

C.S.C.L. 2001

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REPRINT FROM SUMMER 1998

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NOTE;-- This issue is comprised mostly of reproductions from old issues, not reworked but in their original form, so members can see that nothing has changed and all applications are as they were years ago. Please read them and apply them to your work, apply for Associates and/or Fellows as you are able.

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For those of you who do not read your bulletin on a regular basis, the following information is a reprint from the Summer 1998 issue.

C.S.C.L. AWARDS AT-A-GLANCE

At our May 1998 meeting, the C.S.C.L. executive talked about each and every award given at C.S.C.L. Annual and Biennial events. The following is a comprehensive listing of when each award is given, why it is given, how much is given, and the account the funds are drawn from. It is our hope, that armed with a better understanding of the awards available, **you**, the leathercrafter, will be more likely to produce work to compete for these special awards

I. GENERAL AWARDS:

ZALITIS PIN: Given to the NEW ASSOCIATE with the highest overall percentage on their successful Associate Status Exam. Four pieces with an average of at least 79%.

II. BIENNIAL AWARDS:

1. **C.S.C.L. Executive Award :**
 - Given for the most functional piece
 - \$100.00
 - Taken from General Funds
2. **C.S.C.L Award re-named
Judge's Special Choice Award:**
 - Given for the piece that shows most originality and "PANACHE"
 - \$100.00
 - taken from General Funds
3. **Michigan Leather Artisans Award:**
 - Given for best soft leather or best colour at the Judge's discretion
 - \$50.00
 - taken from Michigan Leather Funds
4. **Irva Ford Memorial Award:**
 - Given at the Biennial **OR** the Annual but not both in the same calendar year
 - Given for best moulded work
 - \$100.00 at the Biennial
 - from Hamilton Guild funds

III. ANNUAL AWARDS:

1. **Irva Ford Memorial Award:**
 - If this award has not been given in the same calendar year at the Biennial it can be given at the Annual
 - given for the best moulded work
 - \$50.00 at the Annual
 - from Hamilton guild funds

IV. **NON - C.S.C.L. AWARDS:** These awards are given solely at the discretion of outside sources supplying them.

1. **Ontario Crafts Council Award:**

- Offered at the discretion of the Ontario Crafts Council
- given at the annual to the piece with the best design
-

2. **Moore-Pearsall Award for Best Belt:**

- Available solely at the discretion of Moore-Pearsall
- Given at the Biennial for the best belt
- Gift Certificate set at a value of their choosing

3. **Moore-Pearsall Award for best Carving:**

- Available solely at the discretion of Moore-Pearsall
- Given at the Biennial for best carved work
- Gift Certificate set at a value of their choosing

I would like to take this opportunity to thank **Richard Pearsall** of **Moore-Pearsall Leather Ltd**, and **Karen Zwart** of the **Ontario Crafts Council** for their continuing support of the **C.S.C.L.** and for making these **Special Awards** available to us.

I would also like to thank **Dorothy Muma** for all the research she did to assist the Executive in their efforts to clarify once and for all the long list of awards available. I'm willing to bet that some of you had no idea that there were so many opportunities available to you, and I hope it will inspire you to get to work on your entries for the next annual. I'm already half done my first piece. How about you????

Respectfully submitted,

William H. G. Whittingham FCSC
President C.S.C.L.

LEATHER JUDGING SUGGESTIONS

Swivel knife cuts should be smooth with no undercutting, unless a special effect was desired and notations made.

Pearshading and beveling should be smooth and not choppy, unless a special effect was desired and notations made.

Check all tool impressions, they should be distinct and not blurred.

Check for neatness of antiques and dyes.

Overall appearance should be neat. Also, check for neatness of the insides. No glue smudges, no pulled or stretched liners.

Backside of belts, buckles, coasters, etc. should have a finished appearance. There should be snaps for the buckle end and holes in the billet end, if appropriate.

Ballpoint pen marks should not show.

Watch for bulkiness of wallets.

Utility items should function properly.

Garments should not show signs of wear.

Check that folds have not cracked.

Filigree - Make sure cuts touch to prevent pull back of edges. No bits of fuzz should show, cutting should be clean and even.

Lacing - Should be smooth and even, kept in a straight line. Check for neatness of holes. Lace should be hammered down to lie flat. Ends should be hidden, multiple laced corners (consistent number of stitches in the corner), also check inside lace.

Saddle stitching - Check for neatness of stitching holes. They should be in a straight line. Stitches should be uniform and be the same length. Stitches should be recessed in a stitching groove, ends should be well hidden. Thread should be kept clean. Check inside stitches.

Buck stitch - Should be hammered down, again check for neatness.

Edges - all exposed edges should be burnished smooth. Run your finger along the edges to check for smoothness.

Wrinkle-free Linings

Have you ever wondered why you add two inches to a waist measurement when you're making a belt, or why the distance runners at the Olympics start at staggered distances? It's basic geometry really. The inside of a curve is always a shorter distance than the outside of a curve and thus you must compensate for that fact.

This same principle holds true for gluing lining into wallets, key cases, book covers and so on. If you don't compensate for the curve in the bend of the item you are making, the result is unsightly wrinkles on the lining leather when the item is folded. In many cases, that may be the difference between the item receiving a craftsman ribbon or receiving nothing at all.

The following is a simple way to install a wrinkle-free lining every time.

First of all, cut your skiver lining a little larger than you need all the way around the wallet back, key case or whatever item it is you are lining. You will be trimming this excess off at a later time, but the excess material makes this whole process much simpler and greatly improves your chances for success.

Apply contact cement to both the wallet back and the skiver lining and let it dry for at least 10 minutes so there is just a very slight tackiness to the surface. Now cover 2/3 of the glued wallet back surface with a piece of waxed paper to act as a barrier and prevent that portion of the leather from coming in contact with the glued skiver. Gently place 2/3 of the skiver lining on top of the waxed paper barrier and then keeping the remaining 1/3 of the skiver raised from the wallet back, center the skiver so it will cover all of the wallet back when applied. **(FIG. 1)** Once you're happy with your centering job, firmly place the flat of your hand on the skiver lining where it meets the waxed paper and use a slow, sliding motion to the end of the wallet back to adhere the leathers together. Make sure you get all the bubbles and wrinkles out.

Now we have to move the waxed paper. **(FIG.2)** Double the unglued part of the skiver lining back over itself to prevent it from contacting the wallet back too soon and move your waxed paper to expose another 1/3 of the wallet back. Place your hand in between the skiver fold allowing the skiver that is yet to be glued to drape over the back of your hand. The "X" in **FIG. 2** shows your hand placement. Slightly raise the end of the wallet back that has already been lined from your workbench about 10 to 15 degrees, and slowly but firmly slide the flat of your hand along the skiver towards the waxed paper. This puts the curve in your lining. Once again, make sure to get all the wrinkles and bubbles out.

PLEASE NOTE: We are not putting in a huge curve like a boomerang, we are just adding a very slight curve which will still lay flat quite easily.

Repeat the same steps for the last 1/3 of the wallet back. Drape the unglued skiver over the back of your hand, remove the waxed paper entirely, place your hand where the "X" is in **FIG. 3** and slowly but firmly slide the flat of your hand along the skiver to contact the two glued surfaces together. Make sure to get all the wrinkles and bubbles out. If you wish to use a roller to increase the adhesion of the leathers, now is the time to do that.

Wait a good 10 minutes before you trim the excess skiver away from the wallet back.

CONGRATULATIONS! You have just installed a wrinkle-free lining. It works every time. All it takes is a little patience and a piece of waxed paper.

Respectfully submitted,

Bill Whittingham
F.C.S.C.L.

FIG. 1

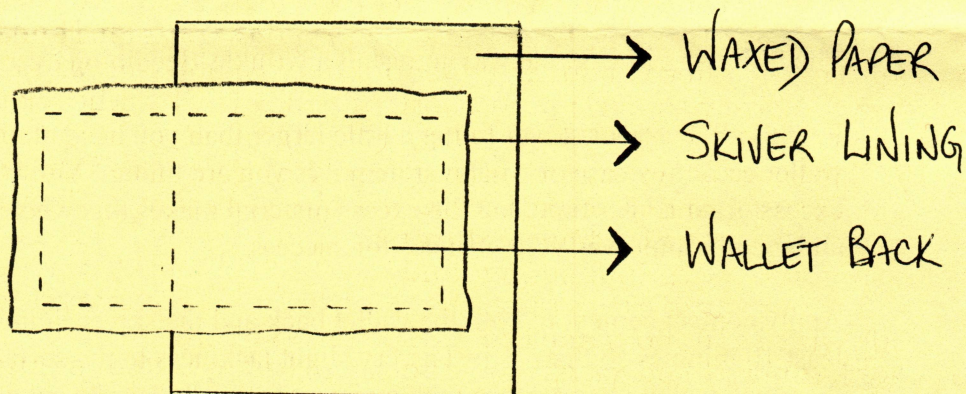
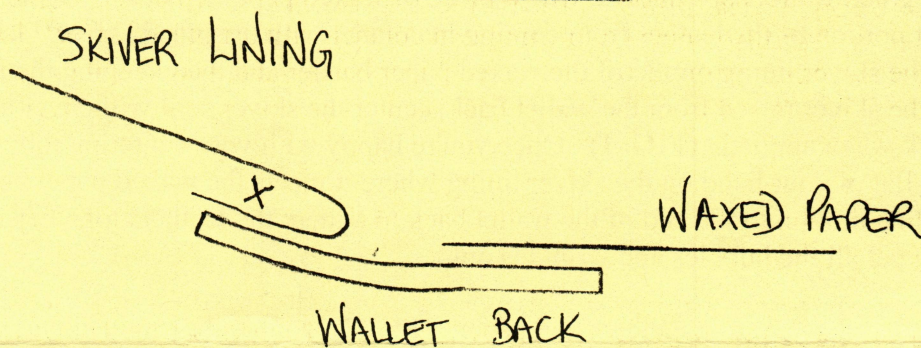
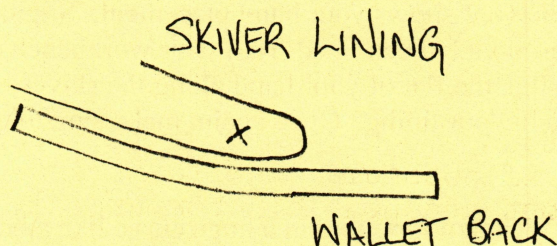


FIG. 2



X = HAND PLACEMENT

FIG. 3



X = HAND PLACEMENT

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, bulletin writing, service on executive, (local, national, or international), increasing membership by promotional work, or working in some other way towards the development of leathercraft.
 3. Demonstrated ability to produce work of a high standard of craftsmanship. While originality of design is not necessary for Associate standing, it will receive favourable consideration. 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:
 1. Handbag or other large article involving gusset construction
 2. Belt of 6 or 8 oz. leather
 3. Optional
 4. 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, i.e., tooling carving, colouring, construction, stitching, lacing, molding, 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 points. If ONE of the articles has failed to receive 75 points, 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 the signed declaration on the application form that the work is solely that of the candidate. Work done in a leathercraft studio may be submitted for the Associate Standing, provided it is done without assistance.
 7. Enclose fee as set forth on application to cover exam and certificate.

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 by the Board of Selection of submitted work as follows:
 - 4 articles, (2 large, 2 small), of the applicant's choice. All pieces to have different function, size and treatment, as well as demonstrating versatility in the craft, and grasp of techniques. NO piece submitted for Associate 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 (eighty) points. 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. Simplicity of decoration is most acceptable. Commercial, or copied patterns must NOT be used.
6. Candidate shall submit an article, not necessarily technical, for publication in Canadian Leathercraft for the approval of the Board of Selection. An article previously published may be submitted.
7. Work submitted must be accompanied by the signed declaration on the application form that the work is solely that of the candidate, done without supervision or assistance.
8. Acceptance by a two-thirds vote by the active available Fellows.
9. Enclose fee as set forth on application to cover examination and certificate.

THE CANADIAN SOCIETY OF CREATIVE LEATHERCRAFT
APPLICATION FORM FOR ASSOCIATE OR FELLOW MEMBERSHIP

Deadline for 20, 20...

SEND ARTICLES TO:

ENCLOSE THIS FORM WITH ARTICLES

ENCLOSE THE SUM OF \$6.00 TO COVER EXAMINATION FEE AND PARCHMENT CERTIFICATE

NOTE: \$4.00 will be returned if candidate is unsuccessful.

REQUIREMENTS for ASSOCIATE and FELLOW MEMBERSHIP are listed in full on
separate sheet.

I hereby make application for ASSOCIATE...FELLOW...membership in the
Society and submit the following information and declaration in support of
my application.

NAME _____ TELEPHONE _____
ADDRESS _____

- 1..Length of time practising Leathercraft. _____
2. Number of years as member of C.S.C.L. _____
3. Services rendered to CSCL and Leathercraft in general (see section 2
under Associate requirements.) _____

Instruction received _____

Teaching Experience (if any) _____

I hold CSCL Teaching Certificate Grade A... B...C...
Articles Accepted for Exhibitions: (e.g. recognized Society Exhibitions,
Assemblies, C.N.E. etc.) List Exhibitions with dates if possible and use
a separate sheet if additional space is needed.

AWARDS, if any _____

Articles published in CANADIAN LEATHERCRAFT or other publications: _____

Special skills in leathercraft techniques _____

Articles submitted as listed in requirements:

1. _____
2. _____
3. _____
4. _____

Please note: Because of transportation, packing, and storage difficulties
a limit has been set on the size of articles submitted. Your parcel should
conform to postal regulations for parcel post.

I,, hereby declare that the articles
submitted in support of my application for Associate Membership are solely
my work, done without assistance.

Signature Date

I,, hereby declare that the articles
submitted in support of my application for Fellow Membership are solely
my own work, done without supervision or assistance, and that the designs
are my own.

Signature Date