

CANADIAN



LEATHERCRAFT

Volume XXII No. 1

Fall 1973 (September)

WORLD CRAFTS COUNCIL

From CRAFT DIMENSIONS

FIRST WORLD CRAFTS EXHIBITION 1974

In mid-July, the World Crafts Council's Committee of Selection consisting of Erica Billeter, Switzerland, Sori Yanagi, Japan and Paul Smith, U.S.A., met in New York City to view some 2500 slides over a period of four days. The slides were first viewed by medium, then the next selection was broken down under such labels as cooking and eating utensils, wearing apparel, body ornaments and so on.

The Committee selected 387 pieces from 38 countries. Canada's entries stood up very well against the fine competition from other countries, 15 objects of the original 59 submitted were selected.

Taizo Miake, of the Science Centre says that the exhibition will be concerned with the human process and the context of the creation of the objects. He states that during the exhibition there will be as much live demonstration as possible. The Ontario Science Centre staff feel confident that a very significant statement can be made with the objects chosen after the final selection has taken place in November.

All material published in "Canadian Leathercraft" is the property of the Canadian Society for Creative Leathercraft, and may not be reprinted in any form without permission of the Society. Editorial Committee:

Pres. Mrs. Helen Wheaton, FCSCL, 100 Grand Ave., London

V. Pres. Mrs. May Corbett, ACSCL, Barrie - Printing

V. Pres. Mrs. B. Reynolds, ACSCL, Woodstock - Mem.

Co-ordinating Editor Mrs. Joy Hutcheson, Beachville

Committee Member Mrs. Hilda Darbyshire, FCSCL, Woodstock

Reporters this issue - Toronto Branch

Some countries not represented by slides will be allowed to submit their actual objects to the final selection which will take place in Toronto in early November. This time extension is necessary to assist some of the lesser organized countries to have a chance at representation at the Ontario Science Centre next year. Also because the Committee feels some types of crafts are not fairly represented, personal invitations will now be issued to individuals in some countries. However, all W.C.C. National Groups will be reminded that whether their objects were accepted at the slide viewing stage in July, or are actually shipped to Toronto, everything will be re-assessed in November for final selection of the 500-600 exhibition pieces.

James S. Plaut, Secretary-General of the World Crafts Council, reports that both a hard-cover book and a soft-cover version which will serve as the Exhibition Catalogue will be available by June, 1974. All delegates to the Sixth Biennial W.C.C. Conference will receive a complimentary copy.

Interest in the Conference is mounting, registrations have already been received from some far away countries. Don't delay, for Conference information and registration contact the Secretariat soon.

It should be noted that only World Crafts Council members in good standing as of January 1, 1974 will be eligible to attend the Conference. The Canadian Section of the World Crafts Council looks forward to welcoming new members and invites those who are interested to apply for membership. The fee is \$5.00 and should be sent to the Secretariat, World Crafts Council, 23rd Floor, 400 University Avenue, Toronto.

.....

Letter to the Question & Answer Box:

Dear Editor:

How do you restore the sheen on a Morocco purse?

B. Reynolds

Editor's note: If you have any tested solutions to this problem please drop a line to the Editor of the Question Box. (Mrs Hida Darbyshire)

TOOLING MOROCCO

by Robert Muma

Long famous as one of the finest of fine leathers, genuine Morocco is a vegetable-tanned goatskin easily recognized by its very fine pebbly grain which has been achieved by a rolling or a boarding process.

To many people, the decorative quality of this grain alone is sufficient embellishment and any further attempt to ornament it is regarded as superfluous. However, it is seldom that this natural beauty of Morocco is not enhanced by simple line tooling at least. Just a few lines or simple border often provide sufficient contrast to emphasize its inherent luxury. Straight line tooling especially adds to its dignity and charm.

It is surprising how many leathercraftsmen of considerable experience are ignorant of the fact that Morocco can be tooled at all; and how few are aware of its full possibilities. But Morocco is one of the easiest of leathers to tool. The tiny knobs which make up the grain of the leather flatten easily under pressure of the tool and leave a glassy-smooth and shiny line.

This leather has a finished surface and so must be moistened entirely from the flesh or under side. Learn to recognize the proper amount of moisture. If too wet, the tooling will not hold nor take on the characteristic shine.



Bent tracer, modeler and deerfoot are the three tools that can be used on Morocco. The tracer should be rather coarse as only heavy lines will show up properly by themselves.

The Hoeffler type of all-over design may become all but lost on Morocco when done in line only. It should have the background pressed down smoothly with the deerfoot. The shiny smooth contrast thus afforded will show up the floral motifs to excellent advantage. If the leather stretches and becomes warped as a result of this method of tooling it may easily be flattened by pressing under a weight until dry.

The usual method of tooling Morocco is to bevel outside the decorative motif with the modeller. This sets off the design without the use of all-over backgrounding. The Method which I prefer, however, involves modeling within the decorative design leaving a very narrow edge around the outside of the leaf and petal as suggested in the sketch. All this inside area is pressed down smooth or modeled in varying degrees to suggest contour. This gives the design more reality in the sense of actually existing.

The modeling technique just described is the basis for embossing, which is an especially effective technique for handbags. On leathers such as Morocco and Mission Grain Steerhide, embossing alone is hardly sufficient. By modeling first the fibres of the leather are compressed and expanded (the leather is actually debossed) so that embossing from underneath is accomplished quite easily with the ball point or modeler. This technique also gives a contrast of texture as well as variety of form.

Whatever technique of tooling you wish to use, keep in mind the decorative quality of the leather as it is, and choose a decoration that will serve to enhance rather than obliterate it.

Morocco cannot be cut or stamped as these procedures would cut through the finished surface of the leather and expose the lighter fibres beneath.

Repeated by popular demand

LEATHER AT THE 1973 WESTERN FAIR

We were very pleased with number of good pieces of Handcrafted leather entered for competition in 1973. The following won prizes.

Section 11 - Large Article in Leather

- 1..Undecorated Framed Handbag
Mrs. Anne Hook
32 Mountview Ave.
Toronto, Ontario
- 2..Carved Commercial Designed Handbag
Mrs. A. Vanden Horn
1204 Surrel Road
LONDON, Ontario
- 3..Plain Leather Belt
Mrs. Irva Ford
30 Arkell Street
Hamilton, Ontario

Section 12 - Small Leather Article

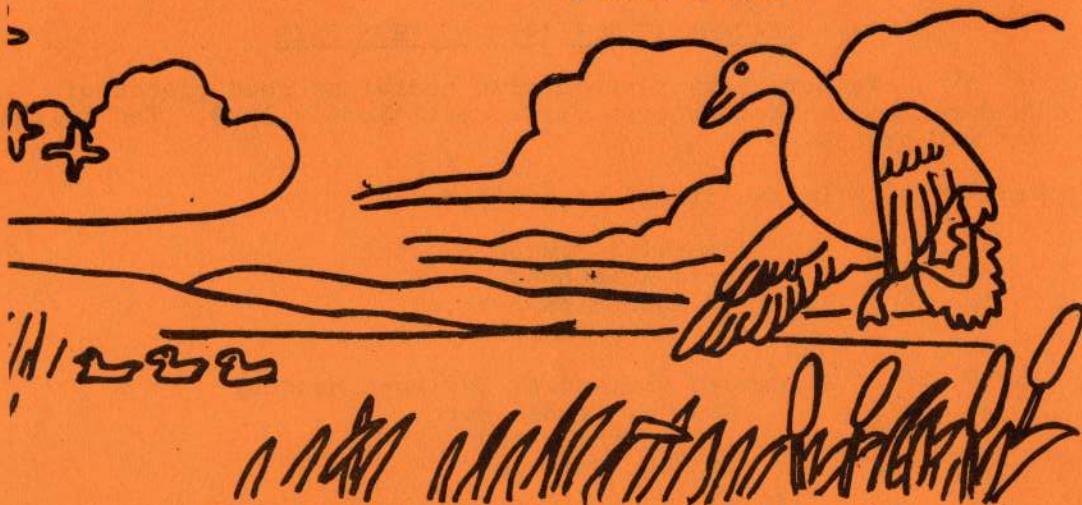
- 1.. Moulded Tray
Miss Olivia Smith
32 Mountview Avenue
Toronto, Ontario
- 2..Stacked Leather Box
Mrs. Irva Ford
30 Arkell Street
HAMILTON, Ontario
- 3..Memo Pad Holder
Mrs. Alice Howe
496 Grosvenor Street
London, Ontario

Congratulations to these winners. Hope we will see many more entries next year.

Helen Wheaton

Tips for Carvers of a 'Duck Hunter' WalletC.N.E. 1973

by Dave Elliott



This pattern was taken from Al Stohlman's book "How To Carve Leather" and is shown in the sketches under the CNE prize winners further on in this bulletin.

In the book, the size of the wallet is $9 \frac{3}{8}$ by $3 \frac{1}{2}$ inches and when it is finished, with the width of the lacing added, I find it is too large and cumbersome.

I make all my wallets smaller in size, they are 9 by $3 \frac{1}{4}$ inches. I think it makes a neater wallet.

In doing this wallet pattern, care has to be taken in carving the small figures. I use the narrow beveller, crafttool #936 as I find it gives cleaner lines around small figures.

In the dyeing of the duck itself, care must be taken in the shading of the dye. In figure carving, I like to outline, using real dark brown dye. It makes them stand out more and gives them a kind of 3-D effect. I use a #0 Rowney's Sable brush. It is tapered to a very fine point.

In doing the clouds and sky, I use a matting tool, crafttool #696 for the best results.

Happy carving,
Dave Elliott

COMING EVENTS

IMAGE 74, June 6 - 30, 1974, Artisans Guild of Hamilton - for information and entry forms apply to:

Image 74
5 Victoria Street
Dundas, Ontario
L9H 2B7

Entry forms and articles must be sent in by January 28th (latest date) 1974.

WORLD CRAFT COUNCIL, June 1974, Toronto, Ontario.
See page 1 and 2 for information

LEATHER 74, C.S.C.L. at Toronto, Ontario, June 1974. Entry forms will be available shortly. Deadline - May 20, 1974.

DESIGN CANADA CRAFTS AWARDS 1974 - a competition sponsored by the Department of Industry, Trade and Commerce in cooperation with the National Design Council. Awards will total \$15,000 in eight categories, souvenir articles, ceramics and porcelain, textiles, metal, wood, leather, glass and decorative pieces. The intent of the competition is to encourage the development of designs suitable for souvenir markets. For entry forms contact: Design Canada Craft Awards 1974. Leisure Products and Crafts Division, Dept. of Industry Trade and Commerce, Ottawa, Ontario K1A 0H5.

Arts and Crafts of Georgetown are holding their annual sale at the Credit Valley Club (formerly the Riviera Club) in Norval on October 13, 10:30 to 4:30 p.m..

The Community Hall at Caledon East will again be the location of the annual Arts, Crafts & Hobby Show on November 3, commencing at 10:00 a.m..

Artisans Guild of Hamilton annual sale will be held on Friday and Saturday, October 26 and 27, 10 a.m. - 9 p.m. at the Royal Botanical Administrative Bldg. (680 Plains Road West, Burlington).

London Arts and Crafts Association sale at Western Fair Grounds, London, Ontario will be held October 26 & 27. Open to craftsmen in Southwestern Ontario only. For information about membership and sale conditions, contact Mrs. Vida Blewett, R.R. 3, Ilderton, Ontario.

C.N.E. REPORT

The sales this year for the Canadian National Exhibition Booth were excellent, we had articles sent in from members who had not participated in other years and many new members to the Society assisted in staffing the booth. It was very pleasing for me to visit the booth daily and find a pleasant group from each branch sharing the responsibilities, and the discomfort during the heat wave will not be forgotten for some time.

In past years when our American visitors had decided on the article and the amount of money they wished to spend they were somewhat surprised at the amount of cash they had to lay out after the sales tax and the exchange on U.S. funds was added, with themoney at par this year it saved the people on the cash some problems and also a better feeling with the customer.

During the last few days of the sale there was a limited choice of most articles but there were some items that did not sell at all. If a member works at the booth they get to know what sort of items the public are looking for and how much they are willing to spend, this will give the member some idea of what to put into the booth the next year and a credit to C.S.C.L..

I had a better understanding of the workings of the booth and the preparation for the sale, a jab in the ribs from Fred Brown and Gladys Riddell from time to time to refresh my memory on what was to be done. I wish to thank everyone who helped me make this a good year and with your assistance we will have an even greater year for C.S.C.L. in '74.

Robert Sutton

.....

We mourn the passing of two of our members, Eleanor Coutts of Barrie and Cecil Roebuck of Toronto. Our sympathies go out to their respective families and also to the members who have suffered the loss of loved ones in recent months.

.....

C.N.E. Women's Division 1973

Leathercraft - Award Winners

Class 217 - Any tooled article, commercial design

- (1) Mr. D. Elliott, Scarborough, Ontario

Class 218 - Any tooled article, original design

- (1) Miss Olivia Smith, Toronto, Ontario
- (2) Mrs. K. Cavanagh, Barrie, Ontario
- (3) Mrs. M. McKnight, Hamilton, Ontario

Class 219 - Any carved article, commercial design

- (1) Mrs. V. M. Morris, St. Reni, Quebec
- (2) Mr. D. Elliott, Scarborough, Ontario
- (3) Mrs. J. Carroll, London, Ontario

Class 200 - Any carved article, original design

- (1) Mr. J. Zalitis, Toronto, Ontario
- (2) Mrs. J. Carroll, London, Ontario
- (3) Mr. D. Elliott, Scarborough, Ontario

Class 221 - Non-tooled article

- (1) Mrs. M. Niblett, Winnipeg, Manitoba
Chatelaine Award
- (2) Mrs. C. McLean, Woodstock, Ontario
- (3) Mrs. L. Monteith, Lambeth, Ontario

Class 222 - Canadian Indian Bead Work

No entries

Class 223 - Leather Jewellery

- (1) Mrs. C. McLean, Woodstock, Ontario
- (2) Miss Olivia Smith, Toronto, Ontario
- (3) Mrs. Larry Monteith, Lambeth, Ontario

CANADIAN GUILD OF CRAFTS - C.N.E. 1973

Best Leather Entry in Show:

Irva Ford - Lady's Belt

Undecorated Leather:

Rex Lingwood - Necklace

Honorable Mention:

Irva Ford - Magazine Rack

Irva Ford - Tray

.....

To meet the publishing deadline I can only submit figures which I have compiled from the copies of sales slips which I received at the C.N.E.. No doubt there will be some variation after Clara Cavanagh has checked the sales books but the net result should not materially change the figures listed below. The sales were the highest of any year since I was entrusted with the office of Treasurer. I do not claim any credit for this, but it does a treasurer's heart good to think of the extra commission which will flow into our depleted treasury.

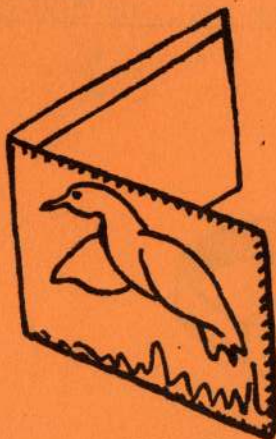
Net value of articles sold	\$ 5,030.60
Provincial Sales Tax	<u>352.61</u>
Total Gross Sales	\$ 5,383.21

G. McPhail

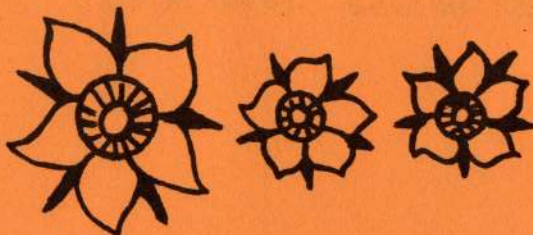
Treasurer

C. N. E. WOMEN'S DIVISION

CARVED. ORIGINAL DESIGN
220. JANIS ZALITIS



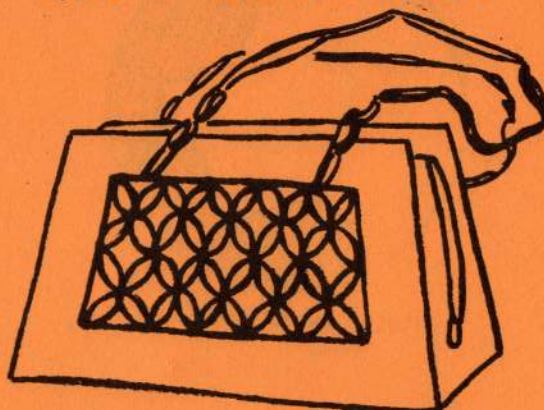
TOOLED - COMMERCIAL DESIGN
217. DAVE ELLIOTT



JEWELLERY.
223. CAROL McLEAN



TOOLED. ORIGINAL DESIGN
218. OLIVIA SMITH.

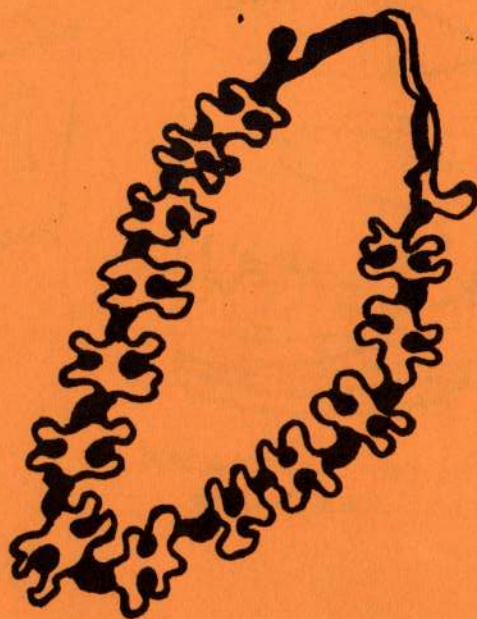


CHATELAIN AWARD
NON-TOOLED (SUEDE + MACRAME)
221. MRS. M. NIBLETT.

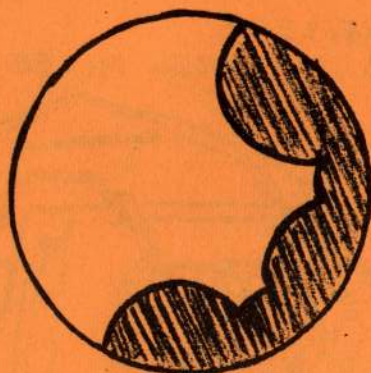
CANADIAN GUILD OF CRAFTS



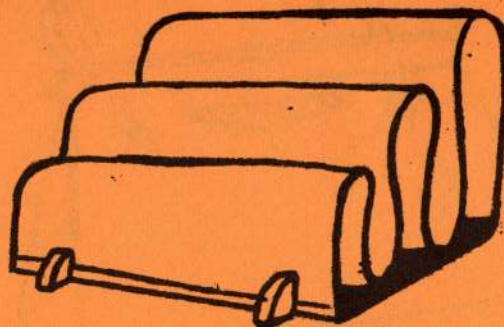
BEST IN SHOW IRVA FORD



UNDECORATED REX LINGWOOD



PAUL WILLIAMS



HON. MENTION IRVA FORD