

The Leather, Shoe and Hide Journal

A INDEPENDENT MAGASIN ABOUT
LEATHER, ART AND CRAFT.



Nr.1 -2019

Published by: Bladet Lær, Sko og Skinn Forlag

ISSN: 2464-1952



Photo: A work by Armin Dobstetter

EDITORS Note

For the first time is the magazine published as a digital magazin. It means it have the capacity to reach everyone interested of its content. It will be free to read. And keep the same content's policy. And it will be published with the same frequencies as before, two times a year. I hope you will enjoy reading this first issue. red.

CONTENT:

Page 1: Cover work by Armin Dobstetter, Germany
 Page 2: Editorial
 Page 3: A cuir bouilli work by Rex Lingwood.
 Page 4-5: About the exhibition «Leathercraft» in EMAO, Vigo, Spain. By Pepe de C. Pereira
 Page 6-7: A short talk with a leathercrafter in west, Agnes Lande , Norway
 Page 8-9: «Horses» , a embossed work by Iürgen Volbach, Germany
 Page 10-11. The Guadameci, a article by Nelson Gómez Callejas, Spain/Venezuela .
 Page 12-13: Photoglimps from a exhibition on Halland Culture Historic Museum, Sweden
 Page 14.: As time go by
 Page 15: Word about Book
 Page 16: Insect, a work by Lydia Ignatenkova./ Course on Skinnlåven, by Arne Markussen Jr.
 Page 17: News from Spain
 Page 18: News from Leder-Louis, Switzerland.
 Page 19: Al and Ann Stohlman Award.
 Page 20: «Braclets, by Opel Mok ,Singapore
 Page 21: The Leather, Shoe and Hide Bookstore.
 Page 22: Cont. «Horses», by Iürgen Volbach
 Page 23 -24 : Appendix, “Horses”, by Iurgen Volbach, continue from p. 8-9-22.

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.

Post address is;

Bladet Lær, Sko og Skinn Forlag, Postboks 71, Magnor Norway.

Email: www.euroleather.no

Advertisement rates

1/1 page.....	Eur 120
1/2 page.....	Eur 60
1/4 page.....	Eur 36
Five line advertisement.....	Eur. 12
One line advertisement.....	Eur 5
Leather crafters /artists is offered one free 5 lines advertisement. Only leather related advertisements is published.	

About the work on the cover

The photo on the forntcover is of a work by Armin Dobstetter from Germany. It's a framed mini version of a motorbike seat. The same type work was also a course task under the European Leather Workers and Artists trade show (ELWATS) in Arnhem in Holland 2018 where the photo was picked

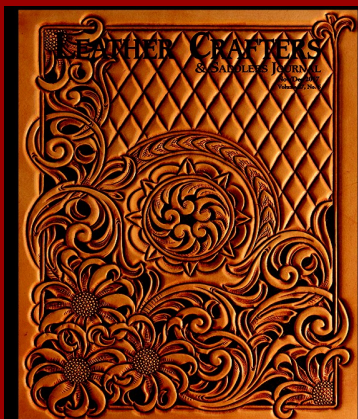
(Thank to Armin Dobsetter).

If you send a well-being greeting

to some you know this summer

Do not forget to mention
the digital

Leather, Shoe and Hide Journal



LEATHER CRAFTERS
 & SADDLERS JOURNAL

The bi-monthly magazine for leather workers worldwide featuring how-to articles, tips from the masters, industry news and a pattern pull-out in every issue.

715-362-5393

www.LeantherCraftersJournal.com

A cuir bouilli work by Rex Lingwood, Canada



Photo: Rex Lingwood

The magazine was in Canada in 2015, primary on visit to at Rex Lingwood where it with his patience and help was made en interviewe. Last part of it via e-mail back home and it was good to publish it in the magazine (The European Leather, Shoe and Hide Journal Nr. 1-2015). He also sent some photos of some of his work and some of them have been on a memory stick since. Now is't possibility to publish one of this photos, of a master cuir bouilli made work , from old barn where he had/have his studio.



Photo: The barn, with the studio windows on second floor. First floor was material stock etc.

It's noone in the world today as make similar cuir bouilli work as Rex Lingwood do. He is in possession of unique knowlegde on the field. So it's with great pleasure the magazin publish one more of his work.



Photo: Fruit dish, cuir Bouilli work, made by Rex Lingwood, Canada
(Thank to Rex Lingwood)

(Also a great thank to Madeleine Mitchell and the CSCL(Canadien Sosiety for Creative Leathercraft).

About the exhibition “ Curtidas=Leathercraft” on EMAO in Vigo, Spain

By: Pepe de Compolongo Pereira



Photo: The municipal art and craft - School (EMAO) in Vigo, Spain.



Photo: Pepe de C. Pereira

From the class of “Leathercraft” in the EMAO, we try to provide the work of leather to the public to show what we do in our workshop, and therefore since 2013 we conduct an exhibition for that purpose every two years. On this occasion with “Curtidas”= Leathercraft we want to make a public recognition to all the women who throughout history have dedicated themselves to the work of leather in some of its facets, professional, amateur or artistic, and in the majority of the cases sharing this passion with the responsibilities of their lives as mothers, women workers. The history of our school is an example of this since, since the end of the forties, the specialty of “Embossed in Leather” that belonged during the dictatorship to the branch of “Teaching for Women”, was given by three women, Mrs. Andrea Castro, Mrs. Mercedes Pérez and Mrs. Virginia García, who with their teaching work, sowed the seed that today is Leathercraft in our area.

This Exhibition is structured in three parts:

Mulleres Curtidas – Provide the work of woman who works with leather from the different kind of leathercrafts, leather goods, shoemakers or saddle makers. Coming from the Iberian Peninsula, we show a representation of the most significant figures of the current scene, including Carmen Bernier, who died in 2017, which brings together the essential idea of “Curtidas”.

30-30 - Starting from these measures, which can not be overcome by the sides, a group of students who finished the speciality in the last ten years have received out special assignment, “do what you want in leather and what represents your way of working our material”. The idea that was wanted to convey with this work is simple, these pieces are the result of leather learning by students who have trained in our school. It is a tribute to the one hundred women who have been through our school since the 40s, and that our School has undoubtedly passed through them.

EmparrAO - It is a game, a proposal, in which, using the social media of the 21st century (Facebook, Instagram, WhatsApp), we send a pattern to many places in the leather world: a case, the first piece that builds the students of the EMAO when they start in our speciality. The premises were two; do not modify the pattern and do it in leather of animal origin. Each participant was given the freedom to apply the constructive and decorative techniques they wanted, so the visitor will be able to observe the infrequent possibilities that leather has as a support and as a means of artistic and artisan expression. The resulting pieces hang like a bunches of a vine sown and cultivated by Andrea, Mercedes and Virginia, like the Dora Milaje del Corio at the Municipal School of Arts and Crafts of Vigo City Council.

Continuing on the next page 5.



Photo: two of the result of “EM parr AO”



Photo to left : A small jewel box made by Carmen Bernier (1924-2017).

(It was a article about Carmen Bernier in the Leather Shoe and Hide Journal , No.1-2018)

(The Leather Shoe and Hide Journal congrats the EMAO with this interesting exhibition).



Photo: from outside the workshop to Agnes Lande . Her motorbike “the green ” stays in the window.

The Leather, Shoe and Hide Journal made a fast trip to west Norway in the end of January 2019, to a place about 3 mile east of the norwegian city Ålesund, named Sjøholt, where the leatherartist Agnes Lande have her workshop. To unkown of her, Agnes Lande have had teachers as Louis Landwehr and Serge “Big foot” Volken in Switzerland.

*

The magazin knocked of course on the door after a agreement via e-mail and well inside the workshop door was it she ho took grip over the talk by saying:

Agnes Lande (from no, only A.L.): I have worked with leather in 25 years.

Leather, Shoe and Hide Journal (from no only LSH): Ups,..... you already know what I will ask you about,... it was in fact the first question I had on the block-

A.L.: No, but,.....

LSH: Do you remember when you had the workshop in Dalsbergstien in Oslo, you mentioned that you had learned from a master?.

A.L. Yes,.... it was Leder- Louis and “Big foot” I startet to learn of. They was the first I get contact with, as I learned the fundamental leatherwork of-

LSH: How long time have you worked her?.

A.L.: it's 7 years since I began here, it's from here I'm from, I'm from Sjøholt

LSH: Are you living of leathercraft today?

A.L.: yes

LSH: is it orders you work with? (she works with a couple belts while we talk).

A.L.: Yes, the most I do is orders.

LSH: Is it mostly belts you make?

AL: No, not only that. What I make most of is MC west, and covers to bike saddles.....

LSH: Is it several than you as keep on with hide and leatherwork in the erea her, or are you alone?

A.L.: I'm alone around here.

LSH: Is't many motorbike clubs around ?.

A.L.: Yes, it's several motorbike clubs and a active motorbike miliue – and many customeres,.....

LSH: Are you using much fish hide ? (I notice she have stored much fish hide and ask).

A.L.: Yes, a part, before was I using much of it,.....

LSH: Are you often out and travel?

A.L.: No, it's getting to much scrim and to little wool – too travel to fairs is nothing for my part.

continuing on page 6

7 continuing from page 6 **A short talk with a leathercrafter in west, Agnes Lande.**



Photo; Agnes Lande at the workbench, working with a couple belts.

LSH: have you any contact with other leathercrafters/artists?

A.L.: Nothing else than through Facebook, it's a page there as is named, dem, what was the name?.

(She start to lookong afterthe name on the phone, I shoot in

LSH: is it Leather Artisan Digital Guild?.

A.L.: No, let me see, (she begin scrolling on the phone) – it's a page called “Skinn og Lær” (=Hide and Leather), it's not much as happen there, it's only about 20 members ,- now, here it's, the page name is “Salmakere og Lærarbeide” (= Saddlemakers and Leatherwork) it have 650 members.

LSH: That is lot of people!.

A.L.: Yes.

LSH: Are you member there?.

A.L.: Yes.

LSH: “Big Foot”, you mentioned in the begining, have you been in Switzerland and looked on the shoemuseum he and his wife have in lausanne?.

A.L.: No, we, I and my cohabitant is renovating a whole farm, to it goes most of the kroners (kroner= norwegian currency). He is luckily a handcrafter, if not, it would not worked out.

LSH: Are you reparing anything?.

A.L.: No, I did it before, but it grew over my head, and became only frustrating. I can not afford it eigther. What I make money on is on orders. And much of what people come with is sobad that it's nothing to repair.

LSH: Is't many houers work on such belt?

A.L.: Between 5-7 houeres, on this type belt.

That was all. The talk ended there.Or allmost, I gave her the last issue of Lær, Sko og Skinn. And we talked about ELWATS 2018- and about Leder-Louis – after she had looked ith magazin,. She said:

A.L.: I did not know that Leder- Louis had something to do with (Åsmund) Voldbakken .

LSH: Oh yes, Leder-Louis told me the story, it was something about a woman and leatherwork,

A.L.: Was it that?

LSH: Yes, was it not that?

A.L.: No, was it that?.

(Thank to Agnes Lande).



Photo: belts made by
Agnes Lande.



1) Make first a copy from a draw in right size. Then use a graphite pencil B8 and draw after the lines on the copy!. Draw exactly.



2) Wet the leather a little and place the leather over the drawing, use a bone to copy the graphite lines on your leather. When you are finish and all the lines are on the leather use a fine stylus, draw after the graphite lines so you get perfect lines on the leather. You can erase the graphite from your leather with a fine eraser.



3) Next step is to bevel with a figure bevler the lines exact on your stylus line. When you see on the backside of your leather piece you see the marking lines from the bevler. Follow the lines with a fine marker so you see the edge lines better when you do the embossing work.



4) Now you begin with a round modeling tool to press the leather from backside out to the front-side, so the horsehead come out. Wet the leather only in the area with the horsehead.

Continuing on page 9 .



5) When you are finish with this step, give the embossed work from the backside rubbersement, so you get a better binding. Mix leatherdust with rubbersement and make a putty like cream



6) Fill the putty with a wood spoon in the embossed area



7) Now, since the putty will dry after a night, begin modeling with different spoons (modeling irons red ann.) an bring the horses in form. Work with a lifter in the nostrils and bring them out. Begin to form the hair texture. All this work is done without a swivelknife. It's better to have open lines

Continuing on page 22 .

The Guadameci – My favourite trade

The Contemporary Guadamecil



A introduction by Nelson Gómez Callejas.
Text and photos by: Nelson Gómez Callejas

The Guadamecil, Guadameci or Guadamacil; the leathers of my grandfather, the leathers of my father and the leathers of many people more behind him. I work with vegetable-tanned leather. Thanks to the vegetable tanned, the real surface of the leather, the natural grooves of it and the scars or the proper animal marks can be seen.

The traditional Guadameci, is a working artistic technique of the leather, generally from lamb, ram or bovine, where the leather is recovered by thin silver sheets, and then with silver gilt, which is a transparent varnish dyed in yellow, imitating the colour of gold. After this process, the leather is embossed through a gossamer process and polychromized in oil painting. The technique was used, mainly in the preparation of mural facings, front of altars, paintings, furniture and other objects.

The contemporary Guadameci is nowadays an extensive and varied trade, enriched by the new suggestions and the new influence of the Latin American culture, among others. Vegetable-tanned leather is still used, adding the use of several techniques such as drawing, engraving and painting. The Guadameci is, originally, a medieval Andalusian art. For the Real Academia Española, Guadameci is: tanned leather adorned by painting, drawings or relief.

The Spanish Leather, as the Guadameci were known in Europe, followed, at the beginning, the same path of the artistic styles: Moorish, Gothic and Renaissance. Afterwards, they were adopting influences of the viceroyalties, in the same case of the new world, which led to have, nowadays, a big and rich resurgence of the trade. The origin of the name is not exactly known, but it is very likely to come from the city of Ghadamés, in the Sahara. The city was known by the golden and silver carved leathers and this

is where probably the name ghadamesi comes from. For others, the name comes from the Arab expression *wad al masir* which means lively coloured vegetable cover. Nowadays we can find the technique of Guadameci in different places as: Madrid's National Museum of Decorative Arts, the America Real, the Episcopal Museum of Vic, Cordoba's Museum, Valencia Cathedral, in some of the Alhambra rooms, the American Viceroyalties, in Holland, Germany, France and more.

The most common used techniques to make Guadamacil are:

Carving: It consists in cutting out, through a deep scrapin, the surface of the epiderms of the leather according to what is needed.

Engraving: It is done by drawing with a burin or an engraver's chisel on the leather, making more or less deep incisions.

Modelling and embossing: It is done by pressing the reverse of the leather until getting the relief needed.

Low-relief: Is the opposite technique to modelling, this is, to press the epidermis engraving the parts needed for the composition.

Stamping or intaglio: This is to print in relief the leather from a wooden, metal or any other material mould.

Gossamer: It is done by hitting the leather with previously engraved irons. The printing varies according to the way in which the hits are given in a systematic way on the leather. The traditional guadamaciles were embossed once the silver gilt was applied or after they were metallized.

Collage: It is the superposition of pieces of leather on the principal surface by using glue or seam.

Metallized: These are applied, generally, as thin silver sheets added to the leather through the application of a mordant. Golden or silver sheets can be used.

Painting: to the colourisation of the leather, several pigments, inks, dyes, acrylics, anilines, mineral, chemical or vegetable products can be used. For the finish touches, fixative or varnishes are used.

The guadamaciles by Nelson Gómez Callejas make reference to the series of Mitos Fundantes (Foundational Myths) and Realidad del Asombro (Reality of the Amazement).

Continuing next page

The Guadameci,

By: Nelson Gómez Callejas.

1 – Códices Precolombinos (Pre-Columbian Codex). 2 – Interpretando Antiguas Obras maestras (Interpreting Antique Masterpieces). 3- Textos vegetales (Vegetal Texts).

To the serie The reality of the Amazement or Iconology of the Amazement.

In the Guadameciles there is an inner time where several fundamental stories come from, in which there is a drawing of sence, an attempt to know about art, about the importance of craftwork and trade, about their field and about life itself.

From the art of the Guadameciles I try to create and make the real meaning of the encounter with

the consciously transformative imaginary.

Nelson Gómez Callejas

Texto 2

I make drawings, Guadameciles, and artist books, trying to express the result of the encounter with the meaning of life from the personal pilgrimage and the real imaginaries. From the trade until the observation and the contemplation of the work and the creatures, its development and its progression. To see, to observe, to perceive, to memorise, to imagine, to re-create, to re-make, to be, to live and to perceive again the ineffable of the reality of the amazement and its mystery. To draw, to walk, to meditate, and to draw again.

(Thank to Nelson Gómez Callejas, red.)



Photo: A work by Nelsom Gómez Callejas.

It's a inspiration from Albrecht Dürers(1471-1528) work “ Melencolia 1 “



Photo: Halland Cultural Historical Museum / Varberg Castle, Halland, Sweden



Photo: Exhibition placard

Historic Museum in Varberg. Sentral in the exhibition was two jurtas, "Jurta" is the name on the traditional tent/house as was/is used in Kyrgyzstan. They are rised on a intricate made framework of wood. Outside are the grey but inside full of colours of woven material. All material to them is based on woven sheep wool with a particular type of straw in. Sheepwool is central in kyrgyz art and craft in a pactice as is done by womans. I allmost all woven carpets and wall hangings is it patterns as looks so easy , but they hide a complicated symbolic. **Continue on the next page.**



Photo: Kerstin Paradis Gustavsson

Thanks to Kerstin Paradis Gustavsson became the magazine aware of the exhibition about Kyrgyzstan. It was on the Sheepfestival in Kil 2018 that she talked about it and many years of slumbering wondering awoken. Kyrgyzstan, people and culture is't mostly quite quiet about. It was naturally the sheep, the hide and the woole as the kyrgyz use she talked about – by the way asked the magazine how she had come in contact with people and culture in Kyrgyzstan and Kerstin Paradis Gustavsson answered: *I was invited to a textile seminar there. I'm educated in textile.* From that point developed a long journey for her forward to the exhibition in 2019. But also asked the magazine her i 2018 if the kyrgyz used hide and leather and she answered: *yes. they do.* And she named a row things – and at the end that I could come and look on the exhibition; *and write a little about it to,* suggested I – and she said, *yes.* So herewith bring the magazine some photoglimps from the exhibition on Halland Culture

The kyrgyz is a nomadic people, nature has a central part in the patterns of all kind of carpets and mats. The photo to the left shows a typical kyrgyz pattern. The magazine asked Kerstin Paradis Gustavsson about this pattern, what kind of significance it has. She answered; *"the hooks means water or milk (nr. 3 from above), and here you can see, she said, and pointed on the borders " it means creek or river, or what shall I say, water, running water. And you see it point in all sky directions. It made me wondering i silent. It takes of course longer time than an hour or two to understand his patterns as seeming so simply - but as can take several months to make from the wool to felt and to bring together with the decor pattern to a colour rich mat or carpet.*

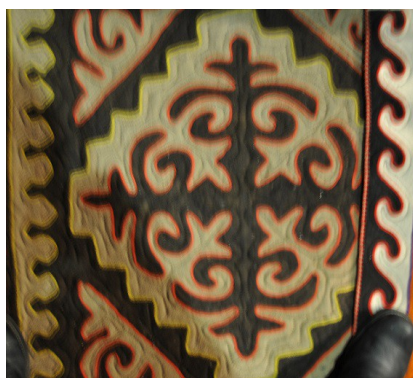


Photo: a typical decor pattern used in kyrgyz art and craft



Photo: Children and toys, among other is it a little saddle on the photo, a leather bottle and a doll.



Photo: a kyrgyz saddle, the horn is a eagle symbol



Photo: Glimps from Kerstin Paradis Gustavsson exhibition of her own felt art inspired of journeys in Kirgystan.

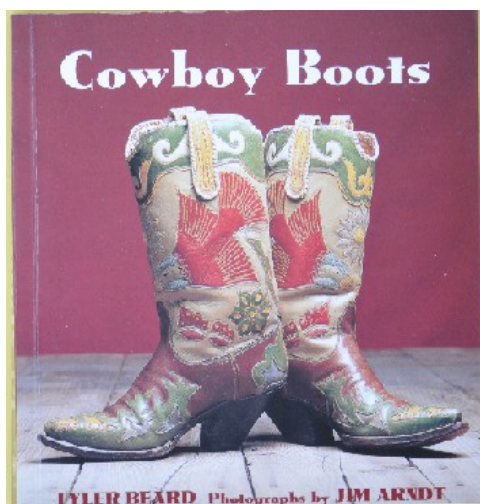
Else was it a quite comprehensive exhibition with a row of great items as it not are space enough to show in this issue. The magazine will therefore come with one more article in the next issue (Nov/ Dec – 2019). The exhibition stay unto August 25 2019, so the one who are in halland through the summer can make a tour. More information is via: www.museumhalland.se



Photo: Woman boots,, the gray pair have the fur turned inside and is winterboots. The black pair have no fur and is summer boots. Beside stay a pair of galoshes as is used to keep moisture away.

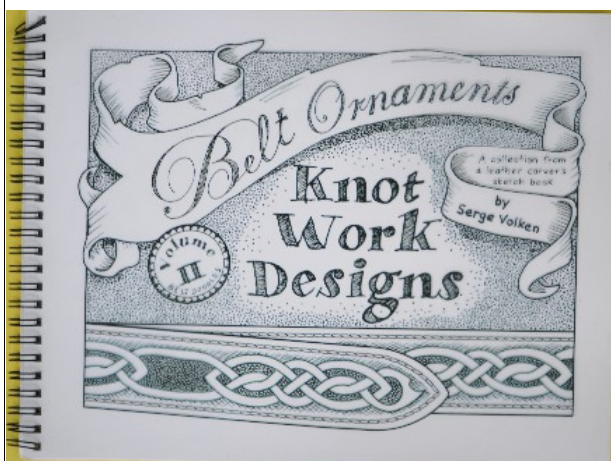
(Thank to Kerstin Paradis Gustavsson)

14 As time go by	As time go by
<p>Address to Australia biggest handcraftsmarked is: http://rasnsw.com.au/Sydney-royale/competitions</p>	<p>and Purses in Amsterdam have a exhibition titled; “Bags in Bloom” on display from April 19 through August 31 -2019 as show how nature, bloms, have inspired bag makers. More information via: www.tassessmuseum.nl (Information from net)</p>
<p>Dimension in Leather 2020 in Brisbane, Australia will be arranged from June 27 through July 5th 2020. More information via: www.dimensioninleather.com (Information from net).</p>	<p>ELWATS= The European Leather Workers and Artists Trade Show 2019 will be arranged Oktober 16 through 20th in Arnhem Nederland. This on the same place as last year; Holiday Inn and on Biliotek ROZET. (Information via LCSJ)</p>
<p>Tandy Leather Company as openet its european main shop in Manchester UK in 2015 is now closing down its european shops – without the one in Spain- Else will all sale happen online. The reason to the closing down shall have something to do with Brexit. (Information from net).</p>	<p>A possible stay in Arnhem on if you visit ELWATS is the camping Warnsborn, 10 minutes from drive from centrum. If you are in in need of bus transport; remember to buy a busticket card at the bustaion fore the time you plan to stay. Red).</p>
<p>The Craft Fair in Brunskog, Sweden, West-Sweden biggest caft fair is arranged from June 28 through 30. More information via: www.gammelvala.se (information from cirulation note) .</p>	<p>The 53 Annual IFOLG = International Federation of Leather Guild Show will be arranged September 11th through 15th -2019 in St. Louis, Missourie,USA. More information via: www.gatewayleatherguild.org (Information from net)</p>
<p>Klaus Graae in Copenhagen, known from the book Leather by Willcox and Manning had 50 years jubilee with leather art and craft in 2018. He runs to day the company : “Graae Copenhagen”. (Goggle on the compay name to the net pages).</p>	<p>“Leather in Shakespeare” is the tittle on a exhibition on the leathermuseum i Northampton ,UK as open June 5 and run through December 2019. * “The exhibition brings Shakespeare's words to life and explain the means behind his leather terms”. More information via: www.nationalleathercollection.org (Information from net) (* museums mention).</p>
<p>The 2019 winner of the Al Stohlman Award was Honghao Chai from China. The award was distributed Saturday 18 of May i Sheridan , Wyoming, USA.</p>	<p>The Deutschen Leder Museum in Offenbach am Main have a 100 years jubilee exhibition on display named “Das ist Leder”. This exhibition opened in September 2018 and is open until December 29-2019. More information via: www.ledermuseum.de (Information via e-mail).</p>
<p>The Skibotn Fair in troms, Norway will be arranged June 21 through 23 – 2019. Fore more information, send e -mail to; post@skibotnmarked.no or : www.skibotnmarked.no (Information from digital net)</p>	<p>Musée de la Chaussure, in Lusanne Switzerland is a interesting museum to visit. It have 5000 years of shoe development exhibited. More information via: www.shoemsuseum.ch (Information from net).</p>
<p>The Annual Hunt and Fishingdays on the Norwegian Forrest Museum on Elverum, Norway will be arranged August 8 through 11- 2019. More information via: www.skogmus.no (Information from net)</p>	<p>The Nederland Shoe Museum in Waalwijk is on the move to a new building in the city center of Waalwijk from 1986 - as was added to the former city hall (1930's). The plans are a reopening in 2021. More information from; www.schoenenmuseum.nl (info from net)</p>
<p>Rennebu Martnan. Rennebu, Norway will be arranged August 16 through 18 – 2019. More information via: www.renebumartnan.no (information from net)</p>	<p>The Nederland Shoe Museum in Waalwijk is on the move to a new building in the city center of Waalwijk from 1986 - as was added to the former city hall (1930's). The plans are a reopening in 2021. More information from; www.schoenenmuseum.nl (info from net)</p>
<p>Interested in Shoemaking?. Courses in London whole year on I can make Shoes. More information via: www.icanmakeshoes.com (information from net)</p>	
<p>Tassen Museum Hendrikje Museum of Bags</p>	

Word About Book

Book: Cowboy Boots
 Author: Tyler Beard – Photographs: Jim Arndt
 Publishing firm: Gibb Smith, USA
 Publishing year: 2004
 ISBN: 10-1-58685-552-0
 ISBN: 13-978-1-58685-522-2
 Language: English.

The magazine had a review of the author's first book "Art of the Boots" in the "European Leather, Shoe and Hide No.1-2016" – and wrote then "I do not know if you learn everything about boots by reading this book". And can after reading the author's second book; "Cowboy Boots" knock fast that it still was something to learn. And probably is it more to come?. But, if you write one book about boots are you also telling a story. If you write two then you have to tell the same story a different way – and that is what the author do. In the book from 1999 was the idea telling about boots via the boot company's. This book takes you on a journey to the bootworld via the different ways of decoration- something as not are devoted so much attention in the everyday where boots, cowboy boots, looking on them from outside, in much are "the shoes with those high heels". And only by bringing insight about the decorative phenomenon concerning boots makes this book valuable. It starts with a section on page 7 named "Acknowledgements" as is a thank to all people as have been with on to make the book possible. It continues with a chapter called "From Heel to Toe", which in part are recognizable from the "Art of the Boot" in 1999. But from the next chapter "Well-Heeled and Sassy" is it a "new story" as is told. All together through 18 chapters/sections, 14 of them is concerning the different boot decorations. The photos are splendid. In the end are a chapter "Boot Camp", as discuss everything about how to order and own a pair of boots. One page is "Boot Anatomy" as explain all parts of the boot followed with 8 pages a bring a list over 137 american boot-makers with address and phone number from who you can place a order if you like to. And it is a section with the title "The Museum with Booty, with name and address to museums around in USA as have a boot display. And it have a address list to "Vintage Boot Dealers" in USA. The format is smaller than in "Art of the Boot" but the content is great. It can be bought via Amazon Book on internet or it can be ordered through a local bookstore.

Word about Book.

Book: Knot Work Designs
 Author: Serge Volke, Switzerland
 Publishing firm: The Leather Crafters and Saddlers Journal, USA.
 Publishing Year: 2017
 ISBN: 978-1-5323-1720-0
 Language: English

This is the author's second book, the first "Ethnic Style Designs" was published in 2016. It had background in the author's studies of old decorative pattern design. "Knot Work Design" is build on study of old celtic patterns- as he have developed into an art form in his own right. He gives credit to the scottish master George Bain, from who he have learned. The main purpose with the book is to show some methods how you can make your own pattern designs. And he show some examples on his own work. At all looks the style to have a growing popularity. The book can be brought from The Leather crafters and Saddlers Journal (www.leathercraftersjournal.com).

A work by Lydia Ignatenkova, St. Petersburg



Photo: Inscet, by Lydia Ignatenkova

Photo : Lydia Ignatenkova

Photo glimps from a course on Skinnlåven, Norway (Photo and text: Arne Markussen Jr.)



Photo: Pupils work on Skinnlåven. Beginner course by Arne Markussen jr.
The course had 10 pupils and ws a beginner course with brading, seam, swivelknife and stamping. The youngest partisipant was 15 year.

Photo to right: Arne Markussen Jr.

(thank to A. Markussen fore text and photo),



Photo: In November 2018 was 25 spanish leathercrafters Franklin Pereira from Portugal) meeting at the middel age castle in the city Ponferrada. They had a guided tour around where one highlight was the studie of old books with parchment or leather bindings. On the end of the day was it lunch on “ Route of Santiago Pilgrims Restaurant an Inn” where the second in a row of “Corius Cominus Magister” prisen ble utdelt.

Corium Dominus Magister Award 2018



Photo; Miriam Compomarog Ernesto Sanchez

(Bladet Lær Sko og Skinn Forlag congratulate)

Miriam Compomar og Ernesto Sanchez received the “Corium Dominus Magister” Award fore 2018. The award is distributed on the year day 25 oktober in memory of the shoemakers guardian angle St. Crispin.



Photo: The medal as is given to the receivers of the Corium Dominus Magister Award.

Course in leather art at Louis Landwehr (Leder-Louis) in Switzerland

(editet text) Text and photos by: Leder - Louis.)



Photo: Christopher Andre, course task



Photo: Robert Beard, course task



Photo left: Christopher Andre

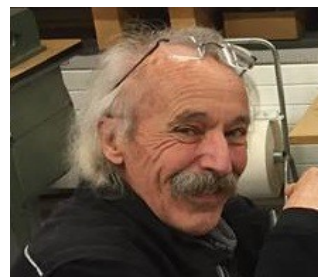


Photo right: Robeard Beard



Photo: Robert Beard and students



Photo: Danielle Rossiee



Photo: Christopher Andre and students

The two americans Christohper "Slik-bold" Andre and Robert "Bob" Beard had each a course in leather art on Leder-Louis in Hombrechtikon, a small village between Lake Zurich and a smaller one in a protected naturel area. Chr. Andre's course was in advanced carving teniques, exstencive 3D filigri carving with stone setting. While Robert Beards class was in figur carving follwed by valuable hints of the extra-class toolmaker . Attentive students. The course took place April 12-13-14-2019-.A special guest was Danielle Rossiee as later this year shall have a class in "multifunctional bag" at Leder-Louis. Interested can contact Leder-Louis via;

<https://shop.leder-louis.ch>

**Photoglimps from the AI and Ann Stohlman Award distribution in Sheridan, Wyoming, USA
May 17 through 19- 2019**



Photo: Honghao Cai from China was the receiver of AI Stohlman Award in 2019.



Photo: Jack Shepardson from USA was one of two as received the Ann Stohlman Youth Award 2019



Photo: Hannah Mansur from USA as also received the Ann Stohlman Youth Award 2019



Bracelet with bottle caps/leather/ other techniques.

Opel mok have also a web page interestet can visit. Address is:

[http:// asailorsleather.blogspot.com/?m=0](http://asailorsleather.blogspot.com/?m=0)

Picture to left: Opel Mok

Catalogues

Leather 2000, catalogue from a international exhibition in Holland year 2000. The catalogue have mention and photo of about 100 leatherartists/crafters from the whole world and exhibition works. English text, Price Nk.kr. 200

10 Book Artists, Catalogue from a exhibition in Gallery Ashley, Uttersberg, Sweden, year 2000. The catalogue have mention and photo of exhibited works to swedish, italian, french, and estonian book artists. A fantastic inspiring catalogue. Price Nk.kr. 200.

Scripta Manent IV, catalogue from the international estonian book art exhibition in Tallinn year 2010. English text, Price Nk.kr. 200

Wettlauf mit der Vergänglichkeit, a race against transience. Catalogue with starting point in a exhibition in the german shoe and leather museum in Offenbach am Main year 2012-2013 as show the restoring work as is done with the museum. German and english texts. Price Nk.kr. 300.

Boxes and Bowels, A Catalogue with starting point in the german shoe and leather museum in Offenbach am Main about the canadian artist Rex Lingwood's cuir bouilli works. German, english, french and dutch text. Price Nk. kr. 150-.

Schuerke, Roger Vivier, catalogue from a exhibition in the german shoe and leather museum in Offenbach am Main about the french shoedesigners life and work. German text. Price Nk.kr. 250.

Skills, Thinking Through Making – Telling by Hand – a catalogue to a international exhibition with starting point in Svolvær Artcenter in North of Norway. Shows work and have mention of 12 nordic and one english arthandcraftswoman and english text. Important reference work in norwegian arthandcraft. Price nk. kr. 150.

Books

Whipmaking, A beginner guide, author, Dennis Rush, The content show how you make stock whips, bull whips, and snake whips. Price Nk.kr. 200

Luis Ortega, Rawhide Artistry, authors Chuck Stormes and Don Reeves. A biography about the american artist Luis Ortega's, life and work. His arthandcraft was brading with rawhide, fantastic pictures of his work is showed through the book. But he also have a facinating story. English text, paperback version, Price Nk.kr. 400.

The Leather Working Handbook, author Valerie Michael. About english leatherwork, paperback version, english text. Price Nk. kr. 350-.

Encyclopedia of Raw Hide and Leather Braiding, author Bruce Grant,. A comprehensive book about brading as "have everything" between the cover. Rich illustrated with step by step instruction how the brading is done. And different mention. Binding. Price Nk.kr. 350-.

Den Strømska Garvaregården in Simrishamn, Author Gösta Ehrenberg, added articles by Margareta Larsson and Juhani Berg, The edition is a pamphlet about the tannery museum in Simrishamn, Sweden. Swedish text. Price Nk.kr. 100.

Art of the Boot, author Tyler Beard. Photographes by Jim Arndt. A real good (the best!) book about american boots. Paperback version. Price Nk.kr. 400.

Three generation of wood and leather carvers, author Franklin Pereira. A 100 years memory publication in pamphlet form about a portuquese crafter family in 2012. Norwegian or english text. Price nk. kr. 100.

A small writing about pulling of hide. A memory writing about the furrier Richard Henriksen. Is about the old working metode how to stretch fur as not longer are so well known. The writing is based on talk with the furrier Richard Henriksen (1926-2015). Norwegian text. Illustrated with photo. Price Nk.kr. 100.

*Have a reading summer, buy a publication from Bladet Lær, Sko og Skinn Forlag
Greetings from the publisher .*



8)
A day later when the putty is right fast, use a steep bevler to bring details more in relief form. Now you can work with a swivelknife in the hair part. Sharpen the eye lines and model with a fine spoon on the eye and the mouth.



9) With a backgrounder, sharp all edges



10) Add more and more fine details with a fine modeling spoon. Use a chekered or flat tool after your own taste.

Continuing on the appendix .



Pattern to "Horses" (18 cm high).

Finished work



By: Jürgen Volbach