



KNEWSLETTER IN A KNUTSHELL



- ✓ Damascus Steel Part 6
- ✓ Bob Hergert - Scrimshaw
- ✓ A trip to Ruana
- ✓ Remington Patriotic knives
- ✓ OKCA monthly meetings

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

July 2021

Knife Show Detour

Bob Hergert

A funny thing happened on my way to the Knife Show. Actually, an amazing series of events happened BECAUSE of the Knife Show. But first, back to the beginning...

I started doing scrimshaw in 1978, first working for a jeweler on small pendants. His ivory dealer was a neighbor of mine in Aloha, Oregon. Through her I met yet another neighbor, knifemaker Gary Kelley. At that time, Gary was teaching school and making knives in his spare time. After some arm twisting, I convinced Gary to let me work on his precious miniature knives. And from those tiny knives a huge world opened up. The world of the knife show, specifically, the Oregon Knife Show.

Gary took me to my first show in Eugene in 1986 and let me sit next to him at his table. Wow! After 35 years of attending this Show, I've gotten used to its massive collection of knives and knifemakers; but I can still recall how overwhelmed I was by its scale as I entered for the first time. I looked for any way to build a reputation.

One day I was over at Gary's when he asked if I'd seen a past issue of *The Blade magazine*. I hadn't. He handed it to me and on the cover was a picture of one of the first miniatures I'd done for him - "The Alamo" - 1/3 of an inch wide. I'd never seen my scrimshaw in print. I remember saying, "Gary, I've been dying for publicity, and you didn't even tell me about this!" I felt I'd finally hit the big time.

I was hooked. Doing scrimshaw on knives became an obsession. I practically begged makers to let me work on their precious knives. Is it any secret that gaining the trust of knifemakers is a slow process? To let some kid they barely know scratch up the scales and handles of their prize knives? But gradually I gained the trust of some of the world's best makers.

I started going to shows up and down the West Coast - The Bay Area, Anaheim, Las Vegas, Solvang...

Now here's where the road takes its first turn. At the BAKCA Show in San Francisco, I sold a Swiss Army knife that I customized with a Native American portrait to Jim Knott, who sold custom cue sticks. Little did I know at the time that this would lead to commissions from the world's most prestigious



cue stick makers. This first cue stick was something, an acorn - very slow to germinate, but growing into a mighty oak. (Excuse the hyperbole). Twenty years after this I was invited to international cue collectors shows around the country. And all this from some little Swiss Army knife.

Now I was part of the world of knife collectors and cue collectors. I could almost pay my bills!

One fateful afternoon in the middle of the convention center in humble Eugene, Oregon, at the 1995 OKCA Knife Show, three guys came up to my table. For some reason I suspected they weren't looking to buy knives. So I asked what they were up to, and they said they were looking for some exotic woods for their custom guitars. Guitars. I love guitars! And what better place for the intersection of guitars, wood, and scrimshaw than a knife show.

So we started talking guitars. Lynn Ellsworth, who had worked with Wayne Charvel making guitars for Eddie Van Halen, among others, was making a series of guitars that could use a bit of scrimshaw. Imagine that. To make a really long story short, we made an over-the-top custom guitar. And we took that guitar to Anaheim for the National Association of Music Merchants (NAMM) Show, the world's largest show for the music industry.

If I describe the Oregon Knife Show as huge for knife shows, multiply that by 100 to get an idea of a NAMM Show. It fills the Anaheim Convention Center. Never had I felt more like a kid in a candy store. In the booth next to us, the guitarist from

Continued on page 8

The Seek-Re-Tary Report

elayne

I usually review the previous year's *Knewsletter* before "creating" the current one; however we do not usually have an issue in July so I am stumped. I am unsure what I can write that I have not written during these extreme times.

We mailed the June *Knewsletter* to all current members (2021) and lapsed members (2020) in an attempt to push lapsed members to a current membership. Your membership is very important to us. It is your enthusiasm which drives our organization to be a success.

We have been requesting articles from our members and are very appreciative of those who have responded. Thank you to **Bob Hergert, Kelley Lane, Gene Martin and Jim Pitblado** for your articles which

will be published in this *Knewsletter*.

We are still on hold until our Oregon Governor declares "No Shutdown in December, 2021 or April, 2022." We hope to have a Holiday (December/Mini/Winter) Show, December 11, 2021, and also hope to promote the 2022 April Show, April 8-10, 2022. We are still in the holding pattern however. We do not want to jinx ourselves. I NEVER want the chore of refunding tables again. It is a nightmare even in the memory.

Dennis has contacted The Sizzler, and we are able to advertise a July 21 meeting. Hope to see you there. We will request **Bernard Levine** to email the members before the meeting. Looking forward to it.

Thank you, **Lisa Wages**, for your continued support of our Facebook page. Without you, it would not be happening.

Remember, you must be a current (2021) member to advertise on Facebook. Also

you must be a current (2021) member to have a link on our website or an advert in our *Knewsletter*. A very good reason to keep current membership.

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

Thank you for your continued support of the OKCA. 🐾



OKCA Knews & Musings

ibdennis

Articles are life giving

I am still beating the drum for words. Articles about knives. We have had response from my pleas, but more is needed. If one looks back at all the articles that have been printed in the *Knewsletter*, you will never find one that isn't readable, entertaining and educational. And that even applies to the article that was submitted on a paper dinner napkin.

Gene Martin's article this month gives a real insight into the forging of knives. This article is readable by all, educational and entertaining. Maker or not, it is a good read and gives insight into the people and tools that go to make knives.

Thank you to **Bob Hergert, Kelly Lane, Gene Martin and Jim Pitblado** for your articles which appear in this *Knewsletter*.

July OKCA meeting

At last it is happening! On July 21,

Wednesday, we will be having a dinner meeting for the OKCA at The Sizzler Restaurant, Springfield, OR. Simple, right? Masks be gone? Pandemic under control? Restaurants open and all problems solved? NOT. Although we have been given the green light to have our OKCA meeting on July 21, The Sizzler is having employee issues-getting the number of employees necessary to serve the public. Just like so many other stores. But I want an OKCA meeting. It is long over due. Mark your calendars.

December Holiday Show

It looks promising that we will have the 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.

We start this issue with words by **Bob Hergert**, and end this issue with words about

Bob Hergert. We have words by **Gene Martin** about forging and Damascus. I call your attention to the picture of the knife with the lighthouse scrimshaw. Gene Martin made the knife, and this knife was presented to elayne and dennis a few years ago. It doesn't get better than that.

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. 🐾



Vacation Stop; Ruana Knives

Kelly Lane

My family and I finally took a long awaited trip to Yellowstone National Park. We drove from Washington all the way, even crossing the Continental Divide. I could go on and on describing the buffalo and Yellowstone Park, but we are into anything that goes 'cut' so let me cut to the chase... For our long drive my wife and daughter chose restaurants and site seeing activities for the entire 2400+ miles, 9-day trip. On our way through Montana, finally I was able to choose something to stop and see; and I was glad I did! My chosen stop was in Bonner, Montana, home of the legendary Ruana Knife Works and former home of the founder Rudy Ruana. Starting in 1938 Rudy Ruana began making knives with a background in welding and mechanics and began making knives full time in 1952. In 1964 Rudy's son-in-law, Vic Hargas, joined Rudy in the business. In 1980 Rudy retired and sold the business to the Hargas family. Rudy Ruana passed away in 1986 and later received the honor of being posthumously inducted into the American Bladesmith Society Hall of Fame, among other honors. Today the Hargas family carries on the business in the style and tradition that Rudy started so long ago; and they are doing a great job, in this humble knifemaker's opinion.



Author Kelly (left) with Mike Hargas in Ruana shop

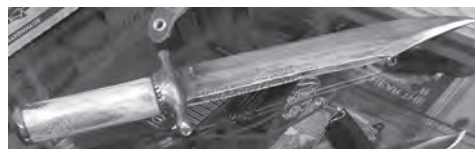
I was greeted by Mike Hargas (the son of Vic) on a grey, rainy Montana day at the historic shop located in the same location that Rudy chose back in the 1950s. Mike gave me the "nickel tour" of the shop, office and sales showroom. I was introduced to his brother Mark who is the bladesmith of the shop, Mike's

wife Kirsten (who takes care of business in the front end) and their son Jack, who helps out in the family business as well. Being a 'knife guy' myself, I already know that most 'knife folk' are very cool people. Mike and the Hargas family are no exception, stopping their daily routine to give me a short tour of the shop was very nice; and I thank them for the great experience!



Ruana Knives – Old and New

The day I arrived, Mike and Mark had just finished casting several handles for Ruana knife blades that had been forged and ground by Mark. Rudy Ruana developed his style and technique using molten aluminum cast in custom molds that, when poured, form both the front bolster and the rear pommel of each knife in one casting. This process bonds the long steel tang of the blade into this aluminum 'frame', making from what I see as a very practical and extremely durable knife design. After the casting is finished, some of the aluminum is milled away in a dovetail design to later receive a piece of elk stag horn as the handle scale.



Large Original Ruana Bowie

The shop looks very much like it did when Rudy was still working; and in fact, they continue to use the original machinery daily, including a milling machine that Rudy built himself using a washing machine motor. There are some newer machines in the shop too; but all in all, today the knives are pretty much built in the same manner as Ruana started. Made in USA using USA materials as much as possible. The finished product is a hammer forged, high carbon steel blade, polished aluminum pommel and bolster with the "Ruana Bonner Montana"

stamp and handsome elk antler inserts for handles, together with a high-quality leather sheath – all made in house.



Ruana Knives Today

While there, I got to see some other recently finished knives made with Kirinite handles, a new Americana Fishermen knife, (a joint venture with TOPS knives); and I even got to see and hold an original Rudy Ruana Bowie Knife! The Bowies they make today are like the old ones – thick stock, mean looking profile, with a fancy brass parry strip and beefy guards – all with great elk stag handles. Impressive, to say the least, and you can feel that the knife is built for hard use.



Rudy Ruana 1958

Ruana knives and the Hargas family continue on the tradition Rudy started in the same small town of Bonner, Montana. If you ever get the chance to visit, I recommend doing so. Information and some photos have been used in this article with the permission of Ruana Knives - some info coming directly from their catalog. For more information, please contact www.ruanaknives.com.

Or you can find me at www.KellyLaneKnives.com

Remington Patriotic Utility Knives

Jim Pitblado

Every year around December, I get to thinking about the upcoming April OKCA Knife Show. I have been attending this Show for many years and have both a display and a sale table. I like having both tables, as the sale table enables me to meet many new collectors who have become good friends and also enables me to sell some of the knives that I have decided are no longer part of my collection. My display table of Remington Scout knives has always attracted a few new knives to add either to my display or other collections.

I also enjoy, at the end of the year, thinking back to the experience of the previous April Show and of the knives I have acquired during the year.

The year 2013 turned out to be a scarce year for expanding my Remington Utility and Official Scout Knife collection with the exception of the addition of three Remington Patriotic or red, white, and blue four-blade utility knives. Two of those were the large 3-3/4" R24235 knives and the other was the junior 3-3/8" four-blade utility knife. With these knives in mind I decided to write this small descriptive article to show some of the variations over time of these two Remington utility knife patterns.

Figures 1, 2 and 3 show three variations of the R4235. The common features of these are the long pull master blade with R4235 stamped on the back of the tang; the lined and pinched bolsters and bail; the short screwdriver, cap lifter and punch; the US flag pyremite handles with inlayed star; 3-3/8" length; and nickel silver liners pins and bolsters with the center liner milled. The last common feature is the Remington trademark etch on the master blade.

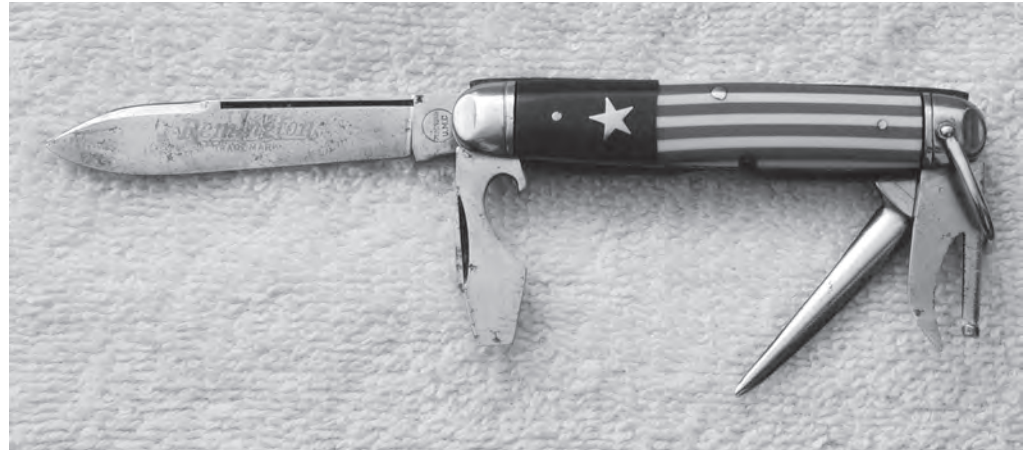


Figure 1

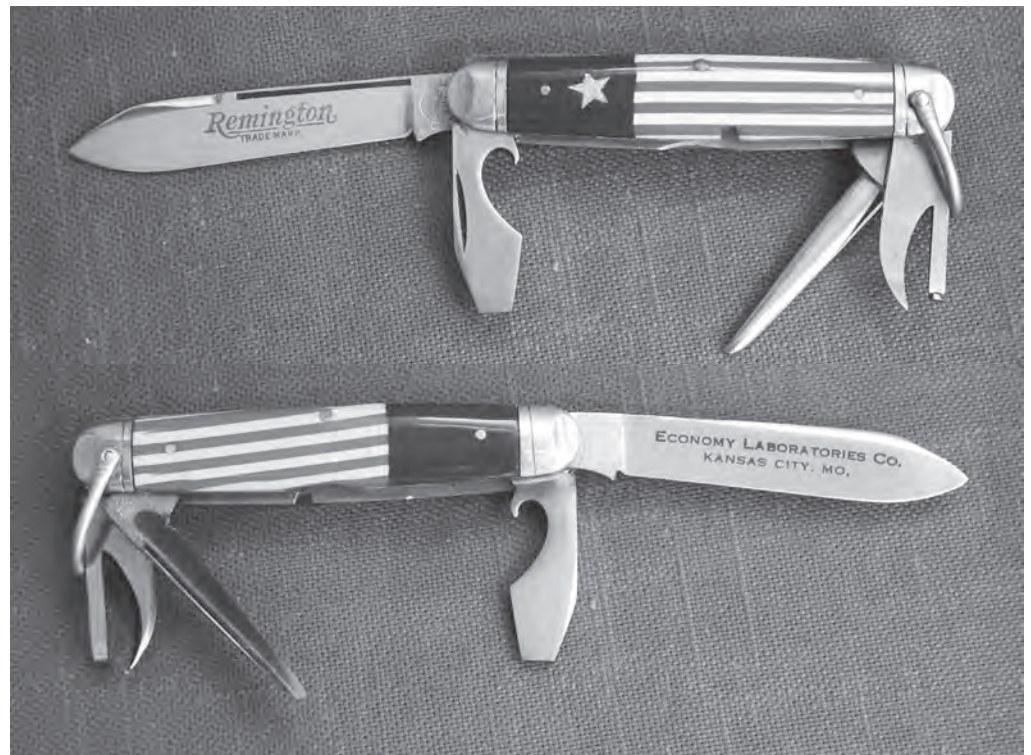


Figure 2



Figure 3

Continued on page 5

Continued from page 4

The unique features of these knives are next. Figure 1 carries the “Remington UMC” inside a circle and a one-piece can opener which dates to the early 1920s production. It also has a larger Remington trademark etch than Figure 3 knife.

Figure 2 knife shows the later “Remington UMC” inside circle with “Made in USA” outside the circle tang stamp and a one-piece can opener making it a slightly later production. This knife has an unusual brass center pin and is etched on the reverse of the master blade “Economy Laboratories Co. Kansas City, MO.”

It is unusual to have the etch on both sides of the blade of a Remington knife.

Figure 3 knife shows the same tang stamp as Figure 2, but a later two-piece can opener stamped “Remington” making it the most recent of the three knives. It also carries a smaller Remington trademark etch.

The next three figures are of the R3335 Remington four-blade utility knife. The common features of these three knives include the tang stamp number on the back of the tang, the lined nickel silver bolsters, the short screwdriver, cap lifter, the punch, brass liners with milled center liner, nickel silver pins and the 3-3/4” length.

The unique features of these three knives are many as you can see. Figure 4 and 5 knives have a one-piece can opener; a bail without the three grooves, and “Remington UMC” inside circle tang stamp. Figure 4 has a long pull master blade with an old etch, “Remington Trade Mark Scout Knife” while Figure 6 is a spear blade that, according to the catalogue, was just etched “Remington Trade Mark.” Figure 6 also has the star but

different pyremite color configuration. Both Figures 4 and 5 knives are early 1920s production.

The knives of Figure 4 and 6 have the US flag style pyremite handle with star. Figure 6 knife is unique with its two-piece can opener stamped “Remington,” the “Remington UMC” inside the circle, “made in USA” tang stamp, and Remington trade mark etch on a spear blade making it a later 1920s production.

So as you can see from the pictures and narrative, there are quite a few variations of these patriotic Remington knives. I think there are more with different tang

stamps and long pull or spear blades, but I don’t have them in my collection. I keep looking though.

The OKCA April 2022 Show is coming soon, and it is a great place to look for knives regardless of what you collect. I hope to see many of you again at the Show and look forward to finding a few new Remington knives to put into my collection. ↘

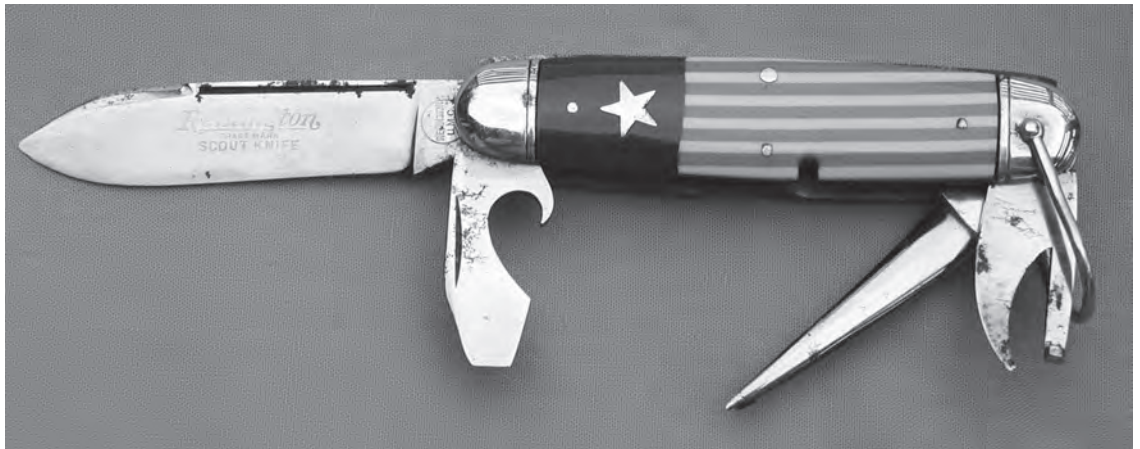


Figure 4

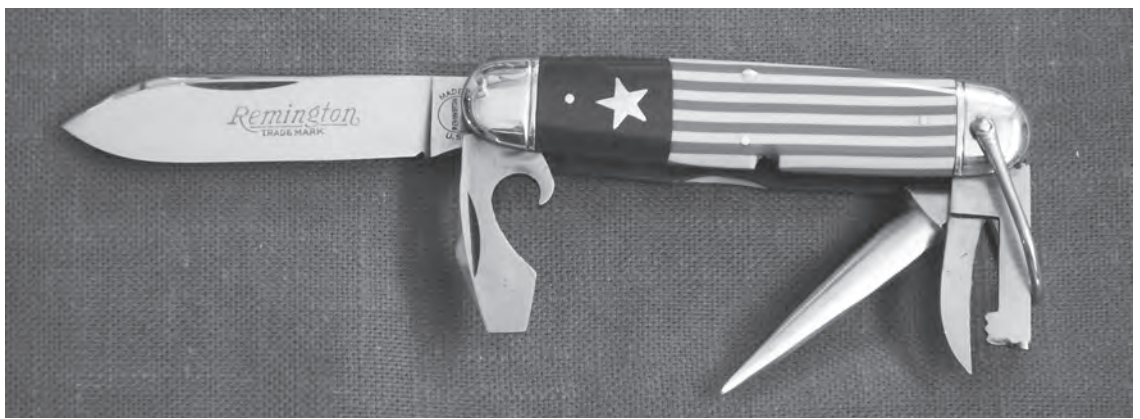


Figure 5



Figure 6

Damascus Steel

Six Part One

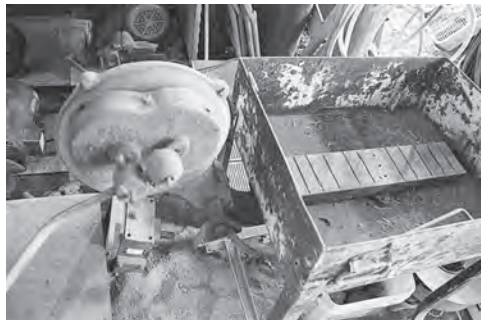
The Forge

Gene Martin

While we've discussed a number of things about Damascus steel, we haven't discussed the most basic need of forge welding, a heat source. Without a reliable high heat source, forging and forge welding just won't happen.

A forge provides that high heat source. And so a bit of forge history and mechanics.

Mankind learned early on that a fire provided more heat when it was contained and had a good reflective surface. Often a fire pit was lined with rocks just as is done today. In certain parts of the world, the rocks used were heavy in copper content. When the fire reached high enough temperature, the copper melted out into what was called a bloom.



Box forge with ribbon burner and hand cranked blower

Since copper melts at 1984°F, the question becomes, "How in the world did the campfire yield at least 1984°F?" A very good question that leads to forge mechanics. First, a good fuel that burns hot, followed by a good draft, then a good reflective surface. Put those together and a forge is formed. Those early campers that discovered copper blooms in their ashes found a metal, not a stone.

In their explorations the same folks discovered the bellows for a good draft. They were goat skin bags with an intake and outlet with a rope attached to open them. Air was expelled when the user stepped down on the bag. Why waste effort with one bag when we have two

feet? The "bag man" essentially marched in place for a long period. I'm guessing slave labor was used.

Ultimately we learned to forge those blooms. So the Metal Age came about. When tin was added to copper, the Bronze Age came into being.



Hand crank blower

While a good controlled draft was discovered, as well as the need for the right fuel, the reflective surface mechanics wouldn't be discovered for centuries. That reflective surface doesn't just reflect heat, it reflects infrared heat. That infrared radiation reflecting back and forth raises temperatures on a massive basis. As an example, propane burns at about 1450°F, yet a properly constructed propane forge will reach 2400°F or more. A coal forge can reach 3000°F.

Early smiths found that a good forge could be made with dried mud. The flame was easily built and the mud forge, or even a dirt forge lined with mud, provided excellent radiated heat. Thus, four millennia ago, cast-able refractory was born. Knifemaker Tim Lively has used such a basic forge for decades.

So while forges have advanced tremendously since then, the basics remain the same. Today the primary heat sources used are coal, charcoal and

propane. There are others, but these are the main sources of heat that we will discuss.

Coal forges are used in many areas, more so east of the Rockies than in the West. When I went to the ABS Bladesmithing School in 1995, we had to use coal and learn to tend the fire and forge in it. After we learned that we were allowed to use the propane forge. I was in ABS Master Smith Wayne Goddard's last class that he taught there. My forge partner and I are featured in his book **The Wonder of Knifemaking** holding a large clinker from our forge. Clinkers are formed when impurities, like dirt, inhibit complete combustion. The shop was low on coal and ours came from a dirty floor.

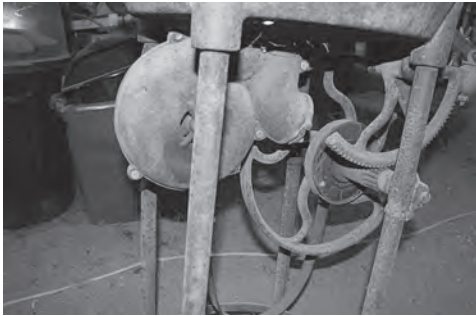


Pump handle forge. The pump handle drives the blower, rather than a hand crank. It uses a ratchet to turn continuously in one direction when pumped.

Learning to forge with coal taught me a number of things. First, coal is messy to use. It smokes up the area and leaves soot everywhere, including on the clothes, skin and inside the nose. Next, 75% of the smith's time is spent tending the coal. Once lit it burns at a fairly low temp, but the bed needs tending so

Continued on page 7

a large enough area burns when air is forced into it. It takes experience to do what we need to do with the heated area; to not use too much for the area needed while balancing the air needed. Coal has some advantages, such as higher heat; scale is reduced as the fire is carbon rich, and only the part of the billet being worked is heated. Another downside is that clean coal, like anthracite, is sold by the ton and is shipped by rail.



The ratchet mechanism

I have a coal forge but stick to propane.

Charcoal forges have the advantages of the coal forge without most of the mess. The fire needs to be tended but without all the soot. The charcoal used is not the barbecue briquets we cook on. I understand that mesquite charcoal can be used, but charcoal is something we can make. It takes a container that severely restricts the oxygen used. We want chunks, not ashes. That will be a project after fire season.

Both charcoal and coal forges need a way to provide an air injection system. The primary methods are bellows, hand cranked blower, or electric blower. While we are all familiar with a bellows, the Japanese have a box bellows. It has a handle that is pulled back and forth. Through a system of valves, the bellows provides air on both strokes. It's pretty innovative and has a distinctive clacking sound. It's quite efficient.

This brings us to propane forges. These forges are popular because they are clean. Once the desired temperature is reached, no further tending is necessary. There are two basic types of propane forges: naturally aspirated (Venturi) and blown or air injected. Each has its uses.

The naturally aspirated is easy to build

and maintain. No electricity is needed, as the propane pressure controls heat. Propane is forced through a tube with a small (around .030") hole that drags air in. This is done through a pipe that goes into the forge body. The propane mixes with the air during injection. My forge is 24" long and has two burners.

A blown forge, on the other hand, injects air into the forge. Both air and propane are regulated by valves. Other than that, either is simply a chamber where propane is burned. Blown forges have a fairly new variant to the burner. It's called a ribbon burner. It is simply a box that extends into the forge but has a number of holes so the propane is better mixed and comes out in a large area. It is much more efficient in both burning fuel and heating the forge. That's my next build.

We need to address forge linings, since that is where the high heat is generated. The two main forge linings use cast-able refractory, a high temperature cement, or a high temperature fiberglass blanket insulation called Kaowool, Inswool, or a couple other names. Some forges use a combination of the two. The wool lines the tube, and a cast-able is poured in over it. A round concrete form is used to hold the cast-able in place.

Cast-able refractory holds heat really well; but due to its density and thickness, it takes a while to come up to heat. Blanket type insulation, on the other hand, comes up to temperature a lot faster. It reflects heat really well and is only an inch thick. The lower mass means it weighs less and that it cools quicker. Each has its pros and cons.

Another forge lining is firebrick. An entire forge can be built of firebrick. I've not built one of these other than a small one for jewelry making. Mostly I prefer something a bit more permanent that I can pick up and move without taking it all apart. Most of us do use firebrick for our forge floors. It's easily replaced.

Forge size is generally based on perceived need. For small projects, a small forge works well. Bigger projects, like large Bowies or swords, require a bigger forge eventually. A door at the far end of the forge is useful when forging long projects. We don't need to heat the entire billet, except when heat treating; as we don't work the entire length of the blade at once. The blade can be worked incrementally. The whole billet doesn't need to be heated to draw out the tang, for example. Farriers use a smaller side opening forge, as they are heating horse shoes. Conversely, an artist blacksmith may be heating a really large piece. Form follows function.

I hope this helps the reader to have a better idea of just what a forge is, what it does and how it works. They were a mystery to me until I learned to use one. And gas forges all have one commonality. That is the dragon's roar when they are running. I used to have a beard until I got a little too close to the dragon's breath with Goddard's forge. Then I had half a beard. We really need to be careful around forges. 🐉



Two burner propane forge. The Kaowool at the rear is backed by fire brick, in case I want to open a back door

Knife Show Detour continued from page 1
Sha Na Na was playing some surf music on a guitar. Then I see Phil Everly of the Everly Brothers walk by! I could barely contain my excitement.

I came prepared. I had my scrimshawed pocketknife on my belt; and I was determined to show it to the big guys - Fender, Gibson, Martin. I made my rounds. My reception wasn't cold, but not what I'd hoped for from a few of the biggies. Then I showed up to the Martin Guitar booth. I asked the first salesman I ran into if I could talk to someone about doing scrimshaw on their guitars. He said, "Go talk to Chris over there." So I walked up to "Chris" and handed him my knife (a David Boye folder with mammoth scales and eagle scrimshaw). He looked at it and said (I'll never forget his words), "This is some world-class work. Yeah, we can do something." As he spoke I looked at his name tag - C.F. Martin IV". Okaaaay. That works for me.

To say I'm a lousy promoter and businessman might be too kind. I went back and forth with the custom shop at Martin. I called Chris a few times, and he sent me pictures from the archives. The potential was there, but for some reason we never got past the discussions. I was a bit disappointed, but I let it slide. But I had made the connection. C.F. Martin knew who I was. And I wasn't going to let that slide.

I continued going to the NAMM Shows, making connections with more custom guitar makers. I got to work on guitars for Warren Haynes and Allen Woody of the Allman Brothers, as well as commemorative and collector guitars. So three years later, I once again approached Chris Martin. This time I came with Harvey Leach, an inlay artist who collaborated with Martin Guitars regularly. Martin was reaching a milestone with their 1.5 millionth guitar, and Harvey decided we were just the ones to help create it.

The three of us sat down together and after a few minutes' discussion we decided we would make what came to be called "DaVinci Unplugged," an over-

the-top Brazilian rosewood, ebony, gold and mammoth ivory acoustic guitar.

At the 2011 NAMM Show, Martin showcased the guitar. They valued it at \$1,000,000 and put it in the Martin Museum in Nazareth, Pennsylvania.

Gee. I almost believed I was as good as some people said. But deep down, I think of myself as some guy who likes to draw pictures and is lucky enough to make a living doing that. And that's enough for me. 🐉





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 doughnut holes) 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.

Searching for the 2012 and 2015 OKCA Club Knives. I am a collector of GEC "Beaver Tail" knives and some of the best, in my opinion, are the OKCA Club Knives. I would love to add the 2012 Great Eastern Whittler #571312 and the 2015 Northfield Whittler #381315 to my collection. I am happy to pay the current market prices or slightly more for your generosity and willingness to enhance my collection. You can reach Rob at nchunter78@gmail.com

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 Knewsletter. Email pictures and prices to Bob Patrick crescentknifeworks@gmail.com or call (604) 538-6214

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 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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Bob Hergert

Scrimshander - Artist

It was 1986 when I first met Bob. Bob is an artist who does scrimshaw. The article in this issue is his story and is fascinating. The story, not told until now, is that Bob has helped the OKCA since 2005 provide a unique gift to those who are recognized yearly for their contribution to the Oregon Knife Collector Organization.

In 1997, when silver was less than \$5.00 an ounce, we purchased one ounce silver rounds which depicted scenes in Oregon. We did this for several years, getting about 100 of these every year. It was a nice souvenir, and an acknowledgment to those who had gone the extra steps. Since 2005 Bob Hergert has given us original art work (16) which appeared on these silver rounds. There were Oregon lighthouses, covered bridges, Oregon scenery, historical sites and more.

The complete story has become more interesting, since silver today is \$26.00 an ounce. We have had to be creative to continue to make these available and affordable. Of course, many of the recipients of these appreciation silvers were writers who submitted articles to our *Knewsletter*. Hint, hint.

Thank you, Bob Hergert, for your contribution to the OKCA. 