking stick with an inkwell stashed in the top, and yet another might fancy a little top hat (with an ink bottle inside) and umbrella (the pen) combination. Ladies might appreciate inkwells shaped like teapots, or watering cans. Figural inkwells were also often made to advertise various products, such as liquors. All of these inkwells are highly sought after today and bring considerable prices.

Fred Glauser is a Professor of medicine at the McGuire, VA Hospital in Richmond, Virginia. Although not currently an SOIC member (maybe that will change?), he does have a "small" collection of mainly sterling silver English and continental portable inkwells, and has an interest in their history.

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A few notes on Penners

The following information was gathered by John Kochenburger from Jim Marshall, a British pen expert. Marshall has published a very informative booklet called: Miller's Pens and Writing Equipment: A Collector's Guide. He was the keynote speaker at the 2003 SOIC convention banquet; his speech was all about penners and other early writing tools.

Many old penners had a space for two quills. The reason for the two quills is that each has a different thickness of point



or nib. If we recall the old parchment documents (like the Declaration of Independence, etc.) we recall that the heading or lead phrases are larger, broader and darker. One might think that

the writer just pressed harder. Not so—they had two quills: a narrow one and a thick one. That is how the bold script was made and why the two quill holes were made.

Many times old penners had a wad of wool in the ink pot. The reason is that if the ink were loose in the hole, it would leak. What the old timers would do is to fill the pot with ink, allow it to dry in the pot and continue doing this until there was quite a bit of dried ink in the wool. When they had the need to write, they would introduce liquid into the pot. Sometimes they would use spit. Sometimes they would use ale (Jim Marshall pointed out that often times the ale had been processed through the body) and sometimes any other liquid that would be available. Enough liquid was introduced into the penner to make a “wee bit of ink” and off the scrivener would go.

Although on TV we usually see the quill with its plume like the three musketeers' hats, in the penners, the feathers were oftentimes stripped. There were a couple of reasons for this. First, they fit more easily into the holes in the penner, and second the writer was rid of the feather and (more importantly) most of the vermin that hid in the feather. They had lots of fleas, etc in those times and it was best to remove the hiding place.

Finally, quills are both left and right handed—depending upon which wing of the goose they came from. Look at a quill and your hand and you will see how the curve fits.

Message from the Executive Director

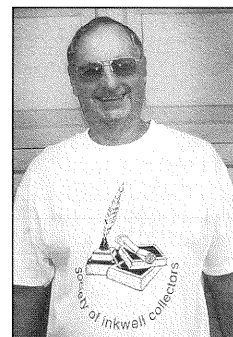
Summer 2005

This will be my last chance to communicate with you before our Convention in Colonial Williamsburg, October 6-9, 2005. If you are on the fence about attending, I urge you to register. This year's convention offers some unique buying opportunities along with a great venue. Even if you can't attend, there are still several ways you may take part. Absentee bidding for our Auction has always been popular. My experience is that the folks who have purchased inkwells in this manner were well satisfied. Another opportunity for non- convention goers is to participate in the raffle. This year we are offering the Hunting's excellent book “The Collector's World of Inkwell” and a unique Burro Inkwell from the Helen Grossman collection. You need not be present to win. In fact, several raffle winners in the past have been non- attendees. Our final Seminar will be a panel of “experts” answering any question about inkwells put to them. If you have questions about cleaning, reproductions, repair, or anything else concerning inkwells, send them to me and I'll be sure the panel addresses them.

In thinking about how The Society of Inkwell Collectors might better serve its mission as a not-for-profit historical collectors organization, I've come up with a couple of ideas which need member input. One idea is for the Society to develop a traveling display of inkwells and inkstands which could be put on exhibit at museums, libraries, education institutions, etc. The exhibit would consist of actual examples that chronicle the rise and demise of our beloved inkwell. This display would be professionally designed with the help of our members. The Society would provide help in setting up the display and assure security of the exhibit items. Individual pieces would either be donated to the Society and become part of a revolving inventory, or else could be on loan from members. Such exhibits would educate the general public about inkwell lore and be great publicity for the Society.

Another idea is for the Society to accept donations of inkwells and related items, which we would in turn give to historical groups who have permanent displays that would benefit from such items. I'm not talking about pieces with a lot of value, but rather some of the commonly used products in use during the 19th and 20th century before the ballpoint pen made ink virtually obsolete. I visualize hundreds of displays with “Donated by the Society of Inkwell Collectors” signs in them—another public service and good publicity for us.

I'll be talking with the Board of Directors about these ideas in October. Let me hear your thoughts. By now, you no doubt realize that I have more ideas than volunteers. You can help with that problem. It would be greatly appreciated.



Happy collecting,
Buck

Share your collection with our readers

Everyone loves a good story. And Inkwell collectors love to look at inkwells. So make people happy by sending your stories and pictures to *The Stained Finger*! Here are a few pages waiting to be filled by you:

- **The Price Sheet:** Send photos of your inkwells (either digitally as an email attachment or in the mail), along with a brief description, purchase price, when and where purchased.
- **Shop Talk:** Do you have a question about one of your inkwells? Where it came from? How old it is? What it's worth? Send in your question with a photo if possible, and ask our readers for help.
- **My Special Inkwell:** Send a story about one (or more) of your special inkwells. Photos always add to a story!
- **My First Inkwell:** Every collector started with one item. So tell us about that first one – and send a photo!
- **Letters to the Editor**
- **Feature stories:** Share your expertise with an informative article.
- **News about exhibits or shows or fairs.**
- **Articles about your collection,** interesting purchases, people you have met, inkwell books you've read...the sky's the limit!

If you are not sure about your writing abilities, send in your ideas and let the Editor help!

Send stories and photos to:

Barbara Bureker
The Society of Inkwell Collectors
22110 NE 217th Ave.
Battle Ground, WA. 98604

Or by email to:
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PORCELAIN INSERTS, SANDERS, LIDS. To order these glazed, porcelain implements to replace the often missing or broken piece, send SASE for Measurement Worksheet and Order form to: Richard Vacca, Rick-Beau-Tiques, 43 Rotterham Dr., Hedgesville, WV, 25427. Very large inventory of sizes and shapes available. An excellent fit and look guarantees your satisfaction and pride in your complete inkwell/stand for the long term.

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WANTED: OLD CATALOGS, MANUFACTURER INFORMATION, OR PUBLISHED ARTICLES which might add to the body of knowledge concerning inkwells and inkstands. Originals or copies will be collected in the newly developed Society library and will be made available for research at a later date. Send your material to Society Headquarters at PO Box 324, Mossville, IL. 61552. Or bring them with you to the convention!

WONDERING WHAT TO GIVE that child or grandchild who has everything? How about a year's membership in the Society of Inkwell Collectors! For \$35.00 they will receive a nice new member's packet with a membership certificate, quill pen, lapel pin and back issues of *The Stained Finger*. Then for the next year, they will have a chance to read and enjoy four issues of current inkwell information and receive electronic news via our eBulletin system. Who knows, it might start them on the journey of collecting you have enjoyed over the years. Contact Buck Van Tine at 309-579-3040 for a personalized gift offering.

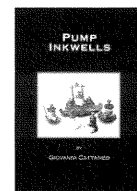
All items listed below can be ordered by email at inkwellsociety@aol.com, by mail at PO Box 324, Mossville, IL 61552, or by phone at 309-579-3040.

INKWELL INSERTS NOW AVAILABLE!!! Glass inkwell inserts are now available in a variety of sizes! Contact the SOIC for sizes and prices.

PEN, INK, & EVIDENCE by JOE NICKELL. This excellent study of writing and writing materials for penman, collector and document detective was formerly out of print but has now been published in a paperback edition. This is arguably the best overall history of the writing arts available today. Available from the SOIC for \$30.00, postage included.

PUMP INKWELLS BY GIOVANNI CATTANEO.

\$20.00. Society member Giovanni Cattaneo has spent years researching pump inkwells. This wonderful book is filled with in-depth information about history, the mechanics of pumps and tips for collectors. Gorgeous color pictures add to this informative and interesting book.



COLLECTOR'S GUIDE TO INKWELLS, BOOK I by Veldon Badders

\$17.00 members/\$21.00 non-members. This book by Society member Veldon Badders has over 176 pages with over 500 color photographs. It includes information on inkwells, including composition, place of origin (when possible), size, date and suggested value for each inkwell. This is a reference book every inkwell collector must have.

COLLECTOR'S GUIDE TO INKWELLS, BOOK II By Veldon Badders

Compiled as a companion to Book I, this book does not contain any repeats from the first volume. Book II has over 750 full-color photo-graphs complete with sizes, dates, composition, histories of manufacture and current market values. Collectors need this resource to keep abreast of values and to help identify pieces in their collection.



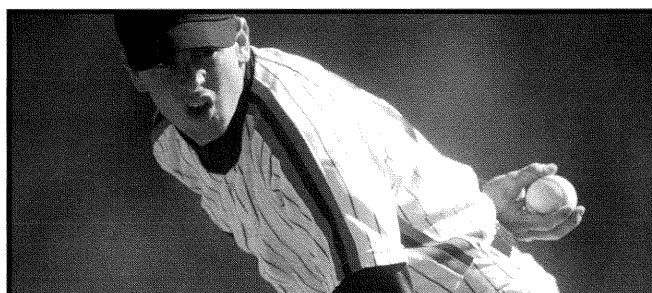
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