

Can I Do That With a Slimline Pen?

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Purpose:

To show how relatively simple enhancements can add variety to pen making and make pens more interesting and, hopefully, more attractive

Recognize:

I pay tribute to the pen makers who have pioneered the customizing of pens and from whom I have borrowed heavily and freely:

“Father” Dick Sing
Kip Christensen & Rex Burningham
Russ Fairfield
Don Ward
Kurt Hertzog
Richard Kleinhentz
Barry Gross
Mark and Brian Gisi
Members of the Wasatch Penturners Club
Members of the Pen Makers Guild
Members of the IAP
Many others

References:

. Books:

Dick Sing, “Unique and Unusual Pens from the Wood Lathe”, 1997
Kip Christensen & Rex Burningham, “Turning Pens and Pencils”, 1999
Barry Gross, “The Pen Turners Workbook”, 2nd Ed., 2006
Richard Kleinhentz, “The Pen Turner’s Bible”, 2012
Don Ward, “Turning Modified Pens”, 2012

. Internet References:

www.wasatchpenturners.org	Wasatch Penturners Club
www.penturners.org	IAP
www.penmakersguild.com/articles.htm	Pen Makers Guild
www.kurthertzog.com/demos.htm	Kurt Hertzog
www.redriverpens.com/articles.htm	Don Ward
www.library.davidtilson.com/techniques/penmaster.html	
yoyospin.com/tutorials	Ed Davidson
www.woodturningonline.com/Turning/Projects/pens.html	
web.archive.org/web/20101227044731/http://woodturnerruss.com/Pens.html	
www.explorediscovershare.com/p1042168143	Aaron Lee’s photos

Why Make Pens?

- . Fast
- . Easy
- . Inexpensive
- . Practical
- . Appreciated
- . Fun

Why the Slimline?

- . Less expensive
- . Easily customizable

Why Customize?

- . Adds variety and interest to pen making
- . Make “one-of-a-kind” pens
- . Increases the interest in, beauty of the pen
- . “Ooh, ah, wow” factor - “how did you do that?”
- . Can be a way of introducing art into the craft of pen making
- . Fun

Slimline Pen Kit:

- . Constants:
 - . 2 “7mm” tubes (6.8 mm o.d., 1/4” i.d., ~2 1/8” long)
 - . Twist pen transmission
 - . Cross-type ink fill
- . Styles:
 - . Slimline
 - . Roadster (Trimline)
 - . Soft grip (Comfort)
 - . European
 - . *etc.*
- . Plating

Blank Composition:

- . Wood:
 - . Diagonal and cross-grain orientation
 - . Chatoyance
 - . Heartwood and sapwood
 - . Burl
 - . Branches with twigs - knots
 - . Beetle/worm holes
 - . Stabilized spalted wood
 - . Dyed, stained wood
 - . Laminated hardwood veneers - Dymondwood and others
 - . Laminated woods (discuss later)
 - . *etc.*
- . Plastics:
 - . Acrylics
 - . Solid surface materials (*e.g.*, Corian)
 - . Polymer clay (Christensen & Burningham, pp.103-107)
 - . Cast alumilite or polyester resin:
 - . Different colors mixed
 - . Cereals
 - . Cherry pits
 - . Colored toothpicks
 - . Confetti
 - . Dried flowers
 - . Dry seeds - beans, corn, grains, lentils, peas, peppercorns, *etc.*
 - . Egg shell
 - . Feathers, fur, hair
 - . Fishing flies
 - . Labels, stamps, pictures, decals, *etc.*

- . Pasta
- . Pine cone
- . Scraps and chips - plastics, wood, *etc.*
- . Shredded money
- . Snakeskin (Don Ward)
- . Sparkle
- . Straw
- . “Worthless wood” (Curtis Seebach)
- . *etc.*
- . Antler
- . Corncob
- . Leather
- . Fabrics
- . Aluminum
- . Barrels of two different materials
- . Laminated/segmented:
 - . Single strip of contrasting material
 - . Strips of wood glued together and cut on the bias
 - . Chunks of wood glued together
 - . Thin slices glued together
 - . “Wave” pen (Chris Hendley)
 - . Cutout
 - . *etc.*
- . Accent materials:
 - . Wood
 - . Veneer
 - . Small dowels inserted into blanks
 - . Plastic - Corian, pick guard, plastic sheet, credit card, *etc.*
 - . Metal - aluminum from pop cans, brass sheet, *etc.*
 - . *etc.*

Pen Shapes:

- . Constraints:
 - . Diameter of the wood at the clip end must not be too large for the clip to fit
 - . Diameter of the wood at the nib (tip) end must match the diameter of the metal nib - usually
- . Basic slim style
- . Fat
- . “Wasp”
- . “Torpedo”
- . “European” - upper barrel of pen slightly larger in diameter
- . “Rocket”
- . Desk pen
- . *etc.*

Center Bands - free or attached (if free, the customer can remove it):

- . Metal:
 - . From the kit
 - . 5/16” hex nut
 - . Other - brass, aluminum, *etc.*
- . Wood - on brass tube
- . Plastics - pick guard, Corian, acrylics, bottle caps, *etc.*
- . Center band slightly proud of the barrels
- . Integrated center band
- . V-groove
- . Wire-burned
- . Inflection point

- . No center band
- . *etc.*

Some Embellishments:

- . Finger grip - using the finger grip tool
- . Flare at nib end
- . V-grooves
- . Wire-burned rings
- . Coves and beads (Ed Davidson, aka. Yo-Yo Spin)
- . Inlaid contrasting material
- . Texturing:
 - . Various texturing tools
 - . Power carver
- . Carving
- . Images:
 - . Scroll saw (Jeff Powell)
 - . Carved
 - . Painted
 - . Wood-burned designs
- . Painting open-grain woods with contrasting acrylic paint
- . Bleaching
- . Ornamental lathe (*e.g.*, Beall Pen Wizard)
- . *etc.*

More Complicated or Time-consuming Projects:

- . Intricate or complex segmenting
 - . Celtic cross
 - . Scallops
 - . Checkerboard
 - . Brick pattern (horizontal and vertical)
 - . *etc.*
- . Scrimshaw
- . Turned finial
- . Recessed clip and finial
- . One-piece pen
- . *etc.*

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