

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

Volume 8, Issue 9

Puget Sound Leather Artisans Co-Op

February 2003

Hide Highlights

- ▶ Leather Slickers
- ▶ Accordion
- ▶ Porfolio Spine
- ▶ Paula On-the-Road
- ▶ Ken’s Basic Floral Design with Pear Shading Demonstration
- ▶ The Art Nouveau Corner
- ▶ The Bill Churchill Children’s Leather Program 2nd Annual AWARD Nomination Form for the Year 2003
- ▶ Scalpels and Protection
- ▶ Fancy Letterpress Type
- ▶ Members Show-and-Tell for February
- ▶ PfaEdit
- ▶ News from Idaho



Leather Slickers

Frank Terozzo (email: fetdc@citcom.net) found one of PSLAC’s articles on Leather Slickers by Tony Ezettie and asked if one of his slickers could be tested for function since he wasn’t a Leather Crafter himself.

Frank sent a sample slicker, that he sells on Ebay, and I compared it to another one I had made myself from some scrap rosewood, back at Bill’s old workshop. It worked fine for my purposes and we asked Ron Ross for some additional information on the three leather slicking wooden tools that Frank makes and that Hide Crafters also sells. Ron was kind enough to take time to give a great deal of background and experience

with Leather Slickers as applied to the saddle trade. Here are his comments:

...by Ron Ross:

I have been involved in the leatherworking and saddlemaking industry for over 40 years, and have accumulated a sizeable collection of all sorts of leatherworking tools, including originals of this type of tool.

Let me start first with the type of wood that these tools were originally made from, that being, **lignum vitae**, which I am sure you are aware is a very dense, heavy wood, with its own oils. This is the wood that has been used for many, many years as the bearings on ships, because it is imperious to salt water damage, as are metal bearings.

Meeting Announcement

NEXT MEETING:

Meeting time:
12noon-5pm
March—9th

at this location:
Issaquah Valley Senior Center
(see back page for map)

Here's a great set of leather slickers to serve most of your rubbing and slicking needs. All made from solid spalted maple with a linseed oil finish. A 10" bow, a 6" flat bouncer, and a 3 1/2" flat slicker stick. (cost \$14.99 for all three).



Check on Ebay for the sellers name: **franketrozzo**

1

The slicker, that being the square, wedge shaped item, has been used for many years, dating to earlier than the earliest publications on its use, the oldest of which I have, a book dated 1875 on harness making. The slicker could be from 4 to 6 inches in width and about 3 1/2 or more in height. The portion to fit into the hand would be about 5/8 inch in thickness and then the sides taper to a rounded bottom edge which was rounded. The long edges must be very straight and

Hide Crafter Productions
Offers a wholesale discount to
PSLAC members

without flaw. One of the keys, in my estimation, was that either end of the tool could be used. The purpose of this tool is to smooth and firm the surface of leather. Either edge can be used to smooth the grain of the leather. The saddlemaker and leather carver will often use a slicker to smooth the surface of the carving leather and to firm up the surface, which makes it easier to draw and cut the tooling design into the leather. The harnessmaker would use the tool to smooth the grain, thus giving the leather a surface that could more easily be polished to a shine. They would also use this tool to smooth the stitches, forcing the stitches more deeply into the leather, by firmly rubbing them with the larger end. I am enclosing a scan of a slicker (fig. 2) as shown in the 1892 C. S. Osborne leather tool catalog. From the scan, you can see the triangular wedge shape and the fineness of the small end. These tools were also made of plate steel, of about 3/16 inch in thickness, that was set into a wood handle, and the smoothing end was rounded

and highly polished. They also made this tool using plate glass, of about 5/16 to 3/8 inch in thickness, which has a rounded bottom edge and the top is set into a piece of rosewood. Moving to the next tool, the **bouncer**. Although **Hide Crafters** shows this tool in their catalog, as being a flattened tool, as you have made, the original bouncer was turned on a lathe, with the working end in much the same design as the old porcelain door knobs. They had this tool made from dogwood. I have one in my working set that is made of hard maple. I also have one that was custom made for me that is made of Mexican ebony. The bouncer was used by the harnessmaker in the making of collars and the under padding on the back pads of gig saddles, which are parts of the harness that go over the horse's back, right behind the withers, and is used to carry the shafts of a cart. The stuffing on these pads must be firm and smooth. The stuffing was usually of a natural fiber, such as deer hair or hog hair, coming from an animal that does not sweat. As the stuffing was pushed into the pad, the harnessmaker would then pound the under body of the pad, thus, firming and smoothing the stuffing.

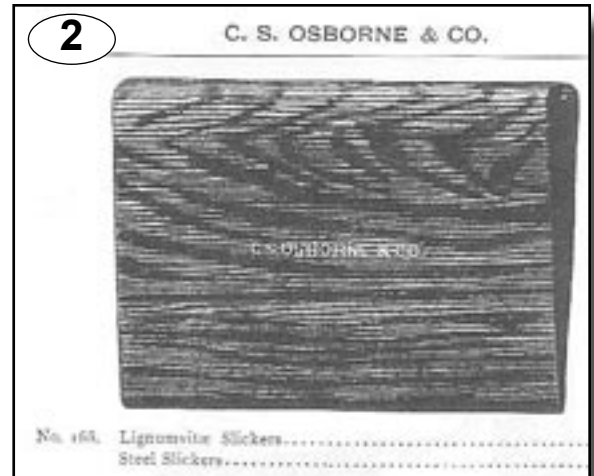
The saddler who was making English type riding saddles would use a similar tool to smooth the stuffing of the under pad on the riding saddles. This insured that there would be no irregular surface that could produce a rub sore on the horse's back.

The western saddlemaker found another use for it, that being, when forming the seat on the saddle, to force the wet leather into the curved area of the seat, while fitting the leather to the saddle tree. By using this tool, they could achieve a smooth,

extremely firm surface, by compressing the leather. This would then produce a longer wearing surface. For this tool to be used properly, it must be round, and not in the flattened shape that Hide Crafters had their's originally made.

Lastly, the **seat stick**, which is the curved shape. This tool is a specialty item used primarily by the saddlemaker. In my collection of old harness company catalogs, I have found no example of this tool. Thus, I am inclined to believe that it was originally made by a saddlemaker, identity unknown, who wanted an easy way to shape and smooth the leather over the front of the saddle seat. The tool is oval in shape, with both the inside edge of the curve as well as the outer edge, being quite rounded. This roundness to eliminate the risk of leaving

lines in the leather. Leather is a very unforgiving material, as, once a mark has been placed upon it, it is almost impossible to remove evidence of that mark, especially,



2

lines in the leather. Leather is a very unforgiving material, as, once a mark has been placed upon it, it is almost impossible to remove evidence of that mark, especially,



3

on a smooth leather surface.

The inner curve was made of sufficient width and depth, to permit the saddlemaker to use the inner curve to smooth the leather over the front of the seat. Yet, the outer curve was of a width and depth that would allow them to also use it to smooth and form in the seat area over the cantle. I have scanned my own seat stick (fig. 3), this also of Mexican ebony, and although the entire stick could not be scanned, you can see the reverse curve at the hand end. It is the same on the opposite end. This curvature allows the tool to be used without interference from your hands, as you hold it. The manner of holding is with the tool in both hands, much like you would hold a draw shave.

I believe one of the reasons that the lignum vitae or ebony woods were used was that they each retain their own oils, and that these oils will not stain the leather, such as an added oil may do. This is especially true with working with natural, carving types of leather.

I hope that you will find this information and the pictures useful to you. If I can be of more help to you, please contact me.

Ron Ross

rosaddlery@aol.com
<http://www.rosaddlery.com>

(Note: **Frank Terozzo's** Leather Slicker Stick Set is made from solid spalted maple with a linseed oil finish, and is located on-line at **Ebay** in the Toys & Hobbies:Crafting, Art Supplies:Leathercraft:Tools sections. The set consists of a 10" bow, a 6" flat bouncer, and a 3 1/2" flat slicker stick for \$14.99. Shipping: Buyer pays for all shipping costs and will ship to United States only. Email: fetdc@citcom.net)

Accordion Porfolio Spine

An old Fantasy Mushroom picture I made just got turned into a sketching portfolio. My main problem was how to construct a spine that was flexible yet strong enough to support the thick front and back covers. I came up with an accordion style spine.

The spine is actually two thin leather pieces that have thick strips of leather spaced apart

to allow a folding of the leather as the portfolio is opened up.

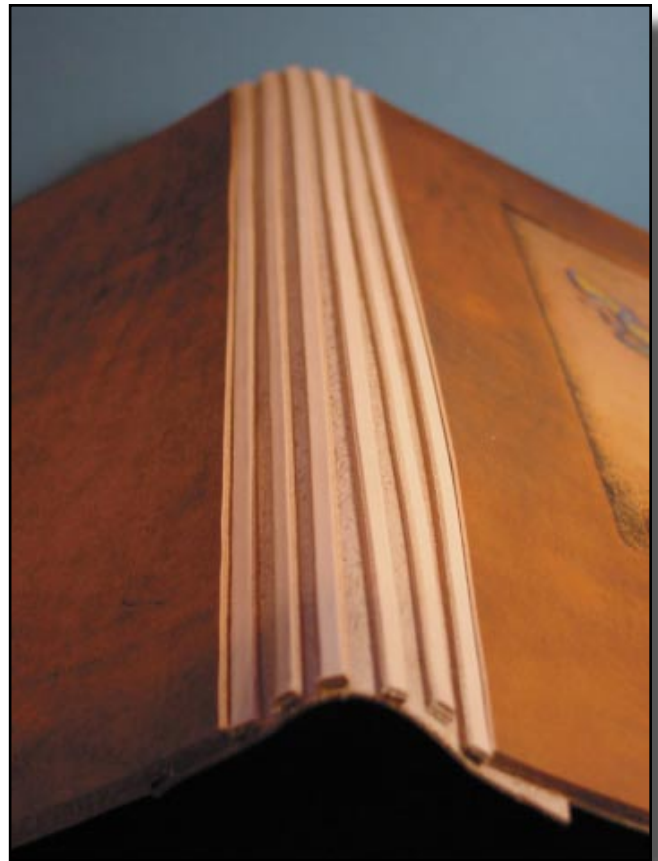
Each of the leather strips was glued to the inside of the spine and then beveled to round the outside edges.

The outside of the spine was dyed first and then glued to the outside while the portfolio was in the open position and the leather was forced into the groves with a bone folder.

Before the glue had completely set, the opening and closing was tested, some minor adjustments made, and the portfolio was left to dry while lying over a broom stick handle.

It turned out pretty nice and was functional. The only improvement I would make next time is to make the leather strips shorter so that the sewing of the edge would hide the ends.

Bob Stelmack
Wellingore, UK



Paula On-the-Road

We covered over 4,000 miles from Seattle, through Oregon, then California and the Redwood Forest, followed the coast to Novato where **Stevenson-Paxton** reside and bought three sides of leather, 2 carving and 1 russet harness.

Brettun's Village Shops
Offering a 10% discount to the PSLAC members

In San Francisco we went to see **John Fong Exotic Leathers**. At John Fong, I went half mad. Couldn't afford to get everything I wanted though! Got some alligator, stingray, shark, lizard, pangolan anteater, bull frogs and beaver tails. Couldn't afford the full ostrich skins (\$350.00 each) that has to wait till I earn some money. There were a few other skins I wanted, but, they too will have to wait. He has some real beauties and I bought a small shopping bag (you know the plastic bags you get at Safeway?) of some nice exotics and it was about \$600.00!! Due to the cost I was thinking of only using them as inserts and special effects.

Then drove on to Buellton/Solvang. At Buellton we visited **Siegal of California** and bought a carving side and some imported English bridle leather. That is beautiful leather to work, like running a hot knife through butter to cut. Used to use that in



Paula showing off her stingray

Australia for harness and tack. Did not have enough room in the car anymore so had to ask them to ship it to me, it should arrive on or around the 20th of February. Also had a look around Solvang and sampled some nice Danish pastries.

Picked up I-5 and drove through Los Angeles then on towards Phoenix, decided to stay the night at Blythe just outside the Arizona border, but, found there was not an empty motel room to be had. It was a long weekend and on top of that there was a Music Festival at Blythe and Quartzite just over the border in

TWLeather, Inc.
Offering a wholesale discount to the PSLAC members

Arizona was having a big weekend too with motor home travellers. The place was hopping and we decided to keep driving and reached Mesa (the other side of Phoenix) at 11.00p.m.

We left Seattle Monday 13th in the morning and arrived Mesa on Friday 17th.

Did a pile of site seeing and visiting and found two outlets who are willing to take my work and sell it, so I was pretty pleased about that. Also have a good possibility of an outlet in Texas. I gave

a Christmas Ornament to a 'cabbage patch' relative-in-law in Texas and her daughter was so taken with it that she promptly went out and did some canvassing and there is a place in Texas who is happy for me to put my work there (with a western/cowboy motif). So when I get back to Seattle, 'semi-retirement' will promptly come to an end as I will have to get stuck into making stuff to keep the three outlets supplied. I'm pretty pleased about it all, as I wasn't sure whether my work would be good enough.

We left Mesa on Tuesday the 4th of February at 10.00a.m. and arrived home Friday the 7th at 10.45p.m. Drove up to the Grand Canyon (very impressive) and into Utah and had a look at the Zion National Park, some really awesome sites to be seen, a worthwhile detour. Stayed the night at Provo (got a few flurries of snow, but, not a problem). Watching the Sun come up in the morning and touching the snow-covered mountain peaks was magnificent. Then into Idaho and stayed at Boise and visited the Tandy Store there. In Oregon we stopped at Baker City for about 5 hours and visited the Oregon Trail Museum, it was so interesting it didn't seem like 5 hours, then into Washington, stopped at Yakima for the evening meal and continued on home. Phew!! Quite a trip and it sure was good to be home again. Now I have to get stuck into producing so I can pay for the leather and buy more, bit of a 'catch 22' situation, isn't it?

Paula Marquis

CORNER

THE ART NOUVEAU





1

Ken's Basic Floral Design with Pear Shading Demonstration



Ken Imus

Photos by Dusty Wert & Harry Smith



2



3



4

1 - Members learning from Ken Imus "Basic Floral Design" and using the special pear shading technique Ken's way

2 - The basic flower shape and sample edge pear shading

3 - The tool that was used to do the floral design and pointing to the end that made the impressions

4 - The students test floral designs

Ken's Knothole



Well I showed up a little late for the February PSLAC meeting—nothing new there, my mountain nick being “late elk”. I was fighting with my computer to make some copies of the **PSLAC 2002 CD**. My ol’comp was doing exactly what I told it to do, just was telling it wrong, GIGO (garbage in, garbage out).

Ken Imus gave a demonstration on using the pear shader on flowers. A couple of folks left their examples on the table on the way out, all look good, but for those that left them on the table, remember to get them at next month’s meeting.

As to **next months meeting**, it will on the **3/9/03, at 2:00 p.m.**, no demo for March. I’ll be at the **Cascade Mountain Men (CMM) Blackpowder Gun and Craft Show** at the **King County Fairgrounds in Enumclaw** that weekend. If you’ve never been to this show, it would be worth your time to go there and spend a few hours. Only \$3.00 to get in and all the traders are dressed in period clothing (American Colonial period on up to the mid 1800’s Fur Trade era).

Also a lot of the folks from the local Blackpowder clubs get their primitive outfits on and come down and make a day of it. Here is the **CMM website** (despite some serious anti-computer/technology in that group they’ve actually broken down and joined the computer age):

<http://www.cascademountainmen.org/>

I won’t find much carved leather, but lots of beads, rawhide and deer and elk skins, kits for bows, napped arrow heads, and lots, lots more.

Demo before the April meeting

I’ve been asked to do a demo at the April

meeting, on **4-part braid end or button knots**. We’ll also play a bit with 4 part round to flat braid and back, and paring (beveling and thinning the strings (laces)) so that they lay flat when braiding the knot.

I’ve used both cow and kangaroo and the kangaroo is so superior and feels so much nicer, that I basically don’t braid with cow any-

more. If you have kangaroo lace (or if you insist on using cow – we’ll just give you that knowing look!!), bring it with you.

I’ll have some kangaroo laces (also called strings) for the demo, for those that don’t.

I think this would be easiest to do with ¼ inch up to about 3/8 inch. If you get much wider you really need a core for the round braid. We’ll braid up a round string about 3 to 4 inches, then go to flat for a few inches and then back to round. I’d like to have us try a round end knot and also a square end knot. I’ll have some examples of both for people to look at. If you have a small vise or Eazy Clamp, something you can clamp to the side of the table to hold one end of the braid, bring it to the demo.

Ken Eriksen

Some leather border Ideas from an Old Building



The Bill Churchill Children's Leather Program 2nd Annual AWARD Nomination Form for the Year 2003

PSLAC Mission is...

- To further the enjoyment of leather and to help others learn more about the real joy of leather - working as a group and sharing ideas and knowledge of leather, its uses and how to use it. To pass on this knowledge to others and then have them pass it on to the new members who come later.
- Form a fellowship with peers, young and old, expert and non-expert, anyone who has the love of leather.
- To show and demonstrate to people outside the Co-Op leather in all forms and try to help them to become interested in leather...to share...time and talent, with all others in the Co-Op -- especially the young.

The **Bill Churchill Children's Leather Program Award** is designed to recognize PSLAC members who are caring on those principles of the PSLAC mission.

Nominations can be made by any PSLAC member and should be in writing. This form can be used, or any other written method is acceptable.

The nominations should give reasons and examples why they feel the nominee should receive an award.

- How have they helped further the craft?
- Are they active in PSLAC activities?
- Do they help promote leather craft by fair entries, demonstrations, etc.
- Have they helped generate interest in others to pursue the craft.
- Are they willing to share knowledge for the benefit of all.

The PSLAC directors will make the decision for each year and the award will be a once in a person's lifetime. The award will include a medal similar to the Stohlman award with a replica of Bill's hands and his axiom: C.O.P.I.

(confidence–observation–practice–imagination).

Send your **nominations by April 30th, 2002** to:

PSLAC
c/o Jeff Bement
3942 SW - 329th PL
Federal Way, WA 98023
U.S.A.

...or... email to pslac@pslac.org

RULES:

1. The award may only be won once in a lifetime.
2. The Directors will evaluate the nominations and decide on a winner – one each year.
3. If one of the Directors is nominated, that Director will be replaced by another PSLAC member for the purposes of selecting a winning nomination.
4. The award will be give out at the summer PSLAC Annual Bar-B-Que.
5. Nominations will be due by April 30th.

The Bill Churchill Children's Leather Program AWARD Nomination Form for the Year 2003

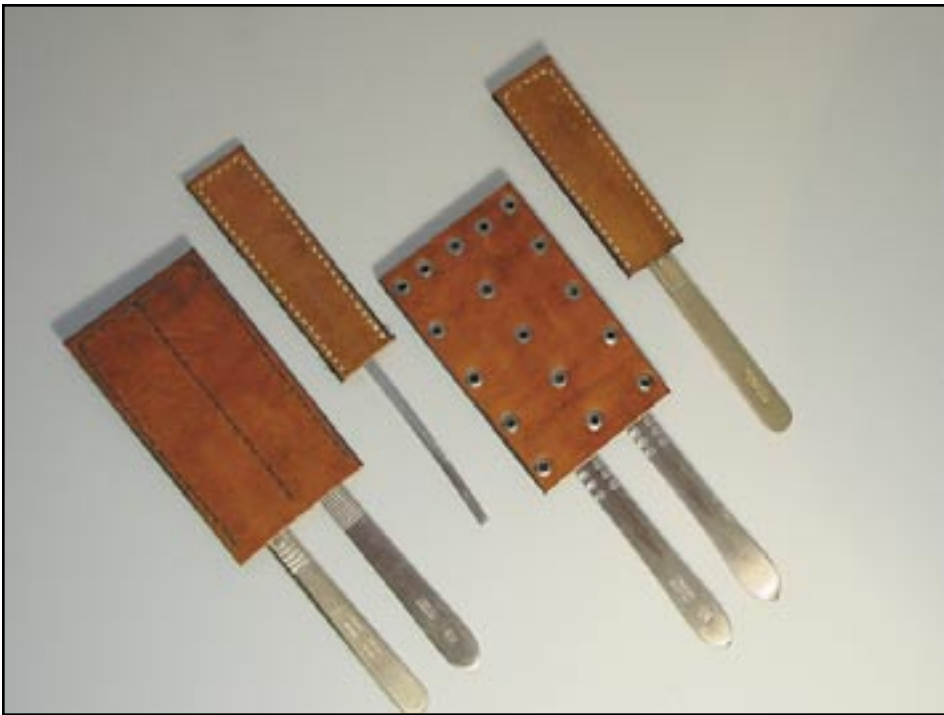
Give examples for each category:

▶ *How have they helped further the craft?*

▶ *Are they active in PSLAC activities?*

▶ *Do they help promote leather craft by fair entries, demonstrations, etc.?*

▶ *Are they willing to share knowledge for the benefit of all?*



Fancy Letterpress Type

Here is my latest addition to my collection of letterpress type to be used to emboss letters into leather. This font is about one-half an inch in height and will make an excellent font for initials on small tooled items.

Here is the search location that I use at Ebay to check for type for sale:

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

Home >
 All Categories >
 Business & Industrial >
 Printing Equipment >
 Type, Fonts, Clipart

...and search for "pt" or "letter press" in titles & descriptions and ONLY in Type, Fonts, Clipart

Bob Stelmack
 Wellingore, UK



Photos by Bob Stelmack

Scalpels and Protection

Those Robb Barr type leather carvings need a variety of cutters to help undercut and lift large and small sections of the leather carving. Keeping those extremely sharp knives away from fingers in the tool box requires some heavy duty covers. Shown here are several sewn or riveted leather covers used to keep the blades covered. Also, shown is a special dental tool that has been ground to a razor edge on the outside of the hook to perform deep precision cuts.

Bob Stelmack
 Wellingore, UK

The Leathercraft Store
Offering a Discount to PSLAC members

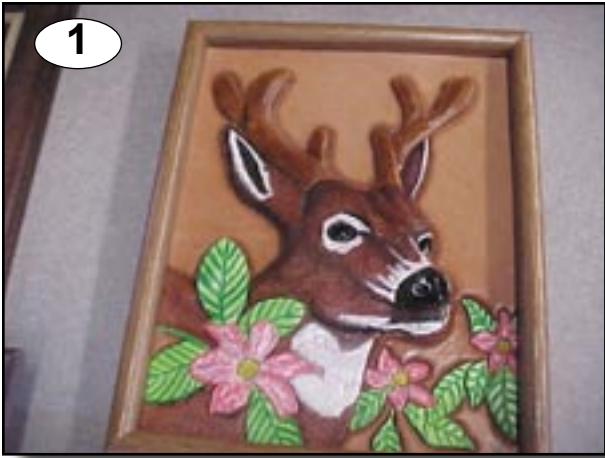




Photos by Dusty Wert & Harry Smith



1,2,3 - Tiny's tool box for a gift
4 - Phil's chaps—someone is ready for Valentines in RED chaps
5 - Len's hound (The reason they did the hound was that they were timing to see how long it will take to do a class. They decided to find a dog that doesn't take so long to do. It took two hours to do, but Len said the mouth was too hard to do.)



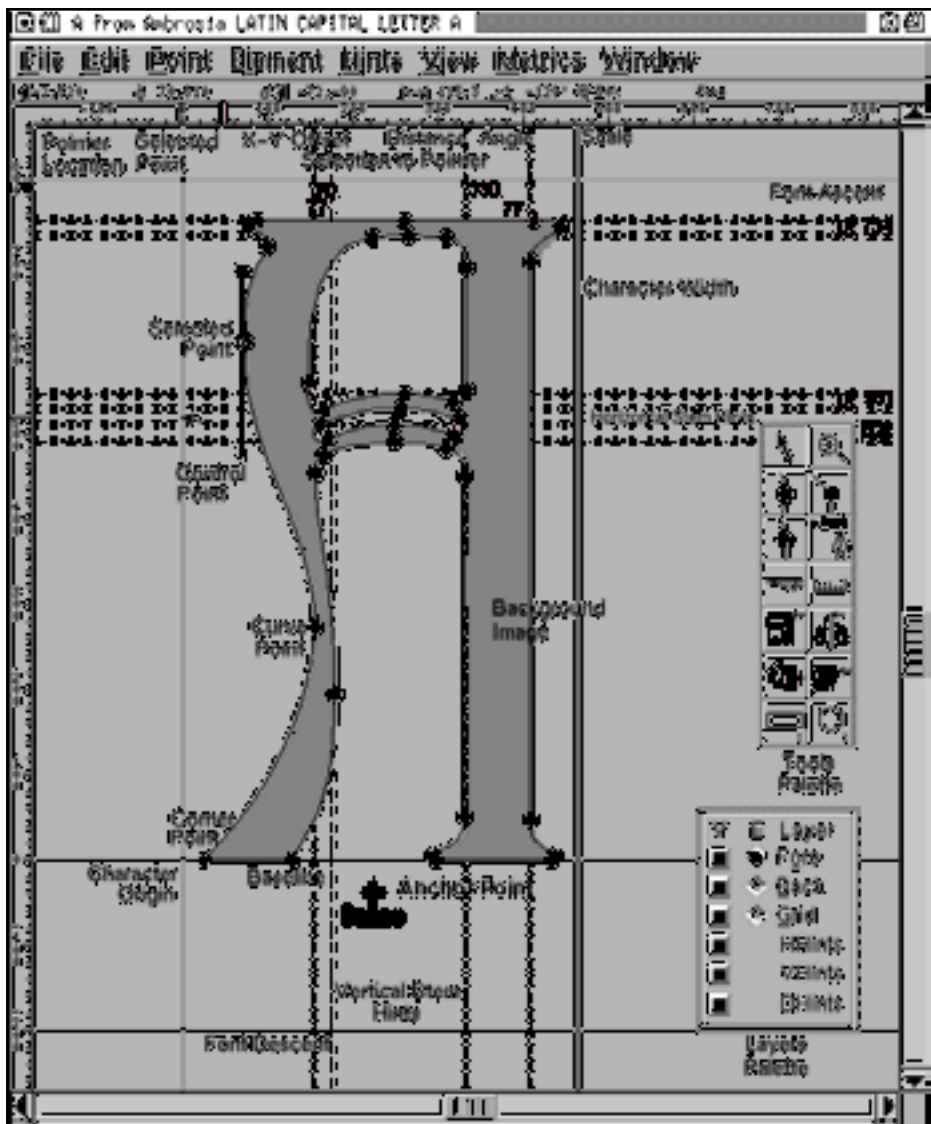
Photos by Dusty Wert & Harry Smith



1 - Ken Imus "Deer Head"
2,3 - Billfold and billfold back plus pattern
4 - Len's Walrus Head
5 - Jeff finally brought his book he made at Paula's class

CLPW Leather
10% Discount for PSLAC Members

PLEASANT VALLEY SADDLE SHOP
Offering a 20% discount to the PSLAC members



PfaEdit

I'm going to tease you with some information on a free, Open Source program called PfaEdit that allows you to create and modify postscript fonts. George Williams is the author of this useful program. You can save fonts in several different postscript formats, and generate bitmaps. With this program, that runs on the following operating systems, you can create your own characters to carving leather:

- * **Linux**
- * **Mac OS/X**
- * **cygwin** with X running on top of **Microsoft™ Windows** (<http://cygwin.com/>)
- * ...and other operating systems

The program is freely available from the following URL:

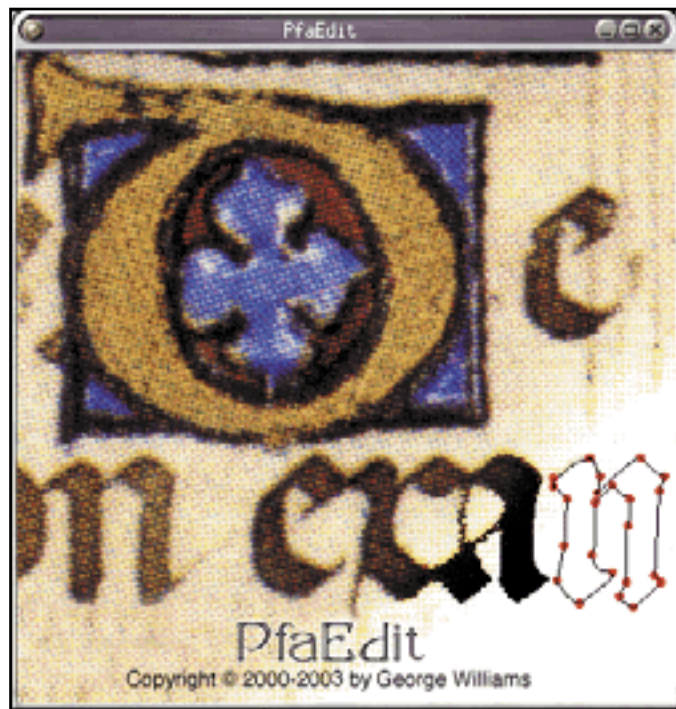
- * <http://pfaedit.sourceforge.net/>

Instructions for the installation and use are on the two web sites.

PfaEdit allows you to edit outline and bitmap fonts. You may create new ones or modify old ones. It is also a font format converter and can interconvert between PostScript (ascii & binary Type1, some Type3s, some Type0s), TrueType, and OpenType (Type2).

You can edit and change Japanese, Hebrew or any foreign language font for those special projects.

If you have questions



RG On-line

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

<http://pslac.org>

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

stelmack@nwlinc.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:

Jeff Bement
3942 SW - 329th PL
Federal Way, WA 98023
U.S.A.

Your Photos here - if you send them to:

Web Editor: Bob Stelmack
7 Memorial Hall Drive
Wellington LNS OBD
England

Photos sent in to the PSLAC are used, space and focus permitting.

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

about installation and use for Linux or Windows installation, please email me at: stelmack@nwlinc.com

Bob Stelmack
Wellington, UK



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SPOTLIGHT on PRO-CARV — Working and Tooling Leather Formulation

DIRECTIONS:

Dilute concentrate with water: 1 part PRO-CARV to 10 parts water is recommended for carving and tooling. When immersing the leather for shaping or forming, add 8 oz. PRO-CARV to 3 gallons of water.

NO CASING IS NECESSARY

Leather can be immersed or sponged with this solution. PRO-CARV eliminates the need to case leather. PRO-CARV allows you to begin working with the leather after immersing for 3-5 minutes because of the very rapid penetration into even the thickest hide. Allow the surface to dry somewhat before beginning forming or carving.

Contact MacPherson's, Hide Crafters, Goliger's Leather, and The Leather Factory for any of the fine Bee Natural Leather products.

Advertisement



News from Idaho

Thought the co-op would like to hear what's going on over on this side of the mountains. The 22nd of February there was a **Western Art Show** held in Spokane which **Jackie** and I attended and low and behold a woman was displaying leather art in the **Rob Barr** style. This is a first for this yearly show (allowing leather art in). She did well selling 10 or so pieces.

On another note I have been going to **The Leather Factory** every Tuesday for about 5

weeks helping a new member of the Co-op over here to learn basic carving. **Roland** is from Germany and has settled down here in the Spokane area. He is really keyed up on leather and has quite an artistic flair. His first project was a pair of saddlebags that turned out great. Wanting to learn some figure carving I had him do the **Al Stohlman** horse from the CraftAid™. And after only doing a practice one with me his next attempt turned out fantastic.

Woody Collins
(PSLAC, Eastern Division)

Start a Child in Leathercraft Today



Bill Churchill's Childrens Leather Program

Confidence
Observation
Practice
Imagination

RawHide Gazette

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

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email: Jeffbement@aol.com

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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 Jeff Bement , 3942 SW - 329th PL., Federal Way, WA 98023, 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. PSLAC members are entitled to a 25% discount. Leather companies supporting PSLAC are given free Business Card size advertisement, additional space at regular rates.



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

Hide Crafter Productions

Offering wholesale discount to PSLAC members
ON-LINE CATALOG <http://hidecrafter.com>

New Location:

7936 Hwy 80 W
Ft. Worth, TX 76116

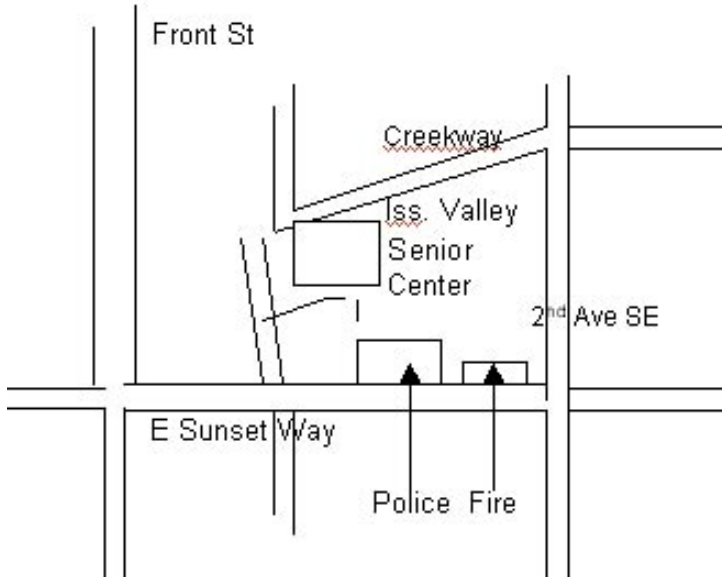
George Hurst, Manager
email: hcrafter@flash.net



**Leather Factory
Spokane**

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Offering a wholesale discount to the PSLAC members
www.leatherfactory.com



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Email: leather@brettunvillage.com

Offering a 10% discount to the PSLAC members

Churchill Barton, Manager

PSLAC Puget Sound Leather Artisans
Co-op *Home of the RawHide Gazette*
<http://pslac.org/>

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: (____)____-_____
E-Mail: _____

Send this form along with \$24.00 (\$10.00 for Internet Membership) your first years dues to:

Jeff Bement
3942 SW - 329TH PL
Federal Way, WA 98023
U.S.A.

If you would like to subscribe to The Leather Crafters & Saddlers Journal through the Co-Op and include an additional \$29.00 for a one year subscription.

**RawHide Gazette Technical Publication
Information**

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Taking I-90

From Auburn: come north on Hwy167, or I-5, then I-405 north, then onto I-90, going east:

From Everett: South on I-5 to 405 South, or to I-90, going east:

From I-90 get off on exit 17/Front St., and bear right onto Front Street. At the third stoplight, turn left onto E Sunset Way, then see below:

Taking Hwy 18 from around Auburn to Issaquah

Get on Hwy 18 going East, from Auburn, it's about 12 miles to Maple Valley, then at about 2 ½ miles after Maple Valley, look for the turn off to Issaquah Hobart Rd SE, turn onto ramp 276th Ave SE and go 0.6 miles, bear left onto Issaquah Hobart Rd SE. It's about 8 ½ miles from there to Issaquah. Hobart becomes Front Street S, which takes you into downtown Issaquah. Turn right onto E Sunset Way, then see below:



After turning onto E Sunset Way:

go two blocks (past the Police and Fire Stations), turn left onto 2nd Ave SE, go past the old Senior Center building on your left, and a baseball field, then left onto NE Creekway, go almost to the railroad tracks. The new Issaquah Valley Senior Center is a brick building on your left, parking in front of it. There is also parking behind, from Sunset, turn left into the parking area, right before the Police Station (look for a large parking sign on your left), and follow it till you see a kids play ground. Tiny and I couldn't get in to see inside, but it's a brand new building and looks to have a great, large meeting room area and a couple of medium sized side rooms, one set up for crafts. Address: 75 NE Creekway, Issaquah, WA 98027 (*see another page for a detailed map of the building area*)

PSLAC

c/o Jeff Bement

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U.S.A.

