

Raw Hide Gazette

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"Without question, the Raw Hide Gazette is by far the best and most informative and comprehensive Guild publications of all of them! You are to be commended for your very fine and professional efforts. Keep up the good work. With admiration"
/signed/

Al & Ann Stohlman, December 1997

Volume 5, Issue 7

Puget Sound Leather Artisans Co-Op

September 1999

Hide Highlights

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- Tippman "Boss" Raffle
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- Peter Main's Workshop
- Special Supplement -
- Bookbinding Magazines

Meeting Announcement

Mark your calendar!

The next meeting will be:
Sunday, September 26th,
2:00-4:00pm
Location: **WOODY'S**
PLACE -- 4248 A Street
SE, Auburn

The PSLAC Meetings Start in September

As a special treat we have **Peter Main** for a two day workshop on the **Embossed Applique of a Green Tree-frog**. In his workshop you will be embossing with sculptured plugs, carving a total of five pieces, to make up a picture of a green tree-frog, colored and applied to a cream colored background. The cost of this workshop will be \$120 (a bargain considering the cost of quality workshops in any field) and will be held at 4248 A Street SE, Auburn, WA 98002 on **Saturday and Sunday, September 25 & 26, 1999** Hurry -- the class is filling fast! Call Bill Churchill at (253) 839-3038 to sign up.

CLPW Leather Sponsors PSLAC

PSLAC (Puget Sound Leather Artisans Co-op) has a new Sponsor — CLPW Leather.

For the Best Deals on Leather, Leathercraft Supplies, Kits, Dyes, Finishes, Paints, Patterns, Books, Videos, Hardware, Tools & More, Browse their "On-

line" Catalog

CLPW Leather has automated the ordering process and allows you to complete the order, including the credit card purchase through a "secure server" and their web site is located at:

<http://www.shopforleather.com/>

You can subscribe to the CLPW Leather Mailing List and get immediate news of special one-time products and pricing on leather, leather crafts, hardware, leather conditioners and cleaners, kits, Native American lore supplies, dyes, finishes and lots more! When they get a good deal on leather or supplies, they pass them on to you!

Here is their Commitment to You:

Real Value

We offer you the lowest possible prices on every item we stock.



..... Puget Sound Leather Artisans Co-Op

Wide Selections

This is where you will find the widest selection of leather and leathercraft supplies anywhere. From beginners to professionals, we're here for you. If you just need 1 Square Foot of any leather we stock, we'll cut it for you. Just call and give us the dimensions. No order is too small. All of your needs are important to us.

Service

Most orders leave our store within 48 hours. We're available, for your convenience, Monday through Saturday - 10:00 a.m. to 5:00 p.m. Central Time, at: 901-728-5551



Please ask the members to add " - PSLAC " to the end of their first name, on the Customer information section of the order form as in:

First Name: Charles - PSLAC

100% Friendly Satisfaction

We want to keep you coming back. If for any reason a product fails to meet your expectations, just return it to us, postage paid, in its original packaging, and we'll replace it or give you a credit of equal value. We aren't satisfied, until you are. Just return any product for any reason and we'll make it right. It's that easy.

Their store is located at:
1482 Madison Ave.
Memphis, TN 38104
Phone: 901-728-5551

Lets have CLPW Leather explain a little about themselves:

PSLAC Members,

Count us in for a 10% discount from our on-line catalog, "excluding the specials page" and before shipping, located at:

<http://www.shopforleather.com/>

Since our on-line catalog cannot process discounts, I think 10% will be best so they can figure out how much they will actually pay, without doing a lot of math. If their Total is \$100 before shipping, their Total would actually be minus \$10 or a total of \$90 + shipping.

Last Name: Powell

So our manager will know to check the e-mail address against your list and process the discount. Since the on-line order form, does not have the ability to process the discount, it will have to be done manually. Please make the members aware of that so they know it will be done on our end, and will not show the discount on the website.

*We are an independently owned and operated, Authorized **Leather Factory Sales Center**, but carry products from other manufacturers and suppliers as well.*

*Thanks,
Charles Powell, CLPW Leather*

Pleasant Valley Saddle Shop Sponsors PSLAC

PSLAC is proud to announce its newest Sponsor to PSLAC and the RawHide Gazette – **Dusty Johnson and his Pleasant Valley Saddle Shop**. Dusty produces several books and videos about saddles, holsters (& knife sheaths) and chaps and will offer them to PSLAC members at 20% off the retail price.

RawHide Gazette

Editor / Publisher: Bob Stelmack
Co-Founders: Bill Churchill & General Seymour
Treasurer/Secretarty: Linda Stockhausen

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email: bingbudz@postazone.com)
The **RawHide Gazette** is provided to the Puget Sound Leather Artisans Co-Op as a part of their membership benefits. Annual dues are \$24.00 USD per year.

All submissions are subject to editing for clarity and length. All articles submitted must be accompanied by name, address and permission of writer.

POSTMASTER: Send address changes to PSLAC, c/o Linda Stockhausen, 12614 142nd. Ave. Ct. E., Puyallup, WA 98374, U.S.A.

Advertising Rates

The **RawHide Gazette** now offers advertising space to interested parties. Ad spaces are as follows:

1/4 Page or Business Card	\$60 USD
1/2 Page	\$110 USD
1 Full Page	\$200 USD

These rates cover a six month time period. Guild members are entitled to a 25% discount. Leather companies supporting PSLAC are given free Business Card size advertisement, additional space at regular rates.



Dusty Johnson at his Bench

Please contact Dusty at:

<http://www.pvsaddleshop.com>

...or at:

E-Mail: dusty@pvsaddleshop.com

...or at:

Dusty Johnson
 PLEASANT VALLEY SADDLE SHOP
 1220 S. County Rd. 21
 Loveland, CO 80537
 Phone: (970) 669-1588
 Fax: (970) 669-1589

...for details on ordering, be sure to tell him you are a *member of PSLAC for the discount.*

Here is a brief list of some of the products he has available:

SADDLE BOOKS

Saddle Savvy — The complete guide to the western saddle. Become a saddle expert! Learn how a saddle is made and what kind of rig is right for you. This new publication fully explains each part of the western saddle in full detail. It also discusses saddle pads, how to buy new or used saddles and how to clean and care for them. Over 110 illustrations and pho-

tos. Hardbound, 230 pages — \$22.95

Full size patterns for making any style or size western saddle as illustrated in the book and video. Patterns — \$10.95

VIDEOS

SADDLEMAKING

— Complete instruction guide. Explains how to make a top quality western saddle with a minimum of tools and expense. No prior leatherworking experience is required. Video is a complete companion to the book "SADDLEMAKING" 2 hour video — \$39.95

GUNPLAY

— the art of fastdraw performed and explained by world record holders. Gun techniques illustrated by historians and Hollywood stuntmen. Twirling, spinning, sharpshooting and trick shooting performed by some of the world's best. This is a fun video and a "must have" for anyone who enjoys the art of fancy gun handling! 1 hour video (VHS) — \$19.95

GUNPLAY MADE EASY

— Professional stuntmen show you how to do some basic, but impressive, gun moves. Taught are the Hollywood fastdraw and gunspinning basics. 30 minute video — \$19.95

GUNPLAY MADE EASY (PART II)

— Shown are advanced gun spinning, fast draw and trick shooting techniques. Professional pointers help you handle a gun like the Hollywood stars. 30 minute video — \$19.95

HOLSTERS (and Knife Sheaths)

— This informative video gives detailed instructions for making 5 different style holsters, 3 knife sheaths and 2 gunbelts. All operations of cutting, gluing, sewing, molding and pattern making are explained. Full size cutting and carving patterns are included. No prior experience is required. 1 hour video (VHS) — \$29.95

CHAPS

— Make your own chaps with this step-by-step video. No prior experience is required! Every detail is shown clearly and full explanations are given for making Batwings, Chinks, Shotgun and Motorcycle styles. Full size patterns for each style are included. 40 minute video (VHS) — \$19.95

Great Northwest Leatherworkers Trade Show, Pendleton, Oregon -- October 15-16-17

Workshops, Seminars, Vendors in 85 booths at the Pendleton Convention Center. Produced by the Leather Crafters & Saddlers Journal. For more information call (715) 362-5393. In October there will be many leather distributors on Pendleton, Oregon. This is your chance to ask them if they would like to sponsor the Puget Sound Leather Artisans Co-op, if so, just have them contact Bill, Ken, Chuck or Bob and we will set up the process and get the information out with the next RawHide Gazette. It would be a good idea that everyone that goes to Pendleton wear a name tag identifying you as a Member of PSLAC. (*ed note: If anyone would like to design a pin or patch for PSLAC, then do it and we will see that the pin or patch is available for the next big leather exhibition.*)

Leather Excel Cost Form

Ever wondered how much you should charge for a leather project -- if asked? To the right is a sample for a small project.

This is a copy of **Mark and Elizabeth McMahon's** template. It is zipped and is in Microsoft Excel 97 format.

Directions for use:

If you copy it into your MS Office template folder it should be there available for you to use. Main thing to remember when you use it is to keep your figures consistent. EG. for twenty five cents worth of glue that you have used write it in as .25 for it to calculate accurately.

We have also allowed space for not only hours worked at whatever rate of pay per hour but also a place for profit earned by business. This profit can be 5% or 100% it's up to each person to work out what hourly rate they are prepared to work for and also what extra profit margin their business will charge. Usually this extra profit margin is what you buy extra equipment or tools from eg. sewing machines to sewing needles.

We hope you will find this useful to you. We use it to also play the what if game when we are working out quotes -- such as what if we use a material lining instead of a pig skin lining. It seems to save us a lot of time and also helps us to keep accurate records for costings on all our orders.

If we can help with anything else (clearer instructions even) then please let us know.

Sample form filled out for a Project
(the sub-totals and totals are done automatically)

Costing Sheet (Job Description)		Rainbow Trout Picture Album		
Item Description				
	Area Used	Wastage	Cost per sq Ft	1. Total Cost
Leather	3	1	\$ 5.95	\$ 23.80
Pigskin				\$ -
Material				\$ -
Other				\$ -
Total				\$ 23.80

Fittings	Amount Used	Cost per Item	Description	2. Total Cost
Buckles				\$ -
Keepers				\$ -
Zips				\$ -
Velcro				\$ -
Studs				\$ -
Other				\$ -
Total				\$ -

Incidentals	Amount Used	Cost per Item	3. Total Cost
Glue	1 tube	\$ 5.00	\$ 5.00
Strawboard			\$ -
Double sided tape			\$ -
Thread	6 meters	\$ 0.10	\$ 0.60
Foam			\$ -
Other	2 chicago screws	\$ 0.10	\$ 0.20
Total			\$ 5.80

Labour	Hours Worked	At \$ per Hour	4. Total Cost
	25	\$ 15.00	\$ 375.00
Total			\$ 375.00

Total Cost of Manufacturing Item=	1. Cost	\$ 23.80
	2. Cost	\$ -
	3. Cost	\$ 5.80
	4. Cost	\$ 375.00
Out Going expenses & wages =	TOTAL=	\$ 404.60
Product Sale Price =	TOTAL=	\$ 650.00
Product Wholesale Price =	TOTAL=	\$ 600.00
Profit on Sale Price =	TOTAL=	\$ 245.40
Profit on Wholesale Price =	TOTAL=	\$ 195.40

What is YOUR hourly rate?

We would love to hear if you have found this useful.

All the best,
Mark & Elizabeth McMahon

Please send email to:
leatherwork@picknowl.com.au

Our Home Page Address is:
<http://www.picknowl.com.au/homepages/leatherwork/default.htm>

(ed. note: *Annie Kerrigan* has a copy in Excel 97 format on her site available for download if anyone is interested at:
<http://www.prak.com/anniesartistry/>

[spreadsheet.html](#)

It is "ZIPPED" and free to download.)

Bob Stelmack, Japan

IILG Back "on-line"

The **International Internet Leather Guild** is back "on-line" after the unfortunate fire at their Internet Service Provider. Much credit to **Dave T.** for his hard work in "rehosting" the web site. Visit them at <http://206.132.170.124/> for another great source of leathercraft information.

Uncle Bill's Corner

The FAIR THE FAIR. We surely missed **Tandy** for our fair entry drop off, if for nothing else. Recon I'll have to start pushing in January next year to PUSH—PUSH—PUSH for the FAIR, but at this time, we have 46 entries according to **Mr. Nachbar**. How about that, and No Tandy to leave our entries with *Thank you MacPhersons*.

I had a sneak preview of **Bob Stelmack's** trout. To bad he couldn't have it finished in time for the FAIR. **Bob** — *Fantastic!*

It was a very interesting weekend. "**PK**" and myself spent the weekend at **Steel Lake Park** in Federal Way with a butcher block table, lots of leather shapes and key rings. We think that about 300 children made Key Fobs on Saturday, and everyone knows what a wonderful SUMMER we are having this year. Well, Sunday was a flop, and it was ONLY 49 degrees and with wind and rain. (PK in Shorts and Sandals....BRRRRRRRR).. No one came to the festival on Sunday — except one sweet little girl riding her bike with no Biker's helmet. It was really wonderful that we were able to do this. We had kids from 3 years to 17 years. PK soon learned to keep her hand out of the way when these kids were 'whomping' the stamps. I'll never forget one child, a boy about 6 years old. As he was walking away and looking at his key fob and said, "I actually made this — how about that"? The CO-OP also had a drawing at the Festival and **Matthew Sotz of Federal Way** won a **Leather Beginner's Kit**. Congratulations. He and his parents were invited to our September Meeting.

Chuck has found a fantastic deal on Marble. The imitation type (I have used one like it for

over 18 years). For those of you that can't make the September meeting, take my word for it — Fantastic stuff. The CO-OP is buying some for the Kids classes.

We need donations of BASIC STAMPS and SWIVEL KNIVES. Also the 3D stamps for when we have the Kids. By the way, at the Puyallup Fair, we are going to let the kids that come through the Hobby Hall make Key Fobs.

DON'T FORGET PETERMAIN! You may be too late to sign up for his class, but try anyway. Not many leather "Clubs" can say they had Peter Main and his seminars are always fantastic. He has so much NEW stuff to show.

Bill Churchill
Federal Way WA

Peter's Latest Miniatures

Today I'm into ants..... tomorrow, who knows?!

These ants are part of another picture - "-ants in pants". These are made from very thin leather, partly embossed and delicately cut out. They are colored with spirit dye and will have a high gloss finish when assembled.

I will post the final picture as soon as I get



a chance to complete it.

Peter Main

Brewer's Pitch

Resource for pitch used sometimes to line waterproof the leather of items like the Medieval & Colonial American Leather Bottles (see related article elsewhere in this issue).

Brewer's Pitch is natural, pine tar pitch. Good for foodsafe, water-tight coatings of wood or metal containers. Comes as a bag of chunks and chips, ready for melting. Part number BP-293.....\$6.00 lb.

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Call 1-219-594-5852

FAX: 219-594-5580

Email: jastown@jastown.com

URL: <http://www.jastown.com/>

or Write:

Jas. Townsend & Son, Inc.

133 North First St,

PO Box 415-W,

Pierceton, IN 46562

Artificial Marble

Chuck found the imitation marble and it is \$5.00 a slab. They have about 30 and they still pour their overflow. Chuck says that he will go by there this week and check and pick about 10 of the best ones.

That way we will have enough marble for Kids, Demos, etc. at the Meeting.. Also, we could *put the word in the Gazette that we can get them for \$5.00 each for those that want them.*

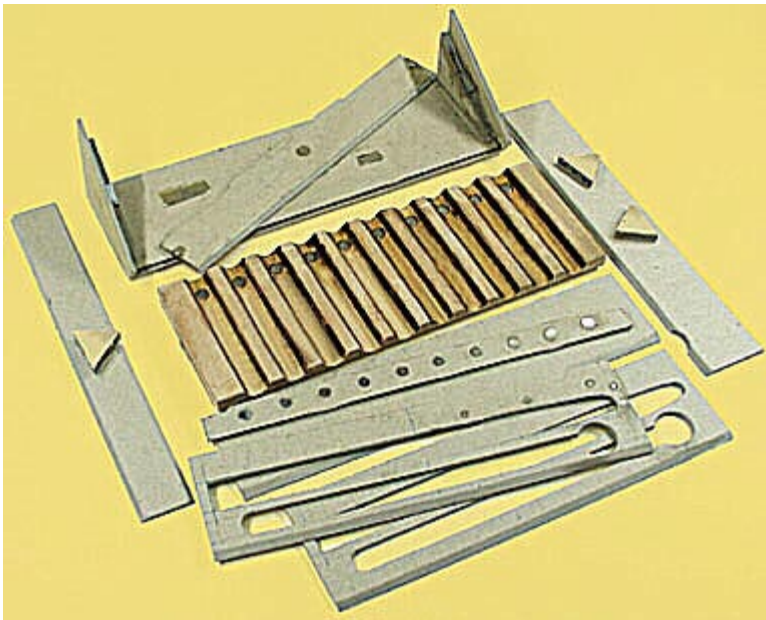
The bottoms (The last that **Noel** got) needed some work, but it is one hell of a deal. I have been using my personal one over 15 years. I also have five of them for my classes. They are perfect, especially with rubber cemented to the bottom.

Bill Churchill

New Tool Rack for Peter

For those of you who have asked for more 'things', here is something a little different.

Some of you may have seen my 'toy-box'.....among the contents is a tool rack, it is made from solid timber covered in light leather. Well, I have made a new one, which is lighter in weight and has storage space. It is made over heavy card and contains 35 magnets (the photo shows some



change hairing blades which are in a compartment in the top.

Peter Main <pgm@wolf.net.au>

of these in position) to hold tools in place. It is covered with natural goatskin, colored light tan with embossed initials and border on the front. The two tools that are visible inside are a stylus I designed some years ago (stainless steel and brass with leather inlay) and a hairing tool (pencil style) with leather handle. It also contains an allen key to



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To enter: Mail ticket stubs with your name, address, phone number and either a check payable to *Lone Star Leathercrafters* or credit card information (VISA, MasterCard, Discovery, American Express), including the expiration date, to: Tippmann Raffle, c/o HideCrafter Productions, 2017B White Settlement Rd., Fort Worth, TX 76107. **Price: \$5 for 1 ticket or \$20 for 5 tickets. Guilds receive an additional 10% discount for buying 25 tickets or more. For more information or to order tickets:** Call Donna Vaughan at (214) 207-3174. Drawing will be held on **December 4, 1999**. Winner is responsible for shipping charges from Ft. Worth.

FOR MORE INFORMATION ABOUT THE TIPPMANN BOSS OR OTHER TIPPMANN PRODUCTS CALL: 1-800-533-4831

Leather Mouse Pads

For those who are leathercrafters AND who own or know someone who owns a computer -- here is a project that will be quite a hit. This could even be a money maker at the craft fairs.

Everyone who has a computer has a mouse pad. Some are quite interesting, but most are just non-descript lightly-textured plastic or rubber pads. I've even seen people use just a piece of paper or a tablet for a mouse pad.

The only reason for a mouse pad is to offer some traction on a clean surface to make the ball inside the mouse move.

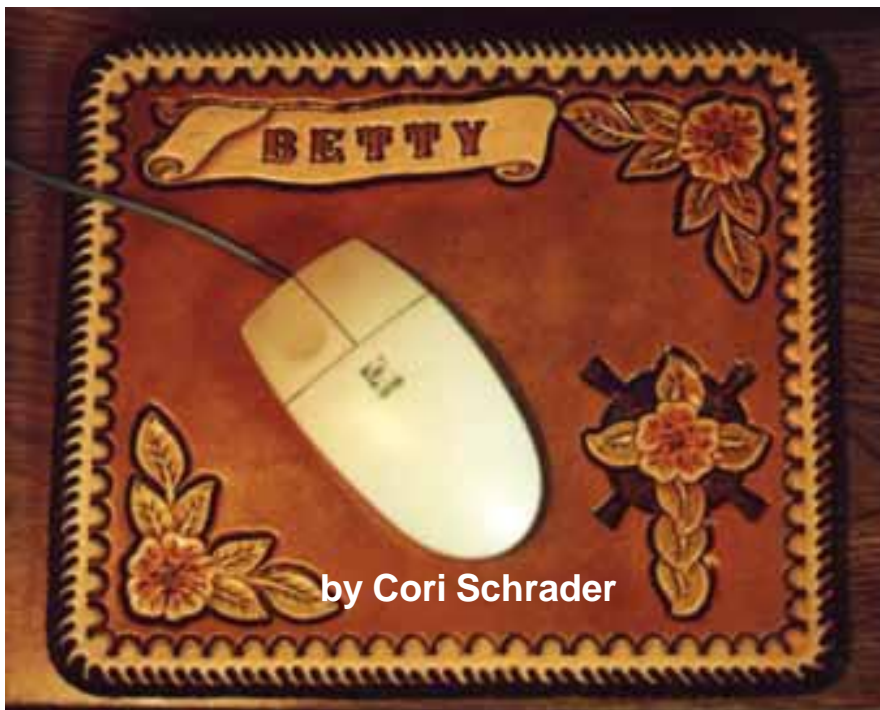
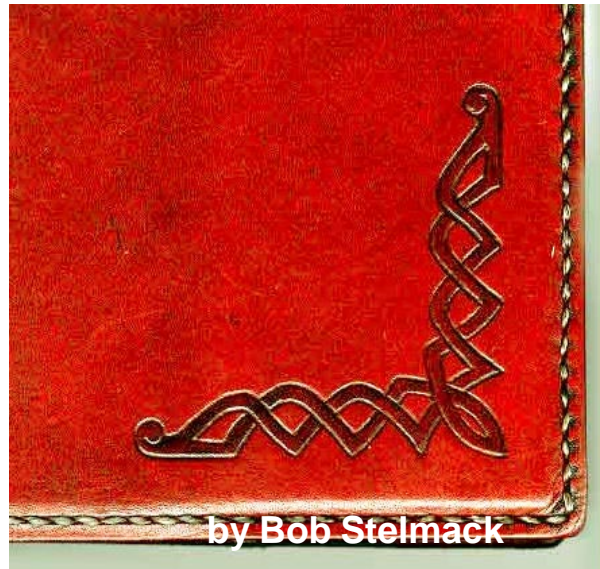
Here is where the unique leathercrafter

...and her web site is at:

<http://www.bright.net/~4themakr/>

(As a side note: She designed this mouse pad for a friend at her church, Betty, who recently passed away this year of cancer. Cori's 12 year old daughter and Cori sang at her funeral. Betty was a warm and giving woman who is greatly missed.)

To make a simple mouse pad, just use one of the Craftaids that has corner patterns, rub the design into the cased leather (*do not cut or tool the design*), dye and outline the Craftaid lines with a ball



comes in -- making a "one-of-a-kind" mouse pad. They can be simple or very artful, such as the one shown here by **Cori Schrader**. Cori can be reached at:

webmaster@forthemaker.com

point pen and color with Tombow brush. Here is a close up of one corner of a simple mouse pad.

Bob Stelmack
Hamamatsu, Japan



Mousepad ala Alex

In case I don't have the time to send an actual mousepad to be placed on display, I thought I'd send an attached photo of the type of pad I've been making for awhile now.

The shape seems odd, but it is designed to be able to be "scooped" around into various positions on your desk according to how your equipment is set up while still allowing plenty of pad to move your mouse on. This is my personal one, which I've been using for about 3 years now.

After a lot of trial and error, I've found that by taking the plug that's cut out from the rim and gluing it down to a piece of soft chap type garment leather (you'll have to trim to allow for the thickness of the chap leather) then pushing it back up through the rim, it creates a slightly raised center pad which isn't treated or oiled since it's already finished.

This provides a surface with enough friction for the mouse ball and remains very dust free (which means you don't have to clean your mouse as often).

I back it with a rough textured, oil tanned blacksmith type leather which provides a surface which won't slip on the table top. Or, you could use the synthetic stuff like you find on any old regular mousepad. I've heard you can buy that in sheets, but I just use the ones I've accumulated from giveaways at trade shows and the like.

I've toyed with the idea of doing these on a customizable, but manufactured basis (parts clicked out, then stamped, dyed and finished to the customer's request)

Alex

email: Blues4Yall@aol.com



Rainbow Trout Project



Robb Barr Rainbow Trout Video Project

Well, I ordered and received my 21st. Century Leathercraft *Robb Barr Leather Art Series, Chapter 11, The Rainbow Trout* video tape from Hide Crafter Leather Craft.

This has to be one of the best two video tape instructional videos I've ever seen. The project is taken from start to finish with very little dead time and lots of comments from the artist -- Robb Barr. The pattern and instructions are very clear. The "multi-blade" swivel knife is a MUST for this project to produce the scales

This is my first attempt at the "Rainbow Trout" and it will be a photo album for my leather craft pictures. You can see the "rough cut" of the front cover and the "almost completed" coloring. I did adjust

the size to fit the smaller area for the photo album cover.

I also made the fish and log highly embossed, but not as high as Robb Barr's. I wanted to achieve the look of the high relief, but still maintain the function of a

table top album. I also do not like the look of the exposed "putty filled" edges that show with the technique that Robb uses, so I did it "my way".

Bob Stelmack, Japan



**MAKING MEDIEVAL &
COLONIAL AMERICAN
LEATHER BOTTLES**

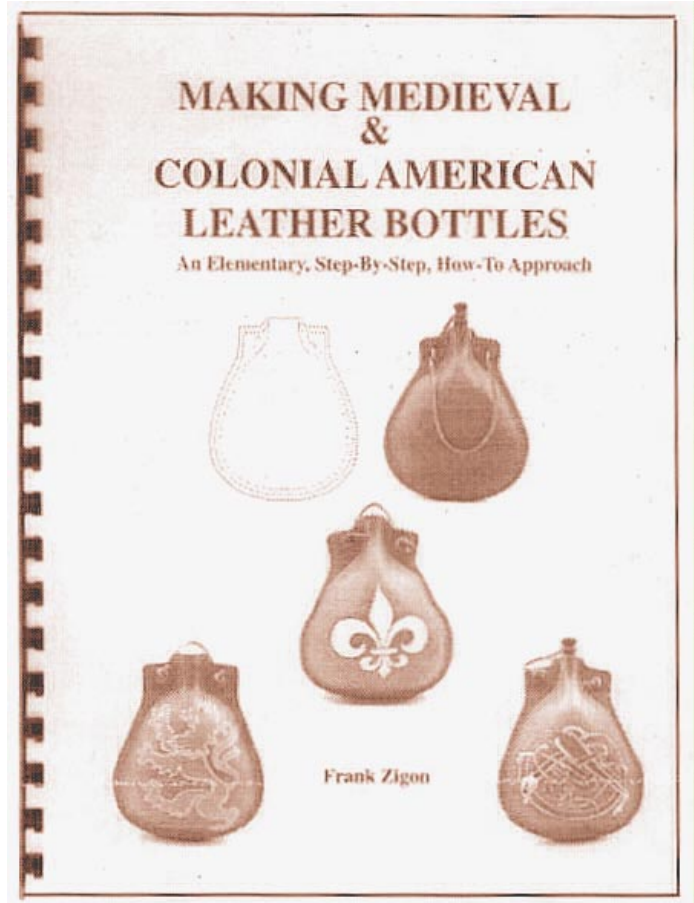
*An Elementary, Step-by-Step, How-To
Approach*

This 8 1/2" X 11" transparent plastic covered how-to book has been written primarily for the leather craft novice who knows nothing or very little about the craft. Initially, a bit of history is offered. This is followed by background discussions about leather and tools which go into considerable detail coupled with construction text. There are over 130 photographs and sketches designed to lead the beginner, step-by-step to a successful result. Patterns in three different sizes are included. In addition there is a list of over 100 suppliers, their addresses, telephone numbers and a description of what they have to offer.

Making Medieval & Colonial American Leather Bottles, An Elementary Step-by-Step, How-To Approach -- Cost \$22, includes shipping & handling

Mail your check or money order payable to Zigon Press, and mail to:

Zigon Press
Suite 600
2647 Bethel Crest Dr.
Bethel Park, PA 15102-3849



Tips-Tips-Tips

Blue & Yellow Don't Make Green!

My latest leather-coloring project was quite frustrating and quite rewarding. I only brought with me, to Japan: black, white, brown, red, blue, and yellow acrylic paints in tubes. I figured, as usual, that if I needed any other color I could mix them from the "primary" colors and tint with black or white and that a brown was easiest to have mixed already for tint or shading. ***How right and wrong I was.***

Luckily, I had attended one of **Daniel Smith's** free seminars on **Golden Paints**, before I left for Japan. They stressed the problems of achieving "true" primary colors and the slight impurities in the pigments that caused the colors to contain additional hues. So the three **Golden**

PSLAC Membership Application

If you know someone who is interested in leathercraft — give them this information:
Puget Sound Leather Artisan Co-Op MEMBERSHIP APPLICATION

YOUR NAME: _____

STREET ADDRESS: _____

CITY, STATE, ZIP: _____

PHONE NUMBER: (_____) - _____

We publish a membership list with our members expertise listed. This list is used to refer possible clients to the best person for the job. Tell a little about yourself, how you got started in leather, what your favorite things to do in leather and other crafts and/or art forms.

Send this form along with your first years dues (\$24.00) to:

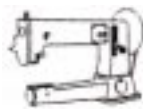
Linda Stockhausen
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The above companies are considering the sponsorship of PSLAC, the RawHide Gazette will announce details as each company makes its discount details available

primary colors I brought were: Phthalo Blue (tends toward the green), Pyrrole Red and Hansa Yellow Opaque. In addition I brought two other primary colors: Cadmium Red Medium Hue (tends towards the yellow) and Phthalocyanine Blue.

With these colors I was able to mix the color (more-or-less) that I wanted because I was able to remember a few items from the following book:

“Blue & Yellow Don’t Make Green: Or-How to Mix the Color You Really Want-Every Time” by Wilcox, Michael Publishing Publisher: F & W Publications, Inc. ISBN: 0891346228
Synopsis: Based on his study of paint pigments, Wilcox found that grade school formulas for mixing colors don’t work. Tossing out tradition, Wilcox effectively transforms color mixing from a process of chance to one of choice. Previous edition sold 30,000 copies. 480 color illustrations.

This book was one I should have bought because it gave very good directions to achieve colors with minimum waste and get the best tints, hues, brightness and shades. I will order from Amazon.com before my next project.

If you are working with leather, a good overall book to cover dyes and paints and techniques is the **“Coloring Leather”** by **Al Stohlman**, but the achievement of exact acrylic colors you want is better addressed in the **“Blue & Yellow Don’t Make Green...”** book.

Here are some comments from people who have purchased the book from Amazon.com:

North Carolina, US , March 19, 1999 This book will go down in history as foundational. Artist have struggled with understanding color mixing since the 16th century as evidenced by the differing theories and opinions. The struggle to mix the color you want every time has continued in this century mostly because the traditional three primary color wheel,

which is deeply embedded in our schools and other art classes, is incomplete and therefore limited in its use. As evidenced by countless and expensive piles of mud and just settling with “This will have to do” that frustrates many artist. With Michael Wilcox’s sound scientific background this is not a theory that can be argued. It is a fact and he explains how to use these facts in a logical method to base your decisions about mixing colors. You cannot go wrong by studying this book. However, if you already know the three primary color wheel, you will have to study and practice harder to unlearn the three primary and relearn the proper and more dependable way to mix color.

San Francisco, CA , June 30, 1998 full-color eye opener! If you have trouble putting a clean brush in new paint, this will inspire you to systematically succeed in making a beautiful mark on clean watercolor paper — in just the color you hoped for. There’s a method to making a watercolor come out looking beautiful — it’s in the way the colors are made, lay over each other, and blend (or not). Here’s how. And it’s easy to learn.



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In an orderly, logical manner Michael Wilcox takes us through these mistakes and points us down the path to correctly mixing a desired colour - no more will you have to "make do" - instead, by understanding the "bias" of pigments, the outcome of mixing is no longer a matter of intuition or guesswork. These techniques should be taught in every art class in every school, and it really is simple enough for this to be practical. Another beauty is that it works with any medium to accurately predict the results of a mix of any colours whose bias is known.

Don't buy the book – check it out from the Library first. I think you will be pleased how the color mixing is described.

Bob Stelmack
Hamamatsu, Japan

The Ron Ross Checkbook Cover Contest Update

Hello everyone, I am very pleased to announce that **George Hurst**, of **Hide Crafters** along with **Jim Linnell**, of **Texas Wholesale Leather**, have graciously consented to judge the entries for the Check Book cover carving contest. If any of you who wish to enter, and did not download the design prior to the crash of the <http://iilg.org> site. Graciously



Dusty Johnson

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Offering a 20% discount to the PSLAC members

DaveT has consented to install the pattern on my web page, so that you can go to it and download it, just as if it was on the IILG site. You are a GREAT bunch, LOVE Y'ALL.

(ed. note: Please see that Bill Churchill gets your entry and Bill will see that it gets judged)

Ronn Ross

PETER MAIN WORKSHOP

Subject: **Embossed Applique Of A Green Tree- frog**



In this workshop we will be embossing with sculptured plugs, carving a total of five pieces, to make up a picture of a green tree-frog, colored and appliqued to a cream colored background

**SATURDAY AND SUNDAY,
SEPTEMBER 25 & 26, 1999**

REQUIREMENT'S:

- You will need to bring along your best sable brushes. We will be using sizes 3 or 4 for detail, and a larger size 10 (this can be a synthetic sable). You will also need a shallow-well palette and a box of tissues for brush clean up. NOTE: I will be bringing some brushes for class use, and will give information on the best to buy.
- Dyes and solvent will be supplied for class use.
- Patterns, leather and background material will be provided.
- Bring your mallet, stamping surface, swivel knife with a fine 1/4" angle blade, modeler, cutting mat, modeling spoon, 5H pencil, fine tracing stylus, tracing paper or film, fine tip pen, bone folder, scalpel, (no. 3 with no. 11 blades), rubber cement, contact cement, white glue, awl and a length of thread, plus a needle.
- You should also bring a piece of 'Crescent' illustration board (6x6" is fine), also a piece of 10x12" 'boxboard' (This is the gray board you will find as a backing on writing pads), it can be lightweight or heavy. Also bring a plastic bag, around 10x8" in size a "clip-lock" or "zip-lock" bag would be perfect. A piece of 6x6" Styrofoam' is required for embossing. 'Fome-Core' is best, as long as it is 1/2" thick.
- Crafttools: We will be using a selection of the following: B200, B203, P206, F890, F891, F895, F896, F902, S931 or S631.
- Bring along your tool sets as we may be able to substitute some, if the above are not available to you. PS--I will have some MODELING TOOLS with me!

Call Bill Churchill at (253) 839-3038 to sign up.

Raw Hide Gazette

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Regular Issue
Supplement

Volume 5, Issue 7

Puget Sound Leather Artisans Co-Op

September 1999

Bookbinding for Magazines

- Author's Biography -- Johan Potgieter
- Introduction
- Assembly
- Stitching
- Covering the Volume
- The Finished Volume

Author -- Johan Potgieter

This article contributed by **Johan Potgieter**. The "on-line" version may be found at:

<http://www.citilink.com/~johan/bin02.htm>



Visit Johan's unique web site at:

<http://www.citilink.com/~johan/index.htm>

Some Background:

Johan and his wife, Gina, with their sons Wilhelm and Jacques, live in the Twin Cities, Minnesota and were all born in South Africa. Johan has several creative hobbies: Desktop Publishing, Bookbinding, and Leathercraft.

He also is the **Vice President** and **Web Master** of the **Headwaters Leathercrafters Guild** in the Twin Cities and a member of the **International Internet Leathercrafter's Guild (IILG)**

The Headwaters Leathercraft Guild brings together Leathercrafters and Leather Professionals in the Twin Cities of Minneapolis and St. Paul. They have a new meeting place and leathercraft supply store to replace the two closed Tandy stores!

Custom Leather & More

2726 East 50th Street
Minneapolis
Tel: 612.722.2428

They meet there every second Monday of the month from September to June at 7.00pm

They are fortunate to have **Ron Kish** teaching in the Twin Cities - he is the 1998 recipient of the Ann Stohlman Award. Ron will start teaching in September again.

Bookbinding for Magazines

by Johan Potgieter

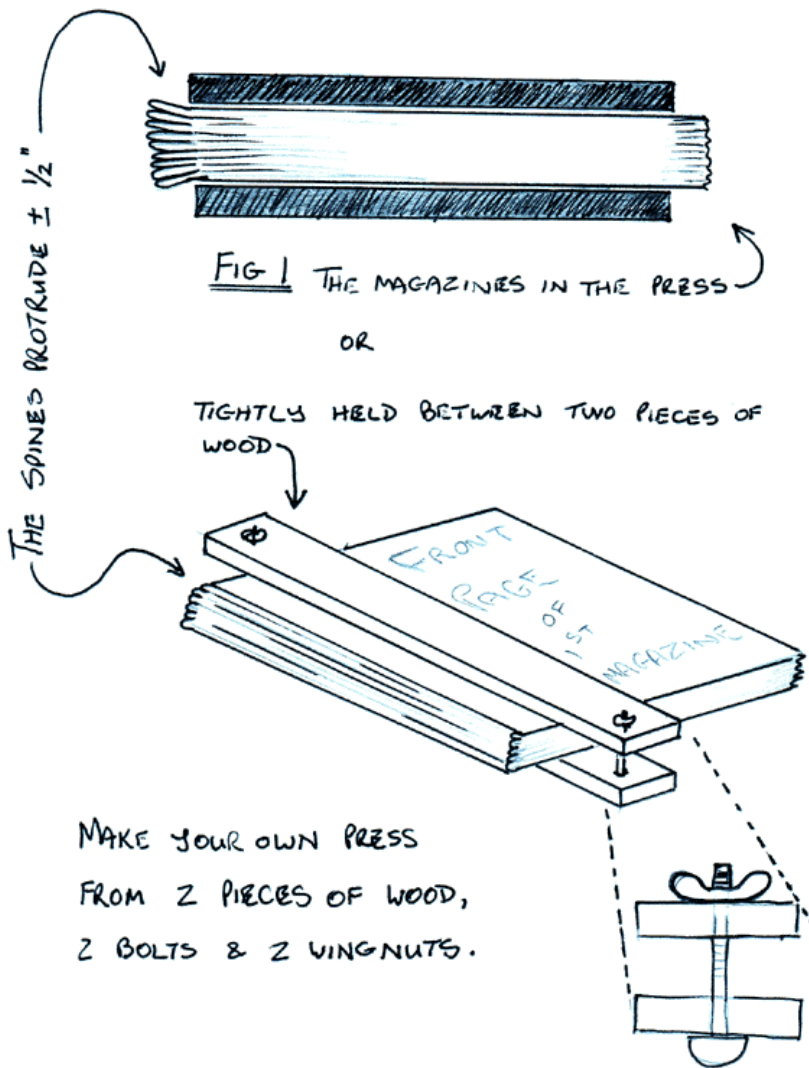
Introduction

When I was a small boy, my father subscribed to a youth Magazine for me. After receiving all the copies for every year, he would bind them in volumes, which gave me endless pleasure for a long time after that.

After having done leatherwork for a number of years, I became interested in binding all the old leathercraft magazines I had accumulated. Before I could ask my father about his methods, he passed away. I then did extensive research, reading as much as I could, but also visiting bookbinders who still practice their craft by hand.

Traditional bookbinders use their methods, developed over centuries, because it produces the desired product and "because it has always been done that way". I wanted something simpler, producing a stronger volume that could open completely for easy photocopying and I did not want to follow methods that required all sorts of weird tools.

The method I developed and describe here, is completely my own and not traditional at all. It works best for binding magazines that consist of single (or multiple) signatures, i.e. the original magazine was produced by printing it on wide pages, folding them in half and stapling the pages together on the spine.



size of the magazine, and fold them in half to form "blank magazines". One of these, consisting of two or three sheets of folded paper, is added in front, before the first magazine, and another is added to the back of the volume, after the last magazine. These serve to protect the magazines and as a place to paste in an index or table of contents of the articles. We will call these the blank signatures.

4. The magazines must now be "immobilized" or clamped in a bookbinding press. See Fig 1.

You can get away with just weighing down the magazines under heavy books, or you could use two long pieces of wood that you clamp over the magazines with pistol-grip clamps you can buy in any hardware store. Or the two pieces of wood can be firmly tightened with long brass bolts and wing nuts.

All sides must be precisely squared up, as the magazines will now be "fixed" in their final positions within the volume.

Be careful not to tighten the clamps or book press too much. As long as the

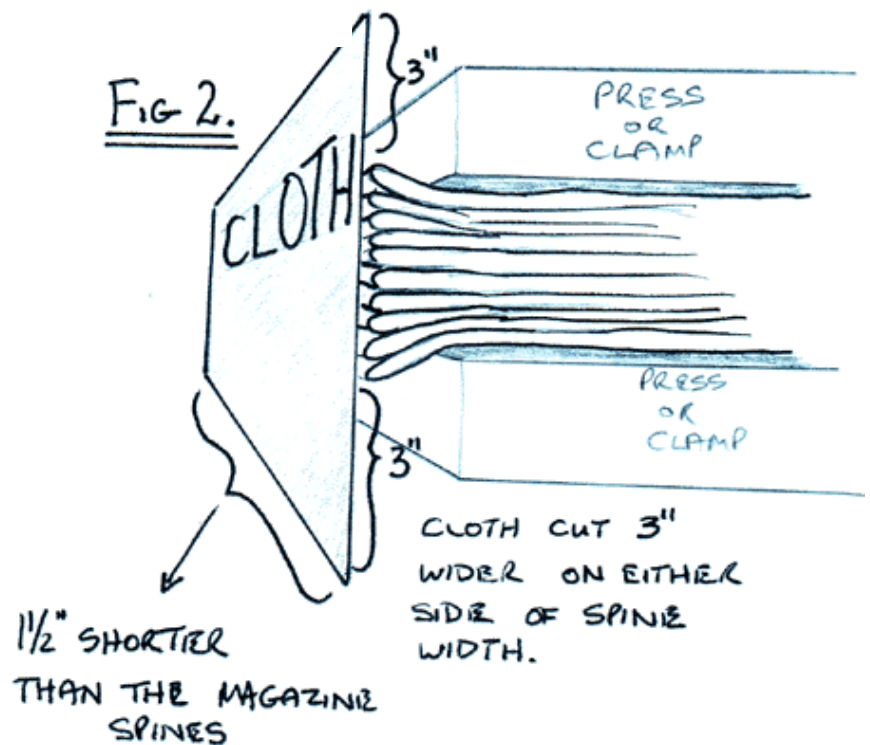
This then is my way of doing it:

ASSEMBLY

1. Assemble the magazines. Take out any contents that you do not want in there permanently, like the pattern pages in the Leather Crafter & SM Journal. Do NOT take out the staples that hold the pages together. Some people argue that this makes the spine of the eventual bound volume thicker. In my experience, not noticeably. Having the pages float all over while trying to stitch the signatures (magazines) together is much more difficult.

2. Place all the magazines in their proper sequence, i.e. Jan to Dec.

3. Take blank sheets of paper, double the





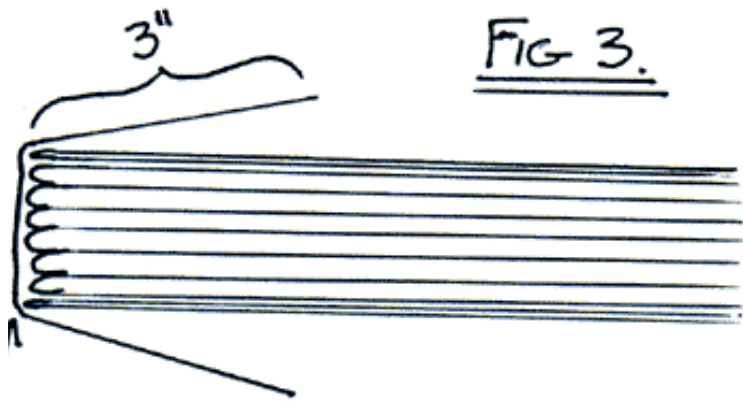
Magazines cannot slide around, you have enough pressure on them. I have made the mistake of putting so much pressure on Photostated (Xeroxed) newsletters that the print was transferred to the opposite page as well. With a book press it is not difficult to apply this much pressure.

5. Measure the length of the spines of the magazines and cut a piece of cloth $1\frac{1}{2}$ " shorter than this. It must be wide enough to cover all the spines of all the magazines plus 3" to the front and back of the volume. See Fig 2.

I prefer to use unbleached linen, but you can also use the cloth from an old retired denim shirt - any cloth that will not stretch. The photograph next to Fig 2, shows both the linen I use and the thread next to a dime, so that you can see the thickness of the thread. (For those of you outside the USA, a dime has a diameter of 17mm.)

6. Put glue on the spines of the magazines. Cold white wood glue / project glue is fine and I believe Leather Weld should work very well. Quickly put the piece of cloth over the spines and make sure that it is glued to every magazine and to the blank signature that is in front and back of the volume. Leave it to dry, preferably overnight.

This temporarily holds the magazines / signatures together while you stitch them to the cloth, but it does also serve to strengthen the final volume and give the spine a bit of rigidity.



THE CLOTH GLUED ONLY TO THE SPINES

7. When you take the volume out of the press, you will have all the signatures (magazines) glued to the cloth, with three inches of cloth lying on the top and at the bottom of the volume. Fig 3 shows a cut through view of the spine side of the volume.

STITCHING

The type of thread is not very important - it must not stretch, it must not be so thin

that it cuts the paper easily while at the same time it must not be so thick that it adds too much bulk to the spines of the magazines. Have a look at the photograph above to see the thread I use. I draw the thread through a ball of beeswax once or twice to prevent it from knotting while I am sewing.

1. All the holes for the stitching is done from the inside of each individual magazine - from the exact center spread, so

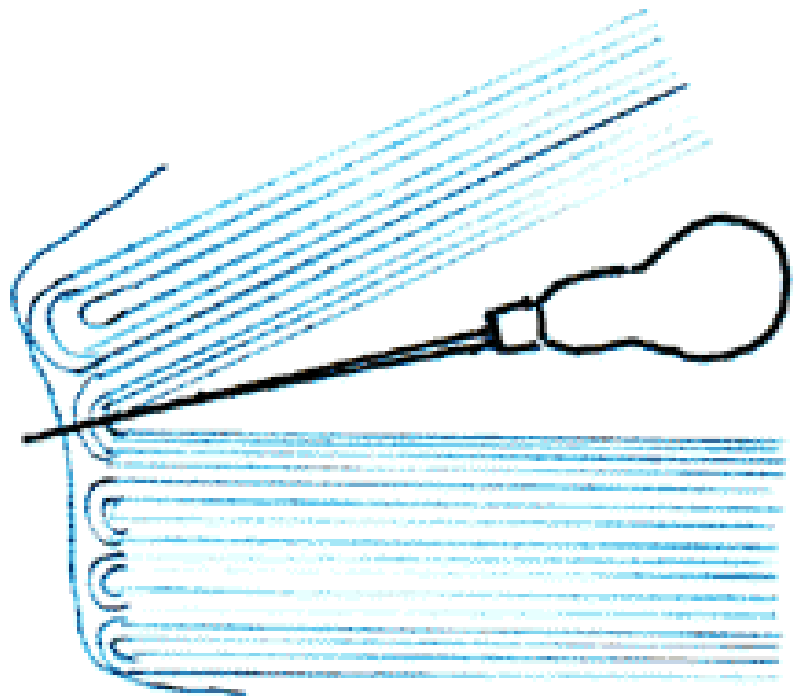
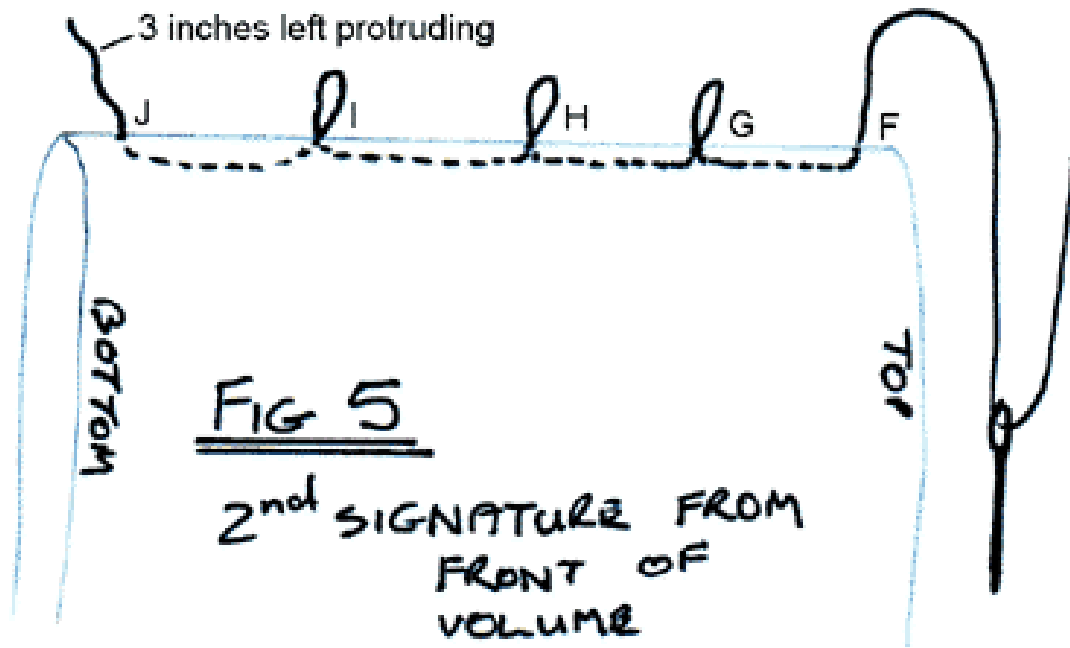


FIG 4



that all the pages will be held by the stitches. Never open up a magazine completely. Keep it as shown in *Fig 4*.

Each hole that is made, is immediately used, in other words you do not make a whole row of holes and then attempt to find them all again to put the needle through.

2. *Fig 4* also shows how stitching is

begun with the second signature, i.e. the first magazine after the blank signature. See also *Fig 5* where the blank signature is invisible and only the first magazine is shown.

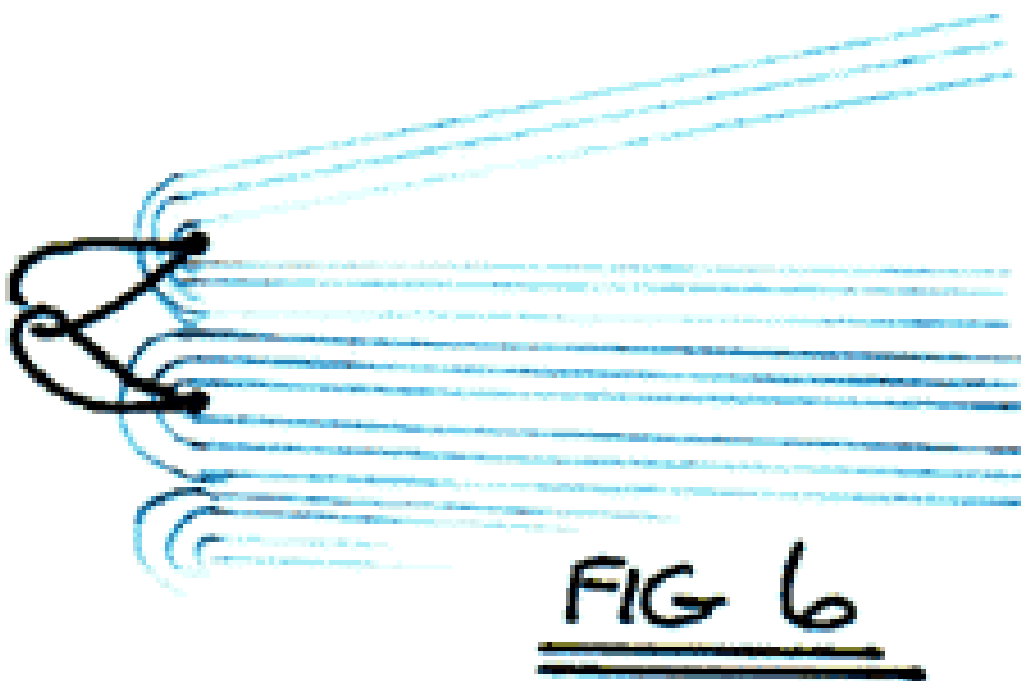
3. In *Fig 5* the thread is shown to go in and out of five holes. These correspond with the five holes shown in *Fig 8* as J, I, H, G and F, from magazine bottom to magazine top.

6. At hole # F the thread is taken just to the outside. Open the first signature (the blank signature) in the middle, taking care not to shift the folded blank pages. Remember these will not have a staple through and can therefore move around.

7. Hole number E is now made in the first signature and the thread brought to the middle of the signature through that.

8. The thread is taken along the inside of the first signature to hole # D where it is taken to the outside, looped through the loop left there previously, dangling from hole # G and taken back through hole # D to the middle of the blank signature. The thread looping out of holes #D and #G will now give the cross section shown by *Fig 6*.

9. Carefully pull on the thread now in the middle of the signature as well as



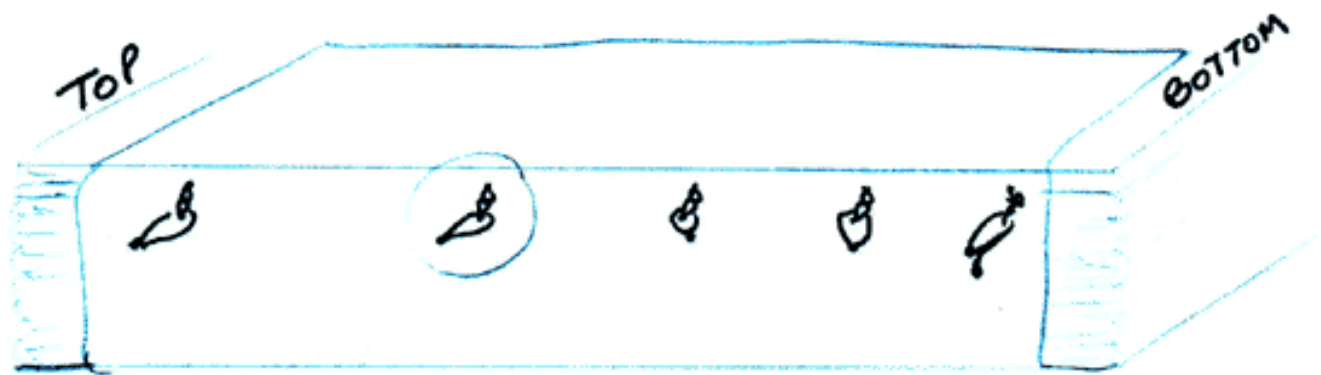
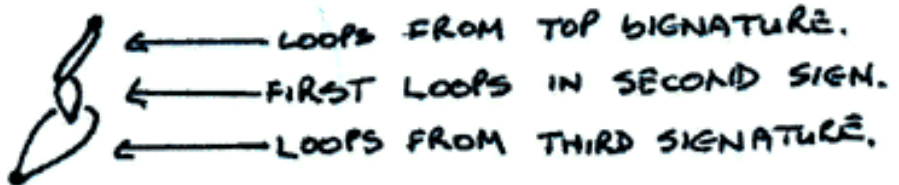


FIG 7



on the loop coming from hole # H, so that the two loops have no slack on the outside and meet in the middle of the two holes as shown in the detail of *Fig 7*.

Take care not to pull the loop from hole # H in such a way as to pull the loop out of hole # I.

10. It is not necessary ever to have these holes in the same position in all the signatures. I prefer to have them a bit away from each other on purpose. When they are too close to each other, the thread tends to bite into the paper. So, if hole # E is 2" from the top of the maga-

zines, hole # F can be 2.5" and hole # O can be 1.75 " or close to that.

11. The same procedure done with holes # D and # G is repeated at holes # C and # H as well as at # B and # I.

12. When the thread comes out of hole # J, a knot is tied with the 3" of thread left there in the beginning.

13. The thread is then taken into the middle of the third signature (the second magazine) through hole # K.

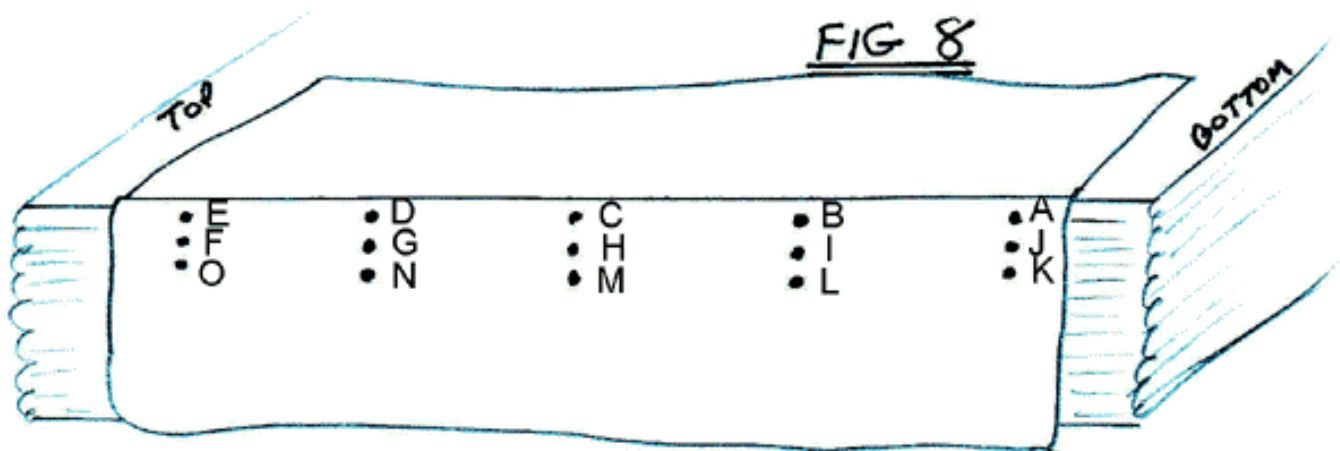
14. The thread is taken to the outside

through hole # L, looped around the threads from holes # B and # I and is taken back inside through hole # L. This basic step is now repeated until all the signatures have been sewn.

15. When the thread comes out of the very last hole, it is tied to the other threads on the outside and cut off, about 4" from the knot.

16. The whole spine of the newly sewn volume is given a thin layer of glue, the Leather Weld type, and left to dry.

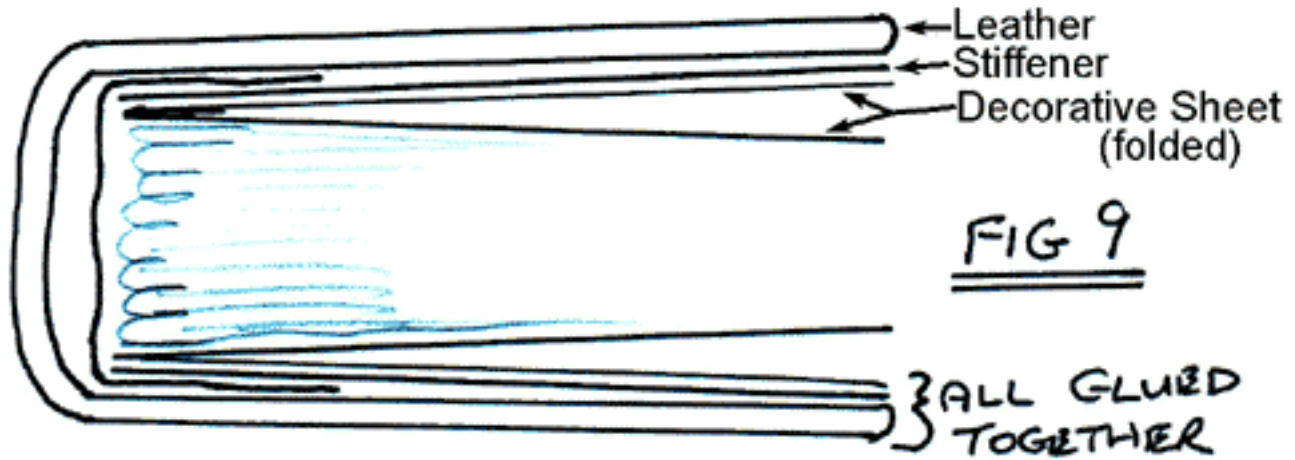
With the signatures now securely sewn



together, the volume can now be set aside - it is quite sturdy and can even survive a trans-Atlantic crossing. If you are going

rial goes, depending on how sturdy you want the volume to be. I like at least a thick cardboard. This is glued in under

careful not to spoil the leather, and let the glue set and dry completely.



to make a leather cover for it, this can be done at leisure.

COVERING THE VOLUME

1. There are no hard and fast rules about covering the volume. My father covered my youth magazines with cardboard box and brown paper and they out lasted my childhood. The covers look better than the insides. Here is my suggestion for the easiest leather cover. A lot of the basic techniques are left up to you. As always it will be a very good idea to try out every step on a test piece first. You can sew together a few folded blank pieces of paper and make a small note book to practice on.

2. Between the first blank signature and the 3" of cloth lying on top, I glue in a folded piece of decorated paper, using normal paper glue. This paper was traditionally marbled, but can be plain colored or white. It is glued to both the cloth and the first blank signature page. The inside of this folded decorated paper will be what you see when you open the outer cover of the finished volume.

3. Optionally, on top of this decorated paper (on the outside), you can also include a stiffener. The always useful X-ray plates is one suggestion - any mate-

the cloth so that it is sandwiched between the cloth and the decorated paper.

4. To summarize: You will now have all the signatures in the middle, with a decorated page folded double on either side of the signatures. On the outside of these you will have an optional stiffener and folding over all of these, will be the cloth to which the magazines were sewn.

See Fig 9.

5. Cut and decorate the outside leather cover as you would to cover a paperback book. I prefer to cut this cover in three pieces - front, back, and the spine. That way you can utilize the original leather size better (you need a smaller original piece of leather to cut the three smaller pieces from). They can be sewn or laced together. As long as you end up with one single leather cover that can be glued to the volume.

6. Glue is applied to the whole outside of the volume, except the spine where the signatures were sewn to the cloth. This will never be glued to the leather cover - there will always be a gap along the spine of the volume between the cloth and the leather, allowing the volume to be opened up completely.

7. Weigh the volume down with other books or place it in a press again, being

THE FINISHED VOLUME

You should now be able to pick up the volume only by the outside cover, which will consist of the leather, cloth, stiffener and one half of the decorative paper. The other half of the decorative paper is glued to the first page of the first blank signature, but unlike traditional bookbinding, this decorative page does not attach the cover to the volume - an inherent weakness in the traditional method.

You should also be able to open up the volume at a chosen page and put it face down on a Xerox machine - completely flat. Of course, this depends also on the original binding method of the magazines.

I would really like to receive comments and suggestions for improvement of this document, both of its contents and presentation.

Please contact me: Johan Potgieter at e-mail: jnpjohan@bigfoot.com

RG On-line

The Puget Sound Leather Artisans Co-Op can be found at

<http://www.nwlink.com/~stelmack/pslac.htm>

If you need the **UserId** and **Password** for the subscription pages, just contact the **Rawhide Gazette** at:

churchil@nwlink.com ...or...

stelmack@nwlink.com

-- of course the password information is free for the Puget Sound Leather Artisans Co-Op members. Those on the Internet still need send \$10 per year for a membership to:

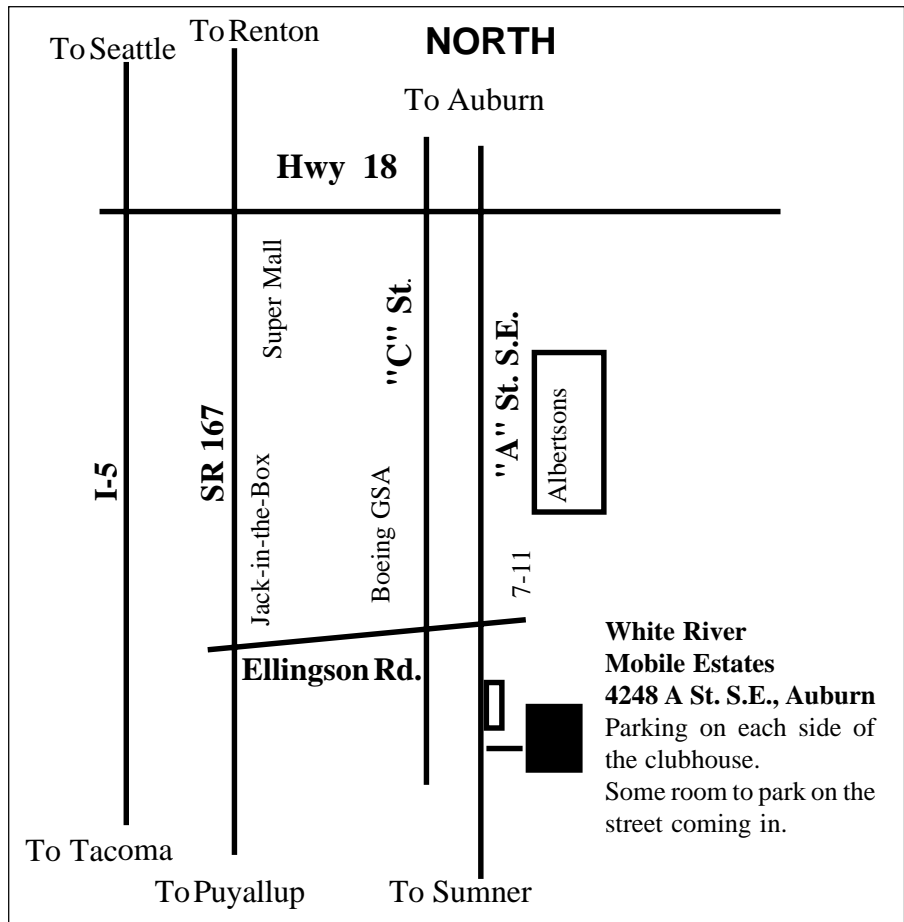
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