

CANADIAN



LEATHERCRAFT

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Summer 1985

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TRAVELLING EXHIBITION- "LEATHER CREATIONS"

Members are advised that enclosed with this copy of Canadian Leathercraft is their application form for our upcoming travelling exhibition, entitled "Leather Creations". Only FULLY PAID-UP MEMBERS of C.S.C.L. are eligible to compete in this special show, and we urge that all members read the form carefully for directions AND information. Entry fee of \$5.00 allows entry of up to 5 (five) pieces per member. Entry fee should be made payable to "C.S.C.L.", and MUST accompany your "intent to enter" (Entry blank # 2).

We are fortunate in having a panel of three excellent judges for this special show, with awards as listed plus others T.B.A. Pay particular attention to the reminder that articles should be able to withstand the rigors of travel, and we suggest that you design a solid, simple box which would make your articles safer during packing and shipping. Remember to mail your Intent to Enter form so that it will arrive NO LATER than AUG. 15th!!

All material published in Canadian Leathercraft is the property of the Canadian Society for Creative Leathercraft, and may not be reprinted in any form without the permission of the Society.
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CRITIQUE FOR WESTON TROPHY

Toronto Branch 85.6

Blotter Pad

Executive size

Beautifully crafted

A curved symphony of lines

Red Box

Nice use of design inside as well as outside

Beautifully crafted

Outstanding design and beautiful colouring - lovely dye job

Lid a bit wobbly - could have had the inside part a trifle larger

Soft Hand Bag

When purse is fastened it is a bit off-centre

Lid rubs into sides

Magnificent job on the rings used as strap-holders

A great deal of work on it

Belt

Braiding beautifully done

A close fit when the buckle is opened - design could be rubbed

Buckle does not give much protection for design

Good Edges

Picture Frame

Well moulded

Lovely Design

Sits level

Nice dye job and well finished

Slit across back not quite horizontal

* * * * *

Woodstock Branch 81.2

Desk Pad

Nice lines

Contoured for a right-handed person

Nice corners - no lumps

Lies flat on desk

Moulded Tray

Lies flat

Beautiful job on edges

Great finish

Miniatures

Good feet - well attached

Solid - no rocking

Parts do not fit too well on top of the chair wings

Nice sponge dyeing

Woodstock Continued

Tan Box

Heavy lid for a small box

Does not sit too well - top slightly warped

Top and bottom might have been bevelled for aesthetic appeal

Care should be taken that thickness (weight) of top be compatible with box

Duck

Stand should be stronger - maybe wider for balance, and heavier so that it won't topple over so easily

Duck could be in a heavier leather or lined - a bit flimsy - out of proportion for the weight of the leather

Graining of leather used to nice advantage to show contours of bird

* * * * *

Hamilton Branch

Lunch Bucket

Doesn't fit too well at end - a little warped

Beautiful dye job and finish

Findings appropriate

Stitching could be improved in spots

It was questioned whether leather is a suitable medium for a lunch-box

Loose-Leaf Binder

Lovely job of colouring

Lettering beautifully done

One leg of the animal seems to be attached the wrong way

Clutch Purse

Very stiff - too heavy - very awkward to get into

Saddle-stitching uneven

Carving could be improved

Colour dyeing very nicely done

Pleasant appearance, but not utilitarian

Blue Box

Lines not smooth

Nice dye job

Lid fits well

Conception and design of box are good - workmanship could be improved

Pocket Secretary

Very stiff - difficult to get into

Lovely lacing

Edges very nicely finished

Well made

Summary Weston Trophy

Toronto 85.6

Woodstock 81.2

Hamilton 74.8

Highest Individual Marks

Fred Brown Desk Pad 97

Loreen Manuel Moulded Tray 97

LIST OF AWARDS

Craftsman's Awards:

Karla Van Horne	Shoe Horn Caliper Case Three-Ring Binder Belt Thistle Book cover Eagle Buckle Banker's Case
Ruth Haig	Covered Bottle Box Lunch Bucket Paper Weight Soft Handbag
Loreen Manuel	Free-Form Sculpture Incense Burner Flower Pins Moulded Tray
Margaret Monteith	Moulded Tray Book Cover with Brass Covers Book Cover, Saddle-stitched
Mary Patterson	Music Box Raku Jar
Harold Brister	Beer Can Holder - Basket Weave with Handle
Fred Brown	Desk Pad
Mary Anne Crawford	Handbag
Marg Hunter	Box
Lillian Kay	Moulded Head Plaque
Larry Lewis	Harness
Jessie Little	Braided Belt
Dave McPherson	Belt
Madeleine Mitchell	Miniature Furniture
Bob Quinn	Ranger Belt
Joyce Scrutin	Braided Belt

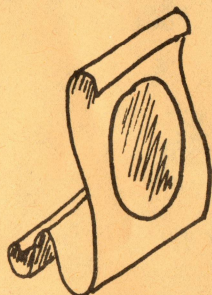
Salon Awards:

Fred Brown	Desk Pad
Ruth Haig	Box (Fellowship) Lunch Bucket (Fellowship)
Lillian Kay	Free-Standing Red Picture Frame Free-Form Letter Holder
Loreen Manuel	Inverted Tray Maple Leaf Tray (Special Table)
Dave McPherson	Hexagonal Design Belt Tri-Box
Karla Van Horne	Black Belt

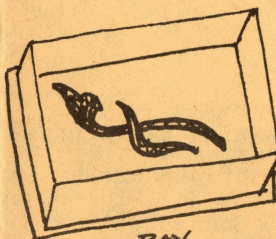
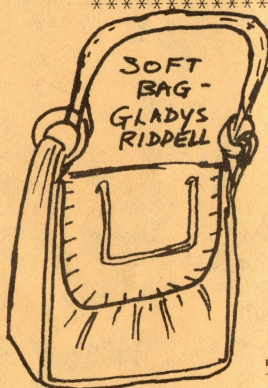
Craftsmen who contributed to the Special Table:

Ruth Haig	Covered Bottle
Lillian Kay	Leather Roses
Jessie Little	Braided Belt
Carol McLean	Box
Madeleine Mitchell	Mask
Margaret Monteith	Book Cover with Brass Corners Book Cover, Saddle-Stitched Moulded Tray
Betsy Rennie	Cap
Karla Van Horne	Key Stirrup

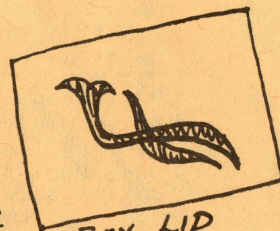
We apologize that not ALL the Weston award winning pieces are available for illustration in this issue, and the missing items will be shown in Fall 1985 issue, along with further reports of the "Annual '85" and profile on our newest "Fellow", Ruth Haig.



PICTURE FRAME,
LILLIAN KAY



RED BOX
(INTERIOR)
MARG. HUNTER



BOX LID

LILLIAN BEECH - Who's Who in Leathercraft
by Muriel McKnight

On behalf of the C.S.C.L. and the Hamilton Leathercraft Guild I would like to honour Lillian Beech for her contribution to the Guilds. She was among the first of the chartered members, when Hamilton Guild was formed in 1956, and has been a member in good standing since that date.

Her studies in leathercraft were made at Danforth Collegiate, Toronto, in 1953 with instructor Kay Tokaryk. Among the many techniques she learned from Kay was achieving grey dye by using ferrous sulphate. Lillian became an accomplished glove maker, learning this technique from Mrs. Campbell.

Lillian acquired her Associate status in 1966, and was an active member of the C.S.C.L. Executive Council for several years, as well as President of the Hamilton Guild, as well as Secretary, Membership Convenor, and other posts throughout the years. Lillian was President when C.S.C.L. celebrated their 10th Anniversary at the Scottish Rite in Hamilton.

She taught at Burlington Arena for several years, beginning in 1954, and as well gave classes in her home. Lillian also gave private lessons in glove making, and was generous in sharing her techniques and talents, giving many demonstrations at our Hamilton Guild meetings and workshops, as well as doing demonstrations at C.S.C.L. Annuals.

Lillian has also managed to be a faithful participant at our Annual C.N.E. booth demonstration and sale of leatherwork.

We salute Lillian and express our appreciation for all that you have done for us, and express our hope that you will continue to share your special knowledge with us in the future.

"ANNUAL DEMONSTRATION - DESIGN, by Carol McLean"

Carol's suggestions for sources of design ideas were most helpful to all that participated in her demonstration at the "Annual". She suggests that we look at nature for many design themes, both in shapes and lines. For example, rocks, leaves, stems and branches of trees, to name but a few. Paper cut designs, with folding used can contribute such shapes as snowflakes etc.

Carol pointed out the use of "negative space", those areas between objects, which make a shape separate from the shapes of the objects. She also pointed out the one can often have a "gut feeling" about a design idea, which is separate from the feeling of a design being pleasing to the eye.

by Muriel McKnight.

2nd Fri. each month

Hamilton Branch Meetings- 1985 and 1986 season. 124 James St. South

Oct. Snaps and Fasteners by Karla Van Horne

Nov. Poinsettias and Flowers by Muriel McKnight

Dec. Pot Luck Supper, Silent Auction, Image'84 Slides by Ruth Haig

Jan. Mini-Workshop on Moulded Trays by Hope Drysdale

Feb. Coaster Designs by Muriel McKnight

Apr. Box Hinges by Dave McPherson

May Pot Luck Supper, Silent Auction, Slides of Algonquin & Beyond
by Karla & Terry Van Horne

CAPSULE COMMENTS FROM THE SUNDAY MORNING BUZZ SESSIONS

These comments are practically verbatim as they were handed in by group leaders.

Is there sufficient assistance to Branches by C.S.C.L.?

- We do have an excellent bulletin containing practical articles and suggestions.
- Workshops are held Spring and Fall on a Society level. Branches who are sponsoring local workshop make other members welcome.
- Standards for Associate and Fellowship Standing are publicized in the Bulletin for guidance.
- We might have a Communications Line for contact with people to consult on specific problems
- Notice of highlights of action taken by Executive Council will be printed in capsule form in the Bulletin so that all, especially Members-at Large who have not representation near at hand to report to them, may be informed.
- Perhaps more publicity re the table for Members-at-Large at the Annual Meeting might be helpful.

Is there adequate liaison between Branches?

- Branches do visit each other at general Meetings and at Workshops.
- As Vice-President in charge of Branches, Ruth Haig would like a list of your executive, Pres., Sec., Program convener - with a copy of the Branch Program, which will be advertised in the Bulletin for you, and/or have your program handed in to your Bulletin Representative, who in turn will get it to Mary Patterson in time for printing.

Membership

- C.S.C.L. Membership and history forms are being given to each Branch to distribute. Please change fee from \$5.00 to \$10.00, and give Membership Chairman's name and Address.

Does the word Creative still apply?

- From the work we saw on the tables, sculpture, boxes, picture frames, moulding, variation of design, we feel that it does indeed still apply. We must not get CREATIVITY mixed up with ORIGINALITY. For example, there is nothing original in covering a bottle - but it is what you do with it that is creative - how you handle your techniques. There were several ring-binders, but no two were alike. There were many different ideas on the tables over the week-end. Leather was in many different forms. We therefore feel that the word "creative" still applies, and that we should encourage it.

Does the Library satisfy your needs?

- It is up to the individual to make full use of the books available to them.
- Branch Librarians should push their use. Branch Librarians are doing a fine job.
- Distance for Members-at-Large is a problem. It is suggested that a listing of books available to Members-at-Large be given to them
- It is suggested that on the Branch level one person might review a book at each meeting, the article resulting from such a study to be made available for publication in Canadian Leathercraft.
- This group expressed appreciation to the Head Librarian and Branch Librarians for all their hard work - both physical and mental. (Many thanks from the Librarians!)

C.S.C.L. sponsors two workshops a year. Should there be more?
What should be presented?

- The group felt that there should be more demonstrations slanted toward the person needing basic instruction. Here ideas should be passed along not only of basics, but of good organization - work books, note books, samples of ideas and techniques, leathers and what you can do with them. Each individual should build up his own collection.
- So there was a basic request for more attention to those who are beginning, also to those who are more advanced in some fields but who may have missed out on basic leathercrafting skills.
- Since we are hampered by distance and expense, we suggest:
 - that a key person might be willing to be a mentor to a group of two or three, intercom by mail, tapes, video, book exchanges, pattern exchanges,
 - like-minded people gathering together to work at specific skills.
- Ideas for workshops should be forwarded to the Executive Council.

Are members concentrating sufficiently on Originality?

- On the overall picture, it was felt that most members were trying to do so.
- It was felt that we are always encouraged to be original, that the Organization gives us incentive to do so.
- Some felt that originality is inborn. It is inspiration that starts you going. You can draw upon other sources and apply concepts to leather.
- There is both individual and broad spectrum to originality. Sometimes original ideas come from commissions and personal requests.
- Newer members are perhaps intimidated by the concept of Originality.

How can we further encourage Originality?

- Members should be encouraged to attend design workshops.
- Should we, on a Society level, consider publishing an applied design book of good examples to be used as a springboard?

We appreciate the participation in this issue by both Hamilton members and by Toronto member, (and incoming Chairman of Fellows), Jean Hunter, who provided the reports on our recent Annual.

Our next issue is slated for publication in the last week of Sept. - first week of Oct., and will be a joint effort of the Norland and Mississauga Branches.

Articles, shop tips and items by Members at Large are ALWAYS most welcome, and will be used most gratefully!

Visual Arts Mississauga 7th Annual Juried Show was recently held at Erindale College Gallery, Mississauga, Ont., with works by C.S.C.L. members Lillian Kay and Mary Patterson representing leathercraft.

If you are presently showing any work in exhibitions, please let us know, as a number of our members have expressed interest in visiting gallery shows where leather is exhibited.

Tom Swafford, longtime member of C.S.C.L., who makes his home in Columbus, Ohio, recently dropped us a note and asks that we send along a "hello" to all his old friends in C.S.C.L. Thanks, Tom!.

Have a good summer everyone!.