



A POINT SYSTEM FOR SCORING CRAFT WORK
by Dr. Ralph Larmour

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 that 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 lengths.

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 that 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.

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ories, 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 the 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 STICK 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 & SUITABILITY OF MATERIALS. These admittedly contribute in different degree 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 these three divisions mean.

DESIGN embraces shape, function and proportion; decoration, color 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".

WORKMANSHIP embraces all the techniques that must be applied, namely, cutting, fitting, assembly, finishing, stamping, tooling, carving, etc.

GENERAL APPEARANCE, etc., refers to over-all effect and the use of 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 could look like this if brought together:

EXAMPLE I. Ladies Purse

Judge	Design	Workmanship	Gen. Appearance, etc.
A	3	4	3
B	4	2	2
C	3	3	3
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 by 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 $4 \times 11 = 44$ points to a maximum total of 100.

Now let us apply this weighting to the averages of the three judges as shown in Example I. We would have the following:

EXAMPLE II.

	Average	Design x 11	Workmanship x 11	Gen. App. x 3
Primary Average		3.3	3.0	2.7
Weighted Average		36.3	33.0	8.1

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

While we have weighted Design and Workmanship equally in the above example, which would be justifiable for general purposes, these weightings can be changed to meet various special requirements. For example in the 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 above, we would weight the average scores as follows: Design x 7; Workmanship x 15; Gen. App. x 3. But for the 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; Gen. App. 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 the 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 to 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 all the scores on the judges' score sheets and transcribe these averages to a new scoring sheet.
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.

Judge _____

Excellent 4
 Good 3
 Fair 2
 Poor 1

Name	Description	Design	Workman- ship	Suitabil- ity of Material & General Appearance	Total

Editor's Note: Dr. Larmour (c/o The Editor) will be glad to receive comments or answer questions regarding the point system as outlined.

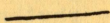
RECIPE FOR DESIGN by Mrs. Ruthmary Koegler

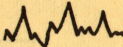
This is for those of you who say "I can't draw a straight line". Design is too often confused with draftsmanship, or the ability to put on paper the exact image of what your eye is observing. Do you ever doodle? Look at the note pad beside your telephone. You have been designing. Probably, because you weren't thinking about it, you have a design that has rhythm, balance, and interest. These are the elements of design.

According to the dictionary, design is the arrangement of details which make up a work of art. We can define design as a pleasing arrangement of shapes, lines, and color. Design is found everywhere--in furniture, houses, cars, clothes, and everything about us.

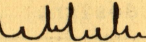
When we think of drawing a design of our own, we immediately think in terms of drawing something that is recognizable to another person. A definite object, complete to the last detail, too often gets so involved in the details, that the over-all plan for the design is missing. The "line" and the "mass" (shape) are our two basic ingredients, and your use of them in a certain given area makes for good or bad design. Even in pictures of great realism, the great masters started their pictures with line and mass to establish the total design or composition. Here are a few simple rules to aid you in designing:

Rule 1. Make a line of direction that includes the whole area of design. This line of direction will give rhythm to your design as you repeat the shape of the line. A line of direction will avoid too many unrelated design areas that have no relationship to each other. Try making lines to see how many varieties you can make. The kind of line you choose can tell a story:

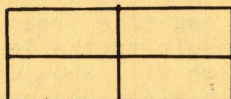
Line at rest 

Angry line 

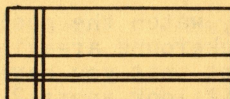
Graceful line 

Playful line 

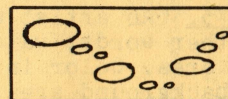
Avoid having your line cut an area exactly in half. An off-center line is more interesting to the eye. When the design is completed the original line of direction may disappear as a definite line, but



uninteresting



interesting

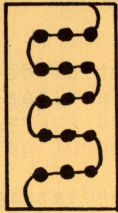


line has disappeared

the eye still travels along it because the shapes are arranged along it.

Rule 2. With a line established, select a shape--a circle, a square, or an oval. Place this shape along the line. Add two other sizes of this same shape. If all shapes or masses of a design are the same size it becomes monotonous. Shape may also be established by the use of another line which bisects the original line, but not at regular intervals.

Line and mass

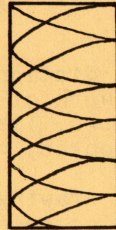


No



Yes

Two lines which creates masses

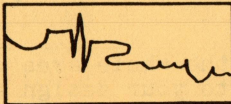


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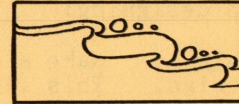
Yes

Rule 3. Rhythm is created with repetition. The shape of the line of direction and the mass should be repeated within the design. Too many different shapes or types of lines used within one design is confusing and hectic. These shapes and lines may overlap each other or be within each other but they must be related in their contours.

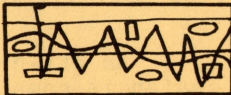


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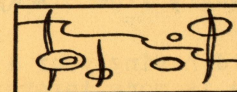
Yes



Rule 4. Until you are sure of your designing abilities, limit yourself to three motifs or contours. The greatest pitfall of design is too much. KEEP IT SIMPLE. Like the advice of the flower arranger, "arrange it, then take out half". We get so engrossed in showing all we can do in one design that we destroy the rhythm and interest of the design. An eraser is a great friend.

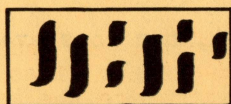


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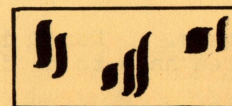


Yes

Rule 5. An artist would say, watch the positive and negative areas. In other words, watch the background area in relationship to the design area. Color in the masses that you have used which will show up the background area. Does it look spotty? Is it lopsided because there is more dark on one side that does not balance with a dark area on the other? Is the spacing in the background as interesting as that of the mass?

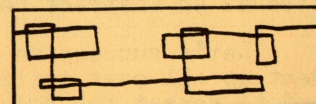


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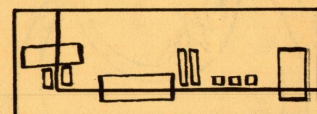


Yes

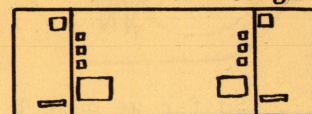
Now we are ready to do a design. Don't worry about what it is--abstract designs or realistic designs must still follow the same principles. First, find out the shape of the area into which the design is to be placed. Leather is beautiful of itself and there is no need to cover the entire surface of the leather project with a design. The basic shape of the leather project would be a good shape to use for the design area. There are three basic kinds of design--all-over design, border design, and an area within an area. Being leathercraftsmen, let's take a billfold shape--a rectangle. First we will do an all-over design and fill the area completely with the design. We might make a lot of rectangles by drawing a continuous line, turning each corner at a right angle which combines the line of direction and mass into one unit. Or we can draw a right angle line of direction and place along it rectangles of various sizes and shapes, overlapping some of them to form other rectangles. Keep the same right angle in view in placing the rectangles -- either exactly vertical or exactly horizontal. Now for a border design. We will place a straight line down one side of the billfold shape and arrange our rectangles along it. An area within an area might be two large rectangular shapes -- lay one horizontal and the other vertical on the opposite sides of the billfold. Connect the two large areas with a line of direction using the same right angles.



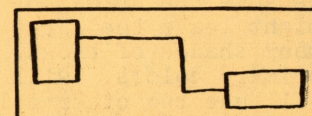
All over design



All over design



Border design



An area within an area

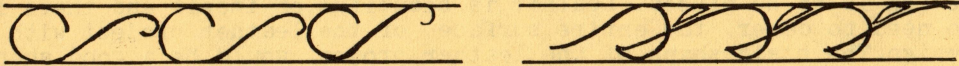
Let's convert this to leather using our familiar techniques. Those who like to tool and emboss, might raise one rectangle, de-emboss another, tool cross-hatched lines in another or dapple an area. A realistic figure might be placed in one



rectangle letting the outline of the figure fill the area completely. Find out all that your tools will do. Those who have saddle stamps might background one rectangle, bevel around another. Whatever method of decoration is chosen, decorate at least three areas in the same manner - thus three background areas, 3 embossed

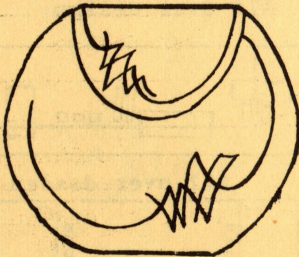
areas. Don't do something different in each area, nor does every area have to be decorated.

We have tried the border design on a billfold, but the natural place for the border design is a belt. Start with the line of direction -- a running line that will include the width of the belt, a moving line that keeps the eye moving along the length of the belt. Start with the letter S. Make a series of S's along the length or



make the S and extend it to make it cross itself at regular intervals. Thus a mass has been created. Another mass might be added, repeating the shape of the first one. These might become leaf forms or decorated as an abstract form.

Let's suppose we have a round purse to decorate, but we don't want an all-over design. We are decorating an area within an area and to repeat the round shape of the purse, we will work with rounded lines. Because we want the eye to take in the whole of the purse, the line of direction should follow the outside contours of the purse. To give balance, use one motif on the back, one on the front, and one on the flap. The one on the flap should be on the opposite side of the one on the front panel. Although all the lines used are curved lines, the resulting masses are not monotonous because the curves have been allowed to form sharp pointed masses.

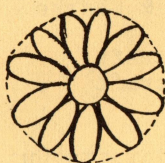


So far we have been talking only about line and mass. Color is a third member of the design family. Instead of decorating the areas with various types of textures, try using color to separate areas. Because the shades of brown are usually associated with leather, you might leave the large background area in natural or dyed one of the many shades of brown. Brown being a combination of all three of the primary colors, will blend well with any of them. For accents, we will use two other colors. On the smaller areas, a very brilliant color might be used -- red, orange, yellow, turquoise. On a larger area, a more subdued color with a bit of brown mixed in to relate it to the background color: red/brown, yellow/brown, or green/brown.

Try different types of designs with different techniques -- carving, tooling, filligree, inlay, onlay, forming and color. A design may be good with one technique and bad in another. And don't ask yourself "what is it?". It's design.

Some will say "I want to do flowers." These same principles

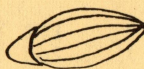
apply. The same steps will be taken and then start on adding the realism. Consider the flower that you wish to do. Is the mass of it round, oblong or triangular? Is the line of direction, usually the stem line, undulating or angular? Don't worry about the number of petals until you have decided on the shape of the mass. Your design calls for an oblong shape, but the flower is a circle in mass. What can you do? Turn the flower on its side and see if it doesn't then become an oval. In other words, vary the perspective of the flower. Perhaps the bud shape of the flower will give you another size oval. If we look at a daisy we see that it is a round flat flower. Here are some of the ways that it might be worked out in a design.



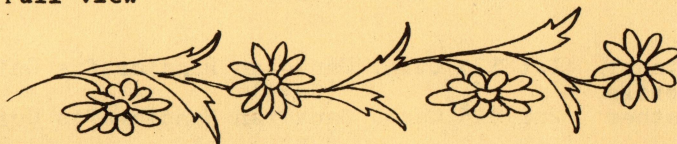
Full view



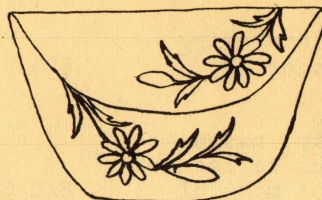
Turned



Bud



Belt design



Purse design



Border design

Note about the Author: Ruthmary Koegler is Chairman of the Flint Leathercraft Guild, Flint, Mich. The above article is a synopsis of the demonstration lecture she gave at the Eastern Regional Meeting of Leathercraftsmen on May 3rd, 1958.

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CANADIAN HANDICRAFTS GUILD C.N.E. PRIZELIST

All entries for the Canadian Handicrafts Guild competition at the Canadian National Exhibition must be in by August 1st. Entry forms are available from the Canadian Handicrafts Guild, 77 Bloor Street West, Toronto 5, Ontario. Below is the list of prizes to be awarded this year:

	<u>Donor</u>
Best Leather Entry in Show	\$50 Cash. F.W. Woolworth Co. Ltd.
Tooled or Carved Work	1st \$25 Credit Note. Clarke & Clarke 2nd \$15 Credit Note. Clarke & Clarke
Neither Tooled nor Carved) but any other treatment)	1st \$25 Credit Note. Lewiscraft 2nd \$15 Credit Note. Lewiscraft
Hand Crafted Leather, with no more than 20% area of decoration	\$25 Cash. Canadian Handicrafts Guild (Ont.)
Any Leather article of original design, but winner must never have won a prize in a major Canadian Leather competition before.	1st \$25 Cash. Canadian Handicrafts Guild (Ont.) 2nd \$15 Cash. Canadian Handicrafts Guild (Ont.)
Any leather article showing the best use of coloring techniques.	\$25 Cash. Garnett Company
Most original entry, based upon a new approach to leather- craft in any one or more of the following features -- function, design, coloring, construction.	\$40 Cash. Anonymous

SPECIAL AWARDS -- Open to all Crafts.

An outstanding entry, particularly
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or motif.

\$100 Cash. The British American
Oil Company Limited

Best Contemporary Design entry,
decorative and/or functional

\$100 Cash. Jordan Wines Limited

All entries are eligible for these two Special Awards, but no craftsman may take more than one of them.

FIRST EASTERN REGIONAL MEETING OF LEATHERCRAFTSMEN

On Saturday, May 3rd, about 200 leathercraftsmen gathered at Vineland, Ont., for the first Eastern Regional Meeting of Leathercraftsmen. They came from Barrie, Chatham, Guelph, Hamilton, London, Niagara Falls, St. Catharines, Tillsonburg, Toronto and Welland in Ontario, and from Buffalo, Cleveland, Dearborn, Flint and Rochester in the United States, some of whom drove as far as 250 miles.

Displays of work were featured from Rochester, Buffalo, Flint, Hamilton and Toronto, showing jewellery, tool kits, bookcovers, and many other items. An unusual article was a planter made from an odd-shaped piece of leather left as much as possible in the shape in which it was purchased and resulting in a sort of driftwood effect.

There were continuous demonstrations from 10 a.m. to 4:30 p.m., covering a complete course in leathercraft from designing to assembly. At the banquet in the evening, a talk was given by the great-grandson of the founder of Wickett and Craig Tannery, Toronto, which will be printed in a later issue. Door prizes were donated by craft services in the United States and Canada.

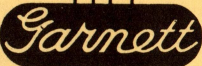
After the banquet a panel discussion was held, the Moderator being Dr. Ralph Larmour. The experts on the panel were Fred Fischer of Buffalo; Mrs. Irva Ford of Hamilton; Mrs. Margaret Jennings of London; Mrs. Ruthmary Koegler of Flint; Robert Muma of Toronto; and Mrs. Carol Ruffin of Rochester. Questions ranged from how to finish lacing to dyeing leather white. Later issues of "Canadian Leathercraft" will carry these questions and answers as recorded by Mrs. Nina Wilson of Hamilton. Following the panel discussion slides of the last International Assembly at Rochester 1957, were shown, giving glimpses of both the activities and the leathercraft of that meeting.

Hamilton Guild is to be highly commended for its organization of this meeting under the outstanding leadership of Harold Wilson, President. The hard work and untiring efforts of the members of Hamilton Guild resulted in a wonderful day of information and entertainment for all attending.

TORONTO GUILD TOURS TANNERY

Saturday, May 24th, Toronto leathercrafters had the opportunity to tour the plant of Clarke & Clarke Leathers, Barrie, Ont. Before the tour, Mr. Clarke told the Guild about the machines and their operation, the kinds of leather and their various stages of tanning. Being Saturday, the tannery was at a standstill and the talk, along with the comments of the tour conductors, was very valuable. After the tour, the Guild was entertained for lunch by Clarke & Clarke. The Guild wishes to express its thanks to Miss Yasunaka and the very capable gentlemen who made the day so pleasant and informative.

-- R. Sirman, Vice-President



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