

**NORTH
CAROLINA
CUSTOM
KNIFEMAKERS
GUILD**

P.O. Box 2574 • Washington, NC 27889

**Publication of the North Carolina Custom Knifemakers Guild
Fall 1993**

Mark Gottesman, Editor

**TIME FOR YEARLY DUES
DUE OCTOBER 1ST!!**

Guild dues should be sent to Gary Gaddy before October 30, 1993. Failure to pay in time will result in loss of voting status and having to be rejuried. Please pay as soon as possible. Dues are \$50.00 for the year.

FALL MEETING

The fall meeting will be held at Alan Patterson's forge on October 8, 9, 10, 1993 for demos, food fun and other knife related items. Call and confirm ASAP. You will need to BRING CHAIRS. More info inside as to who, what, when and where. I cannot make the meeting so if anyone can send me notes of the Forge-in it would be greatly appreciated.

NEWSLETTER NAME

As you may notice there is a blank where the name of this letter should be. I am asking for the members to send in their suggestions for naming this publication. Send as many as you want and I will publish all the entries. No prize has been thought up as of yet, but there will be something in the kitty for all that creative effort. Send your suggestions to Mark Gottesman. Give it some thought as this newsletter will, I hope, be a valuable resource for all members. This newsletter will be an information exchange and common meeting ground for the Guild between our regular meetings.

NEW BERN GUILD MEETING

After the BBQ and the awards ceremony a meeting was put together. First on the agenda was to install the new officers that were elected at the Troy meeting. Tommy McNabb is President. Jack Hyer is Vice-President. Gary Gaddy is Secretary - Treasurer and for Directors, Tim Scholl and Wayne Whitley.

Next was a quick vote to authorize Jack Hyer to take care of the paperwork needed in rewording our application for tax-exempt status. The main point was distribution of assets to another non-profit organization in case the Guild disbands. Jack has taken care of this letter.

Tommy McNabb then brought up the brochure for the Guild members. It would have a picture and description on each page as dictated by the knifemaker. Rough guesstimates are that if 14 people got together to put together 5000 copies, which would include a current membership list, it would cost about \$250.00 apiece. Proposed layout and copy will be discussed at Alan's at the October meeting.

The conclusion of the meeting was a remarkably restrained chat delivered by Alan Patterson and a few others. The topic was the state of affairs at the knife show. For a few of the topics discussed see the letter sent to the chamber of commerce by Tommy and Jack.

CATALOGS TO HAVE

Atlanta Cutlery- 1-800-883-0300 FREE
Cutlery Shoppe- 1-800-231-1272 FREE

NEW MEMBERSHIP

We would like to welcome the following people who joined the Guild as of the New Bern show.

Thomas P. Brown
East Sourwood Drive Lot 124
Brown Summit, NC 27214
(919) 656-4955
Full Member Juried 9/11/93

Damascus U.S.A.
Dr. Robert L. Charlton
Rt. 3, Box 39-A
Edenton, NC 27932-9504
(919) 482-4992
Associate Member

Donald Daniel
Rt. 3, Box 252-B SR1150
Elizabethtown, NC 28337
(919) 645-4956
Full Member Juried 9/11/93

Carol and Melvin Gurganus
Star Route Box 50A
Colerain, NC 27924
(919) 336-4831
Full Member Juried 9/12/93

Barry and Philip Jones
Jones Knives
221 North Ave.
Danville, VA 24540
(804) 793-5282
Juried/Associate Juried 9/12/93

Robert Mariacher
B-Mar Custom Knives
P.O. Box 1836
Franklin, NC 28734
(704) 524-2240
Full Member Juried 9/12/93

James Parker
PO Box 581
Alexis, NC 28006
(704) 263-5597
(704) 263-6000 (H)
Full Member Juried 9/12/93

Michael Wise
197 Charles Rd, No. 6
Jacksonville, NC 28546
(919)353-1311
Full Member Juried 9/12/93

CALENDAR

OCTOBER 9-11 Forge in and meeting at Alan Patersons

OCTOBER 9-10 Dan Winkler will be demonstrating bladesmithing at Barberville Florida. Florida Artist Blacksmith Assoc. (904)467-9031 Roger Stuart

OCTOBER 4-15 Introductory bladesmithing with Rob Hudson. American Bladesmithing School, 2500 North Robinson Rd., Texarkana, TX 75501

OCTOBER 18-29 "Handles and Guards for Bladesmiths", with Jim Crowell. ABS School

OCTOBER 30-31 Fall Hammer-in at ABS School

NOVEMBER 1-5 Damascus, with Charlie Ochs at ABS School

NOVEMBER 12-14 Louisville, KY. Kentucky Cutlery Association Knife Show, Executive Inn West. Contact Butch or Carol Schneider, (502) 267-9456

NOVEMBER 12-14 New York, New York. 16TH annual New York Custom Knife Show, The Roosevelt Hotel, Madison Ave at 45th St. (516) 781-5515 or (516) 829-64900

DECEMBER 5-11 Tool making, with Johnny Kierbow. John C Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC; (800) 365-5724

JANUARY 8-9, 1994- Bill Gichner's annual Hammer-in. A little known East Coast blacksmith event. Held at Iron-Age Antiques, Ocean View, DE. (302) 539-5344

JANUARY 16-22 Advanced pattern welded steel, with Daryl Meier. Campbell Folk School

MARCH 20-26 American Bowie Knife, with Jim Batson. Campbell Folk School

MAY 20-24, 1994 Atlanta Georgia 13th annual Blade Show. (615) 894-0339 for info

IT'S THE BIG TIME

This months Popular Mechanics has a five page layout on a handmade knife using a blade ordered from Koval. It uses a composite handle made up of Corian, wood and metal. Get it to show your customers. Should the Guild pursue this type of exposure? It's great advertising.

ABOUT THIS NEWSLETTER

Tommy McNabb has asked me to take care of getting out a quarterly newsletter to the membership of the NCCCKG. I have agreed to do this. My name is Mark Gottesman and my primary occupation is glassblowing. My wife, Deborah, and I moved to Winston-Salem a year ago and are doing just great down here. I have made a few knives over the last fifteen years. There have also been several bladesmith classes with teachers such as Rob Hudson and Daryl Meier. I hope the Guild members will use this newsletter as an informational resource and exchange for all knife related topics. This should range from business topics to suppliers to fabrication techniques. The more you as members get involved the better I can get the info YOU want researched and published. So send all letters to:

Mark Gottesman
5433 Hanover Park Dr.
Winston-Salem NC
27103
(919) 765-7128 (Home)

I look forward to hearing from you.

GUILD OFFICERS

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4015 Brownsboro Rd.
Winston-Salem NC 27106
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(919) 759-0640 work

Vice-President
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(919) 595-3676 home

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This newsletter is mailed to members of the NORTH CAROLINA CUSTOM KNIFEMAKERS' GUILD four to six times a year. Dues are \$50 per year and are due by October 1st every year. Make check payable to NCCCKG.

The purpose and policy of this newsletter is to serve as a medium of information exchange for members of the NCCCKG, related organizations may copy the information used herein as long as credit is given.

This organization has been formed to help meet the needs of a growing body of custom knifemakers in the southeastern

region. In addition the guild seeks to provide a training forum and educational resource for new and veteran makers alike.

Knifemaking and it's related crafts are inherently dangerous occupations. Therefore the NORTH CAROLINA CUSTOM KNIFEMAKERS' GUILD, its officers and the editorial committee specifically disclaim any responsibility for damages or injuries that occur as a result of the use in any way of any information contained in this newsletter.

1993 NORTH CAROLINA WILDLIFE & SPORTSMAN'S SHOW

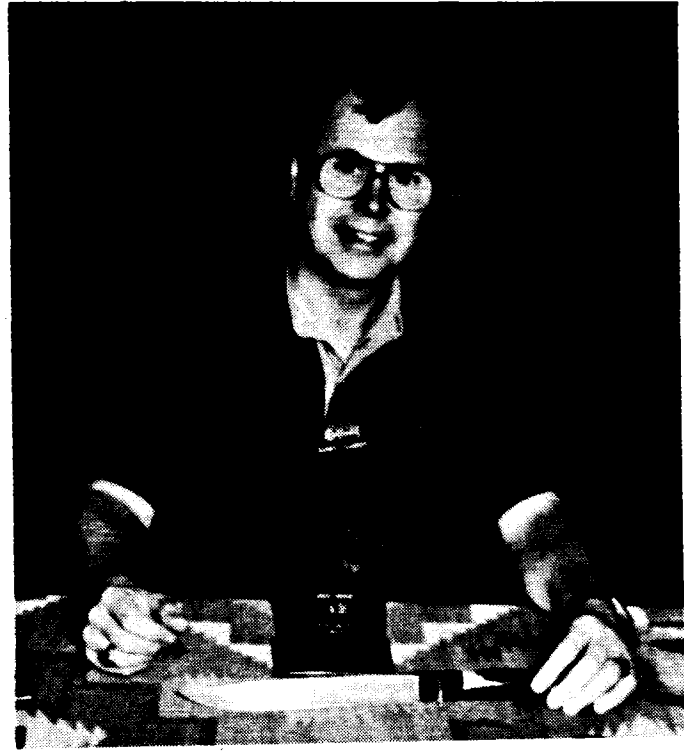
AWARDS

CUSTOM KNIFE

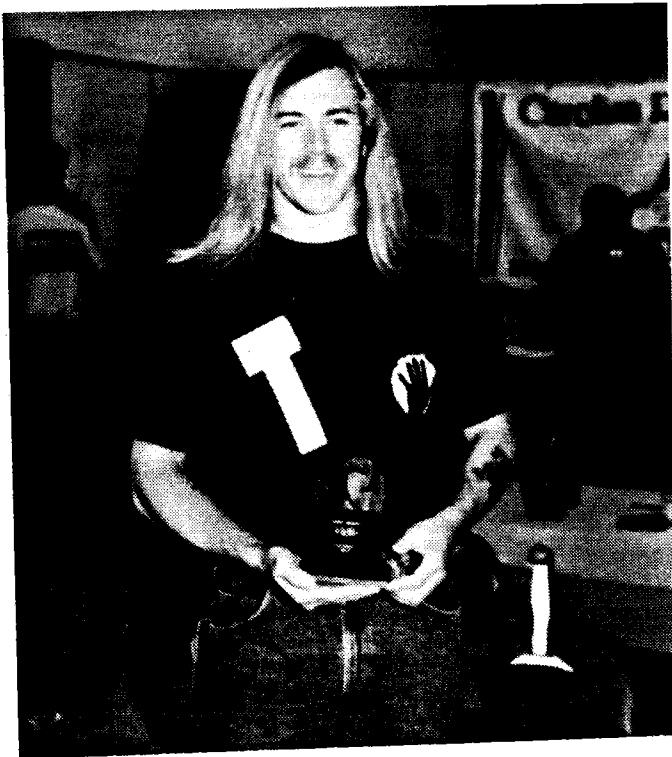
BEST ART	Jack Busfield, engraved folder
BEST FIGHTER	J. P. Elliott
BEST FOLDER	Melvin Gurganus
BEST MINIATURE	Gil Hibben
BEST NEW MAKER	James Parker
BEST BOWIE	Gary Gaddy
BEST HUNTER	Halligan & Sons
BEST VALUE	Bob Mariacher - fillet
BEST FORGED	Patterson Forge
BEST SCRIMSHAW	Sandra Brady -- White tail deer on a Tom Watson knife
BEST OF SHOW	Van Barnett -- pearl handle art dagger



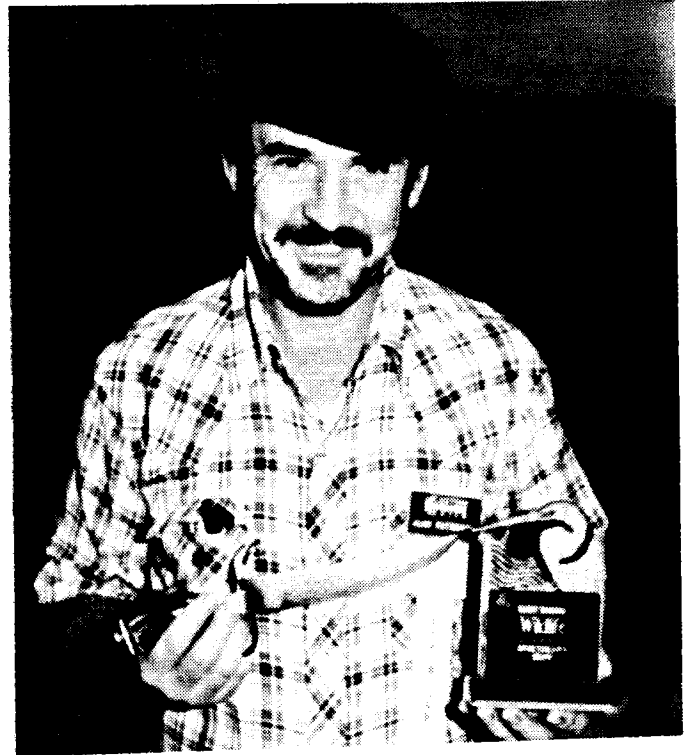
**Melvin Gurganus
Best Folder**



**Gary Gaddy
Best Bowie**



**James Parker
Best New Maker**



**Alan Patterson
Best Forged**

**Bob Maricher
Best Value
Sorry No Picture**

**Oct. 8, 9 and 10
1993 MEETING
Place: PATTERSON FORGE**

FRIDAY OCT. 8TH
TOUR PATTERSON FORGE, POT LUCK
SUPPER, LOTS OF FUN.

SATURDAY OCT 9: 9-12:00
FORGING TO SHAPE,
PATTERN CONTROL
AND BASIC METALLURGY
PRESENTED BY CHUCK PATRICK.

12-1:00 LUNCH: FURNISHED BY
PATTERSON FORGE

1:00-3:00 GETTING STARTED MAKING
FOLDERS WITH ALAN PATTERSON

3:00-5:00 GRINDING TECHNIQUE WITH
TOMMY MCNABB

7:00 BBQ - LIVE MUSIC
PATTERSON FORGE

**SUNDAY OCT. 10TH NCCKG MEETING
AND KNIFE MAKERS ROUNTABLE**

10-12:00 INDIVIDUAL FORGE TIME
OR SHEATH MAKING WITH
SUSAN PATTERSON

COST: \$30.00 PER KNIFEMAKER
10.00 PER SPOUSE OR GUEST
(INCLUDES LUNCH
AND BBQ ON SATURDAY)

CAMPERS WELCOME AT ALAN'S or
CHATUGE MOUNTAIN MOTEL
1-800-845-2067 - 1-704-389-9340
(APPR. 3 MILES FROM FORGE)

DIRECTIONS:

HIWAY 23 WEST TO FRANKLIN,
64 WEST APPR. 23 MILES -
TEXACO STATION ON LEFT,
TAKE NEXT LEFT
THEN RIGHT AT STOP SIGN,
TAKE 2nd LEFT (ABOUT 2 MILES)
ON HOT HOUSE RD., GO 1 MILE -
PATTERSON FORGE SIGN ON RIGHT.
TURN LEFT DOWN GRAVEL DRIVE, SECOND
HOUSE.

FOR MORE INFO SEE NEXT NEWSLETTER
or CALL ALAN 1-704-389-9103

**NORTH
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GUILD**

Please send to: NC Custom Knifemakers Guild
\$50 Attention: Gary Gaddy • P.O. Box 2574
Washington, NC 27889

MEMBERSHIP APPLICATION FORM

DATE _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE: _____ HOME _____ WORK _____

In which category would you be interested in applying: Knifemaker _____

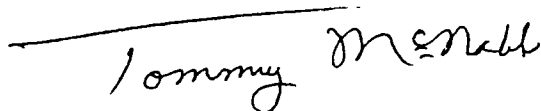
How long have you been making knives? _____

Collector _____ Just Interested _____

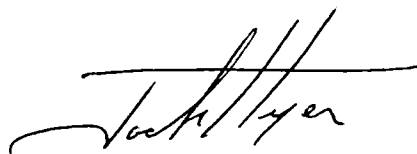
The North Carolina Custom Knifemakers Guild fulfilled there promise of support made after last years show. We promoted the show, we tripled the number of attending makers and were scheduled to put on some first class demonstrations. However, since there was no way to tell the people at the show what was going on, visitors to the demonstrations were as rare as the members of the New Chamber, who last year, were all over the place.

The question now becomes is there a 1994 New Bern Show and if so how will it be different and how do you reestablish credibility?

One thing is for sure. If we can not plan with certainty, then why plan at all? What happened at this years show can never be allowed to occur again. What steps are you prepared to take to make that assurance to the artists and craftsmen who put down their money for one set of circumstances and were delivered another? Clearly, accountability lies beyond control of the Chamber. This must never happen again! If the city fathers are not prepared to support your efforts, move the show to a location that will. There is clearly nothing wrong with your intent and content. It is your execution to plan that totally failed. If you can guarantee that this will be resolved and stay resolved, we stand ready to support your next effort.



Tommy McNabb
President, North Carolina Custom
Knifemakers Guild



Jack Hyer
Vice-President, North Carolina Custom
Knifemakers Guild
1993 New Bern Show Coordinator



NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD

January 30, 1993

I am not sure of the origin of file work on the back of knives, but I do know that it dates back at least to the 16th century. Back in the hayday of the British cutlers such as IXL, it was often referred to as 'chasing'.

In America, some custom knifemakers have raised file work to an art form. (I am not one of those makers). However with a little imagination and thoughtful planning, not to mention lots of practise, you can easily reach a level of acceptable craftsmanship.

For the purpose of illustration, I will use a single example of a relatively simple pattern. By stepping through each operation, you will begin to see how any pattern can be analyzed and then laid out on your own knives.

First, you will need some equipment. You will require a vise that is not too large and will rotate on its base. You will need a set of angle dividers, a small square, and of course, some files. To layout the work on the back of the knife, you will need either some steel blue or a broad tipped Magic Marker. For designing your masterpiece, you will need a sketch pad and a fine mechanical pencil. A ruler will be helpful or you can purchase a pad with a grid already printed on it.

Another note about equipment. Most makers start by buying a needle file set. You will quickly learn that not many of those files are of any use in file working. You basically need two shapes. Various sizes of round files, a round needle file and a knife edge file. Since good files are expensive and I don't recommend going economy class because they won't hold up, let me pass on a little experience. The round files can be obtained from your hardware store. Chain Saw files come in different diameters are good quality and not very expensive. The needle file and the knife edge may require a tool supplier or a jewelry supplier. These will cost a bit more, but they will last a long time.

Let's look at the first example of a common and not too complex pattern.

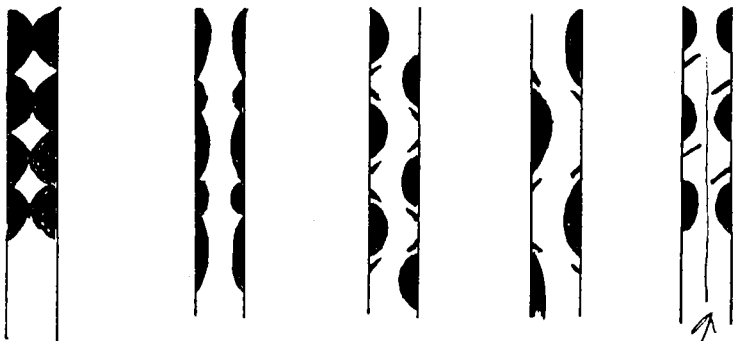
EXAMPLE 1.



Demo by Jack Hyer

NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD
January 30, 1993

File Work



↗
STRIKE
↓
Explosive
guide

Dear Fellow Guild Members:

Recent statements made by the National Park Service and the Federal B.L.M. (Bureau of Land Management) concerning fossil bone and ivory are of grave concern.

The "fossil" walrus ivory bone we have been using for years comes from St. Lawrence Island. The native population owns the land. By law they have the right to sell what is on it.

Since the government has been stymied by the law they have begun to campaign to stop people from purchasing it based on innuendo and misinformation. Presently a brochure is being readied to hand out to visitors to Alaska indicating that these materials have been looted from archaeological sites and are therefore illegal. Mammoth ivory and bone covers many areas of Alaska.

The B.L.M. contends that the majority of the mammoth ivory comes from mining claims which are not patented - therefore it is illegal. Because the miner has rights only to minerals extracted, there was a proposed federal regulation in April 1990 to allow for the sale of mammoth ivory and bone from B.L.M. lands. This was not a priority item at the close of the Bush administration, so it disappeared in committee.

In both ivory cases the federal government wishes to stop the sales based on either archaeological or paleontological arguments. When all else is said the natives of St. Lawrence Island own, by law, everything on their island. They use bone and ivory sales to fund economic development projects.

According to the paleontologists here in Alaska, "Mammoth has no real research value as far as individual pieces go; it is readily abundant from Siberia to South Dakota."

(1) What happened to that 1990 proposed regulation on mammoth ivory sales? It would take care of ivory material supplies for the future, without hassle!

(2) With an estimated 15,000 archaeological sites in Alaska, is it necessary to rewrite the laws to address one 100 mile island in the Bering Sea? The people of Savunga and Gambell are again seeing what their forefathers did: "The white man's laws are no better than his words."

I will be sending more information about this situation to Frank Centofante so that members can be apprised at the Guild Show of more recent developments.

North Carolina Custom Knifemakers' Guild

Financial Report

April 1993 — June 1993

Balance 04-01-93 \$1,1824.24

Deposits

NONE

Debits

\$630.00 Lawyer Fee

Incorporation

10.00 Bank Service Charge

\$640.00 Total

Balance 04-30-93 \$542.24

Balance 05-01-93 \$542.24

Deposits

NONE

Debits

\$10.00 Bank Service Charge

\$10.00 Total

Balance 05-28-93 \$532.24

Balance 06-01-93 \$532.24

Deposits

\$50.00

\$50.00 Total

Total

Debits

\$30.50 Certificates/Membership

10.00 Bank Service Charge

\$40.50

Balance 06-30-93 \$541.74

ARTICLE ON Fossil Bone & Ivory Legality

Contemporary Artisans around the world face a continually shrinking availability of natural materials.

Alaska has long been a source of "Fossil" Walrus Ivory.

Mammoth and mastadon remains are found in profusion from Siberia to South Dakota. Paleontologists indicate the vast majority have no research value because they are not prime deposition, having been moved by thousands of years of glacial activity, earthquakes, floods, etc.

The main objection raised by the Bureau of Land Management (BLM) over mammoth bone sales has been the lack of right to sell by the miner, trapper, homesteader, etc. who found the item.

In an April 1990 Anchorage Times article, a spokesman for the BLM referred to an addition to the Federal Registry allowing the removal of ancient animal bones from BLM lands by permit. This never happened. The permit system disappeared, never to resurface.

I feel the permit system would be good because it would allow the miner, etc. to legitimately supply the small but steady demand. The BLM would be able to regulate and gain revenue, and the Artisan would be assured of a hassle free material for centuries to come without fear of making any serious inroads into the vast quantities existent.

"Fossil" Walrus Ivory comes primarily from Alaska native lands. The legality of these people selling material from their ancient village site has been challenged and their right has been upheld in the courts.

In recent months the National Park Service has initiated a campaign to dissuade Alaskan visitors from purchasing items made from ancient materials, i.e. "Fossil" Walrus, Mammoth, etc. The inference being that such goods are probably "looted" from archaeological sites, or taken from federal lands and sold illegally.

The various studies done in recent years concerning the place of ancient ivory in the native communities, point out this is not a greedy scramble by the native population to denude their heritage. The communities see these ancient materials as a resource that wisely used will bring lasting benefits to their villages. The same studies also explain how little of the material is of research value.

I feel there is no benefit in the National Park Service issuing information casting doubt as to the legality of materials sold from private lands. It shows a disregard for the impact on both Alaskan communities and businesses.

It is important that the National Park Service protect those areas under their jurisdiction, but they must be accountable for decisions with such serious economic repercussions echoing from the whale bone mask carver in Svoonga to the schrimshander in Italy. We not only loose their productivity as citizens, but their existence as artists.

Reprint from Knife Makers Guild
Aug '93 / Virgil England

NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD

January 30, 1993

STEP 1.

Make sure tht the area of your knife that you intend to file work is finished to at least 400 grit or better. depending on how light a touch you have with your grinder, you may also want to consider pre-fitting the handles to avoid blowing away your file work.

STEP 2.

Using your steel blue or marker, cover the area you intend to work on the back of the knife and allow to dry completely.

Now that you are waiting for the knife to dry, let's look at the pattern in Example 1. Notice how the pattern is constructed. It is made up of four half circles and two lines. This is known as the BASIC Design Element. The fact that the Element is repeated over and over is what makes the pattern. See Example 2.

EXAMPLE 2.



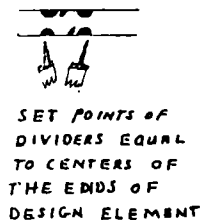
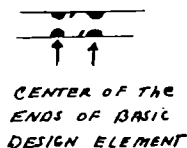
BASIC DESIGN ELEMENT.

NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD

January 30, 1993

It may sound profoundly simple, but understanding this concept is all there is to mastering the HOW of file work design. Next, once you have determined what pattern you want, you now have to transfer it to the steel. To duplicate the pattern of our example, first find the centers of the ends of the basic design element. Using a pair of dividers, set the points equal to the centers of the ends of the basic design element. See Example 3.

EXAMPLE 3.

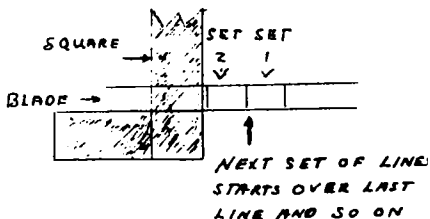
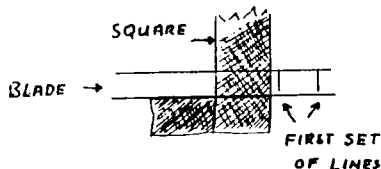


Now, decide on the back of your knife, where you want the pattern to begin. Using your pre-set dividers, determine if your pattern will fit the area you desire. If not, adjust your start point or your end point so that your pattern will fit.

STEP 3.

Using a small square and the pre-set dividers, layout the lines that will serve as guides in duplicating your pattern. REMEMBER, the points of the dividers must always line up on the center of one end of the pattern. See Example 4.

EXAMPLE 4.



NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD

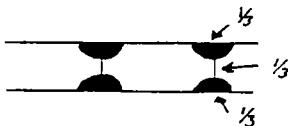
January 30, 1993

STEP 4.

Once your file area is laid out, you are ready to begin cutting the pattern. No, I didn't forget about the little straight lines that appear in this pattern. We will get to them in a moment.

To begin, hold your file at about a 45 degree angle to the back of your knife. **SLOWLY**, begin with short strokes, lining up the center of the file with the center of the line. You want to establish a kerf so that the file will not slip from side to side. Use your thumb to steady the file and hold your alignment. Let the file cut about one third of the way into the back of the knife. In this manner, your opposite cut will be one third leaving one third in the middle. See Example 5.

EXAMPLE 5.



STEP 5.

Once all of the half circles are cut you are ready to cut the final lines. Here is where practice makes perfect. You can lay out these lines to help you with this step but you will find it very difficult due to the small space and the differences in uniformity of the half circles. So the only way I can tell you to do it is Eyeball It!!! Using your knife edge file and your thumb as a guide, hold the file approximately 25 to 30 degrees. **SLOWLY**, start cutting the accent lines of the pattern. Do all of one side before beginning the other side. These accent lines should go slightly past the center of the blade. See Example 6.

EXAMPLE 6.



NORTH CAROLINA CUSTOM KNIFEMAKERS GUILD

January 30, 1993

STEP 6.

Once you have completed your work, gently go back over your file work with whatever grit you used to originally finish the back of the blade to get rid of the lines left by the dividers. This sanding of the finished work will tend to sharpen up your work by getting rid of any surface burrs. NOTE: If you intend to buff the back of your blade to a mirror finish, I would suggest going to 600 grit or higher. Over buffing file work tends to round off all the detail and takes away from the quality of the finished product.

As with most skills, the only way to get good at it is practise. Use the scrap pieces that are removed from the profiling process. Try new patterns. You will find that sketching the pattern out on paper will help you to visualize what the pattern will look like and what tools you will need to cut it. Eventually, you will get to a point where you only have to lay out the most difficult patterns each time. But practise first!!! Good Luck and have fun!!