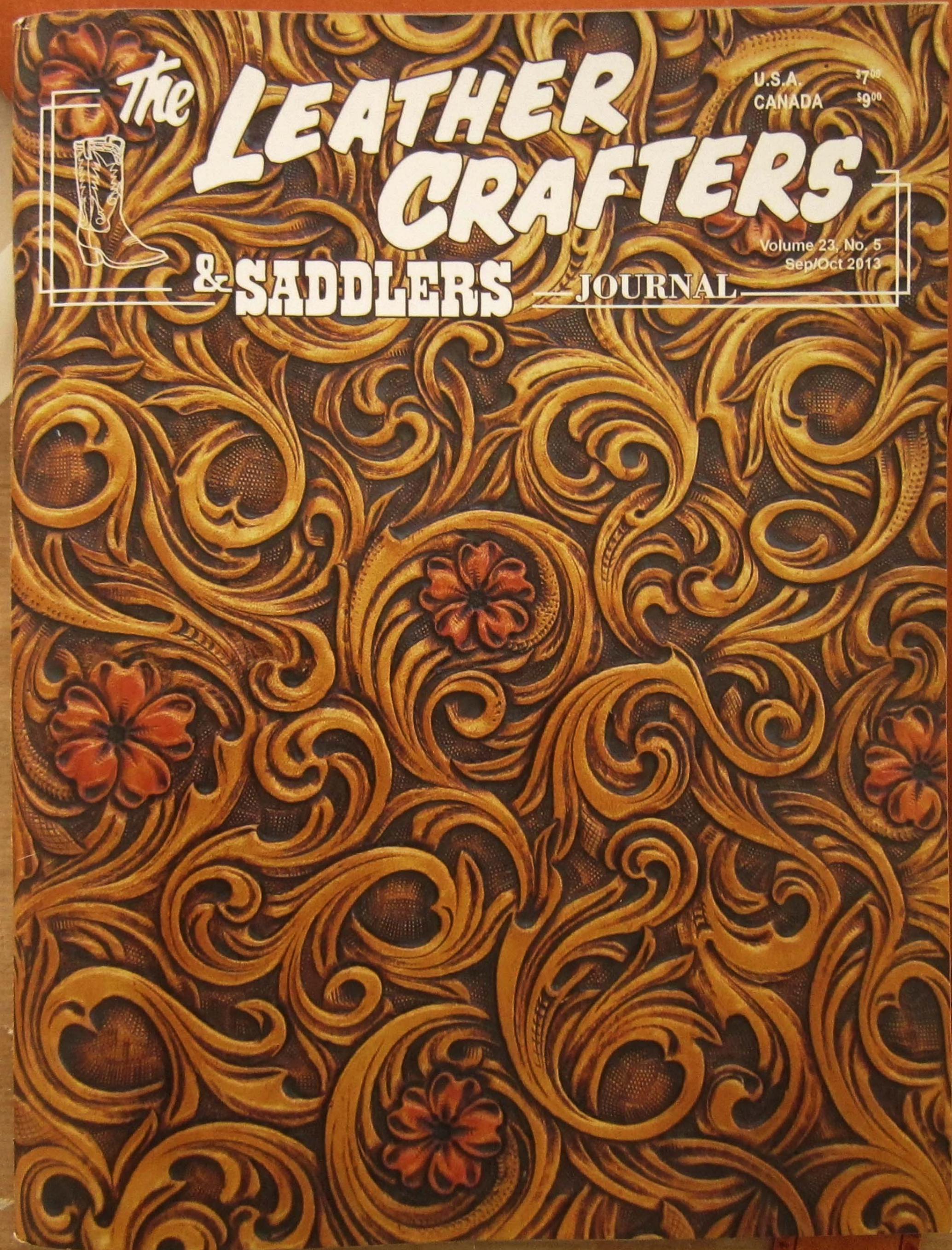


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ABOUT THE COVER: CARY SCHWARZ

Cary Schwarz used a highly diluted wash of red dye and isopropyl alcohol for the color on the flowers, light Neatsfoot oil, then mahogany antique. This is detail from this year's TCAA saddle at the Cowboy Crossings exhibit held at the National Cowboy Museum in Oklahoma City (www.tccowboyarts.com). Check www.caryschwarz.com for Cary's blog, education opportunities and instructional DVDs.

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FROM THE EDITOR



A leather stitching wheel. That's all it was. Covered in dust, it lay beneath the glass of the old fashioned counter, jumbled together with a bunch of other dusty antiques. While my friends meandered around the shop/art gallery, I busily searched for more leatherworking items in the case. However, this tool seemed to be there just by accident, surrounded as it was by glass conductors, a pair of bellows and old wood working gadgets.

I had stopped with my mountain biking friends for lunch in the historic district of downtown Calumet, Michigan, in the Upper Peninsula, on our way to Copper Harbor. As they perused the goods in the store, I excitedly tried to get them interested in my find, which I was now proud of. I mean, how many other people could walk in there and recognize what I had found? One by one, they nodded and feigned interest, then kept moving. Not easily put off, I was content with the fact that I knew what I saw, and had found. You know the pride I'm talking about, because you've been there, too. Don't think I don't know.

The truth is we are a bit of a cult unto ourselves. And I don't mean cult derogatorily. Dictionary.com defines a cult as "a group or sect bound together by veneration of the same thing...[or] ideal." Call it a fraternity or a sorority, call it a guild or a club, but get a bunch of leatherworkers in one place and I guarantee they won't be talking about the weather. We are a proud bunch, and rightly so. Our information and expertise is gleaned through years of practice and doing. Ours is a hands-on trade, not something learned from sitting down in front of a computer and watching a screen. And because it's not that easy, there is not a plethora of people clamoring to learn it.

Many of you tell me that while you enjoy making leather goods for people, you'd almost rather just keep doing it for a hobby, giving the articles you make to family and friends. While you know the actual worth of the items, you know that it would be difficult to convince anyone who has no idea of the items' worth to actually "ante

up" and pay the right price. So it's just easier to make gifts and enjoy giving, rather than become cynical, charging pennies on the dollar.

Others who make their living from the trade of leatherwork can tell me that their experience hasn't been much different. They are quick to relate stories about how their customers cannot believe how "expensive" an item may be, giving no thought to the value of expertise, experience of years in the trade, cost of raw materials and tools, and even overhead. And did I mention labor charges?

While we steadily move towards bringing forth leather as an art form alongside its established utilitarian place, it will be increasingly important to accurately assess its value to would-be customers. It takes a bit of courage, sometimes, to ask for an item what you deem to be an acceptable price. Back up your valuation with actual numbers; keep track of your variables and your progress as an artist, and maintain consistency. You'll be helping yourself and your fellow leatherworkers to establish the honest value of handmade leather goods if you do. And remember, if your customers don't understand how you arrive at a price, then teach them how to value one-off handmade items. I'm not saying you need to tell them how much profit you have built into your project, but to make them understand why this handmade item is better and has more value than a mass-produced one.

After all, even none of my friends that day had the faintest idea about leatherwork. None of them had ever seen a stitching wheel, much less knew how to use one. But I'm telling you here on the pages of this magazine that I found an antique stitching wheel in the small mining town of Calumet, Michigan, because while the rest of the world may not care (or know its value), I know that you will definitely appreciate my find.

Charlie

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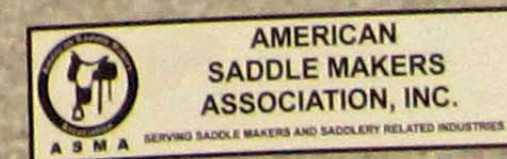
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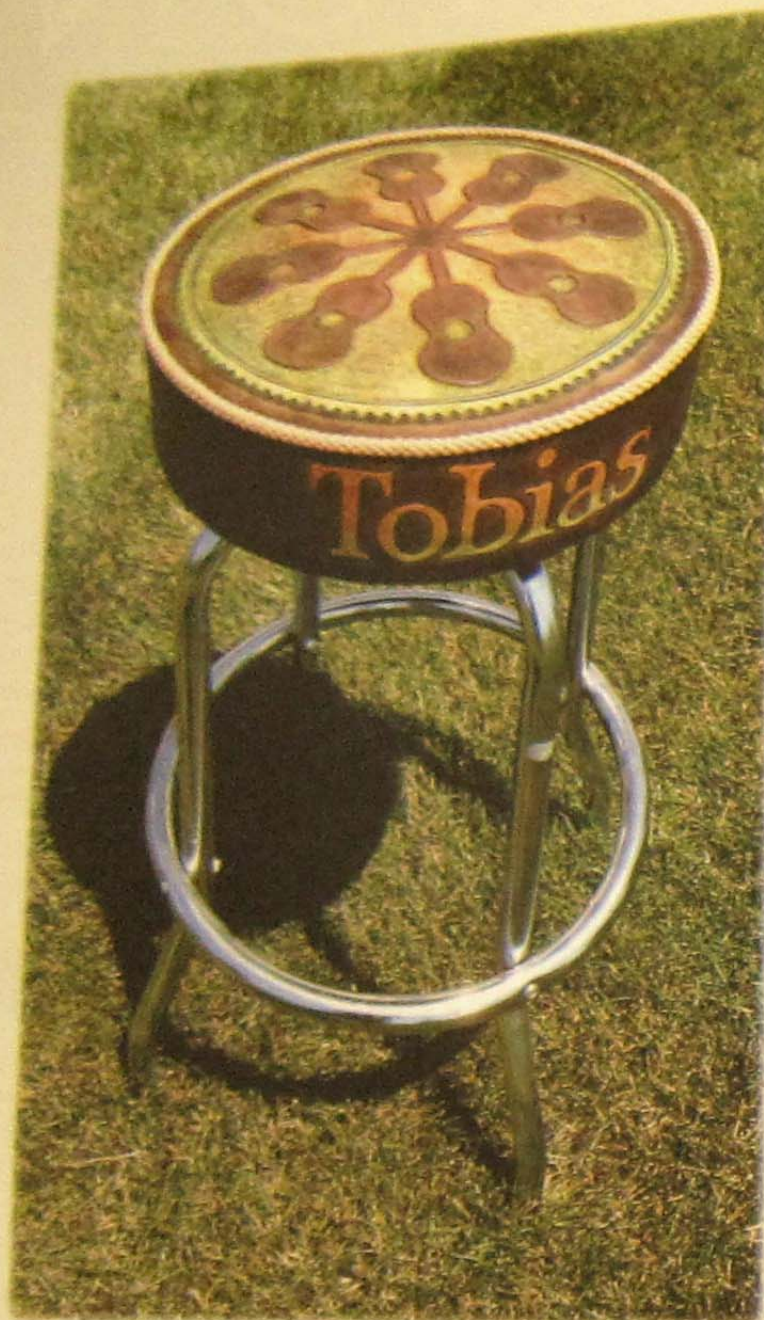


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COVERING A BARSTOOL SEAT WITH CARVED LEATHER

by Michael Dale



As a leatherworker, I am always looking for ways to expand my clientele, and a recent interaction with a local music shop prompted me to find a way to showcase my skills without resorting to the hard sell. I decided to make a bar stool seat cover that would enhance the look of their shop and act as a calling card for my business.

The first thing you will need is a donor seat to start your project. Once you have located a suitable stool, prepare your workspace, gather the tools

necessary, choose a tooling pattern and you're ready to begin. This article will not cover design or tooling as this particular stool uses a company logo, which I have obtained permission to use for this article.



Step 1

Step 1: Remove the fasteners on the bottom of the seat.

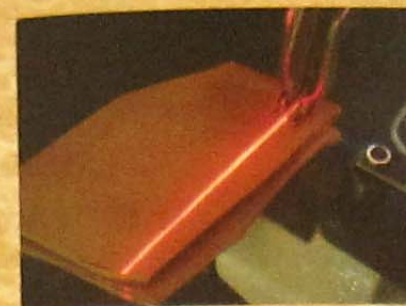
MATERIALS

5 sq feet of 5-6 oz leather
10-12 yards of 1/8 inch natural calf lace
One roll of clear packing tape
Saddle soap
Dyes and finish of your choice
Donor stool

TOOLS

Screw driver and wrench for disassembly
Modified three sided awl for staple removal
Cattle pliers
Staple gun
Round knife
Ruler – three feet long
1/8 inch 4 prong lacing chisel
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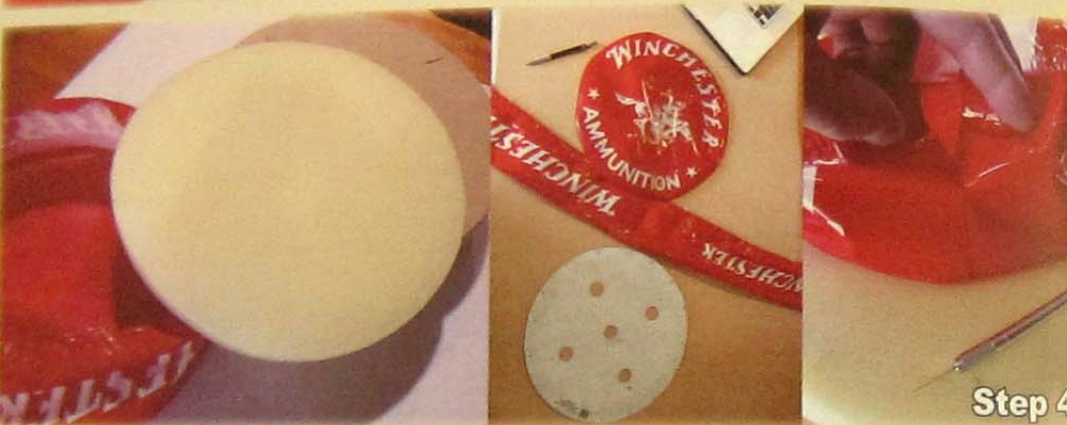
Step 2

Step 2: Remove the staples from the decorative cover. I used a modified screwdriver, filed to a three-sided awl, to pry out the staples. Save this cover, as you will need it later.



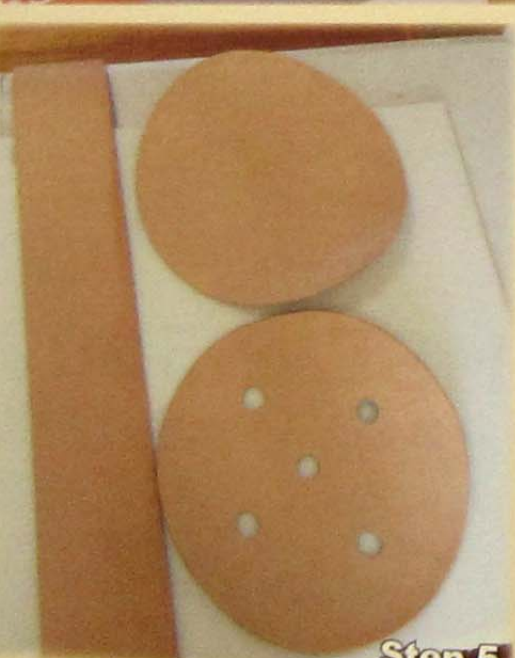
Step 3

Step 3: Once the decorative cover has been removed, remove the staples from the bottom of the seat cover.



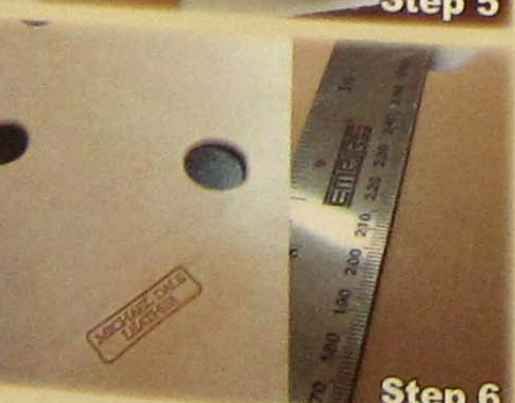
Step 4

Step 4: Disassemble the seat components: the seat cover, wood seat core and the seat foam. Next, carefully remove the stitches from the seat cover. You will use these as templates for your leather, so care must be used so as not to distort them.



Step 5

Step 5: Convert the original chair pieces to leather replacements. My measurements here are irrelevant as stools vary in circumference and depth, which is why maintaining the original pieces is important. However, I made my seat top 1/4-inch bigger in diameter than the original to account for the leather thickness of 5-6 oz leather. On the side piece, I cut my leather two inches longer than the width of the wood core to leave room to attach it later.



Step 6

Step 6: Cut the holes for the mounting hardware on the decorative bottom cover and add your maker's mark if desired. Make sure to scribe a light line between two bolt holes, using the outer edge as a guide. This will act as an alignment guide for your maker's mark and ensure you don't stamp it inside the area that will be covered by the swivel base.

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Step 7: Next, scribe a stitch line on both pieces, 1/8 inch from the edge.



Step 8: Wrap the side piece around the wood core. Mark the approximate final length of the side on the bottom edge, but do not cut at this time. Once you have the length marked, bisect the piece and mark the center. Then bisect each half, again marking the center of each half.



Step 9: Measure the seat core height and lightly scribe a line that distance down from the stitch line of the side piece. This will allow you to center the text that will be tooled in later.



Step 10: Apply packing tape to heavily tooled pieces. I only did the seat as the sides were not backgrounded and don't stretch. Leave the tape on during assembly. It will help prevent stretching due to use. Tool your design onto the seat.



Step 11: Dye as desired. I used Fiebing's chocolate brown, green, yellow and light brown for this piece. The chocolate was applied by brush, full strength. The rest of the colors were applied by airbrush diluted 50% with isopropyl alcohol. Finish with Wyosheen or similar product.



Step 12: Use a 1/8-inch lacing chisel to punch holes around the circumference of the seat top and the top edge of the side.

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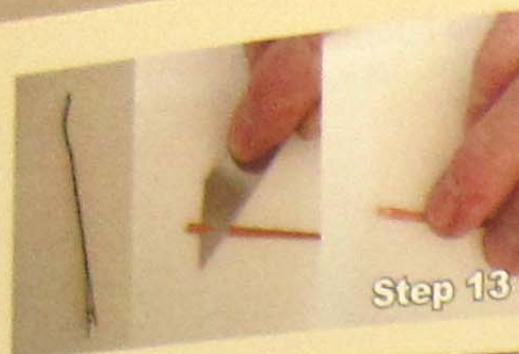
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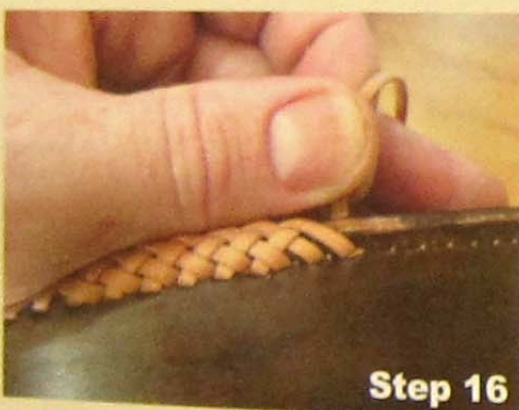
Step 13



Step 14



Step 15



Step 16



Step 17



Step 18

Step 13: Lacing preparation: I used Superior Lace natural calf lace, 1/8-inch wide. I modified my lacing needle to make it easier to lace by bending a slight curve as shown, and skived my lace for the needle.

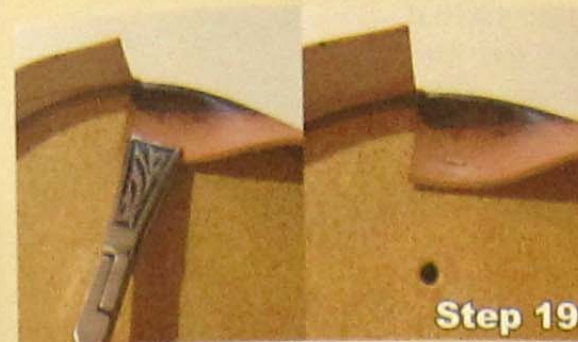
Step 14: Prepare your lace slits by enlarging them slightly with a lacing fid. This will make lacing significantly easier because the seat parts are laced at 90 degrees.

Step 15: Start the Mexican round braid at one end of the side piece, two or three holes from the end. These spare holes will help with adjusting the fit of the cover over the core. Soap your lace as you take it off the spool and stretch it to check for weak spots. The braid is explained in the following article starting on page 14.

Step 16: Maintain a 90 degree angle between the top and side while lacing. While it's easier to lay the pieces flush against each other during lacing, this will distort the top, making it impossible to fit over the core. Lace until complete.

Step 17: Once the lacing is complete, test fit the seat core, and trim the side so the ends butt perfectly. Scribe a stitch line 1/8-inch on each vertical end of the side and punch holes with the lacing chisel. Leave the space of one of the prongs at the top. Lace the side ends together.

Step 18: Place the foam in the new cover, followed by the seat core. Push the core in as far as it will go. With a sponge, wet the inside of the overhanging leather.



Step 19



Step 20



Step 21



Step 22



Step 23



Step 24



Step 19: Using a cantle pliers, pull the leather at the seam taut and staple it down.

Step 20: Overlap the other side of the seam, and then splice the two sides together by cutting from a point approximately 1/4-inch from the edge of the stool, making sure you don't cut past the point of the decorative cover. Splicing will create a smooth seam.

Step 21: Once the splice is cut, remove the two triangle pieces of leather and staple the second flap down.

Step 22: Fold over another section of leather about three inches away from the seam. Push the fold of leather together with your fingers, forming a hump. Using a sharp knife, cut the hump down the center.

Step 23: Repeat Steps 19-22 until the entire circumference is stapled down. Once complete, use a cobbler's hammer to smooth the edges.

Step 24: Glue decorative cover to the seat bottom with high strength contact cement.

Step 25: Reassemble the stool using the original hardware, tighten all the fasteners and your project is complete!

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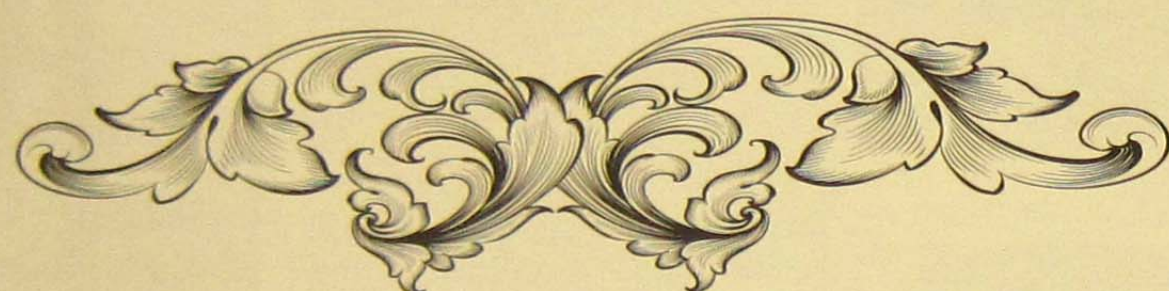


Mike is a 20 year veteran police officer in a suburb of Chicago who started leather working in August of 2012, after a vacation out West led him through the town of Sheridan, Wyoming. Although he was unaware of the significance of Sheridan at the time, his trip left him with a strong desire to create something beautiful. Throughout Mike's life and career, quality leather products have always intrigued him with their inherent beauty and ruggedness. Due to his dissatisfaction with the quality of holsters available to law enforcement, Mike purchased a basic leatherwork kit and a holster kit from the local Tandy outlet. Despite the fact that those first projects should never see the light of day, they sparked a passion that eventually led Mike on an epic journey back to Sheridan in 2013 for the 20th Rocky Mountain Leather Trade Show. There, Mike immersed himself in the Sheridan experience and came away with a new respect for the skill and generosity of the entire leather community.

"I would like to thank everyone who took the time to show a complete stranger the ropes during the show, and I'm thankful for this opportunity to contribute in some small way."

-Mike Dale

Mike's work can be viewed at www.facebook.com/michaeldaleleather or at www.tobiasmusic.com ↑



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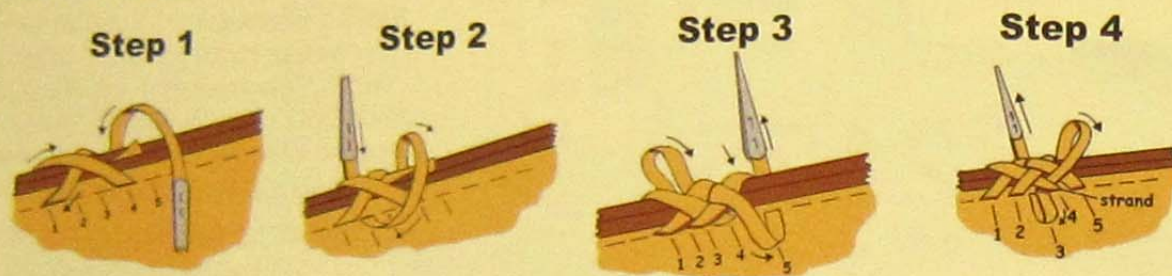
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How to do the Mexican Basketweave or Round Braid

by David Boland-Thoms

The Mexican Basket Weave or Round Braid is used on any edge where a rounded, braided effect is desired. The amount of lace required is approximately nine times the distance you are going to lace. This means, for example, if your project is 2 feet around, you will use 18 feet of lace. At first glance, this looks as though it is a very difficult lacing technique to learn, but it is really very simple. It's just a simple over-one-under-one braid. By following the illustrations below, and the direction of the arrows in them, you'll pick up the method very quickly. Use 1/8-inch to 3/16-inch lace with correspondingly sized slits in your leather, ensuring that the corner slits are approximately half as long again as the others.

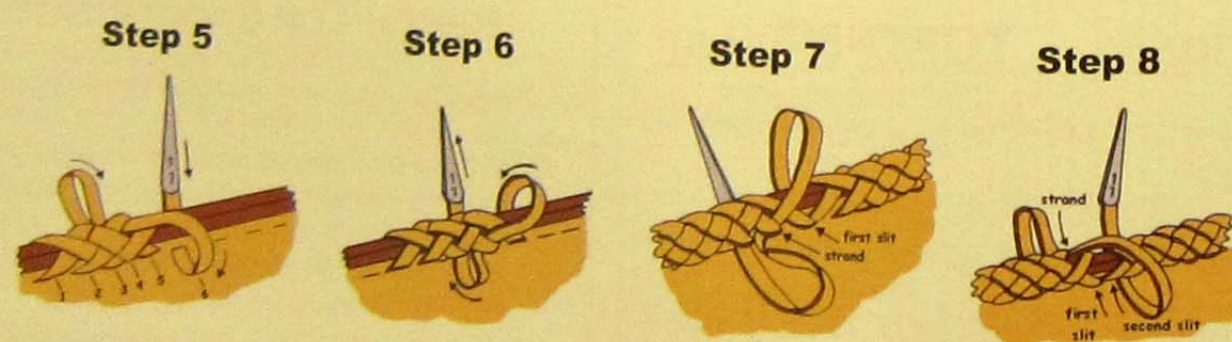


Step 1: Push your needle and lace down between the edges of the leather, exiting out through the third numbered slit. Make certain to leave about 3/4 inch of the end of the lace between the sides, bringing your lace over to the front and going once more through the first slit.

Step 2: Once again, bring the lace over to the front and push the needle through the fourth slit. Now, bring the lace over the front and go through the second slit.

Step 3: Push up under the nearest strand and then over the next one, bringing the lace to the front to lace through the fifth slit.

Step 4: Bring your lace to the front over the first strand, then down under the next strand as shown, then push your needle through the third slit.



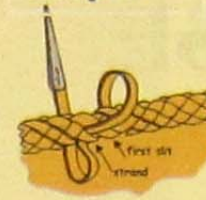
Step 5: Observe that the lace is pushed up under the nearest strand, then over the next strand (as previously in Step 3), lacing through the next open slit in line.

Step 6: Bring the lace to the front of the leather. Go over the first strand, then under the second one, and continue to lace through the fourth slit for the second time. Continue to lace, going under and over and forward three, then over and under and back two, each slit being laced through twice. Carry on lacing around until you reach your first or starting slit.

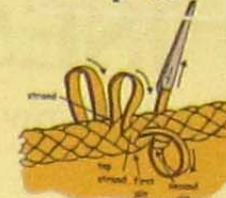
Step 7: Bring the lace to the front of the leather and over the first strand, then under the second, as shown. Lace through the penultimate slit again.

Step 8: Lace up under the first strand and over the next one, bringing the lace to the front where you push it through the second slit.

Step 9



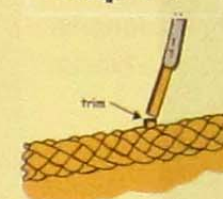
Step 10



Step 9: Bring the lace over to the front, going under the strand then through the last slit.

Step 10: Lace up under the nearest strand before going under the strand on top as illustrated. Lace through the third slit, pushing it up through between the sides and out through the stitching on top.

Step 11



Step 11: Trim off of the lace as close as you can.

Pay particular attention to the fact that the corner slit has to be gone through four times, while the slits on either side are gone through only three times. The reason that these corner slits need to be larger than the others is now obvious.



Figure 1



Figure 2



Figure 3



Figure 4

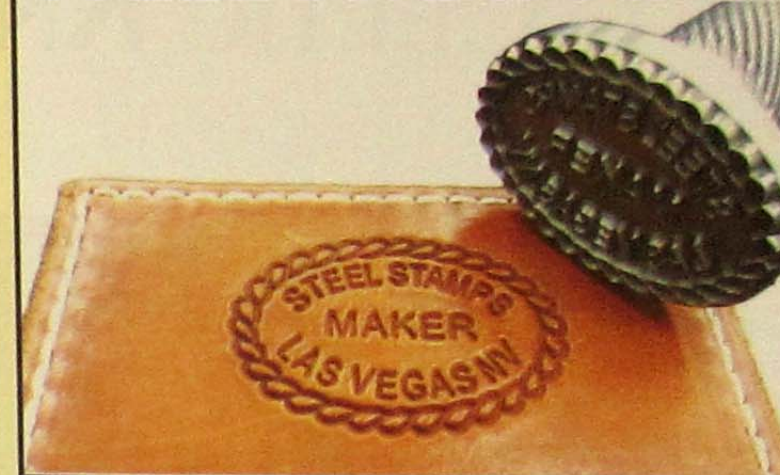


Figure 5

When you come near to the end of your lace and need to join it with another length, don't panic. The splicing is the same as for Cordovan lacing, but the ending is different. **Figures 1-5** illustrate how to do this. **Figures 1 and 2** show how to bring the lacing end up between two pieces of leather, and how to insert it back under the lacing to hide the end. **Figures 3, 4 and 5** show how to insert the new piece of lacing down between the two pieces of leather and back under the loop to complete the stitch. The loose end, left by the new piece of lacing, is laced down as the stitches are continued. ↑

David Boland-Thoms is the creator of the website www.kingsmercrafts.com, a site he began in an effort to consolidate information about making things with leather and to share what he learned. David makes all of his goods by hand, from start to finish, using only the finest leather. Pay his site a visit and learn a little about Mersea Island, on which he resides.

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CELTIC KNOT FINESSE

BY KATHY FLANAGAN



Are your Celtic knot carvings dull and flat? Do you have a hard time keeping your lines parallel? You are not alone! It is not difficult to master Celtic Knot Finesse with a little instruction and practice (don't you hate that word?). Practicing is a trait that many leather crafters wish to leave in a ditch by a lonesome dirt road out in the middle of nowhere. Fear not, for in this article are the steps to a technique which is easy to accomplish. You can forget about the endless hours of...yes, practice.

Picture Perfect

When you pick up an assembly manual for that brand new doo-dad you just bought, and the first words say something like, "Hey, dummy, read every single word of this manual before even thinking of putting this thing together!", do you do it? Do I do it? Oh Heavens, no! I look at the pictures. What can possibly be said in a paragraph that is not shown in the pictures? Below, please find a happy little "picture book" to lead you to the success of Celtic Knot Finesse.

Starting Simple

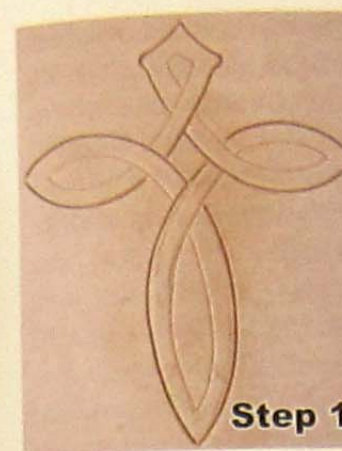
Don't get carried away with your first Celtic knot. Try out this Eternity Knot for eternal finesse.

MATERIALS LIST:

Stylus
Swivel knife
Wing dividers
Bevelers
Pointy beveler (F941)
Modeling spoon
Backgrounder
Matting tool



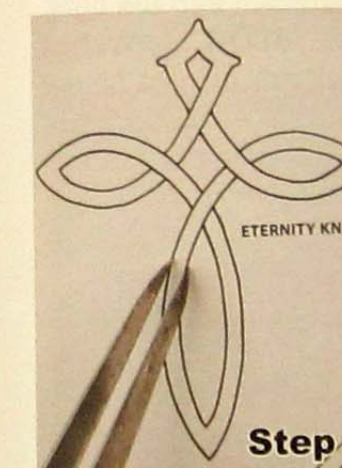
Figure 1



Step 1



Step 2



Step 3



Step 4



Step 5

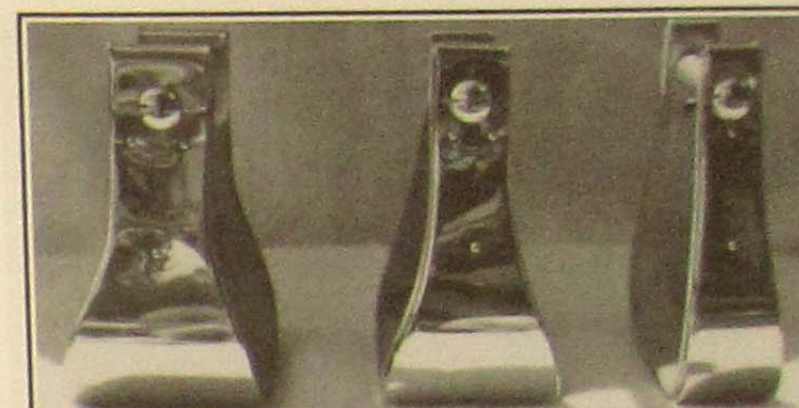
Step 1: Transfer the design, using care to get it as accurately as you can. See **Pattern Pull-Out**.

Step 2: Cut one line all the way through the pattern. Take your time to get it as perfect as humanly possible. Cut deep for the most part, but lighten the cut by at least half whenever you cross over another strand of the knot.

Step 3: Set your wing dividers (see **Figure 1**) at the width of the parallel lines on the original pattern. **NOTE:** Wing dividers with shorter legs tend to be more accurate and easier to use.

Step 4: With the wing divider, scribe the uncut parallel line throughout the knot.

Step 5: Carve this scribed line with the same accuracy as the first one.



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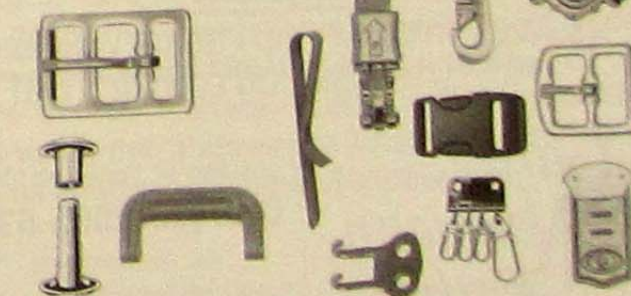
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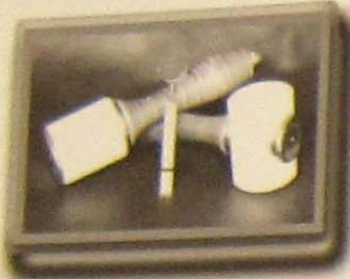


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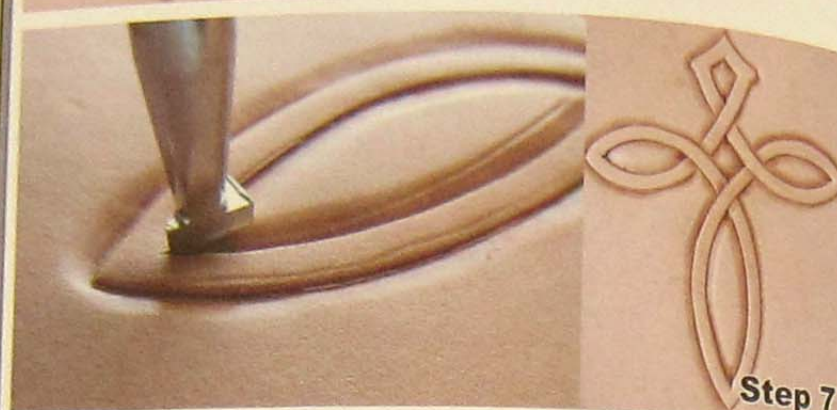
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Step 6



Step 7

Step 7: Use a pointy beveller (F941) to get down into the tight corners.



Step 8a



Step 8b

Step 8: Background (see Step 8a) and/or mat (see Step 8b) the surrounding surface areas to make the knot stand out. The particular tool you use is strictly a matter of personal preference.



Step 9

Step 9: Don't leave out this step! Round out all edges with your modeling spoon. You may have to moisten the leather a bit for this. Take note in the picture of the difference it makes.



Step 10

Step 10: Here's the fun step: rub hard with the tip of your finger or thumb to smooth the knot. You're done! Your first try looks great. See, who needs practice?

Bigger and Better

Congratulations, you have earned the right to graduate to a more complex pattern. This "Dragon Fury Corner" (see **Pattern Pull-Out**) not only adds a taste of figure carving, but also offers the challenge of two different widths of parallels: smaller ones growing out the backs of the dragons' heads and posing as tongues, and a larger one consistent with the dragons' bodies. Treat them both the same, cutting one side of the parallel all the way through, scribing the other side with the wing dividers, and cutting the scribed line. Yes, the technique is the same as the Eternity Knot. Don't forget to round out the carving after all the stamping is done.

Option: Inverted Carving

You can avoid all the back grounding and matting with one simple turn of the beveller. Turn the beveller around and tool the inside of the line. Only a small amount of rounding and smoothing is required with this strategy, and no back grounding and matting is done. The "Dragon Fury Corner" was tooled in this manner. Another advantage is that it's easy to color. The cuts catch the paint/dye and it's not likely to bleed where you don't want it. **Figure 2** indicates **Step 2**, where you carve one line all the way through the pattern, while **Figure 3** shows the carving completed with the inverted carving technique. **NOTE:** Bevel each joint the way you normally would to give the illusion that one strand passes over the other.

Celtic patterns can be unforgiving, but when it is done right, it can be very attractive and desirable. Try it out and see what wonders you can do!

[The patterns used in this article can be found in *The Great Book of Celtic Patterns*, by Lora S. Irish, pages 110 and 146, available through Amazon.com. Used with permission from the author. To see more of Lora's work in all sorts of mediums, visit her blog at: lirish.com.]

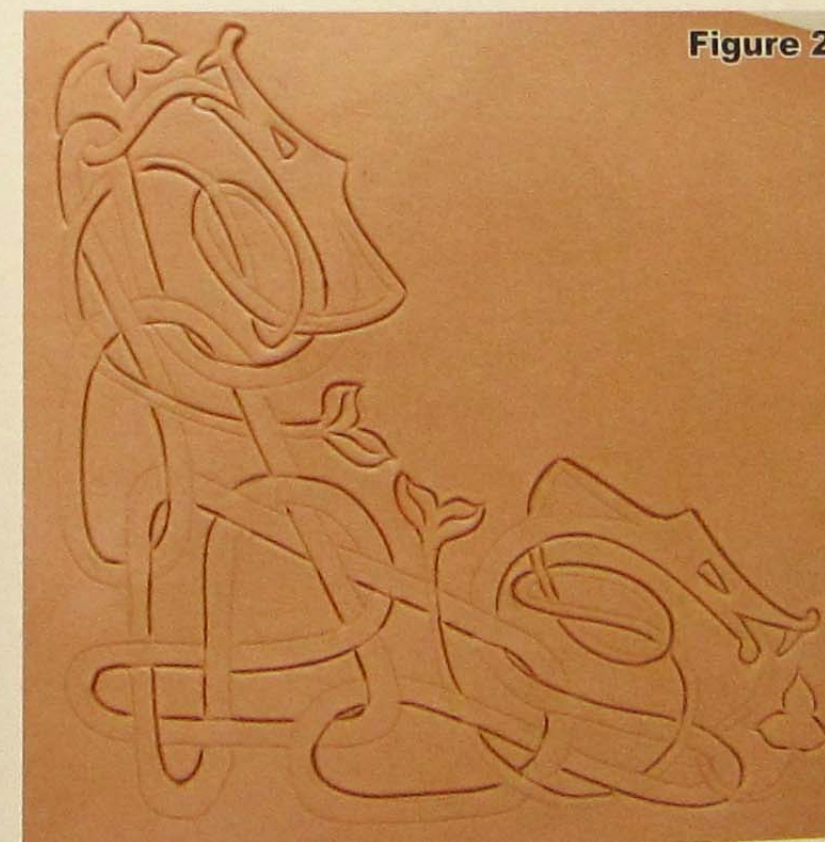


Figure 2



Figure 3



Kathy Flanagan – Leather Artist

Kathy has been working with leather for four decades, beginning in 1970 in 4-H, learning from masters of the craft. In 2005, the International Federation of Leather Guilds awarded Kathy "Best of Advanced Division" and "People's Choice" honors. Later, in 2009, the IFoLG awarded Kathy the "Pathway to Masters Award" for her continuous efforts in the field of leathercraft.

Flask Set Carrier by Lou Bingham

MATERIALS LIST:

Leather (suitable for carving/stamping & wrapping around the flask)
Ruler
Head knife
Cement
Plastic backing
Stamping & carving tools of your choice
Dyes/antiques/resist of your choice
Brushes
Lace

On the way home from the Southwest Leather Workers Trade Show, I stopped at a flea market. I picked up this forlorn, small chest, which turned out to be a flask set carrier box (Figure 1). Arriving home, I stripped, stained and refurnished the chest (Figure 2). Ideas rattled around in my head about what kind of leather design I should use to give the box and flask new life, and the Kokopelli theme fell out. Kokopelli is the Hopi spirit of good times, fertility and fun.

Step 1: First, I sketched some ideas.



Step 1



Figure 1

Figure 2

Step 2: After cutting the leather to size, I cemented it to some plastic to prevent stretching (see photos for Step 3).



Step 3: I tooled the flask cover first. I chose a border (PD010) and a basket stamp (PX006) made by George Hurst.



Step 3



Step 4

Step 4: Next I tooled the chest cover. The leather is marked L and H (latch and hinge). Note that the cover was not square,

so I made this note after sizing leather to fit. I continued the basket stamp and Kokopelli theme, using a Pro Series BW5 and a Tandy X514, along with a PD010 border stamp. I learned the stamping designs a few years ago, in one of Chan Geer's workshops at the Southwest Leather Workers Trade Show. I added the Kokopelli figure, matted with an A104 tool, as on the flask cover.



Step 5



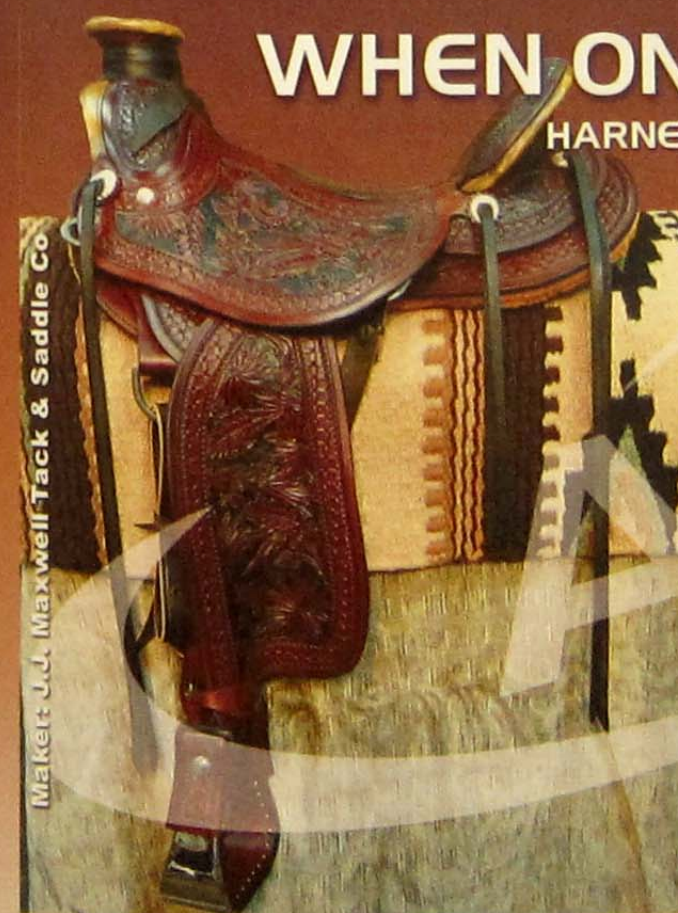
Step 6

Step 5: Next, I dyed the borders and Kokopelli figures dark brown.

Step 6: The flask cover I colored burnt orange and added brass highlights.

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Step 7

Step 7: For the carrier box cover I applied an antiqued saddle tan after resisting part of the design. (For more information on resist techniques, see "Resist Finishing", *The Leather Crafters & Saddlers Journal*, Vol. 23 No. 1, pp. 64-66).



Step 8

Step 8: Next, I installed the leather flask cover with cement and cross-laced the back.



Step 9

Step 9: Finally, I cemented the carrier box leather cover to the top of the box and installed the new hardware latch, hinges and corners.



Lou Bingham - My wife, Cricket (Ann), went to work for Tandy in 1994 in San Diego. She had taken leather classes at the store before working for the store. She then taught the classes, got me hooked on a few projects in those classes and it's been "down hill" ever since! She had the eye for portraits and I had the eye for geometric. Sadly, Cricket is no longer with us, but her leather art and love live on in our hearts.

Saddle Gallery

with Steven Moulson





Here is a saddle I made for my son, Steven D. His main request was that it had wolves on it. His favorite part is the howling wolf head on the cantle back. Originally, I was going to have the paw tracks continue all the way across the Cheyenne roll, but when I looked at the pattern, it reminded me of "101 Dalmatians". Steven wanted a smaller horn that he could grab, so I used a 2" Texas Dally horn on a '58 Wade tree from Quality MFG. The skirting leather is Wickett & Craig. I hope you enjoy the photos.



STEVEN M. MORRISON
Steve has been carving leather since the mid-seventies. He is a Life Member of the Colorado Saddle Maker's Association. Steve retired from the Air Force in 2010 after almost thirty years of service. He attended the Green Country Technology Center's Boot & Saddle Program, followed by training with Pete Gorrell. He now operates Morrison Custom Saddlery in Tyler, TX. You can contact him at steve@morrisoncustomsaddlery.com.



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From My Bench to Yours The ML Saddle

By Bob Klenda

The saddle I am reviewing today is the first time effort of someone who is incarcerated; therefore he must do without the personal contact and visual advantage of seeing others' work. See **Photos 1 and 2**. As I study the pictures, my first thought is that this person has studied long and hard on everything he has been able to get his hands on about saddle making. It appears that he has a mind that enables him to utilize what he has learned from study while incorporating his own ideas into this saddle. The tree has an appearance of something popular some fifty years ago and the back of the skirts and the fenders have a shape that is unique. These have probably happened because of a saddle that the maker remembers in earlier years of his life.

Let's take a look at the construction aspects of the saddle. It has good lines; by this I mean that it balances quite well. The picture doesn't show it well but the maker did have problems with the front seat jockey. The jockey does not have the nice parallel line with the skirt, like the rear housing and the back of the skirt have. It reaches almost to the end of the skirt, but does come up the proper height in relation to the skirt. The front saddle strings are somewhat low, leaving the top of the jockey sitting up there, free, just waiting to curl away from the swell as time goes by. If the skirt extends an inch and a quarter above the junction of the bar and the swell, and the front jockey comes up almost to the stitch line on the skirt, there will be enough jockey to close the gap above the bar and the concho can be close enough to the top of the jockey to hold it tightly.

The rear housing looks like it points downhill as it reaches the seat jockey at the base of the cantle. I am sure that some of this comes from the fact that the housing is away from the skirt a little. To avoid this, the maker could have fit the jockeys as he did, and once that was completed, cut a pie-shaped wedge from each where they meet behind the cantle. This can be done by measuring about 3/16 of an inch down from each outer end. Then, take a straight edge and draw a line from there to the area where the housing will fit under the cantle. Cut out each pie-shaped piece. This will cause

the housings to pull away in the area at the base of the cantle, but when you put it on, go ahead and draw it tightly against the base of the cantle. This draws down the outer corners of the housing and they hug the skirts. If you do too much, the rear housing will want to curl up when the saddle is used. I can tell that the skirts will curl downward more than necessary when in use, which also makes the rear housing appear to be out some. Another probability is that the skirts haven't been blocked to the depth of the tree bar in the front and the back.

I prefer to position the back string farther back from the cantle than he did, and the front and back strings should be pretty much on the same level with each other. It looks like the maker has tried to have the base of the front jockey and the rear housing in line with each other like they should be. The rigging appears to be done correctly. I would like to see the back dee raised so that the rear housing covers the rivets and the very top of the flanged dee.

So far I have talked about things above the skirts, so let's think about the skirts themselves. I like the amount of leather that extends beyond the rear housing, and also that the skirts are on an upward incline in back. The overall length of the skirts looks long, probably 29 inches, and while that is not uncommon these days, it takes a big horse to wear that much saddle. The wool lining appears to be chrome tanned instead of the customary bark tanned variety. I have



Photo 1



Photo 2

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seen saddles this way and they have held up well. It looks like the maker stitched straight at five or six stitches per inch and at an appropriate distance from the edge. He has dropped the front part of the skirt so that it extends below the rigging plate. I did that for many years and it worked. In recent years I have shifted to extending the rigging below the skirt. Today most of the saddle blankets and pads are deep so the rigging plate and latigo ride on the blanket/pad rather than the horse. This cuts down on bulk as well as weight, which is something people are concerned about.

It looks like the breast collar dees are put into the flat plate rigging with leather, which is fine although it is unusual. In his situation, he may have not had anything else that he could use. Leather will work fine if it is heavy enough, but it can get to be bulky for the job. I can't really comment on his job because I can't see it well enough. The position of the dees is low, unless the rider is going to be using a solid center breast collar. The center dee and pulling collars require much higher attachment points.

The design of the fender fits well with the upper part of the saddle. The maker has done a good job of turning the stirrup leathers. The stirrups look good – a right neat job of covering and the treads are of a proper width. It is quite common for first-time saddle makers to put narrow treads in their stirrups and to have skirts that barely extend beyond the rear housing, but this maker has gotten both of these right. The hobble strap looks to be an afterthought, because its color doesn't match. He does have the billet pointed toward the horse, which I like. While we're down in this area, let's look at the flank billets and cinch. The maker has done the slip-on style of billets, folding the end back, making a place for him to attach the loop. The remainder of the billet and the flank cinch is single-ply. This is okay, other than the fact that the saddle looks massive and the billets and cinch look light in comparison. The loop looks to be one inch wide; if instead it were the width of the billet, it would balance as well as hold up much better. For this type of billet to hold up well, the loop needs to be made from firm butt end skirting.

The width of the flank cinch balances well with the saddle. The stitching beneath the buckle indicates that the billet beyond the buckle is quite short and I can't find a rivet there. After a few years of use this part will probably need repair. His stitching is straight, though I would like to see the sleeves for the billets to be distinctly shaped to the width of the billets.

Let's finish by looking at the top of the saddle. It is easy to see that the seat jockeys don't hug tight to the fenders. The fit around the base of the cantle binding and the ear look like they have been well cut and the ear is well located. The cut was made at the proper height so that the leather comes neatly around the binding with a downward pull to it as it goes under the concho. The cantle binding is sort of in-between; it's not a true upright and it's not laid over like a Cheyenne roll. It is of a good thickness to balance with the rest of the saddle and what I can see of it is well done. I can't see the seat well enough to talk about the ground seat, however, I don't see anything offensive about it either. The fit around the swell is good until reaching the area where it meets the skirt, where there are the problems that I talked about earlier.

It appears that the opening at the front of the ground seat is excessively large. The swell cover is done well, except for slight problems at the top of the lace. The lacing holes appear to be well-spaced, but if that is the case, then the lace has been pulled more narrowly/tightly in places, which leads to the occasional gap between the lacing. Maybe the lace wasn't pounded well after the cover was put on.

The horn cap looks nicely done. The latigo wrap was cut at an appropriate width and skived well. The wrap should have come up another wrap higher to avoid

the smaller area next to the cap. If the maker used a chinaman on the wrap, it was narrower than it should have been. There should be a distinctive indentation where the chinaman did its job. The bulge in front can be pounded smooth so as to provide a nice, clean line.

In summary, I would like to congratulate the maker for a job well done. He topped his work off with a simple but neat border that accents well with the latigo lacing, strings etc., and gives the saddle a sense of distinction. It does its job well except for the way it comes across the seat jockeys as it goes from the ear to the base of the swell. Here, it cuts the saddle in half; if it headed toward the side of the opening at the gullet and then came around the base of the swell, it would have helped the saddle instead of hindering it. The border in the concave of the cantle looks high and out of balance, however, the saddle has a nice uniform color throughout.

Something to think about when stamping!

The fender pictured in **Photo 3** was basket stamped by a student of mine. It was his first attempt at stamping. I did the carving. As you view the fender you can readily see the difference in the stamping. The stamper did an excellent job of stamping straight, but he hadn't mastered the art of controlling the moisture. The areas in which the burnish is well-defined shows that the moisture was ideal in those areas, whereas the areas with less burnish show where the leather had gotten dryer. You can see that the stamping is dark and then it gets lighter and lighter, then all of a sudden, it is dark again. The sudden change came about from adding moisture and letting it case a while and then stamping when the moisture was right. He used a big enough maul that he did a good job of keeping consistent depth so that when the saddle was completed the changes are hardly noticeable. See **Photo 4**.

Thank you for tuning in for another issue. I hope you've enjoyed your coffee and you're headed back to the bench with renewed vigor. ↑

Bob Klenda



Photo 3



Photo 4



Bob Klenda, master saddle maker, leather artist and teacher from Meeker, Colorado, has carved leather since 1959 and made saddles since 1961. It is not uncommon to see Bob's work at trappings and art shows. He received the Howard Munsell Award for his contributions to the Colorado Saddle Makers Association, was recognized as Rio Blanco County 4-H leader of the year in 2007, and received the Al Stohman award in 2010.

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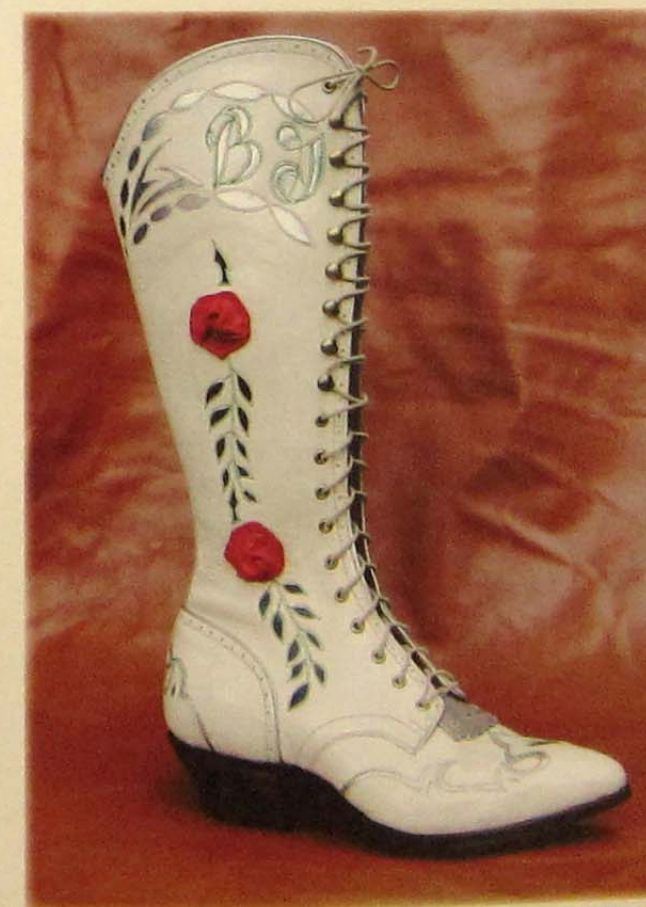
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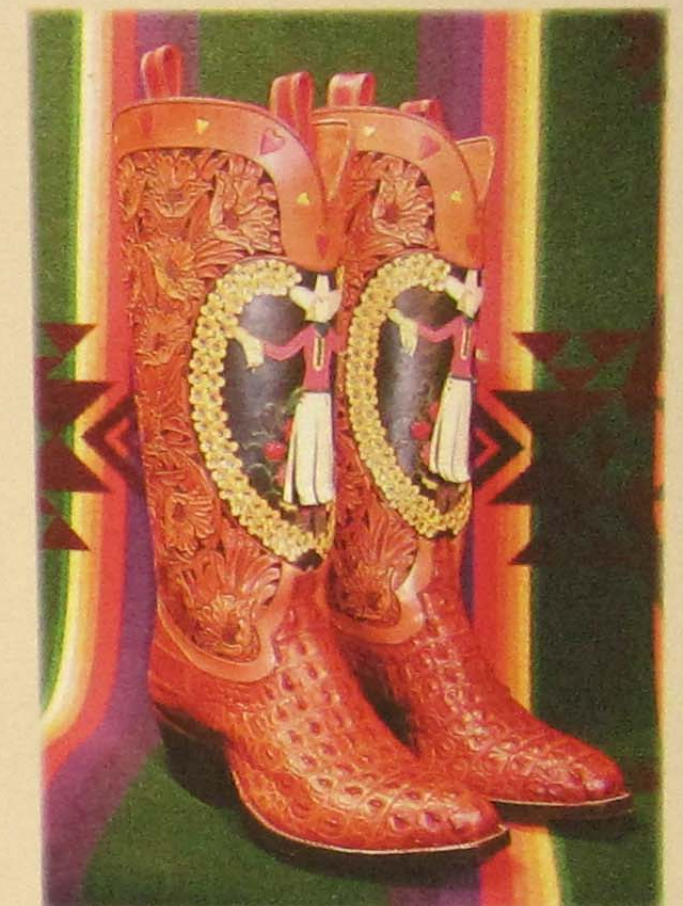
Tooled lace-up made for Susan Adams, cowboy jewelry maker. Tooling by Howard Knight.



Orange Blossom Special by Bill.



White pinched rose lace-up made for Belinda Gail, cowgirl singer, by Bill.



"Sweetheart of the Rodeo". Bill's take on the classic painting by Joe Mora.

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To contact Julie and Bill, visit their website at www.shoemaking.com. ↑

Custom Tape Measure Holster

by Kerry Farnsworth

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Optional: sewing machine

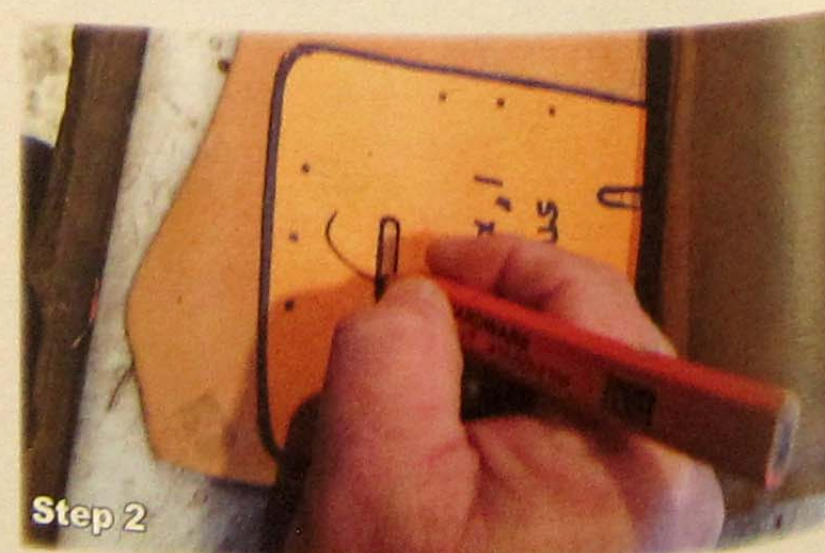


Years ago, while doing construction, there were times when I didn't want to wear my whole tool belt just for taking measurements. The clips on the tape measures were wearing out the edge of my pockets and were hard to get on my belt. So I bought a tape measure holster, only because I was building my house and my leather tools were packed. Lately, my son has been doing a lot of woodworking and started using my old tape measure holster, but it was in pretty rough shape. So, I made him a new one. I took apart the old holster to use as a pattern for the new one. I trimmed down the overall size a little, because the old one had stretched. I made the front piece out of one piece of leather but the original was made from two pieces.



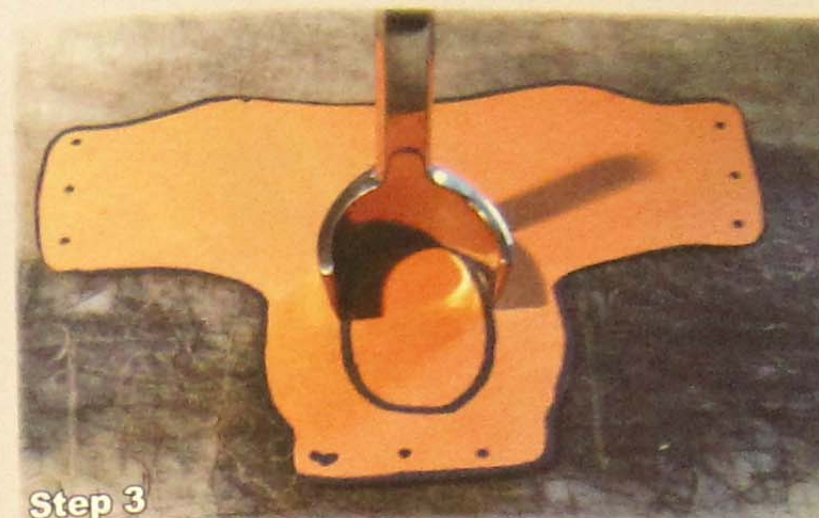
Step 1

Step 1: Make your pattern, either by using an existing holster, or using the template in the **Pattern Pull-Out** as a guide. Make a practice template to be sure that it will fit around your tape measure, making allowances for the thickness of the leather.



Step 2

Step 2: Transfer your pattern to the leather and cut out the pieces (front, back and top strap). The top strap for this project measured 1 x 6-3/4 inches.



Step 3

Step 3: Use a half-round punch to cut out the oblong hole in the front piece, then apply packaging tape to the back of the leather pieces to prevent stamping stretch.



Step 4

Step 4: Case the leather (I cased mine in a resealable plastic bag), and let it come back to proper working color.



Step 5

Step 5: Mark the borders and bevel them to the inside.



Step 6

Step 6: This step is where the fun begins. Choose your favorite tooling design. I chose a Barry King braided center basket stamp with a 7-seed border stamp.

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Step 7

Step 7: After the stamping is complete, set your snap or fastener on the strap. I used a Sam Browne button but a normal snap or any other fastener would be fine.



Step 8

Step 8: Edge and burnish your edges.



Step 9

Step 9: Oil and polish all of the parts.



Step 10

Step 10: When your polish is dry, cut a 1-inch slot in the back piece and install the strap with one rivet. Punch out 2 oblong belt loop holes.



Step 11

Step 11: Three rivets held the original holster together: one on each side and one on the bottom edge. However, I preferred to sew it together. I like to glue things together before I sew them, just to add a little more strength to last a lot of years. Lightly tack your leather pieces together to hold them in place while sewing.



Step 12

Step 12: After you assemble the parts, using the method of your choice, get your tape measure, insert it in the holster, put it on your belt and go to work. ↑



Kerry Farnsworth is a custom maker and owns Slickrock Leather Works in Fountain Green, Utah. You can rest assured that all of Kerry's projects must first pass quality control by Shellby the Shop Dog. Visit Kerry's Facebook page: Slickrock Leather Works.



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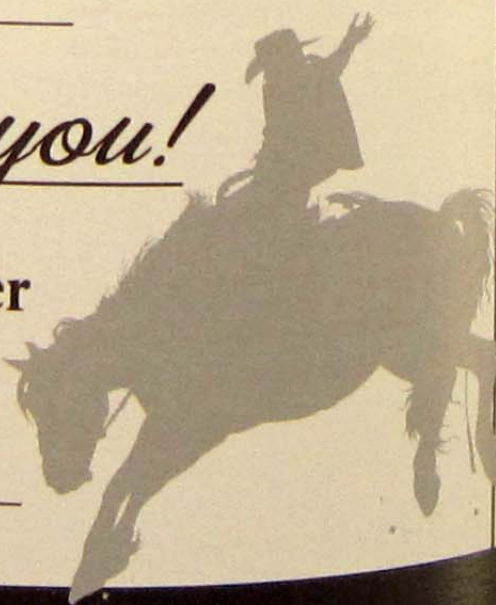
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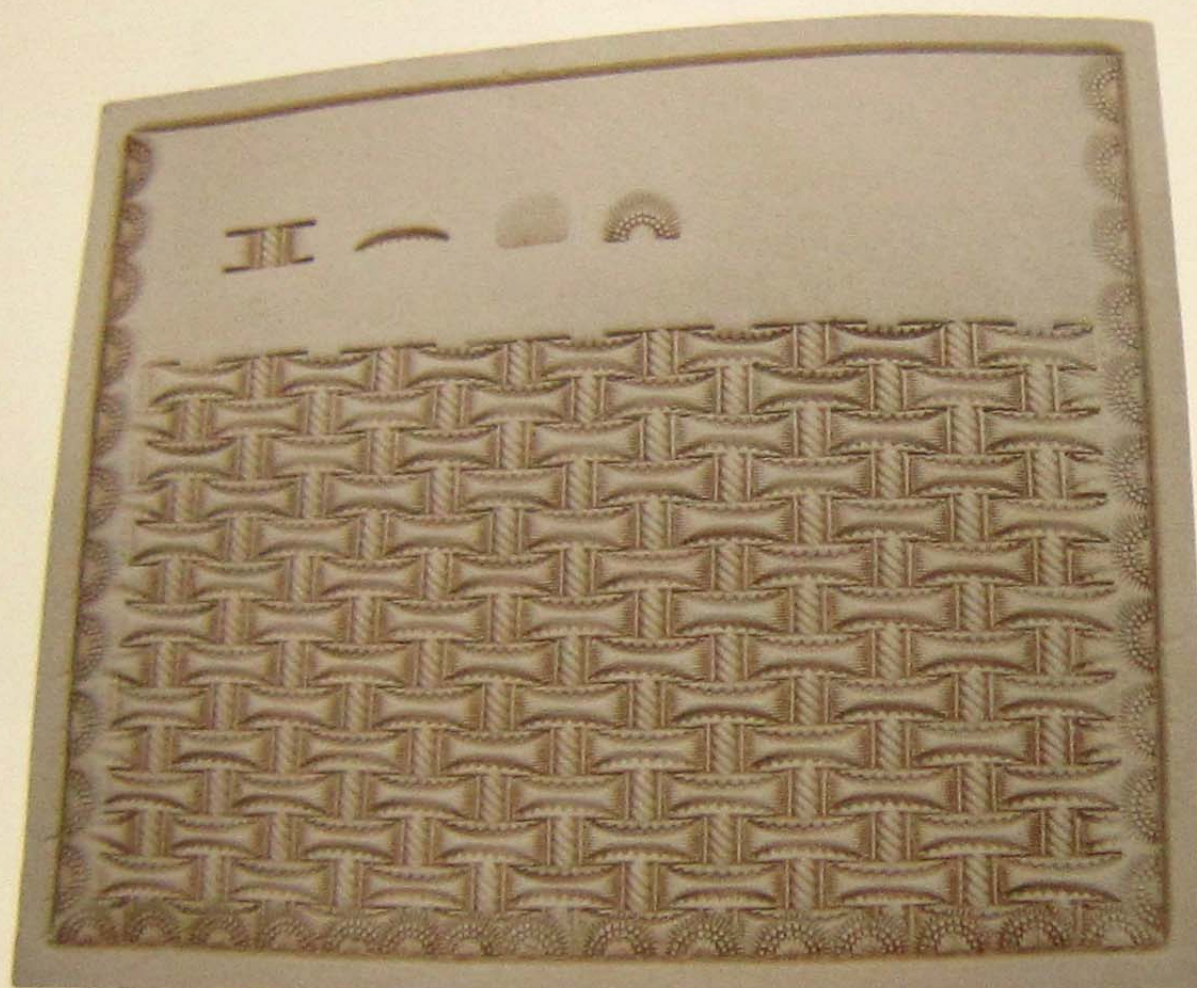
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Fun with Basket Stamping

JAZZ UP YOUR BASKET STAMPING: VEINER

by Chan Geer



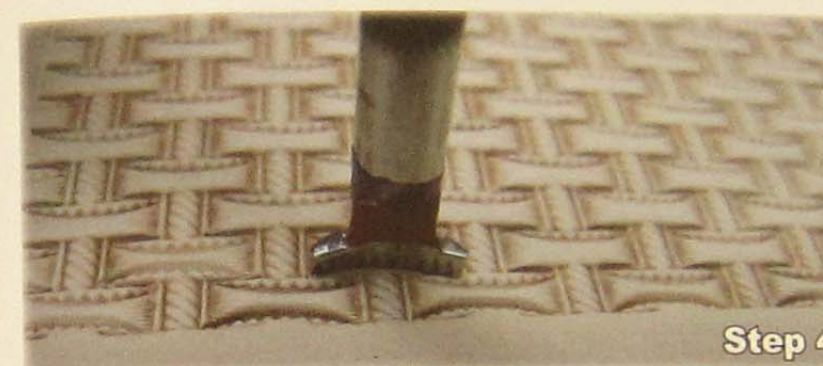
Step 1: Mark and cut in your border, then tool in your basket stamped design.



Step 2: For this design, you need to use a veiner tool that fits between the cross bars on the basket stamped design.



Step 3



Step 4



Step 5



Step 6

Step 3: Stamp in the veiner tool on the bottom side of all the rows of your basket stamped design.

Steps 4 & 5: Turn your leather over and stamp all the rows like you did in Step 3.

Step 6: Next, bevel the inside of your cut border.

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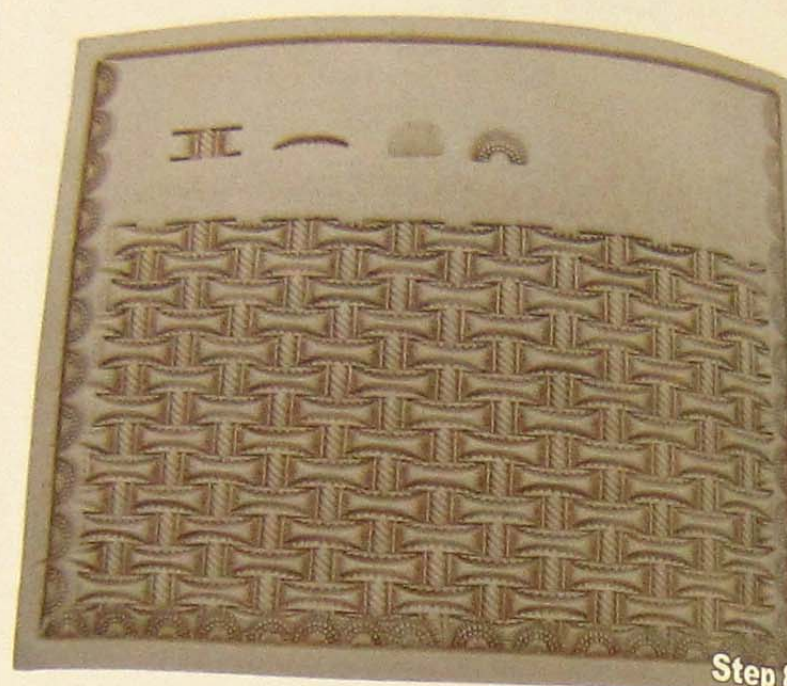
Step 7

Steps 7 & 8: Finish by tooling in a border stamp along the inside edge of the border.
I hope you enjoy this and have fun trying different tools.

Happy tooling,
Chan ↑



Chan Geer began leatherwork as a young boy helping his dad repair saddles. He and his wife, Mary, live in Sheridan where he owns and operates Geer's Custom Leather. Chan has written three books on Sheridan Style Carving, made and compiled pattern packs and is a contributing author in *The Leather Crafters & Saddlers Journal*. He was presented with the Al Stohlman Award for Achievement in Leathercraft in 2005.



Step 8

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STABILIZE THAT DYE BOTTLE!

by Lyman Avery



Figure 1

If you've never tipped over a bottle of dye or edge dressing while working on a leather project, you either haven't been working with leather very long or you're not being honest about it. I have spots on my workbench, stains on tools and splashes on my concrete floor that testify to my clumsiness. I would like to tell you that someone moved my bottles closer to me while my back was turned and then I, innocently and without blame, nudged the bottle, causing it to tip over. If I told you that, I guess I would be one of those who were not being honest about spills.

A very easy solution to that problem was leaning against a wall behind me. I had some corrugated cardboard from a project display that I made for my grandson when he was in junior high school. I thought that I could cut seven or eight pieces of it the same size and glue them in a stack with a rectangular hole in the center the same size as my dye bottles. After cutting the first piece and cutting the hole in the center of it, I decided that I could save myself a lot of time and effort if I could make the project with only two of the pieces with a rectangular hole in it and the rest of the pieces could merely act as spacers between the two panels with the holes in them. **Figure 1** is a photograph of the completed stabilizer block holding a bottle of dye.

MATERIALS REQUIRED

3 pcs corrugated cardboard cut 7" long by 5" wide
8 pcs corrugated cardboard cut 5" long by 2" wide
Glue (could be rubber cement, contact cement, carpenter's glue, etc.)

To make the block:

Step 1: Cut three pieces of corrugated cardboard (use corrugated board since it will stack to the desired height with fewer pieces and be much lighter) 7" long by 5" wide.

Dye Bottle Stabilizer Block

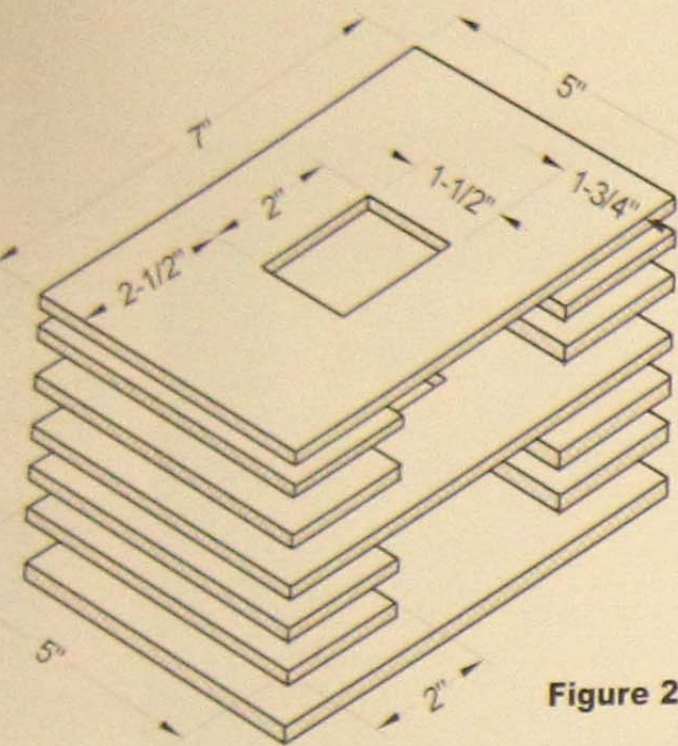


Figure 2

Step 2: Cut eight pieces of the cardboard 5" long by 2" wide. See Figure 2.

Step 3: Cut a hole 2" by 1-1/2" in the center of only two of the three large pieces. (See Figure 2 for the hole's location dimensions.)

Step 4: Glue or cement two of the small pieces at both ends of the large panel without the hole in the center, being careful to keep the corners all lined up. (If the corrugated board is thin, glue 4 pieces in each stack.)

Step 5: Glue one of the large panels with a hole in the center directly over the two stacks, again keeping the corners aligned.

Step 6: Glue the remaining four small pieces to the large panel; two on each end and corners aligned.

Step 7: Before gluing the last large panel in place over the last two columns, place the last full panel with the hole cut in it over a bottle of dye and insert the bottle into the partially constructed dye block assembly. Then put the glue in place for the last large panel, and guide that last panel down over the glue bottle. Press the panel down in place (see Figure 3). This assures that the two holes are lined up so that the bottle will stand straight up in the block. Let the glue or cement dry before removing the dye bottle. (Figure 4 shows the completed stabilizer block).

Note: The actual dimension of the bottle is 2" wide by 1.6" thick. I used the 1.5" dimension so that, as the bottle was pushed down into the holes in the block, the holes would be formed to the exact size of the bottle and the bottle would be gripped tightly (another good reason to use the corrugated board for the project). ↑



Figure 3

Completed Block

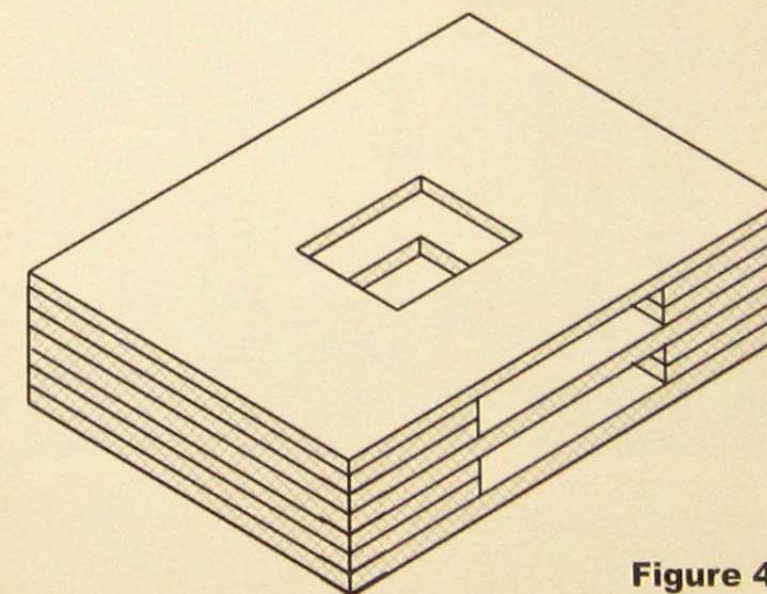


Figure 4



Lyman Avery - My first exposure to leather carving and tooling was during a 6 week Plastics & Leather course at Western Illinois University. I taught leathercraft for 4 years at junior high schools in Bushnell, Illinois and San Gabriel, California from 1961 to 1964. Until the last three years, when I took some classes at the Southwest Leather Workers Trade Shows in Wickenburg, Arizona, my only training had been by Al Stohlman through many of his expertly written and illustrated books. Email: lymnavry@Q.com

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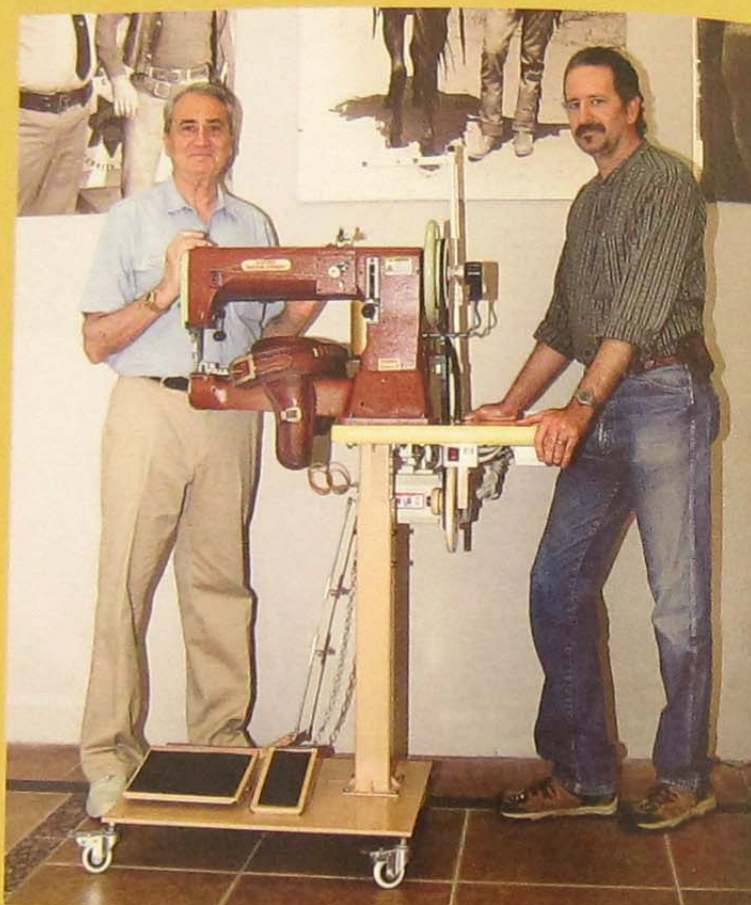
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SEP/OCT 2013 CONTENTS

Volume 23, Number 5

For easy removal of
Pattern Pull-Out Section:

Grasp entire pull-out section in
right hand;

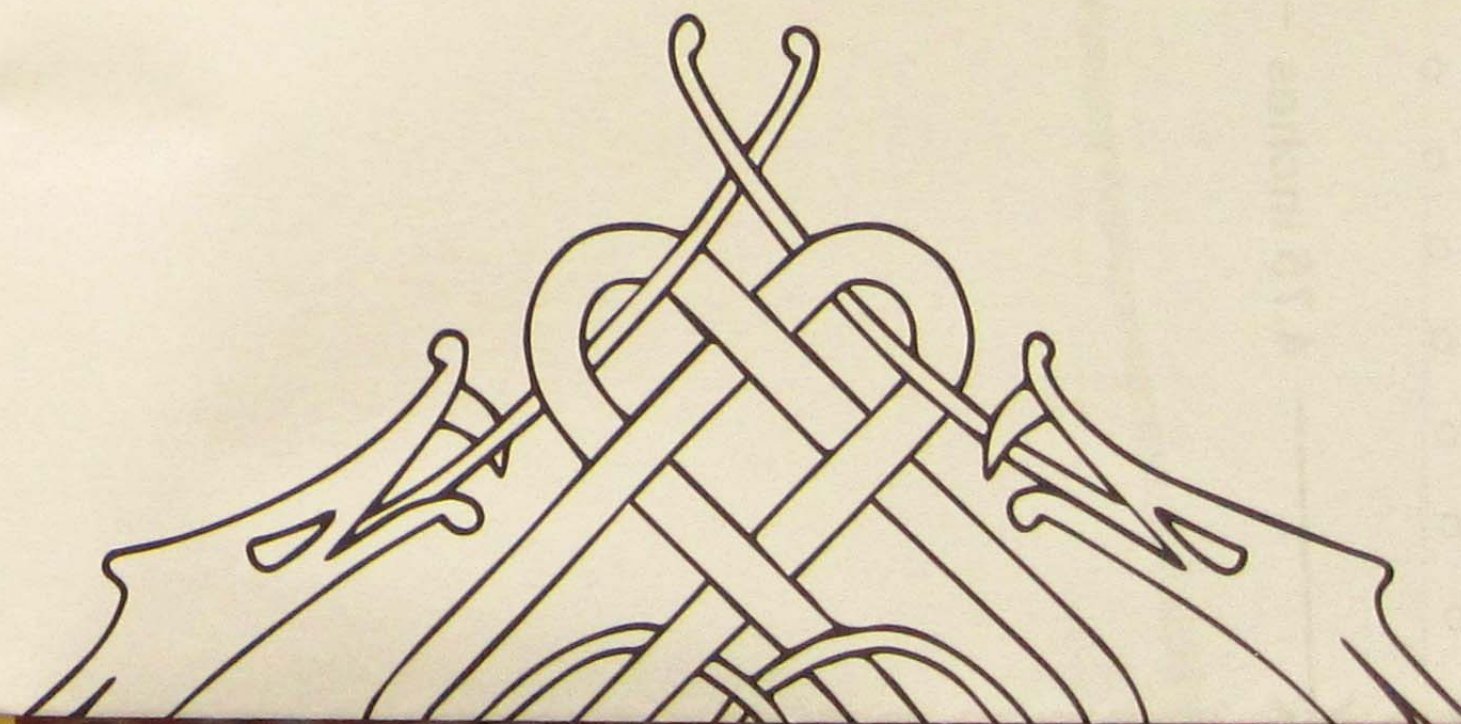
Fold back remainder of magazine
and hold it firmly in left hand;

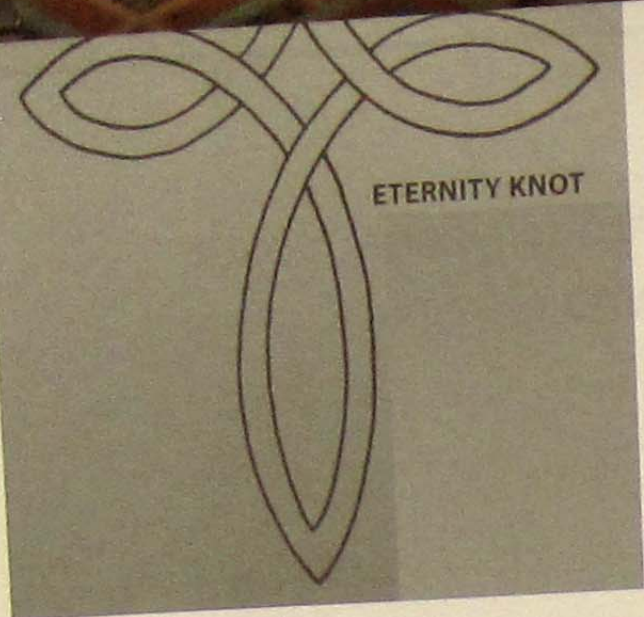
Give pull-out section a firm jerk to
pull it from the staples;

Open magazine properly and
press staples against center seam
to hold pages in place. Done cor-
rectly, this procedure will not tear
pattern pages or the magazine
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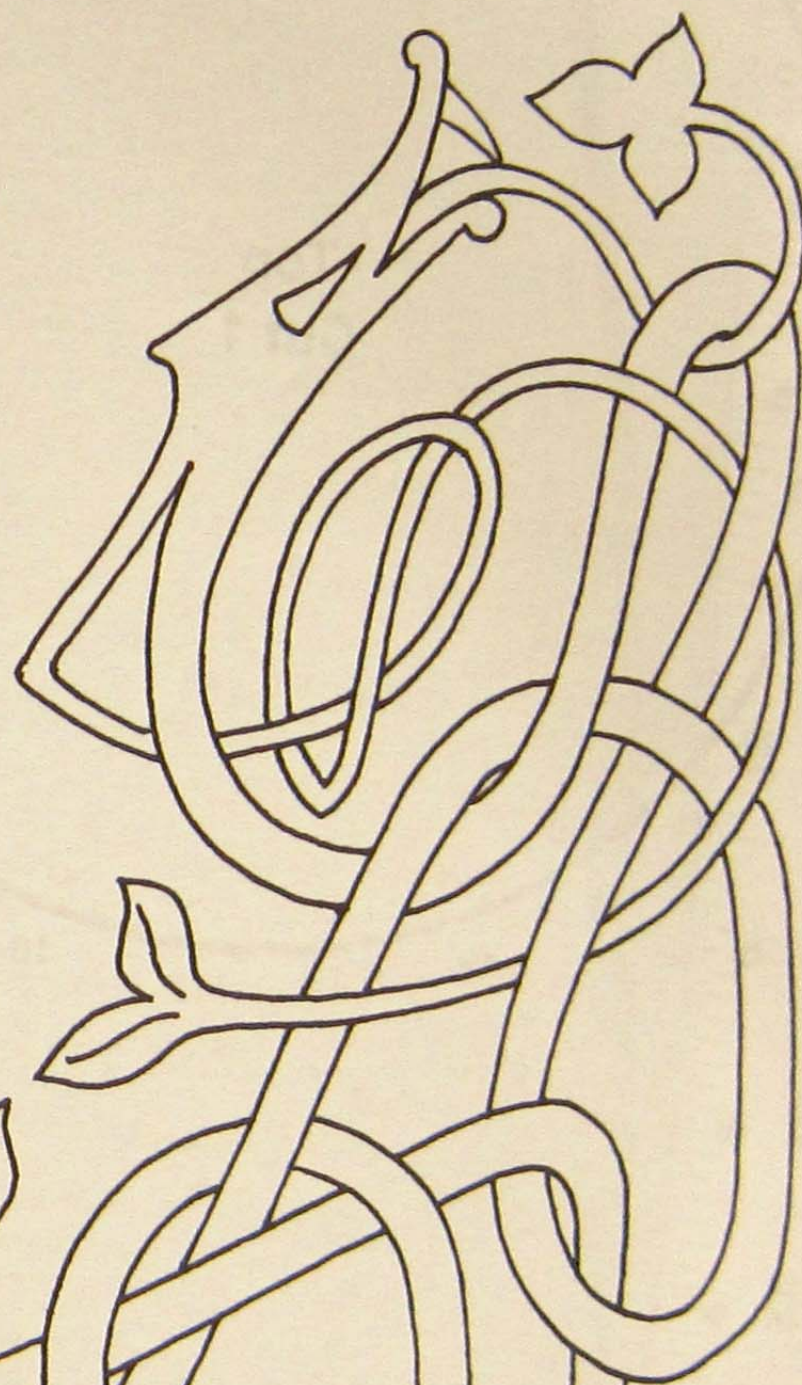
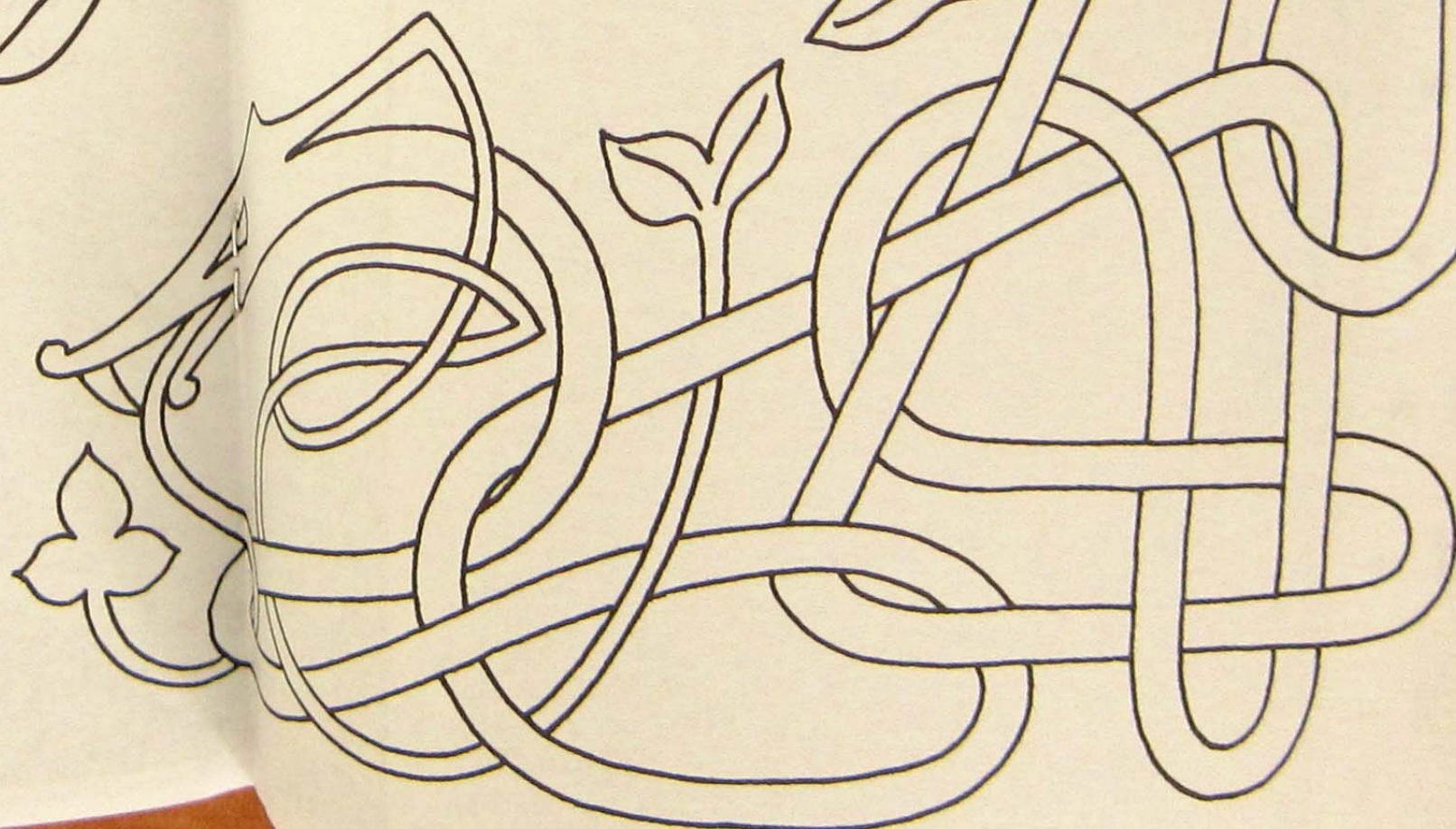
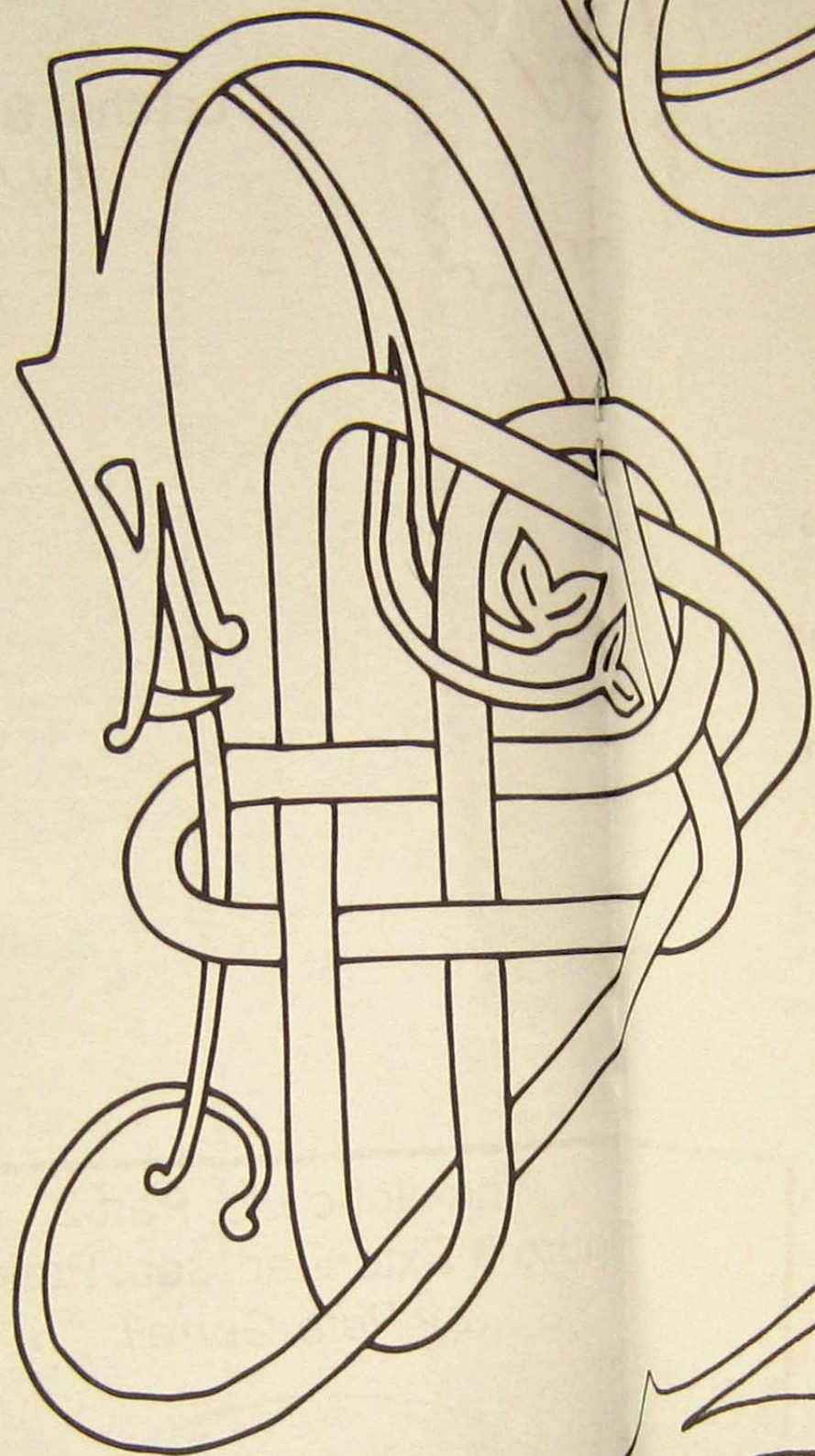
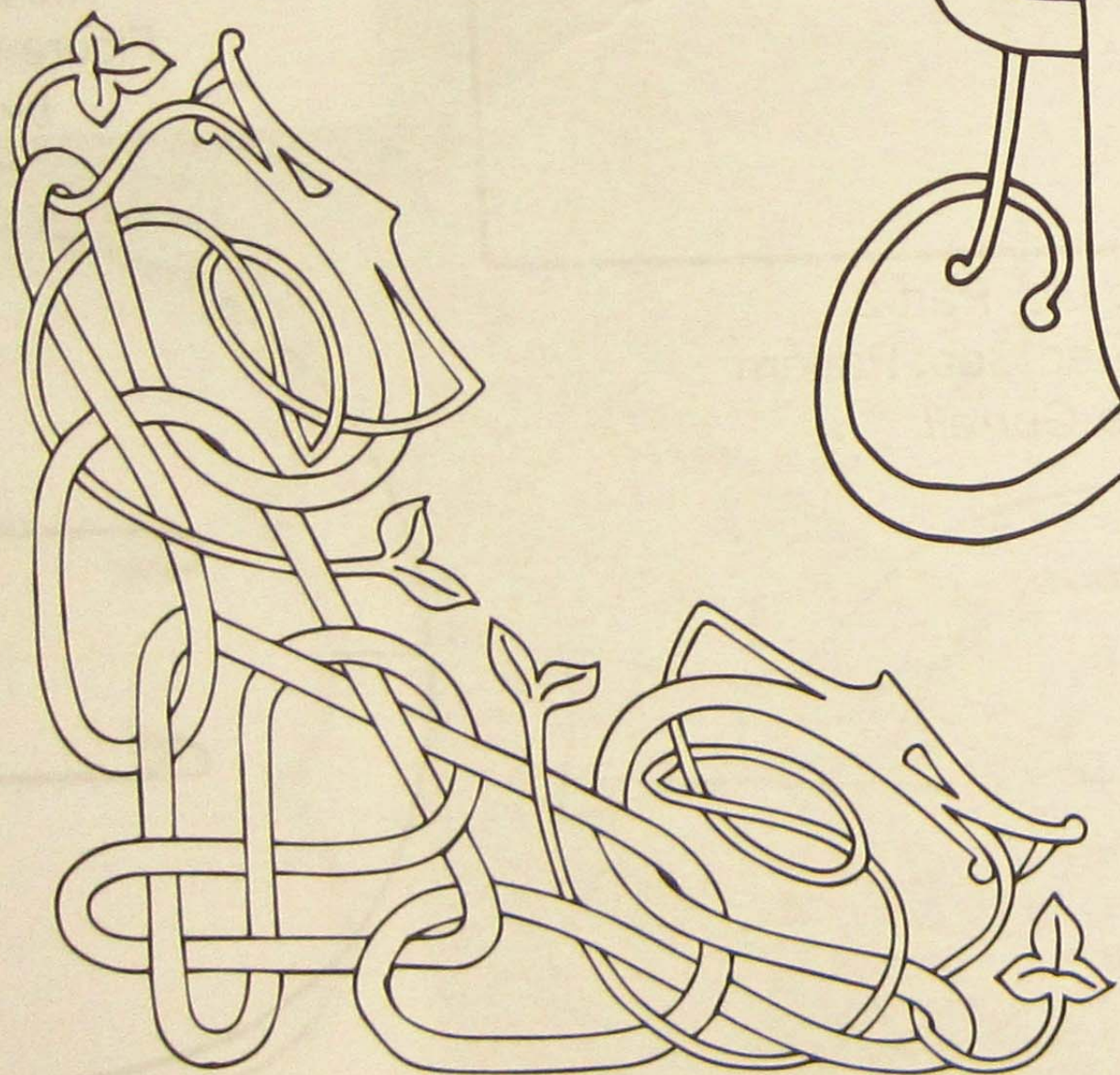
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Celtic Knot Finesse
by Kathy Flanagan
Drawings by
Lora S. Irish



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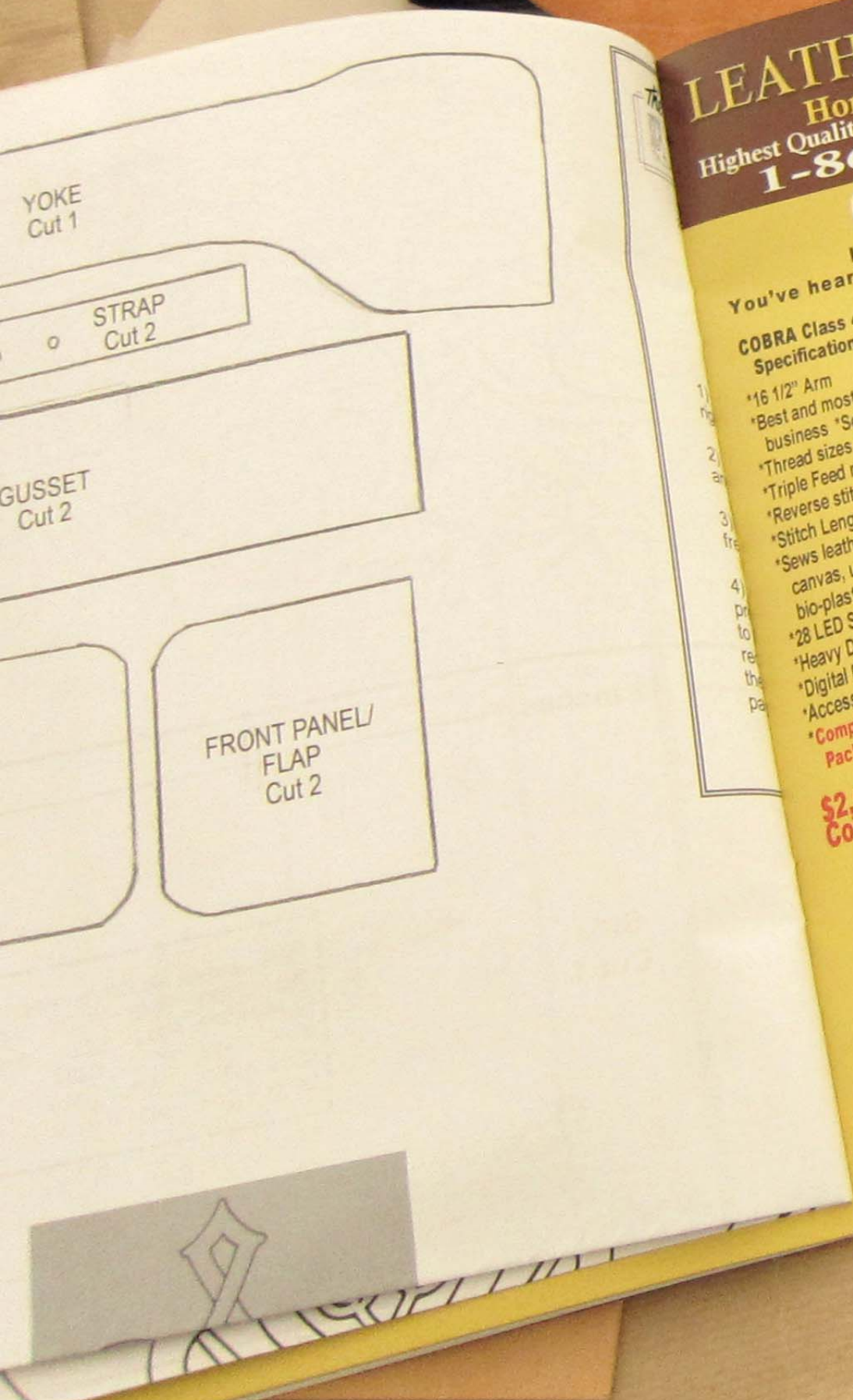
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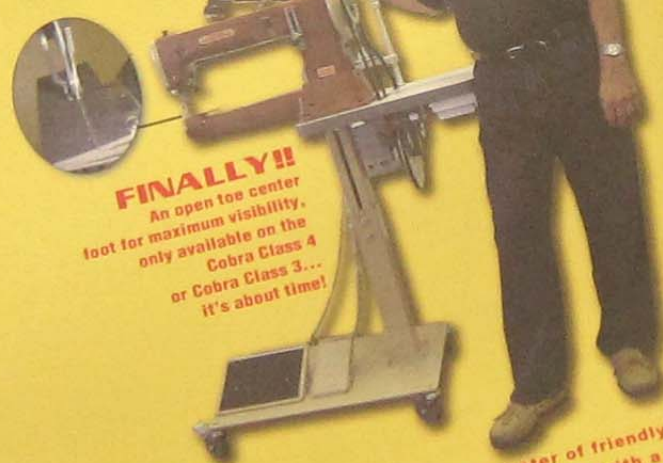
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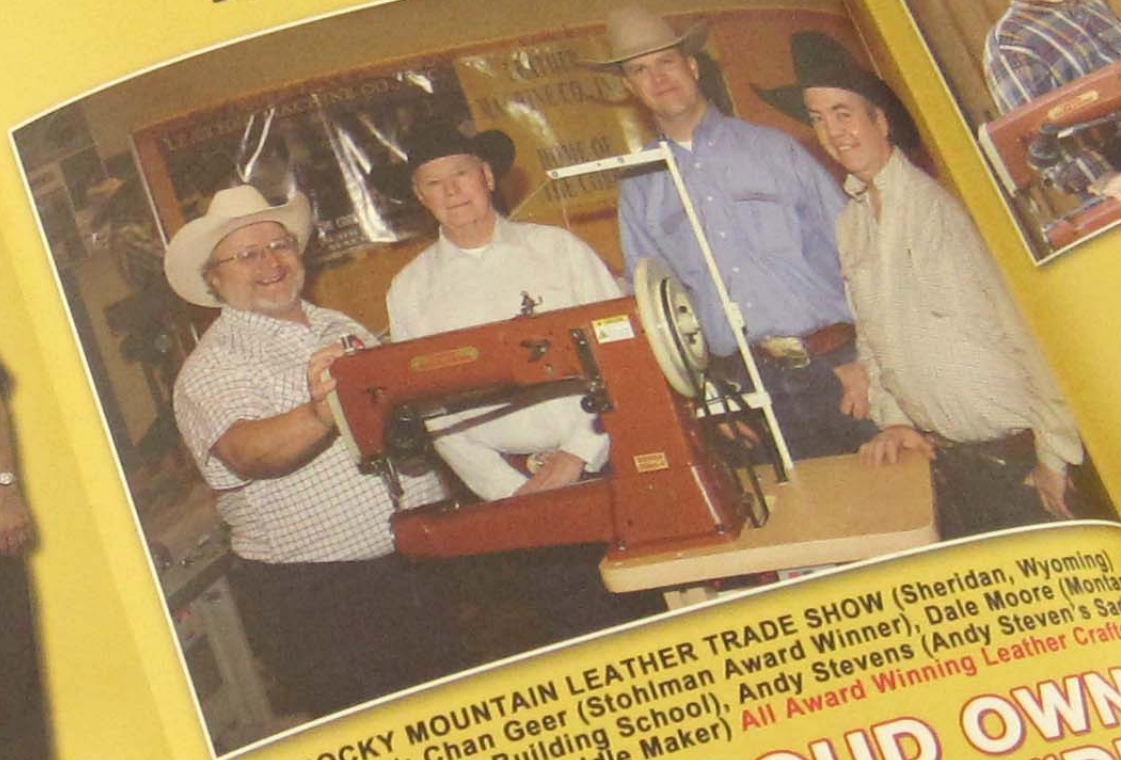


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The Noho Lio

Part 2
by Pete Gorrell

[Editor's note: Please see the Jul/Aug 2013 issue of *The Leather Crafters & Saddlers Journal*, Vol. 23 No. 4, for Part 1 of this series].



Step 1

MATERIALS LIST:

Hawaiian saddle tree
Centering jig
Head knife
Tape measure
Pencil
Marker
Template material
Drill
Hammer
13/15 oz saddle leather
1/4-inch end cutter
#10 oval punch
2-1/2 inch dee
Leather hole punch
Rivets
Sewing awl

Step 1: As with any saddle, the first step is to lay out the tree. There is less leather involved in making the Noho Lio than a western saddle, so the marking of the tree can be minimal and only as needed for your convenience. Lightly mark the center line on the cantle and behind the horn. This photo shows me using the Harry Adams centering jig for this purpose.



Step 2

Step 2: The Hawaiian saddle is held together primarily by



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the saddle strings. The tree is drilled and the strings are laced through the tree. This can be done by drilling through the tree and the leather when the saddle is being assembled. However, it is neater and more accurately done if the holes are marked and drilled through the tree at this point. Then, when the leather is fitted to the tree, it can be tapped with a hammer to leave an imprint of the hole and then be punched. Lay out the position for the string holes on the tree as shown.



Step 3

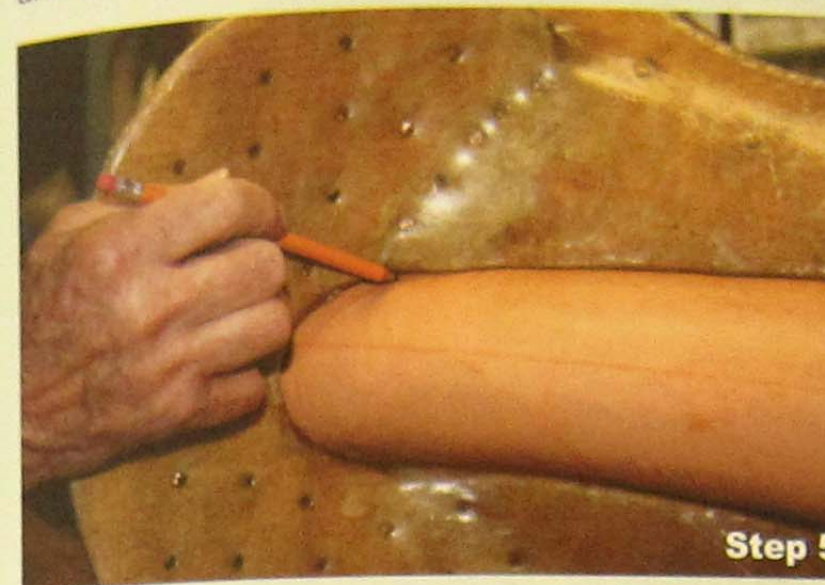
Step 3: A Hawaiian saddle can be cut from one side of leather if the side is large and "spready". There is no blocking of the pale i lalo (skirt). All parts are single thickness and therefore the Hawaiian saddle should be made of heavy, firm skirting of at least 13/15 oz. leather. This photo shows the saddle parts laid out using one side of leather. However, if the side is not firm in the belly, it is best to cut the stirrup leathers from a second side to avoid soft places in the saddle parts. Until the maker has confidence in the fit of his patterns, it is wise to cut the parts slightly oversized to allow for trimming if necessary.



Step 4

Step 4: Once the parts are all cut, the first piece to be fitted to the tree will be the pale i lalo (skirt). This can be moistened lightly to make the leather workable, but it should not be thoroughly wet, as shrinkage can distort the fit when the leather dries. Lightly mark a center line on the leather. Push the leather tightly into the gullet and cantle arches, matching the center line with the center mark on the tree. Be sure that you have an adequate margin of leather ahead of and behind

the bar. This margin should be 1-1/2 inches ahead of the toe of the bar and 3 inches behind the tail of the bar. With the skirt tightly in place, make a mark at the corners behind the fork and bar.



Step 5

Step 5: Make a mark at the inside corners of the cantle and bar. These marks will be the position for the locking tabs that will hold the skirt in place.



Step 6

Step 6: Study this photo to understand how the pale i lalo is secured with a locking tab (along with the strings) to the tree.



Step 7

Step 7: Make a cut along the center line at the rear of the skirt to a point opposite the tail of the bar to allow flare and give relief.

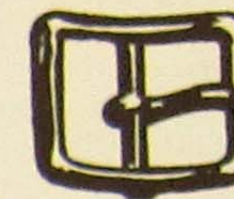
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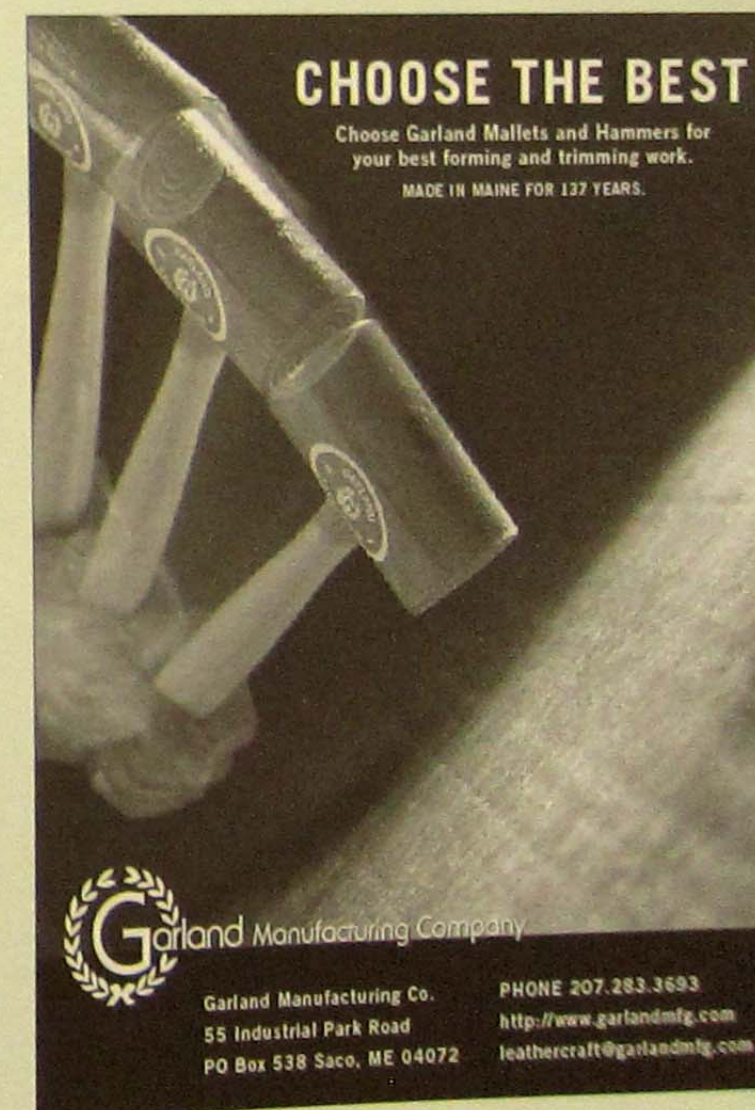
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Step 8

Step 8: Cut the locking tabs. This can be easily done, using a 1-1/4 inch end cutter, or it can be cut with a knife. Cutting the locking tabs needs to be exact. **Figure 1** shows how the locking tab should look (see **Pattern Pull-Out**). Using the template described in Part 1, Step 10 (see Jul/Aug 2013 *LC&SJ*, Vol. 23 No. 4, p. 62), lay out the lines to be cut. From the corner marks, the cut will go forward toward the fork and back toward the cantle, arching out to a line 1-1/4 inches beyond the mark.

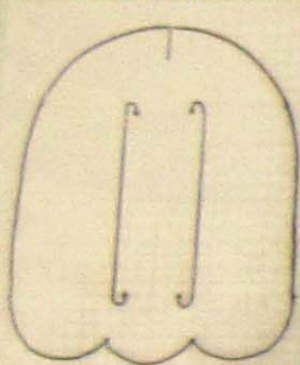
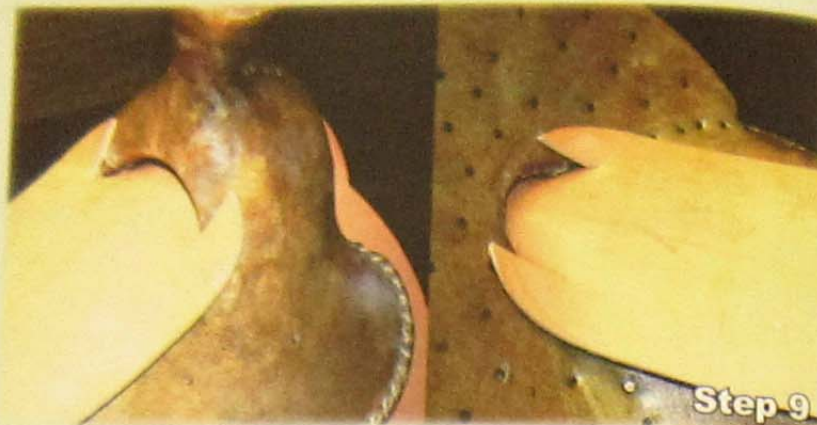


Figure 1

Step 9: This photo shows a close view of how the locking tabs will look when the skirt is in place. Use a hammer to tap the skirt against the tree from the bottom in the area of the string holes to leave an imprint on the leather. When the leather is



Step 9

removed from the tree, these can be punched with a #10 oval punch for the saddle strings.



Step 10

Step 10: To prevent having a ridge at the edge of the leather under the rider and on the bottom against the horse's back, the edges need to be skived. This only needs to be about half

the thickness of the leather. Skiving too much can cause the edges to curl. To avoid slipping and making an unwanted cut in the opposite piece of leather, slip a piece of scrap leather inside the locking tab. This will elevate the edge that is being skived as well as protect the opposite edge from damage. If the skirt is to be plain, with no carving (carving is not common on Hawaiian saddles, though border stamp designs are common), the skirt is ready to be edged and the edges finished. Creasing the edge will make it more attractive. Now, the skirt can be laid aside.

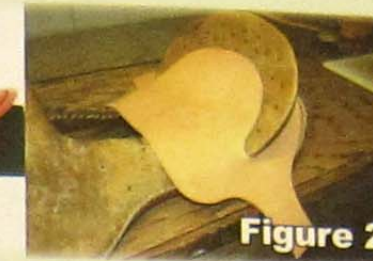


Figure 2



Figure 3



Figure 4



Figure 5

Step 11: The next piece to be fit will be the seat. The traditional seat in a Hawaiian saddle is a half seat as pictured here in **Figure 2**. However, this gives little protection under the leg and is prone to pinching if not wearing chaps. The pattern shown in **Figure 3** (see **Pattern Pull-Out**) has been extended forward to overlap the forward edge of the stirrup leathers to avoid leg pinching, as seen on the finished saddle in **Figure 4**.

Step 12: The seat slips over the cantle. The cantle cut is made to fit the curvature of the back of the cantle. A small teardrop, about 1/2-inch wide, is cut to the inside of the cantle cut to allow space for the corner of the cantle. This can be seen in **Figure 5**.



Step 12



Step 13

Step 13: For comfort, the rear seat edge of the cantle cut can be skived slightly to reduce bulk. Tap the area over the string holes with a hammer and punch these marks for the saddle strings. When the seat fit is satisfactory, the seat can be edged and the edges finished.



Step 14

Step 14: Attach the rigging rings to the seat. The rigging ring is usually a 2-1/2 inch dee. The leather is folded around the ring and riveted. Lay the seat aside.

Step 15: After the seat, the tailpiece (pale huelo) is fitted. This is cut to the shape shown. Traditionally, this piece was cut eight or more inches in depth. However, the shape and size can be a matter of choice. On each side, there is a drop of about 2 to 2-1/2 inches. This is symbolic of the anakena.

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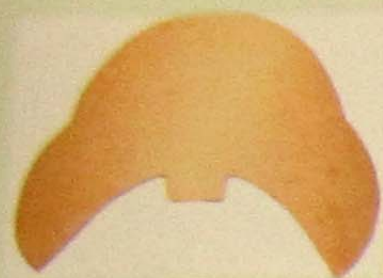
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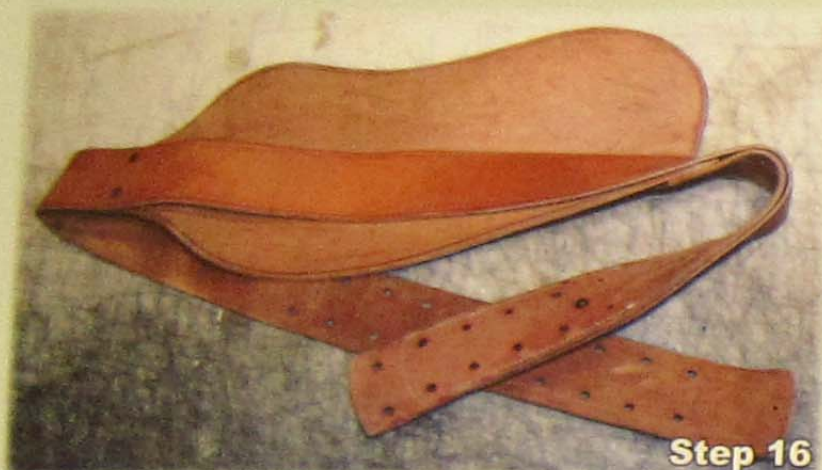
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Step 15

which extended down the horse's flanks for protection. This piece is cut to fit against the back of the cantle and fit under the seat as shown. When the tailpiece is fit to the cantle, tap it lightly with a hammer over the area of the string holes in the tree. Punch holes at these marks. Now, the edges can be finished and the tailpiece set aside.



Step 16



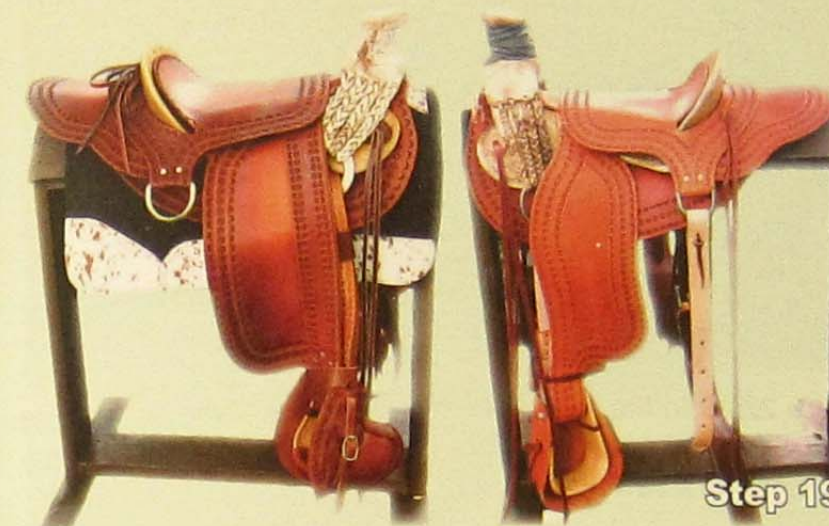
Step 17

Step 16: Stirrup leathers and fenders are next. Stirrup leathers are usually laced, but Blevins buckles are sometimes used. With laced stirrup leathers, in comparison to using buckles, the fender legs and stirrup leathers are cut longer to allow for the lacing. For laced stirrup leathers, the leathers are cut 3 inches x 68 to 70 inches, and the fenders are 20 to 22 inches in length. The fender leg will be cut separately and be 20 inches in length, including the overlaps. This can be adjusted according to the size of the rider. (NOTE: This is a correction for the measurements given in Part 1 of this series).

Step 17: For lacing, double holes are punched with 2-inch spacing. Stirrup leathers are usually exposed over the fenders. [Saddle by Kale Lindsey]



Step 18



Step 19

Step 18: The tops of the fenders will often overlap the tree bars. [Saddle by Donnie DeSilva]

Step 19: The pattern can be squared at the top, as seen on the left, or be tapered at the top in the western style, as shown on the right. [Saddles by Wayne Gaspar]. The styles of these details are characteristic of the maker. Be aware that a long fender can lessen the ability to adjust the length of the stirrup leather to fit a short person.

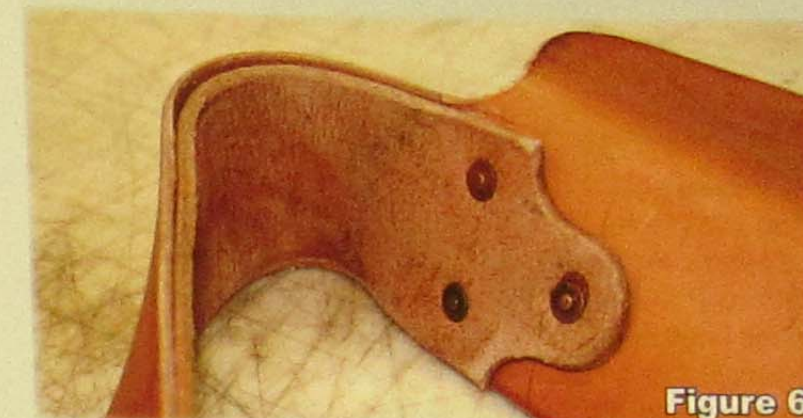
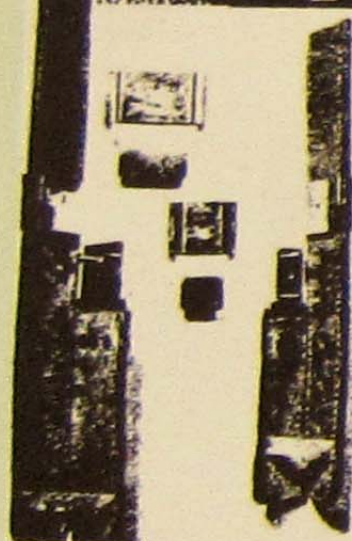


Figure 6



Figure 7

NEW



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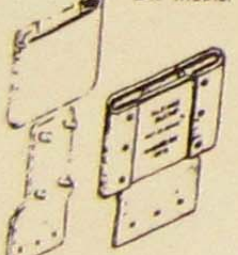
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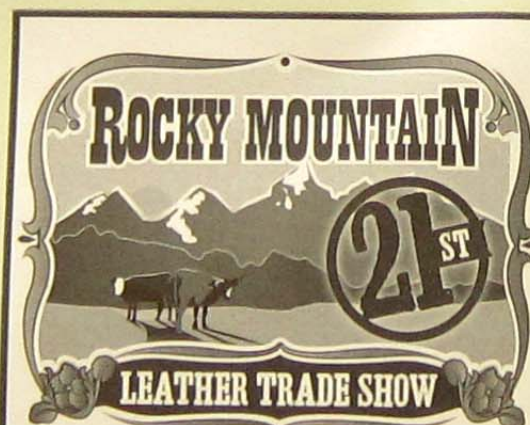
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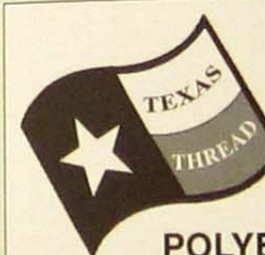
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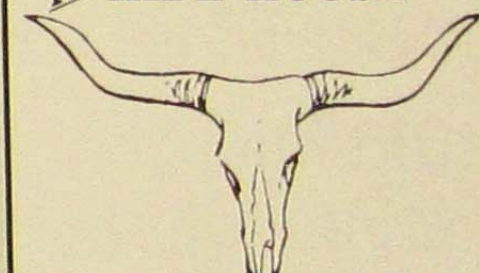
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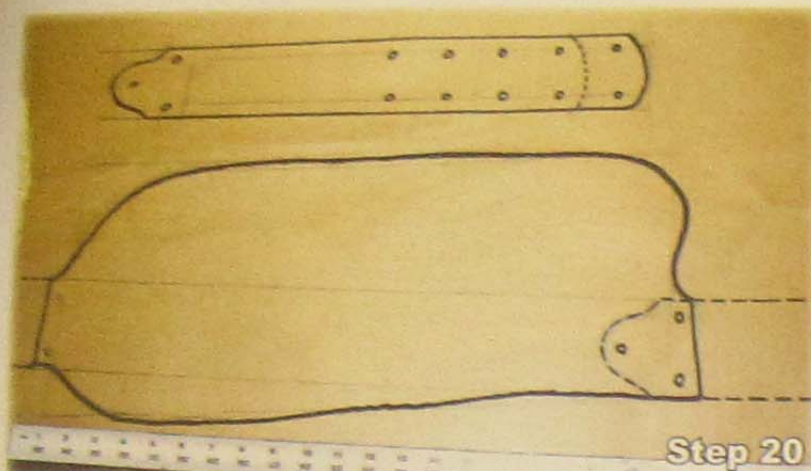
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Step 20

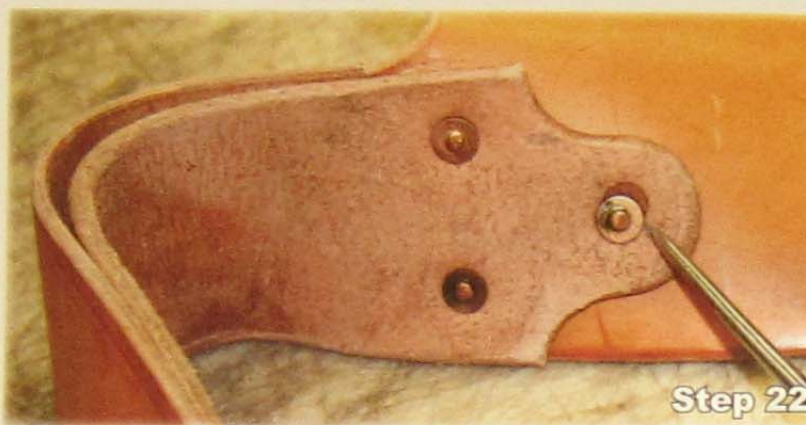
Step 20: The fender leg can be cut as a separate piece from the fender. Here is the pattern for fender and fender leg (see **Pattern Pull-Out**); the overlap of 3 inches is shown by the dotted lines at the bottom of the fender. This is also seen in **Figure 6**. The dotted line at the top of the fender leg indicates the overlap with the stirrup leather. The fender leg extends 2 inches beyond the end of the stirrup leather to make a smoother transition when the stirrup leathers are laced. This overlap can be seen in **Figure 7**.

Step 21: When assembling the stirrup leathers, first attach the fender leg to the fender. To do this, only set the two lower rivets at this time. After the fender and leg are attached, using these two rivets only, attach the fender leg to the stirrup leather. This can be done by sewing as seen in the photos or



Step 21

by riveting only. As mentioned earlier, allow the fender leg to extend 2" beyond the end of the stirrup leather. This is shown here and in **Figure 7**.



Step 22

Step 22: Fold the stirrup leather back the same as it would fold around the stirrup. This can be done by piercing the leather with a sewing awl.



Step 23

Step 23: With the leathers folded, mark the top hole of the three holes that attach the leg to the fender and rivet them, including the stirrup leather.



Step 24

Step 24: With the bottom of the fender secured, rivet the top of the fender to the stirrup leather, using two rivets as shown. Making these stirrups or other parts, such as tapaderos or the lala, can be done while the braided rawhide rigging (awe awe) is drying. The next installment will explain the making of the awe awe. ↑

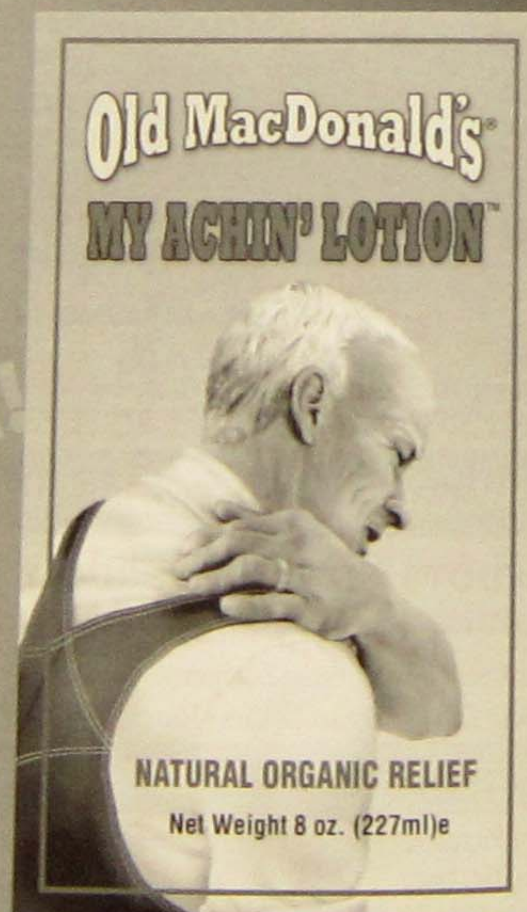


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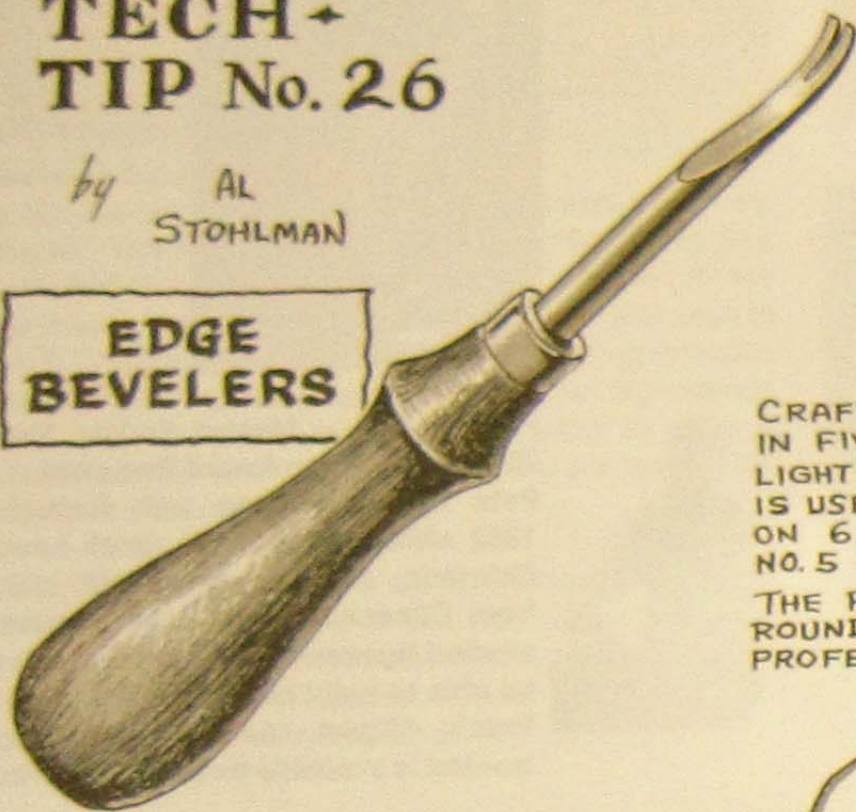
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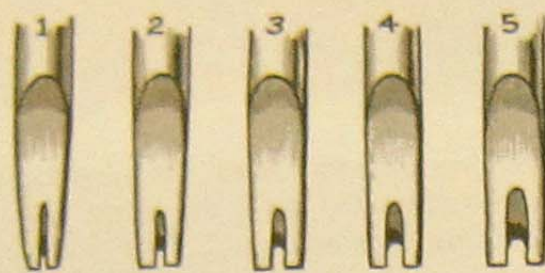
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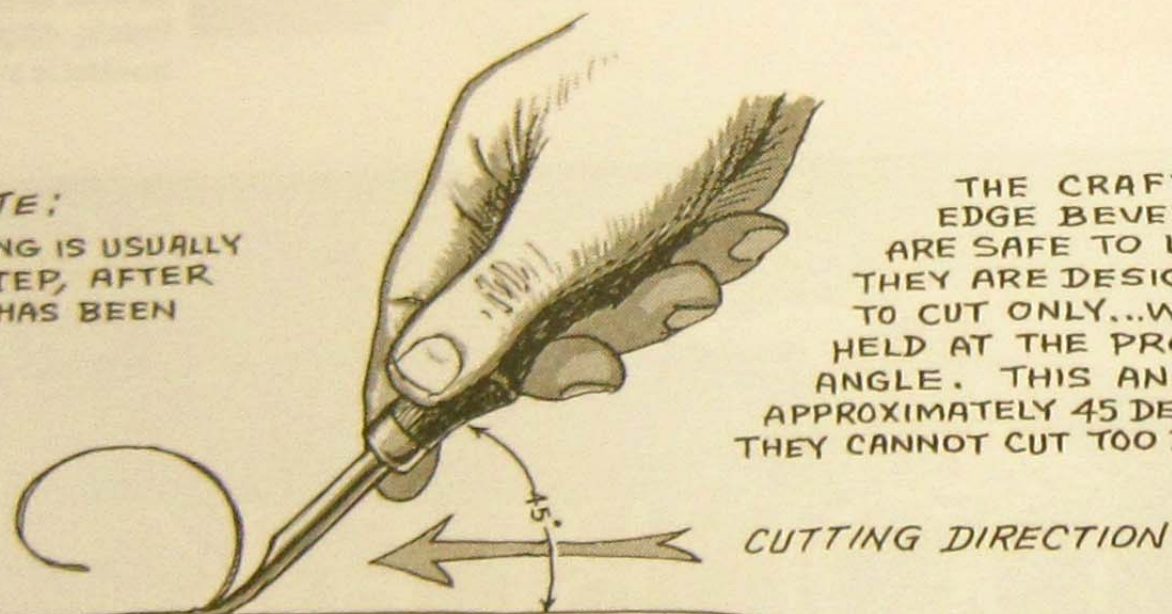
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ANGLE OF THE
TOOL.

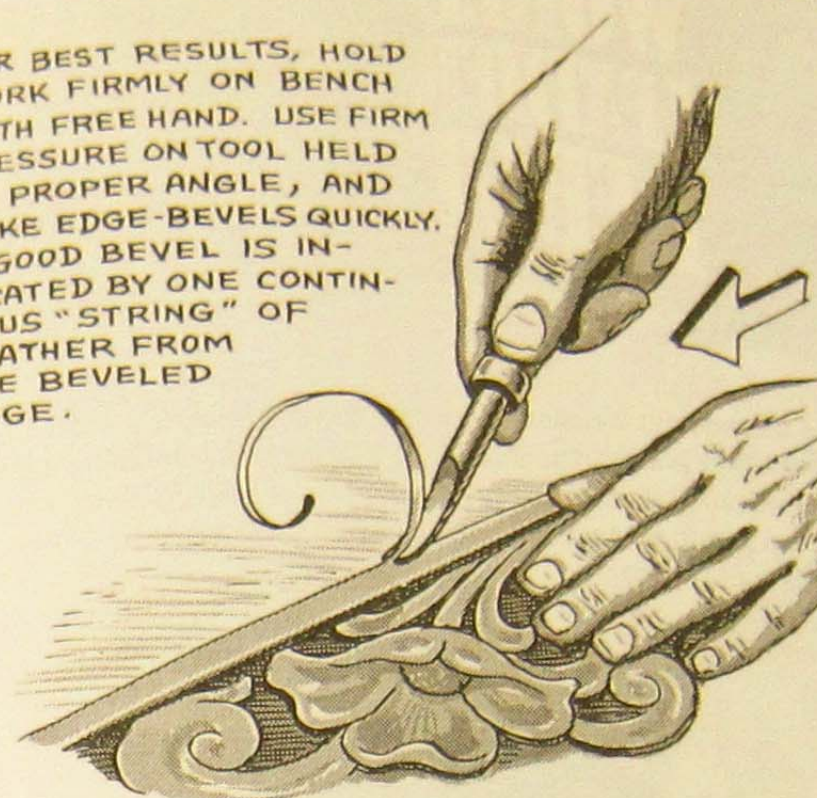
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TOO
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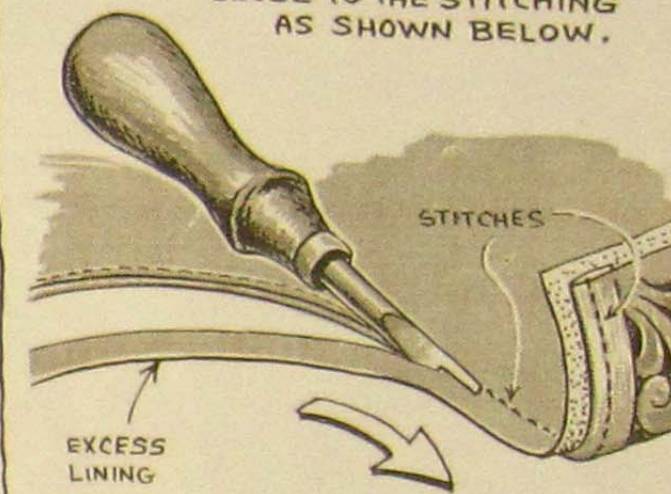
TOOL WILL SKIP;
WILL NOT
PROPERLY
CUT

FOR BEST RESULTS, HOLD WORK FIRMLY ON BENCH WITH FREE HAND. USE FIRM PRESSURE ON TOOL HELD AT PROPER ANGLE, AND MAKE EDGE-BEVELS QUICKLY. A GOOD BEVEL IS INDICATED BY ONE CONTINUOUS "STRING" OF LEATHER FROM THE BEVELED EDGE.

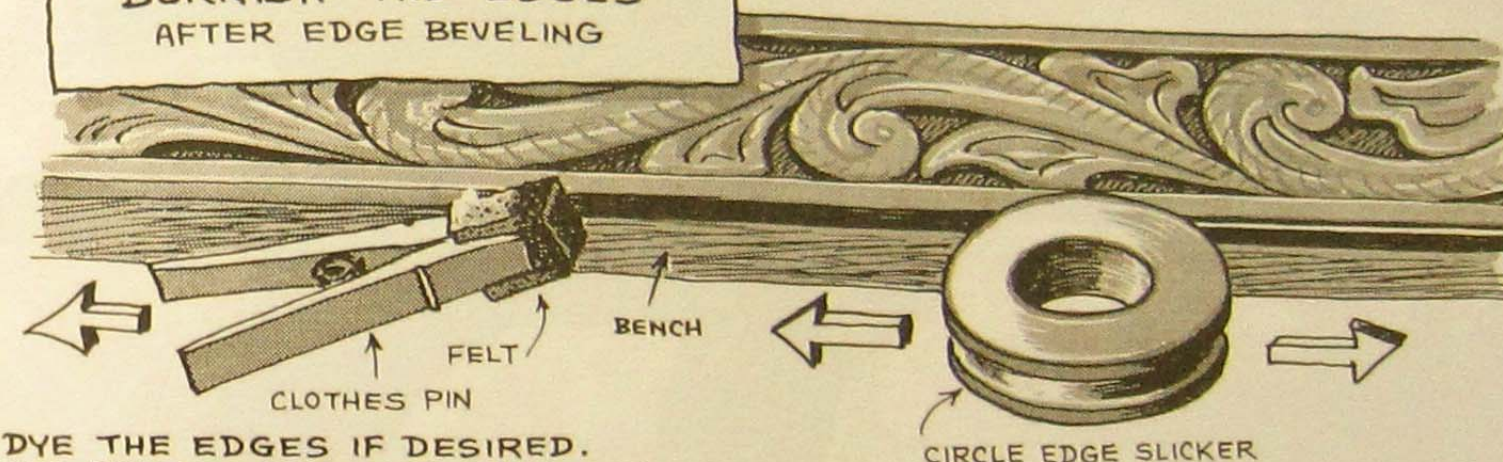


SPECIAL NOTE:

YOUR EDGE BEVELER, IF SHARP, CAN ALSO BE USED AS A TRIMMING TOOL... TO TRIM OFF EXCESS LINING MATERIAL THAT HAS BEEN STITCHED OR LACED TO A PROJECT. TRIM THE EXCESS CLOSE TO THE STITCHING AS SHOWN BELOW.



BURNISH THE EDGES AFTER EDGE BEVELING

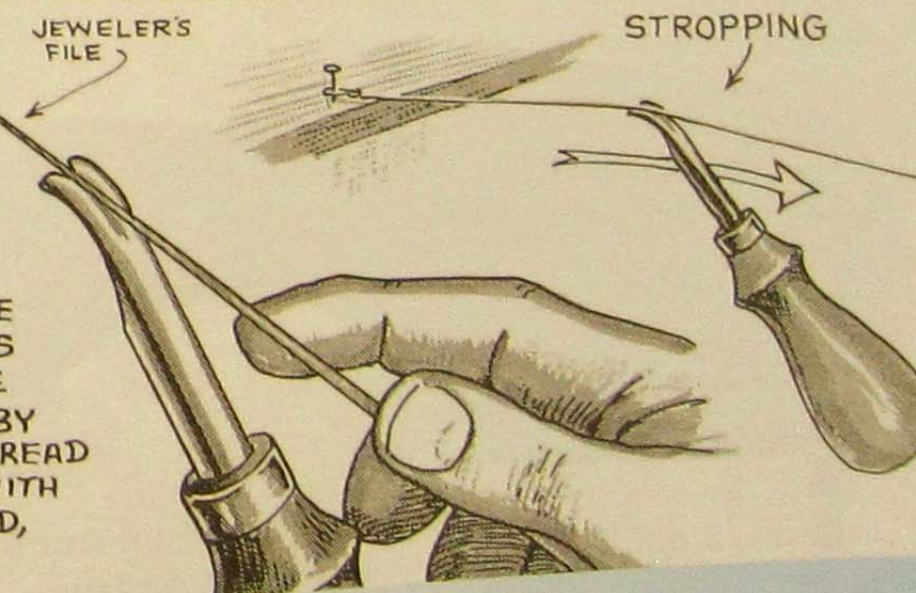


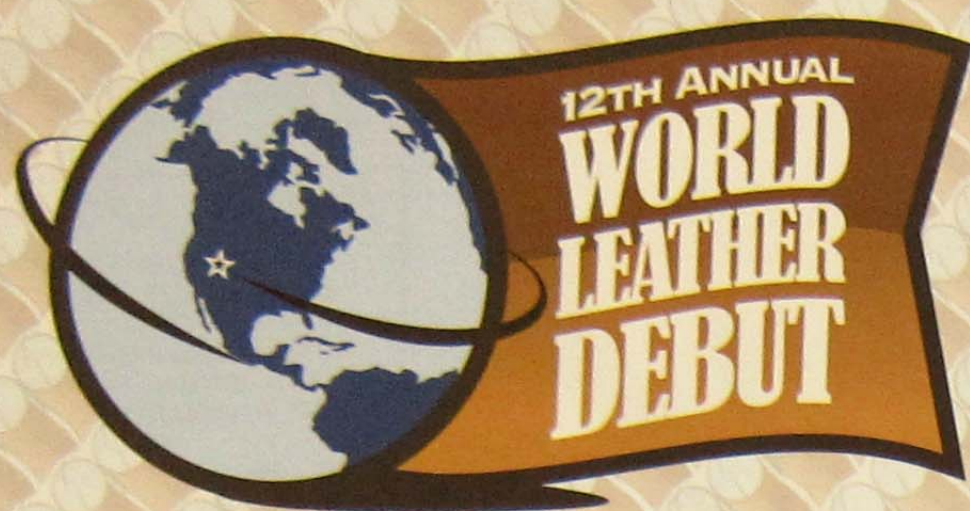
DYE THE EDGES IF DESIRED. DIP FELT IN DYE AND PULL EVENLY ALONG THE EDGE. HOLD PROJECT FIRMLY WITH FREE HAND. THE EDGE OF PROJECT SHOULD EXTEND OVER THE EDGE OF THE BENCH.

MOISTEN THE DYED EDGE OF THE LEATHER WITH A SPONGE, DIPPED IN WATER, AND RUB BRISKLY BACK AND FORTH WITH THE CIRCLE EDGE SLICKER. HOLD PROJECT FIRMLY.

HOW TO SHARPEN THE EDGE BEVELERS

SHARPEN THE TOOLS WITH A SMALL, ROUND JEWELER'S FILE. FILE IN THE ROUNDED NOTCH ON THE BOTTOM, WORKING TOWARDS THE CUTTING EDGE. THE TOOLS CAN BE STROPPED BY PULLING UNDER A HEAVY THREAD OR CORD IMPREGNATED WITH A FINE CUTTING COMPOUND, OR JEWELER'S ROUGE.





Following the Jul/Aug 2013 issue of *The Journal* comes this second installment of photographs featuring entries placing 2nd and 3rd in this year's World Leather Debut Leather Gallery and Competition. Snapshots of all remaining entries will follow in all subsequent issues through the Mar/Apr 2014 issue. If you have any questions regarding either this year's Debut or the upcoming 2014 World Leather Debut, please feel free to contact us at The Leather Crafters & Saddlers Journal (Tel: 715-362-5393). Enjoy! Brian Stelzel, World Leather Debut Manager.



**2nd Place Braided Items –
Rawhide
Ben Boore**



**3rd Place Holsters & Gunbelts
Maryann Abeles**



**2nd Place Tack & Saddle Accouterments
Gordon Andrus**



**3rd Place Chaps & Chinks
Ty Skiver**



**3rd Place Stand Alone Tooled
Masahiro Otake**



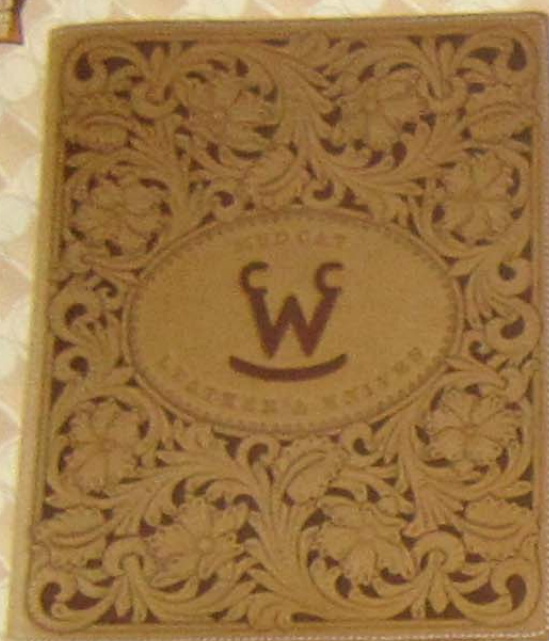
**2nd Place Braided Items
– Leather
Ben Boore**



**3rd Place Pictures
Karen Siems**

**2nd Place Saddles – Geometric
or Basket Stamped
Martin Elias**





2nd Place Youth - Senior
Clara Herschberger



3rd Place Boots
Shane Deeter



3rd Place Youth - Junior
Mackenzie Matarozzo



3rd Place Saddles - Carved
Takeshi "Duke" Yonezawa



3rd Place Clothing
Dennis Rose

2nd Place Saddles - Carved
Leroy Schwartz



3rd Place Tack & Saddle
Accouterments
G.K. Fraker



2nd Place Un-Tooled Items
Nikki Safrit



3rd Place Youth - Senior
Mariah Klingler



2nd Place Stand Alone Tooled
Bob Klenda



2nd Place Youth - Junior
Alexis Manley



3rd Place Personal Items
Tooled
Ai Ikehata

3rd Place Saddles - Geometric
or Basket Stamped
Bev Loftus



3rd Place Un-Tooled Items
Michiko Matsuda

RUMINATIONS AND LESSONS FROM BOOTS I'VE MADE

By Paul Krause

Joseph Campbell said that "life reveals your character; you learn more about yourself as you go along". Boot making has been like that for me too. One of my greatest pleasures is making connections with people. Boot making provides that as well.

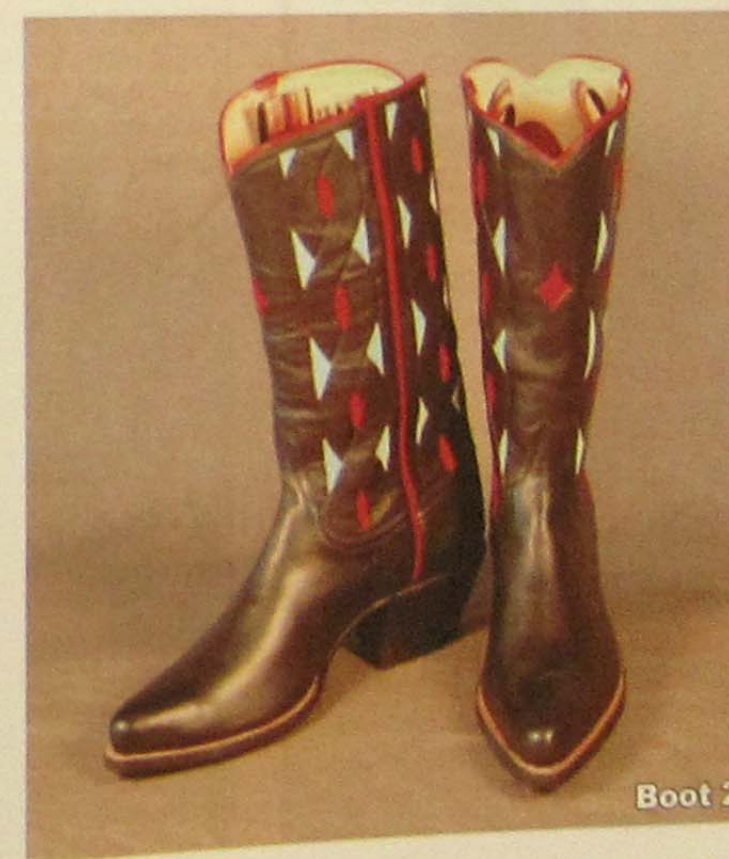
To illustrate this, I've selected some images of a few pairs of boots that have taught me lessons, or which carry stories of some of my favorite customers and things I've learned from them.

Boot 1: This pair of boots represents a lesson to me on being present. By being present, they won a first place award at the World Leather Debut in Sheridan, Wyoming, a few years back. The lesson came as a survival technique. You see, I had reason to grumble about the initial request by the customer. I avoided taking on the order for two years. I didn't feel connected to a furry Bison head as an inlay/applique on the boot top fronts, as the customer was requesting, so for two years I refused to take the order. Furthermore, he was wanting them competition-worthy in a World Leather Debut in Sheridan.

Finally, he came in with something I could work with. It had a rock art feeling, so we tweaked it and went with it. All the while I was still grumbling to myself about the set-up, yet I knew it was going to spoil the job if I kept it up. So I forced myself to BE on the end of the tool, to only be present to the job at hand. As I turned them right side out...there ya go! It looked like it would be worthy. And so it was.



Boot 1



Boot 2

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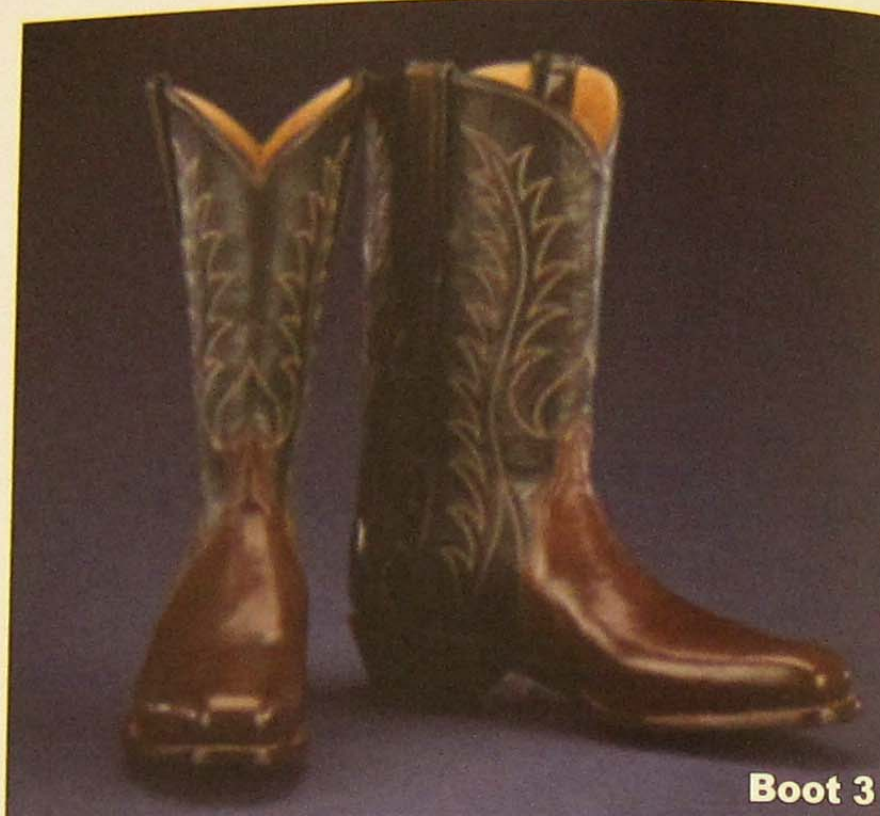
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Boot 2: This was the first of now six pairs I made for this lady. She came in with her husband, who stood back watching the process, so delighted to see how happy it was making his wife. (It would be at the time of her ordering her third pair that he would finally assent to order his first.) So for this first pair, my customer brought me a picture of a pair of old Acme boots, where the tops were done as inlays. I did a test in the same technique, but to me it looked messy, stitches running all around the design and crossing over itself. Worse yet, the stitching had been done in yellow! So, using veg tanned English calf, I tooled in the design. To me it looked much better. Of the many pairs I've made for her, including ostrich, she tells me she gets the most compliments on these. I really think it had a lot to do with the good spirit her husband brought to the job with his intent for her. I sure felt like I responded to it that way.



Boot 3

Boot 3: The thing about this pair was the look on the fellow's face the first time he stuck his feet down in them, and stood up. Due to his genetics, his feet were two full sizes different. That's about 3/8" difference in length, and the circumferences were quite different as well.

I made lasts, the forms which represents the feet but shaped like a boot, for each foot. We call that "bespoke made". He had never had his feet in boots or shoes that fit the same on each foot, and the experience was visibly remarkable. And it was very rewarding for me.

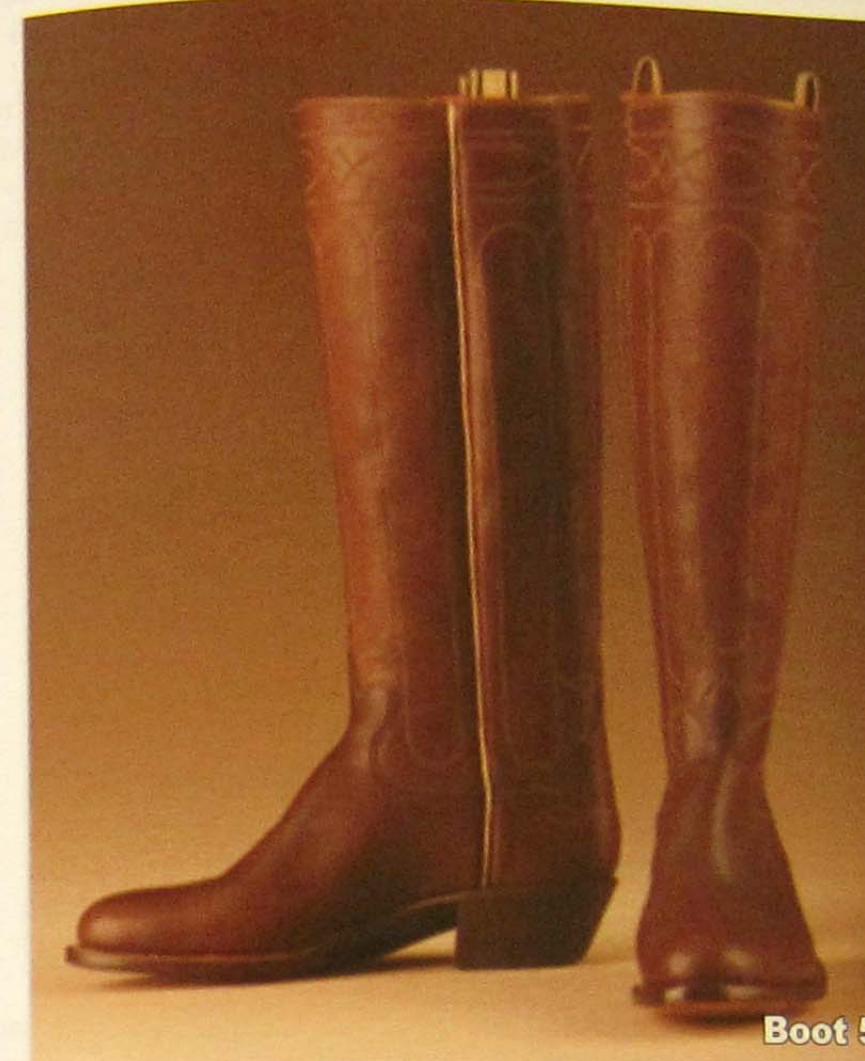


Boot 4

Boot 4: Here is the first pair I made for a national boot show in Branson, Missouri. My style is not that of a traditional boot maker; I have always thought of myself as a guy who goes his own way. Branson represents show business to me and I wanted to do something spectacular. Pope Benedict had just been installed and watching the proceedings, I was struck by the power of the color combination of the many Cardinal's robes and copes. So I went with it. The filigreed collar design was inspired by Christmas-themed place mats my wife had in the cupboard.

So off they went to Branson, receiving not a lick of attention, save a very encouraging comment from a fellow boot maker whom I admire. She said, "It would have never occurred to me to

make a pair of boots like that". Mission accomplished! I had shown up "outta the box"! A collector of five pairs of my boots is the proud owner of these.



Boot 5

Boot 5: This is my version of the classic Plainsman, and it represents listening to my instincts about people. (I hope I'm not being unfair to this gentleman, but I only have my experience by which to go). He seemed way over the top with excitement at the time of placing the order, and it was months before I got a deposit from him. That should have alerted me more than it did.

Having something of a suspicion, I called him when I was ready to start, and he assured me he wanted them. When finished, I called repeatedly to tell him so. He never ever returned any of several calls, post cards and emails. After a year and a half I finally sold them locally to a selfless fellow who has been instrumental in highlighting Prescott, Arizona's western/victorian heritage. He is a worthy wearer who might never have been able to so accessorize his own western outfit.



Boot 6

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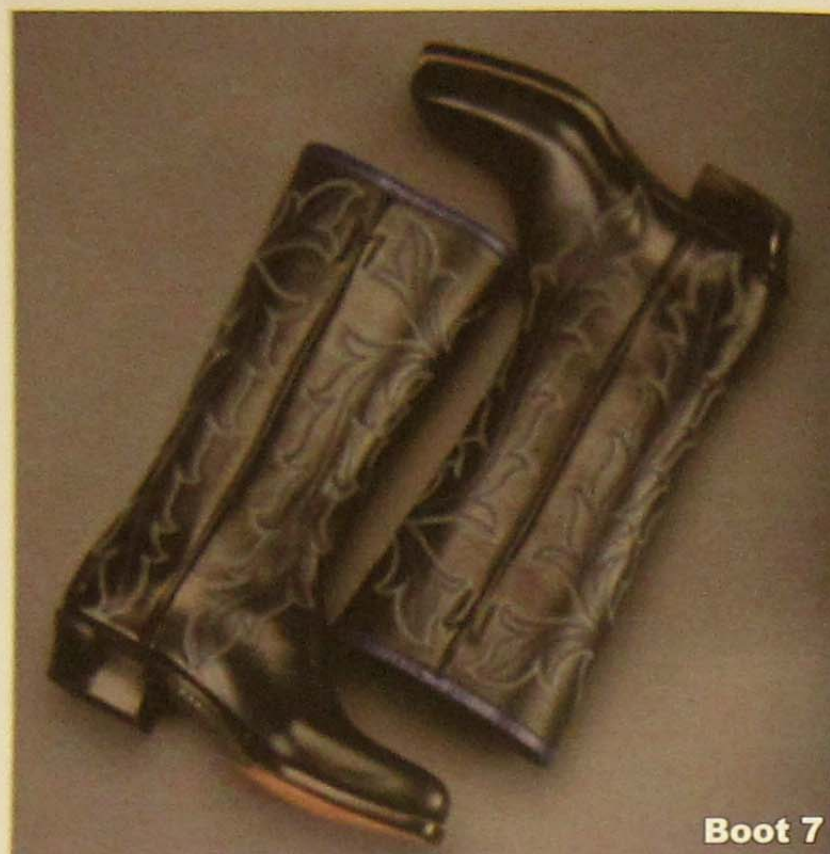
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Boot 6: There is nothing remarkable about this pair, but there is just something about them that spoke to me. When I finished them, I had the feeling I had pushed beyond a certain point at which I had been stuck. I felt like I had climbed up onto another level. They represent that to me. Have you had that experience before?



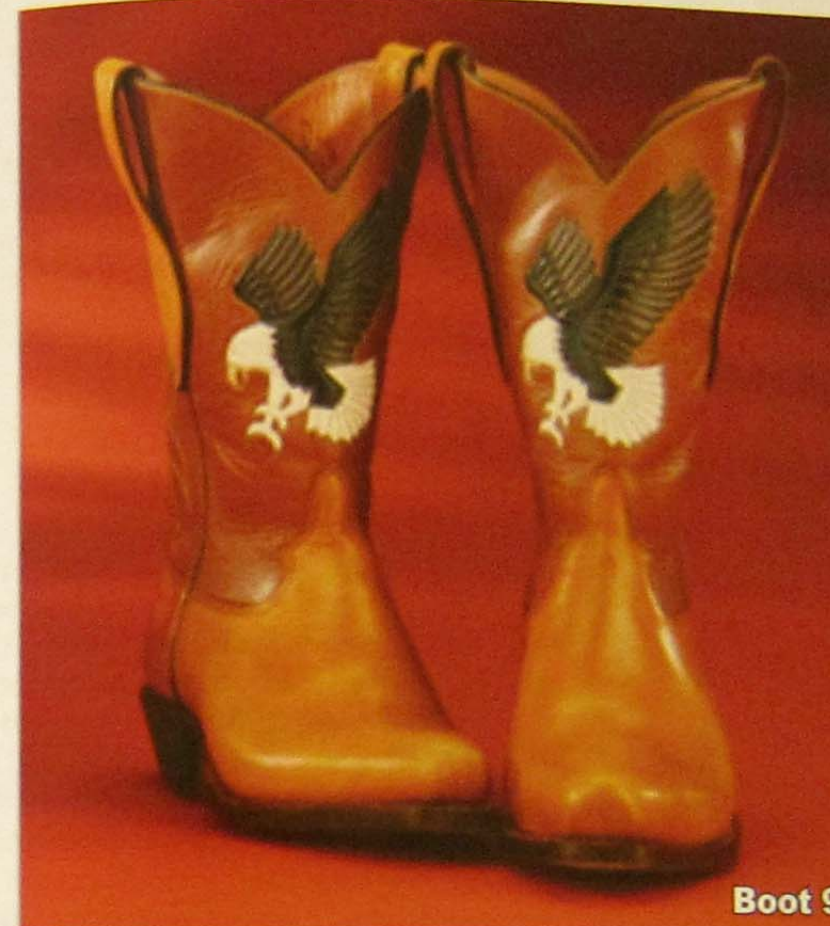
Boot 7

Boot 7: The arrangement in which this pair of full cuts is displayed is the same as the pair of boots that finally got it through to me that I was meant to be a boot maker. The original pair were shown in the boot collector's book, *Texas Boots*, by Sharon Delano. I had intended to make them for myself someday, but when my friend Gary Howard offered me a deal I couldn't pass up and asked me to make for him whatever I would make for myself, this is what I settled upon. Made as a "full cut" of black French calf, stitched with three shades of blue thread, I call them "Three Shades of Blue".



Boot 8

Boot 8: Creativity is a funny thing. This pair started out with the intention to have front and back panels of the "full cut" design, as tan French calf. However I came up short of having enough of the tan to do the back panels. Well, I thought, "I have the same fine French calf in black; maybe I could do the back panel in that?" As I sat there ruminating on my design choices over a beer in my favorite establishment, I discovered...HOPS at the bottom of the glass - thus the inspiration to use hops as the motif for the filigreed collars. So far, they've been well received at shows where I have displayed them. Oh, I call them "Black and Tan - Tribute to Beer".



Boot 9

Boot 9: The first thing that comes to my mind when I see this picture, is the opinion I formed for myself that I don't like to see a photograph of a pair of boots with the toes touching. This is the only pair I ever dropped off with my photographer friend to style and photograph for me.

The next thing that comes to mind is the very fine older gentleman for whom I made them. He told me his wife had just died recently after a two year period of him ministering to her health needs. His orders from her before she passed was to 'do something nice for himself when she was gone'.

The eagle was a spiritual choice for him. He ordered a second pair in green. (On that second pair, I mirrored the eagle inlays).

We had many a spiritual conversation during his visits with me. RIP, Earl.

Boot 10: My French customer, Marc, had flown Lear Jets out of Tucson in years past, and had fallen in love with Arizona. While driving through town on vacation on a rented Harley one year, he spotted my shop and did a u-turn. He came in and ended up spending an afternoon with me, ordering his first pair of bespoke boots. We felt as if we had known each other in a previous life, and I am struck by his exuberant zest for life, and proud to know him. He was my first international customer and has since ordered a second pair.

Boot 11: I've dubbed these: Deconstructed Arizona Flag Boots #1 and #2. I've been doing this study on the Arizona Flag as a design motif for cowboy boots for a few years now. The AZ flag design has been used by other boot makers in the past of course, but I like to play with the vibrant color combination, and have made several, using the usual layout. But the concept of "deconstructing" an item, and creating something different intrigued me. This is the result.

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Boot 10

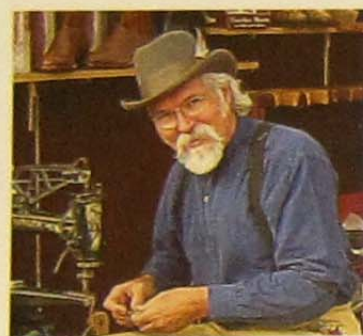


Boot 11

These miniatures, child's size 10.5, along with the "Black and Tan - Tribute to Beer" boots above, are currently on display at the Phippen Museum here in Prescott, Arizona, in the "Trappings of the American West Show", open through October 20, 2013.

So these have been some of the lessons I've learned from customers and boots I've made for them. Recently, one of my known customers commented on how she has noticed I have stories to tell about the boots I've made. It's about connections for me. And I learn that way. I think about for whom I am making the particular item.

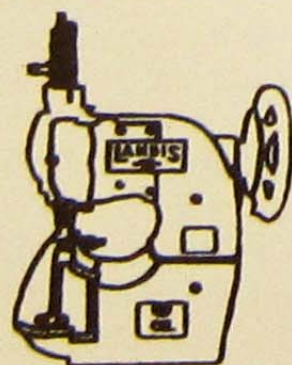
Whether it's a parent ordering a gift certificate for their active duty son, or the retired teacher who wants to put on a different persona now that she's retired, or any of many other stories, they all add to the richness of my life and by default, become an expression of my passion for what I do for others. I hope it's the same for you and your projects.



Paul Krause- Add together 25 years of boot and shoe repair, 5 years of leather goods manufacturing, and 13 years of custom leather/boot making (gratefully all married to the same woman), and you have my life. With a 21st century life motto like "Bringing Something New into the World Through Creative Service", I am enthusiastic about using my skills as a leather worker to serve the needs of those who make requests. From my 19th century location in Prescott, Arizona, I am beginning to recognize and implement the value of passing along what I have learned. I'm happy to welcome all who share the love of leather and things related. Thank you for being my community. You may make inquiries to paul@noazleatherworks.com, or through Facebook at PK Bootmaker, or call 928 442-1213.

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Eli Schlabach

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By Antonio Gualtieri



MATERIALS LIST:

Lightweight tooling leather
Carving/stamping tools of your choice
Head knife
Transfer paper
Stylus
Handle/knob (optional)
Lace punch
Dyes/finishes of your choice
Lace (8 feet of 1/8 or 3/32-inch width)

Step 1: Design your cover. Decide on a pattern/design that matches your room's decor, and consider whether or not you'd like it to have a "handle". Among the handles/knobs I considered were using a butterfly drawer pull, using a small wood draw pull as the center of a larger flower that I might carve on the top, or making a butterfly out of leather and putting a spacer between it and the top. I decide to make mine by cutting out a butterfly from a piece of 3/4" wood and painting it. Also, decide if you want to color/stain any of it, and if you'll be lacing the bottom along with the side seam.

Step 2: Draw your pattern on the transfer paper. The pattern size/area should be a maximum of 4-1/4 inches X 16-1/2 inches (this will leave an area for the lacing holes).

Step 3: If desired, buy or make the handle/knob. I traced out a butterfly on a 2-1/2 x 2 x 3/4 inch piece of wood. I then cut out the butterfly using a scroll saw. When that was complete, I drew a 5/8 inch circle on the center of the bottom. I then went to the band saw and reduced the thickness of the handle to 1/2 inch except for the circle - this area would be a spacer to lift the butterfly above the top. I then drilled a pilot hole in the center for a wood screw to be used to attach the top to the holder. Once that was completed, I made 2 antennas from a 6 inch piece of 24 gauge black wire. I rolled one end

Recently, I noticed that we did not have very much toilet paper in our guest bathroom, noting there was really no place, other than on top of the tank, to store a spare roll. But, I knew my wife would not like it just sitting there in the open. So, I came up with the idea of making a hand-tooled leather cover for it that matched the decor of the room and wallpaper. In many ways this is a very easy project. The hardest part was deciding on the pattern and creating it. I spent a lot less time cutting, tooling and finishing the cover than I did trying to decide on a pattern and a handle.



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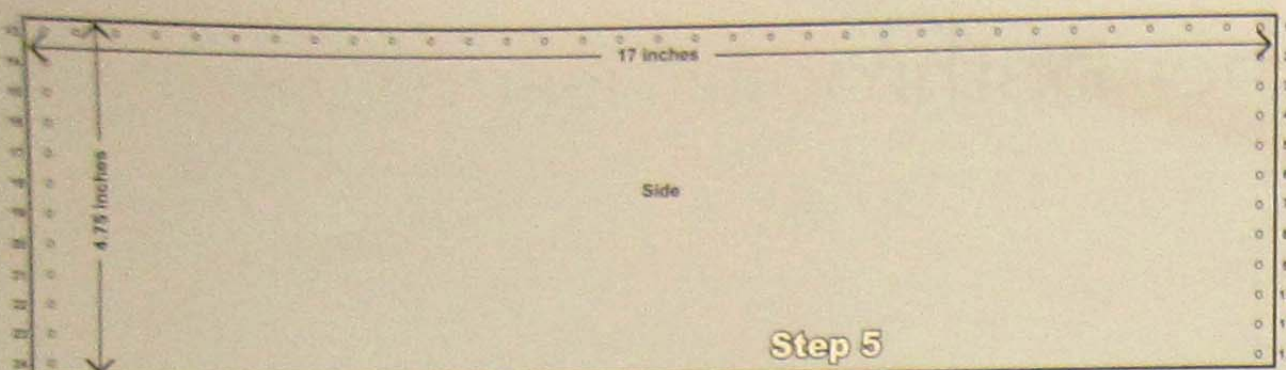
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Step 5

of each 3 times and removed 1/4 of the insulation from the other end of each. Then I drilled two very small holes in the head of the butterfly and put the antenna wires in. Then my granddaughter Alexis painted the butterfly.

Step 4: Cut the two pieces of leather. See **Pattern Pull-Out**. The side is a 17 x 4-3/4 inch rectangle and the top is 5-3/8 inch circle.

Step 5: Punch holes for lacing. For the top, I punched 33 lacing holes, each 1/2 inch apart. The 33 holes for the top of sides are also 1/2 inch apart. Just make sure they match the top cover. For the ends of the sides I punched 12 holes 3/8 inch apart, starting from the bottom. You will need to punch both ends of the rectangle. Additionally, if you do decide to use a handle or knob on the cover, you may need to punch a small hole in the center of the top piece.

Step 6: Case your leather and transfer the design onto it.

Step 7: Tool your design.

Step 8: Apply any dyes and finish.

Step 9: Lace the side ends together. I used 3/32-inch lacing but 1/8-inch will work, especially for the top. You could cross stitch rather than whipstitch the top. Begin with the sides. Cut 36 inches of lace and lace the side ends together using a cross stitch-type pattern. Pull the lace through hole #1 from the flesh side. Leave about 3 inches on the flesh side in order to tie it off later.

Step 10: Cross over to hole #14, then to hole #2 on the flesh side. Be sure to pull the lace tight and keep the lace from twisting.

Step 11: From hole #2, cross over to hole #15 and so on, until you get to hole #24.

Step 12: Now put the lace through hole #12 on the flesh side, back to hole #24 on the grain side and then back to hole #12 on the flesh side.

Step 13: Cross over to hole #23, then to hole #11 on the flesh side and so on until you have gone through hole #13.

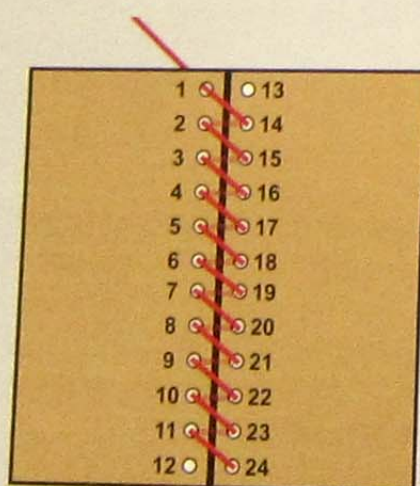
Step 14: Go through hole #1 on the flesh side and back through hole #13 again. At this point you can tie off the lace and trim the ends.



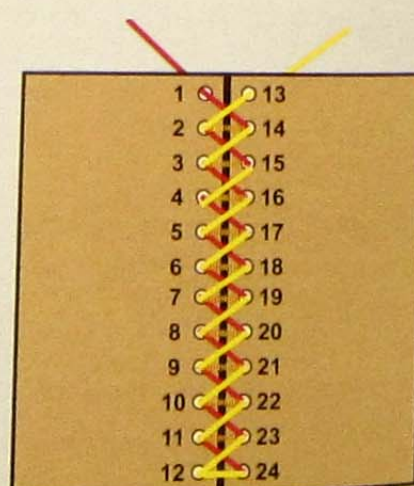
Step 7



Step 8



Steps 9-11



Steps 12-13

Steps 9-13



Steps 15-18

Step 15: Lace the top to the side panel. Using 60 inches of lace, whipstitch the top to the sides (48 inches will be enough, but working with 60 is easier). I started by pulling the lace through hole #13 of the side from the flesh side, leaving about 4 inches on the flesh side in order to tie it off later. Cross over to hole #2 in the top.

Step 16: From flesh side, come through the first opening in the top of the side. Again, be sure to pull the lace tight and keep the lace from twisting.

Step 17: Cross over to hole #3 in the top and so on until you reach hole #1 in the side. Tie off the lace and trim the ends.

Step 18: Attach a handle if you decide to have one.

Your cover is now ready to conceal the extra roll. Have fun creating your own design. **↑**

Tony Gualtieri learned to do leather craft in high school in 1958 and has been doing it as a hobby on and off ever since.

[Editor's Note: To compliment this project, you might consider making a matching toilet seat cover! Check out Vol. 14 No. 2, Mar/Apr 2004 of *The Leather Crafters & Saddlers Journal*, p. 54, "Make Your Own Toilet Seat Cover", by George Hurst.]

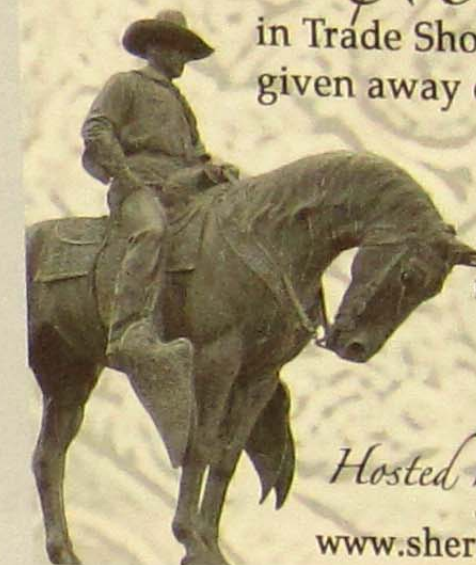


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WEAVER LEATHER'S 40TH ANNIVERSARY MAKES FOR EXTRA-SPECIAL ANNUAL AUCTION

By Deb Gress, Marketing Associate, Weaver Leather

Weaver Leather's annual, two-day auction is a highly anticipated event, and this year's 29th was no exception. Held on June 19 and 20 amid fantastic weather and with a special emphasis on the company's 40th anniversary, this year's auction saw nearly 500 buyers bid on great lots of consigned leather, webbing, machinery, tools and more while enjoying exciting festivities and attractions amongst the action.

As part of the anniversary celebration, a lucky bidder in each ring received a special Weaver commemorative giveaway every hour on the hour both days of the auction. Weaver Leather customers also received a 5% discount on tools, hardware and all other Weaver products during the Cash and Carry Sale... and the bargains continued with special 10% anniversary discounts on Hermann Oak® and Chahin leather sides, sewing machines and Brahma Webb®! Keeping with auction tradition, a drawing was held at the end of the second day to give away great prizes including the Grand Prize – a 205 Adler Sewing Machine with 12" Arm. Weaver Leather thanks the following companies for making the drawing possible:

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New to the auction this year was the unveiling of Weaver Leather's new Mighty Wonder 8 Ton Clicker Press followed by a live auction to sell the first machine to come off the production line. The Mighty Wonder is Weaver's latest innovative, hand-operated machine to help increase productivity. With the same proven cam action of Weaver's Little Wonder® 4 Ton Clicker, the Mighty Wonder is an amazing breakthrough that allows for accurately die cutting patterns that would normally require an expensive hydraulic clicker.

To continue the 40th Anniversary theme, over 1,000 auction-goers and Weaver employees were treated to a delicious chicken barbeque followed by a concert featuring Holmes County, Ohio native and legend John Schmid on Wednesday evening. John put on a great show that was enjoyed by all who attended. In addition to the barbeque and concert, Paul Weaver was on hand throughout the auction to sign copies of his recently released book *Business with a Higher Purpose*. Auction attendees also got a special treat with an appearance by custom saddlemaker and hardware designer Jeremiah Watt who, along with his daughter Nevada, demonstrated leather tooling and silver engraving to crowds of onlookers.

Overall, 3,443 total lots were sold during the two-day auction, with leather seeing an increase of 200 lots over last year. Leather was bringing competitive prices all day Wednesday, while the rise in the number of machines brought moderate prices and great deals during Thursday's action.

Weaver Leather thanks everyone who came and made this event a great success and shared in the 40th Anniversary celebration. Be sure to mark your calendars for the 2014 auction on June 18 and 19 for this great event that is the biggest and best of its kind each year! ↑

MINI SADDLE BAGS

BY KEVIN ROSS



In the Mar/Apr 2000 (Vol. 10, No. 2) issue of *The Leather Crafters & Saddlers Journal* was an article entitled "Western Saddle Purse", by Charlie Voigt (p. 20). I really liked the purse, and within his article, Charlie mentioned if anyone came up with a floral design to please share what they had done. I drew up a floral design for the saddle purse and also drew up a pair of fully functional saddle bags. I would like to share the floral design for the purse and show, step-by-step, the tooling process, plus how I put them together.

MATERIALS LIST

4/5 oz. tooling leather
Head knife
Tape/contact paper
Transfer paper
Stylus
Swivel knife
0150 5/8 C.S. Osborne end strap
#2 & #4 sewing punches
#3 mini punch
8-7/32 Maxi Punch
Round spot setter
Wing dividers
A800 & 5706 seeders
435 & 0-770 camouflage tools
V745 & V404 veiners
P236, 66V & A98 pear shaders
B701 & B198 checkered bevelers
A104 & 2 backgrounders
H907 stop
Saddle tan stain (Super Shene)
277 thread
Sam Browne button
Box blade (X-acto®)



Step 1

Step 1: First, cut all of your pieces and back them with your choice of tape to prevent stretch (see **Pattern Pull-Out**). You should have nine pieces: 1 yoke, and 2 each of the front panels, back panels, gussets and straps.

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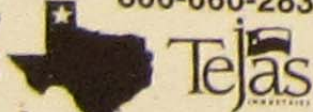
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Step 2: Case the leather and transfer your designs.



Step 3: When the leather is ready, use your swivel knife to carve your designs.



Step 4: Now it's time to start with your stamping tools. Using your seeders, do the centers of the flowers, fern pods and the bases of the flowers. Tool around the seeders in the center of the flowers and along the fern pods with a camouflager. Lightly bevel along the flower centers before using a veiner.



Step 5: Using a veiner, tool where you just lightly beveled on the flowers, then do the base of the flower.



Step 6: Next, begin tooling the leaves, stems and flower cups with the pear shaders, using the size appropriate for all

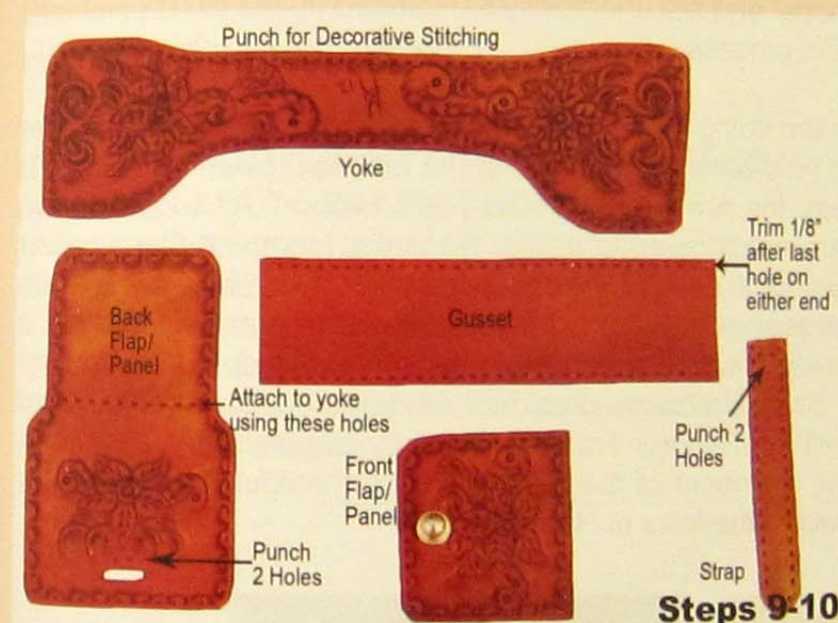
the tight spots. Bevel the flowers, working your way down the stems and bevel the fern pods. I like to bring out my work with more backgrounding.



Step 7: Use a stop at the junction of the flower petals. Make decorative cuts with the swivel knife. Lastly, I use the camouflage tool again to do the border.

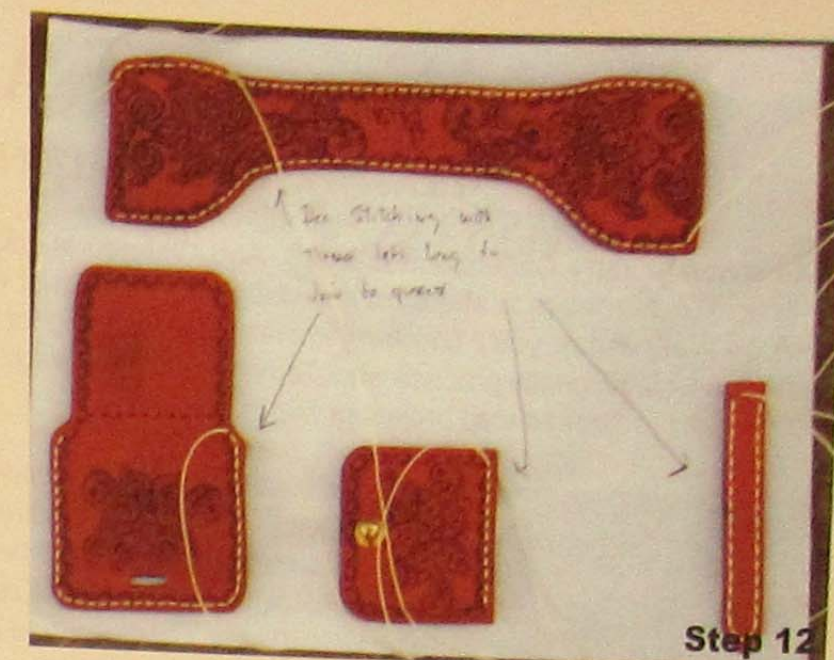
Step 8: Allow the leather to dry completely and then apply your finishes. I like to use antique saddle tan stain, followed by Super Shene. After staining, punch holes for sewing (I use wing dividers to measure the spacing) and complete the sewing.

Step 9: Edge all of the leather, except the gussets, using your preferred method.



Step 10: For the gussets, I usually start out punching the first hole in the center, then I punch holes on either side of that to match the same number of holes in the front panels. Give yourself enough leather to trim off to ensure that your gusset pieces aren't too short. After punching the gussets, measure 1/8-inch above the last hole on both ends of each and trim off the excess leather.

Step 11: Punch the back panels (identical to the front panels) so that all the holes line up with the gussets and front panels. I like to continue punching around the rest of the flaps so that I can do decorative rope stitching. I also rope stitch across the front panels, straps and yoke. Punch the back panels, straps and yoke for attaching later. You'll need to punch oblong holes for the straps in each back panel (flap) and punch 2 slots for sewing the straps in place. See photo for placement of holes and slots. Note that the slots punched across the back panels will be the slots used to stitch the panels to the yoke.



Step 12: Set the Sam Browne buttons on the front panels, then do any decorative sewing on every piece that does not bind anything together. Leave the threads extra long for attaching the gussets, yoke and straps later on.

Step 13: Sew the front panels to the gussets and add the straps to the back panels and the flaps as shown, then complete the sewing of the gussets to the back panels. Always start with the ends of the decorative stitching.



Step 14: When both the front and back panels are sewn to the gusset, sew these finished bags to the yoke. When all the sewing is done, moisten the flaps for molding to fit the bags. Pull the straps down over the top of the Sam Browne buttons to figure out exactly where to punch the hole in each strap. Using the Maxi Punch, mark the straps about 1/2 the width of the tool above where the button protrudes and punch the hole in each strap. This should ensure a snug fit for closure. I then cut relief slits in the strap, above each hole, so the holes will slide over the buttons. Now you're finished. I hope you enjoy these little bags. I have found them to be quite popular. Everytime I make one, I see something I could have done differently. Being a beginner, it's true you learn as you go! ↑

Kevin Ross is a beginning leathercrafter who finds it very useful to leaf through and re-read back issues of *The Leather Crafters & Saddlers Journal*. He currently resides in Texas where he is intent on becoming an expert in leathercraft.

WARRIOR TRANSITION UNIT LEATHERWORK HELPING SOLDIERS RECOVER

Leatherworker Terry Cadenbach is a U.S. Army veteran and former Green Beret who lives in Rolla, Missouri, but what sets Terry apart is his desire to share his knowledge of leather craft with the soldiers stationed at nearby Fort Leonard Wood. Every week on Wednesday, you'll find Terry immersed in teaching for a full day, while his students, who are members of the Warrior Transition Unit, diligently practice what Terry has come to teach them: holsters and sheaths, handbags and checkbook covers, and even a problem-solving project or two in leather.



Terry well remembers the day he met a man who introduced himself at an informational meeting about the class. This soldier required a cane to walk, but also loved to ride his motorcycle. The problem lay with the cane; the soldier could get to his bike, but once astride it, he needed to leave behind the cane, limiting where he could go. With the man's help, Terry quickly saw a way to equip the bike with a "cane holster" made of leather. With the cane safely tucked into its sheath, Terry's new friend had the freedom to ride wherever he pleased. It was a pivotal moment for both men.

The Warrior Transition Unit (WTU) is an official military unit. The members of the unit are soldiers who, for whatever medical reason, the Army has decided are no longer fit for duty. The WTU falls under the command of the hospital. While they are in the unit they are undergoing surgeries, rehabilitation, and waiting to go before the Medical Review Board, which determines what type of retirement benefits the army will provide and what benefits the VA will provide. Some soldiers Terry has had in class have been in this unit as long as two years. The leather working classes are part of a program called "Hand Skills Workshops" and are unofficially sanctioned by the WTU command as a part of their healing and rehabilitation process.

What Terry and other volunteers like him are doing falls under the Army Community Services. Other than being provided a facility in which to hold classes, and having the tacit approval from the WTU command for the soldiers to attend them, the Army provides no other support. All supplies have to be provided by the instructors, who are not allowed to solicit. Recently, Hermann Oak Leather Company (St. Louis, Missouri), became the focal point of a field trip led by Terry to show the soldiers where the leather was coming from that they were using. (In this case, the Army did provide a van and driver). Upon their arrival, the soldiers were treated to a tour and got to do a bit of leather shopping, sponsored by Hermann Oak. Shep Hermann, president of Hermann Oak, has pledged his support of Terry and his endeavors with the Warrior Transition Unit by offering to supply, gratis, the leather needed for their projects. The members of the WTU were so thankful they personally delivered a memento, detailing their thanks to the folks at Hermann Oak.



Anybody who does any sort of leatherwork knows that while leather is a big part of the picture, there are lots of other supplies needed to complete the picture. While Terry supplies what he can from his own stock and the students purchase what they can afford, his program is always in need of tools, dyes, firearm simulators, stamping rocks, and the like. *The Leather Crafters & Saddlers Journal* has pledged its support by supplying the program in Ft. Leonard Wood with a copy of every one if their available back issues, a copy of Pete Gorrell's "Saddlemaking Series" and an ongoing subscription.

There are many veterans doing leatherwork today. It is our hope that publishing this article will generate more interest and support in programs like these across the country. If you'd like to get more information from Terry about the program, please email him at mocav4@yahoo.com. ↑

Coming Events

SEPTEMBER 27-29, 2013: 47TH ANNUAL INTERNATIONAL FEDERATION OF LEATHER GUILDS SHOW

"Rocky Mountain Rendezvous". Denver, Colorado. Host: Columbine Leather Guild. Exhibitors, workshops, classes and contests. Host Hotel: *Double Tree by Hilton - Denver Stapleton North*, 4040 Quebec St, Denver, CO 80216. 800-222-TREE. Group rate \$89 + tax/night. Show Contact Info: Len Rothfeld 303-238-3254, len7mary@comcast.net, and Phil Keller 970-229-1911, pkeller04@q.com.

OCTOBER 18-20, 2013: FALL SEMINAR

Castle Rock, Colorado. (New Location: Douglas County Fairgrounds (Kirk Hall), 500 Fairgrounds Dr.) Host: Colorado Saddle Makers Association - CSMA. Everyone welcome! Contact Shane Deeter 435-459-9617 www.coloradosaddlemakers.org

MARCH 6-8, 2014: 14TH SOUTHWEST LEATHERWORKERS TRADE SHOW

Prescott, Arizona. (New Location: Prescott Resort & Conference Center) Host: The Leather Crafters & Saddlers Journal - Host Hotel: Prescott Resort & Conference Center 1500 E State Rte 69, Prescott, AZ 86301. For room reservations call 928-776-1666 Group Code #G1487. www.leathercraftersjournal.com

Letters to the Editor

Dear LC&SJ,

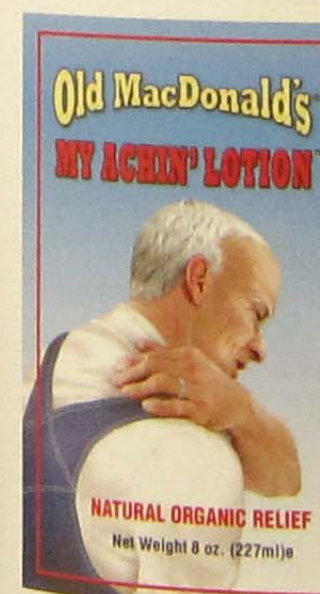
I am enclosing a picture of the very first saddle I ever built. I would really appreciate it if you would see if Mr. Bob Klenda would take a look and critique my work. I've been working with leather for about six years now and thanks to the LC&SJ and God, I have really been able to advance my craft. Due to my incarceration I am unable to learn directly from masters of the leather craft, but with your magazine I am able to glean insight into the work of professional leather workers. I am always open to advice and work to get better with everything I do.

Thank you all at The Journal for all your hard work in publishing a magazine that has given me a confidence and pride in my work that I might never have had without you. God Bless you and all the leather crafters throughout the world that serve as inspiration and role models to people like myself.

Sincerely,
Michael L.

[Editor's Note: Thank you, Michael, for the heartfelt letter and to Mr. Klenda for addressing your request. You'll find a review of your first saddle in this issue's edition of "From My Bench to Yours", beginning on page 25].

LEATHER INDUSTRY NEWS



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ON THE EDGE

BY PAUL C. ZALESAK

WHAT'S WITH THE MEDIA?

In the last three articles we covered the fundamentals on defining a cutting edge, what basic angles work for different applications, and how to determine the angles for those edges. Now it's time to cover the basics of sharpening media. To exhaustively cover this topic in two pages is virtually impossible so I will only cover what I have experienced with a large variety of sharpening media as to what works, with an emphasis on "the best bang for the buck."

To start, let's first categorize sharpening media into a few groups. The first two groups are "oil stones" and "water stones." These two groups represent the vast majority of the media we can easily get on the open market. Oil and water are the two forms of coolant/lubricant that are used on sharpening stones. I avoid using oil on any stones as I find it to be messy, and I don't enjoy having to clean it up after a sharpening session. I use water stones exclusively.

Oil stones are more common and readily available almost anywhere. You will find them in most every hardware store and large retail outlets. They are usually a coarser grit and range from about 200 to 1,200-grit. There are some stones that will cross over to the water stone group, such as the natural Arkansas, North Wales Llyn Melynlyn, and Israeli Covenant stones - these are much finer in their grit ranges, somewhere between 5,000 and 15,000-grit.

Water stones are primarily found in specialty shops such as for woodworking, chef knives, and razor supply stores. They are also easy to acquire from online dealers, but are not likely to be available in your local hardware or big box stores. Water as a coolant/lubricant is much easier to use because you can apply it with a sponge or spray bottle and also have easier cleanup than oil. To help improve its performance, you can add a little liquid soap to the water.

Photo 1



Now, we need to separate stones into two more groups: natural or synthetic (man-made) stones. Most natural stones will be significantly more expensive and difficult to acquire. Again, these are more often sold in specialty shops and online. I love the finish that natural stones put on the edge, but as mentioned earlier, our emphasis will be on cost effective performance. There are some Japanese man-made stones that are basically highly refined natural rock that are reconstituted into bricks that work extremely well, but again, the expense is somewhat prohibitive. All of the natural and most of the synthetic stones also require periodic maintenance to keep them flat as they tend to form a "dish" effect from use. This requires an additional expense in a product called a "lapping" plate. Many of these stones are extremely fine grit (some are as high as 50,000) and are almost exclusively used by people wanting the absolute finest finish possible on their cutting tools or razors. Just as a point of reference, the most expensive natural stone I own is currently valued at \$750 and the least expensive is about \$75. The most expensive synthetic stone I have is \$325 and the least expensive about \$25. All of my stones have seen hundreds of hours and thousands of knives' worth of use (Photo 1 is a partial collection of my stones).

So now let's cut to the end...After 40 years of sharpening experience and thousands of dollars invested in various media, I have found that diamond hones work best for virtually all of our leather knives. Diamond hones are easily acquired online and at some local retailers, they require no lapping to re-flatten them, cleanup requires using a little scouring powder when they load up, and they are very inexpensive as compared to most other quality sharpening products. You'll find that there are some very "cheap-o" ones out there that are useable but will not last nearly as long as the higher quality "cousins." Diamond plates come in grits ranging from 100 to 8,000 and cut very fast and clean. I use them almost exclusively and only resort to my more expensive finer grit water stones when needed. More often than not, I use only two plates – 1,200 and 8,000-grit. Not too long ago I also used a 600-grit plate, but have found that the 1,200 cuts so fast that the 600 was set aside from regular use. The 600-grit plate does come in very handy if you have to repair large chips or nicks on a blade, or if you want to sharpen hatchets and axes.

I also like my sharpening media to be longer because I can get more cut per stroke. At this point in time I am using a 10" long, 1,200-grit diamond plate to raise the burr, and then I go to an 8" long, 8,000-grit plate to finish (Photo 2) illustrates my usual sharpening materials). After that is done, all I need is just a few strop strokes on a leather strop, which I load with 50,000-grit chrome oxide (green rouge) to put a mirror finish on the edge. I do it this way so that the edge I put on all my knives is consistently repeatable and attainable by anyone. There are so many more sharpening fixtures, machines, polishing compounds, stropping media, and plenty of different methods used that novels could be written about them. However, I have focused this article on what I have found to be the easiest, quickest, most efficient, and most cost effective media that I utilize at this time.

In the next article we will put the metal to the media, and start sharpening the easiest-to-sharpen of all the leather knives: the swivel knife.

If you have any questions, comments, and concerns or would like to discuss sharpening in general, you can always contact me at (505) 269-8563 or email pabloz@leatherwranglers.com. ↑

Stay sharp,
PZ

Photo 2



Swivel Knife Finesse

with Pete Gorrell

Doodling is good practice. It helps to perfect swivel knife skills as well as to perfect our creative abilities. Techniques that are experimented with in doodles can be used when doing later projects. They can also be useful for showing to customers who are searching for ideas. I was thinking of ways to combine swivel knife work with a carving pattern when I came up with the piece shown here. I used a simplified carving pattern and embellished it with swivel knife work. Swivel knife work is often used as a border or as a frame but is less often seen in combination with a carved pattern. Here bevelers and mule's foot have been used on certain elements for effect and to make these elements stand out and be more visible.



Pete Gorrell – Master Saddle Maker, 2007 Al Stohman Award Recipient. Pete began working with leather in 1952 while working as a ranch hand in Colorado. He learned saddle making from Clarence Wilson, and afterwards studied human and horse anatomies to be able to build better saddles for both. Pete's 15-part saddle making series booklet is available through *The Journal*.

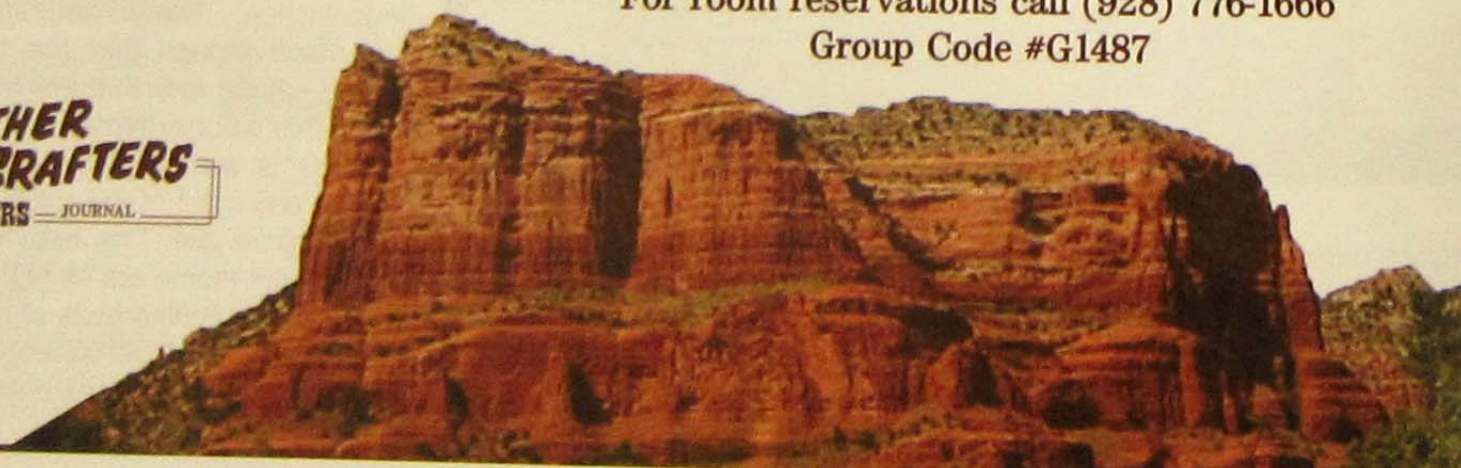
Use this as an example and create your own designs. Try different approaches such as carving the flowers and leaves in the traditional manner and use the swivel knife only for the stems, stem leaves, scrolls and other elements. Remember what the man with the violin said: "If you are going to get to Carnegie Hall, you must practice, practice, practice!" ↑



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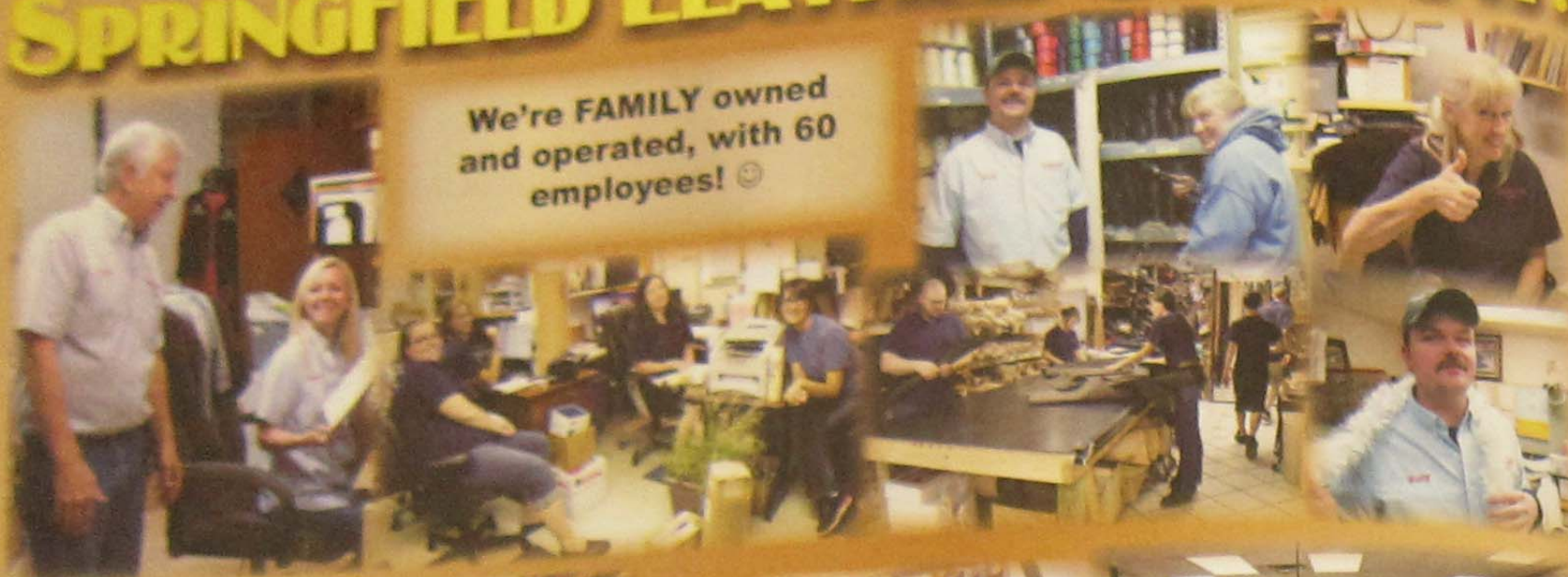
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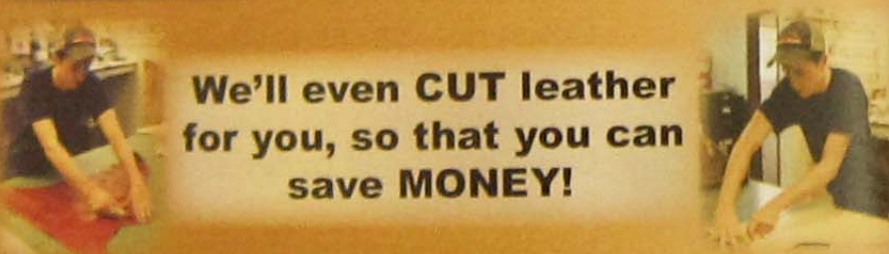
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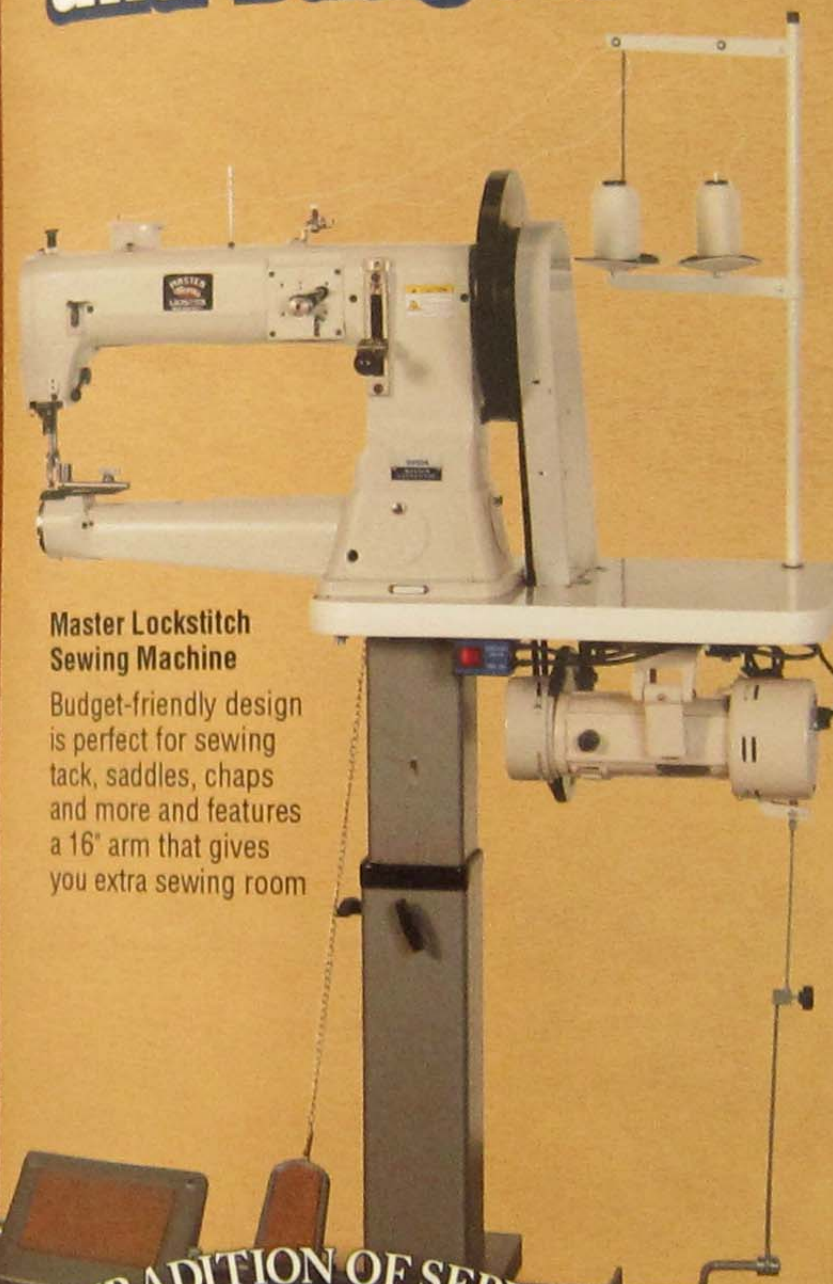
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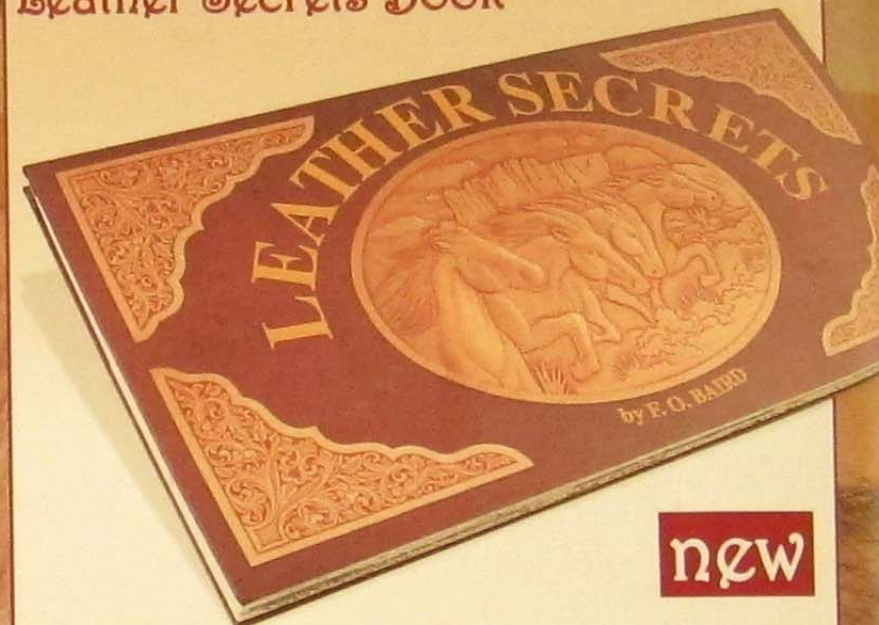
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