

The Canadian Society for Creative Leathercraft
CANADIAN LEATHERCRAFT

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Summer 2017



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To contact any of our Executive please refer to the CONTACT section of our Website.

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Facebook [REDACTED]

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Past President: Rob Regan

Treasurer: Della Chynoweth

Secretary: Tracey Howard

Membership: Sheena Burger

Editor: Barbara Chynoweth

Website: Eugene Pik

Privacy Officer: Lauch Harrison

Note from the Editor....

Hope everyone is having a good summer and that you had fun celebrating Canada's 150th Birthday.

For the Summer edition we have some book reviews from the Members-At-Large. Please look at our Library listing on our Web Site and maybe you will find a book that you would like to take out and possibly do a book review on it while you are reading it. It will be **Hamilton's** turn to submit material for the Fall Issue.

I have been looking through some of the old Canadian Leathercraft's and have included a few articles that I thought people might find interesting. Some of these articles are by CSCL members who are no longer with us.

Some members will be busy at Fairs and various other events either selling their wears or demonstrating leather craft how to.

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.

Highlights from the Past Executive Council Meetings....

There is no info as the Executive does not meet during the summer, our next meeting will be on September 22, 2017.

CSCL Membership

Have you paid your membership? It's a new Membership Year (April 1 to March 31).

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

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T: ██████████ - ██████████

General Member: Individuals interested in leathercraft who belong to one of the CSCL Branches. (Need not be a leathercraft person.) \$40.00	General Member – Student*: A registered full-time student shall pay \$5.00	Member-at-Large: Individual interested in leathercraft who does not belong to one of the CSCL Branches. (Need not be a leathercraft person.) \$40.00	Sustaining Member: Commercial Organizations interested in supporting the Society. \$100.00 or material equivalent to \$100.00.
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CSCL Larmour Lending Library

The CSCL lending Library of Books and Patterns can be referenced on our web site www.canadianleathercraft.org. Head to Gallery and click on CSCL Library of Books and Patterns. Under the Patter option there is 80 pages of patterns that may give you ideas of things to make. Under the Book section there is 13 pages of titles of Books and DVD's about Leather crafting, design and colour. Remember these patterns and books are there for you to borrow from the library. Select item(s) you would like to borrow and send your list to Paul Kitchener at ██████████

Branch Presidents will assist in pickup and delivery of the orders from branch members.

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

**Memberships were due March 31st
have you sent yours in.**

THE NATURAL APPEAL OF LEATHER

by Margaret Hunt.

Who can resist touching things made of leather? Every characteristic of leather - its' warm colours, rich texture, and clean, natural aroma - provokes luxurious and sensuous feelings.

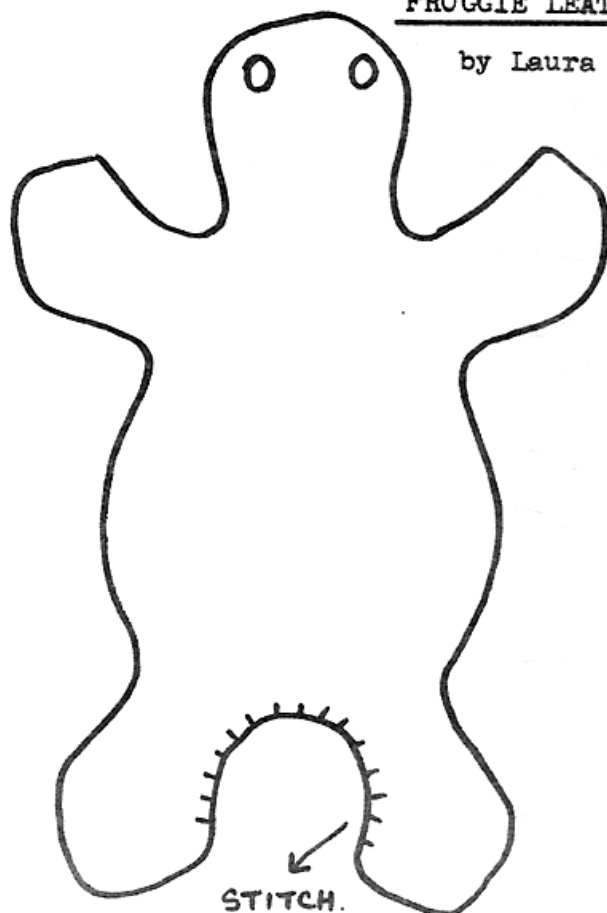
The greatest appeal of working with leather is certainly the beauty of the material itself, but this is not the only attraction.

Leather is an extremely versatile and durable material that can be used on a large or a small scale, for furniture, luggage, clothing, or shoes. Also for such accessories such as belts, wallets, purses, gloves, and jewellery. It can be made into beautiful lamps, wall hangings, pictures, clocks, covered bottles and boxes, as well as albums, book covers and jugs, etc.

Its rare combination of beauty and function gives leather an appeal amounting to almost a mystique. And creating with leather satisfies both your esthetic and practical instincts, allowing you to make handsome articles that will last for years, often improving in appearance with age.

FROGGIE LEATHER WEIGHT

by Laura Bush



Cut two pieces, one green leather for the back, and one of chamois for the bottom.

Glue around the edges, leaving a small opening for insertion of the filling for the body, with cooking bran or dry sand being suitable "stuffing" materials.

Glue opening shut and buttonhole stitch around with D.M.C. embroidery cotton.

Add eyes by either "satin-stitching" or sew on commercial "wiggle-eyes".

HOW TO MAKE EXPANSION WALLET INTERIORS TURNED EDGES OR CREASED & DYED EDGES

by Mrs. Clara Cavanaugh

METHOD: Decide which interior you wish to make, and if you want turned edges or dyed edges. Cut your own wallet interior pattern using measurements on sketches. For turned edges use measurements sketched with dotted lines showing 1/4" extra for turnover. Creased & dyed edges use measurements as in sketch 1,2,3,4,5,6,7,8.

HOW TO FINISH EDGES: Edges can be left plain or creased and dyed with edge dye. Turned edges - on flesh side of leather, where 1/4" extra has been added, draw a line, skive leather from this line to outside edge. Skive edges until paper thin. Dampen along this line, turn over and cement down. Edge crease on grain side of leather.

PREPARING EACH PIECE FOR ASSEMBLY:

- #1 - Punch a 3/4" slot 1/4" in at both ends of #1. Finish both 8" edges in either of the above method.
- #2 - Finish X-Y in chosen method. Fold E to D, crease along line H. Cut 2 slits, 1" long, 1/2" apart in centre of E.H. Skive flesh side of leather, edges to be laced. Cut 2 slits each 2 3/4" long 3/4" from each side and 1/4" in from bottom and top. (These cuts are to hold window case). Don't cut if not using window case.
- #3 - Same as No. 2, only don't cut window slits.
- #4 - Finish edges R.S. in method chosen.
- #5 - Same as No. 4
- #6 - Case to hold windows - Draw line 3/4" in from smaller end and 7/8" from wider end. Skive flesh side of leather at each end as indicated on sketch. Dampen lines, fold over and cement down. Edge crease and dye edges. Punch 2 holes 2" apart for window clip. Put in window clip, windows and domes.
- #7 - Change purse - crease and dye top edge of change purse, skive bottom edge on flesh side where pleats are formed. Mark pleats, dampen leather and press pleated in shape.
- #8 - Flap of change purse - Skive where shown on sketch (flesh side). Dampen line V.W. fold over and cement down. Crease and dye edges.

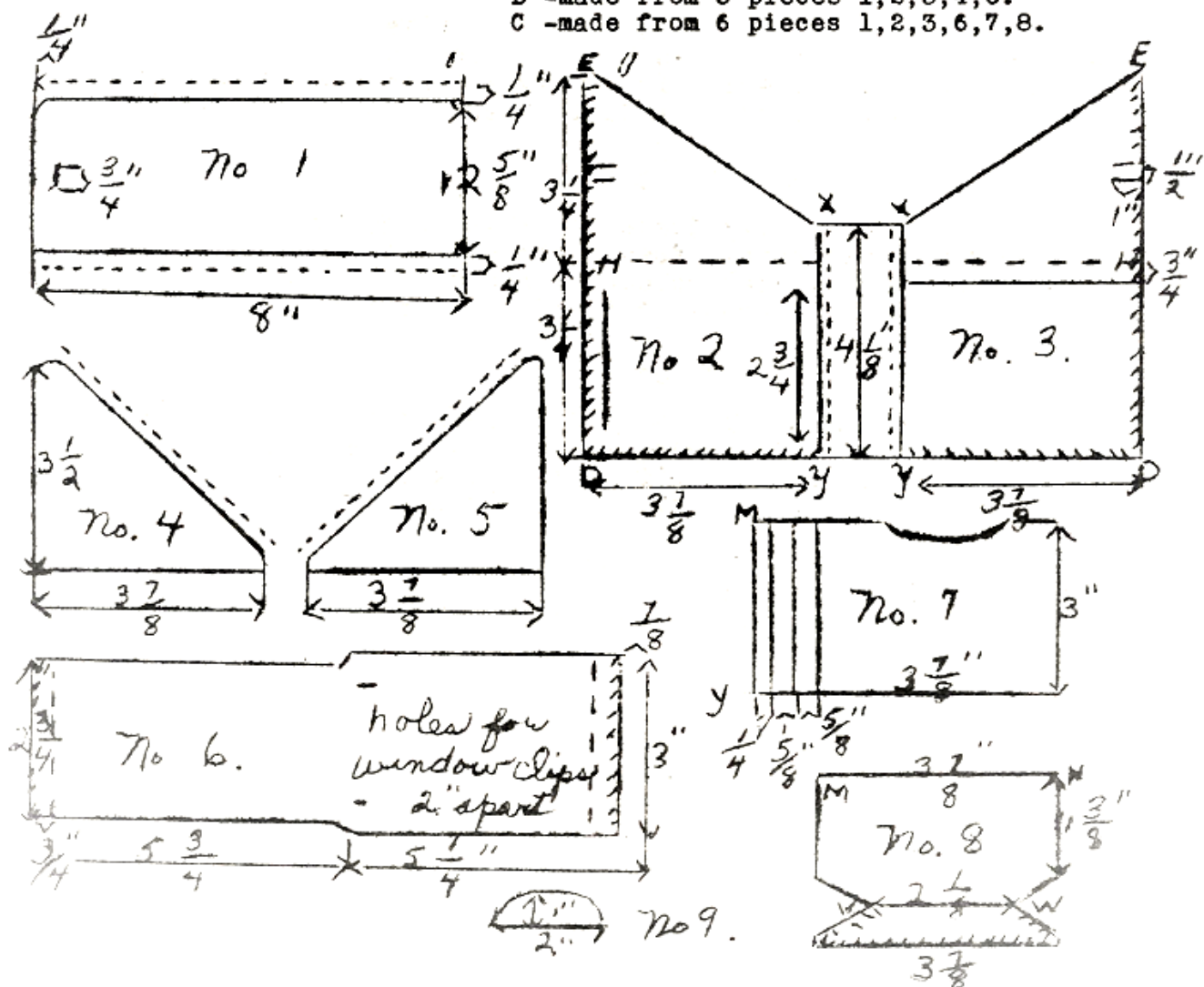
HOW TO PUT TOGETHER

- A. Cement 4 to 2 and 5 to 3 along outside lacing line only. Slip 3/4" slot in #1 over 1/2" slit in #2. Cement EH to HD. Do other end of #1 the same way. Your wallet interior #A is ready to put on your wallet exterior now.
- B. Do same as A, except leave off pocket 4 and put window case through slots in #2.
- C. Place flap MN above line MN on #3 but touching each other. Stitch together just above line MN on flap side. Stitch MY

of change purse to MY of #3. Cement change purse to #3 around lacing edge. Bend flap to front. Put dome on. Assemble 1,2,3 as in A. Put window case in slots in #2. Piece #9 fits behind #2 and 3 on the centre bottom edge, can be cemented down or left loose.



Three wallet interiors: A -made from 5 pieces 1,2,3,4,5.
B -made from 5 pieces 1,2,3,4,6.
C -made from 6 pieces 1,2,3,6,7,8.



CSCL Library Review

By Members-At-Large

#60 – *ARTIST BEWARE The Hazards And Precautions In Working With Art And Craft Materials*, Michael McCann, PH.D., Copyright 1979, 378 pages, hardcover

Safety first. Part One is divided into general hazards of chemicals commonly found in art and craft materials and precautions to work safely with them. Part Two: Go to a specific technique for discussions on the process and the materials used and the precautions you can take to protect yourself. Brand names are not used; look up the chemicals you are using to determine relative toxicity ratings, specific hazards and precautions.

#86 – *PATTERN DESIGN An Introduction To The Study Of Formal Ornament*, Archibald H. Christie, Copyright 1929, 313 pages, softcover

Prefatory to these 10 chapters (over 400 illustrations) the author informs the reader that “this book attempts to analyse methodically the structural mechanism of formal ornament”. More than fifty Plates depicting museum pieces are also examined for their evolution, organization and formal classification of ornament. The black and white pages continue with *isolated devices of formal design, traditional plant and animal devices, realistic plants and animals, straight striped patterns, waved and chevron striped patterns, cross-band patterns, interlaced and counterchanged crossband patterns.*

#196 – *1000 Designs And Ideas*, D.M. Campana, Copyright 1940, 1945, 127 pages, softcover

This 5x8 inch book is one of more than 50 art publications, all written and published by D.M. Campana, Artist, Chicago, Illinois. These instructional books, comprising the author's own Campana Educational Art Library, are intended as correspondence course material. *To decorate is to divide a space, place a design to fit, combine lines and then colour your own harmonious effects.* The first 100 pages offer black and white flower, leaf, animal, border, natural, abstract, Rococo, futuristic and stencil decorations.

#52 – *American Indian Design & Decoration*, LeRoy H. Appleton, Copyright 1950, 1971, 277 pages, softcover

An Inca poncho design covers this book about the land and the people, from Alaska to Argentina: man's history and migration over thousands of years and the great diversity of Indian art for family, story, tools, ritual and symbolism, ceremony, insignia and tribal style. The work in this volume has been selected from the collections of many museums and shows over 700 illustrations from the entire western hemisphere.

#410 – *Casting as a Sculpture Medium*, Gage, Ignatieff, Perry, Ministry of Community and Social Services, 15 pages, stapled softcover

The most simple plaster casting technique is the waste mould. Adding plaster to water with a stir is putting it back into its original state of gypsum. It is often called plaster-of-Paris because the earth around Paris is rich in it. The widely used waste mould is so called because it is destroyed to produce the final cast.

#22 – *Making Medieval & Colonial American Leather Bottles*, Frank Zigon, Copyright 1999, 70 pages, softcover

Full size bottle patterns are provided in this elementary, step-by-step, how-to approach to complete a leather flask. On page 15 the author instructs, "You can cut out the bottle in one of two ways . . . the second way – and this is the method I use – is to cut out one piece of leather to the exact shape of the pattern; the second piece is cut oversize by about $\frac{1}{4}$ " to $\frac{3}{8}$ ", cement the two pieces together, and then trim away the excess leather."

#65 – *Soft Suede, Supple Leather, CRAFT AND DESIGN*, Ronald Kenneth Furst, Copyright 1974, 96 pages, hardcover

An invitation to teach a Creative Leather course in New York City gave reason for this former designer, manufacturer, boutique owner to write. He introduces newcomers to a brief history of leather as depicted on an Egyptian chariot, 18th Century Spanish wallpaper, 15th century suit of Japanese armour and American frontiersman work clothes. *All About Skins and Leather, Your Workshop and Tools, Leatherwork Techniques, Belts, Bags, Environmental Projects* and finally *Clothing* are defined in general detail.

#84 – *Colour In Leathercraft*, Robert Muma, Copyright 1954, 44 pages, duotang

Subtitled "A Complete Course In Color Decoration and Finishing Of Leather For The Handcraftsman" these pages represent the mastery of this leather artist, instructor and creator of Mumart Leathercraft Designs. A three-page introduction is followed by another three pages of theory of colour before delving into equipment, techniques, colour materials, conditioning and polishing. Twelve exercises follow for the leathercraft student to practise these leathercrafting skills.

#55 – *Leather As Art And Craft*, Thelma R. Newman, Copyright 1973, 302 pages, softcover

Overflowing with 715 photographs, illustrations and glossary, these 10 chapters are filled with diagrams and text about legendary museum pieces, selection of leather, tool use, embroidery and stitching. This complete and contemporary guide emphasizes the versatility of leather and throughout the book are fine art and functional examples – *beautiful and usable forms that fulfill a purpose.*

LEATHERCRAFT QUIZ

1. _____ are used on belts and bags to prevent holes from stretching out of shape. _____ are used mostly for fastening handles to bags and holding buckles on belts.
2. To make a leather bottle, one cuts out _____ pieces of leather that resemble an inverted _____.
3. _____ is the method of reducing the thickness of leather by paring the wrong side with a razor knife.
4. The _____ of leather is determined by the number of ounces that one square foot weighs.
5. The leatherback sea _____ is the largest living reptile and the largest sea _____.
6. Leatherwood is a deciduous _____ that grows deep in Ontario forests, having tough, flexible branches, pliable bark and small yellow flowers.

(burhs/eltrut/eltrut/thgiew/gniviks/blub thgil/owt/stevir/steleye: srewsnA)

A 30-SECOND ELEVATOR SPEECH:
“the 4 R’s of leathercraft”

Reading books about leather puts an interested beginner in the driver’s seat – a leather covered seat! Down the road the versatility of leather appears everywhere. Even a leathercrafter’s leftover leather cutouts can be molded into an art object. Repair a pincushion by adding a leather bottom or replace a leather pull tab on a broken zipper. Writing is a fun way to share patterns and compare tools.



Norland Branch’s display at the Kinmount Fair

