

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

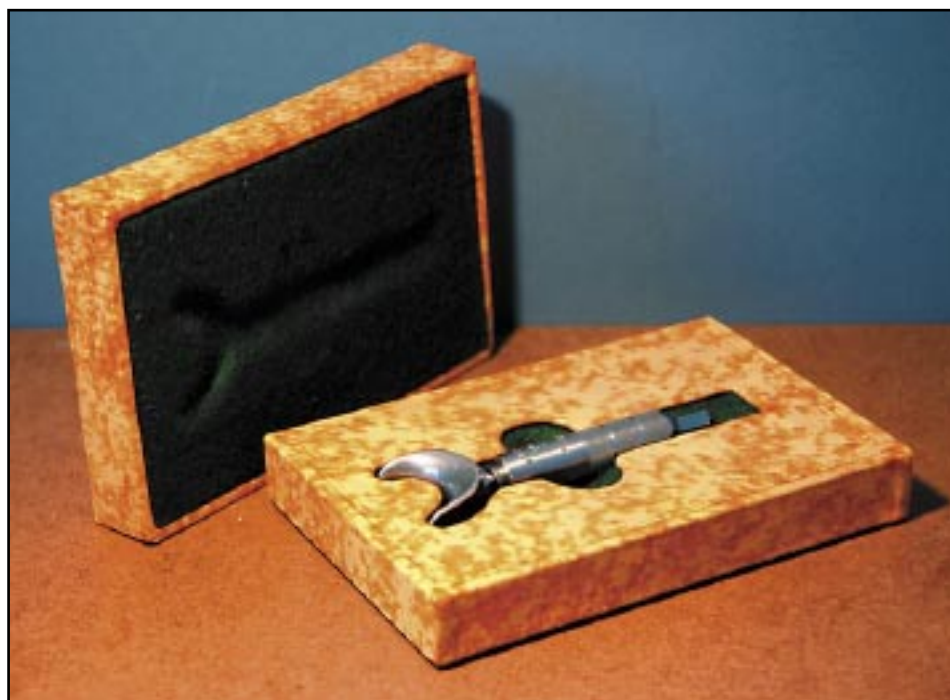
Puget Sound Leather Artisans Co-Op

November 2006

Hide Highlights

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A Request

We haven't had a Members Only article, other than the Chan Geer patterns, for a while. It's time to have a PSLAC member photograph the process of a project, write directions including tools and materials, and send it to stelmack@nwlink.com

Each one of us has special areas of expertise and talents. If only one or two members contribute to the Members section then the articles begin to get a little stale. So, how about a shake-up and someone who has not contributed give it a try.

Bob Stelmack
Wellington, UK

If you have trouble with photography or writing the article just ask one of the other members to help.

Meeting Announcement

**NEXT MEETING on
Sunday, November
12th at noon**

*Demo by John Wickstrom on
Pattern Drawing/Swivel Knife
Work*

(see last page for map)

Share your Christmas Leather Gift Ideas



Peter Main

piece of leather.

The two-days were spent making the box and Peter sprinkled his experience and tips along the way. On the following pages are some of tips, as I understood them:

[1] **Pattern registration and tracing:** Peter uses just plain paper for tracing. So you ask yourself: "When you are done and have missed a line(s), how do you replace the pat-



Only five students so plenty of individual instruction.

Peter Main's Leather Swivel Knife Presentation Box Class

Once again, The owner Peter and manager Roy made the local **Tandy Leather Factory Store** available for a special leather class by the world renowned **Leather Artist—Peter Main**. The two-day class was designed to present the techniques to build a presentation box for a swivel knife. The class built a box from straw board (bookbinding cover material) and covered it with a one-millimeter goat-skin. The goat was dyed with a two tone **Fiebings** British Tan spirit dye and a sea sponge was used with a second darker tone to decorate with a random mottled pattern. The box was custom fitted with foam core and green felt to cradle the swivel knife. The top was constructed with an inlaid section for a tooled calf skin decoration.

The only problem was the vegetable tanned calf that was selected for the tooling—it was spongy and would not keep an impression. So, due to the time required to case, back and trace the design, we elected to use a special piece of leather as a decoration. One student used a piece of re-dyed python skin and I was given a piece of ostrich shin. Others took the Peter Main design home to tool on another

Leather Swivel Knife Presentation Box



tern when you can't see through the paper"? Peter used a scratch awl to pierce the paper and leather, around the edges outside the pattern area. He always starts with a piece of leather larger than the finished project. So, all you have to do to re-register the pattern is to use the scratch awl to feel out two of the marks and you are set to pick up those missing lines.

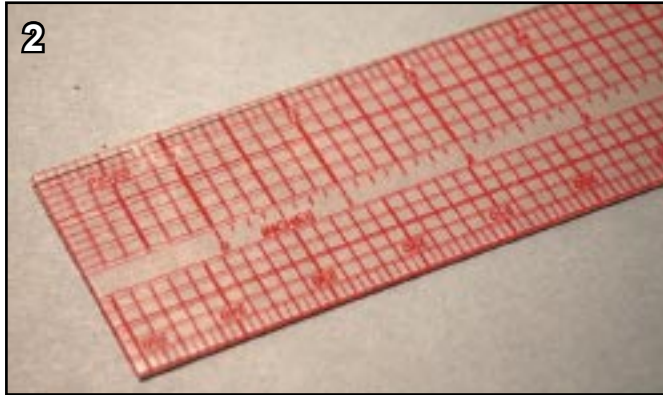
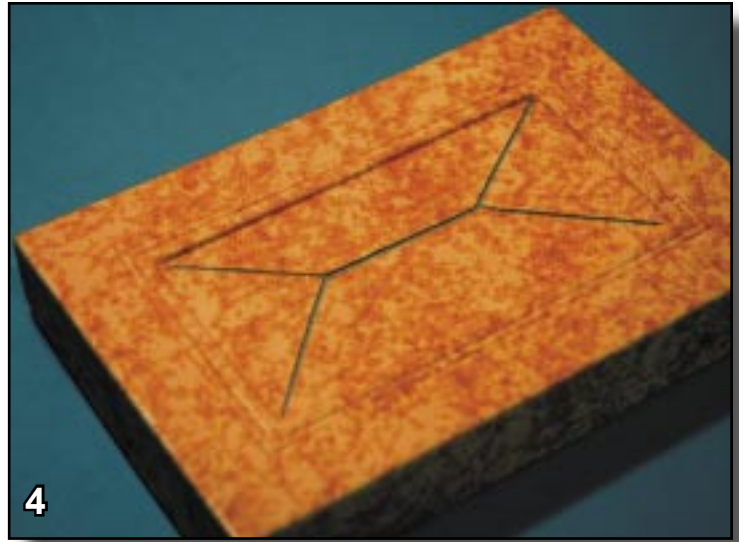




Here (fig.1) you can see the registration marks (the 3 off by themselves). The other marks help locate the cut and score lines. The outside lines were the cut, the inside lines were to aid the use of dividers to score a decorative line.

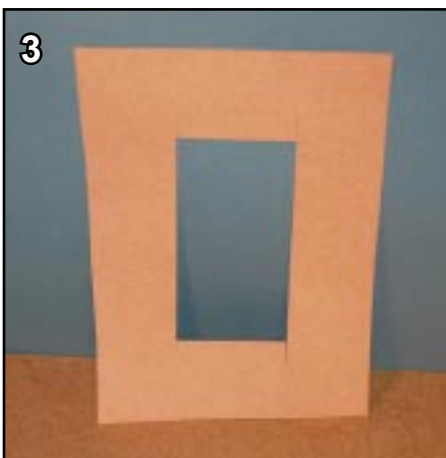
[2] Clear ruler for parallel cuts and centering objects: Worked quite well in making square or rectangular measurements and cuts. It avoids tedious marking when the cut is made close to the edge.

[3] Paper frame to test best place to cut leather: By cutting out the shape and size of the leather onlay or applique, you can move it around to find the best looking piece of the leather to use. This was used to select the area of the ostrich shin used for my leather box.



[4] Onlay relief cuts: This one tip was worth the entire cost of the course for me. I've made many onlays in book covers and slip on covers. By making these relief cuts and then re-gluing the flaps,

the modeling tool can make much sharper creases making the onlay fit much better. Also, by undercutting the onlay and using the modeling tool to roll the edge towards the crease makes for a nice rounded bevel on the edges.



[4] Pipettes: The greatest way to avoid spilling dye when transferring or mixing to dilute for use.

[5] Credit/Members/Gift card glue smoothers: These throw-a-way membership plastic cards are ideal for spreading a thin, even layer of contact adhesive (e.g. Barge)

[6] PVA Gluing techniques: The PVA glue (e.g. Tandy's Leather Weld) may have to be thinned to the consistency of cream. The trick to get a good bond between the leather and cardboard of another piece of leather is



to not just brush the leather with the glue, but to brush and work the glue into the leather. That will make a stronger bond.

[7] Foam board for embossing and form fitting: Available at your local craft or air store. This foam board can be used, as demonstrated for the presentation box, or can be used to help embossing leather pieces. The foam is covered on two sides with rigid paper, but when the paper is cut, as with the presentation box or removed to assist in embossing, the foam can be compressed and will retain its shape.

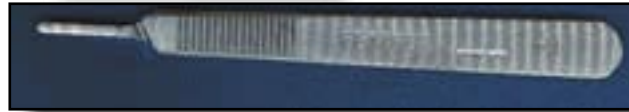
[8] Modified bone folders: Peter suggests that any extra or broken bone folders be modified to other shapes particularly some more pointed ones to get into those tight corners.

[9] British Tan spirit dye: With some spirit dye thinner (isopropal alcohol) and the Fiebings British Tan spirit dye in different proportions, the colors shown on the presentation boxes can be made. The idea of using the same base dye and thinning for

the project makes colors that fit very well together. Dry brushing with those colors offer a very nice way to blend or shade from light to dark areas, just by adding more dye to the diluted mixture.

[10] Rare Earth Magnets for hidden closures: Peter uses rare earth magnets glued under the leather surfaces to make a unique smooth invisible closure. These tiny, powerful magnets can be bought on-line. Just use a search engine, like google.com and use the key words: rare earth magnets. One place is:

<http://www.rare-earth-magnets.com/>



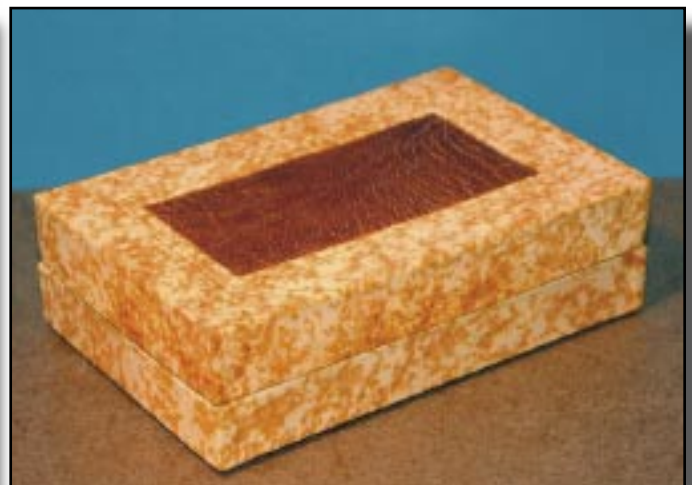
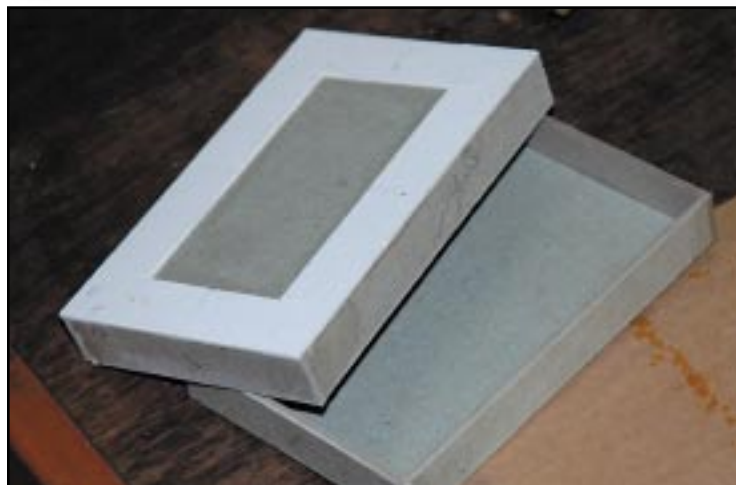
They come in many shapes and sizes.

[11] Scalpel blades: The best blades to use are the Feather brand “surgical” grade size #11 in a #3 handle. I’ve watched Peter skive leather to paper thinness with one of these beauties.

<http://www.emsdiasum.com/microscopy/products/histology/scalpels.aspx>

[12] Leather Maché: Like paper maché only made from leather skiving and PVA glue. Peter uses it to add body and form to his personal tools, like the scalpel, skivers, and the like. The leather shaving and PVA glue are mixed together and pressed on to the handles. Then let dry for at least one-week. Sand, stain and use.

Bob Stelmack
Wellington, UK



Start and Finish of Bob's Leather Box



Roy's Clever Idea

Roy, the manager of the **Northampton, UK Tandy Leather Factory Store** designed this little leather holder for those multi-bit punches. A simple, but effective design.

Two circles of leather are sewn together. The top has holes punched around the circumference that are just slightly smaller than the threaded end of the removable punch bit. The punch bits are "screwed" into the leather to hold them.

The single strap to hold the punch handle is attached to the sewn circles with a Chicago screw (or any nut, bolt or screw combination).

Roy's idea will never leave you looking for the wandering punch bit again.

Bob Stelmack
Wellingore, UK



PSLAC North Breakfast

Bob , Here is a couple pictures from breakfast in the north end 9-29-06. The group and a picture that Norm Brought.

General Seymour



Chan Geer Pattern Index Page

First Previous [1] Next Last
Page 1 of 1



Chan Geer Shares Some Patterns with PSLAC

Chan Geer graciously provided the PSLAC members ten patterns to tool on leather. Each pattern, except one has a photocave for it. The unfinished pattern is for you to complete and carve in your own style.

The patterns, for the PSLAC members, are located at:

www.pslac.org/member/chan_geer/

There you will find an index page, similar to the one pictured on the right, where you

click on the pattern of interest and when the pattern is displayed--right click on the image and "save image as:" to a place on your hard drive. Then go to that place where the image is saved and double click on it to start a program to print the image.

Bob Stelmack
Wellingore, UK

Problem Printing on Tracing Vellum

I ran into a printing problem when using vellum for the patterns. The printer didn't want to read that there was a sheet of paper

in the machine (my vellum is really light). I solved the problem by taking a 1" piece of double-stick tape; cut in half the long way; place on leading edge of good printer paper then place the vellum on top. The two layers feed through just fine and I can print on the light weight stuff. Carefully take the vellum off and reuse the tape/paper to hold the next sheet.

I'm using **UV/ULTRA II Translucent Printing Paper**, 8.5 M weight. Paper Zone sells it in 500 sheet reams, \$28.99.

Happy Fall!

Debbie Evans



Norm's Sharpening Workshop.

(Otherwise known as the HONE STUDY COURSE)

Two members placed their sharpening stones on the stove when they arrived and began by singing HONE, HONE ON THE RANGE!

OK, enough of the puns.

The workshop was an all day one on the last Saturday in September.

It was an excellent and informative workshop and Norm did a good job taking us all through the various types of stone (oil and water) and the various wet and dry papers and various methods of polishing our knives afterwards.

Then we began the fun of sharpening the various knives we'd brought with us. Norm led us through the various ways to get the best results with the different types of knives, (head knife, straight edge, curved, etc.)

Norm brought along his grinder that he'd replaced the grinding stones with paper wheels for polishing the knives after sharpening.

The weather was beautiful and we were

able to set up a table outside with all the buckets of water for the wet stones. Some of us worked outside and some inside depending on what we were doing.

The morning went quickly and Ann Seymour had a great big pot of soup for us (it was worth going to the workshop just to get Ann's soup!) accompanied by some bread, cheese, meats and salads. Oh, well, that was lunch - back to work.

John Wickstrom brought his wife Grace to keep Ann company and of course I brought my George to keep an eye on them. Also at the workshop was Roger Kaiser, Len Madison, Terry Bowman, General Seymour (he had to be there as it was at his home).

The afternoon was spent sharpening, sharpening, sharpening. Norm also went through how to sharpen edgers, french and otherwise, and other handtools and how to get the best results.

Apparently, there was a bit of a problem with Norm's grinder as it didn't seem to want



to run in the direction that Norm wanted it to, so those who were outside didn't use it anymore, but, those of us inside hadn't realized that there was a problem, so in my innocence I went out and switch it on and used it. As it was spinning very fast (and not aware of the problem) I didn't realize it was going in the wrong direction and happily put my half-head knife on it to polish it. Well, I ruined Norm's polishing wheel as it



skiving knife and thought to polish it on General's leather wheel. I thought the wheel was revolving forwards and downwards, but, it wasn't and again I took a chunk out of the leather wheel



problems.

It was a very good day, sharpening, talking, swapping ideas and Norm did a very thorough job. It would be good to have a repeat of this workshop next year about the same time.

Many thanks to General for opening his home again and to Ann for supply such delicious soup.

Paula Marquis



this time. Now I have to make a new wheel for General. After these two disasters I decided to polish my knives by stropping them -- much safer! I will however, make myself a leather polishing wheel too, as it does a good job and on my grinder at home I know which was the wheel is spinning!



caught and tore the edge and clattered my knife to the ground. Fortunately, no harm done to the knife or me, but, took a gouge out of the wheel. Now I have to get Norm a new one!

General brought his grinder out which had a leather polishing wheel on it. An hour or so after the previous episode I went out with the

I think General has sent a photo of the two ruined wheels to Bob to put in with this article. In my defence I have to say I am not usually such a menace as I'm pretty careful and have not ever had an injury with using machinery. Must not have been my day, nobody else had any

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October Meeting at Quil Ceda

Our October Monthly Meeting was held at Quil Ceda Tanning Co., at Marysville.

Mind you, it was more fun and touring through the Tannery than meeting!

We had a good sized group show up and Mike Warden, the owner was there to greet us, invite us in and told us a little of

the history of the Tannery. The Tannery has been operating and in the family for over 100 years and is the only tannery along the Pacific Coast. The nearest tannery east of us is in Utah. Mike introduced us to Randy Ourso, the Tannery Manager, who conducted us through the tannery and took great patience and obvious pride in explaining everything to us.



Mike explaining his 'Pride and Joy' the Measuring machine.



Randy 'posing' with the measuring machine.

From the old showroom at 3922 88th Street, we took a leisurely stroll down a winding dirt path to the River and where the actual tannery is. The setting is really nice and peaceful with trees. It is very easy to forget that you are in the middle of a town.

Len Madison and Ken Eriksen (with physical problems) drove their cars to the tannery and at the end of the tour

(there was a lot to see) my George was happy to catch a ride back to the old showroom with Len.

The company does tanning

for both large orders and small orders from hunters who want the skins tanned from the animals they have themselves shot. Most of the tanning is deer/elk hides, and hair-on hides as well.

The beginning of our tour took us through the room where the hides are salted to get most the body liquids from the hide, then through to the tanks where the salt is washed away and the hair is loosened and slipped. The next section was where the large vats



The back of 'the machine'.



Harry admiring the splitting machine.

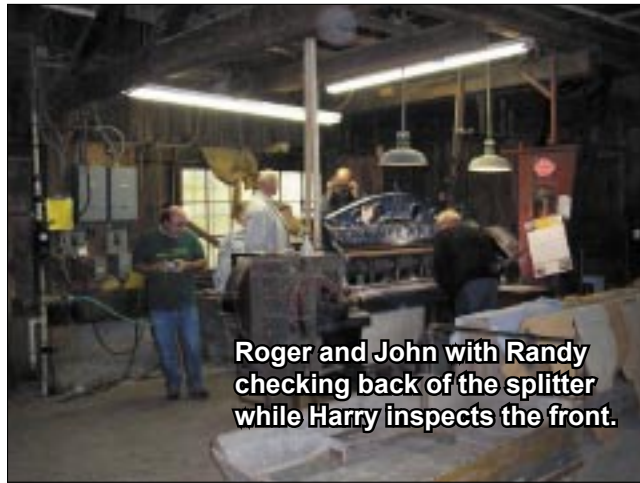
are for tanning and tumbling, then on to the dyeing drums, then around the corner to the drying rooms. The tannery does only drum dyeing. This means that the hides and dyes are put into a large tumble drum and rotated to dye the hides. With this method of dyeing the hides are dyed all the way through and not just surface dyed. If these hides get scratched, they do not lose their colour as with surface or spray dyeing where any

In the drying room there were long strips with metal with sharp curved teeth along beams some 6 ft above the ground and a little over 6 feet apart. The dyed hides are hung between the teeth and dried in a controlled temperature. The hides are quite stiff

after this process and need to be broken (in the old days over a stake to soften them) and soften. Randy demonstrated an interesting machine



Drying room showing rows of teeth for hanging hides.



Roger and John with Randy checking back of the splitter while Harry inspects the front.



Showing the 'gums' of the softening machine.

scratch will show uncoloured leather underneath.

There was also another fascinating machine for splitting the leather to an even thickness. A very old, but, efficient machine that made you feel you were back in the olden days. It had a very large revolving band blade at the back of the machine that split the leather as it went through to whatever thickness was required. The blade was constantly being sharpened while the machine was in operation. Norm and a few other mechanically minded blokes spent most of their time looking at the back of the machine while us amateurs admired the front of the machine.

for this purpose in which Randy stretched and held the leather between what can best be described as a hungry set of metal gums! It was a fairly vicious machine which grabbed the leather in the gums that pulled across the leather, top and bottom, while Randy hung on to it. This was repeated to cover the whole hide and it came out very soft and plush to the touch.

I can). I have seen one other machine the same as this and it is at Stevenson-Paxton in Navarto, California. I have seen two other machines in Australia that do the same job, very modern, very efficient and no where near as interesting.

The last part of the tour Mike and Randy took us upstairs to Mike's pride and joy. This was a very old machine for measure

the size of the hide. Its hard to described, b u t , consisted mainly of two rows of wheels, the wheels alternate-

ly one a little behind and next to the forward wheel (I think there is a photo that will explain it better than



Mike being kept busy as we force our money on him.



New Showroom - 2 people in red are Ken Eriksen and his Mum, like mother like son - the same pose.

After that fascinating and informative tour we all ambled back to the old showroom, got in our cars and followed Mike and Randy to the new showroom about a mile down



Large wringer for squeezing moisture from hide after tanning.

the road.

A short meeting was held (I think the shortest one the Club has ever had), only the necessities were discussed, next meeting, mini-workshop, all day workshop, show and tell, all up I think it took 20 mins!

Then to the exciting part, roaming through the new showroom, admiring everything, wanting everything and spending a considerable amount of the money. It was a good opportunity to get most of our supplies for **Ken Eriksen's Dreamcatcher/Mandala workshop coming up at the end of October.**

There are all sorts of goodies for the crafter and some really nicely finished hats and other leather clothing to be bought, so I would highly recommend a visit to Quil Ceda Tanning Co's new showroom. I do hope that when they are completely finished with the shift to the new shop that they will put up all the trophy heads in the new shop that were in the old showroom, that I think will give it a finished touch.



The Salting Room.

If you want to visit the new showroom and are not certain exactly how to get there, give Quil Ceda a ring on (360) 659-1333,

either Mike or his son **Charlie** will be happy to give you directions.

On behalf of the Club and all of us who invaded your tannery and shop, we would like to say: **"THANK YOU Mike and Randy"**. One last little note, my friends from Australia, **Tina and Robert Clogg**, had a great time touring the tannery and meeting the members and have signed up with the Club for the next 2 years.

Paula Marquis



Fleshing machine.



Washing and Dehairing tanks.



Hides waiting for next stage after salting.



View of part of the group at the splitter.

Upcoming Events

PSLAC Current Schedule

General Member's meetings are on the 2nd Sunday of each Month.

Mini-Demos at meeting.

2006

November - John Wickstrom - Pattern Drawing/Swivel Knife Work.

December -

2007

January -

February - MacPherson's - No Mini-Workshop.

All-Day Workshops.

2006

October 28th - Ken Eriksen - Making a mandala - at Len's home.

December 2nd - Paula Marquis - Bookbinding Class - at General's home.

2007

January 27th - Ken Imus - Cowboy Cuffs - at Len's home.

February 24th - Paula Marquis - Carving a Persian Cat - at General's home.

March 31st - To be set.

April 28th - To be set.

May 26th - Jackie Halliday - Colouring the Persian Cat - at General's home.

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.

Workshop Report

As the year is winding up our list of workshops is getting shorter and we are starting to look at workshops for next year.

Mandala workshop by Ken Eriksen on Saturday 28th October, from 9.00a.m. to 5.00p.m. at Len's home, the address being 4908 Harbor Lane, Everett. WA 98203. the workshop will cost the usual \$25.00 per person.

The November mini-workshop before the meeting will be conducted by John Wickstrom, it will cover swivel knife work. We've all seen how nice John's swivel knife cuts are, so it is a session to be looking forward to.

The November workshop has been shifted to December 2nd (due to Thanksgiving), all day 9.00a.m. to 5.00p.m. at General's home, and his address is: 17915 212th Avenue, E., Orting. WA 98360-9246. Paula Marquis will be doing that workshop and it will be a bookbinding class. Again the normal fee of \$25.00 will apply plus the cost of materials, but, Paula doesn't think that will exceed \$17.00. You can sign up and pay for that class at the October meeting.

We have three workshops already lined up for next year, one with Ken Imus making Cowboy Cuffs, one carving a Persian Cat with Paula Marquis and one with Jackie Halliday colouring the Persian Cat.

We still need quite a few ideas for workshop and the Directors don't want to be the only ones to choose workshops, so give us some ideas of the things you would like to learn.

Here are a few ideas to start you thinking:

Three-ring Binder
Spur Straps
Holsters
Knife Sheaths
Quivers

Help us and give us ideas of what you the members want.

Len Madison
Workshop Co-Ordinator.

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

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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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The site is a 100% member-run website (www.leatherbigbookcovers.com) and is NOT affiliated with any other company.

IMPORTANT NOTE: These Leather Big Book Covers are only available in the United Kingdom and February 2007. When they will be available in the United States.

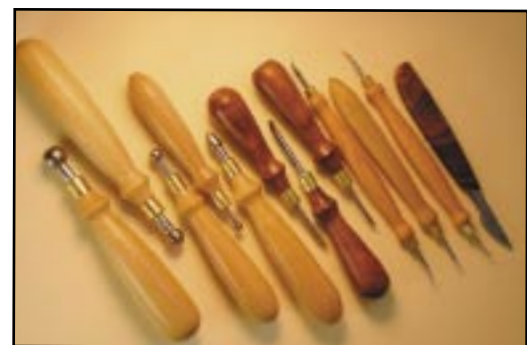
- Basic and Custom made to order. Available in any color. Leather Big Book Covers for your Big Book.
- Each cover is handmade from various types of leather. Most are bound with vegetable-tanned cow hide in black, brown or natural. The cover is of a 'zip-on' design, much like the old way we used to cover our school books without any paper-gummy bags. Most of the covers are chosen based on the color of the book. Here are some samples of the basic Big Book cover.

- The basic Big Book cover can be decorated with a name and address label (and optional Screen-Printer), and used as decorative name tags.

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- Click here for a listing and prices.
- Click here for more information.

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RawHide Gazette
Editor / Publisher: Bob Stelmack
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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:



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

