

The Leather, Shoe and Hide Journal

A INDEPENDENT MAGASIN ABOUT
LEATHER, ART AND CRAFT.



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Fox



Squirrel



Lynx



Badger



Wolf



Elk



Deer



Bear



Hare

EDITORS Note

This will be the last issue . I, the publisher are not sure if it's a break or if it will come back about a year or so. But by the moment is it not any plans about it. It have been a very interesting journey to make it. I guess it have been a mixed experience to read it. I excuse fore all wrongs and errors you may have stand out with by the years. If you not are complete tired of it am I happy to tell you still will find the magazine on its web page; www.euroleather.no in the years as come. It will hopefully also be a interesting journey trying to develop a net magazine.

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P.10-11:Part 3; Low Countries gilt- leather of the 17th - 18th century used in Portuguese upholstery and altar fronts, article by Franklin Pereira. Portugal (Part 1-2 was in The European Leather, Shoe and Hide No. 1-2-2015).
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About the photo on the cover page.

The quality of the photos are not so good but the work they show is unic. It is of many of the Nordic wildlife animals. They was painted after Juhani Berg's drawings on TPCSI (Training and Production Center for Shoe industry) in Thika, Kenya about 1998 by a today unknown leather crafter from Kenya. (TPCSI was part of the UN organisation UNIDO's project where Juhani Berg was responsible). The items have been used as place mates to glass etc. But are quite well done. And can withstand being seen by a audience. Hope you enjoy it. (Read the article about Juhani Berg on page 12-13 in this issue).

Thank to Juhani Berg.

Red

Continuing from page 11: Low Countries gilt leather of the 17th 18th century used in Portuguese upholstery and altar fronts.

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This was the last part of the article and it end here. The magazine give a great thank to Franklin Pereira.

About The Leather, Shoe and Hide Journal

The Leather, Shoe and Hide Journal is a independent magazine as is published by Bladet Lær, Sko og Skinn Forlag, Norway. (Org.n: 991 960 074) The magazine is published two times a year, in May/June and November/December. Request address is; Bladet Lær, Sko og Skinn Forlag, Postboks 5150, Majorstuen, N- 0302 Oslo, Norway. Email: www.euroleather.no

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Have a nice winter

More about books

Book : Skor är huvudsaken =(Shoe is the main thing)

“Sjutton kvinnliga forskares funderingar om skor”.

Editors : Carin Eriksson Lindvall, Kerstin Rydbeck and Louise Rügheimer.

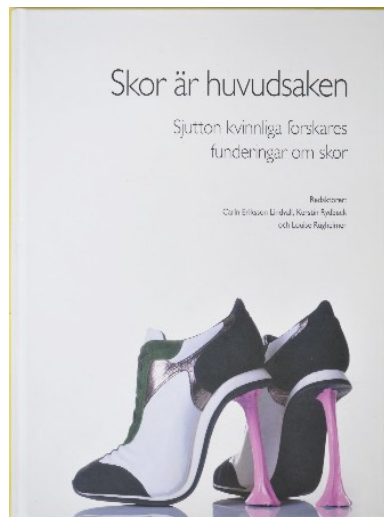
Publishing firm: Uppsala University, (Sweden).

Publishing year: 2013

ISBN: 978-91-506-2334-5

Language: Swedish. (It was also published a English texted version in 2014 in 500 copies.).

I stumbled upon this Swedish publishing in a antiquarian this summer. Title is “Skor är huvudsaken” = “Shoe is the main thing”). And



become very curious on what the content could be about all the time it is written by 17 scientist with Uppsala University. Each of them have contributed with a essay/text in it about shoes. The reading became a mixed experience, but it was interesting viewpoint this ladies promotet. All seventeen is namely ladies and the book idea come after a leadership program at Uppsala University. It was at the dinner by course ending that the idea about making a book became. The 17 desired themselves to “leave everyday and put the feet high” as it is said in the foreword where they recommend other to do the same. It resulted in 18 story's about shoes because they invited a mentor in to the party as also put in a essay/text.

All together bring this essay/texts new incidence angles to known and unknown shoes(story's) from fare and close, from everyday life to the world art. The text have been quit different from what you usual find in books about shoes and is written out from the

individuals occupational background; the shoe as a item transforms to literary texts or for that part to a mathematical formula or food recipe. All together is it a book well worth reading. It have 61 pages illustrations/ photos is scarce, some exist. It's the texts which essentially carrier the content.

*The(Swedish) edition was on 1000 copies in 2013 and a english texted edition published in 2014 had 500 copies . From Uppsala University have the magazine further get information that the book first became promoted through the University's library and personal contacts which could conceivably be interested. Then became Upland Museum interested and desired to make a exhibition. This became the major constituent marketing. The book have thus never been in a ordinary book store. And probably never been considered to it. It is something it can be many perceptions about, also about the book. But at least is it little strange for this magazine by thought on its content and the interest it presumptive have at all shoe interested.

Situation both inside and outside the shoe craft in our time suggest that both old and all kind of new ideas should have a place under a general book stores roof. This type of books is with on to short down the distance between humans, different occupational groups and interested as daily not seems to have so much common. But they can have more than it may seem . It proves the book as engenders the question how a book, as also have general interest only can stop up in the system, without as much as a mention as could be with on to make it visible?. It emerges as unknown until it is found in a antiquarian shop. It's perhaps not so easy to be a serious scientist and publish a book with general/popular scientific considerations about shoes. And there to should stand on to get it promoted. But I think actually that this type of books is a need in the society And that it must blunder somewhere when it not have reached a usual book store More shall not be said about that case.

Possibly can the book still be ordered from the University Book store in Uppsala: as longest you can show to a title and ISBN number. And it is still to find on :www.bokborsen.se (a Swedish net antiquarian shop) if you not drop inside one on a Swedish journey.

(* sours fact information: Kompetensforum,Uppsala University).

Workshop on Skinnlåven, Norway 2-3 juli-2016 with Serge Volke



Photo: from Skinnlåven



Photo: morning meeting before the class start: from left Petter Vartdal Holstad, Åshild Kjelberg, Renate Ugelstad, Christian Eikeland, Arne Markussen Jr. Serge Volke, Ingunn Eide, Camilla Swahn, Per Morten Nyhuus, Tone Nyhuus and Jan Ingar Dalberg. Andre Teig as also participated is not on the photo.



Photo: Serge "Big Foot" Volke standing top on the photo, otherwise from left: Petter Vartdal Holstad, Åshild Kjelberg, Camilla Swahn, Ingunn Eide, Arne Markussen Jr. Andre Teig, Jan Ingar Dalberg, Christian Eikeland, Renate Ugelstad, Per Morten Nyhuus og Tone Nyhuus. All together was it 11 participants in the class. It went in brief out on to learn draw patterns in so called "doodle style", a style invented by Serge Volke. It can be used decorative to most things in leather work. And how to use the patterns. (see page 16 for example on the doodle style)

"It is a alternative, to example, the western style" Serge "Big Foot" Volke said to the magazine.

New works by Lydia Ignatenkova , St. Petersburg, Russia



The magazine is happy to bring photos of some new works by Lydia Ignatenkova from St. Petersburg in Russia.

Photo: Lydia Ignatenkova

This time is it the insects she bring in her leather work. They are quite “living” when you look upon them. And came of her rich talent.

Photos: Lydia Ignatekova





Photo: details of a gilt leather piece by Juan Olmedo



Photo: details of gilt leather piece by Juan Olmedo

(They are coming late but hopefully good this gleams from the Annual Leather meeting on the Leather Museum in Allariz, Spain I May 2016,.red..)

Once again write Franklin Pereira, the leather museum in Allariz- <https://www.facebook.com/ernesto.chencho> in Allariz, northern Spain has hosted the annual meeting on the 6-8 May 2016. About 60 persons have attended the meeting, which has started by a week long exhibition at a local gallery of "From wall coverings to gilt leather" (with a video in <https://youtu.be/90AKWiHDlrc>) ; the small pieces by Juan Garcia Olmedo - <https://www.facebook.com/juanj.garciaolmedo> from Cordova are based on several ornaments in many materials from the 10th to the 16th century. The artist has lead a three day workshop on gilt leather; other several hours workshop were also run on wet moulding

Continuing on next page

Continuing from page 5

(led by Michael Nadeau – <http://www.facebook.com/mnpie1?ref=ts> - from Madrid); and birds of prey caps (led by José Luis Teijeiro <http://www.facebook.com/joseluis.fernandezteijeiro> -from Zamora; the author also had an



Bird of prey cap, by José Luis Teijeiro



Photo: The workshop of birds of prey caps.



Photo above: the collective mandala



Photo to left: from the kids workshop led by José Villar (left), with a hand from my self =Franklin Pereira/red not.

exhibition at the Museum. Another workshop was led by Nelson Gómez – Callejas <https://www.facebook.com/nelsongomezcallesas> - from Colombia and living in Pontevedra; the several fellows were involved in a collective painting on half cowhide. Fifteen artisans participated with a 30 cm circle for a collective mandala, to be exposed in the museum. Sunday morning was time for the market: exhibition pieces, tools for leather art, hides and skins: a free workshop for kids also took place, led by José Villar, from Silleda.

(A great thanks to Franklin Pereira for the information and photos.)

From the Tannery Museum in Simrishamn, Sweden, 1916-2016 , a 90 year jubilee.

August 24-27 – demonstration of fish hide tanning.

It was and have been great festivity on the Tannery Museum in Simrishamn, Sweden this summer in the occasion of the 90 years jubilee since the foundation of the museum. But the magazine did not take the trip to it before in August- all the time it was announced demonstration of fish hide tanning by Lotta Rahme and the exhibitor Artie Leather Dressing; about woman tanning in artie. Earlier this summer have she had a lecture and workshop in the topic. Now it turned out that it was the union "Föreningen för forminnes – och hembygdsvård i Sydöstra Skåne" which accounted for demonstration of fish hide tanning with chairwoman Kristina Allvar in front. Not at all a bad "replacement". And the union celebrated 100 years jubilee this year, which gave a explanation to the confusing numbers. And it became two great jubilee to write about. Interested can find articles about the summers jubilee celebration in "Östlert" No. 3-2016. It's a small magazine published by the union Föreningen för forminnes – och hembygdsvård i Sydöstra Skåne. Web adress is: www.hembygd.se/sydostra-skane or www.osterlent.nu



Photo: The tannery museum in Simrishamn, Sweden



Photo: name button in occasion the 100 years jubilee (belongs to Inger Andersson)



Photo: In the tannery yard was it demonstration of tanning in beautiful late summer weather and it gathered some interested. First day was it close to 60 visitors. So the interest is clearly increasing for tanning. And for the tannery museum.

(In blue apron to left, Barbro Chiru, and in the tent in green smock, Kristina Allvar, both from the union).

From the Tannery Museum in Simrishamn, Sweden 1916-2016, a 90 years jubilee,



Photo: Kristina Allvar demonstrate how to remove shells from fish skin. Beside her, in a blue apron is Barbro Chiru. In the background tanned fish skin. Inger Andersson was also with from the union; not on the photos.



Photo above: It was three different tannic brew as was presented. To left lay a big pike leather in arrow bark brew. In the middle a salmon skin in alum and madder root brew. To right a tannic brew made of onion skins and alumn. (to eel!).



Photo: Juhani Berg

Photo to left; Earlier chairman Juhani Berg had also taken the tour to the Tannery Museum after had a serious pneumonia this summer. Britt Hagström is therefore constituent chairwoman in the Tannery Group until next summer. (It's a article about Juhani Berg on p.20-21)



Photo: collection of tanned fish skins belonging to Kristina Allvar



Photo. Collection of fish
skins belonging to Juhani
Berg

By: Franklin Pereira
(frankleather@yahoo.com / www.frankleather.com)



Photo: Franklin Pereira

(Part 4: part 1-2-3 of this article was in The European Leather Shoe and Hide No. 1-2 –2015 and No.1- 2016).

14 – In the second half of the 18th century, industrialized gilt leather from central Europe returned to a flat surface, and hand-tooling (motley a triangle or square with parallel lines inside, tooling to an alternate pattern). Such is the case with an altar front at Braganca's museum 8photo 14 and 14 A);



Photo 14

the floral scene with birds amidst foliage was hand painted more freely. I've doubts about the origin of this altar front, as also England, France and Belgium produced this kind of gilt leather. Birds, flowers and leaves have similarities with motives in two wall hangings in Royal Ontario Museum (CSELENYI, 1973: 2,3,9,13,14,15), which show a variety of tooling stamps, scrolled leaves, flower straps and long S as structures of leaves. Other studies show gilt leather of the same flat result.

(BEDEUTENDE, 1998: 238,239; WATERER, 1971: plate 63).

15 – Like the example before, I've doubts about origin of this wall cover, part of the collection of Foundation Guerra Junqueiro, in Oporto. It hosts four rectangles, where two are small (30x40 cm); they have a border of a braid two strips, with a branch of three flowers with a waving line around, in a grain background (photo 15): all was machine-embossed.



Photo 14 A



The back of the painted motives – three panels stitched to form the full piece – shows a common texture of the epoch (a square with parallel lines inside) (PHOTO 15 A-B-C); the light embossing and the tooling was done with a mould, so only the paints is hand work.

This foundation keeps two small fragments of the same motive. Along with the other fragments of the already commented pieces no.4 and 6, as well as upholstered carved cowhide (and also backs and seats separated from the structure), all shows that the poet Guerra Junqueiro (1850 – 1923)- which was the initial owner of the collection and of the

palace – appreciated leather art; considering carved upholstery, both the foundation and the museum right in front (owned by Oporto city council) – which keeps the majority of the original collection – host the most important collection of Portugal.

16- In the collection of Paco dos Duques de Braganca, at the city of Guimarães, a flat gilt leather screen follows the Rococo style of the epoch of Louis 15th, the huge screen has its colours rather faded (photo 16 and 16 A).

Continuing on the next page.

By: Franklin Pereira.



Photo 15 A



Photo 15 B

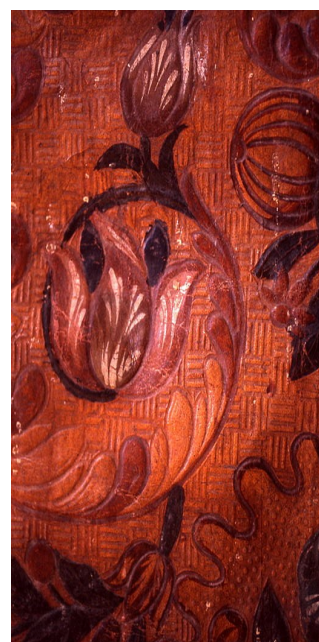


Photo 15 C

The motives include parrots in their circular nest, and a rooster in the central panel, having a waterfall in the back. In Dordrecht, there's a fixed wall covering depicting similar motives (GOUDLEER; 1998: 30) dating from 1754-1765. Other studies (ART,1992: 50; BEDEUTENE,1998:254-257) show other Rococo developments.

With so many examples in Portugal, it's obvious that the Low Countries did produce and export plenty of panels in machine embossed calf (no longer sheepskin, which the Iberian factories used); new aesthetics of Baroque and Rococo styles were in fashion and had enough appreciation to be taken into churches and private houses. In both Iberian countries, the last gilt makers, of an already decaying tradition, couldn't cope with such colourful panels in high relief, and the national production came to an end in early 18th century. A last attempt was made in Portugal copying imported models, whether trying to paint according to the original, or including some elements in the traditional leather chisel carving in cowhide. This subject will be developed in future article.



Photo 16



Photo 16 A

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[Continuing on page 2](#)



Photo: Juhani Berg

Juhani Berg: "8-9 years of age lived I in Tampere. It's Finland's biggest industrial town, about 200 kilometre north of Helsinki. We boys got gather arrow bark to the tanneries. Back we got a little stamp as we sat in a small book. It was both under and after the war. (second world war, red note) It was much leather industry in Tampere" he concludes conversation with about this epoch of his life.

Juhani Berg have reached to be 81 year, and according to him self must it have been a surprise;

"I had never thought that I should be so old" he said. And that was in his car on the way to St.Olof, in a conversation as started on the tannery museum in Simrishamn. He live in St.Olof, outside Simrishamn, in a country house he brought in 1968 as he later have fixed a little, among other is a barn converted to a large living room where his collection have its place, big and small, collected with through a life with hide and leather and some of it have he made himself. That it became such, that the conversation is gathered on paper of scattered notes have possible something with Juhani Berg to do; he has had his work place round on earth, he is steady in movement, under way can it seems like. Lær Sko og Skinn (from now only LsoS) asked; But then you came to Sweden?.

Juhani Berg: Yes, I studied in Pirmasen

LsoS: Is that in Italy?

Juhani Berg: No,ooo it is in Germany (he looks wondering on the magazines seconded) I educated me to shoe designer and shoe techniques. After was I doing military service in Finland, did officer school, became second lieutenant. (and again out in St.Olof) After I got a job in Sweden, at Løf Shoe in Jönköping. They made perfectly fine shoes on that time in Sweden. Later in 1958 moved I to Simrishamn. It was a shoe last factory in Järrestad. They delivered complet shoe factories to developing countries. They made self the lasts, the rubber mixture equipment and vulcanizations machines with forms. And buyed sewingmachines from Pfaff and punchpress and uplasts machines from Wilhelm Pedersen in Höng, Denmark. The complet factory was installed and was initiated of the shoe last factories techniques. So I was sent to Jamaica and was there in two years. From there I moved to Kenya and set up a big shoe factory. Thence I moved to Nigeria and set up a shoe factory. It produced 3000 pair shoe during the day when I went there from. I have set up 17 different africans tanneries. In 1965 came I back to Simtishamn and started to work at Ehrnberg as that time was a big tannery. They closed down the factory in 1975. Then I got job at UNIDO, a UN organisation and became charge for all tecnical assistance regarding leather, shoe and leather goods in UN direction (and again out in St.Olof). I worked there until I retired in 1995, at an age of 60. My work in UNIDO was very interesting, and our mission was to develop the local leather and hide based industry. We helped in several countries to start technical colleges for leather, shoe and leathergoods production. A important area was also the environment. We assisted several tanneries with set up and use putification plants, both in Africa and in Far East. Later (after the retirement, red. Not) traveled I around in consultancy in 10 years. And now I live in St. Olof – and make some small stuff in leather and are naturally with in the Tannery Museum. Yesterday was it 54 visitors. It have the latest years become more popular.

LsoS: Whattime started you with the museum?.

Juhani Berg: It was around year 2000 together with other, it was particular one man named John Olsson, we began to hold open, he also had worked at Ehrnberg. He is 85 or 86 year now, and are still with.

LsoS: but you are youngest in the group?

Juahni Berg: yes, I'm the youngest (he is 81 year, red. Note.)

LsoS: you had to collect the keys at that time on the big museum?

Juhani Berg: Yes, there was no one who kept open, so we took over, now we have younge folks interested, she, Inger. As you talked to is very interested (Inger Andersson from Fornminneforeningen).

LsoS: You told that you once meet Gösta Ehrnberg at the airport in Barcelona and received instructions to talk horse with a customer you should sell leather to. Was he a "sharp shod" business man, Gösta Ehrnberg?

Juhani Berg: Gösta Ehrnberg, the last Ehrnbergske director was a very skilled profession man and knew the leather trade out and in. He was also on his time chairman of "International Tanners Council". It was also he as founded Simrishamn Tannery Museum 90 year ago. The museum is Swedens oldets tannery museum.



Photo: Juhani Berg



Photo: Up, under the roof in the large living room hangs much and many from a long life, the sandals to right on the closest roof beam is old Masai sandals from Kenya.



Photo: From the working room to Juhani Berg, on the table to left is leather work he have done/work with. Also the stoles in front of the table have he made seat on and embossed patterns/picture on, among other a sail ship from Simrishamn his wife's granddad was captain on. Behind the writing desk is the "stamping creek" where he work with a bag by the time. The squirrel up to right in the photo is made after drawing by Juhani Berg and is painted by a crafter from Kenya.(see the pictures on the cover and read on page 2). The white parchment hide (on the wall in the middle of photo) with the blue writing on, is a present from UN as tells that he is a "World Leather Knight".

Thank to Juhani Berg. The article have give insight to a development you rare hear about.



Course task on Skinnlåven by Peter Main (work by !)



Peter Main in a concentrated moment during the course.



Arne Markussen Jr. in work, progress to right



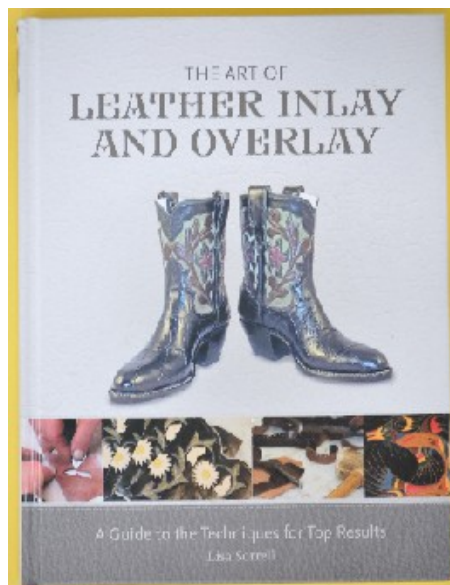
About the course.

The course was a great success. In all 13 pupils, 2 Swedish from Stockholm plus 11 from the eastern country era. The course referred to sviwelknife work with a low angel blade in thin leather. We cut only a part of the motive. The rest used we modelling tool on and lay down the leather to create depth and contrast. We used leather dye to colouring. The colours was first thinned out as a background colour and after buildet we up the colours to wished strength. Have never get so many positive feedbacks on a course as this. Everyone became finish with the project and wanted more. Peter Main come possible back in February and will then deal with embossing.

Arne Markussen

Big concentration on this pictures to between the course participants.

(A great thanks fore photos and text from The European Leather , Shoe and Hide Journal).



Book: The Art of Leather Inlay and Overlay

Author: Lisa Sorrell (USA)

Publishing Firm: Schiffer Publishing Ltd.

Publishing year: 2016.

ISBN: 978-07643-5121-1

Language: English

The content in this book have the main weight on what the title signals; leather inlay and overlay. It's about a technique as very short can be understood as applications with leather on leather, mainly in this book in connection to boot making, the American cowboy boots. But initially have the book also photo examples on other kind work where the technique is used, eks. on pillows. And in spit of the American magazine *The Leather Crafters and Saddlers Journal mention of it as a "almost forgotten art form" *(LCSJ, Sep./Oct 2016, No 5, page 62) have it been registered used eks. in Norway by the western/leather artist Terje Gulbrandsen. (Jfr: Lær, Sko og Skinn Nr.1-2009). Otherwise is't a interesting book with rather many trends between the cover as well could be to several books, eks. A biography story about a boot maker, a book about American culture/industry on the field. Or a book about something usual as the sewing machine(s), in particular the ones as is used in the American boot making. The book give a little taste of it all. And it 's recommended to all interested of American boots and boot making. It can be ordered through a ordinary book store by refer to title or ISBN number.

Word About Book



Book: Ethnic style design

Author: Serge Volken (Switzerland).

Publishing firm: The Leather, Crafters and Saddlers Journal.

Publishing year: 2016

ISBN: 978-1-5223-1719-4

Language: English

A fresh breath in to the worlds leather craft is this publication. Serge Volken's "doodle art" have started to be a concept. This is the first book about this type of décor. And it concerns use of pattern elements to belts that can be combined almost endlessly. The book have 96 such pattern's divided on 30 charts (patters sheets with print on both side). It's in itself okay – the reader is encouraged to create his own patterns by cutting the ones up. The magazines siple test by split them in two to create new patterns showed that the approche worked. But the actual book idea seems to be under developing – and lack description how you can copy the patterns and split them up so you not have to cut the book into pieces. It's not granted that everyone understand how to use a tracing paper. The book have 54 pages, is in A4 format and is spiral bound with a cover of transparant plastic with black print on a white botton (the printing technique is new in America). It's simple but gibe an elegant first impression of a overall funny book. It can only be brought from the Leather Crafters and Saddlers Journal by request to; www.leathercraftersjournal.com

**Regarding the course on Skinnlåven by Serge Volken, mentioned on page 4.
Example on Doodle style by Serge Volken**

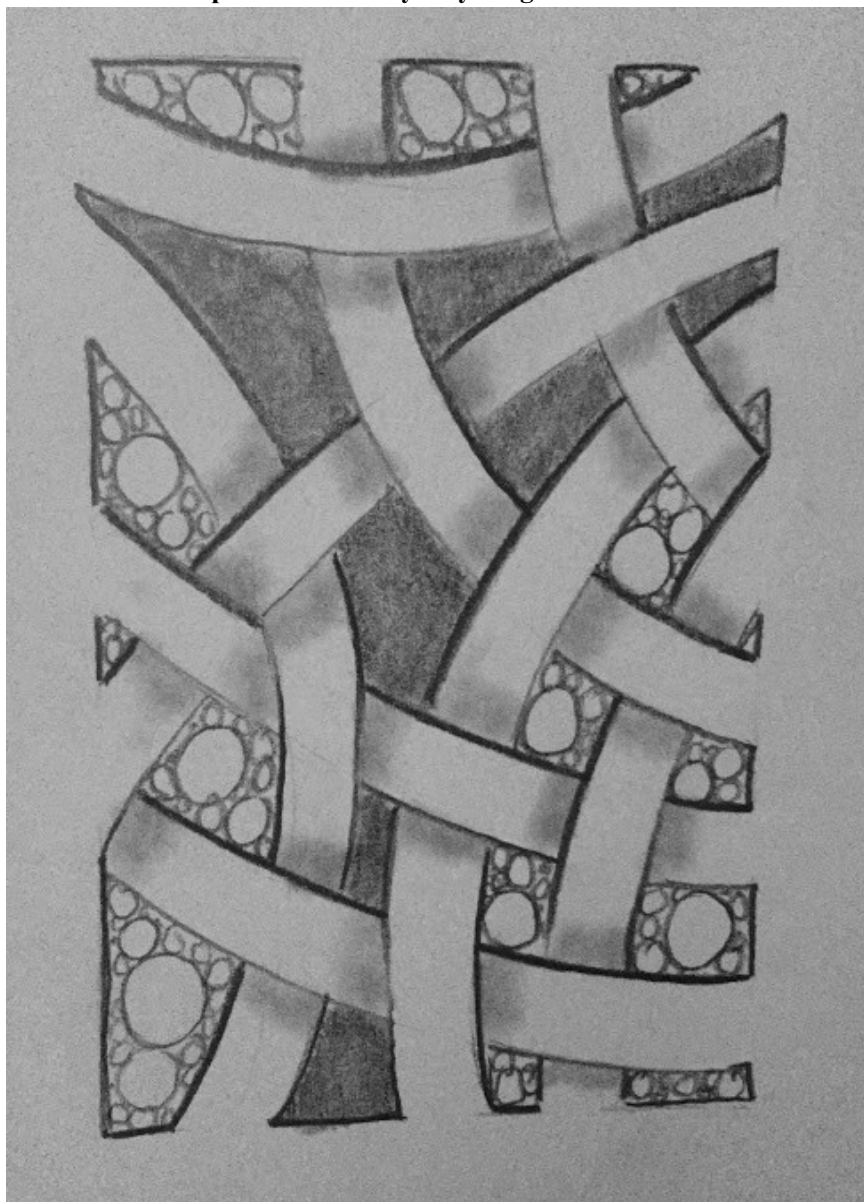


Photo by Serge Volken; decorative example on doodle style as can be used on wallets, bags and other.

As time go by

Arndis Johanisdottir, one leather artist from Iceland as work with fish hide had a exhibition on the Nordic Coast Culture Festival on Faeroe Iceland July 7-10 – 2016.

(Information from net)

“Knivveckan in Ludvika”, the Swedish knife arrangement in Ludvika, Sweden was arranged for the last time 2016 after Anders and Ingjerd Høøk completed its ideal work after 29 year. The Swedish Knife Association have different ideas on a solution where a new arrangement could be. One of the proposal is to have it in Mora, Dalarna ,Sweden. **(Last News:** it will also be arranged a “Knivvecan I Ludvika” in 2017 by Anders Høøk after usual concept.(Information from net).

Northren-Norway Art Exhibition was arranged the 70th time in 2016. First time was in Bodø in 1946)(info; net).

The International Federation of Leather Guild Show 2017 will be arranged from October 13 through 15 -2017 in Fort Worth Texas,USA. Hosts fore the

arrangement will be Lone Star Leather Crafters Guild in Fort Worth. (Information from LSLC, Cowtale, November 2016)

The Rocky Mountain Leather Trade Show in Sheridan Wyoming,USA - will be arranged May 19-20-21, 2017. (Information from net: www.leathercraftersjournal.com)

The European Leather Workers and Artists Trade Show in Firminy, France, will be arranged medio autumn 2017. (Follow with on the netpage to European Leather Shoe and Hide; www.euroleather.no to get updating).

The Euro*pean Leather, Shoe and Hide

wishes all readers

a Merry Christmas

and a happy new year
2017.

From the Tannery Museum in Simrishamn 1916-2016, 90 years jubilee.



Photo: It was also showed a film from Ehrnberg & Sons Leather Factory as showed how the production happened. The title was "Kohud blir ødleskin"= "Cowhide become lizard skin".(on the screen in the middle of the photo). And a little matinee named "Grepp på lær"= Grip on leather". It was about a little boy as fished up a old worn shoe that was thrown. The shoe begin to talk to him and tell its story. To right in the photo, in the niche, a bust of Gøsta Ehrnberg.



Photo: From Lotta Rahme's exhibition about woman's leather dressing in Arctic. The small photo in front show a little screen mounted on each installation as showed a movie about the respective woman's work (see big photo on page 2 on the appendix) Under the screen hangs one of the books she have published and as among other documents about Arctic woman's leather dressing. For more information, see: www.lottasgarveri.se

From the Tannery Museum in Simrishamn 1916- 2016 90 years jubilee.

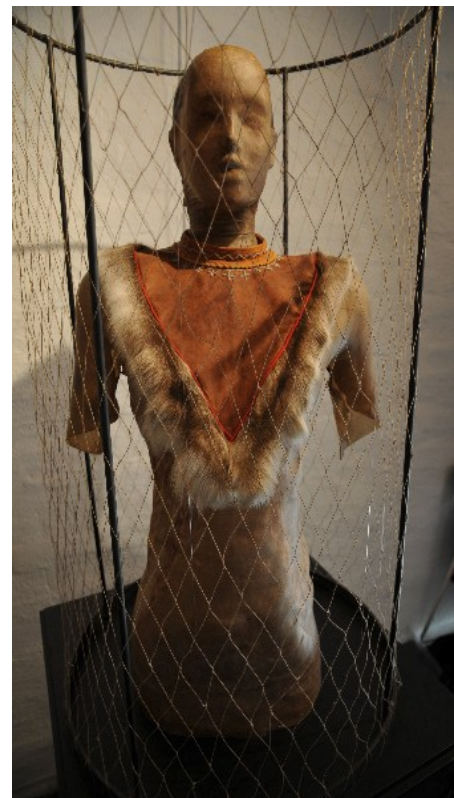
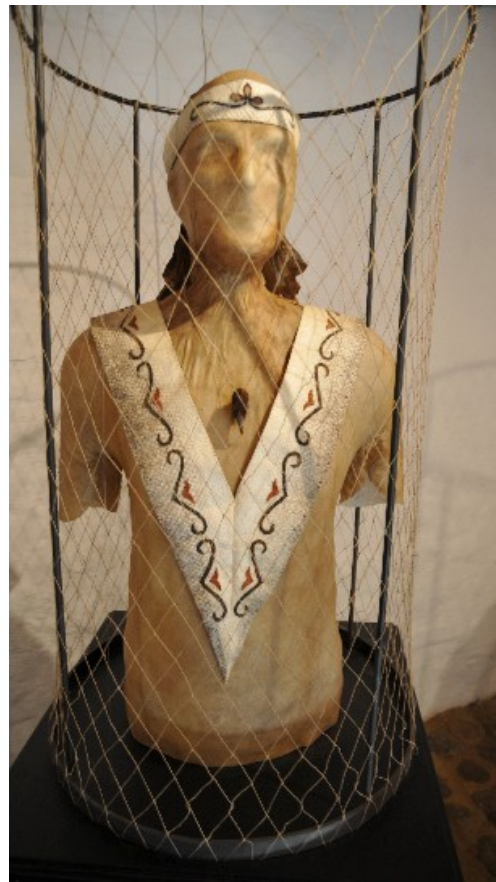


Photo: The four figures in the installation; up to left, Inuit woman, Canada, down to left, Indian woman, Canada. Up to right, Ainu woman, North Japan, and down to right, Sami woman, Norway/Sweden.

Thank to Simrishamn Tannery Museum, Sweden .