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CANADIAN SOCIETY FOR CREATIVE LEATHERCRAFT

DUTIES OF THE EXECUTIVE

President

- Compile agenda for meetings.
- Chair meetings.
- Attend all sub-committee meetings, except those of the nominating committee.
- If unable to attend personally, the First Vice-President can be appointed to attend, or a member of the Table Executive.
- Oversee all Guild activities.
- Arrange a timetable for the executive meetings for the year.
- represent the Guild, when necessary.

First Vice-President

- Chair a meeting when the president is unable to attend.
- Should be Chairman of a committee.

Second Vice-President

- Should be chairman of a committee.

Recording Secretary

- The recording secretary records the minutes and makes a copy for all members and completed 15 days before a general meeting. This should be done at a convenient place, but with a view to price. (This varies from place to place.)
- The recording secretary sends out monthly meeting notices no later than 12 days before a general meeting.

Corresponding Secretary

- Shall take care of all general correspondence.
- Compiles a concise annual report to be dispersed at annual meetings and sent to non-attending members.

Treasurer

- Keeps a record of the finances of the Guild.

- Prepare and report monthly statement to the Guild.

Publicity Convenor

- To have a small committee to assist in dealing with all publicity - meetings, sales, exhibitions, workshops, library displays.
- To draw up an annual budget and submit it to the executive. An average taken of the costs of the last two years would be an aid in this.
- Any convenor needing publicity should make sure of getting it to the publicity convenor in ample time.

Social Convenor

- To look after meetings where there is food served.

Library Display Convenor

- Keep a file of where, when and duration of library which asks for a display.
- Should have a supply of props, e.g., plate stands, etc.

Programs Co-ordinator

- Should meet with all craft convenors, as soon as possible.
- Each craft convenor and his/her committee to be responsible for all arrangements for their meetings.
- Responsible for booking room, obtaining speaker's fee from Treasurer, and booking projector and other requirements such as tables, screen, etc.
- Should contact the publicity convenor regarding publicity for each meeting.
- To see if fee or gift is needed for speaker and to remind convenor about introduction and vote of thanks.

Workshop Coordinator

- Responsible for obtaining a volunteer to run each workshop and to work in close consultation with that convenor to avoid duplication of work.
- Make yearly budget and plan workshops for the year. Workshops should be arranged in a schedule to cover February to prevent a loss of time due to election.

Out-of-Town Exhibitions Committee

- Each member is responsible to the committee for getting his/her own articles to the appointed place by the deadline set.
- The committee cannot be responsible for breakage, loss or theft during transit.
- An estimated budget should be given to the executive.

Area Exhibitions and Sales Committee

- The convenor and committee are responsible for filling all props, etc.
- Record should be kept of outgoing and incomings of all articles loaned, where and when. This committee also works closely with the sales convenor.
- An estimated budget should be given to the executive.

Nominating Committee

- This consists of the past president plus two others.
- List replacements. Bear in mind, any member who has been particularly good in any area or who has volunteered. Avoid duplication of duties of Table Executive.

Standards Committee

- To consist of six members, plus the Society President.
- Each year, the standards may need reviewing so that changes and innovations can be dealt with.
- Two people from the committee

are necessary, from time to time, to adjudicate articles submitted to places for sale. This need not be an onerous task as the members should be used alternately.

Craft Convenor

- Attend executive meetings when asked, or send a substitute, if necessary.
- Inform members of the craft group about special exhibits and displays, and other relevant news items, when a newsletter is impossible.
- Let the social convenors know how many will attend the general meeting.
- Be fully responsible for all arrangements for the general meeting assigned to his/her group.
- To work in cooperation with the program coordinator for this meeting.
- At an exhibition or sale, be responsible for the timetable for personnel.
- Check with the Treasurer re sales, books or sheets and instruct his/her workers upon their use.

All Committees

- Anybody who finds it necessary to resign from committee must do so in writing.
- The chairman may substitute by appointing a replacement, after submitting the name to the Executive Committee.
- The proposed budget should be presented to the executive by February, for approval.

CANADIAN SOCIETY FOR CREATIVE LEATHERCRAFT TEACHING STANDARDS

At the 1956 Annual Meeting, a set of standards for the grading of leathercraft teachers was approved, as follows:

Knowledge and Craftsmanship:

Grade "C" (Elementary)

One who is proficient in basic construction and finishing methods and has some knowledge of tooling or carving.

Grade "B" (Intermediate)

One with (1) a certain minimum knowledge of leathers, tools and handling of such and (2) a certain minimum knowledge of and ability in construction and finishing and either tooling or carving, or both. Associate membership standing will automatically establish a Grade "B" rating. Credentials should specify "Teacher of Leathercraft, Grade B Tooling and/or Carving".

Grade "A" (Specialist)

One with (1) a wide general knowledge of leathers, tools and handling of such and (2) a wide general knowledge and skill in tooling, carving, colour and construction techniques. Fellowship rating automatically establishes applicant in Grade A category. Credentials should read, "Teacher of Leathercraft, Grade A". Outstanding skills may be indicated for Specialist's rating.

Teaching Ability:

The CSCL shall not be responsible for guaranteeing any individual's teaching ability. This shall be vouched for by his/her own record of experience listed on his/her credentials, with references which can be investigated personally by any interested party.

The applicant's rating will be established by the Board of Selection of the CSCL, from representative samples of work submitted by the applicant, to demonstrate the degree of excellence and range of his/her leathercraft skills. Associate and Fellow members, whose work has already been appraised by this Committee, need only submit the application form for their rating and credentials, as above.

This rating is subject to review and change at request of the applicant on the basis of new experience or training, or information not supplied on the original form, or demonstrated in his/her submitted work.

On the reverse side of this Set of Standards will be the Teacher's Credentials giving information as to experience both in leathercraft and teaching generally.

STANDARDS FOR LEATHERCRAFT, C.S.C.L.

DESIGN: Original design is encouraged.

No commercial kits or patterns.

FUNCTION: The project must fit the purpose for which it has been designed.

PROPORTION AND SHAPE: Proportion means the height in relation to the width, and each shape in relation to all other shapes of the design.

MATERIALS AND FINDINGS: Materials must be suitable for the purpose of the article being made and the findings must be in keeping and in good taste.

COLOUR AND DECORATION: The colour and decoration should be a complimentary part of the whole design.

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, clean lines, any modelling must be smooth, back-grounder or stippling should be flat and put down solidly.

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 open places, the endings should taper out.

Beveller: Must follow the cut line smoothly with no exact tool impressions standing out.

Pear Shader: Rarely is the exact tool impression on it's own correct. The tool should be moved around in the area concerned, tapering off the pressure toward the edges. Rarely should it touch the lines.

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

Camouflage, veiner, mule's foot, etc: When used, should look neat in apperance and not be overdone.

Seeder: This is mainly used in flower centres, and how it is used depends on which flower centre is being done and the effect that is desired.

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

Embossing: The part to be embossed must be carefully raised. The raised portions must be well and smoothly supported. Generally, the surrounding area should be treated so that the embossing is well defined.

Stamping: The whole effect 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 and to get the desired effect. Other forms of applied decoration, not specifically mentioned, need the same care and attention to details as of those above.

SKIVING: Skive sufficiently to make all parts fit well, but not enough to weaken the leather where strength is needed. Reduce the edges to an even thickness before stitching or lacing. For turned 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 of a suitable weight for the article. If there is more than one moulded part to the article, the moulding of various parts must form a harmonious whole.

FINISHING: Lacing and stitching: To be even and uniform, suitable to the article and inconspicuously joined and 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 glue should be removed from the visible parts of the article.

Linings: Should be a suitable weight for the article, neatly inserted and accurately fitted with the excess cut off.

Stacked leather: Must be accurately glued and sufficiently sanded to make a smooth edge.

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

Hand stitch: Where possible and practical.

COMBINATIONS: If leather is combined with any other material, the leather must be a dominant part of the article and the material must be compatible with the leather.

STANDARDS FOR LEATHER GARMENTS

DESIGN: The design must originate with the crafts person. Commercial clothing patterns, if used, must be distinctly altered in detail. Design and materials must be suitable to the stated purpose of the garment.

CONSTRUCTION: The leather must be pliable. Uniformity in weight and colour is desirable. Weak spots and holes in the leather are not acceptable. Matching skins must be used, unless it is an integral part of the design. Garments must be cut with the grain. Nap must run in the same direction, unless used as part of the design. Seams are to be strong, smooth, flat (not bulky), and neatly executed. Closings are to be neatly finished and should function correctly; eg., buttonholes must be the correct size for the button, zippers must operate without catching.

FINISHING: Proper and suitable finishing of the garment is desired. Machine stitching is allowed in the underside of the garment. Hand stitching should be used wherever possible, such as top stitching on lapels, collars, pockets or the stitching within a design. Edges, such as seams and hems, must be finished on the leather garment. Hems should not have a wavy effect. If there is an unsewn edge in the design and visible they must be dyed to match. Lining, if used, should be of a suitable quality and properly fitted. Could be detachable for washing. The best available quality of findings, suitable for the garment, should be used. Glue,

where used, must not show. Outdoor garment leather should be weather-proofed by the crafts person, eg., smooth surfaces to be waxed, suede to be siliconed. Instructions for the proper care of the leather must be included with the garment.

These are general requirements. 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.

The Hobby Show

The Hobby Show will be at the International Center on Airport Rd. on November 4 to 6th, 1994. The Guild will have a booth at this show to display their work and have demonstrations. We hope you can come and help out. Phone Bruce White at (416) 755 - 4464 if you can help out.

BI-ENNIAL SHOW

The set-up date for the Bi-ennial Show is on Monday, November 28, 1994 at the Etobicoke City Hall Art Gallery in Toronto. 399 The West Mall, Etobicoke, Ontario. M9C 2Y2.

The Opening Date is Thursday, December 1, 1994, at 8:00 p.m.

We would like to see as many Guild members and family as possible. It is a special occasion to honour of Fred Brown, a long time Fellow and Guild member. There is an Etobicoke Art Committee Award given in his Honour.

The Oxford Quilters Guild will share the show with us this year as they did four years ago. We enjoyed their quilts along with our leather.

Take Hwy 427 to Burnamthorpe Rd. exit. Turn left at West Mall Rd. Turn left again at the City Hall.

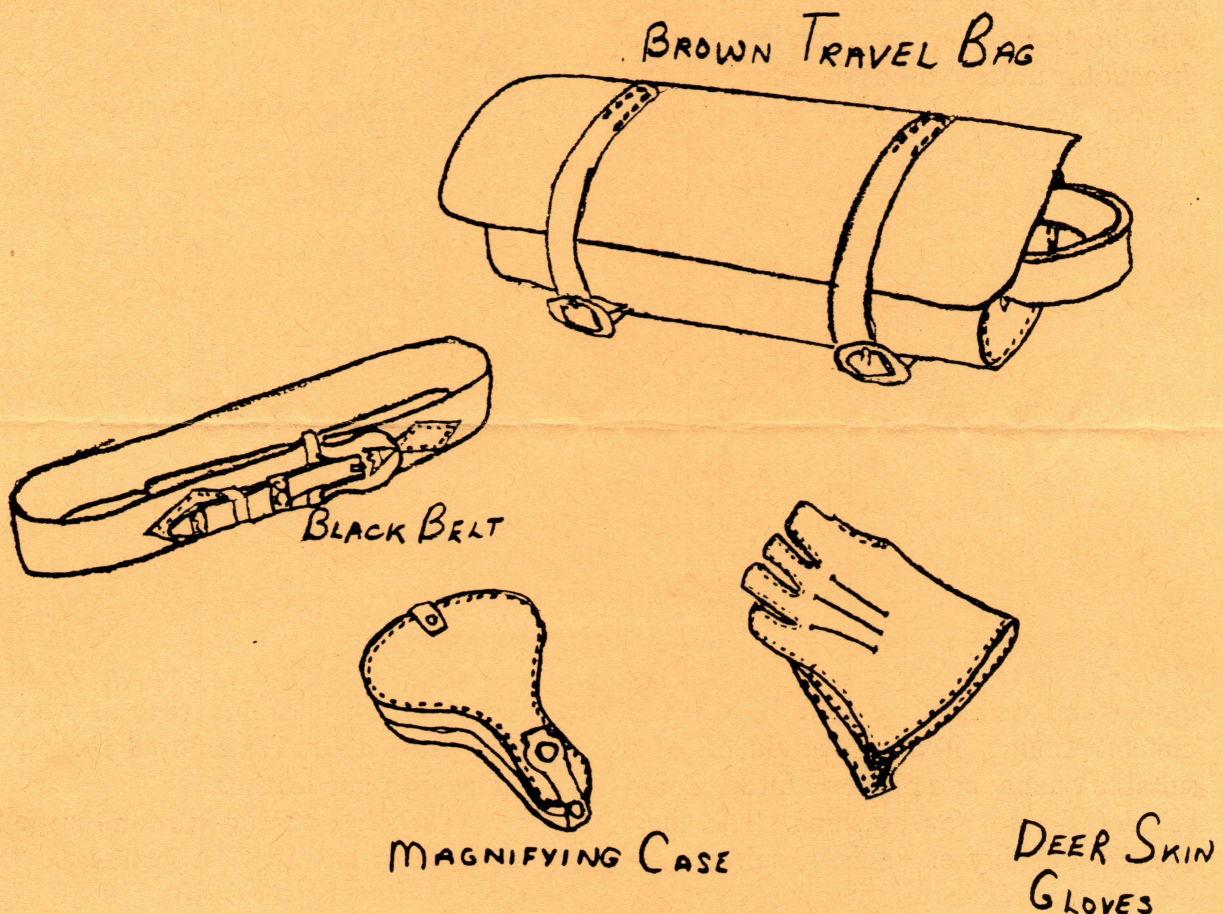
DAVID WINDEYER, ASSOCIATE

Receiving my "Associate" was a special thrill for me. To have one's work accepted at a high level by accomplished creative leathercrafters, gives one a sense that the learning and work has been worthwhile. I found it also means that from this point on there is a responsibility to maintain a high degree of craftsmanship. Also, I am now more aware of creating and executing pieces that require a broader range of skills. The possibilities for all sorts of projects seem endless.

I'm sure others have felt that once you have received your "Associate", one must logically, and with hope, go on to attain the "Fellowship". Hopefully, those "Fellows" will be among us for many more years to assist, guide, and teach the rest of us.

I have been doing leatherwork for just over 10 years now, and it has been one of my longest involved hobbies. One of the main reason has been it's versatility - somewhere between working with wood, fabric, sometimes clay, and painting. This should be a strong draw for people wanting a challenging and rewarding hobby. As well, it could turn into a business at times.

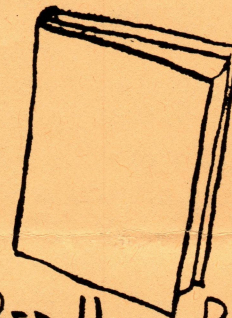
Once again, I'm just thrilled that my work was accepted by the judges, and am proud to be working with such a great group. My Congratulations to Nancy Durham who also got her Associate at the same time, and also to have been awarded the Zalitis pin.



NANCY DURHAM, WOODSTOCK BRANCH



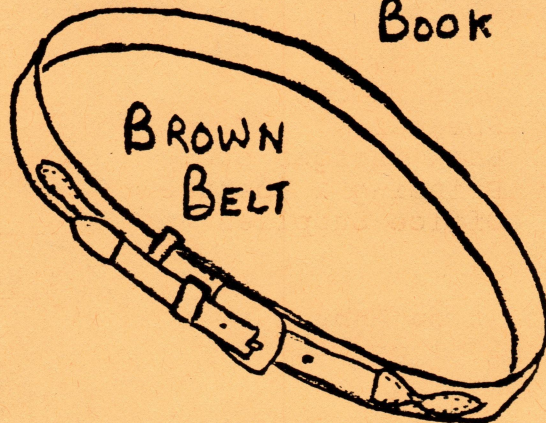
TAN CARVED PURSE
WILD ROSE



RED HAND BOUND
BOOK



MAPLE LEAF
TRAY



BROWN
BELT

CANADIAN SOCIETY FOR CREATIVE LEATHERCRAFT

COMPARATIVE STATEMENT OF INCOME & EXPENDITURES

ANNUAL MEETING 1994

	1994 April 22-24		1993 April 23-25	
	Amount	Per Reg. (47)	Amount	Per Reg. (44)
<u>INCOME</u>				
Registration Fees	\$ 3525.00	75.00	\$ 660.00	15.00
Draw Table	640.00	13.61	158.00	3.81
Banquet Income			1133.00	25.75
Donations			60.00	
Total Income	<u>\$ 4165.00</u>	81.61	<u>\$ 2021.00</u>	45.93
<u>EXPENSES</u>				
Meals & Hotel Costs	\$ 2200.80	45.85	\$ 1242.34	28.23
Refunds	260.00			
Demonstrator	80.00			
Speaker			50.00	
Bank Charges etc.			26.06	
Printing & Postage			60.34	
Office Supplies			8.77	
	<u>\$ 2540.80</u>	54.06	<u>\$ 1387.51</u>	31.53
Net profit on Annual as a result of efforts of Host Guild	<u>\$ 1624.20</u>	34.58	<u>\$ 633.49</u>	14.40
<u>Expenses paid by C.S.C.L. Applying to Annual</u>				
Prize-Bob Muma Award	\$ 50.00		\$ 50.00	
Annual Report Printing	40.25		69.53	
Presidents Room Cost	100.00		100.00	
Mailing of Notices	50.00			
Judging Facilities	100.00		100.00	
Ribbons, Weston Trophy Plaque & Keeper Trophy	<u>154.07</u>		<u>125.00</u>	
	<u>\$ 494.32</u>	10.51	<u>\$ 444.53</u>	10.11
C.S.C.L. Net Income from Annual	<u>\$ 1129.88</u>	24.04	<u>\$ 188.96</u>	4.29

CANADIAN SOCIETY FOR CREATIVE LEATHERCRAFT SLATE OF OFFICERS 1994/95

OFFICERS:

President	Don MacLeod	905-277-2058
Past President	Ruth Haig	905-525-0780
1st Vice-President	Jack Meharg	416-439-5873
2nd Vice President	Betsy Rennie	905-639-0771
Recording Secretary	Kevin Armstrong	905-278-4666
Corresponding Secretary	Nancy Durham	519-458-4533
Treasurer	Lea Love	905-276-7340

DIRECTORS:

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2. Laura Bush		613-392-1475
3. Harold Brister		905-279-0333
4. Jim Edwards		416-699-8214
5. Richard Fielding		416-486-8109
6. Muriel McKnight		905-529-9149
7. Madeleine Mitchell		519-537-7821
8. Hilda Newitt		519-756-3848
9. Gladys Ridell		416-762-7466
10. David Windeyer		905-634-5402

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Hamilton:	Ruth Haig	905-525-0708
Mississauga	Bill Whittingham	416-259-3743
Norland	Art Cousins	705-545-1013
Toronto	Cal Lucas	416-755-8781
Woodstock	Nancy Durham	519-458-4533

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