

The Canadian Society for Creative Leathercraft
CANADIAN LEATHERCRAFT

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Summer 2016



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Facebook [redacted] and [redacted]

Well we have had a very hot summer but sadly it is coming to an end and fall will be here soon. All the groups will be starting to meet again and we will be having some fall workshops. I would like to know what you would like to see covered in the news letter. Send me your suggestions or if you have some project you would like to have published please send it to me.

The Quarterly Newsletter "Canadian Leathercraft" is your source of information about CSCL and its members. Also check out the CSCL website at www.canadianleathercraft.org and CSCL's Facebook page.

All the branches reported that they were busy with different projects.

Send your membership along with your cheque made out to **"The Canadian Society for Creative Leathercraft"** to our Membership Chair:

T:

Members-at-large may order directly from Paul and arrange shipping or printing options, fees may apply.

Workshops

The Workshop Committee is looking for suggestions on what you would like to do a workshop on, email Lauch at [REDACTED] with your ideas or suggestions.

CSCL Workshop Sewing a Leather Bag

On Saturday, June 11th, 2016, 10:00 - 4:00 a Workshop was conducted by Karen Weber on sewing a Leather bag. The location was at Focused on Food, 885 Rangeview Road, Mississauga. We would like to thank Paul Kitchener for the use of the location and the use of his sewing machines. Everyone left with a completed bag. Thank you Karen.



Lauch working on zipper



Tracey Howard waiting for next step



Karen giving Jimmy instructions while Barry cuts leather



Kim Winchester puts in a zipper

CSCL Quilt

Standing in front of the CSCL Quilt is like going back in time. My mother began doing leather in the late 1950's and in the late 1970's she was instrumental along with some other enthusiastic Leathercraft people in forming the Norland Leathercraft Society Branch. Thus began her many years of traveling to Toronto to attend the monthly Executive meetings. I look at the Quilt squares and I read names of people who were active in the CSCL back then, many of them no longer with us.

The first squares of the Quilt were created by Members in 1990 for the CSCL's 40th Anniversary and since then we added to it for the 45th Anniversary in 1995, the 50th Anniversary in 2000 and the 55th Anniversary in 2005 and the 60th Anniversary in 2010. There are 89 squares from 71 crafters. When you look at the squares there are all kinds of styles and techniques.



List of people who did squares – see full quilt on front cover

Peter Grove	David Windeyer	Dorothy McPherson	Lois MacPherson	Don MacLeod	Bea Austin	Betsy Rennie	Hilda Chynoweth	Cindy Magura
Marion Sim	Laura Bush	May Corbett	Kay Cloughley	Edith Melchoir-Hawkins	Madeleine Mitchell	Ruth Haig	Pat Bullock	Lester Pinter
Marion Kehoe	Nancy Durham	Jessie Little	Glenn Nelson	Fred & Phyllis Brown	Lea Love	David McPherson	Peter Grove	Darren Burger
Silva Fox	Gladys Riddell	Muriel McKnight	Dorothy Stanton	Gertrude Hiller	Nora Huyck	Lillian Kay	Marion Kehoe	Carol Bromley
Sean Dalgetty	Bruce White	Sharon Beasley	Nancy Durham	Harry Wendland	Cal Lucas	Jim Edwards	Barbara Chynoweth	Mary McDonald
Cliff Zinck	Kevin Armstrong	Bill Whittingham	Beula Reynolds	Hilda Newitt	Viola Harris	Bill Whittingham	Joanna Malec	Barbara Hopkins
Hilda Chynoweth	Art Cousins	Della Howard	Phyllis McHale	Hilda Chynoweth	Jack Sim	Gloria Cousins	Jim Corbett	Tracey Howard
Phyllis McHale	CSCA Member	Al Foss	Jim Wilkes	CSCA Member	CSCA Member	Roselle Wallace	Marie Wheeler	Madeleine Mitchell
Dorothy McPherson	Al Foss	Jack Sim	Madeleine Mitchell	Betsy Rennie	Sandra Roberts	Loreen Manuel	Roselle Wallace	Lauren McPherson
Rene Hackstetter	Emma Windatt	Silva Fox	Don MacLeod	Barry Taylor	Roselle Wallace	Julia Malec	Laima Seller	

Honourary Life Membership Biography for Madeleine Mitchell



Madeleine always liked working with her hands - sewing, crocheting and even calligraphy. When a work friend suggested going to a “Leather Craft Class” at the local Night School, in the early 1970’s, she jumped at the chance. The teacher was Carol McLean FCSC. After making her first project, a tooled bookmark, she was hooked!

When Carol introduced carving and the dramatic effects of knife cuts and stamping tools, Madeleine stayed up for hours after the evening class just amazed at the results she could achieve. Carol introduced CSCL to the class and in 1975; Madeleine attended her first “Annual Meeting”.

Some of the people she met through the CSCL monthly meetings became mentors and remain lifelong friends. By the 1980’s Madeleine was attending and participating in CSCL events and workshops with leathercrafters like Robert Muma, Beula Reynolds, Olivia Smith and her sister, Anne Hook, Jack Meharg, and others, whose articles are classic in the CSCL style, representing Canadian Leather Craft. Through the years she attended countless workshops and often included workshop pieces on display tables.

Through the years Madeleine helped welcome new Branches to CSCL like Norland and Mississauga, and saw the loss of Branches in Belleville, Barrie, London and her home branch of Woodstock in 2010.

She was always willing to participate in the running of CSCL and held offices in Woodstock, as well as with the Executive Council of CSCL. Offices included Director, Secretary, Vice President and President. She chaired many Workshops, Biennial Exhibitions, and Annual Meetings, and from 2003 until 2016, served as Editor for the Canadian Leathercraft Newsletter.

Among her own leather articles are pieces that won Craftsman and Salon Ribbons as well as Special Awards such as the Ontario Crafts Council Design Award, Best in Show, and even the Woodstock Heritage Award.

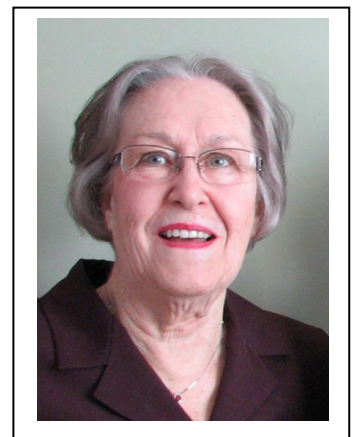
Many CSCL members encouraged Madeleine to submit pieces for Associate and Fellow Standing, but she was happy, just producing leather articles that pleased her. She always says, she’s not a competitive person and the beauty of the leather was always enough.

Although, as of February 2016, health issues have limited Madeleine’s further participation in CSCL, it will always have a special place in her heart. She has only best wishes for the future of the Canadian Society for Creative Leathercraft.

Honourary Life Membership Leather Biography: Dorothy McPherson

Dorothy’s aim has always been to help support and promote any arts organization which she belonged to without asking what the organization could do for her. She offered time and talent to serve on executives, actively participate in group projects and handle writing/publicity when asked to do so, and she has done this in CSCL as well.

While still actively engaged in professional writing she continues to promote leather artists. For CSCL she focused attention on fifty-three CSCL artists’ biographies in writing proposals for their **Ontario Volunteer Service Award** – which serve as CV credits. As well, she successfully acquired for three CSCL artists the following special awards: **Governor General’s Caring Canadian Award**, **Ontario Crafts Council John Mather Award For Lifetime Achievement** and **Queen Elizabeth II Diamond Jubilee Medal**. Each special award nomination application required 2-4 years in preparation and time.



After attending CSCL functions with husband David (who had joined in 1980) Dorothy joined CSCL in 1990, driving 3-hour round trips to attend HAMILTON LEATHER GUILD monthly meetings and there she served on the executive and

conducted a *Jewellery Workshop*. She moved to London in 1997 and drove 2-hour round trips to attend WOODSTOCK LEATHER GUILD meetings and there served on the executive and conducted a *Miniature Box Workshop*.

Since the Woodstock Branch's closing in 2010 Dorothy opened her home to small, informal meetings of London leathercrafters who decided to call themselves the *London Leather Guild* with no membership fee, no executive, and a social once-annually seasonal meeting with a leather demonstration. So, for several years now, an interest in leathercrafting has been maintained and nurtured and LLG members continue to promote leather at the CSCL Annual, through custom orders, and at London-area events such as *Thorndale Fall Fair* and *Western Fair*. LLG members continue to design and create leather pieces, exhibit, compete, retail, and some, CSCL members, attend the CSCL Annual and contribute to CANADIAN LEATHERCRAFT and one has been representing CSCL Members-at-large.

At an Annual in Lindsay Dorothy was asked to head a CSCL committee of five members whose job it was to consider "leather art" as in 2-dimensional and 3-D sculptures. They consulted several times that year via phone and email and, later, at an Executive Council meeting in Toronto, Dorothy did a short visual presentation showing illustrations of 2-D and 3-D art. No further recommendations were made at that time.

She submitted a list of possible new awards for the Executive Council's consideration and some were adopted for a trial period. One of the awards, the *London Jewellery Award*, was awarded at the 61st Annual held at *Dundurn Castle*, Hamilton. (Dorothy and Marion Kehoe, who are both jewellery makers, sponsor that particular award.)

Dorothy served as Editor of CANADIAN LEATHERCRAFT periodical for two years. She also served on the national CSCL Executive Council for several years.

In September 2007, she represented CSCL at the *Burlington Art Centre* meeting chaired by then *Ontario Crafts Council* Executive Director Emma Quinn. At that meeting, the possibility was discussed of the Centre hosting a CSCL-conducted workshop such as BELTMAKING. A workshop was later organized and offered there to the public.

At that Burlington meeting, when asked what OCC could do for CSCL, Dorothy expressed the wish that OCC host a leather show at the Toronto *OCC Gallery*. That Fall, after discussing that idea at the CSCL executive meeting, it was suggested that Dorothy broach the idea again to Emma Quinn and thus began a few years of liaisons that resulted in *LEATHER 2010: CONTAINMENT* exhibition held in 2010.

After the founding of their family business, DURA MED MOBILITY, London, Dorothy set aside a corner of the front showroom for a display area (named *TRC Gallery*) of Canadian folk, and fine hand art which continued for several years before the company changed ownership. There, Dorothy, as Curator of *TRC Gallery*, staged monthly exhibitions of the fine hand art of dozens of skilled Canadian crafters – with two exhibitions focused solely on LEATHER in which the work of several CSCL members was featured thus adding a professional credit to participating artists for their Curriculum Vitae.

She presented workshops at several annual conventions including Norland and Hamilton.

She was Guest Artist at *Studio Tours in Niagara*, and at *Ball's Falls Conservation Area*. She was also invited as Guest Artist to solo exhibit her leather work in *galleries@galleria* three front-windows, London.

She competed successfully in *Canadian National Exhibition* leather categories and also in *Ontario Crafts Council's Wellington County Museum Exhibition* and in *LEATHER 2010: CONTAINMENT, OCC Gallery*, Toronto.

Above are some of Dorothy's contributions to the advancement of Canadian leathercrafting. An international doll maker/writer/publisher/playwright/stitchery maven she taught Fine Arts courses for five years for *Niagara South Board of Education*, founded two fine arts guilds, and started BEAVER FLATS PUBLISHING all while enjoying favourite pastimes of reading and instrumental music. Dorothy keeps busy in her pursuit of the promotion of the arts – especially leather.

(Dated May 2016)

#210 - *How To Lace*, E.U. Drake, Copyright 1947, 14 pages, softcover

Originally sold for 75 cents, this complete book of 15 Types of Lacing teaches 13 kinds of hand stitches plus Venetian Lace and Mexican Basket Weave. This author's 158 illustrations include use of the Spacing Wheel, Divider, Round Hole Punches, Thonging Chisel and Lacing Needle. More black and white step-by-step drawings of the 'single, double, triple and quadruple cordovan lacing' depict each technique preceded by a box picturing the respective tools used.

#32 - *The Basics of Creative Stamping*, Paul Burnett, Copyright Tandy Leather Company 1978, 20 pages, softcover

Within this book's 20 pages, colourful layouts of Keyfobs, Hide-A-Way Watchbands, Buckles, 4-Hook Key Cases, Checkbook Cover, Executive Wallets, Pocket Secretary, Triple-fold Billfolds, Billfold and Wallets are discussed and considered in terms of measurements using layout lines and marks. Phases of gaining stamping tool knowledge aid the reader and imply that experimentation equals excitement so that with some very basic knowledge about tools, design and color your own design accent and impressions will add beauty.

#44 - *Bookbinding Basics*, Lionel S. Darley, Copyright 1965, 118 pages, softcover

The Contents page of this Coles Publishing, copyright 1980 Edition, directs the reader to the chapter *Binding In Leather* on page 57 and through to the hand binder's tools and the sequence of operation: "Handbinding is not an easy craft to learn; there are no short cuts to achievement; it demands from its followers, patience, great neatness in working, as much good taste as can be diligently cultivated and a steadfast determination to succeed" (pg. 9). For the amateur, morocco or genuine goat is suggested. The special trade of fine bookbinding is described throughout and ends with a two-page index.

#188 - *Maritime Art 1941-1943*, Published by the Maritime Art Association, 170 pages, hardcover

New Brunswick, Nova Scotia and PEI are our Canadian Maritime provinces. An editorial article begins this book: "One hundred and fifty artists, museum directors, art historians, and interested laymen gathered at Queens University from June 26 to June 29, 1941, to attend the first national Conference of Canadian Artists" (pg. 3). This issue contains hundreds of magazine articles on all branches of Canadian artists, advertisements, activities, exhibitions and illustrations from the early 1940's, "truly indispensable if you are interested in the cultural life of our Dominion."

#49 - *Quilting – Learn to Quilt With Leather*, Designs by Patricia Converse, 64 pages, softcover

After three pages of general materials instruction this coloured, glossy-page book provides 12 project patterns to complete: Navajo Lightning tri-tone quilt, Prairie Point pillow (14 inch square), Autumn Colours landscape wallhanging, Black Beauty horse reverse-appliquéd pillow, Log Cabin Trio velvet pigskin suede pillows, Autumn Leaves pillow (5 sq ft saddle tan doe kidskin), Royal Ranch Throw (50"x59"), Reverse Appliqué Starburst pillow, Amish Inspiration wall quilt (38" square), Winter Evergreens appliqué quilt (50"x50"), and Western Nights black leather with silver concho button round ruffled pillow. At the end find an Embroidery Stitch Guide and a Meet The Designer page.

#82 - *Wallycraft*, Published by "Atlas" Handicrafts, Manchester, 18 pages, softcover

What is Wallycraft? Glue, bend, twist and trim wool-woven wire called Wally Twist into small animal figurines. The basic tools required are pliers, scissors, clothes pegs, wire teasel brush, felt, glass eyes and Wally Twist.

#363 - *Practical Home Tanning and Fur Dressing*, Maurice H. Decker, 1945, 53 pages, softcover

Complete with an Index, in this 4X6 inch booklet the suggestion is made that "with necessary labour and care, success in tanning hides and skins is not difficult of attainment" (pg. 48). Tan your own catch from light skins to hides of larger value: snake, alligator and shark skins, the hides of cattle, horses, calves, sheep, dogs, deer, mountain lions, etc. The 'breaking process' is the work to pull and stretch, rub the hide until the fibers are broken and softened. The very physical work of grasping, scraping and repeating is the process of 'crutching' which both softens and slicks leather.

#218 - *Folk Art Motifs of Pennsylvania*, Frances Lichten, 1954, 71 pages, softcover

Amidst the 195 illustrations (41 in full colour) are this author's findings, peasant art and the work of craftsmen that were the early settlers, Pennsylvania German, less properly called Pennsylvania Dutch. It is prefaced with evident

enthusiasm for the traditional and authentic motifs: “tulip, heart, bird, urn, pomegranate, dove, cock, peacock, parrot, eagle, barn symbol, soldier, mermaid, heraldic animal and more.” Acknowledgements, introduction and professional signature binding make for a permanent book.

A 30-SECOND ELEVATOR SPEECH:

“What leathercraft means to me”

By Lauren Malec

Leathercraft is about constructing, traditionally, cowboy boots, saddles, baseballs, belts. One talented leathercrafter recently gave me a long, satin-lined, ladies leather coat that she purchased for herself after shipping the cowhides to a custom manufacturer: a gorgeous natural leather coat. Canada’s national leather guild is the place to see these techniques and to meet more artisans skilled in lettering, purses, dragons, jewellery, hinged boxes, journals; the list goes on; leathercraft is a luxury for everyone.

BITS AND PIECES

- Canada is the second largest country on earth – 10 million square kilometres (www.canadafacts.org).
- Applying for Branch affiliation with the CSCL, Belleville Branch was inaugurated at the Annual Meeting, April 1965 (CANADIAN LEATHERCRAFT, Spring 1965, pg. 3).
- It was reported four years after Hamilton Leathercraft Guild joined CSCL, that 9 workshops were held in the summer of 1960 at various Hamilton leathercrafters homes (CANADIAN LEATHERCRAFT, Autumn 1960, pg. 11).
- “1950 - Seventeen committed craftspeople formed the Society for Creative Leathercraft to encourage original designs and establish high standards of craftsmanship. A quarterly bulletin Canadian Leathercraft, appeared the next year, and the next year after that, the first of its travelling exhibitions” (*A Fine Line: Studio Crafts in Ontario from 1930 to Present*, pg. xii).



(LtoR) Dorothy McPherson visits with Marion Kehoe at AMICA, London, to thank Marion for nominating her for the recently awarded CSCL Honourary Life Membership.

COMING EVENTSCOMING EVENTS***COMING EVENTS******

Canada will be celebrating its 150th Anniversary of Confederation in 2017.

Canada’s 150th Birthday, CSCL’s 67th Annual, the global Million Tree Challenge, CANADIAN LEATHERCRAFT Summer 2016, Western Fair’s 150th Birthday: all of these highly anticipated events inspired a commemorative leathercraft souvenir, *Sugar Maple Leaflet*, (photo below) newly handcrafted and designed to emphasize reading, agriculture, industry, writing, leathercraft and Canada.

The centre of our Canadian flag is a stylish drawing of the sugar maple’s leaf, a 5-lobe leaf from a tree that can grow for over 200 years. Currently there are reforestation programs in London Ontario to promote participation in the planting of native tree species. *Acer saccharum* is known to produce 1L of syrup/40L of sap, grow to 35m tall, and attracts autumn tourists to its brilliant colours.

Interior: Make a 'bookblock' of signatures with deckle edge (torn) using 90lb watercolor acid free paper. A few pages are purposely folded for variety of depth, glued together at the front edge and to the exterior, resulting in the intended flared page appearance.

Exterior: Start with a 3x8 inch, 4-6 oz. red suede leather scrap. A maple leaf pattern is cut out, positioned on an angle of the leaflet spine for a final open size of 3x4.5 inches plus a 3.5 inch long slit wrap-over loop closure.

Porcupine Quill Embroidery, demonstrated at the 66th Annual CSCL Convention, hosted by the Norland Branch, is a technique that could be used to embellish this leathercraft souvenir. Beading, a later tradition built upon this embroidery, would be decorative option also, although lighter weight leather is easier to handstitch.

Trace the leaves of trees native to your town or city and the Canadian commemorative celebration continues, a maple leaf forever!



Sugar Maple Leaflet (original leathercraft by Lauren Malec)

DOG DAYS OF SUMMER 2016



Note Hound:

Cut from sole leather and soft leather paws and collar with a clothes peg for a nose, this is an easy puzzle pattern. **(Pattern As Printed In *The Craftsman*, Volume XV, Number 2, Jan-Feb 1971, pg. 32.)**

In 2017 Canada will be celebrating her 150th. Please send in pictures and a write up on what you or your Branch created for Canada's 150 Birthday for the Summer edition.

Shorthaired Dachshund:

This wire/clay armature and leather maché dog sculpture was entered at the CSCL 58th Annual – Junior Display Table (*Dachs* meaning *badger*, *hund* meaning *dog*).



There was a little Dachshund once,
So long, it had no notion,
How long it took to notify
His tail of his emotion.

And so it was, that though his eyes
Were filled with woe and sadness,
His little tail kept wagging on
Because of previous gladness.

(Poem As Printed In *Canadian Leathercraft*, Volume XVI, No. 3, Spring 1967, pg. 5)

It's The Hottest Day Of The Year And
The Wi-Fi Isn't Working
By Lauren Malec

It's the hottest day of the year and the Wi-Fi isn't working! So I decided to leathercraft.

This *Dog Tag Silencer*, a custom dog tag holder, is a serious canine summer accessory.

Over the years our metal dog licence tags have been different shapes but basically the same size which will allow renewals to be a cinch to replace from this holder. Hoping this leathercraft is still hanging around for Canada's 150th birthday!



After cutting two of this Canadian flag maple leaf pattern out of a small piece of 2 oz. red chrome tanned leather scrap and one smaller maple leaf for a window there were only two more steps to complete.



Step One:

Double loop stitch is typically reserved for medium leather but all I wanted was the bottom edge laced. With three versions of instructions (see pool picture), including today's CSCL library book #210, as well as, another Associate leathercrafter's example of a gusset purse laced fully with precise double loop stitch, a bag of 2.34mm wide brown lace leftovers and a borrowed slot punch the ~~pool-party~~ lacing practice began. At the ends I tucked the lace ends inside between the two leaves and used the roller tool.

Step Two:

Punch a hole in the top to secure the dog tag between the two leaves. I added an extra ring for swing.

Finally, dress up your dog; my dog hid behind the shrubbery at the first sign of water!



The next Workshop will be on Leather Bombards, Blackjacks, and Mugs. Different Styles of drinking vessels.

More information on dates, locations and cost to follow.

CSCL would like to thank the following Contributors who supplied Prizes for the President's Draw Table at the Annual

Tundra Leather, Hamilton, www.tundraleather.ca

Barry King, www.barykingtools.com

Chan Greer, Leathercrafter

Knotty Linda, Leathercrafter

Norland Branch

Mississauga Branch

Hamilton Branch

Lauch Harrison

Barbara Chynoweth

Sea Leather Wear, Calgary

Roz 'The Dragon Lady' Kaohn

Madeleine Mitchell

Pro Series Tools - Bob Beard

Tandy Leather, Mississauga

For more picture on the Workshops and the 2016th Annual visit:

2016 CSCL annual convention - Canadian Society for Creative Leathercraft

<https://goo.gl/photos/aq1kVvGUFRQMHvZ78>

CSCL - Sewing machine workshop - part 1

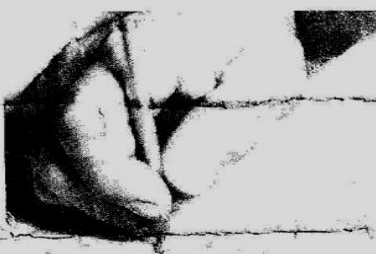
<https://goo.gl/photos/woQpQV4oAztGtK8H8>

CSCL - pewter casting workshop - part 1

<https://goo.gl/photos/wmyPrzDSG7ZXcCp68>

Lasting Boxes - CSCL workshop

<https://goo.gl/photos/tW2bmMrYeASCKuph6>



Your new "SWIVEL TIP" carver is an entirely new type of leather carving tool designed to simplify this phase of leather work. The tip itself swivels in the handle.

The "SWIVEL TIP" is held in a vertical position as shown in the photograph. This assures you of the same depth and spread, when carving in any direction.

You Cannot Undercut.

"SWIVEL TIP" action makes it easy and fun to carve scrolls, spirals, decorative cuts, square corners, small detail, and you can even write your own name—all without ever changing the position of your leather. Just think how easy it will be to carve a belt!!

With the offset tip, you can always get a good clear view of your pattern.

Your "SWIVEL TIP" is constructed of the finest grade hardened steel, and is chrome plated to a high lustre. You should remember that clean definite carving can only be done with a sharp blade. Hone and strop your blade frequently. Hold the blade firmly against the hone with the index finger, and sharpen with a side motion.

The tip should occasionally be removed from the handle, wiped clean, and a thin coating of vaseline applied to the shaft. This creates a suction and insures a free swivelling action.

After a few hours practice, your "SWIVEL TIP" will afford you many years of REAL PLEASURE in the art of leather carving.

NOW SHARPEN YOUR BLADE AND INSERT IN THE HANDLE.

REMEMBER, HOLD YOUR SWIVEL TIP VERTICALLY NOT TILTED—KEEP YOUR BLADE SHARP.



Garage Sale Find: Vintage and Discontinued, \$39.95 each