

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

Volume 8, Issue 11

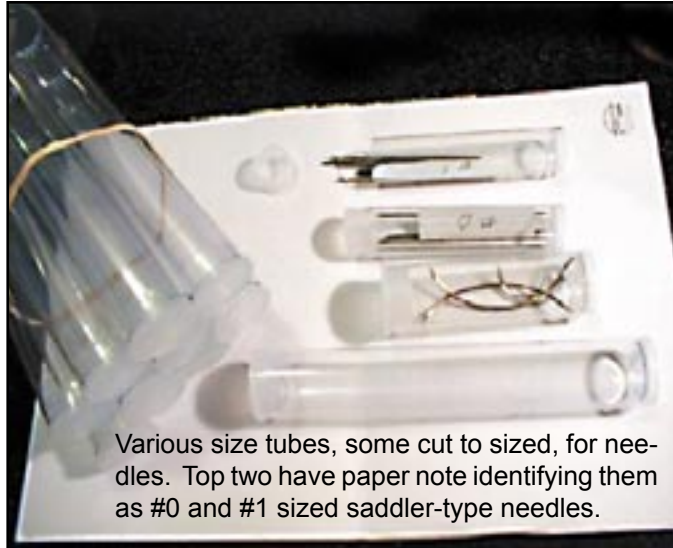
Puget Sound Leather Artisans Co-Op

April 2003

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Various size tubes, some cut to sized, for needles. Top two have paper note identifying them as #0 and #1 sized saddler-type needles.

ing and possible bags and round ball carriers, I also took a whirl at making foofaraw, ear bobs and dangles and other such truck (*translation = jewelry, silver and stone bead earrings and bead decorated leather bags*).

So I needed a secure way to store all the different turquoise, crystal, jasper and glass beads and the various findings I started acquiring. I found something sure

No RawHide Gazette in June

The RawHide Gazette Editor will be on vacation in Seattle in June.

PSLAC Yearly Bar-B-Que

We will be having our Yearly PSLAC Bar-B-Que on June 15 -- so come meet, eat, share and visit at the Bar-B-Que.

Second Annual Bill Churchill Award

To be awarded during the PSLAC Yearly Bar-B-Que

Plastic Storage Tube Tip From Ken

As most of you know by now, I've been involved with the Mountain Man re-enactment rendezvous scene for some years and with that, along with making leather shoot-

worked well for around the house and at modern shows -- clear plastic tubes, with plastic caps. I have since found them to work equally well for holding needles and, cut down to size with a pair of scissors, ideal for holding individual swivel knife blades, as the following pictures demonstrate. It lets you see what you have at a glance. You can even put in some of the papers available from jewelry stores that help prevent tarnishing/rust. I re-supply on tubes once a year from Baker Bay Bead Company, out of Oregon, one of the vendors at the Cascade Mountain Gun and Craft show (2nd weekend in March). Check out their wholesale catalog/Tools and Beading Equipment and then scroll to Plastic Tubes.

They have the following plastic tubes with lids in various sizes that are excellent containers for loose beads, needles, and many other small objects:

- ▶ 1/4"x2 1/2" tube, 10/\$1.00; 100/\$8.00
- ▶ 1/2"x2 1/2" tube, 10/\$1.00; 100/\$8.00
- ▶ 9/16"x3" tube, 10/\$1.00; 100/\$8.00

Meeting Announcement

NEXT MEETING:

Meeting time:

2pm-5pm

May—4th

(one week early)

Meeting at

MacPhersons !!!

(see map on back page)

••••• Puget Sound Leather Artisans Co-Op •••••



Photos by Bob Stelmack

- ▶ 9/16"x6" tube, 10/\$1.25; 100/\$10.00
- ▶ 5/8"x4 1/2" tube, 10/\$1.50; 100/\$12.50
- ▶ 3/4"x4 1/2" tube, 10/\$1.75; 100/\$15.00



<http://www.bakerbay.com/>
 Baker Bay Bead Co.
 35655 Shoreview Dr
 Dorena, OR 97434
 Tel (541) 942-3941 10 am - 5 PM Monday
 - Saturday (Pacific Time)
 Fax (541) 942-8479

Large tubes cut to size, for swivel knife

blades.

Saddlers Clamp

This hardwood saddlers clamp was my latest find at the local antique fair. I believe the unit was designed to sit between the saddlers legs and the spring tension of the hardwood jaws held the leather project as it was laced or stitched. They have a large throat for the purpose of sewing things like saddle flaps (English Saddles) and other large objects that one does not want to double up.

An excerpt from **CowboyHolsters.com**:

Why hand stitch?

There are several reasons to hand stitch. It creates a very strong bond between two leathers, is very attractive, and can set your leather work clearly apart from the work of others less concerned with quality and detail.

When I first started out, I didn't read or learn how to do hand stitching - I thought there was nothing to know. You just punch some

holes with a scratch awl, thread a needle and do it, right? Well that worked, but the results were terrible. At first I was satisfied with

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

terrible results thinking that was natural for hand stitching. Boy was I wrong! It's very easy to get great looking results, all you need is a couple techniques and a couple tools. In fact, my hand stitching is often mistaken for machine stitching.

Hand stitching is stronger than machine stitching

The most common type of hand stitching is called the "Saddle Stitch". With the saddle stitch, a needle is used on each end of the thread and is run through the seam from both sides so that each hole has two sepa-

The Leather Factory
Offering a wholesale discount

rate threads in it. This results in two distinct thread paths winding along the seam, moving through each hole in opposite directions. With this stitch, even if one thread is cut or broken, each hole still has a secure thread running through it.

Machine stitching creates what is called a “lock stitch.” The lock stitch is also made by using a sewing awl often sold for tent repair. With the lock stitch, there are also two separate threads, but each thread is used on only one side of the seam. The top thread stays on the top and the bobbin thread stays on the bottom. Ideally, the two threads loop around each other in the very center of the hole before they return to the surface. Often the “lock” ends up visible on the bottom of the work. Each thread is locked into the seam by the other thread. So if one thread breaks, the other can come out of the hole on the other side - the old unravel. This can't happen with the saddle stitch.

<http://www.crookedcat.com/CowboyHolsters/stitch.html>

Embossing Chrome Tanned Leather

There have been many times when making items from chrome tanned leather that I would have liked to have had stamped or embossed a design into the leather. But, the very nature of chrome tanned leather makes it hard to emboss—the leather is too soft and flexible.

Here is an experiment I tried and so far seems to be working. Like all other experiments—first try on a scrap piece.

I started with a nice black chrome tanned leather (photo 1), much like I might make for a slip-on leather book cover. Then I diluted some PVA glue (photo 2) and liberally soaked the flesh side where I wanted to

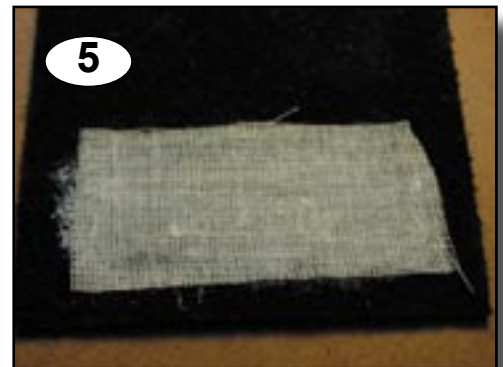
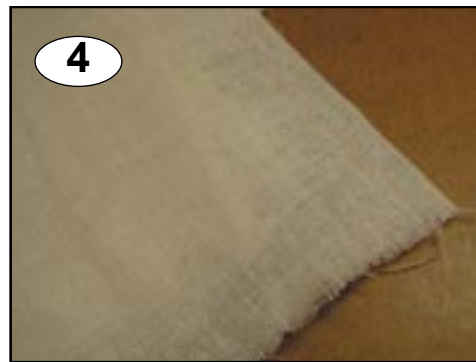
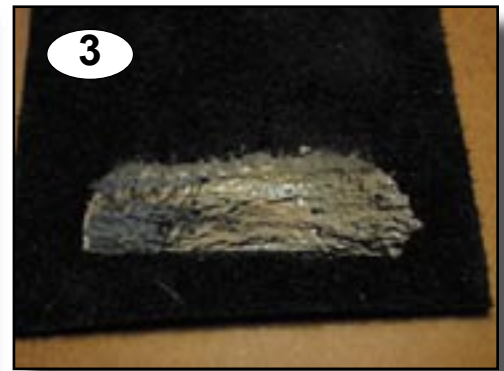
PLEASANT VALLEY SADDLE SHOP

Offering 20% discount to PSLAC members

emboss the leather. The final soaking was done with undiluted PVA.



Photos by Bob Stelmack



Now, before the PVA glue dried, a piece of plastic film was placed over the glue (photo 3), the piece was turned over and the embossing was completed. In this example, I used some lead type and a book press to emboss the leather. I left the type and the leather in the book press.

After the glue dries overnight, the plastic film was pulled off and a piece cotton (photo 4) was saturated with PVA glue and placed over on the flesh side where the plastic film was (photo 5).

The muslin helps to stabilize the leather and keeps the embossed design from deforming. The PVA saturated leather also helps to maintain the embossed design. It's not perfect and by no means matches the quality of vegetable tanned leather embossing, but, in this case, would make a nice makers stamp for my slip on book cover or a custom name for the owner of the book.

Bob Stelmack
Wellington, UK

Another Ken's Tip: Modifying the Brass Screw-on Type Lacing Needles

Although it is definitely not a Ken's original idea, at this point I've no idea where I first saw it so I can't give kudos to the originator.

I've been using these types of needles (as opposed to the flat ones with the prongs) since Tandy started selling them, however many years ago. I've done a lot of round edge braid, often with deer skin lacing. I found that the needles start out a little too round to easily slide through a tight braid or an edge hole. They also had a slightly sharpened point, which could scratch or tear the lace as you are pushing it through the braid.

The solution is to hit it a few licks with a file or Dremel to bob and round the point and slightly flatten the end, and then a buffing wheel to smooth it out, making the needle closer to a lacing fid. See the pictures.

Ken Eriksen

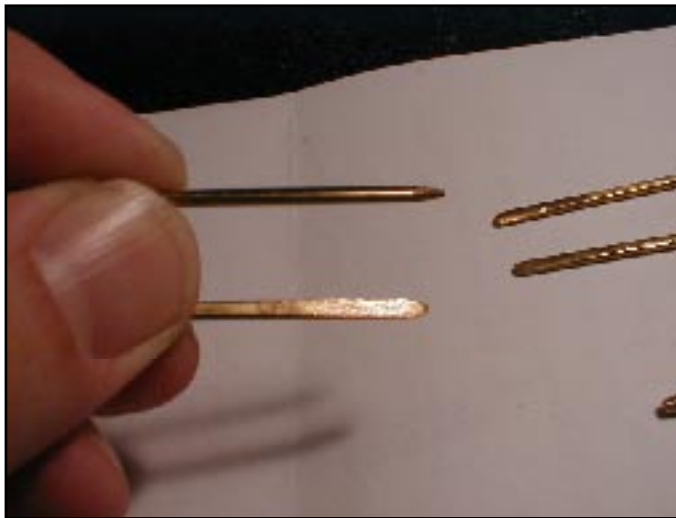
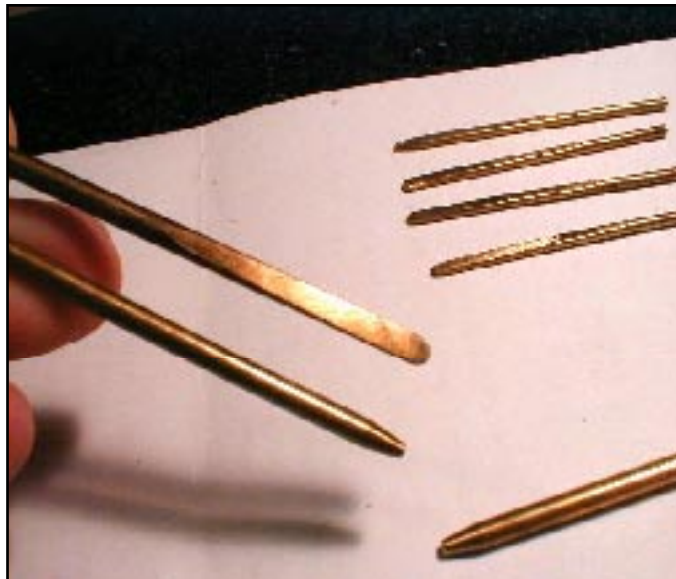
Well if I would of known about this little tip I could of sold a volume of the needles. I use to sell the needles all of the time because I loved using that type of needle and would show them to the customers. I noticed that the tip was rough and would poke me once in awhile. When the needle was too big to go through the hole, I would just open the hole bigger. Duh... I should of tapered the needle like Ken did.

I have a tip that I got from Murray of **Murray's Custom Leather**. Cut the needle to where there is about 1 inch left of the needle. Shape the point and bend the needle and then polish the needle. This needle will let you end the lacing when you have just a few holes left and very little lace left. (*You know the feeling don't you?*) Works great!

ta ta...Dusty

Ken's Knothole

Had a pretty good turnout for the demo I put on before the April meeting. The request was for initially for end knots for round braid, which evolved into round braid, changing to flat, and then back to round. I had an idea that it would be easier to teach, especially the flat braid and the end knots,



if each string was a different color. I hoping for kangaroo, since it is just more fun to braid with, but **MacPherson Leather** in Seattle was out of hides, apparently they had a pretty good price on their roo and according to **Greg MacPherson**, it was flying off their shelves. So I had to settle for some thin cow. I divided it into 4 parts, leaving one natural, and dyed the others green, blue, and (being almost out of red) maroon. I then proceeded to cut out about 45 three foot long lace strings. Wow were my shoulders and arms tired. I had some left over center sections, so everyone had the chance to try cutting out some lace strings. I also have a few "kits" with strings already pared (beveled on the inside edges) which makes the braid lay in tighter. The group had a chance to practice beveling strings, as well. Finally we got to braiding, 4 part round braid for about 5 inches, then changing from round to flat and then back for 5 inches. By the time everyone got to this point, we only had about

15 minutes left for the end knots and we all decided they would have to wait for another time. Feedback from the group was that the four different colors did help and looked pretty good as well.

May meeting: will be 1 week earlier this next month, on **May 4th**. We'd decided to do our annual excursion to **MacPherson Leather in Seattle in May**. We also decided to bump it up by one week, to Sunday May 4th, at 2:00, since the next Sunday is Mother's day. Our thanks to **Len Madison** for reminding us. I got in touch with Greg and he thought it would be great to have PSLAC back to his store in May - so we are a go for a meeting at MacPherson. We'll do a short Coop meeting, then turn it over to Greg for whatever he wants to update us on the Leather biz and any new products he

has, then we'll spread out through the store and see what we can't live without.

Keep in mind that we have a May 1 deadline for submitting/nominating a member for the 2nd annual Bill Churchill award.

More announcements. We are holding our **June meeting one week later, on June 15th**, instead of June 8th at the Issaquah Activity Center, so we can coincide with **Bob Stelmack's** trip to the U.S., which will let he and **Karen** come to our **Summer Barbecue and Leather-related Garage Sale**.

Ken Eriksen

The Leather Connection, Manual 1 and 2, Book Review

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Francis Burdett-Mills MIPD
www.theleatherconnection.com

The two manuals contain a wealth of information targeted to the beginner and professional alike. The manuals appear to be well suited to be used as a text to teach leather construction techniques, learn by yourself or expand your professional skills. The first manual reviewed, started with the basic leather construction and the basic strap and their derivatives covered. You will learn some of the reasons why and how to sew straps, belts and even corner stitching. I was pleasantly surprised to find a tip I had previously stumbled on that helps make the hand-stitching look even, covered in the manual. If I had the manual earlier – some of my projects would have looked a lot better.

The first manual contained:

- Straps and Slings
- Belts
- Fancy Belts

The second manual shows the construction of light leather goods, such as:

- Sliding Front Note Case
- Three Currency Compartment Note Case with Turned Edge
- Three Fold Note Case with Turned Edge
- Credit Card Note Case and Coin Purse with Turned Edge.
- Key Case
- Ladies Purse, Clutch Style
- Dress Wallet with Turned Edge
- Credit Card Insert for a Dress Wallet

The manuals take a little getting used to. The narrative and the illustrations are in separate sections and a lot of flipping back and forth takes place as you learn or review the steps. If I had a suggestion to improve the manuals it would be to co-locate the illustrations with the narratives.

There were a few odd English terms that were not covered in the Glossary of Terms, but seemed straight forward.

All-in-all, I would recommend the manuals



for your leather library and I look forward to the completion of the next six manuals.

Francis Burdett-Mills described some of the reasons for producing these leather manuals:

"I have probably the widest range of knowledge and skill in this craft acquired over a long working life in this industry. I always intended like my predecessors to write a book on the subject and over the years gathered a lot of material for it. The production of a book was going to be difficult, as most publishers were not interested, as the volume of sales did not warrant the size of the book that would result from the

HERITAGE LEATHER COMPANY
*Offering a 20% discount to PSLAC
Members (15% on leather)*

material involved. I wanted to present all the skills in an easily understood format that would be easily absorbed. I tried to get printers to produce the manuals, but the size of the runs involved together with the cost of a large batch and the time it might take to sell enough to cover that sum was too much for me as I am an OAP (Old Age Person, a pensioner). The Internet appeared to be the best way of distributing this information at a low cost in the form of manuals, which break the subject down to sizable amounts of information.

The use of the folders, to bind the manuals, was chosen to hold the pages and be light enough to keep down the shipping costs. The

The Leathercraft Store
Offering a Discount to PSLAC members

idea being that a purchaser could transfer them to ring binder to work with the contents. I am still hopeful of finding a means to get them professionally printed, but at

present I am printing them myself. I have just purchased a Laser Printer, as this does give a better finish than the ink jet.

To sum up it is the knowledge and expertise that I am selling which seems to be well appreciated aboard (especially in America). The cost is not excessive (see web site for costs). Once PayPal have drawn their charge, the costs of producing them on a small scale, computer costs, the shipping etc. there is under £20 (\$32USD) left from the charges. That

Tandy Leather Company
Offering a wholesale discount

would be a handsome profit for a published book and a best seller. But, this is a specialist subject and will never sell to that sort of market. The two books listed by Mosely and Double did not sell more than a few copies in spite of being excellent works and are out of print. (My only criticism of them was that they were too technical for most purchasers and hopeless for a beginner).

The first two manuals are mostly all the basics and start by using a detailed Making Sequence for each project as they would do in a college environment. The remaining ones in the series drop the making sequences and deal with each subject as a whole, in more depth and detail with plenty of diagrams, Believe me no one knows this subject better.

I tried to make these first two useful to both the beginner and the experienced leatherworker. The making sequences are meant to present a step by step construction format for the student, but they also provide the user contemplating providing training with the means of structuring their training procedures in an acceptable way. There is also information spread through the manuals on what to achieve as a personal standard of ability this again leads the student to achieve a higher level of proficiency as well as giving the trainers a guide on what to look for when assessing. This is often highlighted by a reference to what I would accept or reject. (This may sound presumptuous, but I was the City and Guilds Moderator). This was when the craft courses were in existence

The Leather Connection
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Welcome You Have Made The leather Connection

A Massive Leather Research & Reference Site. Use it for "World Wide" Information on this diverse subject. Compiled by a Craftsman/Artisan, for all Companies, Organizations & other Craftsmen/Artisans. If you can't find the information you seek then ask us. If we don't have that information then we know someone who can help.

here. I had the authority to reject questions set by examiners as well as override marking by examiners if necessary. I came from an era when the Top London Leather Goods Companies worked in small craft type units and made things by hand in the same way as Hemes in France still do. Sadly this has all gone over here. There are as far as I know there are only three of us left.

The other reason for the manuals was to put in print the old standards and basic techniques and try to establish them along with the reasons they were set in the first place – before they are lost. The leather goods industry is the worst culprit these days as they merchandise and cut corners to make a profit. This with the specialization in specific areas, means that factories these days only have Operatives and no Craftsmen. The future for skills and quality will lie with the individual craft workers, providing they have access to all the relevant information available.

Regards,

F. Burdett-Mills MIPD

in a variety of forms, this is the one area of leather goods that is strongly influenced by the fashion industry.

The **fifth manual** covers small travel goods from the normal flight bags to folios, brief cases, underarm cases framed bags both zipped and top framed, camera and binocular cases etc.

The **sixth manual** deals with the heavier side, travel goods in the form of luggage, the zipped armo case, executive cases, shut flush cases, shut over lid cases etc.

The **seventh manual** deals with specialist cases and fitted cases, specialist cases involve the making of cases for a specific purpose such as special equipment, and involves using the many systems of case openings such as drop down lids, fall fronts, etc. Fitted cases will range from the normal method of pleated and gusseted pockets found in luggage to beauty cases, frets to hold medals, jewels and insignia as well as delicate instruments and guns etc. The subjects in this manual were my specialty and have never been covered fully before.

Check the web site at:

www.theleatherconnection.com

...for announcements of the future editions.

Bob Stelmack
Wellington, UK

Purse Hardware

Here is a copy of an email I get from UMX Fashion Purse and Cigar Box Supply. They have supplies for purses and other things. I went on line searching a while back and stumbled on their web site. You may want to put this web site into the next newsletter. They have a lot of good stuff leather crafters could use.

Thanks

Barbara Lourdes
babslourdes2001@hotmail.com

UMX
Since 1968
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Fashion Supplies
Fashion Buttons, Buckles, Chains, Logos, Trims, Hooks,
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for Shoes, Bags, Belts, and Garment Industries

Future manuals will contain:

The **third manual** continues the light leather goods, as this area is mainly the largest section in the craft, the gift ware will form the third manual covering, jewel boxes, writing cases, desk sets, etc.

The **fourth manual** will deal with handbags

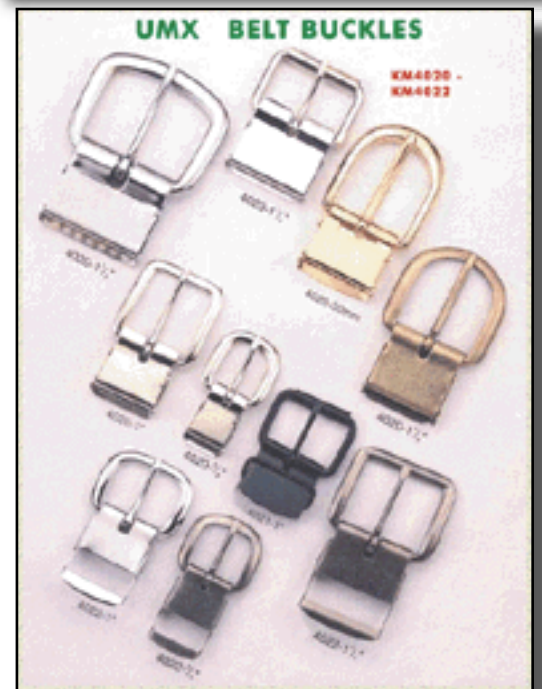
The **eighth manual** will deal with the making of patterns and design, the design element will focus on the practicalities of design as opposed to producing something striking for a fashion show. Not that something practical can't also be striking – it can, but things produced for the cat walk to enhance a dress or coat are not always usable.

UMX Fashion Product Lines:

1. Fashion Purse and Handbag Supply.
2. Magnetic Snaps for Purses and Handbags.
2. Cigar box, Jewelry Box, and Wooden Box Hardware Supply.
3. Hinge, Latch and Hooks.
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- bags and Cigar Box Purses.
- 5. Fashion Buttons, Logo Buttons.
- 6. Fashion Buckles, Clothing Buckles, Logo Buckles.
- 7. Cord Stopper, Cord Lock, Zipper Pulls, and Zipper sliders.
- 8. Suspender Clips, Bow-Tie Clips.
- 9. Bolt Snaps, Snap Hooks, Spring Snaps, and Pet Locks.
- 10. D-Ring, O-Rings, Square-Rings, Tri-Rings, Key Rings, Ladder Locks.
- 11. Paper Tags.
- 12. Badge holders, Badge Reels, Lanyard and Lanyard Supply

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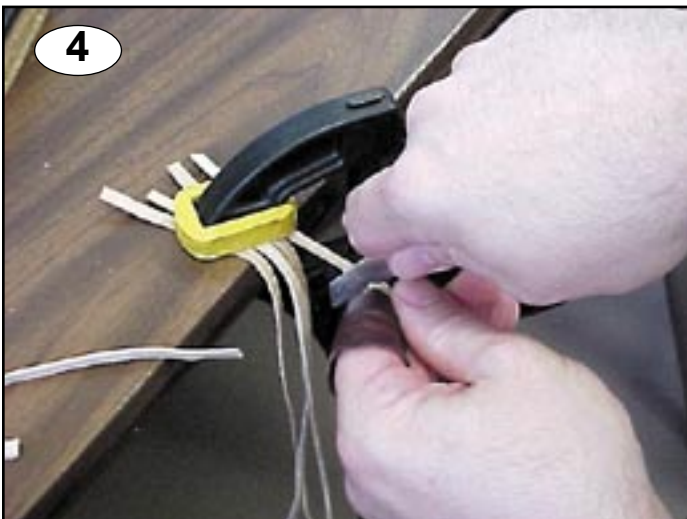
Braiding Class by Ken Eriksen

- 1—Ken showing Ken a few tricks to braiding
- 2—Ken showing Dusty a few tricks of braiding
- 3/4—Ken skiving the hand cut lace
- 5—Dusty starting to do the 4 strand round lace

Hide Crafter Productions
Offers a wholesale discount to
PSLAC members



Photos by Dusty Wert





The PSLAC Group at the April Meeting



Photos by Dusty Wert

1,2—Paul's belt with 5-strand
 applique braid she made
 3,4—Phil's suspenders
 5—Paula's horse tack
 6—Ken Imus with his new belt



Photos by Dusty Wert

**1,2–Dusty's plaque that Paula made for her
3,4–Ken Imus carvings**



CLPW Leather

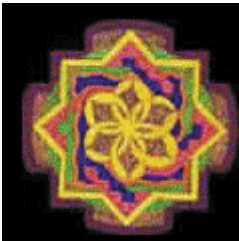
10% Discount for PSLAC Members

Brettun's Village Shops

10% discount to the PSLAC members



- 1-Ken Imus' billfolds
- 2-Ken Imus' purse
- 3-Ken Imus' sheath with close up of Emu hide that Len Madisen bought in his travel to Australia
- 4-Kangaroo hat that Len bought in Australia. He made the hat band from Sting Ray
- 5-Camera case (guess who made it?)
- 6-Len's unusual clasp



Genesis Leather

Genesis Leather

I design and create functional, beautiful, unique leather accessories. A complex custom piece may take as long as a week to complete. Simpler items, once the basic patterns are developed, take a long or a short day, depending on the project. No two pieces are exactly alike because I like variations on a theme as well as experimenting with new ideas.

Also, every hide has its own characteristics so it is impossible to recreate a piece exactly. I invite you to visit the archive gallery to check out some samples of my work through the years.

It first occurred to me to make things with leather after I saw a handcrafted leather hat in an art gallery in Greenwich Village, New York, where I grew up. Then, when I was 15, I stumbled on my first leather shop in Rehoboth Beach, Delaware. The wonderful smell and all the rich colors of the various types of leather made a big impression. After that, any time my path crossed somebody's who had leather scraps I asked if I could make something.

I taught myself the art of leather craft and es-



tablished my own style and techniques through the years. Everything I did with leather in the beginning was spontaneous, which was a raw and real way of learning about the characteristics of the fibers; their resistance

and yielding to certain applications. My creations were crude because I didn't have any leather tools, *in fact, I didn't even realize there were such things.* During those days I studied art at the High School of Art and Design and the Art Students League in midtown Manhattan.

In San Diego, California I met Bill and Kirt who, at barely 18 years old had recently bought the Karmacy Leather Shop in Hillcrest from an old hippie named Van.

Bill had a big oak whiskey barrel full of scraps in the corner and I asked if I could make something. He said yes, and I guess it turned out alright because we got married and I spent four years making things out of leather there.

At first I copied the tooled latigo and laced bags that all cool girls were carrying at the time. I attempted to improve both the



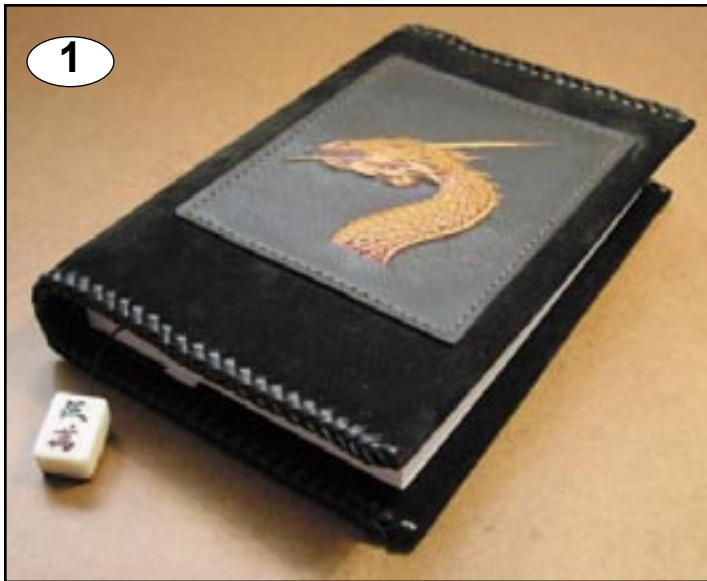
utilitarian and decorative design with each new piece. I checked out the competition all the time. The beautiful soft leather beaded purses of David and Lisa in La Jolla, California inspired me to experiment with buck tan, a cow leather tanned to the rich consistency of deer hide. Then, after four intense years of leather crafting, I took a long break.

Amidst the inspiration of the natural environment and hospitality at Genesis Sanctuary community near **Springdale, Washington**, I started the craft again. I made moccasins and a sling for my son Isaac, who was born at the community. I started **Genesis Leather** there about 18 years ago.

I am currently working out of my home studio on the banks of Sheep Creek in beautiful Springdale, Washington, about 40 miles northwest of Spokane.

Estar
 estar@icehouse.net
 www.genesisleather.com





1

Photos by Bob Stelmack

Embossing with Sawdust & Glue

I just ran out of my supply of leather dust to produce my Robb Barr style leather carvings.

Here I started with one of Tandy's CraftAid® No. 2001, Dragons, and selected only one of the pair to carve on a 2/3 ounce piece of vegetable tanned leather. The

leather was cased, the pattern traced, and the cutting and carving completed (photo 2). The scales were formed with a "V" wood gouge.

While still cased, the reverse side was raised by use of the modeling spoon and a small marble.

After the leather had dried overnight, the flesh side was painted with a coat of PVA glue in the area to fill with sawdust. When the coating of PVA glue was dry, I prepared a mixture of pva glue and sawdust to the consistency of modeling clay and pressed it into the cavity on the flesh side (photo 3). The mixture was allowed to dry overnight.

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 **RawHide 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
Wellingore LN5 0BD
England

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

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



2



3



4



5

The background of the carving was dyed with Fieblings Black Oil Dye in my Aqua-Brush (photo 4), kept always handy, which is much quicker and easier to use than a paint brush and a dish of dye.

The dragon was then dyed with an antique leather dye and over coated with a brushed on clear gloss acrylic finish.

The black background was finished with a simple rubbing of bees wax to give a satin finish to match the black suede of the slip-on book cover (photo 5).

A Mahjong tile (photo 1) was drilled and a piece of leather lace was glued in with PVA glue and laced into the book cover lacing as a unique book mark.

Bob Stelmack
Wellingore, UK



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

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The **RawHide Gazette** is published monthly (12 times a year). Address for information and correspondence: PSLAC, c/o Jeff Bement , 3942 SW - 329th PL, Federal Way, WA 98023, U.S.A.

email: Jeffbement@aol.com

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

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

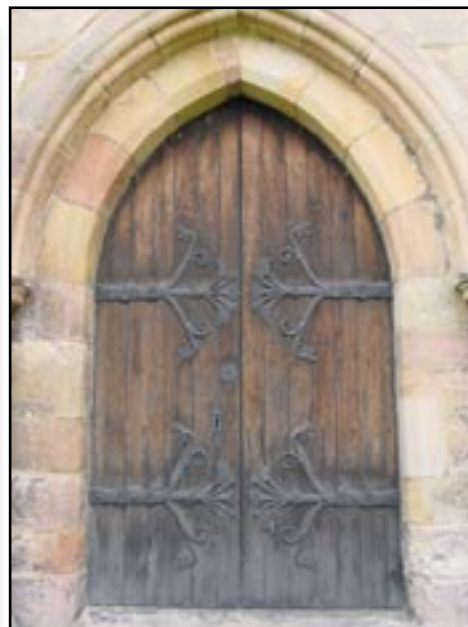
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Advertising Rates

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

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Photos by Bob Stelmack

**Two Old Abbey Doors with Decorative Hinges
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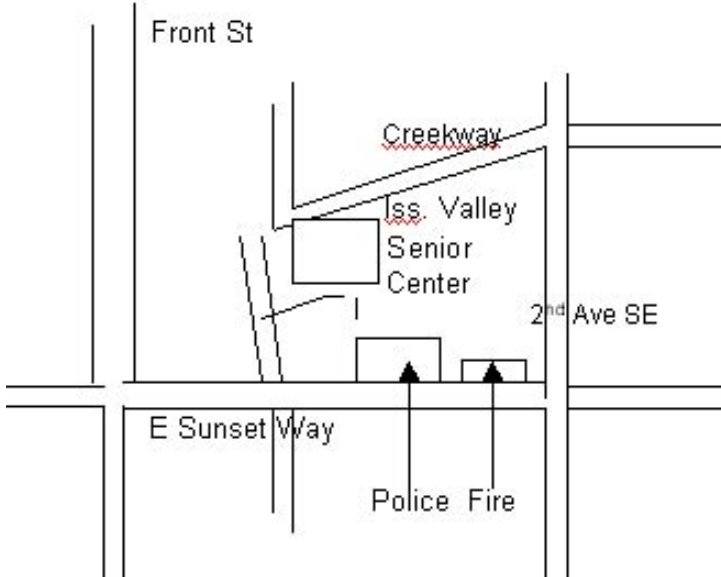
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If you would like to subscribe to The Leather Crafters & Saddlers Journal through the Co-Op and include an additional \$29.00 for a one year subscription.

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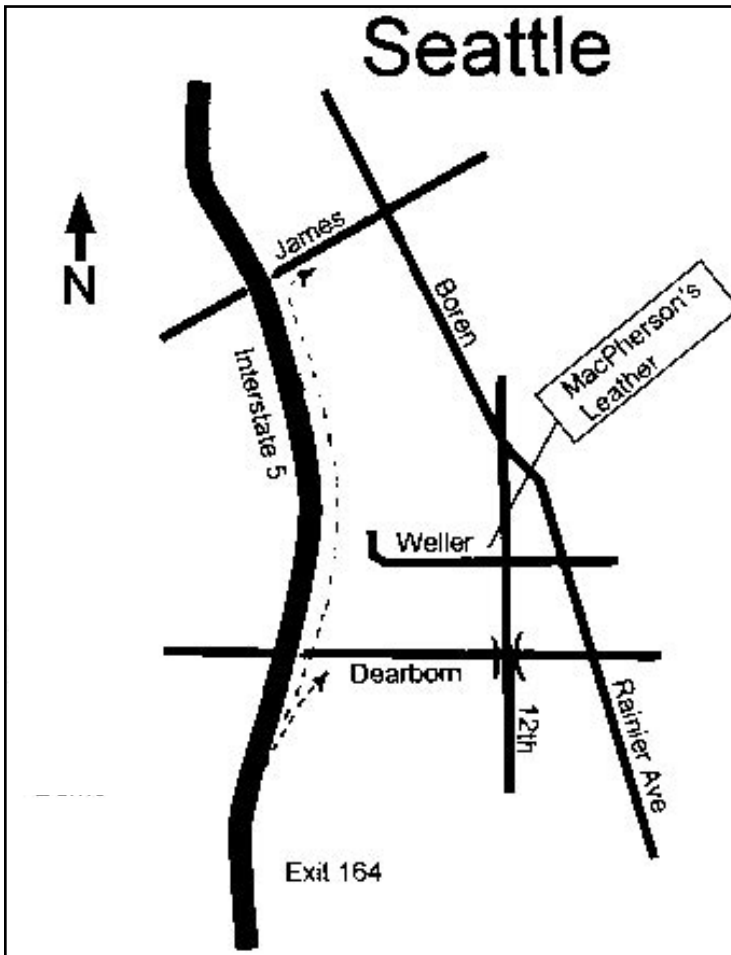
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