

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 Stohman, December 1997

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Puget Sound Leather Artisans Co-Op

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Hide Highlights

Page

- 1 Editor's Vacation!
- 2 Northwest Indian Art Designs
- 3 Shear Magic
- 4 Rehandeling a Head Knife
- 4 Speaking of Tools
- 6 Celtic Patterns



Designs by Karin Clark and Jim Gilbert

Editor's Vacation!

Karen and I are heading off to Washington, Oregon, and Idaho for a month. This issue is a little smaller, but we hope still informative. The September issue might be a little late, so please be patient.

DON'T FORGET to enter the Puyallup Fair with your leather project.

And as a special treat, take a look at the artistry of the North American Indian as presented by the Raven Press.

Cheers,

Bob & Karen Stelmack
Wellington, UK



Thunderbird:

"Great One, you touch the four worlds with your thunder and lightening which draws a bridge from the past to the present and from the present to the future" (Wedliidi Speck)

Meeting Announcement

NEXT MEETING on

Summer Break



Northwest Indian Art Designs

As always, looking for new design elements for leather work. My favorite local art of the Northwest Native American Indian presents some stunning designs that are begging to be altered to fit any leather project. If I were a saddle maker, I would design a Northwest Indian saddle to show the versatility of the designs.

I have three books that are my bibles for Northwest Indian designs: Looking at Indian Art of the Northwest Coast by Hilary Stewart, Northwest Coast Indian Art, An Analysis of Form by Bill Holm and Primitive Art by Franz Boas.

And I have just added some new books. They are: Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 1, Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 2 and Learning by Doing Northwest Coast Native Indian Art. All are by Karin Clark and Jim Gilbert.

After having reviewed all of them I have decided if someone were interested in design, and could only afford to buy one book, I

would recommend the Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 1. It has the greatest selection and variety of designs—over 800! But each of the other two books have much to offer.

The following information describes the books and how to obtain them.

Bob Stelmack
Wellingore, UK

Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 1

by Jim Gilbert and Karin Clark

This reference and instructional manual contains a detailed, thoroughly analyzed, well-supported comparison of the four Pacific Northwest First Nations art styles. There are 800 clear, detailed illustrations accompanied by straightforward copy.

Topics include design formline, ovoids, U shapes, S shapes, heads, body parts, and design formation, as well as a step-by-step "How to Draw" section. Durable soft cover, 224 pages.

PRICE: \$34.95 Cdn. plus Shipping / \$26.95 US funds plus shipping

Learning by Designing Pacific Northwest Coast Native Indian Art, Volume 2

by Jim Gilbert and Karin Clark

This companion manual to Volume 1 puts First Nations art into deeper cultural context, providing Native Indian philosophy, knowledge and skills foundation, code of ethics, and interviews with a contemporary First Nations family, as well as some aspects of historical context and a description of the Potlatch. A full colour, 16-page creation story with 20 designs is included.

Additional topics include: contemporary design evolution with 50 examples, 20 designs to draw and paint, and a Quick Reference Chart containing over 100 designs. Durable soft cover, 176 pages.

PRICE: \$34.95 Cdn. plus Shipping / \$26.95 US funds plus shipping

Learning by Doing Northwest Coast Native Indian Art

by Karin Clark and Jim Gilbert

This book contains step-by-step instructions and illustrations on the basics of drawing, designing, painting and carving in the Pacific Northwest Coast Native Indian art style. Fifteen educationally based concepts are arranged from simple

to complex, with each step building on the previous. Over 300 black and white detailed illustrations and 32 photos enhance and clarify the straightforward instructions. Durable soft cover, 160 pages.

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Shear Magic
Make paper pattern then tape or staple it together to make sure it will fit your needs.



Take pattern apart and put on leather.



Draw pattern on leather. (flesh side)



After cutting out the leather pieces they are ready to be dyed, set the snap and riveted together.



Now you have a working case that can be worn when you go to the garden. Project took about 2 hours from start to finish.
by Dusty

Re-handeling a Head Knife

We have been busy. It is summer, which for me is spent mostly outside in the garden, upkeep of the place, etc. Then, we went on a Mediterranean cruise and were gone for 3 weeks. The weeds and grass looked like we had been gone for 3 months.

One of my customers sent me his round knife to rehandle. I had one of my own that I have been contemplating doing, so did it first. I am attaching 2 photos at this time, the first showing the original handle on one knife, a chunk of walnut, and the finished handle. The second is a close up of the finished handle.



Norm Lynds

(Future article from Norm: I was thinking about 3 articles for the Gazette.

1. The first, being how to correctly sharpen the blade. Both in the club, and woodcarving clubs, the most frequent complaint is that people are unable to get proper edges on their tools. From observation, the most frequent problem is that they are in a hurry. There is more than 1 way to do it, but I can show by a few pictures and tell how I do it. It does take time, but the results are definitely worth it. The reason for doing the sharpening first is that not every one would want to rehandle their knife, but could probably get some ideas about sharpening. The second reason, is that there is a lot of work that goes into making the handle, and you don't want to mar it while sharpening it. Here, I should have taken my own advice, as I have a couple nicks in the finish that I have to tough up.

2. The second would be rehandling the knife. As I went along I took a lot of pictures and wrote it down on the computer in the shop. I have about 3 pages written, which is too long, so I have to put it on a disc and bring it in here to edit. I have specifically kept the tools used to what most people would have readily available. The only real place I have

deviated is in "cheating" by using my big belt sander to hog off a lot of waste instead of doing it with a rasp.

3. Now that we have a sharp knife with a nice handle that we can be proud of, it needs a nice sheath. I don't recall ever seeing sheaths made like I make mine. Surely, out there somewhere there are others, but I can't recall. I make the front piece just deep enough to completely cover the blade. I cut straps on the top of the back piece to fit over the blade and swing inward to snap in front of the handle. Nice looking and very secure. A belt loop can be added if wanted, but I see no need for one. I hang mine on 2 pegs on the back wall behind my carving desk. It goes in the toolbox for classes or work sessions.

I also owe you an article about the table for the arbor press. That will probably be some time this fall, after the rains start.)

Speaking of Tools

When **Al Stohlman** started to carve leather, he made his own tools, as did many of the leatherworkers in the days before **Craftool** and others. Their tools were made from large nails, bolts, and scrap iron rod.

There were several companies that did make tools, one of them being the **P. B. McMillan Company**, Kansas City, MO. They started business in the late 1800s.

The 1892 **C. S. Osborne** catalog shows some stamping tools that they were either

making or having made for them.

There were also some outstanding toolmakers in the Los Angeles area. Unfortunately, they did not put their maker mark on them.

There was also **Frank Eberle** from Phoenix, who made a lot of tools for the fellows that worked at the Porter Saddlery.

Then, most saddlemakers also made their own tools.

With regard to Al Stohlman, please keep in mind that, in the early 1950s, he was affiliated with the late **Louis Roth** (founder of Craftaid and later owner of Craftool) He was also, so I am told, is one of the members of the short lived, **RBS** tool operation. The other members were **Louis Roth** and **Ellis Barnes**.

One thing to keep in mind is this, in the early days, the tools being sold were, in most cases, being made by individual machinists, and were not mass produced. Thus, you were getting a much higher quality tool than is available today, except for the hand-made tools which are being made by **Robert Beard, Barry King, Ellis Barnes**, and others. It is unfortunate, especially for those who are just getting started, that the low priced tools are not of the quality that they were when many of us, oldies, were getting started. Now, most of the low priced tools are being investment cast in Taiwan, China or Japan. These tools do serve a purpose, mainly to whet the user's appetite to own better tools. Many that I have seen are heavily plated, which obscures the impression, preventing sharp impressions.

A fortunate thing, for those looking for better tools is that many of the early tools make it to the eBay auctions. The best Craftools were those that did not have a letter prefix. These would have been made prior to the early 1960s. All Craftools made after then will have a letter prefix. Unfortunately, I am not aware of how to determine when these prefixed tools were being made. There are some that say Craftool, USA.

Others that just say Craftool. But, another thing that you will notice is this, the later tools have a different type of plating from the early ones. The early chrome is bright and shiny, while some of the later tools look almost like they were dipped in aluminum

paint.

So, for those who wish to improve their tools, go to eBay and search out the auctions of the old stamps, the ones without letter prefixes. Then, be prepared to pay a fair price, often \$5 per tool. But, you will be getting a well made tool. After all, those unlettered tools have been around for over 50 years. If they have a little rust on the shafts, not to worry, as that will buff off. Same goes for any minor rust on the heads.

And, should the chrome be chipped, just buff it all off, down to the bare metal, and you will have an even better tool. Most of the early tools were not plated anyway.

Then, if you are really serious for the good, old tools, watch for tools which were made by **Ray Hackbarth**. These were made of stainless steel and were intended to last a lifetime or possibly, several lifetimes. But, again, be prepared to pay some big money, at least \$30 per tool. But, then you will have a set of tools that your grand kids, and their grand kids can be using a hundred years from now.

Ron Ross

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Member, International Internet
Leathercrafters Guild (IILG)
Vice President, IILG
IFoLG Certified Master (2001)



The North American Sun Symbol

Design by Karin Clark and Jim Gilbert

Celtic Patterns

Karen and I attended a business meeting in Hull, UK at the Endsleigh Center. This meeting place was once a Convent for the Catholic Church. The meeting place had rooms for sleeping, large meeting rooms, meal facilities and an attached church. The Nuns still run the facility, but host various groups. The Sisters had created a place mat for the table settings and I was given permission to share the art work.

I think that the detailed work and the illuminated type lettering would make great leather carvings.

Bob Stelmack
Wellington, UK





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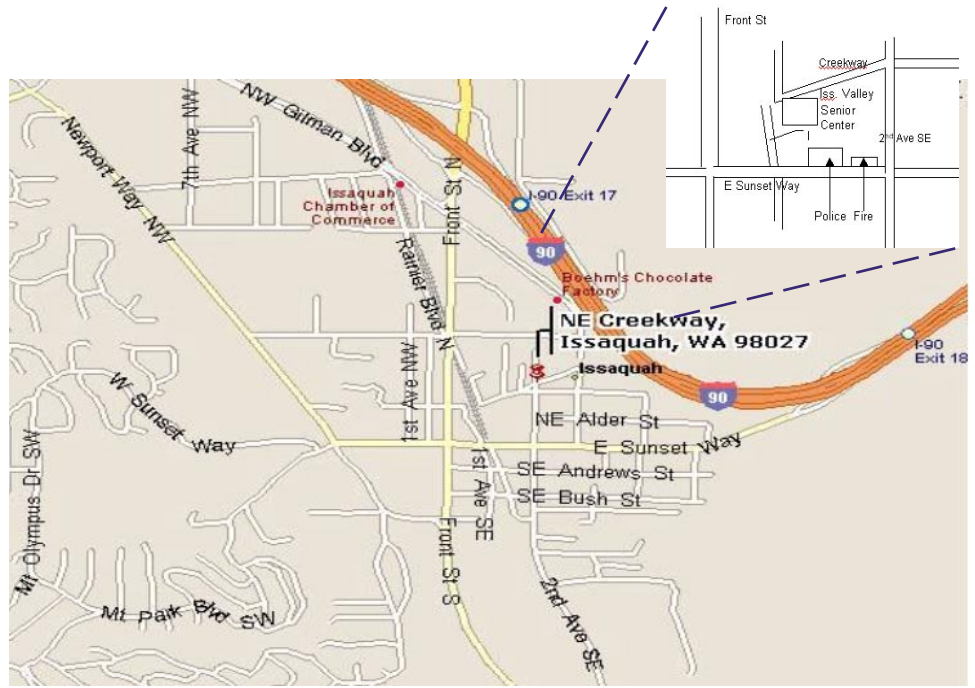
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After turning onto E Sunset Way:

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. Address: 75 NE Creekway, Issaquah, WA 98027

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