(voadtest)



CILS MADE BY FROM THE PENMAKERS GUILD:

n the last issue of Stylus, we introduced pens made by the artisans of the Penmakers Guild—a group of craftsmen and "penturners." Founded in 2003, the Guild comprises 69 members, and criteria for membership include innovation and high-quality craftsmanship in the products produced. In this second and final article on the Guild, we examine another group of fountain pens made by some members.

The Flame pen was created by Bruce Boone. This particular pen is crafted in Blue Hawaii, and it is a very interesting art piece. The pen has a curved, feather shape (to look like a flame) with very fine metal work to go with the fine finish on the acrylic barrel. The clip is integral, and it is an extension of a titanium fitting into which the gripping section screws. This artist is also an accomplished machinist, as demonstrated by the high quality of the pen's fit and finish. The triangular gripping section feels good and writes well with it's 14karat, two-toned nib made by Bock of Germany. The nib, however, is small in relation to the pen. This

pen is a good writer and combines craftsmanship and art in its unusual look. It is priced at \$995 and is packaged in a very nice custom leather case, with an internal sleeve to keep the pen stable.

The Stealth was built by John Solberg. This clipless pen is crafted from black and rose Lucite, reminiscent of the ripple ebonite used by Parker in its 1900era eyedropper-filled pens. It is long and straight with a tiny flare at the end of the barrel. The pen has a long, thin, gold-plated section and a small 14-karat nib. In our opinion, the





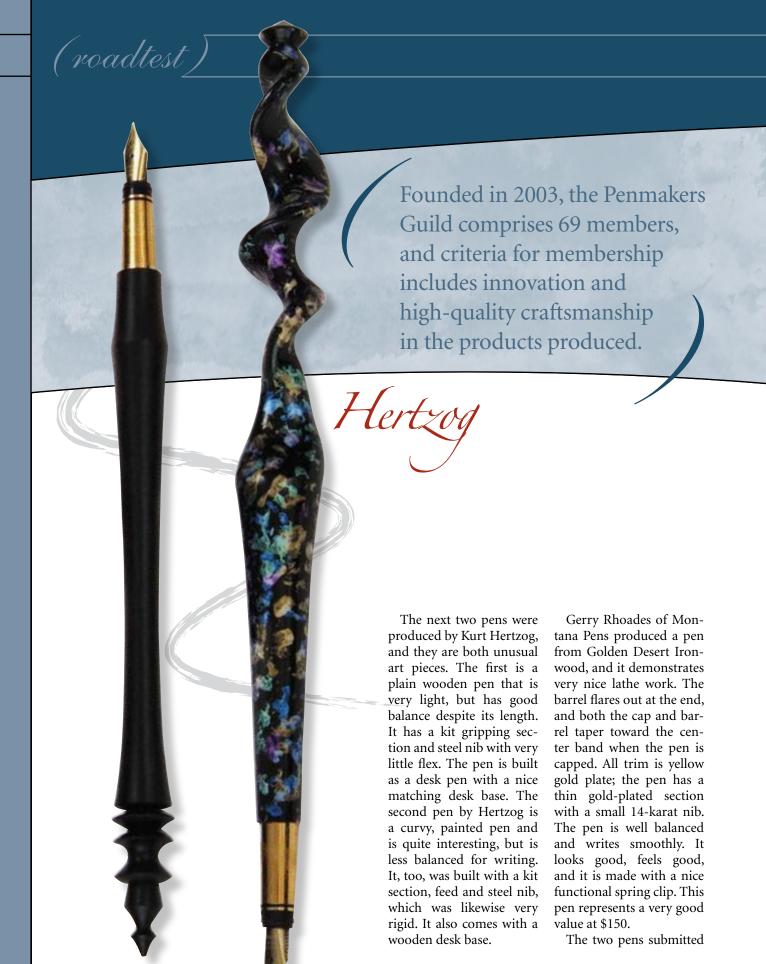
In this final article in our Road Test series of Guild-made pens, we have covered wood, plastic and metal pens in a variety of styles and finishes. But in our opinion, too many of the craft pens are made from kits using stock sections, feeds and plated nibs (few of the pens have solid gold nibs from major modern nib manufacturers), and they fill using a cartridge or converter.

All of these pens are visually arresting, yet lead us to speculate, When will a craftsman create his own nibs? (Will some create their own "bottle fill only" internal filling mechanisms?) Also, many collectors know the work of Joe Cali, who has been making pens with custom-made sections and feeds to accommodate vintage nibs, either supplied by the artist himself or supplied by the customer commissioning a custom-made pen. Just a little dreaming, but it would be nice to try some of these beautiful pens created by Guild members with writing configurations built for writing performance, rather than primarily for looks.

Richard Kleinhenz turned a pen from a rare wood known as curly koa, which is native to Hawaii. This is a medium-sized pen with a beautiful finish, and it is made with a matching wooden section and plastic threads for practical closure. The cap band is white metal with a gold-plated raised center band. It employs a kit clip, but it looks good and functions well. The pen has a 14-karat flexible nib and ebonite feed from Bock. The pen writes very nicely, and it is delivered in a nice wooden gift box. It sells for \$235—a good

price for a pen of this size and quality.

Bill Jackman also produced a beautiful pen from curly koa wood. It is a large pen with a large and smooth gold-plated section and a gold-plated steel nib that writes nicely and feels good in the hand. This pen shows great workmanship on the fit and finish: the grain lines up on the cap and the barrel when the cap is screwed in place. It has a very attractive and easy-to-use spring clip; the cap is not meant for posting. This pen is a real value at \$95.



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