



The Edgehog

Issue 2 - 2014

www.kgsa.co.za

May 2014

The Jade Makiti

made by Guild member Bertie Rietveld and
engraved by Julien Marchal, Associate member.



Bertie Rietveld - Milano CIC 2013
Francesco Pachi Photography

Guild Show

12 and 13 September 2014

To all Members

ANNUAL GUILD COMPETITION: REDUCTION IN NUMBER OF CATEGORIES

At a recent EXCO Meeting on 26 October 2013, it was resolved that, due to complaints received from VIP guests and time constraints in general, the number of categories for the Annual Guild Competition should be substantially reduced.

Accordingly, the following categories were removed:

- Boot Knife
- Historical
- Points of Interest & Innovations
- Owen Wood Trophy – Finest Own Damascus
- Best Table Display
- Best Own Engraving
- Special Judges' Award
- Judges' Choice (Non-entrant)
- Wesley Muller Trophy – Best Handmade Sheath

For the **2014 Guild Competition**, the fourteen remaining categories are:

- * Art Folder
- * Art Fixed Blade
- * Bird & Trout
- * Hunting Knife
- * Gentleman's Folder
- * Working Folder
- * Gentleman's Tactical Folder
- * Fighting Knife
- * Dagger
- * Sets
- * Sword
- * Nick Grabe Trophy – Best New Knifemaker
- * René Vermeulen Trophy – Best Overall Maker
- * Best Knife on Show

The amended and updated Category Guidelines will also be distributed to members and competition judges soon via e-mail.

Groetnis,

Willie Venter
Vice-Chairman & Chief Judge



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Non - Guild member Knifemaking Competition 2015

The design for the 2015 Competition will be launched on 23 August 2014 @ the Herbst Training Academy. Join the hosts Gawie, Jeannie and Thinus Herbst and the guest speakers Carel Smith, John Arnold and Bertie Rietveld for a great day. Start time will be 11am.

All knifemakers are welcome to attend.

More details will be in the next issue of Edgehog or if you are on Facebook, join the Knifemakers Guild of Southern Africa group as we post info there too.

New Members

Welcome

- ♦ **Orton Becker**
(Potchefstroom)
- ♦ **Anton van der Westhuizen**
(Port Elizabeth)

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Chairman's Chat

Ons almal ken die gevoel wat jy kry as jy by 'n robot in die stad stop en jy word toegesak deur straatverkopers. Almal weet wat die standaard items is wat jy daar kan koop – onwettig gekloonde fliëks, laaiers vir jou selfoon en dan kom die sonbrille en horlosies, nie sommer enige maak nie – alles net van die beste handelsmerke soos Ray Ban, Tag Heuer en Citizen en alles vir die ongelooflike prys van R100. Almal weet dis vervalsings en niks werd nie maar nogtans moet daar mense wees wat dit koop anders sou die verkopers al lankal opgehou het daarmee. Stap by 'n vlooiemark in en die probleem is nog erger – feitlik elke beroemde handelsnaam is daar beskikbaar en almal vervalsings, swak kwaliteit en spotgoedkoop.

Daar is 'n baie goeie rede hoekom hierdie handelsmerke vervals word – die oorspronklike vervaardiger het jare se moeite en bemerking in sy produk gesit en mense assosieer sy produk met gehalte en is bekend met die handelsmerk. Die vervalser ry op die rug van al hierdie moeite wat gedoen is.

Ek het al vroeër gehoor dat dit selfs al n probleem raak met messe en dat Boker, Kershaw en Buck almal sukkel met vervalsings. Snaaks genoeg het dit nou ook 'n probleem met handgemaakte messe geword en selfs van ons Suid Afrikaanse makers se messe word vervals komplete tot met die logo.

Aan die een kant is dit sekerlik n kompliment as jou messe waardig genoeg ge-ag word om vervals te word maar ongelukkig kan jy geen rekeninge met komplimente betaal nie en mense assosieer jou naam met hierdie swak produk – al jou jare se moeite om n goeie naam te kry is daarmee heen. Die probleem is dat jy feitlik niks daaraan kan doen nie. China erken geen patentregte of handelsmerke nie so dit is nie vir hulle onwettig om die goed te vervaardig nie en net onwettig om dit na 'n ander land uit te voer. Vir versamelaars is dit maar die veiligste om hulle messe direk by die maker te koop en seker te maak hulle kry 'n sertifikaat saam met die mes.

So as julle 'n mes van my raakloop wat nie 100% perfek is en die mooiste mes is wat jy nog gesien het nie – dis 'n vervalsing!

Soos ek in die vorige Edgehog geskryf het, het Bertie die pligte as tesourier en Melinda die pligte as skou organiseerder, administratiewe beampte en koffiemaker oorgeneem. As enigiemand navraag het oor iets kan julle haar gerus skakel – sy weet die beste wat orals aangaan. Baie dankie aan Andre en Marietjie wat dit tot dusver gedoen het – dit is n baie ondankbare werk en ons waardeer die toegewydheid waarmee julle dit altyd gedoen het.

Daar is net vier maande oor voor ons volgende skou en vir almal wat teen dieselfde spoed as ek messe maak beteken dit dat daar nou n hele paar lang nagte en vollop vloekwoorde voorle – sterkte!

Voorspoed en skerp wees
Carel

How does one become a member of the Knifemakers Guild of Southern Africa ??

Recently there have been a number of enquiries from knifemakers, artisans and collectors regarding Guild membership....hopefully the info below will assist if you should be asked.

The information is an excerpt from the Guild Constitution and the full constitution is available on www.kgsa.co.za

Voting Membership

Only applicants who make knives shall be considered for voting membership of the Guild

- a) A candidate for membership must submit with his written application at least 5 (five) examples of his work to the Executive Committee and an application fee to be determined by the Executive Committee, which amount is not refundable. The applicant shall state when he started making knives.
- b) The Executive Committee will in its sole discretion decide whether the applicant is to be accepted as a member. In arriving at its decision the Executive Committee shall consider the workmanship, design and quality of materials used in the examples submitted.
- c) The Executive Committee shall give the applicant written notice of the acceptance or rejection of his application.
- d) The new member shall attend and exhibit at the first AGM and Show immediately after membership acceptance advice provided such advice is not within three months of such AGM & show .If acceptance advice is within three months this ruling then applies to the first AGM & Show thereafter.
- e) All members are required to attend at least one out of three consecutive AGM's.
- f) All Members are required to attend at least one out of three consecutive Annual Shows.
- g) Failure to comply with Rules (e) & (f) above without good reason submitted to and accepted by the Exco prior to the event, can result in disciplinary steps taken against the offending member in terms of Article 13 below.
- h) Any member shall, at any stage of membership, when requested to do so by the Executive Committee, submit to the Guild 5 (five) knives for re-evaluation.
- i) Any member who is unable to continue making knives due to old-age and/or deteriorating health but wishes to continue membership will, following a written request to the Executive Committee, be considered for continued ordinary membership, without voting rights but all other privileges remaining unchanged. Such members will not be obliged to pay the prescribed annual membership fee as envisaged in article 8.
- j) Membership shall cease upon death, resignation or expulsion in terms of the constitution.

Knifemakers Guild Book

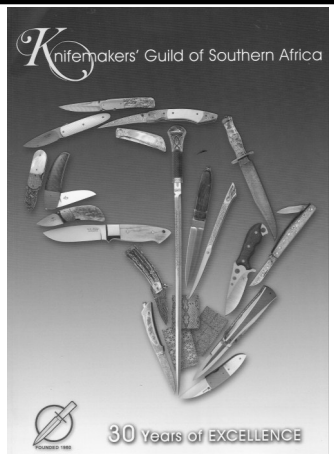
The book costs R 295.00 softcover
Here are still a few copies of this great book available

To purchase:

Contact

Marietjie 082 6501441 marietjiethorburn@gmail.com

Melinda 071 303 5259 edgehog1@gmail.com



Associate membership :

- a) There will be a special class of membership to be known as associate membership. Save as provided for in Article 16 b) below, an associate member will not be granted the voting rights of a full member of the Guild, nor will an associate member be eligible to serve on the Executive Committee. Associate members may, however, be co-opted by the Executive Committee to serve on sub-committees. An associate member shall receive notice of all meetings of the Guild and shall be entitled to attend and participate in the meetings.
- b) If approved by unanimous vote at an annual general meeting of the Guild, an associate member may be appointed as a member of the Executive Committee, in which event, the associate member shall have the voting rights of a full member of the Guild as envisaged in Article 10 above for the term of his service on the Executive Committee.
- c) An applicant for associate membership shall apply in writing to the Secretary of the Guild stating his qualification for associate membership together with an application fee in an amount to be determined by the Executive Committee, which amount is not refundable.
- d) The Executive Committee will in its sole discretion decide whether the applicant is to be accepted as an associate member. The Executive Committee shall give the applicant written notice of the acceptance or rejection of his application without stating any reasons for such decision.
- e) Associate membership shall cease upon death, resignation, expulsion or when the associate member loses his qualification for being an associate member.
- f) Only an applicant falling within the ambit of one or more of the following classes of persons may qualify for associate membership:
 - i) Artists who by virtue of their craft embellish or adorn the products of knifemakers;
 - ii) Collectors of handmade knives.
 - iii) Suppliers of knifemaking materials, tools or machinery to knifemakers;



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A Knife Design Project By Martin Reeves

Act 1 - Setting the Scene

At the beginning of this year, I was approached by a Guild Member with a rather intriguing proposal. I was asked if I would be interested in designing a knife that would be built by this maker and, even if I didn't want to purchase it myself, it would be offered as a Martin Reeves design. You will note that, at this point, the maker is nameless. The reason for this will become clear later on in this article and the (potential) following ones.

I was properly flattered by this request, but I must state at the outset that I have never designed a knife before. I said "Yes" immediately of course – before really thinking this through. The main hurdle that I would be facing is that my artistic talent is probably on a par with that of a chimpanzee (according to my high school art teacher). This means that, although I may have many ideas in my mind, the translation of these ideas onto paper may not come easily. This thought alone caused a couple of sleepless nights even before I started thinking about any design elements!

If I was going to design a knife, what would I use as my inspiration? All great inventors, artists and designers need inspiration! The obvious place to begin was my own collection. My collection is rather eclectic, but the predominant theme is fixed-blade fighters in the medium to large category. For further inspiration, I also looked through my library, especially David Darom's excellent volumes. I still found myself drawn to the style of knife that features strongly in my collection.

With this initial design decision made, a medium to large fixed blade fighter, I soon had 3 or 4 rough designs floating around in my head. Nothing on paper yet - remember the artistic talent! One of the things that I had to consider in my design selection was the skills and preferences of the maker. There are many talented makers in the Guild (i.e. all of them!), but there are definitely some makers who have developed a certain unique style and/or specialise in certain types of knives. If I wanted a win-win situation, I would have to marry my design with the strong points of the maker. Having said that, I still wanted my design to be such that it would challenge the maker in terms of techniques, materials, detailing, etc. so that the resulting knife would be a showcase of the maker's skill as well as my design style. This was a further challenge in that I'm not at all sure that I actually have a design style!

I should mention that 2 of my wife & my past commissions have been historically inspired from the Middle Ages (my son & daughter's 21st birthday presents) so I wondered if history could give me some further ideas from a time when edged weapons were the primary weapons for everybody from kings to peasants. Back to the library – as well as that font of all knowledge, the Internet!

Wading through the sum of all human knowledge, I came across an intriguing design from the early (7th century) Germanic period. This design (which shall also remain nameless at this point) seemed to hold potential for a number of design elements, including the leatherwork – something of a passion with me. It was time for the first design discussion with the maker!

Act 2 – First Discussions

Our first design meeting started as do many of my discussions with Guild members and other knife makers. By this I mean a good chat about world problems, knives, pets, knives, wives, cars, knives, etc. (Aside: I have yet to meet a knife maker that I haven't liked. Is it just me, or are you really all nice people?) After the initial chat & a cup of coffee, we got down to business! First off we discussed the historical piece. The maker (let's just call him Mr X for now) was very enthusiastic and we spent quite some time discussing the finer elements of the variations of this type of weapon that are to be seen in some of the museums of Europe. Mr X was very keen to tackle the project and asked me to do some further research on the design, materials, use and carry of this type of blade with the aim of the finished project being accompanied by a short monograph on the history of the weapon.

I was, as you can imagine, quite pleased with the direction that the discussions had taken, not least because I felt that it would be rather unnecessary for me to tax my meagre artistic skills. I could use photographs of museum exhibits and some modern European re-creations. Truly a win-win situation! Then Mr X dropped a minor bombshell! Although he really liked the idea, the problem was just that – it was a Martin Reeves *idea*, not a Martin Reeves *design*! Bugger!

The discussions now entered phase 2 – back to the fighter. Some knife types have a number of fairly common design features – the Bowie knife being the one that springs to mind first. A maker may interpret the basic Bowie design, but the end result is still recognisably a Bowie. The fact that the Bowie is also a large fixed-blade fighting knife is purely coincidental. Having said this, there is almost definitely no fixed idea as to what constitutes a fighting knife, probably confounded by the fact that any knife can, and probably has, been used in a fight. A quick perusal of the literature indicates that almost every knife maker, ex Special Forces soldier, survivalist, cop, armchair soldier, etc. has their own ideas. They often indicate that only their knife/idea/theory is the correct one! Given this plethora of fighter interpretations, it seemed that it was unavoidable that I was going to have at least some elements of other designs in my design, but hopefully with a Martin Reeves twist to them.

What do I consider to be the elements of a good

fighter? How would these elements translate into a custom knife? Possibly most importantly, was the end result to be practical “user” or a collectors “wall hanger”? Let’s leave the end result question for a bit and talk about the elements that I consider being consistent with a practical, medium to large, fixed-blade fighter.

NOTE: By listing my ideas here, I am well aware that I run the real risk of offending other people’s opinions (and fanatical beliefs) of what a fighter should or shouldn’t be. I am not saying that my ideas are right, only that they are right for me. I have no intention of offending anybody or getting into any arguments, but please feel free to write your own article for the Edgehog – this would make the Editor very happy. (*-Indeed*)

Blade length – 5 to 7 inches seems to be about right. Bigger blades are great, and I have several in my collection, but they tend not to be carried a lot due to physical size and concomitant weight. If you want to fight with a knife, it helps if you have the knife with you! I should also state that a full tang (reduced tang at the very least) is also quite important to me. I have never had a knife break on me yet, but I really don’t want Murphy to get involved in the fight as well!

Edge – Straight edge! Although I do own several combination edged blades (straight and serrated or scalloped), I must admit to a preference for a straight edge. The cutting, penetration and wounding characteristics of a sharp straight edged blade are all that I need! The question of single or double edged blades is rather a complex one. A double edged blade is maybe less utilitarian than a single edged blade. You would have difficulty battening a double edged blade through a branch to build a shelter, but we’re talking about a fighter here, not a camping or survival blade. For a fighter, I do like the option of a double edged blade as it gives that extra option in close quarter combat and doesn’t necessitate any changes in grip during a fight.

Handle – The handle design should be somewhat ambidextrous, especially if the knife is to be used in conjunction with another weapon, such as an axe or tomahawk wielded in your strong hand. The handle should also “index” well – by this I mean that you shouldn’t have to look down to know the orientation of the blade – you should know it from how the handle feels in your hand. From this it follows that the handle should not be too big, or small, for your hand, but should ensure a safe and secure grip at all times and under adverse conditions. Pommel – Functional, not decorative. All parts of a fighting knife should be capable of inflicting damage to your opponent, so let’s go for a good old skull crusher pommel!

Balance – Not too prescriptive here, but the knife should feel “alive” in your hand, and move like an extension of your body. Anybody who has handled a Piet Grey Excalibur will know what I mean.

There are many other elements of a knife that I haven’t covered here (materials, finish, blade thickness, guard, sheath, lanyard, etc.), but they will have to wait for the further refinement of the design that will be discussed in following columns.

The end results of my discussions with Mr X may be summarised as follows:
Love the historical idea, but now go back and design a Martin Reeves fighter!

To be continued in Act 3...

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Knife Collectors

By Andre' Thorburn

NOT EVERY BUYER IS A COLLECTOR

Let's take a closer look at those individuals who are dedicated knife collectors and who willingly spend large sums of money to acquire new additions to their collections.

Collectors often have preferred makers whose work they collect simply because they like the style and/or the maker. Some collectors collect fixed blades and others, folders. Makers have no control over the likes and dislikes of collectors.

In my many conversations with collectors, the words "distinctive" and "unique" regularly come up. Collectors expect to get "bragging rights" with every knife they purchase and display.

Collectors are interested in the intrinsic value and provenance which is added to a knife by winning an award or when a knife is significant because of the international stature of a knifemaker. The slogan of a well-known food producer explains this well, knife collectors want "something to crow about".

1. Makers only have control over that which takes place in the workshop. However, quality is the common denominator. Technical quality is directly under your control, fitting, finishing, sharpening. Heat treatment, etc. In folders, the operation of the mechanism is as important as the rest of the knife. Every mechanism must function crisply and evoke a sense of "how is this possible?" Fitting and finishing must be done with excellence and should never be mediocre. An excellent example of the emotional content that I am trying to convey is Rob Brown's fitting and finishing of blades and handles.
2. Materials and design must be integrated into a whole. Imagine a pearl handle on a hunting knife.....? Design must be thoughtfully conceived and should fulfil every requirement of the purpose for which the knife was designed. Physical and aesthetic balance is essential. Beautiful examples of these are found in the work of Kevin and Heather Harvey.
3. Excellence. In addition to the mechanism, design, fit and finish, the serious collector is always looking for that elusive quality that transforms a knife into a piece of art. This elusiveness can be captured in especially elegant design, quality engraving, unique Damascus and /or filing and embellishments, to name but a few. The desirability factor will immediately enhance the current and also future value of any knife. Prime examples of knives which embody this elusive quality are the knives of Ettore Gianferrari.
4. It is often seen that, in time, talented makers develop a unique style which makes their knives immediately recognizable. Makers should not alter their designs simply for the sake of change. Ideally, collectors should be able to identify the work of a maker without having to look at the maker's logo. Branding is what collectors want. Work must be recognizable. New designs in the maker's existing style are particularly desirable.
5. A unique knife with a unique story line is usually at the top of the wish list of every dedicated collector. These are the knives which are rare because the whole is greater than the sum of all parts. Because the uniqueness of design, research and craftsmanship combine to tell a story. Beautiful examples of these are Bertie Rietveld's Joker dagger and Carel Smith's Scorpion knife.
6. Interaction between maker and collector can be very rewarding and can create a dynamic which has the potential to spark a very unique piece. I petition every collector to challenge their favourite makers with commissions that will lift these makers out of and above their comfort zones. It is gratifying to see how some of our makers have successfully transcended these boundaries, such as Erich Vosloo and Andre' van Heerden.

My first "face to face" encounter with Ron Lake, and the emotions I experienced whilst paging through Dr Darom's "Great Collections" book, very deeply impressed upon me the reality that we have so much more to dream, so much more to design and so much more to do.

The Knifemaker's Guild of Southern Africa is a Guild with immense talent and every quality required to set the pace internationally.

Finally, a sincere thank you to all who contributed to these thoughts.

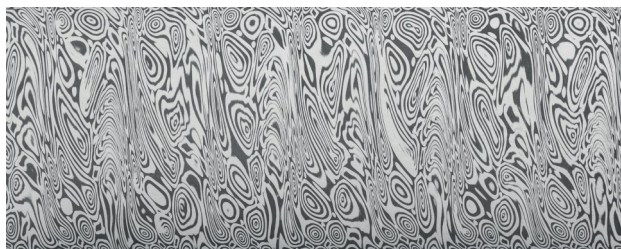
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Damasteel is a combination of **RWL34 and PMC27**. This phenomenal stain resisting steel, if heat treated correctly, results in exceptional edge-holding and strength as well as the visual appeal of Damascus.

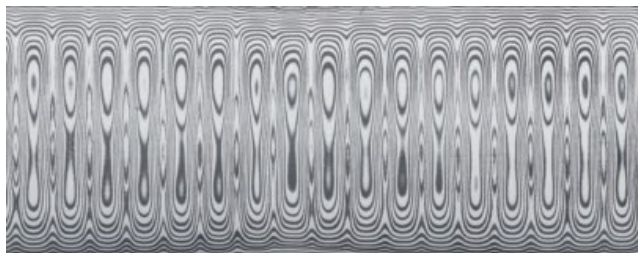
It is the 7th generation of damascus steel.

RWL 34, a plain steel, is acknowledged as the leader in its class.

There are two new patterns to be released soon.....**Odin Heim & Hugin.**



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SABA will be hosting a Bowie Knife Display at the Guild Show 2014.

They recently asked Kevin Harvey to give a talk on making a Bowie and made a video of the talk and uploaded it for everyone to enjoy and learn from :

<http://youtu.be/6bVJcpNSm8o>

http://www.youtube.com/watch?v=wXQv04_sYoo&feature=youtu.be

If you don't want to re-type the links, send me and email and I'll send you the active links

edgehog1@gmail.com

New US Ivory Ban Info - How it effects non-elephant ivory items

Hello All,

I know there is concern out there about the changes going on with Ivory regulations here. I wanted to send you this information from our Washington DC offices. I am also including a webpage link for you that shows exactly where this information comes from.

What other types of ivory are used, and how will they be affected by these actions?

These actions will not affect ivory derived from other species such as walrus, warthog, hippopotamus, mammoth and mastodon. Asian elephant ivory is already regulated under the ESA and CITES.

Ivory derived from toothed whales is already regulated by the ESA, CITES and the Marine Mammal Protection Act. Strict application of the ESA definition of antique may limit some Asian elephant and whale ivory trade.

See the section about antiques for more information.

<http://www.fws.gov/international/travel-and-trade/ivory-ban-questions-and-answers.html>

It may be information that someone should put up on the Knifemaker's Guild page if anyone has good connections there.

I would also ask that they post a reminder that wildlife handled knives made from hippo, warthog, various horn materials etc.. does require clearance with FWS upon arrival to the United States.

Let me know if you have any other questions or concerns.

--

Regards,

Stacey L. Witherwax

Wildlife Inspector

stacey_witherwax@fws.gov

U.S. Fish & Wildlife Service
Office of Law Enforcement
4341 International Pkwy, Suite 104
Atlanta, GA 30354

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E-mail sent in by Marietjie Thorburn

What Happened to the pioneering spirit ??

By Bertie Rietveld

Many years ago South Africans used to be big on pioneering stuff and being original held a special allure, that was what the Great Trek was all about, not to mention the first open heart operation the invention of the Kreepy-Krauley, the world's first automatic pool cleaner, to mention just a few.

From my perspective, in knife circles, we have become a monkey-see, monkey-do society. One person comes up with a new idea and in no time everyone starts to copy. I realise that not everyone can be a pioneer and you will have followers but what has been going on here is just ludicrous!



KNIFEMAKER - BERTIE RIETVELD • ENGRAVER - JULIEN MARCHAL IMAGE - SHARPBYPLOOP

There are knifemakers that have a lot of experience and have studied their craft for many years and then venture into sharing their knowledge with newbies, helping them to cut down on the learning curve considerably, but then these newbies do a course and the next week they have become experts and lo and behold, they now also offer courses !! After all, how difficult can it be. You just buy some pre-cut blanks and finish your kit, and voila, another knifemaker is born !

Internationally, South African knifemakers are held in high regard and if we want to keep it like that, the upcoming knifemakers should be a little more discerning about where they learn their hobby. They need to ask a few questions—how long has the tutor been making knives ? Is the tutor a member of the Guild ? Have they been recognised by winning awards ? Etc. You want to become a very good knifemaker, you need to learn from a very good knifemaker and there are several of these around, so choose wisely and don't be afraid of spending some money on a good education, it will save you a small fortune in mistakes you won't make when you make knives. The best piece of advice I can give you is totally free — **Try not to follow the crowd, revive that pioneering spirit and be creative and innovative — the best reason not to do something is when you see everyone else doing it.**

Annual Knifemakers Guild Show 2014

Mosaïek Lifestyle Centre, Communio Exhibition Hall, Danielle Str
(off Davidson Str/ 14th Ave), Fairland, Johannesburg
GPS co-ordinates: X 27dS6.1069m, Y: 26d08.7500m /
S 62.14584, E 27.93528

Show Organiser:
Melinda Rietveld - 0713035259
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Friday 12 September:
15h00 - 19h00 (R50 p/p)
Saturday 13 September:
10h00 - 15h00 (R40 p/p)
under 15 = free



Door Raffle Knives: Stuart Smith, John Arnold and Albie Wantenaar • Display Cases: Brian Coetzee • Photos: Eirin Broadie

English doctors once requested a ban on all kitchen knives with sharp points to cut down on emergency room visits—but not for the reason you think!

In 2005 a group of British doctors proposed to government that there be a national ban on the sale of kitchen knives with pointed ends.

Their reasons were not totally unfounded! The doctors had been noticing an increase in violent crime, and a large number of stabbing cases involved kitchen knives. The theory reasoned that the kitchen knife was a handy implement of impulsive crime.

These attacks were often coupled with alcohol or drugs, leading doctors to suppose the stabbings were often spur of the moment events and the level of injury could be substantially reduced should the knives not have sharp ends. They even went so far as to consult a group of prominent chefs who stated that there was no real reason a domestic kitchen knife needed a sharp point.

The doctors further stated that the precedent was already established when 18th century eating houses introduced dinner knives with blunt points in an effort to reduce the degree of injury to patrons during the frequent fights that broke out.

Needless to say, despite the high level of logic contained in the request, it is still possible to purchase sharp pointed kitchen knives in Britain.

Read more at <http://www.omgfacts.com>

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Out 'n' About



Dennis Theck from RandBladecrafters and Miniatures Knifeclub made this miniature knife for a club knife swap in 2013

The design was based on the non-guild competition 2013 design.

And then he made another miniature knife and a set of knife earrings too.



Question for you, the reader of Edgehog.

Edgehog is 22 years old and has undergone many changes over the years, and for a publication to survive it has to adapt to the times, and now it might be time to undergo a major change, BUT only if you want it.

As you know Edgehog is primarily a publication for Guild members, but it is also available to knife enthusiasts on a subscription basis, but lately the numbers of subscribers have dwindled, the production costs and postage have spiralled, and most people are tech savvy enough to be able to read Edgehog online. All these factors combine to make a printed copy in your mailbox less and less viable, and if changes are not made it might eventually lead to the demise of this longstanding tradition.

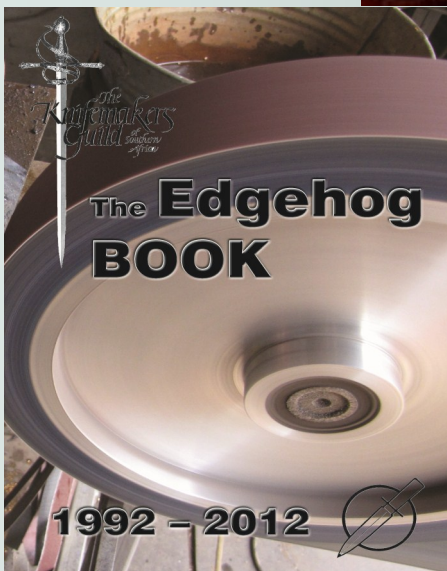
Earlier this year saw the publication of the Edgehog book, and anyone who read this excellent reference work will surely see the immense value of this publication continuing.

I need you to let me know what you like and would like in future issues and the big question is —

Would you prefer Edgehog in a digital format ?

I need your point of view and comments, ideas and feedback before end of July please.....

Let me know — edgehog1@gmail.com
0713035259 Melinda



The Edgehog Book is a collection of articles that were published in the newsletter between 1992 and 2012.

What makes these articles so interesting is that they are written by our Guild knifemakers, collectors and enthusiasts about knifemaking in Southern Africa.

Cost is R 280 + R45 postage

Available from:

Melinda Rietveld edgehog1@gmail.com / 071335259

OR buy your copy at the Guild Show

The last word....

"Don't use customers to push products, use products to satisfy customers."

Something everyone who sells should remember.@LeadingGuru: