

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 9, Issue 2

Puget Sound Leather Artisans Co-Op

July 2003

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A Serious Problem In Saddle Shops

(ed. note: Verlaine has responded to my request to reprint a section of one of her books. Here is her note sent to give permission:

Bob,

I did send the safety article to LC&SJ, but they never printed it. It ran in *Harness Shop News* a few years ago and I received calls from all over the country from people with the symptoms I described. In the interest of public safety, please print it. It's shameful

that more leather crafters are not aware, as it's a bigger issue than most people think. I did a lot of research before writing it, and gave the sources at the end for anyone wishing to read more on this vital subject. PSLAC may certainly reprint it in their newsletter as I feel that strongly about the content.

Have a good summer,
Verlaine)

Written & Illustrated by Verlaine Desgrange,
Copyright 1994

What should be one of your top shop priorities if you are a saddlemaker? Inventory?

Meeting Announcement

NEXT MEETING:

**Summer Break
(see you in
September)**

Technical skills? Finances? Business acumen? Zoning laws? Taxes? Tools? Marketing? Yes, all of these things are important, but one very overlooked item is not even on this list. I'll bet you haven't a clue, so are you ready for this?

Let's try the exciting subject of ventilation and associated shop safety. When saddle-makers get together, I never hear any of them discuss the toxicity of the chemicals we're all exposed to. If I mention the topic, everyone stands around in silence as though it's OK to breathe, sometimes daily, toxic fumes from glues and leather dyes. It's NOT OK and it is extremely dangerous to your health.

Most glues and dyes we use have some type of solvent for its base to help it penetrate and dry quickly. These solvents are most generally chlorinated hydrocarbons and/or aromatic hydrocarbons, all of which are carcinogenic and can cause damage to the liver, kidneys, and respiratory system. In extreme cases these solvents can lead to heart failure, cancer, also permanent liver and kidney damage.

Because aromatic hydrocarbons have a strong odor, they are easily detected. Upon contact, your body's first response is to want to leave the area; yet you stay, sometimes for hours, because you have work to do and deadlines to meet. Many times you may feel slightly nauseated, get a dull headache, or feel dizzy. Your respiratory tract may burn or feel irritated. What you long for and need is fresh air, so you may open a window or door to seek relief. Some of you may even try to work outside in good weather. None of these efforts are a real solution, but isn't that what the manufacturer meant when they said, "Use in a well ventilated area"?

Absolutely not! "Well ventilated" is a poorly understood or greatly misinterpreted term. Webster defines ventilate as "to cause fresh air to circulate through (a room, mine, etc.) so as to replace foul air simultaneously removed; also, of air, to circulate through so as to freshen or replace foul air, gas, etc.". Therefore, merely opening a window, door or both will not get the job done. Even putting a fan by your window will not "replace foul air". A fan at the window merely blows foul air around. What is needed is a system that removes bad air and replaces it with fresh air. As a result, the volume of air exiting your shop must be the same volume of

replacement air entering the shop. The intake and exhaust must be separate entities and not near one another so as not to contaminate the fresh air.

Another consideration is that the foul air to be removed must be drawn away from your work-station, not drawn up into your face as with a fume hood that many of us suffered through in High School chemistry classes. The ventilation system should be behind the work and pull the air away from you. In a properly ventilated set-up, you should be able to stand in front of your work at a comfortable working distance and not smell any fumes. All of your gluing and dyeing should be done in a ventilated work area specifically designed for this purpose.

For shops that cannot retro-fit a proper ventilation system (shops in closed basements, leased buildings, or spare bedrooms), you may have to resort to a "spray booth", which is a self contained unit that draws fumes away from the work area into an activated filtering system. No filtering system is 100% effective and you will have to be careful to change the saturated filters frequently to maintain a clean work environment.

Under no circumstances should you work in a completely closed space. Fumes build up and can cause a fire hazard in addition to the unhealthy environment. If your work area is in your house, the whole house will contain low levels of solvent residues. Children should never be exposed to this, as solvents are more pernicious to their health. The same is true for pregnant women.

For those who are very sensitive to solvents, you should, in addition to a ventilation system or spray booth, wear a respirator with organic vapor cartridges in it and wear solvent resistant gloves. Both items are effective if used with proper ventilation, but neither is a substitute for correct ventilation. These items are only accessories to ventilation. Ventilate first.

As for fans, a squirrel cage type fan exhausts a greater volume of air more rapidly than the propeller type fan. You will need to install the fan so it pulls foul air away from you and moves it to the outside. If you're in a city or urban setting, check your local codes first, as there may be restrictions as to the type of air you may vent without filtering.

For a specific example, I'll use my own shop

(see drawing) and circumstances. Fifteen years ago, I had a 14 x 16 foot frame building erected on a heavy concrete pad. It has a 1 x 2 foot sliding window on the east side and a 3½ foot wide door on the north side. The two trapezoid windows on the upper level do not open, they are for light only.

I was cavalier enough to assume that this arrangement would provide "cross ventilation". Almost daily I worked with industrial grade solvents, never feeling ill but wondering why I had a high backache at bedtime (I later discovered this was kidney pain, as my body was unable to detoxify rapidly enough for the level of solvents I was exposed to). Then several years ago, I became sensitized to all solvents and chemicals. It literally happened overnight without warning. My next contact with chemicals nearly sent my body into anaphylactic shock: dizzy, nauseated, and unable to breathe, with heartbeat irregularities. At this point fresh air barely helped. I knew what had hit me and I did some research on chemical poisoning. It's worse than you ever imagined. There is no medication to reverse the situation. From this point forward, I am forever sensitized to solvents and have to take precautions to never have contact with them again. Never underestimate the hazards of long term exposure to solvents. It could kill you.

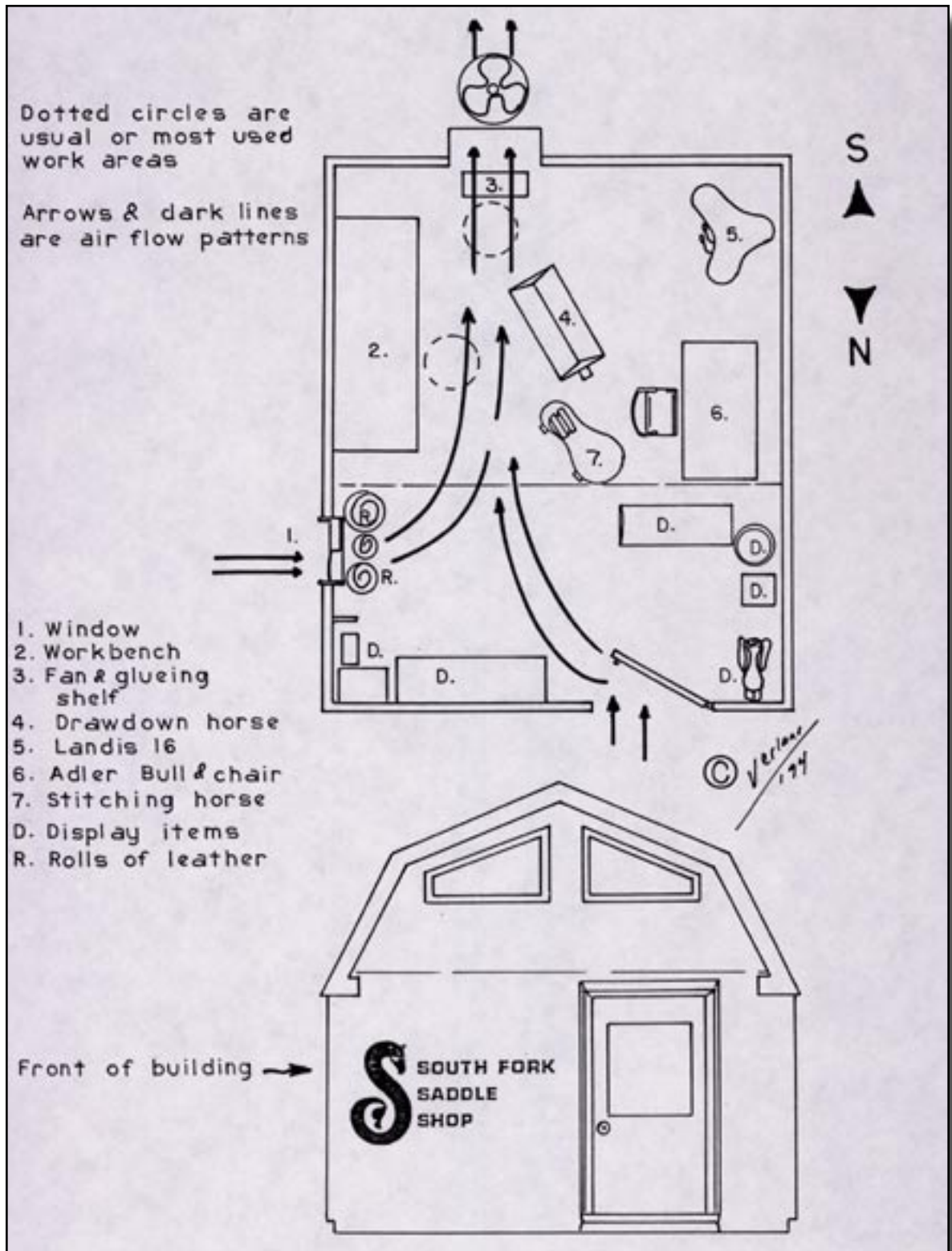
The first order of business was to install a ventilation system. I chose a 14 inch diameter propeller fan based on how many cubic feet of air it could vent per minute in relation to the volume of air in my shop. If my shop were larger, a squirrel cage type fan would have been mandatory (and far more expensive). A local contractor cut a hole in the south wall and installed the fan. For times when the fan is not used, an attractive covering for the opening latches on the inside wall to conserve heat in the winter. I installed a work shelf in front of the fan on which to work (#3 in the drawing). On low speed, there is enough air flowing through the east window to equal the exhaust. On high speed, I must also open the door. This simple system works so well I can't smell fumes when standing in front of the gluing shelf (see air flow patterns in drawing). An added benefit of this ventilation system is in the hot summer months I can cool the shop by several degrees (I don't have air conditioning and the dozen 100W incandescent lights on the ceiling generate a lot of heat).

As an added safety measure, I also invested

in a quality respirator with organic vapor cartridges and solvent resistant gloves. Solvents can penetrate your skin and eye membranes just as effectively as if you were breathing the fumes directly.

The last point of attack was changing my materials and work habits. All aromatic and chlorinated hydrocarbon based glues and dyes were properly disposed of and I switched to less toxic acrylic finishes and latex glues (CAUTION: some latex glues are still solvent based with toluene or methylene chloride, two very toxic solvents). Now, before I buy a product, I ask the dealer or manufacturer for the MSDS (Material Safety Data Sheet). It gives a breakdown of the major chemicals in the product. My buying decisions are based as much on product toxicity as product performance. If too toxic, I won't risk my health: I won't buy the product. There are increasing numbers of new products that take product toxicity seriously without giving up much on performance. Choose the least toxic product.

To paraphrase one of the excellent books on the subject of materials toxicity, "you don't have to die for your work" is so true. In today's contaminated world, doesn't it make sense to preserve your good health and clean up your own work environment? You don't have to breathe vile vapors if you take action and correctly ventilate your shop. You'll be a lot happier when you work.



FURTHER READING

- Nancy Clark, Ventilation, 1984, Nick Lyons Books, New York
- Micheal McCann, Artist Beware: The Hazards and Precautions in Working with Art and Craft Materials, 1979, Watson--Guptill Publications, New York
- Micheal McCann, Health Hazards Manual for Artists, Nick Lyons Books,

- 1985, New York
- Monona Rossol, The Artist's Complete Health and Safety Guide, 1990, Allworth Press, New York

RESOURCE INFORMATION Center for Safety in the Arts 5 Beekman Str, 10th Floor New York, NY 10038 ◀

Hide Crafter Leathercraft

Berman Leather Company

Fine Leather Promotional and Business Products

Hide Crafter Leathercraft Purchases Berman Leathercraft Division

To All Our Customers:

Hide Crafter Leathercraft has purchased the Leathercraft division of Berman Leather. In recent years, our company has evolved into a manufacturer and distributor of executive leather goods. The success of the recent endeavor has prompted us to devote 100% of our efforts to this new business and find a buyer for the Leathercraft division. We had a strong desire to sell to a company with a good reputation, managed by good people that have a commitment to and love of the leathercraft business. We are pleased to have made this deal with Hide Crafters.

Hide Crafters started in the spring of 1985 by **George Hurst**. Today the company is an im-

Hide Crafter Productions
Offers a wholesale discount to
PSLAC members

portant worldwide supplier to the industry. They will continue to offer the same leather, buckles, kits and hardware that we offered at Berman Leather. In addition, Hide Crafters publishes Instructional materials and videos for leathercrafting and have experts advising their customers by phone.

As Berman Leather enters its second century, we hope you will continue to enjoy our products as a corporate gift, incentive or reward, and at golf pro shops around the country. It is always a pleasure to serve you.

For more information contact:

PLEASANT VALLEY SADDLE SHOP
Offering 20% discount to PSLAC members

Hide Crafter Leathercraft
7986 Camp Bowie West
Ft. Worth, TX 76116
www.hidecrafter.com

Sincerely,
Robert S. Berman
www.bermanleather.com

A Visit to a Printing Museum in Cockermouth, UK

Karen and I took a mini-vacation and visited a printing museum. As you may already know, I use various moveable letterpress type to emboss names and designs into cased vegetable tanned leather. Here, in this museum, were more variety of sizes and fonts in **letterpress, wood, linotype and Ludlow mats** than I'd ever seen in one place. They are having an open house and selling off their extra equipment to make room for additional displays. I'll have to ask Karen if I can go, since the last flight home found me with 60 pounds of lead type in my carry-on baggage—**British Airways** was not amused and security x-rays located the lead with ease.

I'll have to say that area we visited near Cockermouth was one of the prettiest sections of England.

Stay tuned for more members articles on designs in leather with the assistance of embossing and learn about glyphs. ◀

Bob Stelmack
Wellington, UK



Print Museum

Soft Leather Cell Phone Case

by Jean Riggas

Cell Phone Problem #1

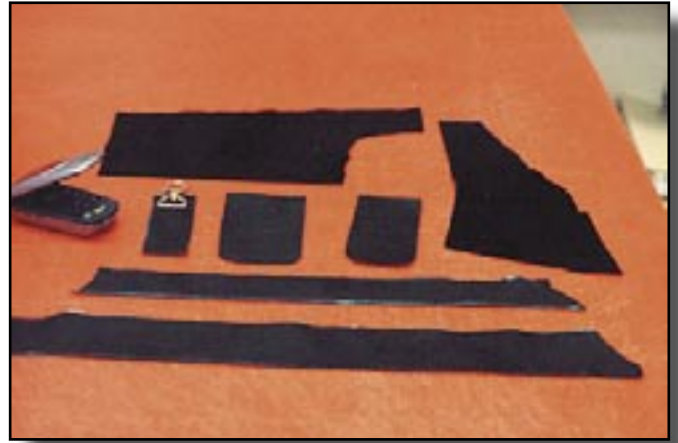
My cell phone is small and fits into any pocket. It also slips out of any pocket as easily as it goes in. The case provided with the phone did not clip to my pockets and stay in place. I was always losing the phone. I wanted a case for the phone to fit into and clip to my belt loop.

The Cell Phone Case

Paula was again put to work to teach and guide me once more for another brainstorm of mine. I made a rough pattern and Paula helped me fine tune and made very constructive suggestions on design changes.

After cutting all the pieces I first sewed the front to the gusset and leaving $\frac{1}{2}$ " for turnover at the top unstitched. The clip was attached through a slit on the back after it had been skived, and riveted also the closure strap was placed through the same slit. All was sewn with two rows of stitching. Using soft leather we decided to add two pieces to the back for stability. The lining was glued in place on the front and the $\frac{1}{2}$ " turned over and the same was done for the back. The final row of stitching was done and the edges trimmed and dyed. Velcro was used for the closure strap.

This one afternoon project was fun. The case is very functional and easy to use. My cell phone slips in easily but doesn't slip out. Cell Phone problem #1 solved. ◀



Photos by Paula Marquis



Finally the cell phone case worn by Jean



My Bag

by Paula's friend Jean Riggas

I am planning a trip to Japan in the fall and was having trouble finding a Tote Bag that meets all of my requirements. So.. With my friend Paula's help I designed one. I made a pile of everything I wanted to put in it and we took off. First were the dimensions of the bag. I measured the pile of clothes and toiletries and medications I wanted to take with me. My Bag holds a change of clothes as well as my hairdryer and curling iron and brush and makeup and shampoos and medications I don't want to get lost. We put in 2 inside pockets that will hold my passport and any other small things, with the zipper closures the pockets are 1 inch deep; making them east access. This completes the basics of the bag.

Now for the Design...

I wanted something different that would not look like anybody else's...I wanted Knots to hold the handles on and a closure that would be difficult to open if you didn't know how it worked. It also had to have an opening that closed up enough to let you know if any body was trying to get into the bag. I wanted style with simplicity. Paula had many closures to choose from and I chose one that was more difficult to work than most. With its own design I decided to make the closure

tab long enough to come all the way down so the ring was backed by the tab, and not taking away from its design. With the Knots from the handles higher on the bag giving distance for the two different designs to stand out.

After a trip to MacPhersons for Leather and lining leather and choking on the final price, we are ready to begin construction. I chose a soft Black Cow for the outside and nice

Tandy Leather Company
Offering a wholesale discount

Black Pig for the lining.

First we drew out the dimensions for the front and back of the outside bag with 2" extra height for turnover finish on the top. Then came the gusset also allowing 2" on each end for turnover finish on the top. Last we cut the handles, covering a piece of black marine dock line for the filler. Then came the cutting of the lining. Using the same dimensions for the outside minus the 2" turnover for the top finish, and

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Members (15% on leather)*

excluding the handles. We did cut out the 2 inside pockets.

On to Construction:

The first thing was the inside pockets and



Photos by Paula Marquis

zippers. The pockets in most bags that you buy are so small you can't get your hand inside to get anything out, and there is no depth so you change the shape of the outside of the bag and most often tear the pocket on the inside. My pockets are 1" thick. The zippers were sewn in by machine except for the ends, which I did by hand. I sewed the ends and left a 1/4" seam allowance for attaching to the lining. This was the next step; I sewed them on by machine. The decision on where



to put the clasp was hard not knowing how everything was going to go together. Paula and I decided on the middle of the bag so the final look did not take away from the overall design.

I also put a hard board in the gusset bottom of the bag for stability and to help it keep its shape. At the same time, we added feet to the bottom to help with the wear and tear. I then glued the gusset lining to the outer gusset and did the same with the sides. Guessing how long to make the handles we cut the dock line and fused the ends and glued

Jean Riggas



Photos by Paula Marquis

them inside the handles leaving enough to stitch by hand.

Then deciding to have all the seams on the inside of the bag Paula suggested a welt be put between the sides and the gusset piece. I cut another piece of the cow hide 1/2" and folded it over and attached it with glue to the sides. Measuring very carefully found the center of the gusset and the center of

Brettun's Village Shops

10% discount to the PSLAC members

the side at the bottom, marking each, glued them together and they were ready to sew. We only glued one side at a time to the gusset, to make the sewing a littler easier. Both sides sewn and turned inside out. Wow a Bag is taking shape! The grommets for the handles were next. We had to add some filler pieces of leather between the front and

back of the grommet, as they were too thick for the thinner leather. Cutting them the same diameter as the grommet and dyeing the edges, put them in place and finished the job. This also added some stability to the top of the bag.

The final piece to add was the tab closure over the front of the bag. The length was determined and a pattern made and two were cut with a filler piece cut. The outer clasp was added and all edges were turned and the filler piece added to the inside and all were glued and sewn. Attachment to the bag was difficult because the body of the bag was in one piece. In the effort not to make the attachment look like every other bag I decided to put my initial as part of the attachment and design. This also personalized

the bag.

The Leather Factory

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Having the idea for a bag and spending the time to design and make changes was very enjoyable. If I had not had the help and guidance of Paula I would never have tackled such a big project. She is so much fun to work with and learn from that I am very proud to call her my friend and teacher. ◀

Many Thanks from PSLAC to Mel Savage

I am Working with **Mel Savage's** Grand Daughter teaching her leather work. He has donated a number of magazine's, old leather pattern's, craftaids, some tools, etc., for our

TWLeather, Inc.

Offering a wholesale discount to the PSLAC members

library. **Dale Buckenburger** has cataloged the items and they are now in the library. I would like thank Mel for the donation; it makes the library more usefull.

Thanks,
General Seymour

Tips: Free Paper Courtesy of Sister Rachel

Sister Racheal says that when you take your used ink jet cartridge back to Office Depot, you get a free ream of paper in exchange. ◀

The Leathercraft Store

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Puyallup Fair is Getting Close

Time to start those award winning projects. ◀

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Quil Ceda Tanning

On our last visit to the Seattle area, we made our annual pilgrimage to the Quil Ceda Tannery to pick up some Elk and Deer skins.

We always enjoy visiting the retail outlet shop because they not only have the largest selection of Elk and Deer skin, but they have:

- Patterns for making every kind of Buckskin clothing imaginable.
- Ready made Vests, Baby Booties, Jackets, Gloves, Purses/Bags, Moccasins—all made in the shop from those fabulous skins tanned in the factory. All products are made in the Northwest from leather tanned at the Quil Ceda Tannery.
- They also have a wide selection of leather products consigned such as: Belts, Hats, Wallets, Purses, and even Northwest Indian Designed articles, like the purse shown here.

Quil Ceda Tanning Co.
 3922 88th St. NE
 Marysville, WA 98270
 USA

Phone: 1.866.852.9581
 Fax: 360.659.6644

(ed. note: The Web site is not fully functional yet, but keep checking back.)

URL:
www.rogerfredericks.com
 email:
info@quilcedatanning.com



Photos by Bob Stelmack





Photos by Bob Stelmack

Driving directions:

Take exit 200 off I-5 (it's the Walmart/88th St exit) north of the main Marysville exit, go east, its on the SW corner of 88th and Main.

Hours:

M-Sat. 8:30 to 5:00, except some December Fridays (call first) , when they are open till 9:00pm

Prices (call for current price):

- Gold deer skin from \$2.00 to \$4.50 per sq. ft.
- Deer skin splits (suede) \$7.00 per pound
- White deer skin \$6.00 per sq ft, generally about \$90 to \$100 per hide



Cub Scout Day Camp, Pacific Harbors Council

Cub Scout Day Camp, Pacific Harbors Council held at Frontier Park July 14, 2003 9:00 to 3:00. Most photos are in the Scout Skills-leather craft, staffed by PSLAC. The Cubs rotated through an animal hide game area, instruction to tool a book-mark and the actual 'hands-on-pounding'. Fun for everyone!



PSLAC Members Only Advertisement Page

MARQUIS UNIQUE LEATHER ARTISTRY, LLC

Paula and George Marquis



I make almost anything that can be made from leather and can be sewn by hand. I do not like sewing machines and cannot get along with them. Therefore, that excludes making clothing, which entails using very soft leather.

A lot of my works are 'bespoke items', meaning, one of, individual custom requests, ranging anywhere from books and folders to rifle scabbards, holsters and golf bags, fully carved and stamped, and any and all articles in between, which also includes saddles and harness.

I like to make articles that are practical, such as all kinds of bags (including brief cases, bible covers, etc.), belts with a challenge, mouse pads, tissue box holders, knife and sword sheaths, 11th Century bottles (sealed so they can be used as wine carafes), to various types of boxes (both useful and decorative) and other artistic decorations including such things as moulded bowls and vases as well as framed pictures.

Phone: (206)-523-6295

Email: marquispg@aol.com

Any PSLAC Member can advertise leather related products or services, subject to approval. Just send your text, picture and/or logo to stelmack@nwlinc.com

Leather Company Advertisement Page



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

Advertisement

RawHide Gazette

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

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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.

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.



Toll Free Order Lines:
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George Hurst, Manager
email: hcrafter@flash.net



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Churchill Barton, Manager

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Jeff Bement
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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.

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Durham Hefta
Manager



Portland

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Tandy Leather Boise

JoAnne Tackitt, Manager
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The Leather Factory

Kermit P. Creek
Manager



Billings

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Tandy Leather

Jim Linnell
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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

PSLAC

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

