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AN OPEN LETTER TO ALL MEMBERS OF THE CANADIAN SOCIETY FOR CREATIVE  
LEATHERCRAFT ..... Lillian Kay, Single Media Director O.C.C.

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Dear Craftspersons/Artists/Friends:

I attended the Ontario Crafts Council 1983 Communications Weekend June 10, 11, and 12, held at Hart House, University of Toronto, and during the weekend I attended all the workshops (that were part of this event), that I possibly could. I met a lot of remarkable people, and gained a great deal of useful information. The Workshop that I found of special interest was held on Sunday at the Craft Gallery, 346 Dundas St.

Marie Shaw-Rimington, Curator of the Craft Gallery, stated that one of her biggest problems in running the gallery, was lack of response from craft people to the Call for Entry for shows planned. Her last Call for Entry ("Banks and Alternative Places"; a display of innovative, secret places to keep your cash! Banks, wallets, containers, etc.") only drew four letters regarding entries and she was about to cancel the show. The news of cancelling of this show brought a response of twenty telephone calls- so she went ahead with show plans: but not all of the people that called sent entries, and she didn't have as many pieces to eventually display as she would have liked to have had. She pointed out that there was no leather article of any kind sent to her. How very sad! Because there were some of our members, including myself, that had something suitable already made up that we could have entered at this particular show. (cont'd on insert page 2.)

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President: Jack Meharg, 36 Bailey Cres., Scarborough.

Vice-Pres.: Ray Potter, 106 Guestville Ave., Toronto.

2nd Vice-Pres.: Madeleine Mitchell, 17 Light St., Woodstock, Ont.

Treasurer: Joyce Poulson, 28 Georgina St., Lindsay, Ont.

Rec. Sect.: Kay Cloughley, R.R.#1, Hawkestone, Ont.

Corr. Sect.: Lillian Kay, Apt. 1703, 195 Exbury Rd., Downsview, Ont.

Editor: Mary Patterson, 270 Durie St., Toronto.

Membership: Miss Bea Austin, 167 Emerson St., Hamilton, Ont.

Reporters this Issue: Barrie Branch.

Marie stated that if anyone had an article that they wished to enter in any of the forthcoming shows at O.C.C., but didn't have slides or pictures of the piece, especially if it was just in the process of construction, she would be pleased to make arrangements from even a telephone call, or a letter, as long as she got some sort of response. If, however, one does have a black and white photograph or photographs of their work, these might help to promote their work. The picture of the pigs used for the "Banks and Alternative Places" show was the result of one person's black and white photograph sent in for entry. This was an excellent promotion of that one craftsman's work in creating the pig banks.

Marie Shaw-Rimmington gives these Calls for Entry for 1984 shows:

|                                                        |                                                                                                                                                         |
|--------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| February: The Executive Show-<br>(The Compleat Office) | All media welcome- anything pertaining to the executive office                                                                                          |
| September: The Design Show -                           | All media- something to change style- prototypes to attract manufacturers with industrial production in mind.                                           |
| November: Images of Space,<br>An Upward Glance -       | All media - exploring the heavens using such themes as images of earth from space, probing deep space, the Zodiac, flying machines or celestial bodies. |

Marie looks for articles that are unusual, innovative, well executed; something different.

I feel that this is our chance to show the public our modern leather usage, and make them aware of the great number of things that can be done with leather as a medium. Don't you agree?

There were already a number of completed objects made up and displayed at our Annual, that would be appropriate for the "Executive" (Compleat Office) show; and there are probable a lot more that I haven't seen.

Could I infect you with my enthusiasm and persuade you to enter some of your quality work in these upcoming events?

Let's get the ball rolling, Leathercrafters.....  
With good intentions, Lillian Kay.

P.S. A call for entry for toys, games, and doll houses was issued for Nov. 24th which reads:

"Invent a game, make a toy, submit a doll house and furniture to fit inside. All media welcome. Submit up to 3 items- Deadline, Oct. 18th. "

If anyone has anything appropriate, or something in mind which can be completed by 18th Oct., why don't you contact Marie Shaw-Rimmington at the O.C.C. headquarters?

I seem to remember a leather checkerboard and miniature furniture at the Annual?

For information: Tel:(416) 977-3551 or write 346 Dundas St., Toronto.

# LIST OF PIECES- ONTARIO CRAFTS '83 - Central Region

|      |                                 |                                                                                |        |          |      |
|------|---------------------------------|--------------------------------------------------------------------------------|--------|----------|------|
| (1)  | Rae Anderson-                   | "Two Sisters"- leather masks                                                   | .....  | \$300.00 |      |
| (2)  | Lucille Crichton-               | "Winter" - woven jacket                                                        | .....  | \$285.00 |      |
| (3)  | James Evans -                   | Brooch- precious metal                                                         | .....  | \$300.00 |      |
| (4)  | Jessie Gordon -                 | 2 Cups- cast earthenware                                                       | .....  | \$ 50.00 |      |
| (5)  | Ted Hodgetts-                   | Walnut Bowl                                                                    | .....  | \$425.00 |      |
| (6)  | Lillian Kay -                   | "Fly Within a Fly"- leather fly swatter                                        | N.F.S. |          |      |
| (7)  | Marie Lazier-                   | "Landscape Plate" - porcelain                                                  | .....  | \$100.00 |      |
| (8)  | Tony Lee-                       | "Cased Glass" - blown glass bowl                                               | .....  | \$125.00 |      |
| (9)  | David McAleese & Alison Wiggins |                                                                                |        |          |      |
|      |                                 | - Brooch, titanium, niobium, & 14 kt gold                                      | .....  | \$520.00 |      |
| (10) | Sandra Orr -                    | "Orange Sherbet" - pieced silk jacket..                                        |        | \$500.00 |      |
| (11) | Tery Pelletier-                 | "Tribute Piece" - painted silk                                                 | .....  | \$400.00 |      |
| (12) | Jan Phelan-                     | Bowl- porcelain with gold lustre                                               | .....  | \$130.00 |      |
| (13) | Jacqueline Quinn-Neill-         | "House Vase"-stoneware                                                         | ....   | \$ 72.00 |      |
| (14) | Michael Robertson-              | "Asymmetrical Clock"-brass/acrylic                                             |        | \$100.00 |      |
| (15) | Laurie Rolland-                 | Plate- unglazed, with slip                                                     | .....  | \$100.00 |      |
| (16) | Cynthia Root-                   | "Porcelain Form"                                                               | .....  | \$ 85.00 |      |
| (17) | Beverly Williams -              | Rawhide Basket, woven,<br>handmoulded rawhide.....                             |        | \$ 60.00 |      |
| (18) | Vera K. Worling                 | "Early Morning Sounds"-<br>-wool & cotton, handpainted warp                    |        | \$375.00 |      |
| (19) | Carol-Ann Michaelson -          | One piece covered porcelain<br>jar....                                         |        | \$ 28.00 |      |
| (20) | Leta Cormier-                   | Raku Vase - clay                                                               | .....  | \$ 70.00 |      |
| (21) | Neil Carrick Aird -             | "Seventy-Five Memories"- brooch-<br>green gold, silver, aluminum,<br>& niobium | .....  | \$650.00 |      |
| (22) | R.W. James -                    | Salt Cellars (Pair)- Sterling Silver..                                         |        | \$200.00 |      |
| (23) | Jude Crossland-                 | "Junping Jester" -hanging crochet doll-                                        |        | \$64.00  |      |
| (24) | " " " " " " " "                 | "Lady Butterfly"- " " " "                                                      |        | \$64.00  |      |
| (25) | Kay Walker -                    | "Treasure Box 1"clay & fibre                                                   | .....  | \$ 30.00 |      |
| (26) | " " " " " " " "                 | "Treasure Box 2" - clay & fibre.....                                           |        | \$ 35.00 |      |
| (27) | Don Cormier-                    | Bowl, black stoneware                                                          | .....  | \$ 25.00 |      |
| (28) | Diane Creber-                   | Bottles (2) crystal glazed porcelain.                                          |        | \$150.00 | each |
| (29) | Susi Reinink-                   | "All My Valentines"- weaving                                                   | .....  | \$ 55.00 |      |
| (30) | Clark Guettal-                  | Pitcher, blown glass                                                           | .....  | \$ 60.00 |      |
| (31) | Allan Barratt,                  | Bridle, leather                                                                | .....  | \$165.00 |      |
| (32) | John Reinwald,                  | Carving Set                                                                    | .....  | \$250.00 |      |
| (33) | Jacqueline Okuhara -            | Evening Stole-silk chiffon                                                     | ...    | \$150.00 |      |
| (34) | Elizabeth Kirby -               | Runner- 100% wool, basket weave..                                              |        | \$ 48.00 |      |
| (35) | Beth Newson -                   | Dress, 100% wool                                                               | .....  | \$300.00 |      |

MINUTES OF THE 33rd ANNUAL MEETING C.S.C.L.

THE ROYAL RESORT , Fenlon Falls Ont.

April 29-May 1st, 1983.

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Registration and setting up of the displays went on Friday evening, and many old acquaintances were renewed and new friendships made, until the room was closed off for judging of the craftsman and salon ribbons.

The business meeting was opened at 10:00 a.m. Saturday and Jack Meharg welcomed those present and asked Emma Windatt to bring greetings from her Norland Branch, the sponsors at this lovely setting. The President's address followed, noting the progress made during the past year, and suggesting that, with the number of new members, we should have more Associates and Fellows coming forth.

Correspondence from the Excise Dept. was tabled by Lillian Kay as Corr. Sect. for the perusal of any Branches or members that might need the information re sales tax. The photo album, showing pictures taken at last year's meeting, was on the table as well.

Upcoming events: Hamilton will hold a workshop on Sat. May 28th at 9:30 a.m. on one-piece Morocco wallet embossing; Barrie will do filagree wallets on May 1 and a workshop will be ehld in Toronto on June 11th, with Carol McLean demonstrating Covered Bottles, this to be held at St. Martin-in-the-Fields Anglican Church.

The minutes of the 32nd Annual meeting, and the Branch and Chairman's reports were moved and adopted as printed in the Annual Report. All Motions PASSED.

Fred Brown, Chairman, gave the Council of Fellows Report and presented Lillian Kay with an Associate Diploma, and a Janis Zalitis C.S.C.L. pin. Well done, Lillian,

The Weston Trophy was presented to the Woodstock Branch by Vice President Ray Potter, and was received by Jean Pickering, the Branch President. The workers whose pieces were displayed for judging for this award were : Beulah Reynolds, Carol McLean, Lorene Manuel, Sharon Alderson. This trophy was first presented in 1957 to London. Appraisal of all pieces was done by Helen Wheaton, assisted by Gladys Riddell.

The President asked Jean Hunter to present the "Bramalea" ribbons for "Leather '82" to: May Corbett, Gertrude Hilder, Sharon Bottrill, Carol McLean, Jean Pickering, Hope Drysdale, Bea Austin, Ruth Haig, Muriel McKnight, Clara Cavanaugh, Kay Cloughley, Jack Meharg, Jessie Little, Lillian Kay, Gladys Riddell, Jean Hunter, and Joy Hutchinson. Congratulations to these hard workers!!

Jack Meharg made a point of thanking Lillian Kay and Ralph Whately for their help during his first year in office, and thanked Ray Potter for taking over on short notice at various times throughout the year.

Bea Austin then presented a Life Membership to Sadie Roebuck, who became a member of the C.S.C.L. in 1951, an Associate in 1955, and a Fellow in 1962. Jean Newton then presented a Life Membership to Bea Ausitn, who joined in 1952, and is now a Fellow, and a constant worker for the C.S.C.L.

Hope Drysdale, Chairman of the Nominating Committee, presented her slate of officers for 1983-1984:

|                         |                                                                                                                                                                                                                                |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Past President          | - Hope Drysdale                                                                                                                                                                                                                |
| President               | - Jack Meharg                                                                                                                                                                                                                  |
| Vice-President          | - Ray Potter                                                                                                                                                                                                                   |
| 2nd Vice-President      | - Madeleine Mitchell                                                                                                                                                                                                           |
| Recording Secretary     | - Kay Cloughley                                                                                                                                                                                                                |
| Corresponding Secretary | - Lillian Kay                                                                                                                                                                                                                  |
| Treasurer               | - Joyce Poulson                                                                                                                                                                                                                |
| Directors:              | Bea Austin, Laura Bush, Hilda Chynoweth, May Corbett, Jean Hunter, Jessie Little, Muriel McKnight, George McPhail, Margaret Monteith, Dorothy Muma, Mary Patterson, Gladys Riddell, Olivia Smith, Peggy Weaver, Helen Wheaton. |
| Archivist               | - Carol McLean                                                                                                                                                                                                                 |
| Chairman of Fellows     | - Fred Brown                                                                                                                                                                                                                   |
| Teaching Standards      | - Robert Muma                                                                                                                                                                                                                  |
| Branch Presidents       | - Barrie: Kay Cloughley (Recording Sect'y)<br>Belleville: Margaret Hunt<br>Hamilton: Ruth Haig<br>Norland: Emma Windatt<br>Toronto: Ray Potter<br>Woodstock: Jean Pickering                                                    |

One Director, Beula Reynolds, was nominated and elected from the floor. The new Executive Council is composed of the members listed above, and these were called to the front and introduced to the members and had their picture taken.

The host Branch for 1984 will be Woodstock Branch.

#### New Business:

A "Notice of Motion" was mailed to all members on Saturday, March 26, 1983, which read: "Due to the greatly increased expenses, i.e. postage, printing, CNE booth rental, etc., plus the problem of diminished income, (CNE 1982), we are asking for a much delayed increase in membership fees. This would, in fact, be the first increase in twelve years. May we ask for your support on this motion."

Moved by Ray Potter, seconded by Helen Wheaton, "That the fee be raised effective April 1, 1984."

oved by George McPhail, seconded by May Corbett, as amended by Helen Wheaton, "That the fee be raised". PASSED For: 57 Contrary: 3.

Moved by Gladys Riddell, seconded by Harold Brewster, "That the bulletin be mimeographed, and sent out in bulk to Executive Meetings, and that the Presidents hand them out to members at the Branch meetings." Tablled because: Moved by Fred Brown, seconded by Helen Wheaton, "That an Editorial Committee be set up with Gladys Riddell as Chairperson, and that the above motion be dealt with by this committee on a trial basis. Motion PASSED.

It was noted that ten members were present today who also attended the 1956 Dinner. Their pictures were taken for posterity.

Moved by Harold Brewster, Seconded by Jean Newton, "That we purchase a used typewriter and bring the amount to be decided by the next Executive meeting. (Friday May 27th, 1983. 8:00 p.m. St. Martins Church, Toronto.)

The next Craft Show dates, for the first week only, are in the last Bulletin.

There was some discussion (Re CNE) re articles being displayed out front where customers can just pick them up. It was suggested that "Touching or/and fingernailing" can, and does, ruin the work, so customers should "KEEP HANS OFF". This discussion led to Hope Drysdale saying that the C.N.E. schedule is available for signing up for this year's sale.

The draws were held and some tools and leather were on sale.

The afternoon's demonstrations were well done, with Gladys Riddell doing "Embossing"; Jean Hunter, "Sponge Dyeing"; Bea Austin, "Filagree"; Carol McLean, "Batik on Leather"; Lillian Kay, "Spray Dyeing"; and Jessie Little, "Belts".

Dorothy Arnold and her husband were our guests at dinner. Emma Windatt introduced the head table and Mr. & Mrs. Scobie, who were early members of the C.S.C.L.

Back upstairs, Fred Brown, assisted by Jean Hunter, gave Salon Ribbons to:  
Jessie Little- Bellows  
Clara Cavanaugh- Leather Picture Frame  
Jean Pickering- Filagree Belt

|                     |                         |                                                     |
|---------------------|-------------------------|-----------------------------------------------------|
| Craftsman Awards    | (1) Clara Cavanaugh     | - Leather Picture Frame                             |
|                     | (1) Carol McLean        | - Bottle                                            |
|                     | (2) Loreen Manuel       | - Mask, Desk Pad                                    |
|                     | (1) Jean Pickering      | - Filagree Belt                                     |
|                     | (1) Sharon Alderson     | - Book Cover                                        |
|                     | (2) Beula Reynolds      | - Book Ends, Tray                                   |
|                     | (3) Jessie Little       | - Bellows, 3/4" Belt, Plaque                        |
|                     | (2) Margaret Hunter     | - Wallet, Vest                                      |
|                     | (1) Jean Hunter         | - Box                                               |
|                     | (1) Gladys Riddell      | - Purse                                             |
|                     | (2) Bea Austin          | - Vase, Box                                         |
|                     | (2) Bill Miller         | - Two Mugs                                          |
|                     | (4) Ruth Haig           | - Belt, Change Purse, Looseleaf Cover, Brown Wallet |
|                     | (1) Hope Drysdale       | - Organ Stool                                       |
|                     | (1) May Corbett         | - Clutch Purse                                      |
|                     | (1) Peggy Weaver        | - Mitts                                             |
|                     | (1) Gertrude Hilder     | - Gloves                                            |
|                     | (1) Margaret Monteith   | - Poinsettia Pin                                    |
|                     | (1) Margaret LaChapelle | - Belt                                              |
|                     | (2) Lillian Kay         | - Flyswatter, Belt                                  |
|                     | (1) Madeleine Mitchell  | - Miniatures, (Chairs)                              |
| Honourable Mention: | Gertrude Hilder         | - Flower- Pitcher Plant (Newfoundland)              |

A picture taken 27 years ago of the thirteen people who were at the Detroit International Dinner was there for all to see.

In introducing the evening entertainment, Emma Windatt thanked her Norland helpers, and in particular, Peggy Weaver and Hilda Chynoweth. Emma then introduced Jack Chynoweth who gave a slide presentation of his trips through Europe and Africa. This was followed by "Down to Earth, Old Tyme Music", and the dancing was great.

PRESIDENT'S MESSAGE - Annual Meeting 1983.

I wish to welcome all the members and guests to the 33rd Annual Convention of the C.S.C.L., and I sincerely hope that you will enjoy yourselves.

This meeting marks the completion of my first year as the President of C.S.C.L.; and I am surprised as to how fast the year has gone by. I wish to thank heartily those members on the Council and the Committee for their support and assistance throughout the year.

As a Single Media Director with the Ontario Crafts Council, I have represented the C.S.C.L. for the past four years, and my term of office in that capacity comes to an end at the O.C.C. Annual General Meeting on June 10th, 1983. Lillian Kay, who has served the past year as Corresponding Secretary, C.S.C.L., has been nominated for this office, and at this time, I ask that all our members support her, in order to keep our representation to the forefront at O.C.C.

I am happy to report that our membership has increased over the past year and now stands at 175 members. Welcome all new members!

The minutes of the last year's Annual Meeting and the Branch Reports are published elsewhere in the programmes, and I request their approval as circulated.

In the past year two workshops have been held and well attended.

Leather '82, held at the City of Brampton Library and Art Gallery was a decided success, and I am sure that we are all looking ahead to Leather '84, which will be held possibly in June '84.

The sales at the C.N.E. '82 were down drastically, and our proceeds, with which we support C.S.C.L. year to year, were just over \$200.00 after all payments were made. Our participation this year is doubtful unless some consideration is forthcoming from the C.N.E. Association. Ed. Note: Consideration was made to our request for reduced rental). We have, however, made application to the Canadian Craft Show 9th Annual 1983 Christmas Show and Sale, at the C.N.E. grounds in the Queen Elizabeth Building, in the last week of November, (Nov.25-29). (Editor's Note: No vacancies are available this year in the Leather section of the Christmas Craft Show.)

The proposed increase in membership fees from \$5.00 to \$10.00 will go towards offsetting our poor receipts from the C.N.E. sale, and the increased cost of publishing and mailing our Canadian Leathercraft publication. There has been no increase in member's fees since April 1974, and even at \$10.00 it will still be a great bargain.

I am greatly pleased to see members trying for their Associate standing, and invite those who haven't, to please try for next year.

In closing, I wish to encourage you to achieve greater heights in leather, by pulling together for an outstanding 34th year.

Respectfully submitted,

Jack Meharg, Presidnet, C.S.C.L.

WORKSHOP - OPEN TO CSCL MEMBERSHIP - 24 September, 1983

Hamilton Branch has planned a workshop on Moulded Purses with Bea Austin to which you are invited. This one piece purse is completed without lacing and the gussets are cut as one with the main portion of the purse. See the June /77 copy of your Canadian Leathercraft for the write up of this article.

The workshop will be hosted at the Anglican Church at Smithville, Ont., from 9:30 am to 4:00 pm. Lunch will be pot-luck and a nominal charge will be made for the day.

WANTED ! - donations of early copies of CSCL Canadian Leathercraft.

Your CSCL Executive Council is planning to have complete editions of the bulletins available for circulation in our library. Since six complete sets are necessary to do this, we are most anxious to obtain sufficient copies to do so.

If you have any copies (duplicates?), preferably of the early years of CSCL, or know of any copies that may be obtained from members or past members or their families who no longer have a use for them, please advise your Editor as soon as possible.

You can be sure that the historical and interesting articles in these early editions will be put to good use by today's members who have possibly not had access to this information before.

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#### SPECIAL NOTICE

Due to specialists being unavailable at this time, the Oct. 1/83 Workshop on "Pookering" of Leather has had to be cancelled.

We plan to have a workshop in the Spring of '84, and subjects that you wish to have for workshops are also requested by your executive. Names of special demonstrators in the subject of your choice are most appreciated when available.

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Lillian Kay of the Toronto Branch obtained her Associate standing at the 1983 Annual Meeting. She has been practicing leathercraft for        dyears and has also taught classes at Community colleges and at the Workman's Compensation Hospital for the past several years.

The five articles presented were a framed pair of realistic mushroom pictures executed in leather, and original design carved purse, a natural colour carved belt and a most unique leather flyswatter. You may remember seeing some of these articles if you were able to attend Leather '82 at Brampton.

She excells in depicting the human form and has produced some excellent nude figures on heavy leather for wall plaques. Lillian took a year of art training in "life drawing" and since that time has been self taught. She works either from a live model or snap shots and makes a drawing which she later transfers to six or eight ounce leather. Several of her noteable works are uncomplicated outline drawings executed on leather dyed dark green or wine. The carving cuts are filled with gold paint and the end result is an eye catching and professional work of art.

This busy lady is presently the Corresponding Secretary of CSCL and our representative at the Ontario Craft Council meetings. She had articles and was awarded a prize for her flyswatter at Leather '82 and demonstrated at the Annual Meeting in 1982. We look forward to seeing more of her inventive work in the future.

#### O.C.C. CENTRAL ONT. CRAFT SHOW \*\*\*

The Ontario Craft Council Central Ontario Craft Show was on display at the Georgian College campus, Barrie, from May 14 to 27th '83. One hundred and fifty entries were received from the members on the Central Ont. region. Of these, fifty were selected by the panel of judges for Awards of Merit, nine cash awards were presented and eighteen articles were selected to be shown in the O.C.C. Craft '83 which will be shown in various places later in the year.

We were thrilled to note that among the leather articles in the show, Lillian Kay was awarded a \$100.00 prize for Most Original Design for her leather Flyswatter which will be shown in the '83 O.C.C. show. Her figure study picture "Seashell" was also in the display. It is gratifying to have our membership so well represented in such a prestigious display.

## NEW LIFE MEMBERS \*\*\*

### Bea Austin -

At the 1983 Annual Meeting one of the two Life Memberships that were presented honoured Bea Austin, a charter member of the Hamilton Branch. Jean Newton made the presentation and remarked on Bea's long history of service to the Society.

Bea began leathercraft in 1947 and joined CSCL in 1956. She attained her Associate standing in 1965 and became a Fellow in 1980. She took instruction in leather from Mrs. Whetstone, Nora Huyck, Don McKinnon, Bob Muma, Fred Longten and Irva Ford. In more recent years she herself has been teaching, both in Community Programs and privately in her own home.

Over the years, Bea has served the Society faithfully and well on the Executive of both Hamilton Branch and the General Council of CSCL where she is just completing her second stint as our Membership Chairman.

Bea has won Salon and Craftsman ribbons at International and Annual Meetings as well as awards at our biennial leather shows. She participates in shows and sales representing leathercraft in the Hamilton area, and is always generous of her time and talents in this regard. She is noted for her talent for moulding and lanimating leather and for her attention to the finishing details of her articles.

### Sadie Roebuck -

At the 1983 Annual Meeting Bea Austin, as Membership Chairman, presented a Life Membership to Sadie Roebuck in recognition of her long and valued service to CSCL. Sadie joined in 1951 and therefore has been a member since the beginning of the Society. . She achieved her Associate standing in 1955 and became a Fellow in 1962.

She served on the Executive Council for quite a number of years, along with her late husband Cecil, who was for many years the Treasurer of CSCL. Together with other Executive members they visited and helped to establish new Branches of the Society. She has demonstrated at Annual and International Meetings and for other branches. While employed at Capitol Findings in Toronto she was always willing to try to obtain the tools and supplies required by our members. Sadie has been a very helpful and valuable member of our organization.

## CRITIQUE - Articles submitted for the Weston Trophy, 1983.

### General Comment:

The over-all quality of the work submitted was superior, which made the judging very difficult. It's the best that we have had for many years.

### BARRIE BRANCH

#### Black & White Picture Frame

- frame & mat of leather
- on an Anne Hook wood-cut
- a beautiful piece of framing- good proportion- tasteful combination
- an excellent example of the combination of two crafts

#### Blue Box

- top a shade snug. The lid lining could have been about one-eighth of an inch smaller all the way around, and have been very attractive.
- hinge might have been double and still not have allowed the lid to wiggle.
- simplicity of design very appealing. Good corners.
- beautiful skiving
- a piece we would all like to have in our homes.

#### Tan Ash Tray

- very nicely done
- excellent skiving
- a nice example of covering a wooden form

#### Beige Ash Tray

- a nice touch is the cushion insert to support the tray liner
- a little more skiving is needed on the corners

#### Green Picture Frame

- Back lining piece could have been back just a little so that it would lie flat and not project over the edge
- frame rather overpowers the picture
- frame sits nice and level

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### HAMILTON BRANCH

#### Checker Board

- a little crooked
- some of the squares overworked to make them lie flat. (We realize that it is very difficult to set so many squares accurately.)
- limp- not quite flat in places - should be on a firmer base
- suede on the back would hold it from slipping
- corners well mitered

#### Hip Bag

- a hip bag to be worn over the shoulder across the chest
- interesting modern piece with good saddle stitching
- flap not quite straight
- we take it for granted that the craftsman intended to stamp the design which unfortunately gives the illusion of a distorted construction.
- excellent installation and cementing of lining.

## WESTON TROPHY CRITIQUE

### HAMILTON BRANCH (continued)

#### Weed Pot

- could be weighted
- doesn't sit quite true
- nice dye job and finish
- inside well boned
- lines flow nicely with the form

#### Stein

- beautifully done
- well balanced- a pleasure to pick up
- beautifully finished- lining so well finished that you can hardly see where it joins the outer shell
- slight darkening of parts of lining leather
- great job of stitching
- imaginative use of leather covering on handle seam

#### Weed Vase for Tall Dried Flowers

- application of wheat well done - extremely well stamped
- join is pulling out of the round
- a rich finish- warm colouring
- a pleasing piece

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### WOODSTOCK BRANCH

#### Covered Bottle

- seams excellent
- great skiving
- good combination of colours- rich tones
- good flowing design, evenly padded
- an insert of brown paper might have been used at the bottom under the base lining for smoothness
- a beautiful piece of work

#### Book Ends

- very neatly done
- colour combination very compatible with leather- a nice sponge technique
- good craftsmanship- nice skiving- sits level
- the under leather might be boned to eliminate some bulk before the skived lining is applied.

#### Alligator Grained Book Cover

- a nice job of pre-finished leather
- excellent job of skiving and turning leather on inside pockets
- scored inner lining so that it will fold well.

#### Belt

- BEAUTIFUL! Superior piece of craftsmanship
- superb craftsmanship and finishing
- buckle stitched on- buckle very suitable to the belt
- stitching beautifully done- countersunk to minimize wear

## WESTON TROPHY CRITIQUE

### WOODSTOCK BRANCH (continued)

#### Blotter

- nicely done
- lovely 3-dimension work
- a pleasing, rich dye job on Mission grain leather
- edges well turned top and bottom
- a good firm base - cork base will keep it from slipping

### TORONTO BRANCH

#### Embossed Nudē

- left toe to left knee length too long to be proportionate
- good depth of embossing
- shading beautifully done
- background and flesh tones very compatible
- over-all free-form shape and background shape good
- a sensitive interpretation of the human form

#### Bag

- braid handle will be comfortable in the hand
- one handle is thinner at join - a weakness
- beautiful choice of leather-Mission grain
- stitching well done
- lovely colouring- nice dye job
- for a bag as large as this the zipper doesn't allow easy access
- pleasing conception of a good-sized bag

#### Bellows

- warm fire-tones of this design make you think of the use for which the article is intended
- the mirror-finished handcrafted fittings were made for the bellows to the craftsman's specifications
- the pine form was cut and planed down by the craftsman
- inner leather hinge works easily - really blows a good air flow without leaking
- very functional as well as being decorative

#### Jacket

- handstitched suede- beautiful styling for the material
- neat job on buttons
- could have overlaid another piece of button liner on inside without slit
- excellent saddle stitching - good idea to leave a few stitches open for the present to show stitching
- pressed with a warm dry iron over brown paper
- a beautiful warm toasty feeling to garment

#### Box

- elegant design and craftsmanship
- free imaginative design
- only flaw- had adjusted size of lid lining on one side, and this not re-dyed (missed area)

## WESTON TROPHY CRITIQUE

### Branch Mark Summation

|                  |                |
|------------------|----------------|
| <u>BARRIE</u>    | <u>75.4 %</u>  |
| <u>HAMILTON</u>  | <u>78 %</u>    |
| <u>TORONTO</u>   | <u>84.93 %</u> |
| <u>WOODSTOCK</u> | <u>86.22 %</u> |

We congratulate the 1983 winners of the Weston Trophy, the WOODSTOCK Branch.

\* \* \* \* \*

### Note from the Council of Fellows

Anyone having leather problems and needing help may contact the Chairman of the Council of Fellows, who will be glad to put them in touch with someone who can help with those specific problems. For Members-at-large who cannot telephone, please enclose a self-addressed envelope when you write to the following address with problems:

Fred Brown, 9 Nashland Ave., Islington, Ont. M9B 2V5  
Tel: (416) 626-3184

### From the Librarian

| <u>Missing Books</u>                           | <u>Librarian's Address</u> |
|------------------------------------------------|----------------------------|
| #32 The Romance of Leather                     | Jean Hunter                |
| #34 Leather Animals                            | Snelgrove, Ont.            |
| #47A A Guide to Design                         | LOP 1M0                    |
| #62A How to Paint Exotic Butterflies and Moths |                            |
| #175 Getting Started in Leathercraft           |                            |
| #181 How to Draw and Paint Hoofed Animals      |                            |
| #263 The Make-It-Yourself Shoe Book            |                            |
| #248 Handbags and Belts                        |                            |
| #282 Braiding and Knotting Techniques          |                            |
| #297 A Day With Leathercrafters                |                            |

We have signed cards for seven of these, but have been unable to retrieve them. If you have them in your work-rooms, PLEASE RETURN them to the Librarian. Be sure to sign your books out signing both the month and year and leave the blue card in your Librarian's hand.

SPECIAL BOOKS ON GLOVES: There is a special pack of five books on glove-making, donated by Clarice Packham. Any Branch or individual craftsman wishing to borrow these on a one-month basis, may do so by contacting the Librarian and being responsible for returning them to her by mail or courier. Included are:

- R-1 Glove Making by Isabel Edwards (Pub. Pitmans)
- R-2 Glove-making by Mary Abbott (Pub. W & G Foyle)
- R-3 Love of a Glove by C. Cody Collins (Pub. Fairchild N.Y.)
- R-4 How to Make Gloves by Eunice Close (Pub. Brandford)
- R-5 You Can Make Your Own Gloves by Edith Hummel Pub. Fairchild)

Since it is unlikely that these volumes could be replaced, borrowers please take care!

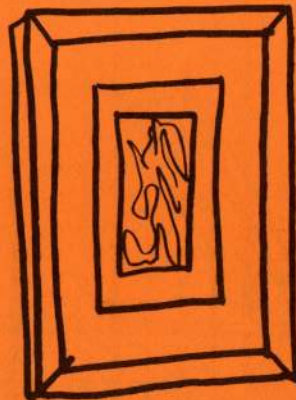
SALON ARTICLES - 1983



BELLOWS



BELT



PICTURE FRAME  
(BLACK & WHITE)

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ASSOCIATE ARTICLES - 1983



PURSE



BELT

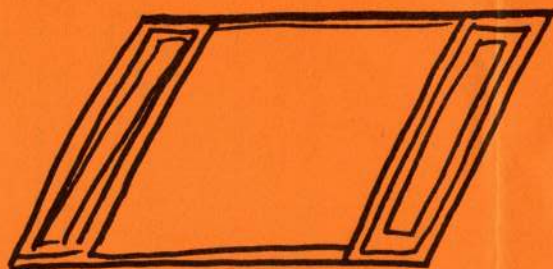


Fly  
SWATTER

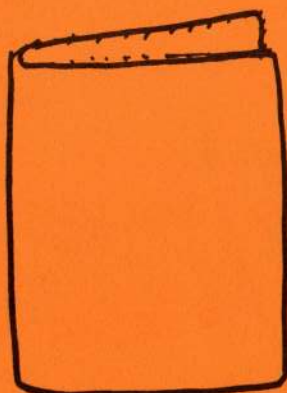


MUSHROOM  
PICTURES

WESTON TROPHY ARTICLES  
1983 -



DESK BLOTTER



BOOK COVER



BOOK  
ENDS

BELT.



BOTTLE

## ONTARIO CRAFTS '83 - Call for Entry Experience

by Lillian Kay. A.C.S.C.L.

I saw the Ontario Crafts '83 Call for Entry in the January issue of the Craft News. After discovering that craftspersons in the Central Region could submit two entries to Georgian College in Barrie, on May 6, (just after our Annual Meeting), I decided that I would enter my flyswatter and one leather picture in this exhibition.

As each individual entry (not exceeding 24" X 24" X 34"), had to be packaged separately in a heavy duty carton, I inquired about the size of boxes that I required on a couple of occasions, but did not really spend too much time searching for the proper containers for the articles that I was submitting, until after the Annual Meeting. I didn't think that it would be too hard to find heavy duty cartons.

Well, what a surprise! I spent hours on the telephone to various box companies. Lots of heavy duty cartons were available, but not in the size that I needed. Most places that manufacture boxes will make any size you require, but only in quantity. A couple of companies told me that they would take an order to make 2 boxes of different sizes, but quoted very expensive prices. Then, at the last place I telephoned, a price was obtained for me for my two boxes- \$20.00 per box! The man in charge suggested that I come over to the factory and he would give me, (free of charge), the double walled corrugated cardboard to make my own boxes. When I arrived at the warehouse, this nice man told me how to mark the cardboard to fold it, and even gave me the tape as well! It was a bit tricky getting the large sheets of cardboard into the car, but I managed finally.

Well, box making of this sort turned out to me not too difficult. After the first one, I got the hang of it, and even lined the box for the flyswatter with plastic foam.

By the time the boxes were finished, and the articles packed and labelled, it was Friday afternoon. Just enough time left to put them in the car and drive to Barrie. This was cutting time pretty fine, but I made it with 1/2 hour to spare before the deadline for receipt of entries.

On the following Wednesday morning the telephone rang. It was Barb Marrow, Regional Director of the Central region, 'phoning from Kettleby, Ontario, to tell me that my flyswatter, "Fly Within A Fly", had won the Lieutenant Governor of Ontario, The Honourable John B. Aird Award; it had also been selected for Ontario Crafts'83, by Marie Shaw-Rimington, Curator of the Craft Gallery, 346 Dundas St. W. Toronto. There it was to be on display from June 23 to July 17, along with the other award winners. She hoped that I would be able to attend the awards presentation at Georgian College, on Friday May 13th.

I was so excited that I had difficulty working on leather that day, so 'phoned a few of the Toronto Leathercrafters and told them of my good fortune.

Friday May 13th was one of those days when three different events were happening at the same time. All were in different places, and I could only be at one. The Toronto Branch meeting had Olivia Smith demonstrating Sponge Dyeing, there was a Dart Banquet and dance, following a competition where Vic's team had won second place, and

the Ontario Crafts Central Region Annual Exhibition Opening and Awards Presentation was taking place at Georgian College. I drove up to Barrie.

On arrival at Georgian College I found myself at an excellently arranged display of original, innovative, and outstanding crafts in all media. Clara Cavanagh, May Corbett, and other members of the Barrie Branch C.S.C.L., were there to greet and congratulate me! I wish to thank them, at this time, for their moral support!

President Wayne Busch presented the awards to the craftspersons whose work had been chosen, and each craftsperson showed their winning pieces.

All persons attending the opening of the exhibition were served a delicious variety of cheese, crackers, fruit and punch from a beautifully laden table.

This was an exciting event, and I am both honoured and delighted to be able to share this wonderful experience with all of you.

Lillian Kay.

P.S. Now my plans are to work harder than ever, and to be prepared for making more boxes!

\* \* \* \* \*

#### SOME BRIEF ANNOUNCEMENTS

Muriel McKnight has sent us an announcement of a new Craft Gallery in Hamilton which we are quoting from, (abbreviated, due to space!)

"Something new in Hamilton, a group of artisans has opened a shop called "Textures" Shop location is 30 Hess St., south of Hess Village, Hamilton. Hours- Tues. Wed. & Sat. 11-5. Thurs. & Fri. 11-9, & Sunday 1-5.

The artisans manage, stock, and staff this non-profit shop themselves, and crafts represented include silk, weaving, knits, pottery, glass, leather, toys, wood & bookbinding. Craft demonstrations are held- Bookbinding on Wed. afternoons, and hand-spinning on Fri. evenings, with other "special" demo's and individual shows.

The Opening Celebration of "Textures" will take place on Thurs, Sept. 29, and will feature a fashion show of hand-crafted garments, jewellery, and accessories. Time: 7:30 p.m. Please plan to attend.

If you would like more info on "Textures" or are interested in becoming a participating member, please contact:  
Hillie Bakker, 26 Fiona Crescent, Hamilton, L9C 6Y9, Tel. 387-3822  
or Margo Griffith, Box 893 Beamsville, Ont. L0R 1B0 1-563-8451."

Items for Sale : Stamping Tools, Carving tools etc.  
Approx. \$400.00 worth  
Contact: Ivan Sherwood, 10 Gage Ave., Scarboro  
Tel: 267-3659  
Leather Carving Tools Stamping tools, templates,  
instruction book, etc. \$300.00 Tel: (St. Catharines)  
892-3272

Editor for the Next Issue: Norland and Members-at-Large

\*\*\* MEMBERS AT LARGE --- YOUR CONTRIBUTION TO THIS ISSUE IS NEEDED NOW!!

## RESIST DYEING - by Mary Patterson

Colour in leather can be as subtle or vibrant as you choose, but containing your colours in specific area may be a most difficult part of a project.

For some years now I have been using various mediums to resist the dye from sinking in where I don't want a specific colour. But after many tests, I have come to the conclusion that the best substance is "Future" acrylic floor finish, which is water-thin, and may be applied best by using a sable-haired brush. **CLEAN YOUR BRUSH AFTER USE OR IT WILL BE RUINED!!** As long as the brush is in use, the acrylic floor finish, being a "self-cleaning" substance, will continue to keep the brush soft. But once it hardens thoroughly, if left to dry for an hour, so long brush!

The advantages of this substance are that it:

- (1) Dries completely clear
- (2) Does not in any way alter the dye colour
- (3) Resists up to 6 or so layers of dye washed right over it
- (4) Still leaves the leather surface in a condition that will allow the penetration of polish coat on the finished article
- (5) Does not crack, or build up thickly

Most of the articles that I use this design dyeing technique on receive one coat of yellow dye before I use ANY resist. The areas that I block out with the "Future", then remain yellow. After the resist coat has dried thoroughly (overnight is best), the next colour may be superimposed, over the whole surface of the article, and the area "resisted" may be wiped off slightly if you allow the dye to remain unwiped for a short while on the rest of the article. The leather **MUST** be dry before the "Future" is applied, and then the "Future" **MUST** be dry before the next dye is applied! I find it easier to do a whole series of pieces at once, then leave them overnight, apply the "Future" where the pattern needs it, then leave until evening to dye., and so on.

The one coat of "Garnett Golden Yellow" dye that I "prime" the leather with, is, in general, used to hide any flaws in the leather, or at least make them less obvious. Most pieces receive either pure colour, or a wash of the yellow. Generally, I swab on heavy coats of pure colour, and build up yellow, then orange, then red, and tan, and a final coat of chocolate brown. By the time one arrives at the last two coats, the leather is so saturated with dye that it absorbs very little and may need two or three coats.

I realize that I neglected to mention that I always dampen the leather before dyeing, and the pattern of the "Future" is most apparent then. Once the Future is dry, water does not harm it.

**NEVER** use any of the "antique" dyes in this manner, as they **CAN** penetrate the "Future" wax. Nor do I use **ANY OTHER DYE** than Garnett! **ALSO DO NOT USE BLUE, BLACK OR GREEN**, except as a wash coat! The pure colours in these three are too strong for this method!

When applying the floor finish "Future", don't dab at it while it is damp! Make a clean, even brushstroke, and overlap the next stroke.

## New Product:

## Resoline

This may not be a new product to some of you, but a number of the Toronto members, when admiring the fine interior finish on some boxes made by Dave McPherson, and some bowls sent in by another C.S.C.L. member, were advised that the finish on the flesh side of the leather could be achieved by using "Resoline", (available at Capitol Findings), mixed in the following proportions: 1 part Resoline, mixed with 4 parts Polish Coat (Garnett). We were told that one should apply one coat of this mixture, as two coats created a cloudy effect. We have not personally tried this yet, but would appreciate other remarks on this product, as well as any other kinds that are not in common use.

## New Uses:

Helix Modelling Tools (Plastic) # Q 6101 1-7

These modelling tools of plastic are also sold in the best "kitchen gadget" shops without the name "modelling tools" on the package. I can't quite figure what one would use them for in the kitchen, unless it's in decorating with icing, when one wants to make swirls etc! Personally, I have used them for pottery work, as there is a good variety of ends on the 7 or 8 tools that make up the set. They are about the size of a large tongue depressor, but have either rounded, or baal, or various pointed shape ends... even ridged ends... two per tool. These can be invaluable when flower making, or doing general leather modelling, particularly as the set of 8 costs less than \$2.00. They are likely to be found in art stores as well.

## Diamond Awl Usage for Saddle Stitching.

Personally, I find that clamping leather to be saddle stitched in a stitching horse, and piercing the leather sidewise is less than exact when I do it! I find it safer, and quite a bit straighter, to mark for stitching, and then use the diamond awl by putting the leather item on a board and piercing all of the holes for the stitching. I use a soft pine board underneath s this does not damage the point on the awl. As extra insurance, try putting a layer of thin "cigar-box" cedar on top of the pine board. Try a specialty cigar store for an empty box of the thickest make you can get.... it really helps!

## Substitute Brushes

With the price of sable brushes rapidly outdistancing mink, we have to find alternate brushes for general colour work. Of course, a really good large sable or squirrel "mop head" brush is irreplaceable, but one or two of these treasurers can be used for large items, and smaller jobs can be done well with the newer "synthetic" bristle brushes, that look like pale sable hair in colour. The Rowney's #234 line, which have long orange handles, are a well-finished, inexpensive substitute. These are NOT square tipped, as are many synthetics, but are pointed like a good sable brush. I use a great number of the #1, 2 & 3 sizes for flower dyeing.... at about 90¢ each, I feel they are an excellent bargain! And, they don't shed!!

We have tried the Chinese watercolour brushes with bamboo handles, but usually spend too much time picking up stray hairs from them.

Don't try to use synthetic brushes for large jobs, if you can avoid it, for they don't hold the dye as well as a large sable or squirrel.