



## NEWSLETTER IN A KNUTSHELL



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- ✓ Remington Smile Knife
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Our *international* membership is happily involved with "Anything that goes 'cut'!"

June 2021

## Paragon Warlock

Edward Davis

One of the things I have missed the most through this pandemic has been our OKCA meetings and the Show and Tell that comes at the end of them. I've got a treasure here that I bought back in February of 2020, with the plan to bring it to the Show and Tell at the March meeting of the OKCA, which never happened! I've had it so long now, I didn't expect it to feel "new" to me anymore; but I pulled it out of storage to write it up for y'all, and I had that "new knife" feeling all over again.

This knife is a Paragon Warlock, made by Ashville Steel. This particular one is black with a grey blade, but they come in many color combinations. They all have a four-inch dagger blade that's sharp on both edges and is secured by a unique closing mechanism. In fact, this closing mechanism is why I bought one of these knives: one of my collecting interests is folding knives that have unusual opening/closing mechanisms.

The Warlock opens and closes by means of two buttons on the pivot-point of the blade. By squeezing these buttons together with your thumb and index finger, you lever open the handle, which splits down the middle. Once the handle is open, the blade is free to swing on the pivots; so you can either let gravity pull it into the open position, or you can flick your wrist to bring the blade out. Once the blade is in its open position, you release the pressure on the pivot buttons and the handle snaps shut, trapping the blade in place. In this way, you can have a double-edged blade with no danger of cutting yourself while it is closed; and it is a gravity knife, not an out-the-front automatic.

It takes some practice to get the opening and closing motions smooth. If you have any pressure on other parts of the handle, it can keep it from opening uniformly from top to bottom; and the blade will bind and refuse to move. In the end, it seems best to only hold it on those two buttons while performing the opening and closing operation.

It's a flashy knife to operate, but it doesn't seem to offer the range of possibilities of the traditional balisong knife. The lockup is just as solid as a balisong or any other folding knife I've used, so it would be a practical knife for cutting. The handle is shaped to fit the blade, tapering towards the butt with a strong swell to form a guard at the business end. This symmetry around

the axis gives it both a beautiful look and a good ergonomic feel. I think that the guard would not be enough to stop your hand from sliding up onto the blade if you used the knife for a stabbing action and hit resistance; so it would be better for cutting, slicing and slashing actions.

I bought mine used but it had seen little actual use, so it still had the factory sharp edge. The edge is very sharp, and I am satisfied with the quality of the grind. The blade has a series of reliefs ground into the flats, as well as fuller that features a small perpendicular relief to make the shape of a cross. The blades of many Warlocks are made of CPM-S30V; but a few, including this one, have CTS-40CP blades. The handles are of aluminum which I think has been anodized, but I cannot find any documentation about the coating.

Paragon knives has a long history as a Japanese cutlery company. The brand was bought by Asheville Steel in 2006, and their knives are now made in the USA, in North Carolina. If you want to visit their website, you can find it here: <https://www.ashevillesteel.com/index.html>. They also have links to their social media and YouTube accounts, so you can keep up with their product development. Paragon makes two other knives with the same opening mechanism, the Phoenix, with a trailing tip blade, and the Dreddlock, with a modern tanto blade. I'll be on the lookout for each of these in the future, so I can add to my collection of unusual-opening knives. If you want to talk to me about knives, find me on Instagram: <https://www.instagram.com/edward.byrd.davis/>. If folks are interested, I can do some additional write-ups on the other unusual-opening knives in my collection. I'd also like suggestions on these kinds of knives, so I know what to look for. 🐿️



# The Seek-Re-Tary Report

elayne

Another *Knewslettter* is due. We still know no more than we have for the past 19 months. However due to the uncertainty of the times, we are mailing this *Knewslettter* to members 2021 (current) as well as 2020 (expired) members. We are hopeful this will generate a renewed interest to renew your dues and support our organization. Please note the mailing label on the outside of this *Knewslettter*. The date is above your name in the right hand corner. If there is an error, please advise, and I will correct the records.

We are very appreciative of the individuals who have been forwarding articles to be published. The sharing of “things that go cut” knowledge is the purpose for which the Oregon Knife Collectors Association was founded. Thank you to **Eric Bergland, Edward Davis, Martin Drivdahl, Gene Martin and Jim Pitblado** for contributing to this issue. We are pleading for more articles. The well is dry. As we have written, no articles are a death knoll. (Do you really want to request ME to start writing articles to fill the *Knewslettter*?? I do not think so. Anything you write would be much more informative and knowledgeable. Save me and yourselves.)

We are still on hold regarding monthly meetings. Every time we think we are ok, another directive is issued. The same goes for the Holiday (December/Mini/Winter) Show December 11, 2021. We will be sure to advise when we know anything that will be more than the definite maybe with which we are currently faced.

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.

Thank you for your continued support of the OKCA. 🙏



Articles are life giving

My plea for articles has fallen on deaf ears. We had a few responses for which we are most thankful, but that is only a drop in the bucket with what we need. (We are very needy.) Please be reminded that this *Knewsletter* is our life blood. It doesn't take much to scribble your cutlery knowledge on the keyboard, letter, scribe or anything else to communicate to us. In fact if you use an old Remington typewriter with letters out of line, it would be welcome. After all it worked for Hemingway. In this issue we want to thank **Eric Bergland, Edward Davis, Martin Drivdahl, Gene Martin, Jim Pitblado, Auggie Schmirtz and of course dear elayne and ibdennis.** Elayne and I have contributed articles and words since 1976. Merle Spencer started his prolific writing in 2001 as did Jim Pitblado. Martin Drivdahl has articles going back to 2010.

Gene Martin's article this month gives a real insight into the tools in a knifemakers portfolio. This article is educational, humorous, deals with wild life, pain and reward and is interesting entertainment like no other. Maker or not, it is a good read.

The Boss Lady and the Hobo

On the page of every *Knewsletter* with an article by elayne (Boss Lady) or myself (Hobo), we have used an icon (picture) as another signature to call attention to the writer and writeree. Back in 1995 I purchased a book with a disc of graphic icon pictures for use in computers and emails and the printed word. There were several thousand icons to choose from, but these two stood out in our minds as being absolutely iconic. The first use was in February 1995 and have run non-stop to this date (26 years). An intended helpful email suggested these icons were outmoded, and we should look for more fashionable current icons. That reference made was a first for us. In a word... it ain't a gonna happen. Unless of course, we are not happening.

This is a Courtesy

In any other year we would have a rush of memberships to gain access to our April Show as part of the membership. That rush fell off due to the non-Show in 2021. Applications for membership have fallen off which hints to a lack of support to keep this organization alive. So this June 2021 issue is being sent to those who let their membership lapse. A certain volume of mailings keeps our mail cost down, so until we get that volume up we pay more and face unpredictable delivery times. So if you are one who is saying whoops, there is an application form in this issue. Take note that tables

at our December Show require current (2021) membership. Please help to make it happen.

December Holiday Show

It looks promising that we will have our Holiday (December/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 in our *Knewsletter*! Just pop your wants to us to be added to this page and see the results. This page has been quite successful over time. 🐣



"I'll be damned. Did ya know this can opener fits on the end of a rifle?"



OREGON KNIFE COLLECTORS ASSOCIATION

P.O. BOX 2091 • EUGENE, OR 97402

Membership Application

email: okca@oregonknifeclub.org

Name(s) \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: Eve ( \_\_\_\_\_ ) \_\_\_\_\_ Day ( \_\_\_\_\_ ) \_\_\_\_\_ Date \_\_\_\_\_

Collector  Knifemaker  Dealer  Mfr./Distrib.  Other \_\_\_\_\_ Email \_\_\_\_\_

OKCA membership includes newsletter, dinner/swap meetings, free admission to OKCA shows.

Start/ \_\_\_\_\_ Renew my/our OKCA membership (\$20 individual/\$25 family) \$ \_\_\_\_\_

# Four Hammer Brand Knives

Martin Drivdahl

This article is written to describe and show in photographic detail four knives of totally different types, each manufactured by New York Knife Company; and each having on their blade tangs two of the company's trademarked stamps. One of these two stampings is a three line stamp appearing in this form: NEW YORK (top line); KNIFE CO. (second line); WALDEN (bottom line).



The other stamp commonly used by New York Knife Co., appearing on one or more blades of each knife presented herein, is their second HAMMER BRAND stamp. When first adopted in 1878, the stamp depicted only a clenched fist holding a sledgehammer and showing a bare arm, elbow and bulging biceps muscle up to



the shoulder. The words were added to this stamp in 1882 with the hammerhead inserted between the two M's in

HAMMER and the word BRAND placed below. My reference sources show that New York Knife Company was founded in 1852 at Matteawan CT, moved to Walden NY in 1856 and was forced out of business due to bankruptcy in 1931.

The first knife I will introduce for this show-and-tell is a 3-5/8" three blade cattle knife in absolutely mint condition. From the included photos, you will see much of what this narrative describes.

This fine piece of cutlery has everything a cattle knife collector could ever wish for, including a polished master spear blade etched to depict a cow's head between the artistic lettering of CATTLE and KNIFE.

The tang of this blade has the above described HAMMER BRAND stamp. The two other blades of the knife are a large sheepsfoot and a spey blade, both of which are tang stamped with the NEW YORK KNIFE CO. stamp. This knife has extremely strong back springs; and all blades are flat ground to very fine, sharp edges.



All blades have a crocus finish. With threaded nickle silver bolsters, a large gimp shield and medium brown jiggged bone handles, I find it to be a beauty indeed.

The second knife herein is a 3-5/8" four blade utility knife. As the photo shows, it has a dark "peach seed" bone handle, a rare "Buffalo Bill" shield, threaded nickel silver bolsters and a bail. The master blade is a flat ground, clip blade with a HAMMER BRAND tang stamp. The punch blade is a two part

blade stamped PAT'D 1,171,422, dating to February 15, 1916. The patent was for the spiral punch blade held by New York Knife Co. The other two blades in the knife are a can opener/cap lifter blade and a screwdriver blade which has the NEW YORK KNIFE Co. tang stamp. The knife is brass lined and in excellent condition - another great collectible knife from an old company that had a reputation for making (according to C. Houston Price),



"some of the finest quality pocket knives ever made in America."

The third knife in this presentation is a 3-1/8" two blade barlow knife. It has steel liners and bolsters tamped with the letter "N" and an arrow through it pointing both ways. The handles are of second cut stag. The large clip blade has a long pull and has the HAMMER BRAND tang stamp. The pen blade has the NEW YORK KNIFE CO. stamp.

The last knife to be discussed is a 3-3/8" pearl handle lobster pen knife with designs and a fancy lettered "Stutz" on the mark side handle. It contains a large pen blade with the HAMMER BRAND tang stamp, a small pen blade with the NEW YORK KNIFE CO. stamp and a manicure blade which also has the NEW YORK KNIFE CO. stamp. As the photo shows, this fine little pen knife has a soft leather carrying purse with a snap.

This is all the "Knife Knews for Know" from Hootin Holler. 🐔



# Obsidian Percussion Flaking Basics

Eric Bergland

## Introduction:

Something our ancestors learned over two million years ago was this: when you strike the right kind of rock with another rock, at the correct angle and with the correct amount of force, you can fracture the rock and make extremely sharp edges. Our ancestors were clever, manipulative creatures; and they found this to be a most useful discovery.

In this article I'll pass along some of the basics of obsidian "percussion flaking." Percussion flaking is one of the techniques in flint knapping (the shaping of stone by controlled fracture). I first flint knapped in 1977, while at the University of Oregon's Archeology field school. We were given a demonstration by Lee Spencer, a graduate student. Lee explained the basic principles, demonstrated them, guided us through our first clumsy efforts, and provided a list of necessary tools and materials. After that well-grounded first step, I got the necessary gear together, obtained some obsidian, and started breaking rock...

## Equipment:

For starters, you'll need the following: (1) plenty of band aids; (2) leather work gloves; (3) a smooth, dense, durable rock for a hammer stone (egg-shaped to oblong, about 3-4" x 4-5"); (4) another stone (of about the same size) with a rough surface texture for an abrader. For the abrader, I recommend a water-worn pebble of vesicular basalt (vesicular basalt has many small holes throughout).

I strongly urge use of the following protective gear: high top leather work boots; safety glasses or goggles; sturdy jeans and a long sleeve work shirt; a dust mask rated for "free silica." Flint knapping generates lots of hazardous debris, from microscopic particles to long flakes (with edges ten times sharper than a brand-new surgical scalpel).

It's best to be seated above the piles of

sharp debris. I recommend a seating height of about 16-18".

## Terminology:

Now a few words about flint knapping jargon. The core is the piece of obsidian raw material you'll reduce. The striking platform is the area on the core where you'll land each blow. Flakes are what you'll produce as you reduce the core. There will be many flakes produced in the reduction of a large core, some useful, but many just waste. The objective of this percussion flaking task will be to produce large, sharp flakes. (In subsequent issues I'll tell how to reduce these large flakes into bifaces, and from that stage into knife blades or projectile points). What will also result from this exercise is the remnant core, which will look a great deal like the so-called "choppers" associated with our ancient hominid ancestors.

## Raw Material:

Ideally, the obsidian should be free of visible cracks, large gas bubble holes (vesicles) or inclusions of pumice. These are flaws which will hinder your controlled reduction. The best obsidian for beginners, in my opinion, is smooth-textured, and black, grey or greenish black in color.


You'll see from the illustration that the angle between the platform and the outside surface of the core needs to be 90 degrees or less. This is important! It is best for beginners to pick irregularly-shaped blocks or nodules of obsidian, rather than smooth, rounded pebbles (which, if used, require a different reduction approach altogether).

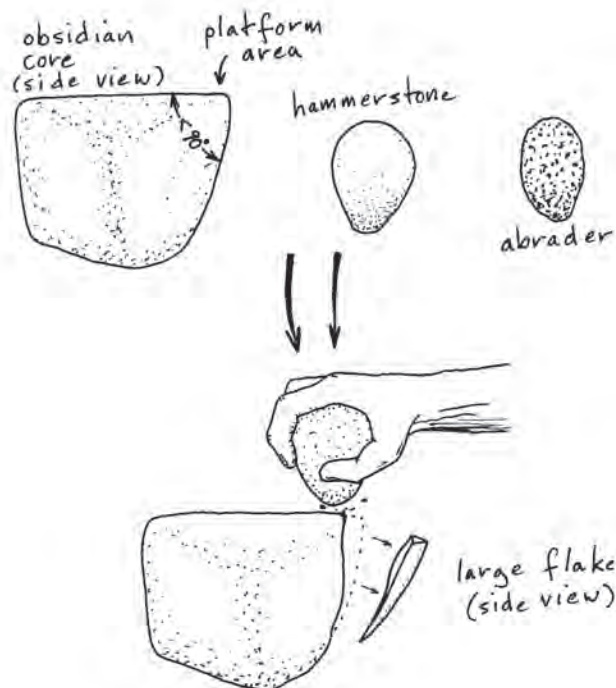
## Reduction:

Handle the core, turn it over and over, and examine each surface. Find a reasonably flat, natural striking platform whose angle, with the adjoining surface, is 90 degrees or less. Hold the core in your left hand (or rest it on the floor or ground if

it's too heavy). Now, swing your arm in a smooth, strong, fast sweep, from about 12-16" above the core. Strike a glancing blow with the hammerstone end, near the outward edge of the platform. (If you strike past about 1" in from the platform edge, probably nothing will happen.) If your hammer stone is too light, nothing will happen. But, if your hammer stone is the correct weight, if the platform angle was correct, if you struck with the correct amount of force, at the correct angle, and if you were using good obsidian of sufficient size, then a flake or flakes would've come flying off the core. Pick the flake up and re-fit it to the core. You did it!

You'll note that the flake removal left a concave scar on the core. The side margins of this scar form ridges with the original core surface. Now, follow on back up to the platform area. If there's a sharp, thin edge where the flake came off, grind this away with sharp, quick slapping blows with the abrader. Otherwise, your next flake removal blows may crush through that thin edge and produce nothing.

Don't be too discouraged if the technique I've outlined doesn't work for you right away. Remember, you're working at about the same skill level as a ten-year old trying to drive that first nail. Just keep practicing...



# Damascus Steel, Part 5

## The Tools We use

by Gene Martin

In the previous articles we've talked about anvils and hammers, but also hydraulic presses, dies and other equipment that conjures visions of a machine or mechanic's shop. The equipment similarities pretty much end at the anvil and hammer part. This article will give a greater explanation of the "what's and how's" of the equipment.



*A young buck peering into the smithy to see what I'm doing*

Let's start with the hydraulic press. There are many types of presses out there, from log splitters to the big, orange H frame presses associated with a garage. All work the same in that fluid is moved under pressure to cause a ram in a cylinder to open and close. That ram may power the head on a log splitter or the bucket on a tractor, or even the control surfaces on aircraft.



*Knifemaker's hydraulic press*

The pressures may range from 1,500 psi (pounds per square inch) to 10,000 psi. The process is basically the same, whether a jack for a car or a press for hot steel.

The press a knifemaker/blacksmith uses has two needs aside from force. It must move hot steel and do it quickly. The steel cools while being worked, so speed is really important.

Because of this "need for speed," a typical press powered by a hydraulic jack just won't work well. The time to raise

and lower the ram repetitively is just too great. To get around this, we use a press that has a hydraulic motor powered by an electric motor. A valve controls the open and close function. The valve generally has an open and close position and returns to neutral if the handle is released. That is so we don't get hurt. Let go of the handle, the press stops moving.

To shape metal, dies to produce certain functions are used. Drawing dies make the billet longer; squaring dies make a billet square or bring it back to square. Dies can be used to make the billet triangular, press in edge bevels, shape daggers, or press in various patterns. Depending on function, dies can be made quite simply or require a mill to cut the pattern in.

Some of this pattern or die making can be done by hammer, anvil and spring dies. The more complex the function, however, the harder that becomes.

In addition to presses, there are a number of mechanical helpers for the shop:

One of these helpers is a mechanical hammer, AKA power hammer. These range from a treadle hammer, which is foot powered, to water powered helve hammers, to the famous Little Giant, to pneumatic hammers, with a lot of different hammers in between.

Blacksmiths are a resourceful lot, particularly when it comes to labor saving. For a real treat, go to YouTube and check out modern forge practices where large objects are being forged with giant hammers and presses.

Before power hammers, strikers were used to hammer out steel. One or more strikers would hammer on the billet with large sledge hammers. It was only logical to find a way to move metal faster with



*Little Giant power hammer*

fewer people. Think of replacing three strikers with 10 pound hammers hitting a blow every two seconds to a 50 pound Little Giant that would hit two blows per second. A 400 lb Chambersburg moves far more steel yet.

While I no longer have one, I could do an entire article on the Little Giant. The company no longer makes hammers, but club member Sid Suedmeier bought out the company. He still rebuilds the hammers and makes parts for them.

Bladesmiths have used mechanical means for twisting damascus. The poor smith's method is a wrench, typically a pipe wrench, with a piece of bar stock welded to the top. Without a "balanced" twist, the billet does all kinds of crazy



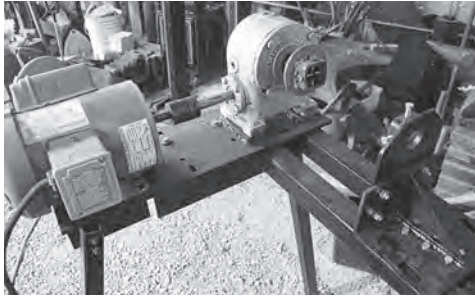
*Not a Knifemaker's hydraulic press*

things. For those with more creativity or a larger tooling budget, a pipe threading machine is used. It requires a little modification. But essentially, the billet is clamped in a rotating chuck, and a clamp is placed on the other end. Not unlike a lathe with chuck and tail stock. The detail to bear in mind, though, is that the billet is darned hot.

Arguably, my worst injury in knifemaking took place twisting a 2" square billet. A friend, known as "the cigar eating gorilla" in our former lives, was helping me. I could twist 1-1/4" by myself, but 2" square is four times the volume of 1" square stock.

We were merrily twisting away when the wrench broke. It threw Marty backward on his rear and threw me into the billet. I was asking if he was okay while he was yelling that I was on fire. I knew that. Anyway, we put out my shirt and saw that the inside of my bicep was orange, just like my shirt. I wondered whether it was somehow a dye transfer, then

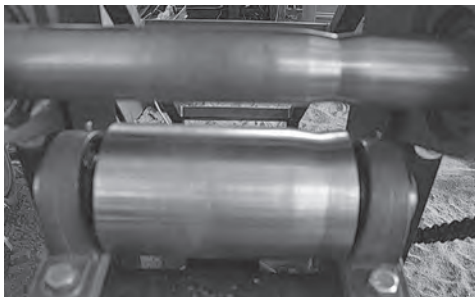
*Continued on page 7*



*Power twister*

learned that it was actually medium rare. The billet had vaporized all the skin and tissue it touched. So I threw the billet back in the forge, rewelded the wrench; and we finished twisting it. Then we tended to the burn. I was really lucky but didn't get the pattern I was looking for.

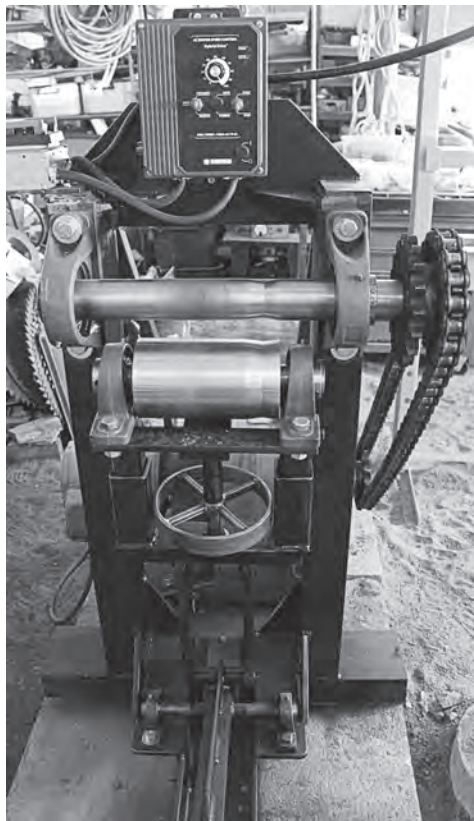
Someone came along and built a much less expensive mechanical twister. I recently built one that needs to be wired up to be functional. Mine takes a 1750 RPM 1 HP motor and reduces it to 68.7 RPM's. That's way faster than I am. And it reverses, so I can do alternating twists that are much tighter.



*Rollers in the rolling mill*

A rolling mill is something used for making bars and plate in a foundry. Aussie knifemaker Hugh McDonald built one for rolling billets thinner and longer. One beauty of the rolling mill is that the billet gets no wider. Rather than using flattening dies in a hammer or press, the rolling mill gives more control to uniform thickness down to a very thin stock. After using one at smith and knifemaker Dennis Kennedy's shop, I was sold. I bought the plans and started amassing parts. And finally, it is done.

Knowing my own limitations as a welder and machinist, I took the plans to Joel Mesman of Mesman Fab Works in Grants Pass. He became intrigued and started trying to make it better.



*Rolling mill*

A rolling mill rolls hot steel between two rollers. Those rollers control thickness. Pressure to push the rollers together is applied by down pressure, with the user's foot, to move and keep pressure on the bottom roller while the top roller turns. The friction causes the billet to be squeezed and pushed between the rollers. The mill should work such that the billet is fed through, the rollers are then engaged to push the billet back towards the user. That should keep us from getting hurt. The majority of us are not into pain.



*Squaring dies in the press*

The original plans called for belts and pulleys to reduce the motor speed. Too slow and the billet cools too much. Too fast and the rollers may slip or feed rate goes into the ballistic range. We used a 3 HP motor with a giant gear reducer from

a lumber mill. Output on the shaft is 40 RPM, and it is chain driven, not belt. My calculations, based on roller size, is about 4" of feed per second. Oh, and we machined in a diamond shape on the roller; so I should be able to do swords or daggers. Haven't tried that yet, but give me time.



*Wrenches for twister*

Some years back, Ed Schemp and a couple of other makers built a rolling mill that, if memory serves correctly, was powered by 25 HP hydraulic motors. It was to roll out large pieces of damascus. They created a large world globe with damascus continents. Ed has way more power at his shop than I do. And he's far more talented, too.

I hope this has given a better understanding of the types of equipment we use and that can be created. It just takes time, money and imagination. Once my power twister is done, my next project is a ribbon burner forge, followed by a pneumatic, or air, hammer. I somehow suspect that there are some more articles about these builds in store. ↘

# My Remington Smile Knife

Jim Pitblado

Many of you know of my interest in all Remington Official Scout Knives and utility knives with or without advertising. Pictures one and two represent the front and back of a unique knife belonging to my friend Mike Baker. I visited this knife about 20 years ago at the Lakeland Knife Show in Florida.

I looked this knife over carefully, as it has all the same parts as the Remington RS4233 Official Boy Scout Knife and the R4233 utility knife absent the bone scales and the bail. Likely the parts are from the mid to late 1920s, including the short screwdriver, the Remington two piece can opener and the lined and pinched bolsters. The knife, however is an advertising utility knife with clear pyremite scales on each side for the Farmers Alliance Insurance Co. of McPherson, Kans. At the time the knife was so one off that I was not interested in it, nor was it for sale; and I was concerned as to its origin.

The smile part of this is picture three and four. Recently a good friend of mine and collector sent me a picture of this knife; and we had an extensive discussion about its parts and the fact that it, in almost every way, appears to be a Remington factory utility knife. We are both convinced of this, and we did a trade so I could add this knife to my collection.

Now the kicker to these knives is that none of the parts, master blade, punch, or Remington two piece can opener has a Remington tang stamp or R number nor was the master blade ever etched. Mike Baker's knife has the same Remington identification lacking. However, since there are now two of these knives and given the fit and quality, I am convinced that these came from the Remington factory; and that there should be a number of these in collections or hiding out in drawers or tool boxes.

I have no clue how these got out of the factory without maker identification. Maybe the insurance company special ordered them that way for their own advertising reasons. Maybe one of you readers can think of another reason.

I hope you enjoyed this article, and I hope if you know of another one of these Farmers Alliance knives you will let me know about it. 🐾







# 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 Billiard balls) 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.

### The 7th Annual Idaho Knife Association

traditional and tactical Knife Show will be held on Saturday, August 14 at the Courtyard Marriott West. This event will be located at 1789 South Eagle Road, Meridian, Idaho. If you are driving from Oregon on I-84 eastbound, take Exit 46 to 1789 South Eagle Road. The show is a one-day event on Saturday, August 14 from 9:00 A.M. until 5:00 PM. I hope to see you there.

**Crescent Knife Works** has a store on AAPK selling knives, The last two knifemaker's vises and carving chisels. Wanted: Upstanding knives for the top of my desk as per Page 10 of the May 2021 OKCA *Knewslettter*. Email pictures and prices to Bob Patrick crescentknifeworks@gmail.com or call (604) 538-6214

**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 zacbuchananknives@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 jiggled 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](http://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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## OKCA Club Whot-zits & Whos Zits

**Craig Morgan**  
President (541)968-5278

**John Priest**  
Vice President (541)517-2029

**Elayne Ellingsen**  
Sec/Tres. (541)484-5564

**Joshua Hill**  
Master at Arms (503)580-8961

**Dennis Ellingsen**  
Show Chairman (541)484-5564

**Knewslettter** by elayne & dennis

**Web page** --- <http://www.oregonknifeclub.org/>

**Club email** --- [okca@oregonknifeclub.org](mailto:okca@oregonknifeclub.org)

**Letters to.....**  
OKCA P O Box 2091 Eugene OR 97402

**Packages to.....**  
OKCA 3003 W 11 Ave PMB 172 Eugene OR 97402

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1208 W. 6th - Eugene, OR 97402 -  
Phone (541)686-8591



## The Knewsletter

Oregon Knife Collectors Association  
PO Box 2091  
Eugene, OR 97402

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## Remington Bottle Opener Knife

ibdennis

I have had this bottle shaped Remington knife for many years. A person I knew owned a dry cleaning business. He accumulated pocketknives which customers left in their pockets. He had gathered quite a few knives in the last 30 years, and this one caught my eye when he opened a drawer full of recovered pocketknives. Most of the knives were inexpensive. I suspect that many customers didn't miss their knives, so the cleaner just put them aside. I assume it would have been a chore to match customers to the knife, so it was a situation where the customer would need to ask about a lost knife. Apparently few of the knives got claimed.

I offered a nice sheath knife in trade,

and a deal was quickly consummated. I called it a wine bottle knife for a long time until I gave it some thought. Wine bottle knives had a corkscrew blade to remove the cork. This one did not have the corkscrew. Further thought about the 1930 vintage knife identified it more correctly as a champagne knife. These knives served as a tool to assist in opening a champagne bottle. The knife could help in removing the foil, and the champagne hook bill/cap lifter blade would assist in breaking or loosening the wire cage that captures the cork. From there the pressure in the bottle lets the cork come out almost on its own.

I do not imbibe in alcohol, so this bottle opening has not been tested for a real life experience. I will have to ask one of my drinking friends (when they sober up) if I have this right. The Remington number on this knife as identified in the *Remington C30 Catalog* was R7985W. 