

# RawHide Gazette

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"Without question, the RawHide 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 4, Issue 9

Puget Sound Leather Artisans Co-Op

November 1998

## Hide Highlights

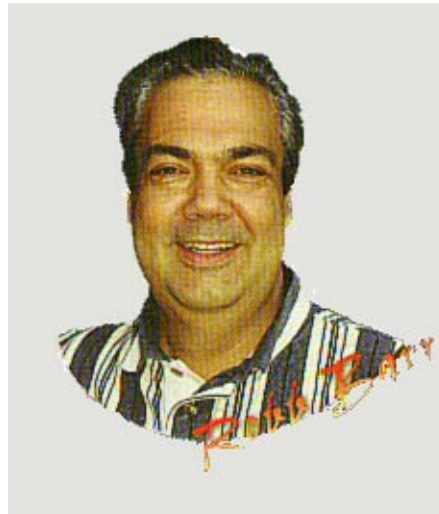
- Video Reviews of Robb Barr New Series
- From the "Dusty" Workbench
- Uncle Bill's Corner
- E-Mail Bag
- Far East Report: Japan Leather Forum -- Focus on Minatures
- Finding Center
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Each video has as short written biography of Robb as follows:

*own style of leather art, but it is all due to the sharing of knowledge from others that I have learned the most".*

*"Robb Barr was born in northern Minnesota in 1950. He is part Sioux Indian and has a love of art and wild-life at an early age.*



*Robb started working with leather in 1976. Most of the early years were spent reading books and learning, mostly by trial and error. In the late 1980's and early 1990's was a learning period that was inspiring. Robb says, "I was very lucky to have taken classes and/or worked with artists like Paul Burnett, Robert Beard and many others around the world. Over the years I have developed my*

*Teaching the techniques used in his style of leather art, has taken Barr around the world to conduct work-shops and seminars. Barr has exhibited his work throughtout the world and has written several instructional articles for the leathercraft industry. He also has a book of de-*

*signs filled with drawings of wildlife and Native American people."*

*...Robb Barr the leather artist*

## Robb Barr, Leather Art Video Reviews

This is a video review of the 21st Century Leathercraft Robb Barr Leather Art Series by Hide Crafter Video Productions.

Puget Sound Leather Artisans Co-Op



Toll Free Order Lines  
Tel: 1-(888) 263-5277  
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## Hide Crafter Productions

Offering a 25% discount (10 % on leather) to the PSLAC members  
ON-LINE CATALOG <http://www.nwlink.com/~stelmack/hurst>

2017 B White Settlement Road  
Ft. Worth, TX 76107

email: hcrafter@flash.net  
George Hurst, Manager

### ...some notes

To begin with, I was very pleased to see that the complete set of seven (7) videos were packed and shipped in a box that contained biodegradable packing material. Japan has quite a problem with solid waste disposal and packing material that dissolved in water was welcome.

*"Most of the technical problems we had with the first generation tapes were as a result of some problems associated with duplication at our new location. These have all been improved quite a bit. Of course, you will never get 100% network quality from our stuff, especially when I was the cameraman as was the case with the Barr series". And as George says in his advertisements: "SATISFACTION IS GUARANTEED".*

### ...the review

#### Chapter I — Making Leather Feathers

*This video teaches the art of creating full sized eagle feathers in 3-D. Included are techniques for tooling, veining, quilling, creating a feather edge and how to color the feather. It also teaches how to adorn and display the feathers for a fantastic southwest look. One hour and 16 minutes.*

A good TIP from the Video was the use of the "Grab-on" pencil rubbers for the scalple handles. Look for these in your favorite stationery store. These are rubber or latex devices that fit over pencils to make them easier to hold.

#### Chapter II — Creating an Eagle Head Portrait

*This video reveals the secrets of creating realistic looking feathers using a multi-blade knife and surgic scalpel. How to create texture, various size feathers, embossing techniques and more are included in this video. One hour and 12 minutes.*

If you could only afford one video -- this is the one I would get. One of the tips from the video was just like our own Ken Imus with Ken's Ball Bearing Embossing Technique. There are also very good tips on creating realistic eyes.

#### Creating a Wolf Head Portrait

*This video teaches the very special hairing and hair lifting techniques preferred by Robb Barr over many years of trial and error. Methods of embossing, filling and background matting and special decorative cutting is included.*

Good demonstrations of hairing techniques.

#### Chapter IV — Creating a Deer Head Portrait

*This video reveals the secrets of special hairing techniques, contouring, texturing on antlers, embossing, lifting, filling, backgrounding. One hour and 29 minutes*

This video repeats many of the techniques from Wolf Portrait, but differs enough to warrant its purchase.

#### Chapter V — Plenty Horse, A Cheyenne



TANDY LEATHER COMPANY  
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Seattle, WA 98168

Phone: (206) 244-0351  
Fax: (206) 241-5413  
(800) 932-9419

**Diana Tulloch**  
STORE MANAGER

#### Chief

*This video include techniques for cutting, beveling, contouring, creating human hair, backgrounding, special decorative cutting and feather lifting. One hour and 23 minutes*

Good introduction to the human portrait.

#### Chapter VI - Coloring and Finishing, Volume 1

*This video reveals the special techniques for conditioning the leather, painting and finishing for the eagle head portrait and the wolf head portrait. One hour and 5 minutes.*

#### RawHide Gazette

Editor / Publisher: Bob Stelmack  
Co-Founder: Bill Churchill  
Co-Founder: General Seymour  
Treasurer/Secretary: Linda Stockhausen

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

**POSTMASTER:** Send address changes to PSLAC, c/o Bill Churchill, 1471 South 302nd, Federal Way, WA 98003

#### 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 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.



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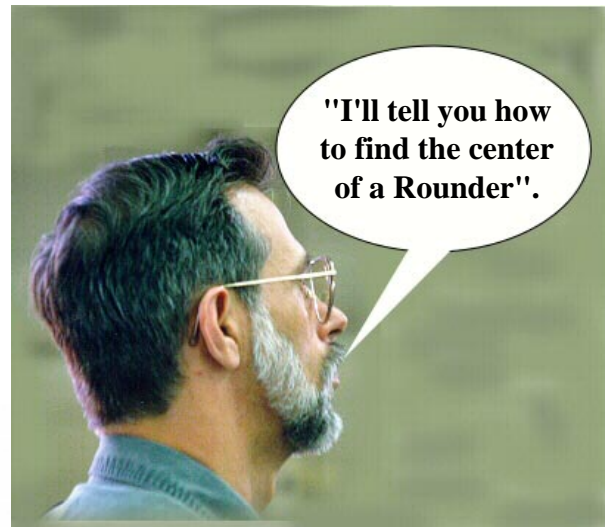
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Email: TWLeather@AOL.com

*Offering a wholesale discount to the PSLAC members*

Jim, Ken & Cal, Managers



## ...final review notes

Remember, those who are members of the PSLAC get a 25% discount from Hide Crafters Leathercraft, so the \$29.95 really becomes about \$22. Ask George if you can get an additional discount if you purchase all seven videos.

**Bob & Karen Stelmack**  
Hamamatsu, Japan

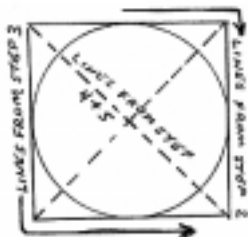
## Fred says: "Finding the Center"

A question was asked at the last (September) meeting, "How do you find the center of the rounders?" This was in reference to Bill Churchill's teaching the Co-op about making stropping wheels out of rounders. Well there are several ways to do this.

A high tech solution is to go to a hardware store and buy a CENTER FINDER. This tool is used to find the center on wooden dowels etc. It can be used on a variety of diameters and it will work on leather rounders too.

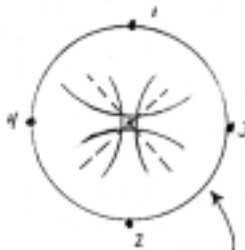
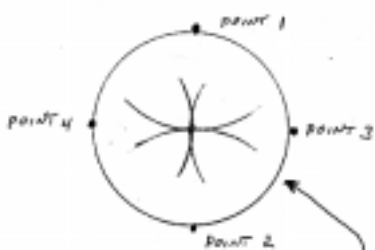
If you can't afford a center finder or you don't have a constant need for this tool, here is an old method to find center :

- 1) Draw the outline of a rounder on a piece of paper.
- 2) Take a square and place it on the circle so that the two intersecting



*I RECOMMEND KEEPING ONE ROUNDER AS A TEMPLATE FOR FUTURE USE.*

ALTERNATE METHOD



*SHOULD LOOK LIKE THIS. IF NOT USE THE ABOVE*

You cannot get enough information on coloring and finishing. This is where your project lives or dies. This video and the next one give many tips.

**Chapter VII - Coloring and Finishing, Volume 2**

*This video teaches how to color the deer and Plenty Horse portraits. It also includes a special section on presentation to add value and beauty to your work. One hour and 5 minutes.*



parts touch the outline of the circle. Draw these two lines (see illustration).

- 3) Repeat step 2 on the opposite side of circle. You should now have a circle inside of a square.
- 4) Draw a line from one corner to the opposite diagonal corner of the square.
- 5) Repeat step 4 for the remaining two corners. Where lines intersect is CENTER.
- 6) Punch hole at intersecting lines on paper with awl.
- 7) Place the rounder over the paper so that it is within the outline, turn paper and rounder over together and punch through the hole made in paper in step 6.

#### ALTERNATE METHOD

- 1) Take rough measurement of rounder's diameter.
- 2) Set dividers to half the diameter of the rounder.
- 3) Place one leg of divider at edge of rounder (anywhere along circumference). Scribe an arc across face of rounder.
- 4) Repeat step 3 approximately opposite (180°) from first edge mark.
- 5) Repeat step 3 approximately 90° from second edge mark.
- 6) Repeat step 3 approximately 180° from third edge mark.

The lines should intersect. If not, center will lie in center of arc lines (see illustrations). Find this by drawing lines from corner to corner as in method #1.

I suggest that after finding center in the first rounder that you punch a hole with an awl and use this rounder for a template. This will save you a lot of time when doing this again at a later time.

An item of interest was a hole cutter featured in the August 1998 *RawHide Gazette* on page 4. This is for those who wish to cut their own rounders. This information was made available to us by Bob and Karen Stelmack. Thanks you two!

**Fred Nachbar**  
Port Orchard, WA

*(ed. note: I did it again. The last issue of the RawHide Gazette had Fred's last name misspelled. If you ever find an extra "t" in Fred's name -- rip that sucker out.)*

## Leather Links

If you get to any Library have them show you how to access the Internet.

Have them show you how to start with a **URL** (they will know what it is) and have them show you how to "click" on a "link" to move from page to page. Have them show you this URL first:

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

Then use this URL:

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

...for an index to many pages, such as: IILG, Sylvia Fox, Bill Churchill, Greg Gaub, and many talented and interesting places. Most



### Leather Factory Spokane

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Phone: (509) 328-9939  
Toll Free: 1-800-822-8437  
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<http://www.flash.net/~lfmidas2/index.html>

Kevin White, Manager 

places then have "links" to other places of interest.

*Would someone, in PSLAC, who has never "surfed" the Internet please go to the Library, try doing what this article suggests, and call Bill and tell him about the experience?*

## A Reminder

The State of Washington has two Veteran's homes one in **ORTING** and one at **RETSIL** (near Bremerton). Just think what all these people have done for you so I think it is pay back time. These people have given up their pensions and all income to live at these homes. The State allows them about \$160.00 a month to spend. It does not go very far. I



### Seattle

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<http://www.tandyleather.com/index.htm>

was asked if the CO-OP could make up some small "GIFTS" for the home. For example: Key cases, Billfolds or any small project and **wrap it for a Christmas present** and we will deliver them to the VA Home of your choice. Those people don't have much at all. There are women and men there. Clothes should be a very high priority, also. I suggested giving leather and tools, but a lot of these people are unable to do for themselves — so finished gifts would be perfect. You know that these will be appreciated. You can mark for which VA Home you would prefer the gift to go. **General Seymour, Roy Luxton, Fred Nachbar** or **Tony Ezettie** will pass them

along to the VA Homes. Contact them through the **Tacoma Tandy Store**.

*(ed. note: I am a little far from Seattle so I sent Bill Churchill a check to be used for the Veteran's Christmas gifts -- perhaps others can do the same.)*

## Email Bag - Glue Hardening

*The QUESTION:*

**From: Thom Keach**  
<thombar@a-omega.net>  
Subject: [IILG] BBS: Glue

Does anyone have any suggestions to keep contact cement from solidifying over time? I have kept the lid on tight but I always seem to lose a lot of cement if I don't use it for several months. Do the cement pots I've seen advertised work to prevent this problem?

# MACPHERSONS LEATHER

Phone: (206) 328-0855

519 - 12th Ave S.  
Seattle, WA 98144

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Terry Durban, Manager

## The ANSWERS:

**From: Don Roland**

<phl3063@montana.com>

Subject: Re: [IILG] BBS: Glue

I've been using contact cements for over 30 years and my experience is that there is NO WAY to keep it from thickening over time. Every time the container is opened, the air takes a little of the thinner out and the longer the container is open, the more you lose. My first suggestion is to buy quart size instead of gallon and occasionally add a small amount of either the regular thinner sold for it or acetone. It'll take some experimenting to determine how much to use and how often. As rule of thumb, when I notice mine getting a little too thick, I add about two tablespoons, put the lid back on and shake the can vigorously. You can feel it loosen up as it mixes. Try some and see if it's thin enough, if not add a little more. Don't add too much at one time.

I've also used toluene and lacquer thinner, but the acetone seems to work best. These are all available at most large hardware stores. I use acetone for cleaning my dye brushes, thinning Neat-Lac, and many other things too.

Those glue pots you asked about are fine for easy access and constant use, but they let the cement thicken much faster than screw top containers. Using them requires the cement to be thinned at least once every day. Hope this helps.

**From: Bill Churchill**

<churchil@nwlink.com>

Subject: Re: [IILG] BBS: Glue

Having been a Tandy Manager so long I probably know what you are saying. Put Vaseline around the lip of the can and inside the threads of the cap. That way you can always put the cap on tight. Keep away from heat and sunlight.

water based stuff. Not quite as strong, but you don't get a headache either! :) Plus it's



real easy to thin it with water.

I've not found anyway to keep the solvent based from thickening. I do know you shouldn't dump denatured alcohol in it unless you want a nice rubbery goo that won't stick to anything. But it sure cleaned the can out. :)

I'd say buy some acetone or cement thinner and thin it down as needed.

**From: Dale Buckenberger**

<wyrwolf@earthlink.net>

Subject: Re: [IILG] BBS: Glue

From personal experience, I HIGHLY recommend thinning cements with the thinner made for that specific brand of cement. I have ruined at least one whole quart of cement by trying to save a few pennies by using cheaper thinner.

From: **Silva Fox** <SilvaFox@webtv.net>

Subject: [IILG] BBS: Re: Glue

**From: "Dave T."**

<moongazer

@nidlink.com>

Subject: Re:

[IILG] BBS: Glue

I changed over from the Barge cement and solvent-based contact to the neoprene

I have craftsman cement in the original container that's over 5 years old and I still use it. Whenever it starts to get nasty, I add thinner (Craftsman Cement Thinner) and have never had a problem. Have you used a wrench to open the container? If so air may be leaking in and changing the container would be the way to go. Put Vaseline around the threads of the lid and container before filling it. That makes opening it a lot easier in the future. A friend of mine used to add clean pebbles to their cement to keep the level up and the air down.

## Photographic Tips from an IILG Member

*(ed. note: The following is from the IILG - a Internet group that I "highly suggest" you join, if you have access to the Internet)*

From: **"Gregory A. Gaub"**

<flux@snapbag.com>

Subject: [IILG] photography techniques...

These are only general tips (or what I did), and only testing on your part will give you the results YOU want, so here goes...

- (1) **Use a good camera!** I purchased a used Pentax P3n a few years ago, because I was tired of the crappy pictures I got with "point and shoot" cameras. The P3n is fully manual

*(continued on page after next)*





## Focus on Minatures

Here are the Japan Leather Art Forum pictures that represent some of the fine craftsmanship show in Tokyo earlier this year.

Figure (1 & 2) is titled "**Old Shoemaker**" and stood about 16 inches tall. this creation was made by man named **Dwan An-Kuo** of Taiwan. The attention to detail was remarkable.



The "**Leaving for a Journey**" figure (3) made by **Emiko Yamaoka**, of Japan, stood only 16 inches.



The last figure (4) was titled "**Hop, Step and Jump**" and was made by **Yumiko Takama** of Japan. She made these shoe almost to the exact scale as the "Old Shoemaker".

She said: "Creating a box from a flat piece of leather into 3-D, taking the best effect of the amazing character of leather. I used vegetable tanned cased leather. A box for the shoes to take a rest". What she failed to mention was the incredible skill and craft it took to make those miniture shoes.

**Bob & Karen Stelmack**  
Hamamatsu, Japan



(focus, aperture, shutter) but also had the advantage of aperture priority (set the aperture, and the shutter speed is chosen based on lighting) or both automatic (aperture and shutter controlled by camera). Yes, the camera had a built in light meter that showed the best shutter speed for the shot. Still fully manual focus and film winding, of course. Well, that one died, and would cost more to repair than it was worth, so I bought its son, the P30t. Practically the same in every way, except for the color. I also snagged a book on basic photography, and started reading.

(2) **Take notes!** I have been “winging it” until now, and have been getting acceptable shots. Well, I’m glad I took notes this time, because now I can stop wasting film on the shots I know will not be the best. Take note of the aperture and shutter settings, as well as how the lights are set up, and the composition of the shot (to help identify it later).

(3) **LIGHTS!** Sure, you can use a flash, if you want a stark looking photo. NEVER use florescent lights! OR, if you do, NEVER use them WITH regular lamps/lights. If you do, you’ll get a really ugly combination of blue (cold) and yellow (warm) light, which CANNOT be digitally edited out by anyone but a professional for tons of money. You can warm up a cold picture, or vice versa, pretty easily in software, but almost never both in the same photo. Just don’t do it. If possible, get some flood lights, at least two or three. You can flood the project, or flood the ceiling and walls (depending on the color of the walls and ceiling) to provide reflected/ambient light, which is generally better (less, if any, shadows). Most of the shots you see of the writer’s case are two floodlights pointing AT the case. I even went as far as to disconnect my shop light, to make sure none of the contrasting light would enter the picture.

(4) **TRIPOD!** Because most of my shots were with a tight aperture (to get the largest focal range, this stuff you learn by reading the book), the shutter speed had to be really slow. With slow shutter speeds, you have to keep the camera very still. So, I had my camera mounted to my tripod, and I

even set the timer to avoid any little shakes from me releasing the shutter. Doesn’t do much good to set up a great shot, with great lighting, when you move the camera half way through the shutter action!

(5) As in 4, a **tight aperture** is a god-send. If you take anything but a straight-on shot of a flat piece, some of it will be out of focus, with a tight aperture, you get the largest focal range possible, hence, less blur on the near/far parts of the project.

(6) **Proper backdrop!** Fortunately for me, my dad was a photographer in his day (as was my brother, but he’s too busy to help) and he had a nice big “neutral gray” backdrop I could use. Sure, it’s a little dated, not a sleek / smooth gray, but hey, retro is in style! I draped it over an extra table, and hung it on the wall. No more wrinkled sheets, or marble slabs that

aren’t quite big enough for the big projects. All new photos of mine will be on this backdrop. That’s pretty much it. For the shots I scanned and put on my page, pretty much all of them were a 22 aperture (high number equals smaller hole — and automatic shutter, with lights on the project, and 400 speed film. A lot of quality is lost from my father’s scanner (Umax, not the best) and then from the resolution reduction, so what you see is only maybe 1/2 as good as the photos, at best. If I have anything to leave off with it’s **GET RID OF THE POINT AND SHOOT CAMERA!** For answers to specific questions, I’ll do my best. There are other photo people in the guild, who can offer better answers than I. If all else fails, hit your local camera shop (NOT a department store!) and talk to someone who knows their stuff, AND get a book or two. We all know most of us do not have photographic memories (pun unintended ;-).

## Uncle Bill’s Corner

Taken from the minutes done by **Chuck Carlson**. Thank you Chuck, you do such a good job, how would you like to do it again?

Small meeting again. Only 18 people present but was an exceedingly good meeting. I brought a notebook with all of the E-Mail that has been sent or received concerning the CO-OP. Also the new **WEAVER Catalog**, two Japanese Crest Books, again the Japan International Leather Art Forum 1998, and 14 tools from Hide Crafters Productions.

We have a volunteer — **Woody Collins** has a full set of the new **Robb Barr Videos** and we will start showing one each meeting next



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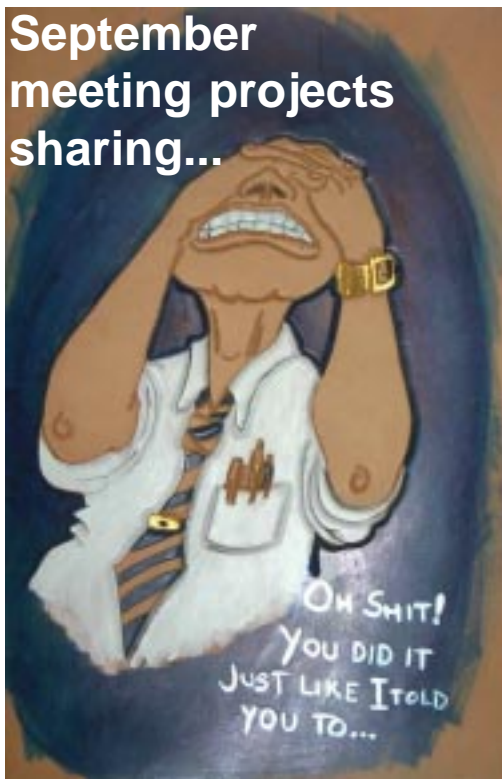
month. I will bring a TV. *Please, someone bring a VCR and call me if you are bringing one (253-839-3038)*

Reminder: if you want to view our (PSLAC) web page and you do not have a computer or you are not on the internet. Go to a library and ask them to show you how to view this. Also in this issue of the Gazette, you will find the addresses of a lot of web pages of different Leather Workers.

The IILG “trip” on Tandy Leather several months ago was discussed in detail. We understand what Tandy is doing and what they are going through in downsizing and also heading in other directions ALONG with their leather line. My personal opinion is that they should tell all to their store managers and have the managers advise the public of their plans. Tandy’s one big hang-up IS communication. Bear in mind that no one store will have a complete inventory — whether it is Sears or Tandy Leather. In these days of BOTTOM LINE, according to corporations, you can’t afford to carry a complete inventory. You can always order it for the



## September meeting projects sharing...



customer, even if his glue is dry by the time you receive whatever you ordered.

I turned red at this meeting. I made the statement that **Ken Eriksen** was busier than a one armed... then I caught myself. Ken, again I am sorry. (See Chuck...I did fess up).

A total of \$52.00 taken in on the drawings.

I was told that if I use Capital letters on a

PRIZE IS THE "PRO-LINE" SWIVEL KNIFE (Cost about \$50.00).

THIS IS OPEN TO OUR INTERNET MEMBERS ALSO. YOUR CARVING WILL BE RETURNED. (Through screaming) I was asked if you can use one that you already submitted and it didn't make the cover — that's up to you. For me, I wouldn't because look how much fun to make another. Don't forget it not only will be printed on the mailed Gazettes, but will be on the internet — FROM NOW ON.

We had some people bring their projects that they showed in the fair. Pictures were taken by **Dale Buckenberger** with his New Digital Camera — NICE.

**Ken Eriksen** showed different types of thread. They are available from:

### WILDE WEAVER & TRADING CO.

602 East Third St.  
Lee's Summit, MO 64063  
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Fax (816)-246-1206

**Peter Main** was at the **Burien Tandy Store** on November 3, 1998. Great class — as usual.

**Fred Nachbar** did a bang up Demo on coloring at the meeting. He whole heartedly recommends seeing **Daniel Smith's** line of paint brushes. Most of your leather stores are now carrying quality brushes too.

Fred also used a new GLITTER. When I first saw it, I said, No glitter on my workbench again but Fred showed

me that this glitter has a "built in glue" and it sticks to you projects. I understand that he is going to demonstrate Christmas cards with this Glitter along with color. I believe that Fred said that he was going to write an article on this.



**Bob Shinaberger** was also at the meeting and he brought some of the projects that Terry did for the Fair and he also left a belt by Terry to Raffle off at the November meeting.

*The next meeting is again at Linda's on the 22nd of November 98 (due to Thanksgiving Holiday).* New Map to Linda's House, at the McMillan General (grocery) store turn right across the railroad tracks and there is the place where the **BEST LEATHER WORKERS IN THE WORLD MEET TO TALK AND SHOW LEATHER.**

### TIP-TIP-TIP

On the back side of all straight edge rulers, used for cutting, I cement one of two things: thin weather stripping or a strip from an old car rubber floor mat. This keeps your straight edge from slipping.

## ...and more projects



computer it means that I am SCREAMING: IMPORTANT! WE WANT TO CHANGE THE COVER OF THE GAZETTE EVERY THREE MONTHS. SO THAT MEANS THAT WE WILL HAVE A FRONT COVER CONTEST EVERY THREE MONTHS. THE





# From the



## workbench

If this idea catches on, I'm going to wish I had Proctor and Gambles' stock.

I've always had a hard time keeping my lace in order. I had a Pringles potato chips container (2 oz size) and noticed that it was the same size as the spool of lace. So I put the spool into the can and it fit nicely.

Then I wondered if I could get the lace out without taking the spool out of the can. I first put a hole in the lid. No that doesn't work. So I then took my rotary punch and went down the side of container as far as possible (about 1 1/4") from the top and punched a hole in the side, Yes it works real well,

Now like all leather-crafters you'll want to put some leather around it. Cut your leather 3 1/2 x 9 1/2. If you want to tool a pattern on it -- a craftaid for a billfold fits real well. Of course it should be thin leather.

I used Leather Weld to cement it to the can, you can put holes

and lace it together. Now is the time to punch the hole in the side of the can. On the lid mark color, size and type.

Now all you have to do is feed the lace through the hole drop the spool in and then put the end of lace over the top of the can and put lid on. That keeps everything in place. I hope this is as handy for you as it is for me.



Dusty

*(ed. note: I modified Dusty's workbench logo. It used to read: "From the workbench of Dusty", but I really think this is how it really is.)*

Mark your calendar! The next meeting will be:  
**Sunday, November 22nd, 2:00-4:00pm**

**NOTE -- THIS IS NOT THE LAST SUNDAY OF THE MONTH**

Location: At Linda's (see for map and directions)

### Uncle Bill's Corner (cont.)

Remember, I will again have my Buffing wheel at the meeting. Bring your swivel knives to hone them. You will get to try the wheel firsthand *and I will have safety glasses for you to use.*

Those of you that are on line -- let us know. You can get your Gazette in color and save the CO-OP some postage at the same time.

When I had my own Leather Business...We used LCI Dyes and Cements. They have one of the best spirit dyes on the market. Their "Bright Tan" is the nicest Tan I have ever seen. The only Drawback is you have to buy all their products by the Gallon. (Unless they have changed). But for those of you that do a lot -- that is the best way to go.

Be sure and get their Solvent, also. Their solvent is NOT THE SAME AS OTHER DYE COMPANIES SOLVENT.

#### TIP-TIP-TIP

USE MASKING TAPE TO MARK THE LEVEL OF YOUR DYE. WHEN IT STARTS EVAPORATING ADD SOLVENT TO THE MASKING TAPE LEVEL.

**Bill Churchill**  
Federal Way, WA

## Carving tip...

Trying to trace and carve a rose for the first time. Many frustrations for the new leather crafter.

Everyone should know that the foreground is cut first. A lot of people new to this have a great deal of difficulty determining that, because the pattern they are seeing is flat and lacks dimension.

Ask them to pick up any object, take it in their hand at arms length. They are now looking at something in 3 Dimensions. Holding it still, there is ONE point that is "foremost" or closest to you, then visualize layers going towards the back of the object.

So try this if you are new and write this down on a nice piece of scrap leather. When doing patterns and cutting have this in front of you:

**Visualize in 3 Dimensions —  
Cut in 2 Dimensions.**

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# 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: (253)839-3038 or email at [churchil@nwlink.com](mailto:churchil@nwlink.com) ...or... [stelmack@nwlink.com](mailto: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 the \$10 per year subscription rate.

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*Your Photos here -- if you send them in to:*

PSLAC (ph. 253-839-3038)  
 c/o Bill Churchill  
 1471 South 302nd  
 Federal Way, WA 98003

*Photos taken and sent in to the PSLAC are, space and focus permitting, used here in the printed newsletter.*

*They are also posted, in living color, on the Internet.*



## Turn-about is fair play...



## 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 one of the directors listed below:*

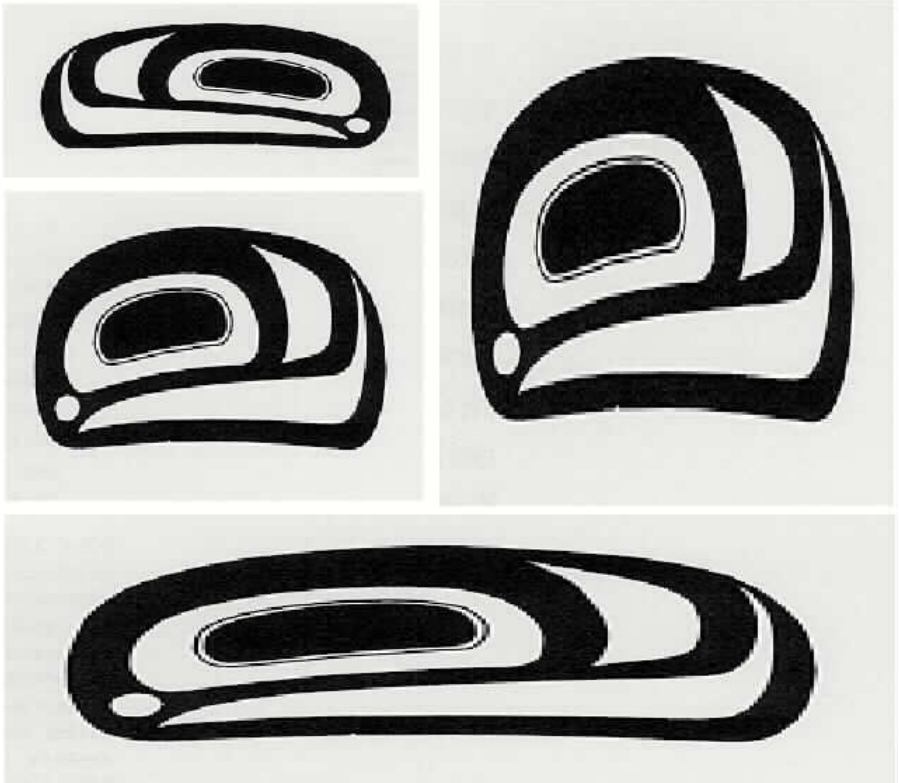
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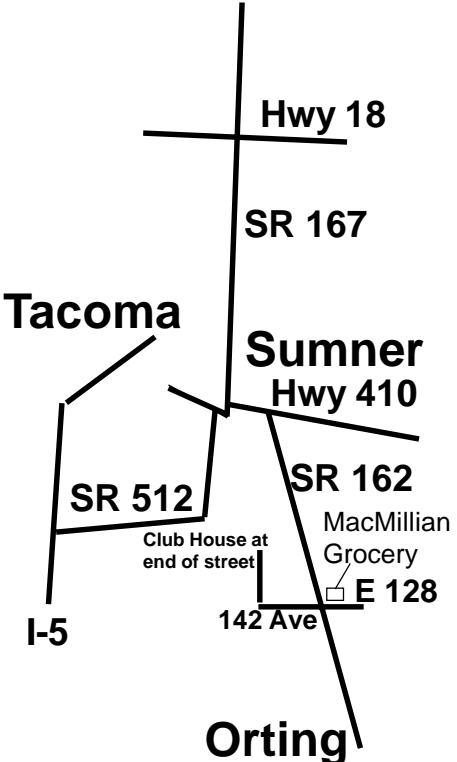
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This is just a sample of a special issue on "Northwest Coastal Indian Leather Art Design" of the RawHide Gazette for "Members Only" on the web. If you would like your own printed copy -- just show up at the next meeting and ask Bill for one.

**Map to Linda's  
Club House  
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