



NEWSLETTER IN A KNUTSHELL



- ✓ Damascus Steel Part 4
- ✓ Remington/Pal RH35
- ✓ Grinding Knives
- ✓ Handle Making
- ✓ Knife Chemistry_101
- ✓ Buck Knives
- ✓ No meetings for awhile

Our *international* membership is happily involved with "Anything that goes 'cut'!"

May 2021

Two RH-35s

Martin Drivdahl

The purpose of this article is to make a comparison of Remington's RH-35 civilian (sportman's) sheath knife to one of the variants of Pal's WWII U.S.N. Mark 1 sheath knives which were manufactured to meet the requirements of a November 1943 U.S. Military specification. As most knife buffs know, the cutlery division of Remington Arms Co., including all machinery and remaining cutlery inventory, was sold in 1940 to Pal Cutlery Co. which operated until 1953. Pal continued to use the RH number stamping of Remington on many of their sheath knives, including the RH-35 stamping on the back side of the ricasso of the Mark 1.

A Remington RH-35 is shown in Photo #1. It has a 5-1/4" blade that is 1-1/4" wide and .150" thick at the hilt, and its overall length is 9-3/4". The ricasso has on the mark side a "straightline" Remington stamp; and on the backside the stamping shown in Photo #2 - RH-35 followed by a Remington circle stamp followed by 5-1/4" (blade length). The blade is saber ground with a 2-1/2" long fuller and has an 1-1/2" long thumb rest. The pommel is of polished aluminum and is attached to the tang with a 1/2" diameter brass nut. This knife has a smooth leather handle with many spacers at each end in red, black and one blue (with a brass spacer between each). The knife and correct leather sheath are both in mint condition. This knife was manufactured between 1925 and 1933.

The Pal RH-35 is shown beside its correct military sheath in Photo #3. Its blade length is also 5-1/4", but this knife blade is narrower and thicker than the Remington at 1/16" wide and .170" thick. The overall length of the Pal knife is 10" (slightly longer than the Remington). The mark side of the Pal knife ricasso is stamped U.S.N. Mark 1 (2 lines). The file side of the ricasso is stamped as shown in Photo #4 - RH followed by PAL (in an oval) followed by 35. In tiny print under the oval is stamped MADE IN USA. The blade is flat ground with a black Parkerized finish (also on the steel guard). The cast aluminum pommel is connected to the blade tang with a single pin. The handle is of smooth, stacked leather washers with two black, one red and one pale yellow spacer at each end. This knife is in mint condition and even has the original oil paper instruction sheet labeled CARE & USE OF YOUR KNIFE followed with cleaning, oiling and sharpening instructions and at the bottom PAL CUTLERY CO.

The knife sheath is of dark grey fiberglass construction with a 7/8" metal strip at the top. To this is riveted fabric webbing for the belt carrying loop. On the front side of the metal band is stamped U.S.N. MARK 1 (2 lines), and on the back side is stamped NORD - 8114 (top line) and B.M.Co. VP (bottom line).

This concludes my "Knife Knews for Know" from Hoot'in Holler. 🗡️



Photo #1



Photo #2

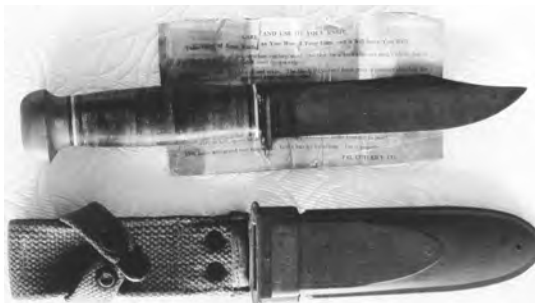


Photo #3



Photo #4

The Seek-Re-Tary Report

elayne

Thank you to all the members and supporters of our organization. The well wishers are so very much appreciated and needed during these very trying times. No April 2020 Show, no 2020 December Holiday (Mini/Winter) Show, no April 2021 Show. What a challenge for the membership to continue to support us. The two things holding us together

are the *Knewsletter* (which we will continue to publish during the summer months--June, July and August) and the 2021 OKCA Club Knife. Which then

means an additional thank you to all of you who have graciously contributed articles, so our *Knewsletter* can continue to be filled with informative articles which help us to share our enthusiasm for "things that go cut." Please read and acknowledge the articles from **Kraig Brockelman, Martin Drivdahl, Kelly Lane, Gene Martin and Larry Oden.**



A thank you to **Roy Humenick** for your coordination and choice for the 2021 Club Knife. As we tried to make everyone aware, there was an interest in the Club Knife that exceeded our ability to supply. It was determined that we would supply the knives to those who had purchased them the previous year, and at the quantity they had the previous year. We sent letters of apology and a refund to those who had paid for knives that could not be supplied.



Lisa Wages

One more challenge met.

All of the 2021 GEC Oregon Knife Club Knives have been mailed. Each knife was mailed with the instruction to go directly to the address on the label with no detours. All were mailed Priority Mail in hopes that delivery would be swift. Thank you to all of the members who have advised arrival of their knives. It is very much appreciated. It is reassuring to know that at least some of them followed directions. If you have not received the

knife or your refund payment (if we were unable to supply the knife/knives requested), please contact us (541)484-5564 or email. I will start the trace to determine where it has landed.

Thank you to **Lisa Wages** for your monitoring of the Facebook page. It has been very busy during these times.

If you want us to list your website on our links page, please email. It shall be done upon request.

Please advise if your mailing address, email address or phone numbers change.

We are still on hold for monthly meetings and the December Holiday (Mini/Winter) Show. Too early to know what will be. Our crystal ball is too cloudy.

We are still on hold for our monthly meetings. We are awaiting confirmation from the Sizzler Restaurant.

Stay safe and keep a distance from others (especially those we have designated as partners). It reduces the arguments and frustration. Also wards off contagious diseases. ↩

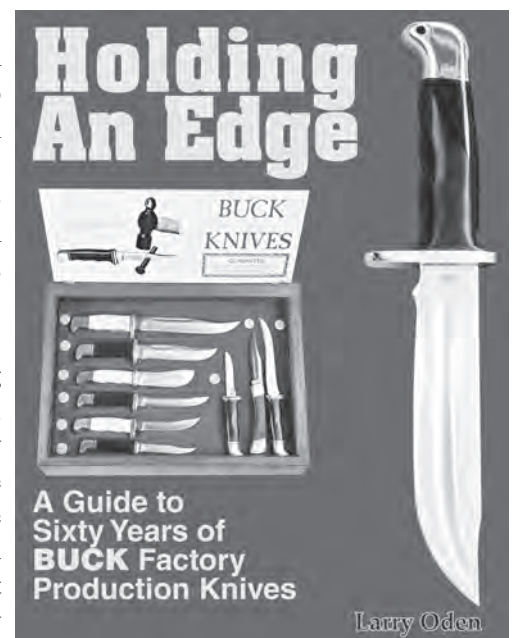


Holding an Edge: A Guide To Sixty Years Of Buck Factory Production Knives

Author Larry Oden

Whether you are new to collecting Buck knives or a seasoned veteran, this book has plenty to offer anyone interested in factory production models from Buck Knives. Brimming over with an excess of 140 color pictures, as well as an abundance of Buck sales brochures, charts and other related items, *Holding An Edge* contains a plethora of dating tips as well as explanations pertaining to the myriad of construction alterations and tang stamp changes collectors find inherent to Buck knives. While there is a heavy emphasis on Buck's original factory models from the 1960s, several later popular knives are also addressed. You will appreciate the book's many interesting stories and historical model background anecdotes so expect to enjoy the first reading and be ready to return often.

The book's twenty-three chapters include: Original Buck Factory Production Fixed Blades * Combination Knife Sets * 106 Hunter'sAxe * 122 Nemo/124 Frontiersman * 110 Folding Hunter * 112 Ranger * 401 Kalinga / 402 Akonua * 500 Series Lockbacks * Separate chapters on 300 and 700 Series Pocketknives * BuckLocks * Selectors * The Message in the Box * plus ten additional informative chapters including two specific sections addressing Buck Sheaths and Dating Buck Knives, each of which you will find to be especially informative. Time will demonstrate the value of *Holding An Edge* as a trusted reference source. With both the right background and the right credentials, Larry Oden is the right person with the right knowledge to finally write the book so many have wanted for so long. This book can be found on the internet from numerous sources. ↩



I be Sad

I did not get to meet and greet my friends that are a cut above. Remember me? The guy who greeted everyone at the Show with a fist bump and not an infectious handshake. Prior to the fist bump, I had several illness attacks every year which I blamed on the handshake. Occupational hazard for a salesman. During that prone-to-sick time I had a case of the flu which, after the last praying to the white goddess, made me vow to be first in line for flu shots. I shiver at the sight of a needle, but this Covid thing made me buckle down and do it. Each to their own on that count, but I did what I thought was right for me and those around me.

The Club Knife

The Great Eastern whittler pattern knives came to us within days of the Show that might have been. Not only was this a well made knife but was an artistic piece also. We sold out for sure. Those who had invested in an extra to sell made enough to make one free. The number I saw was \$269.00 for a knife we priced at \$125.00. This year wasn't earmarked as a funding project, but an attempt at continuity and solidarity for the organization. It worked. There are always a few grumbles with the Club Knives, but this one was zip--nothing. Everyone was happy. **Roy Humenick** is my hero. Just for logistics, Roy lives near Sacramento. Roy has taken the reins of the Club Knife project and has made this horse work well for us.

Easily tired

The next Show scheduled for April 2022 will carry the number 45. In the normal flow it would have been number 47; but we all know why it isn't, don't we? Elayne and I lost the spirit with the difficulty to attempt to make an event happen while a stupid bug stood in our way. I am sure we weren't the only disheartened ones. Being self quarantined put us in a sedimentary mode and made us more aware of our aches and pains. When it came to mailing out the Club Knives, it was a labor of love that kept us motivated during the many hours to get them mailed out.



"WELL, LOOK WHO BROUGHT A KNIFE TO A GUNFIGHT."

We entertained jumping ship; but with the numerous shots in the arm from members, there is no way we can do that. The unsolicited financial donations were mind blowing. Good financial planning with our group made the *force majeure* a barely noticeable bump in the road.

The words of encouragement were worth more than the financial stimulus. We might need sticks to hold us up for the long duration and physical stamina required to make the Show happen; but at least we are determined.



A Little Help From Our Friends

This issue comes to you with words from **Kraig Brockelman, Martin Drivdahl, Kelly Lane, Gene Martin and Larry Oden**. We have been doing well up to

this point with articles; but without a little help from our friends, we will be word poor. I have heard promises of articles, but the real issue is we need them in hand. Please share your collections, knowledge, thoughts to keep this publication current and educational and enjoyed. Please and thank you.

December Holiday Show

It looks promising that we will have our December Holiday (Mini/Winter) Show December 11, 2021. We deserve it. Come October we will be able to accept payment for this Show and hopefully be able to publish an application for payments for the April 2022 Show. We

will need to keep our fingers crossed.

Ads R Us

Don't forget about our free ads for our *Knewsletter*! Just pop your wants to this page and see the results. This page has been quite successful over time.

Damascus Steel, Part 4

Mosaic Damascus

Gene Martin

So far we've talked about making Damascus and making patterns in the billet. Those patterns ranged from simple random patterns to composite billets that are pretty exciting. Now we move forward into the much more exciting part.

Mosaic Damascus, for the most part, is a billet that, when welded up, has a pattern end to end rather than on the sides. Mosaic Damascus pioneer Steve Schwarzer used a glassmaker's technique called *millefiore*, Italian for "thousand flowers," as an inspiration. Different colored glass rods are fused to create a flower-looking rod. Pieces of that rod are then incorporated into glasswork. Steve reasoned that it could also be done in steel. He was right.

To create those patterns in steel, pieces of the billet were often ground to shape and fitted together in a "holder" of some kind. In that different steels etch light, dark, or in between, that is part of the pattern making process. Nickel strips were also incorporated.

Once the billet was all laid up, extreme care was taken to hold everything in place while the ends were welded together so nothing could shift. Steel bar stock can also be used to complete the encapsulation process. Once everything is "glued" in place the entire billet can be forge welded together.

Needless to say, it's an exciting and colorful experience to think that everything is firmly encapsulated only to have parts start falling out because something was loose. It's a "not safe for the workplace" situation.

Another method, along the same lines, is to lay up a regular billet, then use a triangular die or half a squaring die and forge half the billet into a triangle top to bottom. Forge the other half into a triangle on edge. Cut the two halves in half lengthwise, then lay up a billet with the triangle tops all coming together in

the center. Forge weld the billet up and a flower is formed. There are nearly endless possibilities.

Things have progressed since the days of assembling loose parts together in a forge. Two of the progressions are canister, or canned Damascus, and canoe Damascus. Both use powdered steel, not to be confused with iron filings, and are more different than similar. Both use an encapsulation method but to different ends.

Canned Damascus uses a steel canister, usually square tubing, with a cap welded inside the end. If the cap is welded to the end, it can pull loose during the forge welding process. When that cap dislodges, things fall out; and it becomes a time consuming project in scrap.

Once the can has the cap welded in a form, almost like a long cookie cutter, it is formed to a specific shape and placed inside the can. This shape needs to be a length that will sit on the bottom and have the top cap firmly seated in it. As an example, let's say the shape is a heart formed of pure nickel. It's centered well away from the edges of the can. The heart is then filled with a high nickel steel. The outer portion of the can is filled with a simple steel, say 1084. The can is tapped lightly all around to compact the powder. Once everything is tight the top cap and a handle are welded in place. The can is ready for the forge.

Once in the forge it's really important to let the can soak at welding temp. The can is then welded up, and to the bottom, side to side, gently. Over working can lead to a square becoming a diamond in short order. That diamond must be re-squared, hence squaring dies.

It requires several heats to forge weld everything in the can. The can must be reduced by 1/3 to assure a good weld. Thus, a can 3" square and 4" long becomes a can 2" square and 9" long. Remember that this is a volume issue, and $A \times B \times C = A \times B \times C$. Failure to reduce the can enough, such as using only one heat and simply reducing the can, say 10%, will cause voids and a scrap piece. There are plenty of YouTube videos that verify this.

Once the billet is solidly welded up, the billet is removed from the can. If the maker skipped a detail in the beginning, this requires grinding the can off. There are two ways to prevent this. One is to line the can with tool wrap, a stainless steel foil formulated for heat treating. The other method is by painting the inside of the can with White Out. It's amazing stuff that withstands high heat. It forms a barrier that keeps things from sticking.

Either way, once the billet is removed it can be drawn out to the desired width and thickness. And the process gets more interesting.

Since the pattern runs end to end, the cross sections must be exposed. The two main ways of doing this are by expanding the billet or by cutting it into pieces making tiles, then forge welding these together.

Expanding the billet is done by slotting or removing triangular sections on each side. The end result, from a top view, looks like a series of W's. These are slotted in carefully, maintaining the desired thickness of each leg. The billet is then heated and carefully pulled apart using a hammer and anvil. Think making paper dolls, only really hot.

Once that step is successfully completed, the billet can be formed into a blade. And it has taken the smith a lot of time and sweat to get to this point. I once had 40 hours in a billet to get to the accordion or paper doll phase. I overworked the billet in my enthusiasm and broke it into three pieces. That was a full week's work down the toilet and no fixing it. Really discouraging.

Tiling the billet can be done a couple of ways. It can be sliced thin at an angle, then the tiles laid out overlapping each other. Tack welding the joints top and bottom will hold them together. A piece of thin steel, the cutting edge, is overlaid on the tiles; and the process is repeated for the top layer. The tiled pieces are then tack welded across the top and bottom of the billet to avoid slippage. It is really important that the tiles be ground to the same thickness. If the thickness

Continued on page 5



Damascus Steel continued from page 4

is not uniform, it can cause all kinds of problems with the forge welding process.

Another method of tiling, which is much easier, is to simply cut the tiles thick enough that a center layer isn't necessary. All other procedures must be followed though to avoid a piece of really time consuming scrap.

Once the basic billet is done, either way, the knife can be created from the smith's own piece of steel. There is tremendous pride, and relief, when everything goes as it should.

The last method we'll talk about is the canoe. A piece of tubing has one side removed and ends welded into it. It really looks more like an open box, but I try not to judge. This method is somewhat of a combination of a regular billet and

a mosaic billet. It is especially useful for things that are notoriously hard to weld up, like motorcycle chain, where the links can fly across the shop like brightly glowing bullets.

It also works very well for a billet that involves powdered steel but where the pattern isn't necessarily an end to end visual effect. As an example, ball bearings can be placed in a can, the voids filled with powdered steel and treated just like "regular" mosaic Damascus. The effect is elongated, or even rod shaped, bearings in a bright matrix.

If the desired effect, however, is round bearings, a canoe would be ideal. A layer of bearings can be put in, the powdered steel added, a thin layer for a cutting edge, more powdered steel and ball bearings added, and a box top, uh..... canoe top

is welded in place. That will give the desired effect, even though it's not truly mosaic. Still does the same job, still lots of work. Once the billet is forge welded up, the canoe is removed; and there is a blade for the making.

This has been a broad overview of the process. A lot has been left out to keep it interesting rather than tedious. But yes, it is tedious, time consuming and hot work. I hope the reader has a better understanding of why some knives are priced as they are. There may be literally weeks, or even months, involved in creating these works of art.

We've also spoken about equipment and why little mosaic is done by hand. Next time we'll look at the equipment and just what it can do. Until then.....

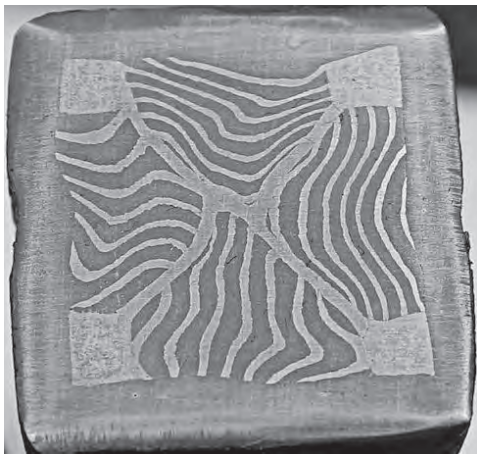


Image 1 A flower showing two billets that were forged into triangles, then forge welded points together. This was part of my learning process.



Image 2 Three flowers and a butterfly, again part of my learning process. The butterfly was stacked and fitted piece by piece to form the billet. No can.



Image 3 A very early mosaic billet. The "bird" in the middle was created by trying to square up four stacked billets that weren't. No squaring dies were available.



Image 4 A skull created in a can by maker Doug Ponzio.



Image 5 A multi-bar blade with a central explosion pattern. Created by Swedish maker Connie Persson. Picture from Art And Design Of Modern Fixed Blade Knives by David Darrom, Pg 218.



Image 6 A multi-bar blade with central mosaic tiles in floral pattern. Again by Connie Persson. Ibid, Pg 215

Handle Making – Attaching Scales

Kelly Lane

I believe, all knives that require them, should have a “durable” and “comfortable” handle. In this tutorial I speak about making and attaching handle scales to a full-tang knife. The following is just one way to make them durable, strong and long lasting. Although equally important, “comfortable” is a subject for another day. With that said, there are infinite ways to make knife handles; and if you ask ten knifemakers, you may get ten different explanations – all possibly valid. The system I use was learned through trial and error, advice from mentors and a long time developing a technique. Although explained in a concise format, I hope it may be of some help to readers and knifemakers.

First “rough out” the scales by cutting the material close to the finished tang size, in this case I’m using ebony wood with a red liner already glued in place.



Photo #1

(Photo #1) I do this by temporarily clamping the scales to the tang and use a marker to trace the outside of the tang onto the INSIDE of the handle scale and then cut/grind to the line.

Once the scales are cut to the right profile, leaving a little extra overhang, it’s time to think about the front-end bolster area of the wood scale.



Photo #2

Shape, sand and polish completely this front end back about 1/4” or more to a finished state! Finishing the front end of the scale before installation is critical; because after the scale is attached, you won’t have easy access to the bolster/ricasso area for polishing later... Dry fit both scales aligned on the tang and be

sure all the ends match up well on both sides of the knife. Photo #2

Next, I draw another reference line about 1/4” from the scale edge as a boundary line to keep the next steps performed “inside the tang perimeter.” Any scratches or marks past that line could show up on the finished knife as voids or holes when looking at the spine or tang of the knife; so keep it inside the lines. Next, “rough up” or texture the handle scales and the steel knife tang in order to create a strong purchase/hold for the epoxy glue. I use a drill press on the scales, and a small cut-off wheel for the already hardened steel tang. Don’t put divots/holes/texture where the handle pins will go through – these holes will be drilled in later steps. Go slow, take your time and stay “in the lines,” not too deep either! Make sure everything is still flat after ‘texturing’ all pieces, flat sand again if necessary and clean. Photo #3

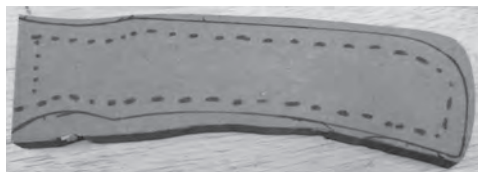


Photo #3

I prefer to glue up one side of the handle at a time instead of both at once. First, mix the epoxy and glue up first side. Get plenty of glue into all the little divots and holes on the scale and the tang. Line it up and clamp it lightly and wait until dry. Clean the epoxy off the

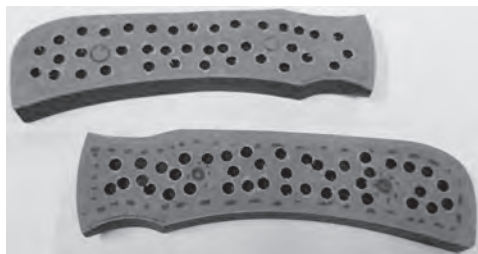


Photo #4

very front of your finished and polished scale end and ricasso area of the blade, before epoxy dries; I use lacquer thinner. (Gluing up knives is a separate tutorial for another day.) Photo #4

When dry, drill through the knife tang pin hole and out through the newly attached

handle scale. Use proper clamping and a ‘sacrificial’ piece of wood under the scale while drilling through. This prevents the hole ‘chipping out’ (Photo #5) of some good and bad drilling.



Photo #5

Now it’s time for the second handle side. Glue up, line it all up and clamp lightly until dry. As before, clean the epoxy off the very front of your finished and polished scale end and ricasso before epoxy dries.

Once cured, clamp the new knife side without drilled holes down in drill press, and using the already existing holes (up) as a guide, drill down and through the handle completely. *Note from experience: This particular knife pictured has a tapered tang. If your knife has one too, take this taper into consideration when drilling straight holes. Make sure you are LEVEL, not just flat; otherwise your pins will not be straight and perpendicular through the knife. Photo #6 and #7.

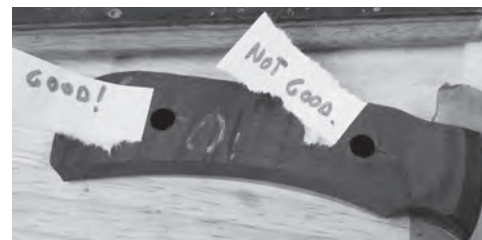


Photo #6



Photo #7

Pins can be both peened AND glued into the handle. CA Glue (super glue) will take a polish better than epoxy; but you have to work fast and it can be

Continued on page 7

Handle Making continued from page 6

risky. Epoxy works fine too and with less rush. Photo #8 and #9

At this point, you should have handle scales securely attached, with tight supporting pins to make what I call a "durable" handle that should last a lifetime. Next steps would be shaping and finishing the handle to completion. Stay Sharp! 🗡️

www.kellylaneknives.com



Photo #8

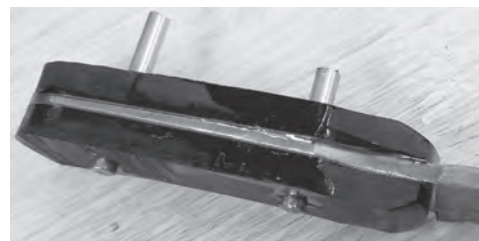


Photo #9

Grinding Knives

Kraig Brockelman

There's a whole giant load of us who are grinding knives. Lots of us are not subs. Some of us are actually pretty decent. A few get insanely good. Once in awhile folks can crank out magic from their hands...and hearts. Then... all too infrequently, we get blessed with someone who just gets it and hits the crossroads of talent, passion, skill, curiosity and kindness. As I understand it, Wayne Goddard stood at that junction for quite a bit.

Mr. Goddard was a local legend. An ABS Master Smith. He literally wrote the books on how to make knives. He was the designer of many edged tools. He was the heart and soul of the 5160 Knifemakers' Club. Wayne shared his knowledge freely, rather than squirreling it away, and did a lot to spread the stoke within and raise the level of abilities of fellow makers. Oh, and he's in the Hall of Fame.

I didn't really know Mr. Goddard, having only talked to him once at a show many years before I could call myself a knifemaker; but he was everything I just said in that five minutes...to a complete stranger who had no intention of buying his blades that day.

When I was given the opportunity to have an un-ground slip joint blade blank of Mr. Goddard's from his son Steve, you're darn right I took it. It was



just a blade. No spring, no liners. No build specs. Just a blank blade with "ATS34" stamped in by the pivot.

Originally I planned to recreate one of Mr. Goddard's slip joints and poured over his work and talked to a few makers who knew him. Then it became clear that Mr. Goddard was big on folks finding their own spin, their own processes, and to make their knives... theirs; and well, if you know me... you know I enjoy doing things my own way. Thus, after much fiddling, drawings, paper templates and some fancy words...this profile was born. I had some ATS34 sitting around so... away we go.

I could have never recreated Mr.

Goddard's knives... because they're his, and I need to make mine. I am rarely completely satisfied with my work, but I like my new knife. It's going to be a new model for me. It's going to be called the Wayne in Mr. Goddard's honor.

I am grateful for the opportunity. Thanks for coming along.

Blade/spring: ~.125" ATS34.

Scales: green GL Hansen Gcarta, Juma and G10. Liners are titanium. Pivot collar and hardware are brass.

Blade is 2.75". 6.4" open. 3.6" closed. 🗡️

delightvalleyblades.com

Knife Chemistry 101

ibdennis

Those old pocketknives with “plastic” handles sure are pretty. The colors can be any part of the mixed rainbow. The durability as a working material was unequaled, and the cost to use this material to make a product was inexpensive. The material I am referring to is celluloid. The first ingredient was cellulose nitrate which was used in the manufacture of military explosives.



John W. Hyatt of the United States produced the first commercially successful plastic in the late 1860s by mixing cellulose nitrate and camphor. The solid solution could be heated until soft and then molded into shapes. This tough, flexible material called celluloid was marketed as a substitute for horn, ivory and tortoiseshell. Hyatt's Celluloid Manufacturing Company made it into a variety of products including combs, piano keys and knife handles.

Got it? Knife handles! Handles that were made from a derivative of gun powder and a powerful acid (nitric acid) seemed good at the time, but time itself was harsh. Over time the celluloid deteriorated, and those pretty handles started to erode—cracking, shrinking and would off-gas a


vapor which attacked metals. To say it was flammable was an understatement. The use of celluloid in the U.S. was banned in the 1950s for that reason.

Fast forward to today where we have collectors of old pocketknives. One day we open our drawer of collectable knives and notice that the blades and bolsters are rusting. This is the result of the celluloid off-gassing. What can you do about it? First thing is to isolate the offensive little critter, since it attacks anything close to it. There is no other solution to save this knife from further destruction. It is hopeless.

Many years ago I did an extensive study on celluloid. Light colour celluloid destroyed itself more quickly, with more noticeable destruction, than darker colored celluloid handles. Red, white and blue 1920s knives made of celluloid did not seem to destruct. But remember, it is inevitable given enough time or exposure to heat or temperature fluctuations, making this a different game.

In February 2000 I wrote an extensive and intensive article on celluloid knife handles which received national exposure. It also received international attention. The collector who had stored all his European pretty handled knives in a leather knife roll found every last one had rusted beyond restoration. All the handles had disintegrated. The U.S. had banned celluloid production but not so much in Europe. I think the use of celluloid is still prevalent today. Proper curing of celluloid, and the use of binder materials, will make it stable (for now); but it does have its future being told.

I tried a plethora of ways to stop the self destruction of celluloid handled knives but to no avail. I found ways to slow the reaction; but they proved to be only a short term, temporary solution. The other day I was curious about a plastic jar that had been in our freezer for many, many years. A peek revealed a knife that I knew historically was a fast acting destructive model. This freezer knife had not visibly destroyed itself at all. A solution? But not a permanent solution, since leaving it out to room temperature would restart the destruction which had been halted.

So buyer beware when purchasing celluloid handled knives on eBay or anywhere. Is the seller disposing of a known critter or maybe the handle has not started its destruction? Buyer beware. I have several celluloid knives that are okay that I can enjoy and savor. Others are a time bomb which I watch closely. After all, it doesn't hurt to take a quick look at your collection from time to time. Who knows what mysterious rust will appear along with the verdigris? 





OKCA Free Classified Ads

Free classified ads will run up to three issues and then be dropped. Available only to paid members. Write your ad on anything you have handy (except avocado pits) and email or snail mail to the OKCA PO Box 2091 Eugene OR 97402. The number and size of ads submitted by a single member will be accepted, or excepted, dependent on available space and the mood of the editors.

David Boye Knives are available for sale. Dan Pfahning. qcutery@yahoo.com or (406)261-4873

For Sale - Mint Randall 50 year commemorative #257 - Call Jim, (562)-716-9857 or email jpitt306@earthlink.net,

Custom Leather for 43 years. Horsehide and brass nailed knife sheaths. (951)303-4666. Visit website mountainmikecustomleather.com.

Wanted: Sequine Knives that are unusual, such as custom orders, gut hooks, or any other unusual models. Please email jh5jh@aol.com with a picture attached or call (805)431-2222 and ask for Jack.

Loveless Style Sheaths: made to order. Call or text Zac & Sara Buchanan (541)815-2078.

Niagra Knife Steels: email zacbuchanananknives@gmail.com for a quote.

Wanted: Remington scout/utility knife with pioneer boys or highlander boys shield or heroism shield. Email jpitt306@earthlink.net or phone Jim (562)716-9857.

Buying OKCA Club knives for my personal collection. Looking for the 1998 Wayne Goddard with the wood beaver handle. I would consider buying other Club knives and Wayne Goddard knives. Also looking for Spyderco Kopas. Call or email Jordan (310)386-4928 - jgl321@aol.com

Randall Made Knives. Buy, Sell, Trade. Also a good selection of Case knives and many custom knives for sale or trade. Jim Schick www.nifeboy.com (209)295-5568.

Wanted : Western Wildlife Series etched knives as follows: 532 bear, 532 eagle, 521 eagle, 534 antelope. Will pay fair price for any. Call Martin at (406)442-2783 leave message.

Knives For Sale: Antique, custom & factory, pocketknives, folders, fixed blades, dirks, daggers, bowies, military, Indian, frontier, primitive & ethnic. Other collectibles also. Current colored catalog - FREE. Northwest Knives & Collectibles (503)362-9045 anytime.

Wanted: 2012 Case XX USA medium stockman #6318 PU CV jugged bone w/ punch w/signature of Skip Lawrie. Nuno Sacramento (916)682-9305.

For Sale: Buck knives. Large consignment list available from Larry Oden. Typically have Buck standard production, limited edition, BCCI, Buck Custom and Yellow horse models. Email loden402@gmail.com or call (765) 244-0614 8AM-8PM EST.

Mosaic pins and lanyard tubes by Sally. See at www.customknife.com, email at sally@customknife.com. (541)846-6755.

Blades and knifemaker supplies. All blades are ground by Gene Martin. I also do

custom grinding. See at www.customknife.com, contact Gene at bladesmith@customknife.com or call (541)846-6755.

Eugene 5160 Club: A Club for knifemakers of all stripes, meeting monthly. Check out our newsletter archive to get a feel for the group: elementalforge.com/5160Club. Sign up for newsletter & meeting reminders by finding us on Facebook at "5160 Club" and click the "Newsletter Sign up" tab. Non Facebook users can still find us at: facebook.com/5160Club.

Want to Learn to Make a Knife? The \$50 Knife Shop by Wayne Goddard is back in print and available from Steve Goddard. Also has copies of the **Wonder of Knifemaking**. Books are \$25.00 plus shipping. Call Steve (541)870-6811 or send an email to sg2goddard@comcast.net

Useful reference books on blades. Collectible knives, custom knives and knifemaking, military knives, swords, tools, and anything else that has an edge. Email for a list. Quality Blade Books C/O Rick Wagner P O Box 41854 Eugene OR 97404 (541)688-6899 or wagner_r@pacinfo.com.

Knife Laws on-line. Federal, state, local. Bernard Levine (541)484-0294 www.knife-expert.com.

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The Knewsletter

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My Real Desktop

ibdennis

Not the one on my computer, but the one that is a clutter of knives and sticky notes that surround my computer. Eventually these knives get put away in an organized fashion but in most cases stay on the desktop until I tire of them or eBay teases me with the gotta-have-that one. As a bonafide accumulator, my wants vary from day to day and sometimes hour by hour; so that pile of knives grows exponentially. When I need a knife for serious cutting, there is always the decision of which one to use. The little Cattaraugus two blade takes me back to the 1930s, and the KaBar tri-fold fish knives cause me to imagine myself out on a boat ready to make the KaBar go to work..

The Napanoch switch-a-blade brings up thoughts of pre 1910 days, and the Wayne Goddard utility knife is ready for any utility cutting that occurs. The Corrado

and Wages creations are there too to perform when needed.

And then the sticky notes. Ideas that need remembering and the endless notes of passwords provides me with more stickys than knives. In a sense they are on the computer desktop and not my real desktop, unless they lose their sticky and fall down onto my desktop. But then again I can seldom remember or understand what the cryptic note sez.

Making room for more knives and clutter came with a solution thanks to my friend **Bob Patrick**. Bob was on the hunt for knives that stand on their ends, thus being ready for use and not taking much desktop space. They may be called doctor's knives, as the flat end would serve as a pill crusher. I would call them clutter-space saving knives. Oh goody, another direction for my knife addiction. I can see it now as an array of many knives



which would rival the magnitude of the standing soldiers of the terra cotta army in China. 