

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 4, Issue 12

Puget Sound Leather Artisans Co-Op

February 1999

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Mark your calendar!

The next meeting will be:
Sunday, February 28th,
2:00-4:00pm

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

Tandycrafts Announces Plan to Close Leather and Crafts Retail Stores

Expects Non-Recurring Pre-Tax Charge of Approximately \$25-\$29 Million During Fiscal 1999

FORT WORTH, Texas, Jan.8

Tandycrafts, Inc. today announced its board of directors approved a plan to close its leather and crafts retail stores and related manufacturing operations as part of the Company's continuing effort to focus on its most profitable and growing businesses.

Tandycrafts, the Fort Worth, Texas-based manufacturer, wholesaler and retailer of consumer products, said it plans to close its leather and crafts manufacturing operations and 121 retail stores over the next six months. As a result, Tandycrafts will take a total pre-tax charge of approximately \$25 - \$29 million in the fiscal year ending June 30, 1999. Approximately \$12 million of this pre-tax charge will be reflected in the fiscal second quarter, which ended De-

ember 31, 1998.

Tandycrafts cited continuing poor performance and declining sales in its decision to close the bulk of its leather and crafts operations. **Tandycrafts said it will retain its profitable mail order, dealer and wholesale leather and crafts business**, while enhancing its Internet site to more efficiently sell these products direct to consumers. This move complements Tandycrafts' focus on growing its most profitable business segment, the **Frames and Wall Decor** division, while continuing its efforts to improve the **Office Supplies** and **Novelties and Promotions** divisions.



**Stores Close,
Phones and
Internet
"on-line"
shopping to
Open!**

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

"The decision to exit the leather and crafts retail business reflects our continuing strategic focus on operations that offer long-term growth and profit potential," said **Michael J. Walsh, Tandycrafts president and chief executive officer.** *"Leathercrafting is a mature business niche, and our recent efforts to reenergize the retail stores*

with new products, new merchandising concepts and new store formats had little impact on improving the performance of the division. The restructuring will eliminate a source of on-going losses."

R. Earl Cox III, Tandycrafts chairman of the board, said: "After an intensive evaluation of the Company's core competencies, the board concluded that the best strategy for maximizing shareholder value is to close the leather and craft retail stores and related manufacturing activities. We will redirect our efforts toward the more profitable wholesale and direct sales channels."

"Tandycrafts will continue to evaluate all our operations to ensure they fit our profit criteria, are competing in a growing market, and follow our focus on becoming a consumer products-driven company," said Walsh.

Tandycrafts further announced that it now appears probable that the Company will be required to perform under a bank guaranty related to its January 1997 sale of Cargo Furniture and Accents. As a result, the Company expects to record an additional pre-tax charge of \$3.5 million in the quarter ended December 31, 1998.

Tandycrafts, Inc. manufactures, distributes and/or retails products through four distinct product-related divisions: **Frames and Wall Decor, Leather and Crafts, Office Supplies, and Novelties and Promotional**. Its products are marketed and sold through various channels, including direct-to-consumer (e.g., retail stores, mail order, the Internet) and wholesale distribution (e.g., direct sales force, telemarketing, outside sales representatives). The Company is headquartered in Fort Worth, Texas and its common stock is listed on the New York Stock Exchange under the ticker symbol "TAC".

This press release includes statements that may constitute "forward-looking" statements, usually containing the words "believe", "estimate", "project", "expect" or similar expressions. These statements are made pursuant to the safe harbor provisions of the Private Securities Litigation Reform Act of 1995. Forward-looking statements inherently involve risks and uncertainties that could cause actual results to differ materially from the forward-looking statements. Factors that would cause or contribute to such differences include, but are not limited to, continued acceptance of the Company's products in the marketplace, competitive factors, dependence upon third-party vendors, and other risks detailed in the Company's periodic report filings with the Securities and Exchange Commission. By making these forward-looking statements, the Company undertakes no obligation to update these statements for revisions or changes after the date of this release.

SOURCE Tandycrafts, Inc.

Tips-Tips-Tips...

...Thinning Paints

Many books, videos, and leather instructors talk about thinning acrylic paints for use on leather. One prime example is the

Outside Washington
1-800-343-9949

(206) 328-0855
Fax: 328-0859

MACPHERSON *Leather Company*
Leather, Shoe Finding and Saddlery

TERRY LEE DURBIN

519 12th Avenue S.
Seattle, Washington 98144

thinning of a white or off-white color to produce those leather "highlights". The directions are "thin the acrylic with water".

I disagree with this on a technical basis.

All acrylic paints are just pigments suspended in an acrylic base with bind-



ing agents to assist in the bonding of the mixture to the material it is applied to.

By thinning the acrylic with water you are not only thinning the pigment, but are also diluting the bonding agents and the acrylic itself.

A tip was given to me during a presentation of the **GOLDEN Artist Colors Acrylics**, by a GOLDEN representative, and these demonstrations are given periodically at **Daniel Smiths** in Seattle. Check with Daniel Smith for the next seminar -- they are free.

Daniel Smith
4150 First Ave. S.
Seattle, WA
(206) 223-9599

Their web site for information is at:

www.goldenpaints.com

The tip is, that there are several GOLDEN Special Purpose Acrylic Polymers that

RawHide Gazette

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The **RawHide Gazette** is published monthly (12 times a year). Address for information and correspondence: PSLAC, c/o Bill Churchill (ph. 253-839-3038) 1471 South 302nd, Federal Way, WA 98003 (email: churchil@nwlink.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 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.

are to be used to **thin the acrylic paints.**

One additive, **Universal Acrylic Polymer (GAC-100)**, is useful for diluting and extending colors as well as increasing flexibility and film integrity. Also, very useful in formulating your own paint from any type of pigment. By using this to thin your acrylic paint you retain the good properties of the acrylic and make the pigment thin as you like.

Another useful additive agent is the **GOLDEN Acrylic Flow Release** that is used to reduce surface tension and increase the slickness and flow of the paint. It helps to give rich stains on porous surfaces.

There are many other additives and types of acrylics that will be covered in next months tips. *Stay tuned.*

Bob Stelmack
Hamamatsu, Japan

...Take Pictures



**Leather Factory
Spokane**
28 West Boone Ave, Spokane, WA 99201
Phone: (509) 328-9939
Toll Free: 1-800-822-8437
Fax: (509) 326-7019

Offering a wholesale discount to the PSLAC members
<http://www.flash.net/~lfmidas2/index.html>

Kevin White, Manager 

REMEMBER to take pictures of ALL your work. Show the finished work and intermediate steps to complete the piece. Most Leather Artwork is sold or given away and your only record may be a picture of it. Date the picture.

Casing

Only after I have been asked and asked by so many people would I take on a subject such as CASING.

First let me quote **Al Stohlman** in his book, **"PICTORIAL CARVING FINESSE"**: *"Much has been written about how to moisten or 'case' leather, but it is practically impossible to put into words as learning proper moisture content must come from experience, not the written word."*

Casing means that the leather has been thoroughly soaked in water, then wrapped in a plastic bag or airtight container and allowed to "sweat", usually overnight. This allows the moisture to thoroughly saturate and soften all of the fibers within the leather. This method is usually reserved for projects where the leather must be formed or stretched and shaped over uneven surfaces.

Casing is not required for carving and stamping, but the leather should be wetted to insure that the fibers in the center have moisture. My favorite method is to soak the leather in water until the air bubbles stop rising. This may take from a minute (or less) to a half-hour, depending on the thickness and tannage of the leather. You cannot get it too wet. Then, lay it out on your marble slab grain (carving) side up, and allow the surface moisture to evaporate. This may take several hours, depending mostly on the humidity. A dry, hot summer day with open windows will rapidly draw out the moisture. When it is beginning to return to its normal (dry) color, it is usually right for carving and stamping. Again, you will learn this only through experience. When you have carved and stamped enough leather with

varying degrees of moisture you will know when the leather has the proper moisture content and is "just right" for cutting and stamping with the various tools. In areas of extreme humidity, leather may mildew if enclosed too long, or even a short time. You can overcome this by placing it in the refrigerator until you can get back to working on it.



TWLeather, Inc.
Toll Free: **1-800-477-9923**
2017A White Settlement Rd.
Fort Worth, TX 76107
(817) 877-5427, Fax (817) 877-5432
Email: TWLeather@AOL.com

Offering a wholesale discount to the PSLAC members

Jim, Ken & Cal, Managers

On smaller projects you may not wish the delay or have the time to wet the leather and wait for it to return to carving condition, as above. With 4 oz. to 6 oz. leather you can "quick-case" (a misnomer) the leather by placing it grain (carving) side up and wetting the surface thoroughly and evenly with a sponge. When surface water has soaked in, repeat the operation. This may have to be done about three times (depending on thickness and tannage of leather) to insure moisture reaches the center. You may have to wait from ten to thirty minutes to begin your carving.

No matter which method you use for moistening your leather, you should not let it dry out once the carving and stamping has begun. As drying spots appear (usually first around the edges), use a damp sponge (not wet) to maintain the moisture content. On large projects, I generally begin stamping on one side and keep the remainder covered with a plastic sheet to prevent evaporation. It will hold the moisture all day. If you cannot complete the project in a day, then added moisture may be necessary in the morning, but generally it should be in good condition". It would appear that Al knew when his leather was "Just

Right”, just look at all of his books with all of his carvings and believe me. They were just right.

Quite a few years ago Tandy carried a product called “CARVE EEZE”, a four ounce bottle of liquid soap and water. It was a good product and it sold well. Most people (including me) did not know what was in the bottle. Just good casing. It was generally used for small projects (bill-folds, etc.) and it did help and the burnish was good (probably because most people at that time were Stamping and did not wait for it to completely change back to normal color).

Today everyone has a different way to case their leather. There are some products on the market especially designed to case leather. Some use Al’s method, others call “Quick Casing” to wet on the grain (Carving side) with sponge and put in a Zip-Lock for a few minutes and then take it out of the bag and wait a very short time and start carving or stamping. When it starts to dry out they use a spray-bottle of water and ‘re-wet’ the leather. This means that you are re-wetting the whole piece of leather EACH TIME. If you are using nothing but water, after a while you will have dried up a lot of the oils in the leather.

Some complain of mildew when the leather is wet to long. (*See above in Al’s article.*) Al advises that putting in the fridge will prevent this. I have found that by adding about two or three drops (eye-dropper drops) of **Clorox** to a cup of water, will also prevent mildew. More Clorox than that could hurt the leather.

What to do when your leather starts drying out and needs to be re-wet? On my workbench, near the ‘Casing Mixture’, I have small artist brushes of varying sizes. I use the brush of the appropriate size and **ONLY WHAT I AM WORKING ON AT THAT TIME** (e.g. the eye of an animal). To me it is not good for the leather OR the quality of the carving to keep wetting the whole carving each time.

Everyone has his favorite tricks. The small Artist brush is one. Tony Ezettie

(Saddle maker) uses a slicker (see one of the previous editions of the Gazette) and he WETS his leather and then “slicks” it. This method is fantastic and it does make the leather carve and work beautiful.

I use a “Mixture” for my casing. I am quite happy with it and when I have shown it to my students they all seem to be quite happy. It makes the leather carve and stamp beautifully. It does help hold the moisture longer and I know that it **DOES NOT HURT** the leather in anyway. It will not retard the dyes or finishes in anyway. I cannot see how the leather can mildew using this mixture. It will **SLIGHTLY** darken the leather, but not enough to hurt.

Mixture:

- one (1) cup water
- one (1) tablespoon Tanning Oil
- 1/8 Teaspoon of glycerin

I top case (Using a sponge) and if I want a deep penetration of the casing mixture. I first sponge with hot water from the spigot and put my Oil mixture in the Microwave for about 30 to 40 seconds then apply to the leather. This opens the pores and the Oil mixture goes into the leather deep and even.

Back to Al Stohlman, his method has been used for years and years. Why change?

When stamping (e.g. using a camouflage for a border), rotate the tool and hitting with mallet on all sides. Get a good tool impression and good burnish. Your Casing is absolutely the primary ingredient. A note on the Tanning Oil: The mixture mentioned earlier tends to give a much darker burnish than normal casing. In some cases when you are figure carving, this could be a disadvantage. By going over your carving **AFTER IT IS DONE** with a light coat of Oxalic Acid will tone that dark burnish down.

Remember — a light coat.

No matter what you do, a Sharp Swivel Knife is an absolute necessity.

Bill Churchill
Federal Way, WA

Uncle Bill's Corner -- Re-Read

How many people have read **Al and Ann Stohlman’s** book: “**LEATHERCRAFT TOOLS**”? I mean really read the book. I thought I had but it seems that every time I open a book by the Stohlman’s, I find something else. Each book is just too much for a person to grasp in one or even a hundred readings. Yes, I do know that the front cover is not a photograph of all of the tools in the book, but instead it is a leather carving of each of the tools in the book and the original carving is the exact size that you see on the cover of the book. I know that every tool in the book is shown in several phases: how-why-what.

In all of my classes, I bring this book up for the students to see and tell them that no one could show them how to use or care or sharpen a tool any better than is shown in the book.

When I am planning either doing or drawing a new carving, I always read a couple of the Stohlman books (*never mind all my other books, see special supplement December 98 Gazette*). I get Knowledge of how, and what something should look like and how it should be carved.



Toll Free Order Lines
Tel: 1-(888) 263-5277
Fax: 1-(888) 263-5086

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



Yes, I found something new in "LEATHERCRAFT TOOLS" on page 33, at the very bottom of the page.

PUSH BEVELERS

Yes I know that Osborn sells a push beveler. I have one. It is very good. It comes in ONE size. I now have THREE PUSH BEVELERS. One that Osborn sells. One that is on page 33 in the book using B970 and one using B897 (Figure Carving Beveler). Osborn's is Narrow, B970 is Medium and B897 is wide.

Now look at page 32 and the top of page 33. The Stohlman's show you how to use a Push Beveler.

Unbelievable what you can find in ANY of the Stohlman's books.

Bill Churchill

Federal Way, WA

(ed. note: See the picture of a double ended beveler I found in the Hamamatsu Craft Store. One end is about 1/4" beveler and the other is about 1/16".)

From the EMAIL Bag -- Backing for Deeper Impressions

From: **Chuck Black**
<CBLA@worldnet.att.net>
Subject: question

I read recently that someone was using poster board and rubber cement as a backing. It does work great the tool impressions do in fact go deeper and lend to

more definition, but when finished the rubber cement stays on the flesh side and not on the cardboard. Not a problem if you are using a lining, but if not the flesh side has a rather unusual feel. The cement does not just roll off like it does on non porous surfaces.

Question:

1. is there a way to keep this from happening?
2. is there a way to remove it?
3. it is not particularly sticky will it remain so?

Any ideas?

From: **Don Roland**
<phl3063@montana.com>
Org: Boulder Creek Custom Leather

The backing/rubber cement problem can be cured by buying a roll of plastic, self adhesive shelf and drawer lining. I recently got a big roll at Wall Mart for about \$6.00. Stick your leather to the sticky side of the drawer liner and then cement the poster board to the plastic. The plastic will peel off beautifully and leave the flesh side of the leather with a velvety knap. This also gives the deeper tool impressions by having the poster board on the back too. You can also use only the poster board IF you use Craftsman contact cement. Apply it ONLY to the poster board, let the cement get tacky and then press the leather onto it. Tanners Bond WILL NOT WORK LIKE THIS. It bonds too well and you have a worse mess than with the rubber cement. Craftsman cement may not be available much longer, so I'd suggest you go with the plastic shelf paper/poster board combination. Two or three layers of poster board, bonded together, will give you even deeper tool impressions. Bill Gomer showed me that a couple of years ago.

If you can locate a paper distributor in your area, you can buy heavier poster board from them even cheaper than Wall Marts prices on the thin stuff. These are the places that sell grocery shopping bags, trash bags, wrapping paper, etc., at wholesale to the retail stores. You'll have to have a business name and local licenses

to buy from them though.

From: **Dale Buckenberger**
<wyrwolf@earthlink.net>

Another thing to put on the back of your leather before rubber cementing it to the posterboard is good old masking tape.

From: **Peter Main**
<pgm@wolf.net.au>
Subject: Mounting leather on board

I have been reading with interest the comments on mounting leather. Firstly, there are many boards available, all with a different purpose. Poster board (as I know it) is not very thick, has a soft surface and mainly used for project (not the leather type) work. Mat board is for the making of mats that surround pictures that are framed. This board has a soft composition, which makes it easier to cut bevels. Pasteboard is used as a backing (or mounting) when laminating prints. Then there is box (and straw) board, these you will find as a back-piece on writing/stretch pads etc.

Although I've seen some of the above used with leather, none are really suitable.

The best is 'illustration board'. This comes from the graphic arts industry, has a hard surface which will NOT peel off when you remove the leather. You must only use rubber cement, not contact adhesive or white glue.

I have been using this board for the past thirty years (not the same piece — in case you were wondering!). It comes under different names - Tandy was carrying the best (you should grab some while you can) it is call 'crescent illustration board'. These boards like others of its type have a 'hot pressed' surface which is extremely smooth and 'tough'. These boards can also be used more than once. Other names to look for are - Bainbridge, Letramax and Kent.

So why do we use these boards (some may ask)? — Not only to get deep impressions on lightweight leathers, but to prevent the stretching and distortion



which is the result of heavy stamping. I use the lightest leather possible for most projects (I don't like bulk) and can get very good depth out of 2oz leather; this would not be possible if the leather were unmounted.

I guess I should mention I cover this subject in MY BOOK -- page 3.

Looking for Scraps?

In the local Seattle area -- MacPhersons offers a fine selection of ALL types of scrap leather.

For mail order -- **Brettun's Village Leather** offers scraps for crafters, hobbyists, scout groups, and sportsmen for a variety of uses at very low cost. Sold by the pound and shipped anywhere in the continental United States, their selection includes several colors and thicknesses of first-quality leather.

Check out their web site at:

<http://w3.ime.net/~barton/leather>

Only \$2 per pound, with free shipping to the continental 48 states!

The pieces they offer for sale are left over

from die cutting operations and range in size from about as large as your hand up to several square feet. They also offer several types of thread to help you in your leather working.

And NEW FOR 1999!!! -- now offering leather laces (some folks call this raw-hide lacing) in white and medium brown. These come in 34" to 38" lengths and are 9/64" wide. Great for making necklaces, boot laces, dream catchers, or whatever else you can think up. They sell these in bundles of 100 for \$15, or individually for 25 cents each.

They now offer leather strips in lengths up to 48 inches, widths from 1/2" up 1 1/2", mostly in brown and tan colors. These are useful for making straps, handles, belts, pet collars, bracelets, and many other things. They sell these at the same price as their piece scraps, just \$2 per pound, with free shipping to the continental 48 states.

...also, thread types available

Polyester Sewing Thread - for use on any sewing machine, one pound spools. If your machine doesn't have a spindle for a one-pound spool, just place the spool on the table next to your machine and it'll feed quite well. Brown, black,



STATE OF WASHINGTON

DEPARTMENT OF VETERANS AFFAIRS

Washington Soldiers Home and Colony, P.O. Box 199 • Orting, Washington 98360

December 23, 1998

PSLAC
C/O General Seymour
17915 - 212th Ave E
Orting, WA 98360-9622

Dear PSLAC

On behalf of all the residents and staff of the Washington Soldiers Home and Colony, we want to extend our sincere thanks and appreciation for you recent donation of clothing and other items.

Your thoughtfulness and generosity is greatly appreciated. Without your support and kindness we could not provide the best possible service for or residents. Thank you again for supporting the Soldiers Home. We wish you the very best during this holiday season.

Sincerely,

/s/ George J. Blum
Superintendent

/s/ Gene D. McDonough
Resident Council Chairperson

Starting in February I am going to try and start another Leather craft class here in our park. So far I only have two people signed up. I would like to have at least 5 before I start, but the people here are all wee-bit frugal when it comes to investing in a hobby they aren't sure they are going to keep up with.

When we leave this spring, we are coming back to Port Orchard for awhile. How long depends on the weather next winter. I have become accustomed to playing golf in the winter. Washington weather doesn't allow that very often.

Hope these few lines find you all well and beating the tar out of a cowhide, or whatever.

Cordially Yours,
Don Winn

Ideas?

Chris Check sent in some interesting email. He was expressing some thoughts and ideas that he thought might make the PSLAC even more attractive to a wider audience. Chris has been unable to attend many meetings in the recent past, due to illness, but had some thoughts that might have some merit.

He has some ideas for meeting places, teaching places, trade shows, helping with the Puyallup Fair, or even hosting the IFOLG. Perhaps others have ideas they could share at the next meeting for ways to stimulate interest and attendance in the PSLAC.

...ideas for meeting places, teaching places, trade shows...

straw, white.

Waxed Polyester - typically used by handsewers. Tapered ends for easy threading, in lengths from 30 to 60 inches. Natural, brown, black.

A New Contest -- Monthly

The person each month signing up the most new members will receive a Hidecrafters #1051 Swivel Knife. On February 2000 the person that signed up the most members in the last 12 months will receive a Hidecrafters # 1059 Swivel Knife.

Members Snail Mail

Hi all of you PSLAC Guys..

I'm sorry I am so late getting my dues in again this year. It's rather hard keeping track of the time, when you're having fun.

I am in beautiful Casa Grande, AZ. again this winter. We are hosting in a RV park for seniors. We work 7 days on and get 14 off, but with golfing twice a week, bowling twice a week and working on leather — time rally flies. Tonight is our last night for this 7-day tour.



Bill's Birthday Cake



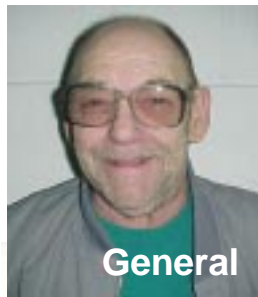
Fred



The Group



Projects on Display



General

**Pictures from the
January 1999
Meeting from our
"Staff Photographer"
-- Dusty**



**PSLAC Rawhide Gazette
Front Cover Contest
Winner for February 1999:
KEN IMUS**

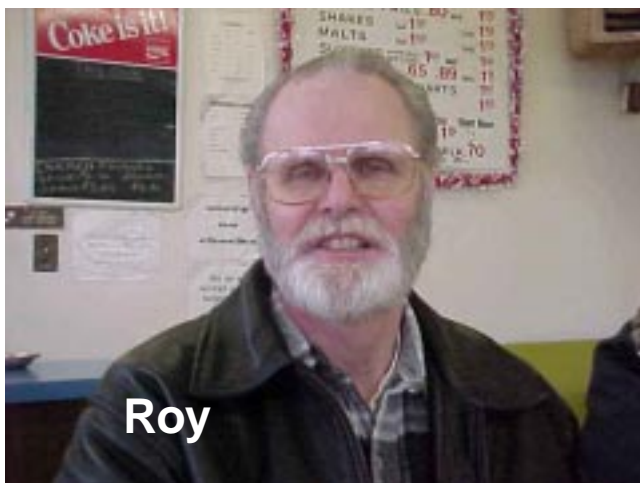
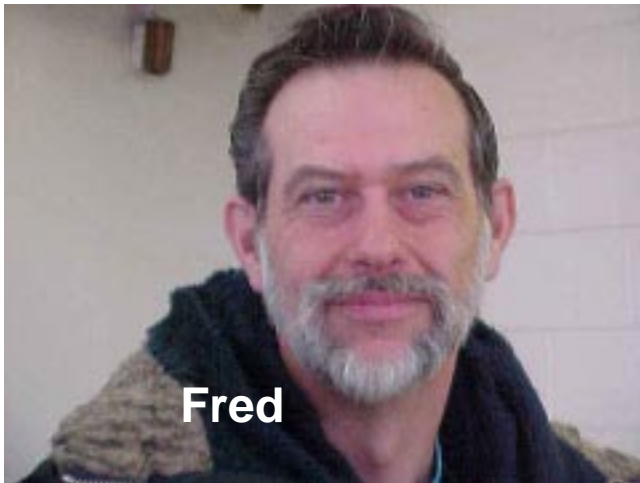


Linda



Dale

Dusty's
Very
First
Pictures
of the
"Saturday
Morning
Leather
Bunch"
with Her
New
Digital
Camera



Mosaic Leather Dyeing

This piece of Leather Art was unique in it's concept. The close-up shows the grid work or lattice that is the background for the art work. Each cell (or pixel) is colored a solid color to show up as additive colors when viewed from a distance. The work is also similar to Indian bead work, but the colors and placement create a photographic image when viewed from a distance.

I had often wondered, after seeing a similar piece of art in Everett, that was made from glass disks glued to a black background, if that technique could be used on leather and sure enough -- here is an example.



My idea was to take a section of leather and use a large seeder, pear shader, or some geometric stamp and create a grid -- then use dyes to create the coloration for the pattern.

Or, to take two or more different stamps and by varying the use in the grid -- create the picture. Much like the old fashion pictures created with a typewriter on the old computer listings. This is where the highlights and shading were created with the different characters.

Bob Stelmack
Hamamatsu, Japan

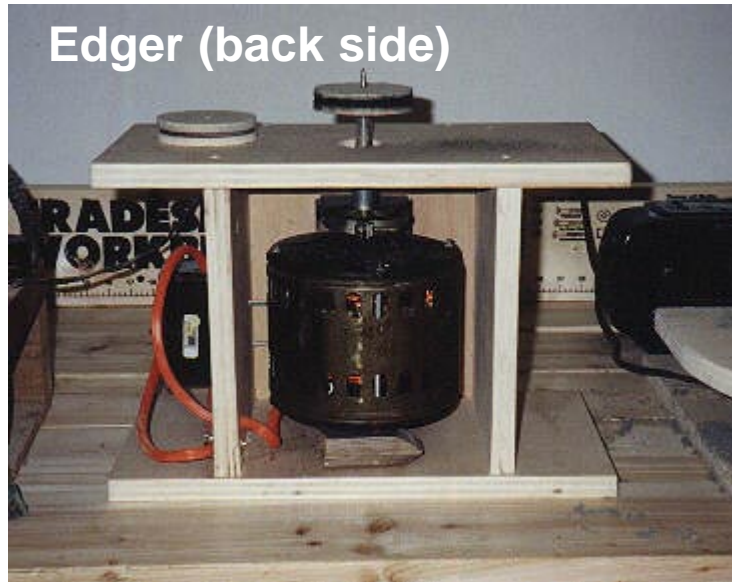


Once Upon a Time
Molly Chang (Chang, Ming-Liang) has worked with leathercrafts for over twenty years. She used her skills as a specialist in leather dyeing techniques to paint this piece. Chang uses a grid (lattice) to create a mosaic effect in her leather work. She draws from traditional embroidery and computer methods to form a new innovation in leathercrafts.



<58x76>

**Photo of just one of the "Home-made
Power Bench Tools for the Leathercrafter"
-- an article by Adam Smith.**



Be sure to be at the February PSLAC meeting. There will be copies of the members only special on "Home-made Power Bench Tools for the Leathercrafter" (article is already published and available for our Internet members)

Adam Smith starts the article with:

"There aren't a lot of power bench tools that the average leathercrafter needs, but the few that are useful can occasionally be indispensable. The downside to this is that many power bench tools can be expensive and hard to justify for only occasional use. An extremely economical way around this is to build them yourself, utilizing electric motors from discarded washing machines, dryers and furnaces. Other failed components

usually send these machines to the landfill, and the 1/4 horsepower motors in them are generally in good condition for occasional use in a bench tool. I've built many bench tools over the years, and will highlight the design and use of three of them here; a buffer/polisher, an edge-finisher and a disk-sander."

The article consists of the following:

- Scavenging Motors
- Buffer/polisher
- Edge-finisher
- Disk-sander
- Safety Notes
- Author: Adam Smith -- Biography
- Resources
- Photos of Finished Tools

Next Month -- Ken Erickson describes the different finishes demonstrated at the February Meeting



Notice:

Tacoma Tandy has a FAIR supply of STOHLMAN Books and 90 of them are on SALE!



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:

Bill Churchill
 1471 South 302nd
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If you would like to subscribe to The Leather Crafters & Saddlers Journal through the Co-Op and include an additional \$24.00 for a one year subscription.

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 ...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 the \$10 per year subscription rate.

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

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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.

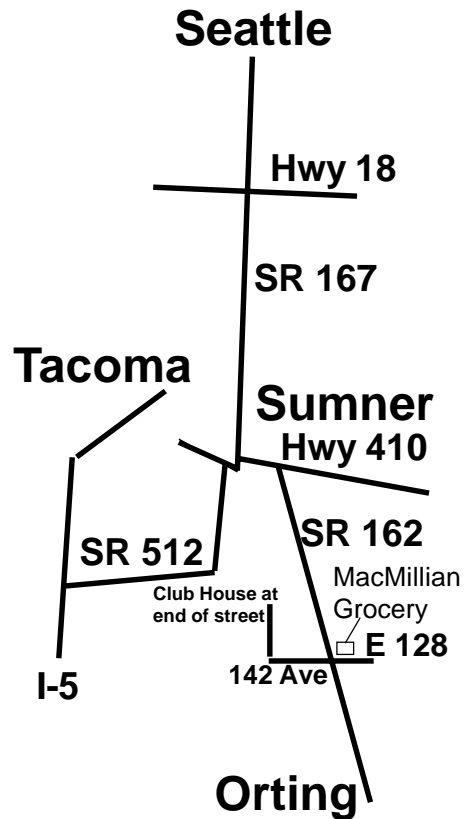
Important Notice

The **Internet dues** (\$10 per year) and the **PSLAC regular mail dues** (\$24 per year) will be due **June 1, 1999**. The password on the Internet will be changed and those who have received the RawHide Gazette via the US Mail system will not continue to receive the newsletter after June 1st, if the dues are not paid.

Please remember that you dues support more than just a fine quality newsletter -- **it also supports the "Children's Leather Program" and the local area meetings.** With the pending death of the local retail Tandy Stores it is even more important to support a local Leathercrafter Organization. Also remember that the PSLAC supports the annual Puyallup Fair with competition exhibits and exciting demonstrations.

Keep the craft of leather alive -- support your local leather organization.

Map to Linda's Club House



PSLAC
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