

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

Hide Highlights

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PSLAC—a Different Kind of Leather Group

Seated here for just a monthly Saturday get-together are members of PSLAC having breakfast. PSLAC is more than a place to meet for leather craft.

As General recently said: *"We had fifteen people for breakfast, that was almost as many as was at the meeting. If people are not coming to the breakfast and meeting they are missing out on a lot of fun and information. All are welcome—internet members and postal members to attend any and all functions So please join us and bring a friend."*

PSLAC is a special group made of special people.

Edging Demonstration

The month's meeting will feature **Ken Eriksen** and an **Edging Demonstration**.

The demo before the November meeting this month (*Sunday, Nov 13th starting at 12:00 pm, at the Issaquah Senior Center*) will be Round Braid edge braiding, with one strand. We'll practice starting the braid several times, braid around two corners, work with two different splicing methods and have the braid meet itself, to practice a finish. We'll be working on light to medium weight cow leather, about 4/5 ounce. The same weight that **Jim Linnell** had us working with at his seminar last weekend or a little heavier would be fine. This will be a practice piece so scrap pieces would be fine, two pieces about 6 inches by 10 to 12 inches. You'll need a lacing fid (I'll bring a few extras), about 2 to 3 yards of 3/32 lace, a 3/32 hole punch (or as close as you have), a poundo board, skiving knife, scissors, several needles (I'll have extra of the brass screw-in type and contact cement.

We'll be working from page 70 and 71 out of the **Bruce Grant's** small braiding book.

Ken Eriksen

Meeting Announcement

NEXT MEETING on
Sunday, Nov 13th
at
Noon-5pm
DEMO

Edging Demonstration
(see this page for details)

(see last page for map)

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Global Leathers, PSLAC's newest Sponsor

(editor's note: Paul Crystal, of Global Leathers wrote to PSLAC and has offered to sponsor PSLAC. He says: "We will be happy to extend a discount to your PSLAC members.")

Global Leathers has been in business for 25 years. We carry in stock many leather skins and exotic leathers.

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Paul Crystal
Global Leathers

Ron Ross' Leather Finish

(editor's note: Ron has kindly given PSLAC blanket permission to reprint his hints and tips. This particular finish highlights the

deep Sheridan carving that Ron is noted for.)

Here is the way that I use the **Fiebing's Antique paste** and the way that I instruct my students. It seems to work.

After I have completed the carving, and before the leather has completely dried, I apply the light coat of **Fiebing's Silicone Lanolin saddle oil**. Here is how I apply it.

I cut a piece of sheep wool scrap (3/4 inch wool length) into a size of about 3 inches square. Then, I clip the edges, so that I do not have excess fibers sticking out. Then, I open my container of oil, place the wool piece over the opening, tip the container, to get some oil on the wool, then, drag the wool off, to remove all excess oil. I then will apply the oil to the project, all the while, wiping in a circular motion. When the wool becomes too dry to leave a light coat, I repeat step one, of putting the oil on the wool. Then, I leave the oil cure for several hours.

Then, I move to step number two, the applying of the resist. You may use your favorite resist. However, I have found that **Neatlac** works for me. Again, I go to the wool scrap box, find a small piece, cut to a workable size, trim the excess wool fibers from around the edge, then, go to the Neatlac can. I always shake the can, then remove the cap. Place the wool scrap over the opening, tip the can, get some Neatlac on the wool, drag it off to remove most of the Neatlac, then, wipe the leather, using a circular motion. When it becomes too dry, repeat the preceding. I will always apply two coats, this insuring a complete cover. Then, I let this cure for

several hours.

Now, I am ready to apply the Fiebing's Antique paste. I like my paste to be real 'goopy' and not too stiff. More like the thickness of hand lotion. Again, a trip to the wool scrap box. This time, I pick out quite a few pieces. Again, cut into about 3 by 3 inch pieces and trim the excess fiber from around the edges. Then, go to the box with the latex gloves and put those on, for, without them, your hands suddenly take on the same color as you are putting on the leather. Then, with gloves in place, I take a piece of wool scrap, dip into the antique paste jar, and really glob it on, again, that circular motion, working the paste well into the bevels, and all impressions, especially the decorative cuts. Then, I take a clean piece of wool scrap and immediately start wiping off the excess. Keep doing this until the antique is dry. Should not take but a few minutes. Then, inspect your work to make certain that you got antique paste in all of the impression. If you see a light spot, repeat, going over the entire piece, for, if you find one light spot, there can well be more. If you do this, repeat all of the wiping off. Then, let this dry for an hour or so. Then, go back over with the wool scraps, buffing the surface.

You do not want to leave dried paste anywhere on the surface. What you are wanting to do is color the leather. If you are using a checked or a lined pear shader or thumbprint, you have loosened the grain enough to make it more absorbent. The same with the bevels. If you are using a smooth face tool, your results will not be as nice as if you are using the checked, for, you are slicking the surface, causing it to become resistant

to the absorption of the paste. Then, when satisfied, let this cure overnight.

You can then apply your favorite finish, but not one with a lacquer base. Even if you use **Tankote**, be prepared that the Tankote will leave some color on the wool scrap. For most of my finishes, I use **Kiwi** or any other high quality neutral **shoe wax**.

Hope that this helps all who have asked.

Ron Ross

ISG U.S.Army (ret)
President, IILG
Author of
East of Sheridan
Sheridan Designs
IFoLG Certified Master

Puyallup Fair Leather Awards

ADULT DIVISION

Pictures

1. **Len Madison**, Everett Couger picture
 2. **Orville Campbell**, Issaquah Horse & boy
 3. **Glenn Woessner**, Sea Tac Wolves picture
- HM. (Honerable Mention) **Barbara Lourdes**, Auburn Embossed couger picture

Tooled Sportsman Carriers No Entries

Tooled Carrying Case

1. **Katie Smith**, Puyallup Tooled carrying case W K

Tooled Handbags

1. **Terri Bryant**, Everett Floral Handbag

Tooled Pocket Items

1. **Don Ferguson**, Bothell Key ring/mini pocket flask
2. **Glenn Woessner**, Sea Tac Whale check-book cover
3. **Brenda Lynn**, Olsen-Adams, Tacoma Checkbook cover (Jim & kitties)

Wallets

1. **Don Ferguson**, Bothell Check book cover

Belts

1. **Brenda Lynn Olsen-Adams**, Tacoma Brown/tan/w/silver buckle

Household Items

1. **Len Madison**, Everett Key caddy
2. **Orville Campbell**, Issaquah Husky coaster

Stamped Items

1. **Glenn Woessner**, Sea Tac Deer flask
2. **Dale Buckenburger**, Federal Way Car registration holder

Wearing Apparel

1. **Robin Pope**, Sumner Leather chaps – chinks

Untooled Items

1. **Glenn Woessner**, Sea Tac Key bob silver star
2. **Brenda Lynn Olsen-Adams** Zippered pouch w/lacing

Jewelry No Entries

Braiding No Entries

Native American Style Items

1. **Dale Buckenburger**, Federal Way Native American rattle

Other Leathercraft

1. **Len Madison**, Everett Heart shaped bowl
2. **Don Ferguson**, Bothell Cribbage board
3. **Barbara Lourdes**, Auburn Book mark



Latest 3-ringed Binder Cover for bob Stelmack's collection of leather magazines. This is a design from Hilary Stewart and represents an Orca whale.

LEATHERCRAFT, GRAND & RESERVE CHAMPIONS

† **Ken Imus** got the Grand Champion in the Professional Section

† **Carrol Gessel** got the Reserve Grand Champion (with her saddle) in the Professional Section.

† **Len Madison** got the Grand Champion in the Amateur Section.



Early Christmas Greetings Everybody!

Above is a display of the **Christmas ornaments** which I have made over the years. I mainly use scrap leather for these. This years edition is a snowman. It is getting difficult to come up with a new design, but I already have some ideas for next year.

I wish everybody a Happy Holiday Season!

Allan M. Scheiderer
Email: alsleather@urec.net

alsleather@urec.net

Craftool History

(editor's note: A lady asked if someone could help her determine the value of some old Craftools and here is her letter.)

I happened onto your web site (www.pslac.org) while searching for in-

formation on **Craftool**. I read some e-mail postings where people were discussing the beginning of Craftool Co.

My father-in-laws brother started making leather marking tools in the late 40's and opened his original Craftool Company in the early 50's in **South Gate, California**. My father-in-law, Bill, worked for him for awhile and that is probably where he started his collection. His brothers name was **Ollie Sturdy**. My husband has talked with his father about the company to get information for me and he has a note with a carver named **Tanny** on it but I'm not sure what that meant. He is 86 years old and not well but I will talk to him again to see what more info I can get.

The reason I was searching Craftool is because when my husband had to move his father to an assisted living facility he cleaned out his workshop. He brought home some of his Dad's tools to sell to help support his living expenses. I have 270 leather marking tools plus other various tools. My father in

law was an avid leather craftsman in his earlier days. I remember he made belts, wallets and also worked on saddles.

I have been researching Craftool off and on to try and find a value to these tools as well as a place to sell them. Some of them have Craftool Co. stamped on them but most don't. I figure that is from the early days making of these tools when his brother started the company.

I am sure there are collectors out there that would have an interest.

I will try to find out more from my father-in-law on dates of the company, etc. but I am sure of the man who started the original company and that is Ollie Sturdy.

One of the e-mails I read from your site from **Ron Ross** mentioned the name Sturdy and he was right. I don't see any numbers on the tools but so many of the designs and details are really great.

Any info you can help me with regarding the value of these tools and where I should try to sell them would be greatly appreciated.

(editor's note: Ron Ross was kind enough to reply to the email with a history of Crafttools, as he knows it, and here is his letter.)

The founder of Craftool Company was **Dick McGahen**, who was from Los Angeles. From a catalog that I have an original of, which was copyrighted in 1947, I will take it that the company was either founded in that year, or that was when it went public. For, to have a line of stamping tools ready to sell, and to have had this catalog prepared, would have taken some time. Dick used a unique way to illustrate his tools. He had the leathercarvers that he knew, folks such as **F. O. Baird, Reeves Buttner, Robert Littleton, Fred Kelly, Ted Dykes, T. J. Smith, C. C. Wilson, Ken Griffin** and **Al Shelton**, all names well known, in that era, each to carve the image of what would then be a page that a display of certain stamps would then be placed, would have taken some time.

The **Tandy Leather Company**, some years ago, produced a video cassette, entitled the **History of the Craftool Company**. I have a copy of that cassette, which was narrated by **George Hurst**, who was then employed by them. Now, George is the president of his own leather craft supply company, **Hide Crafters Leathercraft**, of Fort Worth, Texas. In that tape are included an interview with **Ollie Sturdy**. And, he confirms that Dick McGahen approached him about making the first tools.

In the film, there is quite a bit, at least from what I have learned, that is missing.

In searching through some of the old **Leather Craftsman** magazines, in the Nov/Dec 1960 issue of the **Leather Craftsman**, the **Doodle Page**, which was the centerfold, listed the Craftool Company address as Fort Worth, Texas. Prior issues had that address as the Los Angeles address. Thus, it would appear that it was during that time that Tandy Leather acquired Craftool Company.

I have heard from some sources that **Louis Roth**, who was the founder and owner of **Craftaid Company** may have had some involvement with Craftool prior to its acquisition by Tandy. This is unconfirmed. However, I do know that, when I was employed by Tandy Leather in the early

1960's that Louis Roth was the Manager or such title, having charge of both Craftaid and Craftool, after they became owned by Tandy Leather.

Also, in the video it is mentioned that a young, **Al Stohlman** would often design tools that were later added to the line. At that same time, Al Stohlman was also creating patterns for Craftaid. Also, in the video, Mr. Sturdy confirms that he was approached by Mr. McGahen.

It is interesting that there are many of us who have been doing leathercraft, some for many years, who started when Craftool was still a young company, and who now, know very little about the company or the people who made it what it is today. It seems that there was little foresight in the recording of information for posterity.

In your email to Bob, you mentioned that you would like to determine the value of these old tools. Recently I purchased 51 old stamps, each stamped Craftool Company, that I determined, by searching old Craftool catalogs, were made prior to 1954. For, among the tools that I purchased were many that, in the 1956 catalog and later ones were no longer listed, thus, they had been discontinued, some of the designs never to be made again. The gentleman that I bought these from, via the **ebay.com** auctions, was from Los Angeles. All told, he had offered in excess of 250 such stamps, all marked Craftool Co. I purchased this auction with a bid of \$62.00, making the tools a little over \$1 each. Other auctions that he sold, also containing 50 or so tools were bringing \$2.00 or so per tool. Now, this person was not a leathercrafter but more of a dealer in antiquities, who purchased these at an estate sale. Most of the auctions on ebay of old Craftools will show that they are also bringing prices in the \$2 to \$3 per tool price. However, with most of these auctions, no one seems to know anything about the tools, such as who was the owner, or any other history of them.

Over my 45 plus years of leathercrafting, I have found that most people who purchase tools, whether old or newer, are purchasing them to use. I have quite a few stamping tools, some made by Craftool, some by a competitor from the 1950s, which are marked RBS, close to 200 stamps made by the **McMillen Tool Co**, which was founded in 1898, in Kansas City, MO. Then, I have

stamps that were made by leatherworkers themselves, for a particular style of carving, called the **Sheridan style**, since it originated in Sheridan, Wyoming, starting in the late 1940s.

Your father-in-law's tools, with their history, are worth more than the tools, of the same era, that their history is unknown. As to how much, I really cannot say.

I know that there are other craftsmen, such as myself, who have collections of tools, but they are tools that we use, often daily, in the conduct of our craft. They are the tools that we make our living from. Watching the number of old stamps that are selling over ebay, and reading the seller information, most of the sellers seem to be antique dealers, who are buying estates, for the sole purpose of then reselling them. They seem to have little concern for the history of these old tools, or, for that matter, the history behind other tools, such as woodworker or engraving tools, such as used by silver engravers.

The majority of leathercrafters who are buying these old tools are buying them because the quality is better than what can now be purchased in this age of mass produced merchandise, much of which is now being made overseas. Yet, they tend to not want to spend more for the old tools than they would for the cheaply made ones.

Without seeing the tools, it is difficult to appraise them, however, if the faces that make the impressions are clear and defined, I would say that a minimum price of \$5 per tool would be a realistic price to expect. It is possible, that if placed on ebay.com, which is about the best place to try to expose items for sale to the greatest number of people, that they could bring a higher price. Another factor would be the condition that they are in. If they have been stored and have accumulated some rust, that would decrease their value, especially if the faces have been affected.

Ronald G. Ross

1SG U.S. Army (ret)
President, IILG
Author of
East of Sheridan
Sheridan Designs
IFoLG Certified Master

Foothills Camporee 2005

The September 9–11th Camporee took place at **The Old Cascade Gun Club Outdoor Range** in Ravensdale, WA. This rustic site has beautiful wooded areas that surround the tent camping and large activity areas. 2005 celebrates the Foothills District Eighth Camporee.

PSLAC (Puget Sound Leather Artisans Co-Op) participated at the Saturday afternoon game time. The leather work station was worked by **General Seymour, Deb & Roger Kaiser** and **Debbie Evans**. Participants put stamped designs on 3-inch leather rounders. Many rounders had a hole placed at the top of the design and were worn on a cord. Five boxes of stamp designs gave pleasing variety to the finished pieces.

The “liquid sunshine”, Washington is so famous for, dominated the early hours. Much of Saturday afternoon displayed blue skies, passing fluffy clouds and warm sun light to the glee of soaked campers.

We extend many thanks to **Barbara Sher** who was the hardworking chairperson for this event. Also thanks to the 15 Staffers; **Scouts, Scouters and Wau Wau Talapus OA Chapter** that worked so hard for a successful, fun Camporee.

YiS
Debbie Evans



Leatherworkers Email List

(editor's note: **Charles Arp** is one of our own staunch supporters of **PSLAC**, but he lives in way north of Everett and makes it difficult to attend meeting. Charles also runs an e-mail list, called **Leatherworkers**, (similar to the **ILG** e-mail list) that is a group of talented leather artists and beginners that leather is an art. For all interests; whether you are doing modern leatherwork; or as done in the Middle Ages your welcome here.

It is a place to get help in leather related items, from construction, patterns, tooling, finishing. Makes no difference if your a fan of *StarTrek* or *Lord of the Rings*. Leatherwork never goes out of style.

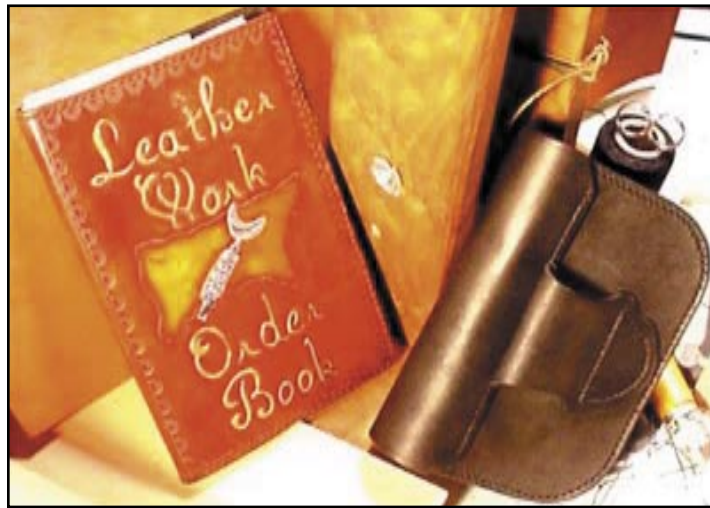
You will find many very talented people here. It is an international crowd. Skills of all levels. Tips and techniques that may make that next project a stellar one.

To visit the group on the web, go to:
<http://groups.yahoo.com/group/leatherworkers/>

With that in mind, recently Charles shared his latest project with the group and the following are some of the e-messages that transpired between two men named Charles.)

Hello,

OK, so I finally actually made something—a **sporrán**. It is a natural color at the moment. This afternoon it will be black. Took on and off two weeks to make it, but shoot, after finally completing something new seems to have



put me over one of them walls I was not getting through.

I'm becoming a minimalist when it comes to tools. Egads say it ain't so, but it is.

(See the photo, this page)

Comments—please be critical.. There is always room for suggestions and improvements. Sometimes we work too close to something and miss a small detail that could make all the difference. Generally I am getting thick skinned (he he...).

TIP: Remember to be careful of something so simple. Watch your finger nails when you're tooling. I actually was not thinking at first and wondered where some small marks were coming from. Oops—add a finger nail clipper to your tooling stuff.

Charles Arp

Email: leatherwork@comcast.net

Hi Charles,

Excellent work, I would suggest a chocolate colour stain, as it would bring out the carving nicer than black would.

Sporrans usually aren't tight fitting on a belt. Why is this? Well, it usually goes on the front of a man's kilt, about groin

height and sometimes you need something that's moveable. Traditionally only men wore sporrans and if he was caught without one he was considered a woman (still trying to figure this one out).

Regards **Charles Anderson** (NTLO)

P.S. Haggis tastes offal :-)

Thanks Charles.

I agree that all black will hide the detail some. I purposely tooled this on about a 10oz weight for depth. This will hopefully allow the Celtic knot wishbone to stand out. Person I have made this for insisted on black.

The loop will work with belt or a leather and chain hanger up to the belt. Considering whether to make it with a mystery braid or blood knots, which will then attach to two tooled wide belt loops. Design still being worked thru in me head.

I am also making a belt to go with this, have the buckle—an Irish Harp. I've been working on a design that would compliment the buckle. Probably would have considered doing a knot around the harp design for the flap of the sporran. I might just go ahead and do one just for the exercise and give him a choice between the two?

The leather is bark tanned from **MacPherson Leather in Seattle**—generally a tough, ugly looking bunch of stuff. It does have a very nice 'hand' to it, though when it softens with wear it is a nice leather to work with. Unfortunately it is inconsistent thickness. It was a bit of a bargain, but the different ways of working with it has shown this leather to be a bit more than OK.

Charles Arp

Charles,

If it's going to be black (*and the customer is always right*), then silver or a chrome finish metal will be sweet. The harp should look a treat. Post a pic when it's finished will-ya?

Regards **Charles Anderson** (NTLO)

P.S. Will be spending the day polishing swords blades and making bronze fittings. Haven't made a scabbard for a while...

Upcoming Events

The Schedule

for—

November

November Meeting >>> Sunday, November 13th starting at noon
See map on back for directions.

North breakfast >>> Last Friday of the month at 10:00 AM
10:00 AM at **Elmer's Restaurant** at Lynnwood.

CHANGE (due to Thanksgiving): South breakfast >>> The 3rd Saturday of the month at 8:30 AM
8:30 AM at **Homestead Restaurant** on South Tacoma Way.

December

North breakfast >>> Last Friday of the month at 10:00 AM
10:00 AM at **Elmer's Restaurant** at Lynnwood.

South breakfast >>> The 4th Saturday of the month at 8:30 AM
8:30 AM at **Homestead Restaurant** on South Tacoma Way.

hmmm.

P.S.S. The last P.S. was a little obscure... I'm going to cast my own fittings, and stamps for leather work from now on :-)

Whoops, where is my brain today? Oh, must be that flash off of the killer dye.

Ok, it is black. In the pics I did not buff it out yet. The swing closure is chrome so will stand out more. Tried something different. I did not stain the interior of the pouch—left it natural. A lady who has one of my pouches, said she had a complaint. Beautiful pouch, but can't find anything in it. "Huh?" I said. Not enough contrast when in low light to see into the pouch—humpf I think. So, ok trying this without staining the inside and see if that makes a difference. If he wants it all black, ok I can still do that.

Any others have thoughts on interior of pouches etc?

The new pics are posted in the photo album "Charles the Listowner" not to be confused with this other Charles who is NTLO (Not

The List Owner). (GRINZ)

Critique it hard. I need others talented eyes on it.

Charles Arp

PSLAC Members Only Advertisement Page

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

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.

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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: Barbara Lourdes

The RawHide Gazette is published monthly (12 times a year). Address for information and correspondence: PSLAC, c/o Barbara Lourdes, PO Box 1144, Auburn, WA, 98071, USA, Email: billing@pslac.org

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.

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.

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

<http://pslac.org>

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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:

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. Address: 75 NE Creekway, Issaquah, WA 98027

**PSLAC
c/o Barbara Lourdes
PO Box 1144
Auburn, WA 98071
USA**

