

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 Stohman, December 1997

Hide Highlights

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Our 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. 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 talent, with all others in the Co-Op, especially the young.

PSLAC CoFounders Award and June BBQ

Our tradition continues with the latest June CoFounders Award for excellence in the promotion of Leather Working and support/dedication to the craft. This year's award has been given to **David Lyman** for his unwavering and fearless support of the PSLAC organization by taking on the RawHide Gazette Editorial position for three years.

For those of you who may not know, David is not a leather worker. His son John Guo was learning everything he could about leather and David supported him in this craft. When the work schedule of the previous editor became too great, David stepped forward to fill the gap. He learned the publishing software and was able to quickly come up to speed by producing a new RawHide Gazette each month. I'm fairly sure as he put his own flavor to the Gazette he questioned his decision to take on this immense body of work. However, he was unwavering in his task and produced a high quality publication before handing the publication duties to **Bob Stelmack**.

I'm fairly sure David had no idea **Paula** would present the award to him (see the picture...), but it was well deserved.

Thank you David for your dedication and a fantastic job from the PSLAC Directors and membership!



For the BBQ what can I say? Too much Great Food (hamburgers, brats', hot dogs,



salads, sides and of course desserts)! Many Friends (you can never have too many of those)! Too much Talk (leather and just catching up with old friends)! Too many Door Prizes (about 30 as I remember it)! We even had our first Internet meeting (**Norm** was not able to attend due to recent surgery – so FaceTime was called into service)! It was a fantastic time, check out these pictures.

Roger Kaiser



Are you a Leather Burner?

As it turns out, we have a number of members who use **Pyrography** for various reasons. **Gladys** and **Debbie** because the craft suits their artistic and physical needs. **Fred** uses his leather burner to produce stand-alone art with spectacular results. **Paula** uses Pyrography to enhance her carved designs and as a technique for decoration. The rest of us use it as another “tool” to experiment and produce unique decorations that cannot be made using “conventional tools”.

For those of you who haven’t tried “burning” leather I’d suggest you give it a try, perhaps you know someone that has a wood burning kit or you can purchase one to try out. One word of caution, the cheaper hobby wood burners are usually a single temperature (say HOT) and they will be difficult, but not impossible, to use for leather. This is due to the fact that the leather is not really charred but just darkened by the use of heat and will require much less heat to achieve pleasing results than wood.

You should only use vegetable tanned leather since the chemicals used in the chrome tanning process are toxic when heated by the hot tip. By the way, you may think “burning leather” will stink, but not the case, as long as you use vegetable tanned leather and remember you are not trying to char the leather.

I will write an article on burner choices and tips/handles next month, but for those that can’t wait; your local woodworking store like **Rockler**, **Woodcraft** and the like will carry an assortment of books and tools. Names like **Burnmaster**, **Colwood**, **Dremel**, **RazerTip**, **Optima**, **Wall Lenk**, and **Walnut Hollow** are the usual brands you will find. These units range from under \$20 to well over \$200. One variable heat, low cost burner is a Walnut Hollow Versa-Tool:

www.walnutthollow.com/items/creative-versa-tool-/38283/

Although it is not a professional model several of the members have used it with good results. The price seems to vary a bit and ranges from \$28 to \$35 and is available at a number of locations. I will discuss the pros and cons of the different models next month.

Here are some accessories you may want to consider.



- Some graphite tracing paper. Not carbon paper. Graphite will not leave a “burned plastic” residue on your tip or the finished leather. Also graphite can be erased from the leather.
- A pencil for marking (remember you work with the leather dry so there are no tracing indentations to follow).



- Some 600 grits sandpaper to clean the tip.
- A holder for keeping the hot iron off the table. These are available wherever electronic soldering irons are sold (Fry’s, Radio Shack, etc.)
- Patterns – Many wood burning

books include patterns as well as Scroll Saw patterns from the woodworking store often work very well.

- Different tips for different effects.
- Tip removal tool - There are a variety of tools that can be used depending

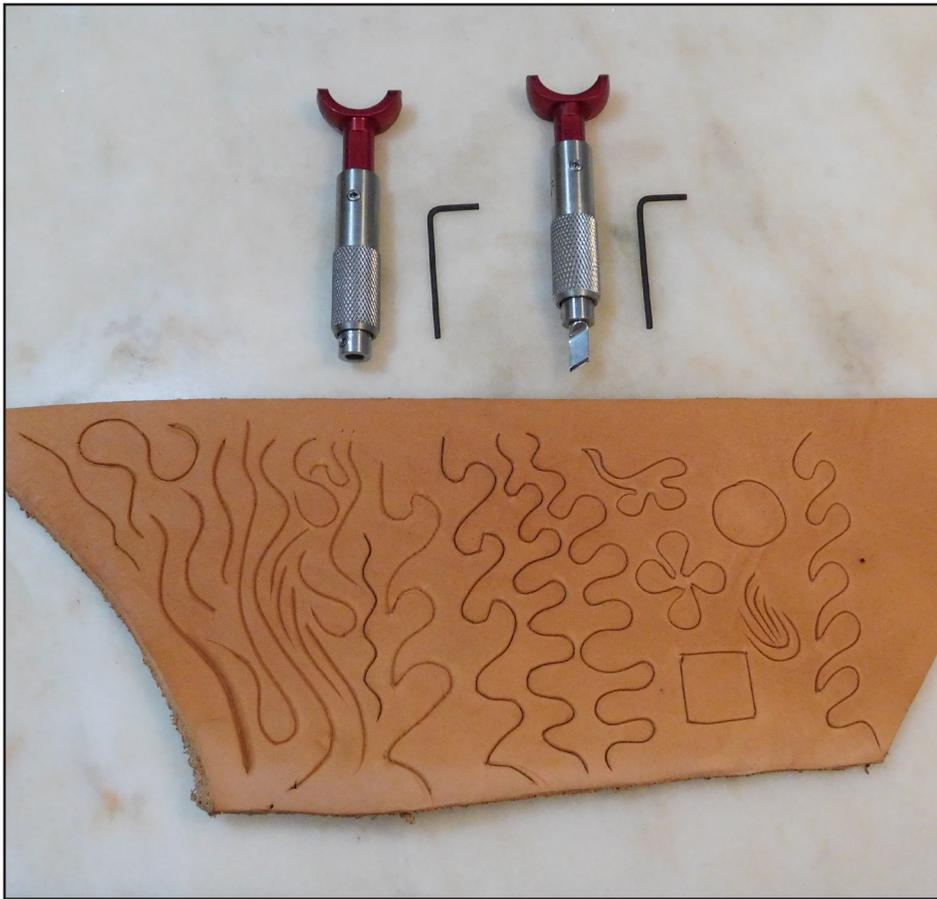
on what burner and handle (some have fixed tips). Remember, tips should be cooled before changing to avoid damage and possible burns.

- A power strip & extension cord.

The photos show several accessories I have seen used:

Roger Kaiser





A New Swivel Knife

Getting new tools is always exciting and we never have enough to tools, do we? especially not swivel knives!

So, I got a new swivel knife (I really don't have enough!). This one truly does live up to its name as the knife (blade) swivels and not the barrel and yoke. I haven't had it very long yet and need more practice on it, but, I'm already loving it. I'm finding there is less stress on the fingers and hands. With the standard swivel knives one tends to get a death grip on the barrel after carving for awhile, but, the new one does not do that as the barrel does not swivel and the hand is more relaxed. Guiding this knife is like riding a bicycle hands free and just by tilting our body it would turn the bicycle around the corner (we all remember that, don't we?). The same with this swivel knife, just tilting the hand a little will rotate the blade and with a little practice only, I was able to make circles, squares and squiggles and cutting upward and downwards without moving the leather or turning my hand. The photo shows my first 20 minutes of practice starting on the left side and the best efforts are on the right side.

Tim Judd is the maker of this knife and it is called the **Tangle Boss**. Tim is out of Las Vegas. He drives a truck as his regular job and so is away for a number of days at a time. Phoning him and emailing him, he may take a few days to respond, but, he will return the call and email. His phone number is (702) 496 8466 and the email address is:

sales@tanglefoottraders.com

The cost of the knife is \$150.00 and this includes postage (within the mainland states).

Paula Marquis

More "Skip" at 6-months Working with Leather

I spliced together the last of the hair-on-hide remnants with a nice leather binder. I'm really happy with the results, esthetically. I used different colored threads on the front and back. The stitching turned out better than my last hide-on.

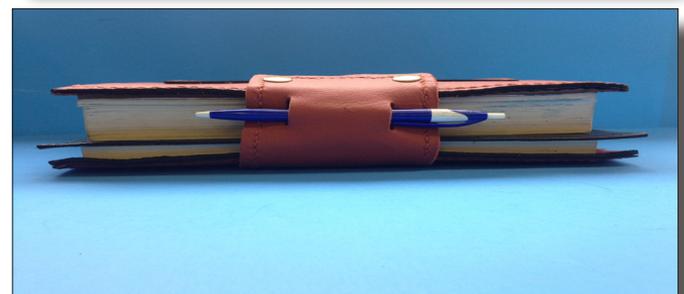
I re-worked your salmon large print double cover. I'm not sure why you abandoned the cover, the wrong name on the appliqué? You had finished lacing the cover and half of the back. I removed the lacing (*I haven't attempted lacing yet*) added a different appliqué with a coin holder, stitched everything and added the pen holder as an after thought. I'm glad that I tackled the project. It boosts my confidence.

Now I need to sell them.

Till next time, your humble student, Grasshopper.

PS. You can post the pictures of these to show future students what may be able to accomplished after 6 months of your tutelage. Encourage more people?

Skip S.
Burlington, WA



Threaded inserts

Leatherworkers, especially hobbyists, do not have the adequate space to leave tools mounted permanently to their benches or worktables. Years ago I found one solution for this problem by using threaded inserts.

My first usage of them was to install them into the removable top I made for my small table saw on a fold up stand, which when not in use stands against the garage wall. I installed three which are used to mount three different vices. Each of these vices has a different usage and is mounted on its individual mounting plate. The top is a clean work surface until one of the vices is needed and screwed into place.

Later, I mounted some of my leather tools to plates to be able to mount them onto the table in my work room. This table is a very heavy dining table I rescued from the weather. It has a 1 1/2" Formica covered top.

Each tool has its own set of mounting holes, thus the need to mount them onto plates. These plates are made of plywood, from 1/2 to 3/4" in thickness, and given a coat of finish. Counter sink the bottom of the plate so that the head of the bolt is beneath the surface.



A few descriptions:

Bolt: Has usually either a square or hex head and a threaded shaft in various sizes. Example: 1/4 x 20 x 1 1/2. 1/4 is the diameter of the shaft, 20 is the number of threads per inch, and 1 1/2 is the length. Wrenches are used on both the bolt and the nut to tighten them.

Carriage bolt: This bolt was developed back during the days of the horse and buggy, when the wheels were made of wood with an iron rim mounted on the outer surface. The ring had spots around it which were

slightly countersunk, and then a square hole punched in the center. The carriage bolt has a round top which is convex in shape and a short portion of the shaft beneath the head squared off to fit the punched hole. The end of the shaft is threaded for the nut. After the rim is mounted holes are bored through the wood for the shaft. The bolt is installed and pounded in and the nut tightened on the threaded end.

Threaded insert: A short piece of metal or brass with a threaded hole in the center and threaded fins surrounding the outside. They come in various sizes. Some of the inserts



have a cut across the top for being installed with a screwdriver. For this type I prefer to double nut a bolt, install it into the insert and screw them in with a wrench. Another type has a hex head in the top for being installed with a hex wrench.

If a set of inserts is to be used for more than one tool, mount the tools on their plates and determine the location of the holes for the insert bolts. Mark their location and remove the tools. Clamp 2 of the plates together when drilling. Use a bit the diameter of the bolt being used, such as 1/4". Clamp one of the plates to the work table/bench and drill the holes for the inserts. After drilling the initial hole, determine the diameter of the barrel of the insert and re drill the holes in the bench top to that diameter and install the insert.

As everything may not line up perfectly, you may have to slightly enlarge the holes in the tool mounting plate either by wiggling the



original bit, or going to the next larger size.

Personally, I like to use carriage bolts to mount the tools to their individual plates and flat headed screws and a washer to mount these to the table/bench. I like the flat headed screws and washer because the washer will adjust on the angled underside of the screw head to allow any slight deviation in alignment.

When shopping I figure out exactly what I will need and at the store, I screw each set together. Such as, for mounting the tool to the plate I will need 4 sets of carriage bolt, washer, and nut. For mounting to the bench, I will need either 2 or 4 sets of threaded insert, flat headed screw, and washer. As all these things are mass produced, all of them don't work smoothly, so I fit each set individually. Particular, yes. It pays off in the end.

Norm Lynds





Edge Dying

Pilot makes a wide and broad permanent black marker (Super Color Marker SC-6600) that I use dye the edges of the leather book covers. I used to buy them by the dozen until I noticed that they were refillable.

The markers come in red, black, blue and green, but the black is a “black” black and makes a easy application on the edge of leather with no drips. Easy to control.

Unfortunately the refill liquid make by Pilot is \$6.95 for one-ounce and comes with an eye dropper. Whereas my Angelus Jet Black dye is only \$11.00 for one-pint (16 ounces) and I had on-hand. (<http://turtlefe.ipower.com/text/angelus/dye.html>)

For mixing dyes, I learned from **Fed Nachbar**, to use pipettes and have those on-hand also.

Don’t ask me how I know, but only add as much dye as the material in the body of the marker will hold. You don’t want any liquid in the body of the marker.

The marking end just unscrews and use the pipette to draw the dye from the Angelus container and drop into the body of the marker. **DO NOT OVERFILL.** Place two drops on the inside of marker end to stimulate the capillary action. Screw together and you are ready to go. Before you leave the area where you filled the marker, turn the marker upside down and make some marks on paper to be sure the marker does not leak.

If you need other colors of edge dye, or smaller areas, just do a Google Search for the key words (leather edge dye refillable markers) here a couple of resources:

<http://www.dharmatrading.com/tools/angelus-dyeliner-refillable-dye-pens.html>

<https://www.tandyleather.com/en/product/refillable-dye-pen-fine>

<http://www.danielsmith.com/content--name-MolotowArtistDemo>

I know that Bob Parks was selling some refillable markers at the Sheridan Leather Show, but a Google Search didn’t get me details.

Bob Stelmack
Richland WA



Making a Chase

In the printing world a “chase” is a frame used to hold the letterpress type in a printing press. It has all the lettering and images that will be inked and printed on paper. They are made of metal and fit into specific print presses.



Normally I emboss lettering on my leather book covers with lettering that has just been taped together and held together with small clamps. But, in this case I needed to make 13 identical book covers with both letterpress type and some images from Grey Ghost Graphics. If I was making just one



cover I would emboss the image first and later the text. This time I needed to speed up the process.



I could not locate my larger metal chase, so using some scrap maple 3/4” thick wood and some construction grade screws I glued, clamped and screwed the chase together. The screws were self tapping, but the wood

was too hard, so the holes were pre-drilled. The extra strong screws were used because the chase needs to have the items in it



“locked up”. The type and images are held in place with low-height pieces of wood or



metal furniture in this lock up.

Wedges or quoins are tightened with a key or lever to “lock” the entire composition of type, blocks, furniture, and chase (frame) into place. I make a test impression on a scrap piece of leather (or matte board, cheaper) and then proof it. *Actually I have my wife proof it because I can't see my own errors as witnessed in this newsletter.*

Locking Up a Chase

Normally, this is an easy task when all the items in the chase are “type high”. The most important dimension in letterpress printing is 0.918 inches. Everything printed by the letterpress process should be made up to type height, i.e. type, plates, embossing plates, photopolymer plates, brass rule, other borders, etc. In the British-American Point System it is 0.918 inches (23.32mm).

Grey Ghost Graphics produces embossing plates that are one-inch high. The type is 0.918 inches leaving a 0.082 difference. All the items in the chase have to be the same height. I made a jig for my table saw to cut some thin hard maple strips the were approximately 0.082 inches thick.

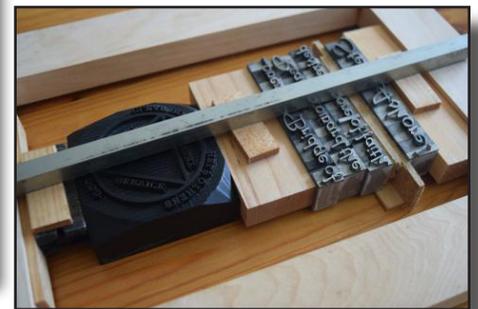
Wait a minute! I thought this was going to

speed up the process. Anyway, it will be for future projects.

Now the fun part. Turning the type and

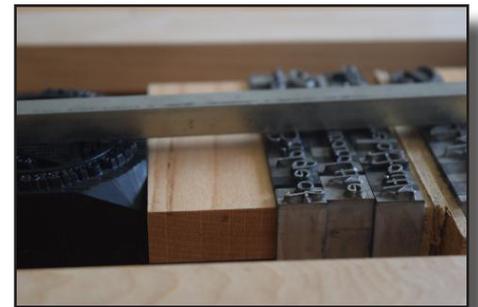


Grey Ghost Graphics embossing plate items upside down, they were placed in the order



needed with wooden block separating the embossing place and type.

A thin 1/4 inch wooden spacer was place



underneath all the wood block spacers. This is to insure that the type and the embossing plate will be “proud” or higher than the spacing blocks so the spacing block are not part of the embossing process. And, the .083 inch



strips were placed behind the type.

Then a quoin was tighten up and the chase was ready for embossing leather.

A straight edge was used to check to see that all elements that were to be embossed were at the same height.

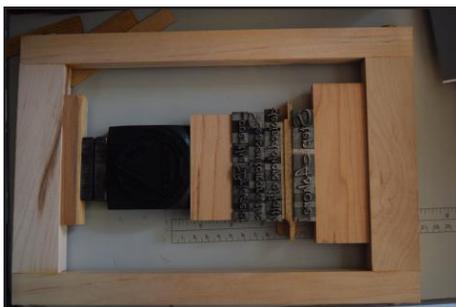
Later I learned that it is easier set the type and embossing plate right side up, but the process is the same. Just make sure the all embossing plates and type are set at the same height. I did it upside down because the thin strips of wood behind the type were just laid in place. Double back tape could have been used, but I don't like cleaning the tape off.

Embossing with the Chase



Last month I showed my newest leather toy—the **Weaver 4-Ton Mighty Wonder Clicker Press**. Now to try my new chase.

First I placed a piece of cased 3/4 ounce



vegetable tanned leather on the base of the clicker press.



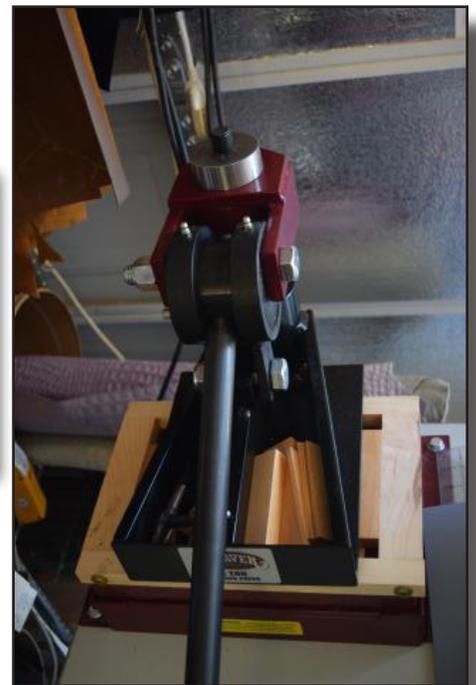
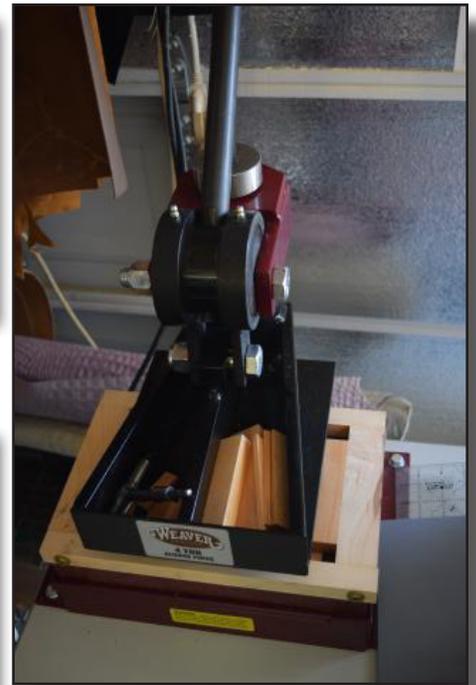
Then flipping the chase over those thin 0.083 strips of wood were placed behind the type and the chase was placed on the leather.



The press head was rotated over the chase and the handle was brought down to emboss the leather. By properly adjusting the press height via the knurled knob on top the press, the press goes “over cam” allowing the press to stay set with full force causing a deeper, crisper image.

The next chase setup will go a lot quicker. With this setup it only took minutes to make 13 embossed leather pieces.

Bob Stelmack
Richland, WA



Skidmore's Weatherproofing Samples



Skidmore's is a local Washington State company in Port Townsend. They make several products for finishing wood and leather products.

Their website is:

www.skidmores.com/

...and they were a vendor at the 2016 Sheridan Leather Show this year.

In 2015 I changed my method of finishing the appliques on the book covers which ends in an application of the Skidmore's Waterproofing.

I have bought the Skidmore's Waterproofing in the 6 oz size (\$11.00) for the workbench and have bought the 1 oz size (\$2.50) to give to customers. I was trying to find a less expensive alternative to the give a promotion gift with the purchase of the book covers. At the Sheridan Leather Show I found a way.

At the show, Vincent had some half gallon containers of Skidmore's Leather Cream and Skidmore's Waterproofing that I purchased. The price may have been a special show price so I will not give it here.



To help keep the leather appliques sewn on my book covers in good shape, I've started to include a sample of Skidmore's Beeswax

Waterproofing. I searched the Internet looking for small, inexpensive container that I could fill with the Skidmore's Waterproofing. I settled on those lip balm containers and located a supplier who also sold a jig to fill 50 at one time. The lip balm container company is:

SKS Bottle & Packaging, Inc and their link to their website:

www.sks-bottle.com/340c/PlasticLip-BalmTubes.html

...and several items purchased:

Lip Balm Tubes, White Lip Balm Tubes w/ Caps, #0805-01, 0.15 oz, 67 mm, 16 mm, 144/cs , \$18.72 (...or about \$0.13 each)
www.sks-bottle.com/340c/fin8.html

Lip Balm Filling Tray and Scraper, for Standard Lip Balm Tubes, #0808-LB51, Standard Size, 24 White Tubes Included, \$15.97

www.sks-bottle.com/340c/fin77c.html

Shrink Bands, 2 mil Clear Shrink Bands for Lip Balm Tubes, # 3061-16, 30 mm, 69 mm, 144/bag, \$4.32 (...or about \$0.03 each)

www.sks-bottle.com/340c/fin10157.html

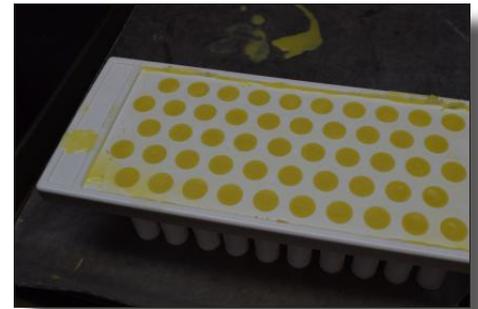
This was the process I used:

(1) Used a small crock pot to melt the



waterproofing.

(2) While the wax & oils were melt-



ing, the empty lip balm tubes were inserted into the filling tray.

(3) When the wax & oils were liquid, they were spooned on the filling tray.

(4) After the wax & oils hardened, the excess was scraped off with the provided plastic scraper and



excess wax & oils returned to the crock pot to repeat the process.

(5) The tubes were removed and the caps were installed.

(6) Labels with how-to-use and contact information were adhered to the tubes. *(The laser jet printed labels were sprayed with clear acrylic to avoid smearing the text when they are stuck to the tubes.)*



(7) Clear shrink tubes were put on the tubes and a heat gun shrank the clear plastic to seal the content until the first use by the customer.

Bob Stelmack
Richland, WA

'Half-Right' Leather Finishing Rules

In my August 2016 **Popular Woodworking Magazine** was an article by **Bob Flexner**. He explained why finishing wood projects is so difficult.

His comment describes the "half-right rule" as: "That is, half of what you read or hear about finishing is right, you just don't know which half".

That rule is even more true for leather crafters. Just ask a leather dealer, a saddler, a leather hobbyist or any of the leather forums online the best way to finish a leather project and you will get conflicting processes.

Which cleaners, dyes/paints, and/or finishes to use? What order? How long to dry? Are they waterproof? Water resistant? Color fast?

What will be the end result: Color Retention, Feel and Durability be?

Generally, most people look for final project that: (1) does not have a gaudy glossy look; (2) will retain its look in the expected environment; (3) and has the feel of leather.

Remember that any treatment you apply to protect your leather from water will eventually rub off or be cleaned away. Periodic renewal is necessary to maintain the water protection. Also, exposure to UVA/UVB light will darken leather, whereas acrylic paint exposure to UVA/UVB light will lighten and diminish the color.

Art (from the leatherworker.net forums in an article about two finishes that were not compatible) gave some interesting guidelines for finishes:

You cannot spray something "hot" over something "cold".

"Hot" is something with very volatile

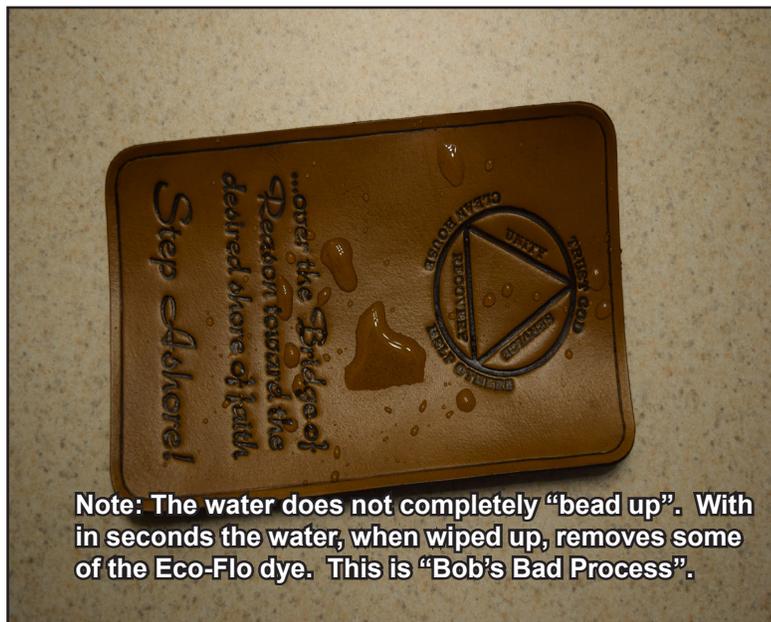
solvents.

"Cold" is anything with less volatile solvents than the "hot" you are mixing it with.

When the "hot" is on the bottom, you can let the solvents evaporate completely, just like they are supposed to. Then you can apply "cold" to the top without it redissolving the "hot" bottom coat.

When you put "cold" resolene (water based) on the bottom, even letting it dry for days, a "hot" top coat with aggressive solvents will start to attack it. It might not happen right away, but the process starts immediately, and will eventually effect the "cold" bottom coat.

Anyone who does automotive finishing has figured out what happens with enamel and lacquer, well, it is kind of the same with the leather finishes and is now creeping into the glues we use.



Note: The water does not completely "bead up". With in seconds the water, when wiped up, removes some of the Eco-Flo dye. This is "Bob's Bad Process".

If you want to countermand this basic principle, you have to get into mixing in things that harden (hardener maybe, or a cross-linker) the "cold" product. This gets even more complicated in the shoe repair industry, where some of the sole material is "cold" compared to the "hotter" glues.

Art

So, I've used some of these guidelines to change the way I finish leather projects.

I've looked at the labels and consulted the Material Safety Data Sheets (MSDS) sheets to help the decisions.

Bookcover Bob's BAD* process:

- (1) Case, carve, tool and let the leather completely dry overnight.
- (2) Use colors: acrylic, water based colors, inks, or any cold finish.
- (3) Use several coats of Bee Natural's RTC or Tandy's Super-Shene to protect the colored areas or areas that want less color from the antique dye. Let dry overnight.
- (4) Use Tandy's Eco-Flo Hi-Lite Color Stain, let dry a minute or so, then wipe off with folded paper towel.
- (5) Let dry a couple of hours.
- (6) *Spray some Fiebing's Leather Shene. Two light coats. Seems to "set" the colors.
- (7) Let dry a couple of hours.
- (8) *Airbrush a 50/50 mixture of Bee Natural's Resolene. Two light coats. Let dry for 20 minutes.
- (9) Apply a liberal coat of Skidmore's Waterproofing Wax & Oils. Let dry overnight. Wipe of the excess and buff with a paper towel.

The end product did not become water resistant! Drops of water that set for 10 seconds, when wiped off, took some of the dye with it

Bookcover Bob's BETTER process:

- (1) Case, carve, tool and let the leather completely dry overnight.
- (2) Use colors: acrylic, water based colors, inks, or any cold finish.
- (3) Use several coats of Bee Natural's RTC or Tandy's Super-Shene to protect the colored areas or areas that want less color from the antique dye. Let dry overnight.
- (4) Use Tandy's Eco-Flo Hi-Lite Color Stain, let dry a minute or so, then wipe off with folded paper towel.
- (5) Let dry a couple of hours.

- (6) Airbrush a 100% mixture of Bee Natural's RTC. Two coats. Let dry for 20 minutes between coats. Then let dry for 2 hours.
- (7) Apply a liberal coat of Skidmore's Waterproofing Wax & Oils. Let dry overnight. Wipe of the excess and buff with a paper towel. Reapply periodically to retain the protection from water.



The end product is water resistant, a matte gloss with a tactile feel.

All the products are “cold” and don’t interact with each other.

The BAD process with Fiebing’s Leather Shene spray which seemed to “set” the colors and antique, but caused the end product not to be water resistant. This might be the “cold” over “hot” effect that Art described.

The other possibility is that the Resolene may have been frozen at some time or damaged in some way (the quart bottle is quite old). I will test with new Resolene, next time I make a leather order.

So I guess I am “half right”.

I am an amateur experimenting with some acrylic copolymer liquid and seeing if it can be incorporated into an antique dye making the dye and the leather more water resistant. There are two products that I believe are acrylic copolymer products. One is Bee Natural’s Leather Protector, the other is Leather Therapy® Water Repellant. Not sure it will work, but it would sure simplify leather finishing. I just tried Bee Natural’s Leather Protector over a piece of previously antiqued leather, but it pulls the Tandy’s Eco-Flo Highlighter dye off during application, as expected since the Eco-Flo is a water based dye.

I am thinking that these newer acrylic copolymer products require absorption into the

leather itself to work.

I don’t think there is a solution. Best to apply a finish--RTC, Resolene, Clear acrylic spray, Spray-Lac, Neat-lac, two coats, maybe three, to seal the finish, then apply the Skidmore’s Weatherproof and dry over night. Everything I’ve tried will not block moisture from reaching the dye and the leather. Only a waxy finish, that needs to be reapplied periodically, will make the water bead up so it can be wiped off. I think if the answer was easy—everyone would do it. Things like saddles and tack are colored by the application of oils and sunlight. Care of the saddle involves saddle soap, and some leather conditioners that just keep the leather from cracking. That regiment does not apply to art work. I think Herb’s “water” bottle holder really needs to be treated like a saddle, since it will be exposed to the weather, much like holsters and knife sheathes.

Maybe some form of acrylic finish will bead up the water, but nothing I’ve tried yet has, or maybe I haven’t applied in sufficient thickness.

Bob Stelmack
Richland, WA

(Note: Anyone who reads this will ask why didn't I test with the following:

Barry King's Wyoshene (Neat Lac, Clear

Lac)

- Tandy's Pure Neatsfoot Oil*
- Tandy's Neatsfoot Compound*
- Tandy's Eco-Flo Satin Shene*
- Tandy's Eco-Flo Super Shene*
- Tandy's Eco-Flo Carnauba Cream*
- Skidmore's Leather Cream*
- Bee Natural's Mink Oil*
- Bee Natural's Rain & Snow*
- Bee Natural's Rancher's Wax Oil*
- Bee Natural's Suede / Nubuck Protector*
- Bee Natural's Leather Finish*
- Bee Natural's Chaps PRO Protector*
- Fiebing's Tan Kote*
- Fiebing's Bag Kote*
- Fiebing's Leather Balm w/Atom Wax*
- Fiebing's Leather Sheen Aerosol (or Liquid)*
- Fiebing's Saddle Lac Aerosol*
- Fiebing's Institutional Leather Finish*
- Dubbin*
- Olive Oil*
- Kiwi Neutral Shoe Polish*
- Doc Bailey's Leather Clear Formula*

...didn't have enough time or money to try them all ☺

*...but, **George Moody** highly recommends just plain old Kiwi Neutral Shoe Polish and nothing else.)*

Skip's Latest Creations

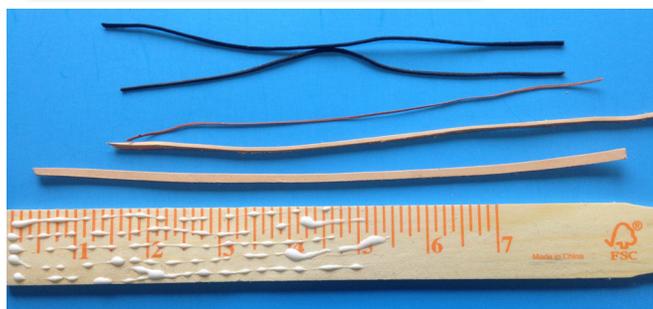
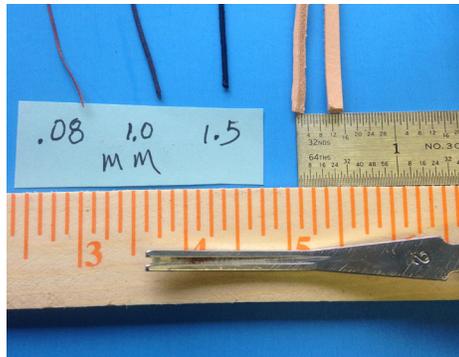
BRACELET: I saw a bracelet like this on someone and decided to try making one. It was actually quite simple. It took approximately four hours to finish using the sun to dry it in between the stages. Maybe a youth project for Puget Sound Leather Crafters? I used Eco-Flo HI-LITE Saddle Tan stain.

BOOK COVER: This is a rather crude cover that I made as a gift for a good friend - and the practice. I didn't have enough of the hair-on-hide, so I spliced a few pieces onto a vinyl liner. I messed up his last initial. Originally I spelled it Chuck C. So much for proofreading.

I thought of him because the wording on the appliqué is his favorite. In hindsight I probably should have used tan thread but, then again, this was a learning experience. Also, I dug in my storage and found the Frost King double sided tape that I once used on a window film project. It costs less than \$2.50 for 50" at Home Depot.

SHARPENING: I didn't know how to sharpen all the surfaces of my beveler. Here's what I came up with.

Skip S.
Burlington, WA



Meeting Activities for August 2016

We are well and truly into the second half of the year now and into the last phase of getting our Puyallup entries ready.

Activities for the August meeting will be much the same as last month, bring in **Un-Finished Projects (UFO's)** or anything else that you want help from other members with.

All entries for the Leather Craft Section have to be submitted on line by Wednesday 17th August the actual entries presented in the Hobby Hall with the online printout on Friday 19th, Saturday 20th between 9am and 4pm and Sunday 21st, between noon and 6pm.

The North End will be having their breakfast a week early in August, namely on the 19th, so that anybody who does not wish to drive to Puyallup can bring their entries and paperwork to the breakfast and I will take their entries along with mine.

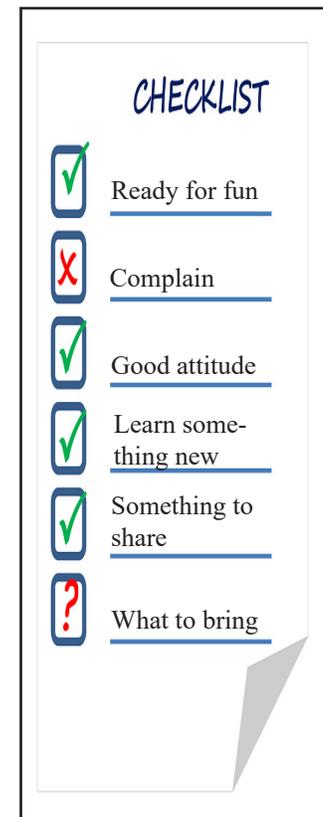
Bring along any new and finished (or even unfinished) products to the meeting for show and tell.

Just a little reminder that the Church group will have the hall until shortly before 1pm, so our meeting will start at 1pm and finish at 5pm.

See you all there.

Paula Marquis

SASS. (In case you are wondering that stands for **Self Appointed Social Secretary**).



Meeting Times & Location

Western Washington (Seattle/Tacoma/Everett)

General Member's meetings are on the 2nd Sunday of each Month unless specified below. 1:00 PM to 4:00 PM approximately. Meetings held at Cedar Grange Hall No. 534 at Maple Valley General meetings start at 1:00 PM followed by the mini-demos.

Breakfast informal get-together locations:

North Breakfast: Last Friday of the month at 10:00 AM. Lake Forest Park Town Centre. 17917 Bothell, Everett Hwy, Bothell, WA 98012 Bothell Way N, bordered by 170th N. & Ballinger Way N. Meet in the Third Place Books eating area.

South Breakfast: 3rd Saturday of the month at 8:30 AM. Homestead. 7837 S Tacoma Way, Tacoma, WA, 98409 (253) 476-9000

Eastern Washington (Spokane) PSLAC East

PSLAC East Member's meetings are on the 1st Saturday of each Month unless specified

below from 9:30 AM to 12:30 PM approximately.

- Informal meetings held at Spokane Tandy Leather Factory Store, 1702 North Monroe Street, Spokane, WA 99205 Contact Ken Bush (509-294-1883) for time, date (normally the 1st Saturday) for details.

We are members of PSLAC East (Puget Sound Leather Artisans Coop). The East is because we are East of the Cascade Mountains. We offer classes in leathercraft at the Spokane Tandy Leather Factory store. These classes are free and open to the public. An informational newsletter is sent out prior to each class with a short description of the class, indicating whom the instructor will be and what tools will be needed. We also schedule ad hoc classes which are announced in the newsletter. To be on our mailing list for class notifications, please send an email (including your full name) to whiterosex@aol.com requesting to be on the PSLAC East mailing list.



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

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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.

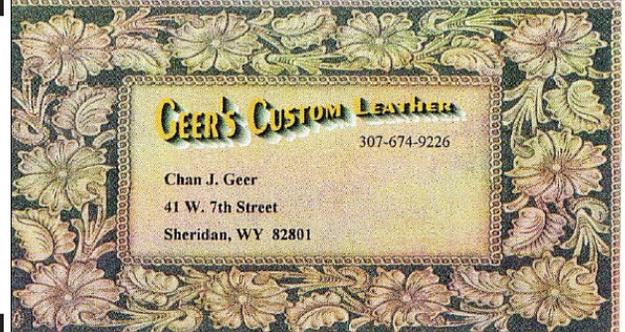
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- "b" US Postal Mail copy of RawHide Gazette including new Member only articles & meeting attendance \$30/year. (1 Person)
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All articles submitted must be accompanied by name, address and permission of writer

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