

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 1997

Hide Highlights

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Peter Main's Neckpiece (see page 2 for details)

Meeting Announcement

**NEXT MEETING on
Sunday, Apr 9th
at
noon-5pm**

Ken Eriken - finishing January's cylinder and put in a bottom
(see last page for map)

Bill Churchill Award Nominations requested

It is that time of year again where the PSLAC members nominate their choice for the annual **Bill Churchill Award**. This award is given to a PSLAC member who exhibits extra effort in advancing the craft of leather, especially for the youth.

The award is given during the **Summer Annual Picnic & Leather Garage Sale** to celebrate the continuing support given

to leather craft in the community and at PSLAC.

Please take some time and look around you and don't forget those members who are Internet members who only supply articles to the **RawHide Gazette**. Details for submission are in this issue.

This is your group and special group at that. See you in June.

Bob Stelmack, Wellingore, UK

Peter Main's Leather Necklace Class in Northampton, UK

What a treat! Way over here in England and I get a chance to take my second class with Peter nearly ten years after the first one I attended in the **North Seattle Tandy**.

I must say that this class was something special. First, let me thank **Peter Laight** for allowing his store to be utilized over the weekend for Peter Main's fabulous leather class. I know how valuable weekend time is to business men, and the extra effort from **Peter Laight, Roy** and the staff keeping the business open and the class running during a non-business day. In an unexpected addition, Peter Laight provided tasty refreshments and free overnight accommodations for those traveling as far away as Scotland! That extra effort and support from the **Identity Store** was First Class. My hat is off to the whole crew.

Second -- what can I say about the teaching skills and talent of Peter Main? I learned about Peter from an old timer, **Bill Churchill** before I ever met Peter and was lucky enough to take Peter's class along with Bill Churchill in North Seattle over ten years ago. Peter's work is so good that it defies description. It is with instructors like Peter that we learn the techniques to move us up a rung of the leather talent ladder. As always, Peter not only teaches new techniques, but hones old methods and shows new tools and tips. I look forward to other classes with Peter in the future and I believe there is one scheduled for September, right here in Northampton, UK.

Peter's Tools & Tips:

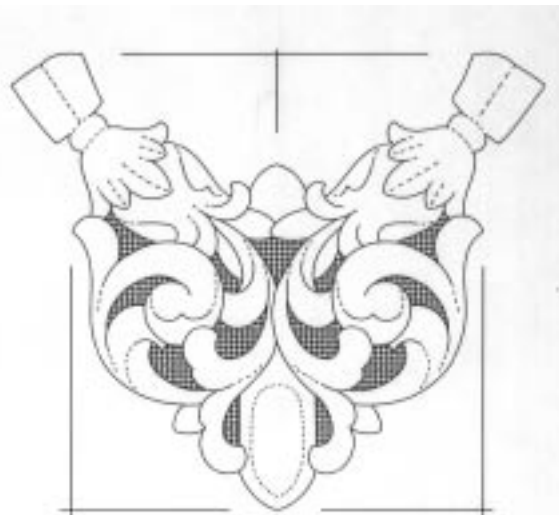
Peter showed us some tools that he had applied a mixture of PVA glue and thin, small leather scraps. He called this leather mache. After the leather mache had several days to cure, it was sanded and buffed. The end result was a functional, form fitting and attractive tool handle. Peter's number three scalpel was treated this way.

Peter suggested when we go to Starbucks, or any coffee place that offers plastic drink cards (those that look like credit cards) to grab a few extra since they make great throw away contact cement spreaders.

Bob Stelmack
Wellingore, UK



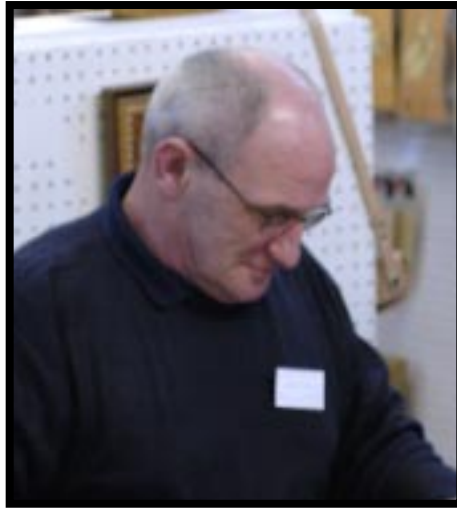
Peter Laight and Roy



Pattern for Necklace

I accidentally caught Peter making a very serious point regarding leather techniques that, for the life of me, reminded me of my Priest when I was younger.





PSLAC (UK)

We are making plans to start a leather co-operative like PSLAC (Puget Sound Leather Artisans Co-Op, www.pslac.org) in the UK. Although I will only be here another year, once the group is formed, the members will be able to keep it growing. PSLAC (USA) started with 12 members and is now well over 200 who share in-person and over the Internet. More details on this UK group (currently code named PSLAC UK) will be

forthcoming with location, dates and demonstration details within a month.

Above are the pictures of the attendees of Peter Main's leather workshop and here is who attended:

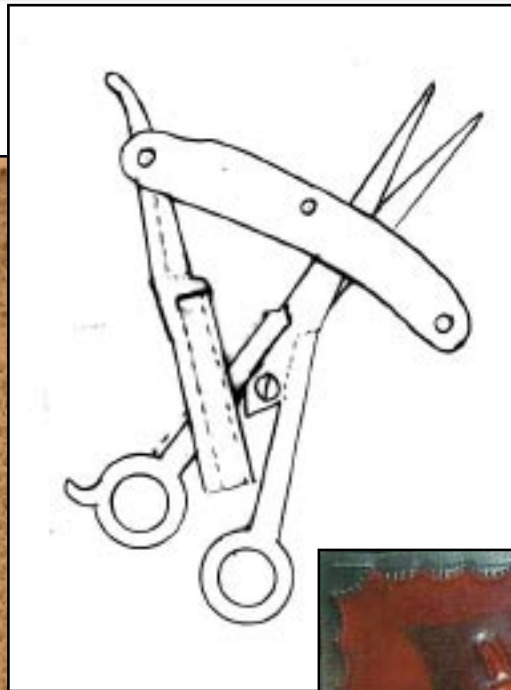
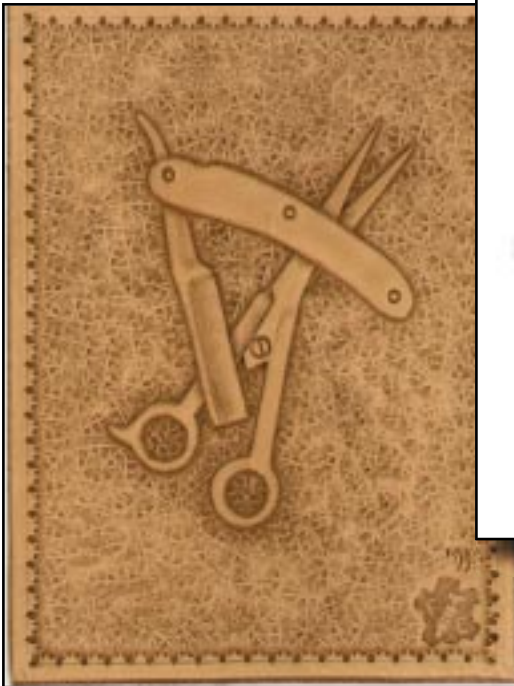
Bob Stelmack
Martin Thorp
David Turner
Gillian Smith

Ruth Tummons
Clive Carver
Susan Garrat
Justin Capp
Irene Bulmer
Alan Eagle

Bob Stelmack
Wellington, UK



▲ Bob Stelmack's latest 3-Ring binder in process.



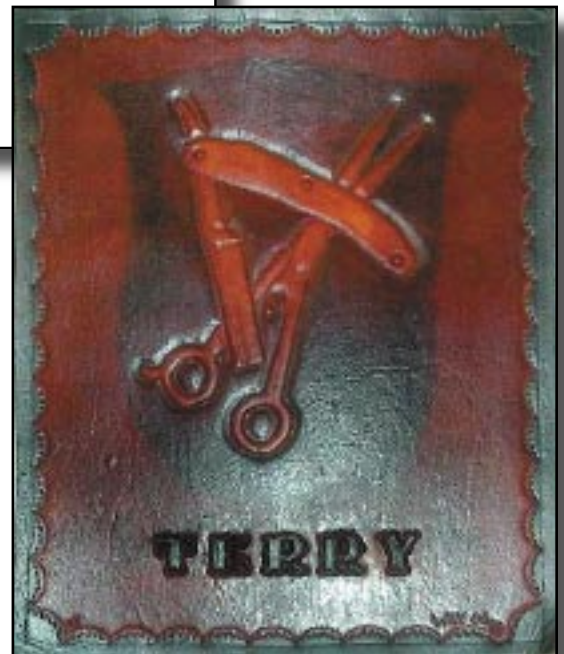
◀ Bill Churchill's original Barber Shop Carving and Pattern

(ed. note: William Vaughn wanted to share something he made with one of Bill Churchill's patterns. The picture does not do it justice.)

Barber Shop Wall Hanging▶

I wanted to show this wall hanging that I did for my barber, I wanted to do something to advertise in the local barber shop and I came across **Bill Churchill's Barber Shop Pattern** and knew that this was what I wanted to do.

William Vaughn
 Fairburn, Georgia
 Email: <wvleathercrafts@yahoo.com>





work. Between the camera's lightweight and the cable it often just seems like the little thing won't 'settle'.

Solution:

To make a slip on boot with a 'footing' that will settle and put weight to the camera. The boot is basically a BB or shot bag, where the camera can slip into the top portion.

Tools and Materials Recommended:

- *Leather, Vegetable Tanned, to make two large rounds 4-7 oz
- *Leather, Deerskin or other soft supple leather
- *Ruler/tape measure
- *Compass
- *Scissors
- *Pricking Iron
- *Mallet
- *Stitching Needles, Thread and Bees-wax
- *Stitching Pony
- *Glue



Instructions:

1. Measure the longest distance across the bottom of your camera's foot. This one measures 3 inches, ADD 1 inch. So my circle is to be 4 inches across.

2. Set the compass at 1/2 the distance. Draw and cut two circles of vegetable tanned and one of deerskin.

3. Cut a slot out of one of the vegetable tanned circles. Notice in the picture below, the slot is very wide to begin with. You have to have it wide enough to slip on the camera base.

Optional: Case your leather and tool design elements if you wish. Here you can see a simple basketweave.

4. The three layers glued together at the edges. Top slotted layer, full round veg tanned grain side up, and unseen the deerskin. The paper wedge is where the deerskin layer is not glued. This is so you can add the BBs or shot later.

5. I used a 3 prong pricking iron to work my stitching holes around the edge.

6. The sewing starts a couple holes counter clockwise from the wedge marker. Sew



Boot for PC Camera by Charles Arp

(ed. note: This is from one of PSLAC's members, Charles Arp and has kindly given permission to present here in the RawHide Gazette. It is also on the Internet at: home.comcast.net/~pnwlthrwk/PCcamera.htm)

Problem:

Lightweight PC camera that does not sit in place well and is a real hassle to move it around. Mini-tripods are of little value when you want to reposition the camera. A static camera is not a problem. I wanted to be able to move the camera around and have it sit, sometimes on uneven surface.

Most PC web cameras weight less than 5 ounces. If you tape, glue, velcro the camera to the monitor it works. I wanted to move the camera to different positions to show some



around until you get to the other side of the marker. My preference is to sew with doll needles—they are longer and allow for a better grip.

7. Add your BBs or Shot. How do you know when you have enough? I can describe it this way. Fill enough that is like fresh soft bread—do not fill to feel like a hard baked roll.

8. Put a dab of glue and finish sewing, overlap on hole then back stitch a couple.

9. Trim the edges flush, bevel edge the top and burnish the edges. Here I applied Mahogany Antique Stain then coated with Meltonian Leather Creme.

10. Slip on the PC camera base and you're done. It should now sit well near anywhere you put it. The added weight and conforming bottom becomes much more useful.

Now I can move the camera around. It settles in place quite nicely without the lightweight or the cable presenting problems with locating the camera.

Good Luck with yours...

About Me:

Name: Charles Arp

Location: Mount Vernon, WA.

Experience: About 15 years leatherwork experience, eclectic mix of interests, mostly have done leather for middle ages re enactors and fantasy players.

Member of the Puget Sound Leather Artisans Co-Op (www.pslac.org)

Member of International Internet Leathercrafters Guild (www.iilg.org)

Listowner for a yahoo group dedicated to assisting leatherworkers:

leatherworkers@yahoo.com

Charles Arp

leatherwork@comcast.net

Leather Legacy

I've been thinking of this subject for sometime. *What does your family do with your tools and supplies when you are no long around to use them?*

When I worked at Tandy we would get a phone call from a widow/widower ask-



ing what can they do with all the tools and supplies they bought thru the years. Then usually they would ask if Tandy would buy it all back.

Think ahead and tell the family member, who will be trying to get rid of all of your worldly goods, what you want them to do with all of the hobby supplies. There are retirement homes locally who might want them or put an ad into the paper and try to sell them. Tell them they most likely won't get half of what you paid for them, but at least they won't be in the way and not wasting away in the dump.

You could do is tell them to donate them to **PSLAC**. Some of the tools and leather are used for the youth program and for the kids at the Puyallup Fair. The remainder can be sold to the members, then that money can be used to keep the Co-Op going. The reason for this article is that I just received a phone call from a widow of a former customer of **Tandy's**. She had no idea what to do with all of the tools and supplies.

Dusty Wert

PSLAC North Breakfast Meeting

Carol Gessell is modeling the bridle she made along with a purse and flask.

Also shown was **Judy's** heart for valentines Day.



The Bill Churchill Children's Leather Program 5th Annual AWARD Nomination Form for the Year 2006

PSLAC Mission is...

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

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

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

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

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

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

(confidence–observation–practice–imagination).

Send your **nominations by April 30th, 2006** to:

PSLAC
c/o Barb Lourdes
PO Box 1144
Auburn
WA, 98071, USA
...or... email to: stelmack@nwlinc.com

RULES:

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

The Bill Churchill Children's Leather Program

AWARD Nomination Form for the Year 2006

► *How have they helped further the craft?*

► *Are they active in PSLAC activities?*

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

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

Name of Nominator: _____

Date: _____

Upcoming Workshops

At the end of April we have the **Rose Coloring Workshop** with **Jackie Haldiday**. She will be coming from Idaho and it will prove to be a very informative workshop.

We will need to bring our Rose Carving and various sized brushes, cleaning rags, a pallet or other little containers for mixing colors. Paula has a lot of little cups that work well for mixing colors and she will bring plenty with her for anybody who does not have.

Getting a little ahead of ourselves here, arrangements have been made to have **Chan Geer** come to Seattle to do a **Sheridan Style Carving Workshop** of 2 days. He has marked his calendar for **August 26th and 27th**. He has made up a new pattern for a notebook that he is teaching at present and we will be doing this as well as antiquing the project. The cost for the 2 days will be \$150.00 per person. We need a minimum of 10 people and not more than 20 to make the class a goer. As soon as we have a minimum of 10 people committed, we will contact Chan and make it a firm booking and he will send information of what leather and other materials and tools we will need for the workshop.

There are 8 people listed already for Chan's class and it will fill up quickly. So don't hesitate to let me know if you are coming. General can accommodate 12 people (maybe 13), more than that we will have to book the Senior Centre, and the sooner we know that the better to make sure the Senior Centre is available.

You can contact me at 425-438-1709, or General at 360-893-6759 or generals@centurytel.net, or you can contact Paula at 206-523-6295 or marquispg@aol.com as she is in direct contact with Chan Geer.

This will be a workshop not to miss.

Len Madison
Workshop Co-Ordinator.

Greg Moody and Daddy's Rules

(ed. note: These "rules" are guidelines for beginning leather craftsmen to help get started in the craft of leather. Greg was kind enough to give permission to reprint these. As Greg will gladly point out, he has come by these methods after watching and working with his father Ben Moody. These "rules", in the past, have stirred some controversy among some experienced leather crafters, but are presented here for your review.)

Gregory Moody was a 55 year apprentice to his father Ben P. Moody.

In **The Leather Factory's** booklet published by Summit Press, celebrating their 25th year they said this about my father: "*Ben Moody—Leathercraft Artist/Designer. Ben has helped The Leather Factory and the partners from the first days providing the development of kits, photo samples, etc. of products in the company's first catalog. At one time over 70% of the art and samples of the kits sold by the company was provided by Ben.*"

Ben was also the manager of the Austin Tandy store from 1960 to 65, 1992 Stohlman Award Winner and Doodle page contributor.

In addition, Ben Moody is the author of:

Just Tooling Around—This book offers a wide variety of ideas for small stamped leather projects, mostly using pre cut leather shapes. Due to the simplicity of most of the included projects, it is well suited for camps, scouts, and beginners. Carving leather is briefly covered.

Ben Moody's Craftaid® Pattern Pack Series 1 and Series 2

(Interestingly, Ben Moody had the ability write and carve with either hand and ability to do this with both hands at the same time. Also wrote and drew backward and upside down with both hands simultaneously.)

Greg Moody came up with some **suggestions, guidelines or rules** that logically will help, especially the newcomer, to make a better leather project. Greg was only interested in helping new craftspeople to know one sure fire way to make nice projects. You can judge the physics and logic of the suggestions for yourself. If the rules help—use them, if they don't—ignore them. It's sort of like they teach math in school, learn to add and subtract first then we will teach you the more tricky stuff later.

Daddy's Rule #1—Only wet your leather once.

If you carve or stamp on it and then wet it again much of your definition will be lost to the second swelling. Wet it and store it long enough for all the pores to get equally wet. This usually involves putting it under water long enough for the bubbles to stop rising then covering in brown paper and plastic bag and storing overnight. The brown paper reduces the chance of mold happening at some place the plastic might touch the leather. When you start tracing or stamping or carving you can cover the part you are not working on with something to keep it from drying too fast. But the real trick on large projects is to spritz the leather regularly from behind, thus not rewetting

Upcoming Events

The Schedule

for—

April

General Meeting >>> Sunday, April 9th starting at noon at the Senior Center

See map on back for directions. Demo this month is **Ken Eriksen - finishing January's cylinder and put in a bottom**

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

South breakfast >>> The 3rd Saturday of the month at 8:30 AM
at **Homestead Restaurant** on South Tacoma Way.

May

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

South breakfast >>> The 3rd Saturday of the month at 8:30 AM
at **Homestead Restaurant** on South Tacoma Way.

NOTES:

● **General Member's Meetings** are on the 2nd Sunday of each Month.

● **Mini-Demos at Meeting**

April 2006 - Ken Eriksen - finishing January's cylinder and put in a bottom

May 2006 - Dusty Wert (Block Dyeing)

June 2006 - Annual Picnic, Bill Churchill Award, Garage Sale.

● **All-Day Workshops**

April 29th 2006 - Jackie Halliday (Coloring the Rose) at General's home.

May 27th 2006 - Jana Stobaugh (Embossing with plugs) at Len's home..

June 24th 2006 - Ken Imus (Holsters) at Len's home.

July 29th 2006 - Judy Ferguson (Embossing - without plugs or leather dust) at Len's home.

August 26-27th - Chan Geer (Sheridan Style Carved Notebook) depending on the number, either at General's home or the Senior Centre (if we book early).

the surface but simply slowing the rate at which the surface goes from carving wet to background dry. My father often spent 20 hours straight on a leather picture in order to follow this rule. In 50 years of watching him do leathercraft I never once saw him wet a piece of leather twice.

Daddy's Rule #2—Never use a bar seeder.

Also called a bar background seeder, etc. There was only one time when it was applied technically well, by Stohlman on a belt, but that took way too much time and did not serve him well because the human eye and brain work together to look for breaks in patterns—like large predators in the grass... so instead of the background “fading into the background” attention was drawn to it instead of the subject of the design.

Daddy's Rule #3—Avoid cutting straight lines in leather projects.

Do not frame your design if you can avoid it. Do not cut borders on belts... it won't be straight when you get done. Use a background tool which allows you to fade from the area around your design out to the edge of the belt or object then do a burnished crease instead.

Daddy's Rule #4—Use a wide light source placed low in front of you.

He used a 17 inch florescent placed about 3 inches off the table. This gives you the ability to see small differences in height or depth of your carving or stamping. Don't shine the light into your eyes... it is placed so the light only shines on the leather at hand.

These rules are for floral designs.

Daddy's Rule #5—Don't use a Pear Shader which has any straight lines in it.

You can not make it look good. Do not use a smooth Pear Shader. It will not pick up the finish and enhance the design. Use a crosshatch Pear Shader. This is for contrast with your decorative cuts which will be placed on top of that area.

Daddy's Rule #6—All lines are to point down stem.

Don't put any veins into a leaf which don't slant towards the bottom of the leaf. Imitate nature. You are looking to create visual flow towards the stem. There are exceptions, but the standard leaf should be angled. I see many which are 90 degrees to the stem. That breaks up the flow—not pleasing to the eye

Daddy's Rule #7—When making the seed head in a flower use a single seeder with a sunburst pattern around it.

Place the first one at the bottom and go up each side, then draw a light line across the top and fill in from the sides. Do any adjusting in the middle area. Then fill in the inside area.

Daddy's Rule #8—When you think you are finished with all the carving and stamping--go back and cross-

hatch bevel.

Crosshatch bevel all areas where the background is next to the leaves or initials etc. This really helps the background fade into the background and not be competing for the eye with the subject of the work.

Daddy's Rule #9—Decorative cuts makes or breaks your project.

This is the same as landscaping when an appraiser looks at a house. There is no neutral. It either adds to the look or it takes away. So practice with the carving knife is essential. That is why floral designs are so fitted for the beginner to use for hand muscle control training.

I suggest carving some each day. Perhaps 10 minutes or until your hand gets tired. Always practice cutting TO A LINE DRAWN ON THE LEATHER. Later you can play with making good decorative cuts off handed, but at that point you will have much better control of the knife. In the meantime, for great project look, find a set of the Decorative Cut Stamps (two—one left and one right). These are project savers once you learn the proper angle and spacing. They look like a long skinny comma.

Do not let having these great items keep you from learning to cut decorative cuts, because the stamps will not cover anything except the basic cuts.

Daddy's Rule #10—Cut one third to one half the thickness of the leather.

Most people new to carving do not cut deep enough. Leather is only a certain thickness anyway... you need what you can use without making it weaker in order to make the best impression ... (pun)... impression in the leather to make an impression on the viewer or buyer. This also makes all the stamping easier and more fun.

Daddy's Rule #11—Learn to do some basic woodworking and metal working.

Or make friends with someone who can. There are tools which can be made easily and cheaply, which are not available commercially, which can significantly improve your enjoyment and look of your projects. My father's favorite large surface backgrounder he made from the end of a broom handle...it has random direction straight lines filed into it... his favorite mallet... he made from an Oak axe handle...his favorite edge line burnisher was made by bending over the head of a large nail. The bookmarks show that tool mark along the edges... the chair shows the same kind of burnish line made by a wooden one of a larger size...also the end of a broom handle...since the project was bigger. These were all daily use items.

Daddy's Rule #12—Don't use Neat Lac.

And it does not make any difference whether it is sprayed, brushed or you dip your project in it. It is a brittle finish compared to what you need. At BEST, it will seal over your project to where you CAN NOT add the natural oils needed periodically to keep your projects from drying out and cracking. What would have been produced by the animal under the skin needs to be applied to your project by you. USE NEUTRAL SHOE POLISH. Applied with your fingers to get it as warm as possible, lightly brush with clean shoe brush.

Daddy's Rule #13—Proper casing of leather is of paramount importance.

Having the leather (down to pore level) even in terms of moisture is most important to those new to leather carving. Their carving hand muscles being less developed than practiced leather crafts people. I think it is Irresponsible to mention things like “short casing” without saying that for new people one method is clearly more likely to produce better results. Better results equals more practice equals even better results and more satisfaction.

Daddy's Rule #14—Don't do basket weave.

Pick designs that give you a chance to improve your carving skills. Don't do designs you don't enjoy doing. If you do one, others will be asking you to do that on their belt, etc. Just because that is all they have seen. It is like a group of people ordering food at a table—lots of people just want what they see others with. So don't do any designs you don't want to have to do in the future. Pick designs which maximize the happiness of your customers or friends and can be done in a reasonable time period. Learn to make a running leaf down the center of a belt, only background next to it and fade to the edge, and use a burnisher to put the line along the edge as compared to cutting it. If someone holds a gun to you and forces you to do basket weave then use the burnisher to place the line first then basket weave to it. Then repeat at the end to clean the stopping point of the basket weave.

There are probably ten million Sam Brown Belts and holsters out there on law enforcement people, but those are often embossed by machines. The ability to carve can set you apart from those store bought things and command higher prices and a lot more creativity and fun doing them. Anyway, most things should have an initial on them to keep them from being stolen.

There are huge numbers of ways to save time AND look better while doing it.

Daddy's Rule #15—Learn how to lace properly.

First people need to know that any items which are going to be stitched or laced need to be glued with contact cement first. This keeps the holes aligned when you punch them. The glue job should be good enough that the sewing or lacing is strictly eyewash. It is the same as on old fashioned shoes—when the soles wear through the stitching on the bottom of the soles does not fall off the shoes.

It should be mentioned that the round holes shown on most lacing instructions being used with flat lace means they are using a kit. For good looking projects people should practice doing their own hole punching so that the holes and lace match up... Also, the holes being there from the start of the project mean they will catch whatever finish you apply. Where punching your own will be done after the finish is applied. And those open holes are just a place for dirt to accumulate.

The idea of breaking a lace during lacing is so wild a thought that I will have to qualify when this might be possible during proper stitching—only if the dog or a child grabs the lace and pulls on it. Otherwise, it means you did not test your lace before starting which would normally be done when you are putting neutral shoe paste on it for ease of sliding through the holes And since you will not have a way to keep it oiled normally

from underneath.

Always test your lace before starting and at some point, if you want to make the next higher step, then do what the pro braiders do and skive the edges off. This is how they get those Turks Head knots to look so clean. You can't see the edges of the lace. There are tools for this, but I have seen Tom Hall tape a razor to his hand while I pulled on the lace. It did a great job, but takes practice—like everything in these rules.

The idea of leaving those ends UP is silly. You are going to have real trouble not having a bulge on the top that way. Leave the ends inside the two pieces of leather—invisible and easy.

The idea of having two start/stop procedures just because a lace is broken is a waste of time and energy. Lace should just be “laid up” as one is lacing. No pulling except to take up the space between the lace and since the project is already GLUED, all you need to do is estimate how far it is to the inside of the hole and skive the old and new lace top and bottoms to fit each other. A drop of contact cement, mash and continue lacing. No chance of anyone seeing the stop and stop points and it does not need any strength.

Edges should be treated the same as belt edges. At the very least use a number one or two edge beveler on them.

Hold your work so that you are looking at the decorated side. There is a front and back to double loop lacing.

The corners should have a small amount rounded off and two stitches put into the corner hole.

When punching your own holes you put the corner holes in first, then start out from each hole towards the next ones—both directions. Leave some amount before they meet to switch to a single punch from the four-prong you are using and use it to stretch out or close up the spacing so it is least visible to the eye. You can't do that next to a corner or it will show.

Use a Hook and Eye needle because they are cheap and can last 10 years....and the physics of the lace making the turn in the hole as compared to all other methods of keeping the lace and needle together works best. The trick to a long lasting hook and eye is to skive the end of the lace which is going under the hook and use the back of a wooden handle to gently press it down—no hitting. It is only keeping the end down. The hole is holding the lace.

The trick to fast fun lacing is that as soon as you put the needle through the hole to the other side you pull holding at the hole. And when you have pulled about 7 inches through the hole you move the needle to between your first and second fingers FLIPPED to be in the direction which it will next enter the hole or lace cross. And use your thumb and that same first finger to pull the rest of the lace through the hole. You can do an entire project without once having to run your hand down and straighten your lace out.

So when you get through Laying up all your lace with no tension and have executed the ending, you take it and place it on the workbench and gently tap it with a mallet to flatten it.

Using these methods I have regularly laced up billfolds in less than 30 minutes while watching TV. A glance down to check for hole or cross and its back to watching TV. Only splicing or ending need more than that

amount of attention—once you get the flip holding of the lace trick. When you get through apply neutral shoe paste and lightly brush in all directions with clean shoe brush.

Daddy's Rule #16—Don't cut a stitching groove.

Lots of people are going to faint when I say this (nothing new about that), but seriously consider not cutting a groove. You are weakening the leather and making a place for dirt to catch in it. The only exception would be if you have something like a flat belt used in old machinery which had to have the stitching below surface level. How often do we make something like that?

If you cut and take out enough leather to see below the dyed leather then certainly you would need to re-dye. Just another reason not to cut a trench to sew into. Good Hand stitching; the spacing marked out by a good overstitch wheel; then sewed; and THAT same overstitch wheel run over it will produce stitching which is not very much above the surface level anyway. In 50 years of projects my father never once cut a groove to stitch into—for the above reasons.

It is not easy to find a good old overstitch wheel with nice scallops, but its use will make your hand stitching (single thread, two needles is better than machine stitching because you have a continuous thread even if it gets cut or broken in one place) or even several if they are spaced out 'properly'.

All leather which is going to be stitched or laced should be glued with contact cement first. If you follow the rules about being sure you have lightly coated the leather surfaces with contact cement (may take two light coats and allowed to tack typically 15 minutes) then once you put it together. You can press hard on it with a roller or hit it with a hammer and it is set right then, you can stitch or do anything else needed. Shoe repair shops really hit soles when they are being put on. In other words: “If you don't have a specific compelling reason TO DO something—don't do it. This is in keeping with the “keep it simple” rule.

Daddy's Rule #17—Learn how to finish leather.

These instructions are from my father—Ben P. Moody. It is the safest longest lasting expensive looking and maintainable finish we know of. He was the manager of the Austin Tandy store from 1960 to 65, 1992 Stohlman Award Winner, and Doodle page contributor.

It was from reports from people who came into that store with ruined projects that we stopped recommending any finish other than this one.

The purpose of the Carnauba Cream is to slow the penetration of the antique long enough that you can wipe off the excess, leaving some in the impressions—to accent them.

My favorite color is medium brown Fiebings Antique semi-paste.

First you carve something, and then be sure it is absolutely dry.

Take some shaken Carnauba Cream and use a small piece of shearling (sheep wool on the skin). Pull any loose hair from it with your fingers. You need a 2 inch diameter circle piece for Carnauba cream and one for Antique. Cut the hair to about half an inch—just need

enough to get into the cuts. You use this to get it into all the carved and stamped lines. It's like using a long nap roller for painting a wall which has texture on it. You apply it in small circular motions, reasonably fast, put it all over, then lightly brush with clean shoe brush. It is important that you not leave any filled lines (those will look white), no thick cream left and no air bubbles.

LET IT DRY

We used to let dry a day, and then do the same thing the next day then let dry overnight. This is just because if not dry between each step it does not count as two steps.

Then shake up the antique. Have an old cotton sheet torn into pieces and placed in piles you can pick up quickly—lots of them so you can wipe IN ONE DIRECTION ONLY the antique off the piece as soon as you get it all over the surface. Also take care not to allow any bubbles. Get it to all surface areas and into all impressions, then wipe it all off—no scrubbing. You take the sheet pieces and wipe one direction and throw it away, pick up another clean one, wipe another direction, and throw it away—repeat. Might want to wear rubber gloves or your hands will be brown for three weeks. So you keep wiping one direction then another and watch in the carved lines... wipe out any streaks in bevels you find. When through let dry overnight, then apply neutral shoe polish in small circular motion with the fingers to warm it up some. A soft round shoe polish brush will help get it into the impressions, then take a clean shoe brush and LIGHTLY brush in all directions to make smooth.

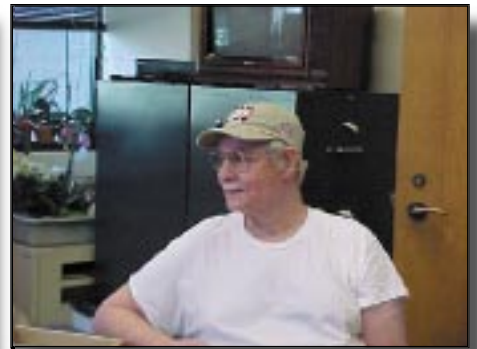
That is it. Reapply shoe polish every six months to a year depending on conditions. I have objects which look new 40 years later and have a warm expensive brown glow and feel. And have had that feel from the first day. Looks expensive, warm brown, not glossy, does not crack or craze in the bends of the leather, and allows reapplication of shoe polish for keeping the leather oiled over its lifetime.

The Doodle pages, samples in catalogs for both Tandy and The Leather Factory, and pictures which my father made starting in the 1950's had this finish on them. If you want a glossy cheap looking finish on your leather this is not the one to use. I am not trying to sell anything. I don't care what you use on your projects except for the empathy I have for those unwarned about the perils of mixing and matching finishes without long term testing of them. Finish companies don't even have to warn you when they change formulations.

This is the safest finish I know of and it just happens to accent my carving and be the color I want on my projects. They look like leather but have the protective cover of wax. The cost of one can of Neat Lac will pay for about a decade of Neutral Shoe polish.

Gregory B. Moody

Email: leathermang@hotmail.com



March Meeting Members



Show & Tell

(pictures: top to bottom, left to right)

■ The Rose is tooled by Paula and she is going to teach a class on how to tool this rose or a smaller rose

■ Paula went crazy buying furs from the same Mountain Man show that Ken Eriksen goes to every year. She bought Red Fox, Bobcat and Beaver. She saw a beautiful Arctic Wolf and really wanted to buy it until she asked the price ... \$450.00 was a little steep for her.

■ This purse is 30 years in the making. The left is the way it was. The right is after Ken put his personal touches

■ This is what the finish part looks like after Ken I. antiqued and put a finish on.





Show & Tell (cont.)

(pictures: top to bottom, left to right)

- Ken Imus' checkbooks
- Ken Imus' gun holster with pellet gun
- Ken Imus' purse
- The inside pocket of the notebook that John Wickstrom made for his son.
- Ken Imus' gun holster for 9mm
- Ken Imus' gun holster
- The notebook John made for son
- Dusty's Lastless shoes half finished.
- Phil's note book and buck knife Quick Draw
- Phil's maker's mark
- Ken Imus asked what kind of leather is this. My guess was baby shark. Len Madison guessed some kind of fish and we were both wrong. It is Naugahyde. The projects were made from a Naugahyde suit case that was bought 50 years ago. :)
- Lastless shoes that Norm made at Paula's class. Still needs tongue and fastening straps attached.



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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.

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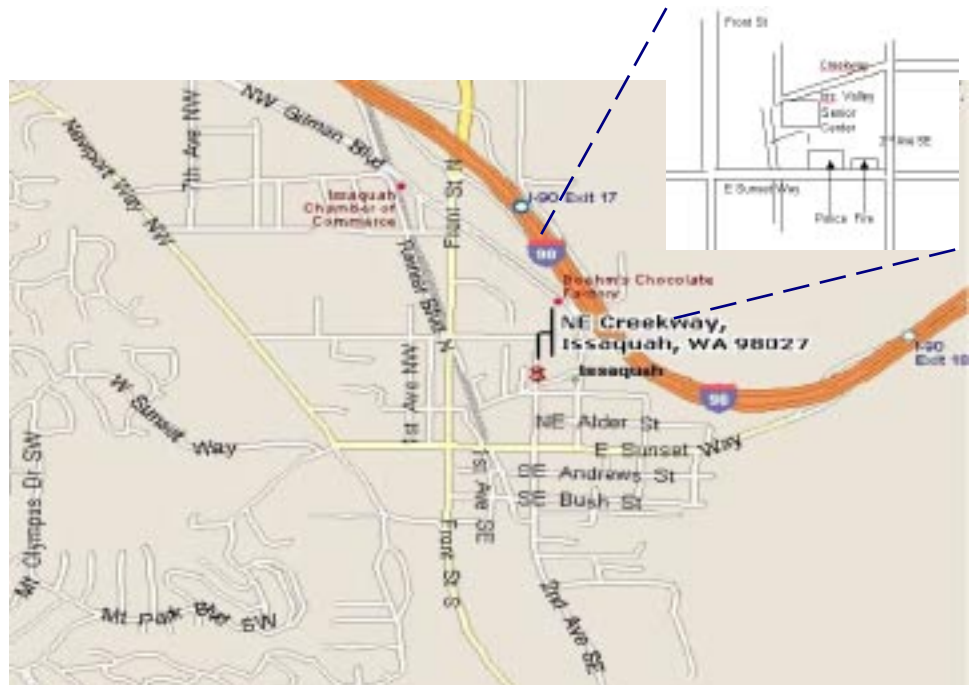
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After turning onto E Sunset Way:

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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