



FROM THE EDITOR'S DESK

SEASON'S GREETINGS at this special time of the year.

Canadian Leathercraft, a quarterly, is published around the 21st of the month in March, June, September, and December. Therefore, the deadline for material to reach the editors is at least two weeks before that - by the 7th.

Besides two of the regular columns, a new column feature appears in this issue - BERNICE, the comic strip by E. Woodman.

Those of us who signed up for the Portfolio Seminar in October were disappointed when it had to be cancelled for lack of participants. Having a professional-looking portfolio on file at the Ontario Crafts Council is an excellent way of presenting your work to the buying public. A resume, artist's statement, and slides of your best work are requirements to be able to exhibit in a gallery.

Just a reminder that this is the second issue of VOLUME XLVI. To correct the volume

number there was no volume XLV.

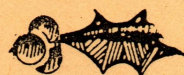
To take you back in time, this issue contains a list of presidents of CSCL since its beginning in 1950. With one exception in the *Canadian Leathercraft* editors' list, we believe the lists are correct and complete. If you have evidence otherwise, the editors would appreciate hearing from you.

It's hard to believe that with the up-coming March issue we will have completed our two-year term as editors. Time flies. Just three more years until 2000.

Enjoy the remainder of 1996.
Happy leathercrafting.

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THE BEVELED EDGE

BY BILL WHITTINGHAM

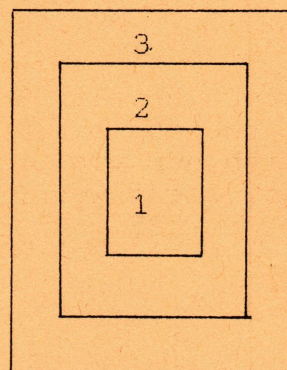
In looking at the work displayed at the annual over the last few years, I have noticed a distinct trend away from the use of colour in our work. I must admit that I thought the Fellows did not like coloured work. However, I have since been informed that they do indeed enjoy the use of colour in leather "if it is done properly".

Keeping this in mind, I thought I'd share a few tips from their perspective to help you liven up your work. As one Fellow told me: "Above all else, the colour must be transparent. This means you should be using spirit dyes like Fiebing's, Pro Dye or Garnett Dye which allow the grain of the leather to be seen and appreciated. Any acrylic dye or Cova dye has a tendency to fill up or obliterate the grain of the leather, regardless of the amount of water used to thin it down. Acrylic dyes tend to give a synthetic look to the leather, and if you can't tell if it's leather, what is the point?

Colour is meant to give life, warmth and vitality to your work, but it is important to remember that the colours you use will mellow with age, just as the leather itself will mellow and change colour with the passage of time. Leather, untreated, will assume a golden tan or russet colour as it ages and this is why many craftsmen will stay within the brown tones when they are colouring their work, because these colours will age well and in a uniform manner.

For those who prefer the brighter tones, there are two important things to consider. First, is the piece appropriate for a bright colour? ie. do you want a fire engine red mantelpiece clock or a turquoise wallet? Second, keep the colours in related harmony. This second point I'd like to spend some time on.

Imagine, if you will, that we have made a molded tray that we want to use as a decorative candy dish. For this use, bright colours are quite appropriate - at least in my book they are. I use an air brush, but for those of you who don't, using a dry brush, or dry sponge, can give you the same effect. I usually use three colours on this type of project. The diagram supplied will give you an idea of the colour usage.



Colour One is the base coat, and the whole tray is dyed this colour. Colour Two is applied about 1 1/2" from the edge all the way around the edge of the tray, on top of the base coat.

Colour Three is used on top of Colour One and Colour Two about 1/2" from the edge all the way around the tray.

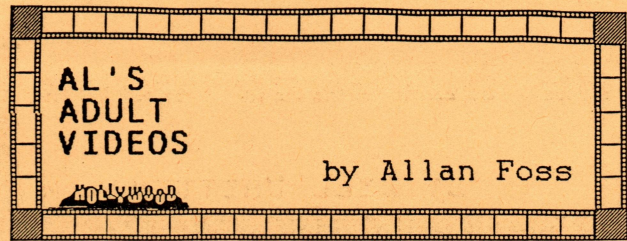
The colours used should be related so they will "harmonize". for example: green, turquoise, royal blue (They all have blue as a common element in their composition.)

Here are some of my favourite colour combinations:

Colour One: Pro Dye green
Colour Two: Pro Dye turquoise
Colour Three: Pro Dye royal blue.
(Please see ""Edge"/page 8)

IN MEMORIAM

Viola Harris, honorary life Fellow and president of CSCL (1963-65), died on July 6, 1996 in Toronto at the age of 93. Viola was an OCC volunteer and accountant for the Canadian Guild of Crafts, the precursor to the Guild Shop. She began working at the Canadian Guild of Crafts shop, Bloor Street West, in 1965. The guild was merged with the Ontario Craft Foundation in 1976 to form the OCC. Verna Fogarty, the shop's manager from 1964 to 1976, remembers her as "a very industrious person, gentle and loyal. She was quiet but had a nice sense of humour, and was very firm in her beliefs." After Viola retired in the late 70s, she continued her involvement with OCC, joining the Women's Committee and staffing the gallery on Dundas Street. She also became interested in helping customers and worked at North York General Hospital's craft shop until the age of 84, surprising many with her vigour. Her volunteer involvement wasn't curbed until she was 85, when deteriorating eyesight precluded driving. Nevertheless, she would often take the bus down to Dundas Street to help out at The Craft Gallery. "She was willing to do almost anything," recalls Fogarty. "She was a person that everyone liked." (partially excerpted from *Ontario Craft*, September/October 1996)



Three new videos were added to our library in October: *Dyeing and Finishing*, *How to Filigree*, *Making Exotic Inlay Belt Buckles*.

The latter video on buckles covers the article on the same subject in the last issue of the *Leathercraft Journal*. Being an illiterate is now not an excuse for not being a leather craftsman, craftswoman, craftsman, craftsperson - whatever. Now since I said craftsman first, I am still probably in trouble with a capital "T". The capital "T" is also my middle initial. Sometimes you just can't win.

It is interesting that since our video library started in April 1993 there have been 84 borrowings. Many more than that have viewed them since they are normally in branch possession for a month or two each time, and have been used for program material at some meetings.

Although they are continually in circulation, I have heard very little comment on their value to the club or individual members who have viewed them. Personally, I find some a little basic, some covering things a lot more ambitious than I am, but have completed every viewing with knowledge I did not have and ideas and worthwhile kinks to use in my own work. I have learned to skive through a video in a method that works well for me. What about you? Good or bad, what do you think about videos? Write a note to the editor today.

BOOK REVIEW

Leathercraft by Hand by Jan Faulkner (1973. WALKER AND COMPANY . NEW YORK)

The approach of winter weather is an incentive to borrow Faulkner's interesting book. In it she clearly illustrates how to hand-stitch leather garments, and finish them with leather buttons.

Faulkner points out that leather is graded either 1,2,3,4, or A,B,C,D. Grades 1 and A are the best and most expensive. The grade refers to the usable portion, not to the quality of the tanning. A Grade 1 hide has a large surface area free from dye and knife marks as well as natural flaws. For a handbag, the lower grades will serve just as well as the upper grades.

Sheepskin and cowhide are the most common garment leathers; and lamb and goat are the most common garment suedes. Since leather is sold by the square foot, on page 4, Faulkner shows how to convert the yardage requirements into square footage.

Lacing: Faulkner points out that lacing used for stitching can be cut from the scraps that are left after you cut your pattern. She says: "There is really no need to waste leather by cutting lacing strips the length of the hide." To cut a piece of lacing, choose a scrap that is on the thin side with a generally uniform thickness. Trim the scrap into a rounded shape. Hold the leather in one hand, with your first and second fingers holding the leather, and begin cutting around and around, using your thumb and third finger to hold the lacing as you cut. Keep the lacing as thin as possible : 1/8 inch is

best. Also keep the edges free of jagged edges as these catch in the punched holes and make stitching difficult.

For lacing material, goat suede seems to be the best as it is very thin but very strong. Thick suedes are not manageable for lacing, and splits break.

She divides stitches into four categories: Edge stitches; Simple stitches; Cross stitches; and Decorative stitches. All her stitching is done through pre-punched holes with a revolving punch.

Besides garment-making the author also includes small projects such as boot-top fringe pg 181, ties for closing pg 165, leather concho pg 113, unisex cabby hats pg 157, feather concho pg 105, tassel pg 105, rolled leather button pg 91, and patchwork pot pg 211. She also deals with smocking leather pg 109, and lining a leather garment pg 85.

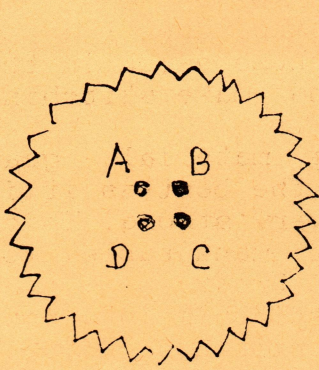
Conchos can be used for bookcover decoration as well as hat, vest or boot-top decoration, and as earrings or brooch.



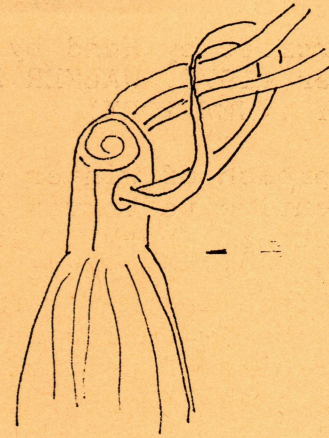
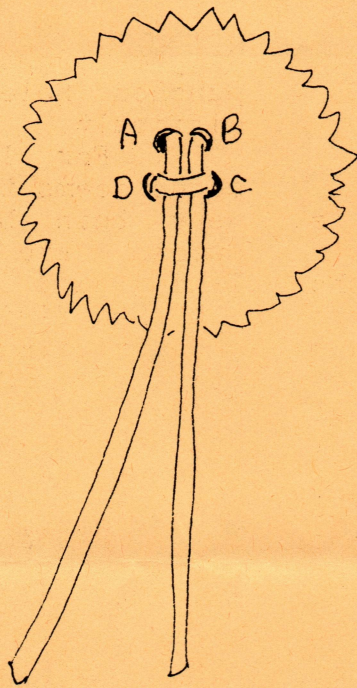
Feather concho

Approx. 1 1/2" diameter.

Disk, star, etc.



Leather concho



Tassel

Learning how to make conchos can be a challenging winter project - that might produce a spring profit.
Great book. Inspiring.

Reviewed by Dorothy McPherson

BERNICE



WHOLESALE: MY TRADE SHOW EXPERIENCE

Part 1 of a 2-part series

by David McPherson ACSCL

Most crafters are familiar with retail craft shows. However, in September 1996, I had the opportunity to participate in a *wholesale trade show*. The objective was to set up an appealing display of my work to attract, and then convince, *buyers from retail stores and galleries* to order my products for later delivery. I highly recommend wholesaling to anyone who makes a quality product and knows it is accepted by the public.

But let me start at the beginning. In the summer of 1995 I learned (probably from a mailing by the Ontario Crafts Council) that a part of the semi-annual Toronto Gift Show was being set aside for first-time home-based gift producers. I wondered if I should make the jump from craft shows to wholesale. One of my former high school students - a stained glass worker - did participate in that first show in September, 1995. She was pleased with the orders she received. She encouraged me to participate in the February 1996 show. I still dragged my feet. I did, however, go to the show as her guest to get a feel for the show surroundings. I had my name put on the mailing list for an application for Uniquely Ontario, the Third Ontario Creative Arts Show.

The application form arrived early in 1996.

In May, I assembled three pieces representative of my best work, a cheque for the \$35.00 jurying fee, product description of all products I hoped to sell at the show, and a resume detailing experience, awards received, list of current buyers, etc. Off to Toronto went my parcel to be juried by Impact Communications Ltd., the company responsible for choosing about 125 crafters for that September show.

Jurying criteria:

Design - originality/creativity, use of color and suitability of materials to design.

Workmanship - technical capabilities, attention given to details such as glueing, stitching, painting, glazing, staining, etc.

Saleability - consumer/mass appeal, marketability, labelling, packaging, business cards/ letterhead and pricing. Include wholesale and retail pricing structure.

Off to Cape Breton we went on our holidays.

Following our arrival home near the end of July, a parcel awaited me. I had been accepted. My pieces were enclosed. The jurors considered my products "outstanding". My shortcoming in the jurying process was in the third part as my marketing information was not yet ready. Actually the deadline for confirmation that I would attend was a few days past, but with my frantic call to British Columbia (Impact Communications Ltd.) I was informed that I still had a space. I mailed them a cheque for \$150 (\$200 for producers residing within 100 kms of Metro Toronto) for show space - a booth 5' wide and 6' deep. They then sent to me a three-ring binder loaded with information and suggestions on how to design my display space, prepare materials such as stationery, price list, order form, business card, and product/care card. Off I went to the local copy

shop (Davies Stationery that photocopies, punches, and staples Canadian Leathercraft) with my ideas for a logo and all. These cost me about \$140 but were worth it because it helped me present a professional image.

A couple of calls to BC again for assistance in booth designing. Even though the booth was already draped, we were advised to cover them with our own background. I needed a backdrop 8' high for the 5-foot width so off I went to KMart for a dark green double sheet and to Canadian Tire for a can of fireproofing spray. The test for being *fireproof* is to hold a flame (lighted match) to a piece of the product for 12 seconds and then remove it. Any flame on the product must go out within two seconds. Although my idea for a set of shelves came from an Ikea catalogue I built my own (my father was a carpenter) with pine lumber, screws (for assembling and disassembling), a lot of sanding, and two coats of varnish. Then back to the lumber yard for several pieces and different sizes of sono tubing - a heavy cardboard for round concrete forms. I cut heights of 36", 42", and 48" from diameters of 6", 8", 10", 12". Actually it is smart to buy sets like 7 5/8" and 8" to slip inside each other for storage. From my pine lumber I cut square lids for the tubes. I painted the tubes green - the same colour as the sheet. A large piece of leather and two posters made from enlarged photocopies of photographs of two of my boxes completed my display.

For Uniquely Ontario contact:
Impact Communications Ltd.
2949 Ash Street
Abbotsford, B.C. V2S 4G5
Tel: 1-800-672-0103
Fax: (604) 854-3087

NEWS NEWS NEWS

Hamilton Branch held a successful Saturday workshop on Mask Making with Madeleine Mitchell. Nine attended including two members from the Toronto Branch, a new member from Hamilton Branch, and Irva Ford's daughter, Susan Ricketts. The oven produced some very scary-looking leather faces.

Toronto Branch had a visit from a very talented Japanese leather crafter.

FROM THE EXECUTIVE MEETING MINUTES

The 1997 Annual Meeting of CSCL will take place at the Beacon Inn in Jordan Station April 18, 19 & 20. Registration cost remains at \$20. Rooms will be \$55 per night, and banquet will cost \$30 per person.

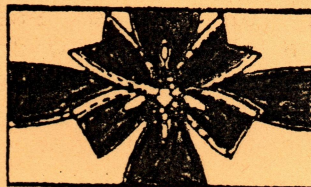
A motion was made and passed that Bill Whittingham be asked to assume the office of First Vice-president to replace Rene Hackstetter, effective immediately, and that Nancy Durham be asked to assume the office of Second Vice-president.

A budget has been prepared by the treasurer for the balance of the fiscal year.

GOOD NEWS: no change in CSCL membership fee. It remains at \$20 per year.

TIP

A large elastic band stretched over the lid of bottles that tend to stick closed, like glue bottles, makes it easier to open them.



Edge (Continued from page 2)

Colour One: Pro Dye red
Two: Fiebing's oxblood
Three: Fiebing's cordovan

Colour One: Pro Dye turquoise
Two: Pro Dye royal blue
Three: Fiebing's purple

Colour One: Fiebing's British tan
Two: Fiebing's medium brown
Three: Fiebing's cordovan

Colour One: Fiebing's purple (Cut
1 part dye to 10 parts
methyl hydrate)
Two: Pro Dye royal blue
Three: Fiebing's purple
(full strength)

Experiment, have a little fun,
and create your own favourites, but
keep in mind that your colour
combinations should have a common
colour that binds them together,
and this is what gives your work
that special glow.

One final tip. For those who
want to dye the backgrounded areas
of carved work, dependable inlay
dyes are hard to find. I have the
most success by pouring a small
amount (about 1/2 an ounce) of
Fiebing's cordovan dye into a small
plastic cup, and allow the alcohol
to evaporate for about an hour
before I use it. The dye is much
easier to control and bleeding is a
minimal risk.

Happy crafting.

HAMILTON

St. Margaret's Anglican Church
138 Emerson St. 7 p.m.

Desk pad making by Ruth Haig and
Muriel McKnight, Jan. 11

Continue Desk pad, Weston Trophy,
Feb. 14

Annual Meeting, reports, Buttons
by Betsy Rennie, Mar. 14

CSCL PRESIDENTS

Deanne Russell, Ottawa	1950-54
Ralph Larmour, Toronto	54-56
Jean Newton, Toronto	56-57
Fred Brown, Toronto	57-61
Harold Wilson, Hamilton	61-63
Viola Harris, Toronto	63-65
Dorothy Muma, Toronto	65-69
Irva Ford, Hamilton	69-72
Helen Wheaton, London	72-75
Mae Corbett, Barrie	75-78
Beula Reynolds, Woodstock	78-80
Hope Drysdale, Hamilton	80-82
Jack Meharg, Toronto	82-85
Madeleine Mitchell, Woodstock	85-87
Ruth Haig, Hamilton	87-90
Don MacLeod, Mississauga	90-95
Betsy Rennie, Burlington	95-

CANADIAN LEATHERCRAFT EDITORS

Deanne Russell, Ottawa	1951-54
Dorothy Muma, Toronto	54-60
Margaret McFarlane, Toronto	60-65
Gerry Mills, Weston	65-69
	69-71
Joy Hutcheson, Beachville	71-75
Margaret Monteith, Lambeth	75-80
Mary Patterson, Toronto	80-86
Audrey Gorton, Hamilton	86-90
Lois MacPherson, Oakville	
Betsy Rennie, Burlington	90-95
Dorothy McPherson, Port Colborne	
David McPherson, Port Colborne	95-

researched September 1996
by David McPherson

BRANCH NOTICES

WOODSTOCK

Folding Picture Frames at Madeleine
Mitchell's, Jan. 15

Morocco Standing Picture Frames,
elections, at Mary Reading's, Feb. 20
Hinged Box Workshop by Ruth Haig at
Etonia United Church, SATURDAY Mar. 8
Regular meeting, at Buella Reynolds',
Mar. 20