

A POINT SYSTEM FOR SCORING CRAFT WORKS

ALL YOUR QUESTIONS

ANSWERED

ABOUT THE

C.S.C.L.

STANDARDS

MARKING

ASSOCIATES

FELLOWS

April 1996

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"CANADIAN LEATHERCRAFTER"

"BULLETIN"

Don Macleod, Past President



April 1996

C.S.C.L.

LEATHERCRAFT STANDARDS

These are the general requirements and will be considered by the Council of Fellows in appraising works to be accepted for Sales. There will be exceptions in the case of articles with a newly identified need, ingenious application of material or technology, or an original aesthetic design. Exhibition and Competition articles will be judged by higher standards.

DESIGN:

Function: The project must fit the purpose for which it has been designed. shape in relation to all the other shapes in the design.

Proportion and Shape: Proportion means the height in relation to the width, and each shape in relation to all other shapes in the design.

Materials and Findings: Materials must be suitable for the purpose for which they are used, and the findings must be in keeping and good taste.

Harmonious Appearance: This is the result of the relationship of the forms or parts, bringing them into unity.

WORKMANSHIP

Cutting: Accurate cutting to ensure correct fit and appearance

Decoration: **Tooling:-** Clear cut lines; any modelling must be smooth, background stippling should be regular and any flat backgrounding should be put down smoothly.

Carving:- Lines should not be cut deeper than half the thickness of the leather. Except in certain places, lines should not cross each other, or go beyond the outline being cut. In many cases, they should taper out.

Beveller: Must follow the cut line smoothly.

Pear Shader: Rarely is the exact impression of the pear shader correct. The tool should be moved around in the area concerned, tapering off the pressure toward the edges. Rarely should it touch these lines.

Background: However the background is treated, it must not detract from the design.

Camouflage, Verner, Mulefoot, etc.: If used, they should not be overdone.

Seeders: These are used mainly for flower centres, and how it is used depends on what centre is being done and the effect desired..

Decorative Cuts: If used, they generally follow the contour of the leaf or petal. They start heavy, and taper out to nothing.

Embossing: The parts to be embossed must be carefully raised. The raised portion must be well and smoothly supported. Generally, the surrounding area should be treated in such a way that the embossing is well defined.

Stamping: The impression should be regular or graduated and reasonably deep. When more than one tool is used, the impression should create a related design

Inlay: To fit accurately and show no tool marks.

Onlay: Prepared so that the edges are neat and firmly adhered.

Colouring: Must show that there is a knowledge of how to handle colour to get desired effect.

LEATHERCRAFT STANDARDS CONTINUED

Other forms of applied decoration: not specifically mentioned, need the same care and attention to details as those above.

Skiving: Sufficient to make the parts fit well, and to reduce the edges of parts being stitched or laced together to a suitable thickness, but not enough to weaken the leather where strength is needed. For turn-edges, the leather must be skived enough to make a smooth, neat turnover.

Fitting and assembly: Edges to be flush, gussets and fasteners to be properly placed.

Moulding: Whatever method is used, the leather must be a suitable weight for the article. If there is more than one moulded part to the article, the moulding of the various parts must form a harmonious whole.

Finishing: Lacing and stitching to be even and uniform, suitable to the article and inconspicuously joined or finished off.

Cut Edges: Whether laced or unlaced should present a well finished appearance.

Turned Edges: The edges must be skived enough to make a smooth neat turnover.

Gluing: Glue should be spread so that no lumps are formed. Any excess should be removed from the visible parts of the article.

Linings: Should be suitable for the article, neatly inserted and accurately fitted.

Stacked Leather: Must be securely glued, and sanded sufficiently to make a smooth edge.

Backs: To be finished suitably for the article whether lined, dyed, polished, or left untouched.

Combinations: If the leather is combined with other materials, the leather must be the dominant part of the article, and the material must be compatible with the leather.

Reprinted from Volume XXXV11 , No.1 & 2 , Fall 1988/ Winter 1988/1989

Reprinted from Volume XXV11, No. 3, Spring, March 1979

Canadian Leathercraft "Bulletin"

C.S.C.L

April 1996

REQUIREMENTS FOR ASSOCIATE MEMBERSHIP

1. Not less than 3 years satisfactory practice of leathercraft .
2. Two years of satisfactory service to the society, e.g., helping with exhibitions, sales, writing for the bulletin, serving on executives (Local and National) getting new members for the society or working in some way toward the development of leathercraft.
3. Demonstrating ability to produce work of high standard of craftsmanship, while originality of design is not necessarily required for Associate standing, it will receive favourable mention. Copied designs should bear some stamp of the individuality of the craftsman and should not be an exact duplicate in every sense of the copied design.
4. Approval by the Board of Selection of submitted work as follows:
 - (I) Handbag or other large articles involving gusset construction.
 - (II) Belt of 6 or 8 oz. leather.
 - (III) Optional
 - (IV) Optional

NOTE:- Numbers 3 and 4 should be chosen to show specific techniques.
Articles submitted should demonstrate knowledge of materials and various techniques and versatility in the craft, e.g. tooling, carving, colouring, construction, stitching, lacing, moulding, etc.

5. Articles submitted for Associate standing will be marked according to the Society's point system of judging. The minimum passing mark for each article is 75 marks.
If one of the articles has failed to receive 75 marks, the candidate will receive credit for the three qualifying articles and a condition on the fourth. The candidate may submit another article the following year, and if it qualifies will receive his Associate standing and certificate at the next Annual Meeting when all four articles must be displayed. A candidate may fail on only one article to receive this condition.
6. Work submitted must be accompanied by a signed declaration application form that the work is solely that of the candidate. Work done in a Leathercraft Studio may be submitted for Associate standing provided that it is done without assistance.
7. Enclose fee as set fourth on the application to cover examination and certificate.

Copied from volume XXXV11, No. 1 and 2, Fall 1988/ Winter 1988/1989
Copied from volume
Canadian Leathercraft "Bulletin"

C.S.C.L.

APRIL 1996

REQUIREMENTS FOR FELLOW MEMBERSHIP

1. At least one year as an Associate Member and three years of service to the Society
2. Wide experience and meritorious achievement in the field of leathercraft.
3. Approval of the Board of Selection of submitted work as follows:
 - 4 Articals (2 Large and 2 Small) of the applicant's choice, all of different function, size and treatment, chosen to show versatility in the craft and grasp of techniques. No piece submitted for Associates will be eligible.
4. Articles will be marked according to the Society's point system of judging. The minimum passing mark on each of the four articles is 80 marks. All four articles must qualify.
5. All work submitted must be original in design and decoration, and should include, if possible, new forms and uses.
6. Candidates shall submit an article, not necessarilly technical, for publication in Canadian Leathercraft for the approval by the Board of Selection. An artical previously published may be submitted.
7. Work submitted must be accompanied by the signed decloration on the application form that the work is solely that of the canditate, done without supervision or assistance.
8. Acceptance by a two-thirds vote of the Active available Fellows.
9. Enclose fee as set forth on application to cover examination and certificate.

COPIED FROM VOLUME XXXVII, NO. 1 AND 2, FALL 1988 / WINTER 1988/1989
COPIED FROM VOLUME
CANADIAN LEATHERCRAFT "BULLETIN"

A POINT SYSTEM FOR SCORING CRAFT WORKS

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ORIGINAL BY DR. RALPH LARMOUR 1958

The judging of craft work is difficult enough when only a relative placing is required, but when it is necessary to assign definite numerical values it becomes arduous and controversial. I shall discuss some of the specific difficulties and suggest a more rational method that is easier to apply and leads to more acceptable end results.

In any system of judging the average score of several judges is likely to be more reliable than the score of a single judge. This is axiomatic. It is also accepted that various characteristics of objects ought to merit different maximum values and herein lies one of the cardinal difficulties of the differential value scoring system, namely, the inability to keep in mind and apply a number of different values. It is comparable to trying to measure something with yardsticks of different length.

THE UNIFORM MEASURING STICK

In judging quality of objects, the human mind is accustomed to using a relatively simple yardstick with only a few divisions. We see a thing and instantly appraise it as "good", "fair", or "poor". Or we may note it is "beautiful", "ordinary", or "ugly". If we wish to be a little more specific we may modify these three basic categories to "very good", "good", "very fair", "fair", "poor", and "bad", making six divisions. But beyond this there is required very critical appraisal which takes time and which may not prove too accurate. When several judges work on the same objects, even the simplest yardstick becomes split into what may be called fractional divisions as soon as an average value is calculated.

I propose first, then, that appraisal be limited to four categories, namely, EXCELLENT, GOOD, FAIR, POOR. But since these are awkward to write into a scoring sheet, and moreover, cannot be averaged, it will prove more convenient to designate them by numbers, 4, 3, 2, 1, respectively. This very simple uniform yardstick with only four divisions can be applied to all characteristics of an object irrespective of their relative importance. The relative importance can be adjusted later by using a weighting factor.

The first concept then is that of a simple uniform measuring yardstick to be used for all characteristics that need to be scored.

CHARACTERISTICS TO BE JUDGED

The next step is to decide what characteristics of the objects need to be appraised. Here there can be considerable difference of opinion, but in general the number of characteristics ought to be kept as small as possible. For leathercraft, C.S.C.L. has agreed to consider only three divisions, namely, (1) DESIGN, (2) WORKMANSHIP, (3) GENERAL APPEARANCE AND SUITABILITY OF MATERIALS. These admittedly contribute in different degrees to the total of quality and they must therefore be weighted by some differential factors which will be discussed presently. Before we come to that let us see what three divisions mean.

- 1.) **DESIGN** embraces shape, function and proportion, decoration, colour and the combination of these three things. Where originality is not demanded, we expect a certain degree of harmony in order to merit the rating "EXCELLENT".

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- 2.) **WORKMANSHIP** embraces all the techniques that must be applied, namely, cutting, fitting, assembly, finishing, stamping, tooling, carving, etc.
- 3.) **GENERAL APPEARANCE**, etc. refers to over-all effect and the use of the proper materials. With these two concepts, namely, the uniform measuring stick and the pertinent characteristics, the judges are ready to go to work making the primary appraisal of the object. Let us illustrate with an example of what might happen with three judges scoring a ladies' purse. The scores would look like this if brought together:

SAMPLE 1. Ladies' Purse.

Judge	Design	Workmanship	General Appearance
A	3.0	4.0	3.0
B	4.0	2.0	2.0
C	3.0	3.0	3.0
Average	3.3	3.0	2.7

It is readily seen that the maximum score that could be obtained if each characteristic were scored **4** (Excellent) would total **12**. Most people would agree, however, that these three characteristics are not of equal importance in contributing to the total value. And furthermore, most people would prefer to have the perfect score read **100** instead of some odd figure such as **12**, or **17** or **42**. Both these points can easily be attended to be a little simple arithmetic, applied to the scoring of the judges.

WEIGHTING FACTORS.

If we wish to bring the maximum total score to **100** all that is necessary is to apply a factor of **25** to the three separate characteristics in accordance with their relative importance. Obviously Design and Workmanship are more important than the third; in fact for a lot of objects it would not matter greatly if the third characteristic were omitted. Hence it is reasonable to assign the least weight to the third category, namely, GENERAL APPEARANCE. Suppose we assign it a factor of **3**, which would make the maximum for it equal to **12**. Then under some circumstances we might consider the other two characteristics as equal, so we could weight each of them by **11** which would allow each to contribute **4 X 11 = 44** points to a maximum total of **100**.

SAMPLE 11.

	Design	Workmanship	General Appearance
Average	X 11	X 11	X 3
Primary Average	3.3	3	2.7
Weighted Average	36.3		8.1

Final weighted score for Ladies' Purse is **36.3 + 33.0 + 8.1 = 79.4**

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A POINT SYSTEM FOR SCORING CRAFT WORK

While we have weighted Design and Workmanship equally in the previous example, which would be justifiable for general purposes, these weightings can be changed to meet various special requirements. For example in qualifying tests for the **C.S.C.L. Associate** standing, workmanship is stressed more highly than originality of design. Hence, while still using the uniform measuring stick as shown before, we would weight the average scores as follows: Design **X 7**; Workmanship **X 15**; General Appearance **X 3**. But for **Fellowship**, where excellence of workmanship is taken for granted and where stress is now placed on originality, the weighting would be: Design **X 15**; Workmanship **X 7**; General Appearance **X 3**. In all the three above mentioned weightings the maximum score for any one article would be **100**, but the final end scores would differ according to how the weighting is applied.

QUALIFICATION LIMITS.

The final step in establishing the point system is deciding the lower limits for a passing score. This, clearly, is a matter that will require careful consideration and there ought to be full agreement on it.

It is obvious that a passing score may vary depending on the nature of the competition, i.e. whether for beginners or professionals. It may also depend on the nature of the competition in which the craft work is entered. For example in the C.S.C.L. qualifying tests for Fellowship of the Society, it might be set as high as 85% for individual pieces and 80% for the average of the four pieces that are required for this test. On the other hand, for a general chapter, branch or guild display, the qualifying mark might well be set lower, say at 65 or 75% of the possible score. These are decisions that must be left to the Exhibitions Committee or the standards Board of the group.

RECAPITULATION SUMMARY.

To put the plan in a nutshell, the steps in applying this system are:

- 1) Set up a blank scoring sheet, showing the characteristics to be assessed, with room for identifying the articles to be judged. Sample sheet is shown below.
- 2) Appoint two or more judges who will each score all the articles independently, using the Uniform Measuring Stick.
- 3) Get someone, (preferably one good at mental arithmetic) to average independently, using the Uniform Measuring Stick.
- 4) Apply the designated weighting factors to all scores on the sheet of **AVERAGES**.
- 5) Total the weighted scores for each article, and circle those that equal or exceed the passing mark.

A POINT SYSTEM FOR SCORING CRAFT WORKS

Judge.....				Excellent	4	
				Good	3	
				Fair	2	
				Poor	1	
				Suitability	Suitability	
				of Material	of Material	
				& General	& General	
Name	Description	Design	Workmans	Appearanc	Total	

Reprinted from volume XXXVI No.3 SPRING 1988
 Reprinted from volume VII No. 4 SUMMER 1958
 Canadian Leathercraft "Bulletin"