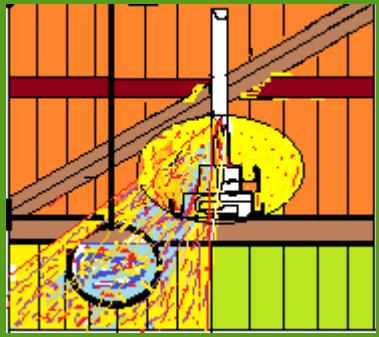




# The Leather, Shoe and Hide Journal

A INDEPENDENT MAGASIN ABOUT  
LEATHER, ART AND CRAFT.



Nr.2 -2019

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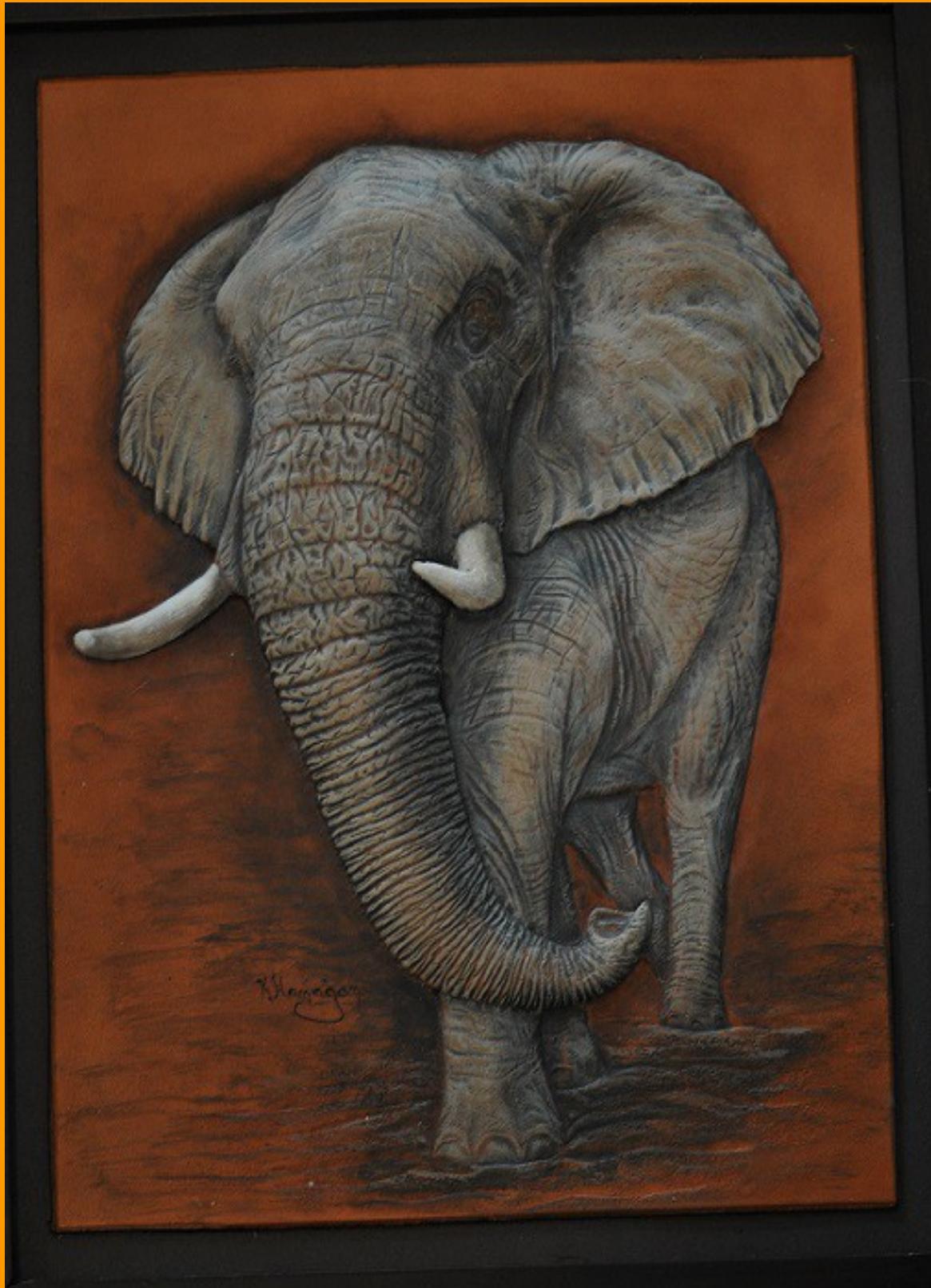


Photo: A work by Kathy Flanagan

**EDITORS Note**

This magazine as once seemed so hopeless to make have today a growing number of pages thanks to the many as have contributed with articles and photos . Thanks to everyone. I hope all readers like this issue and by that beeing inspired to further writing and photos as also can be with on to make this magazin as try to take care of the moment for to morrow.

Have a happy leather art and craft winter.

red .

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A independent magazine

**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.

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**Leather crafters /artists is offered one free 5 lines advertisement. Only leather related advertisements is published.**

**About the work on the cover.**

The frontpage photo show a work by the american leather artist/crafter Kathy Flanagan. It was a example work (a copy?) on the workbench under ELWATS 2019. A picture with the same motiv was also exhibited on the "instructors exhibition". The same?. Whatever; it's a fantastic work as show one of the earths endangered animal species, particular huntet on fore the ivory tusk it carry.The picture is published with permission from the artist. Thank to Kathy Flanagan,

red .

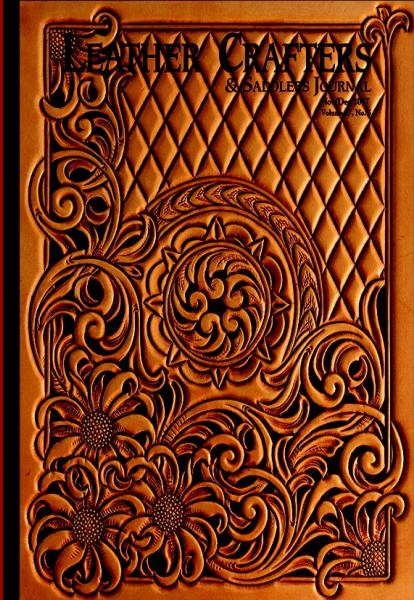
If you send a well-being greetings  
to someone you know this winter

Do not forget to mention  
the digital  
**Leather, Shoe and Hide Journal**

net address;  
[www.euroleather.no](http://www.euroleather.no)

# 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.LeatherCraftersJournal.com](http://www.LeatherCraftersJournal.com)



Photo: In the smithy to knifemaker Knut Dahl (to left) took the new launching of the book Pauting place saturday June 8-2019 with Sollia Publishing Firms vd Bjørn Brænd (to right).

A number of about ten people had had meet forward under the smithyroof in the rain weather outside. Bjørn Brænd argued in a short speech the culture work as important with the new launching. Knut Dahl highlighted that much new was come with in the new edition.

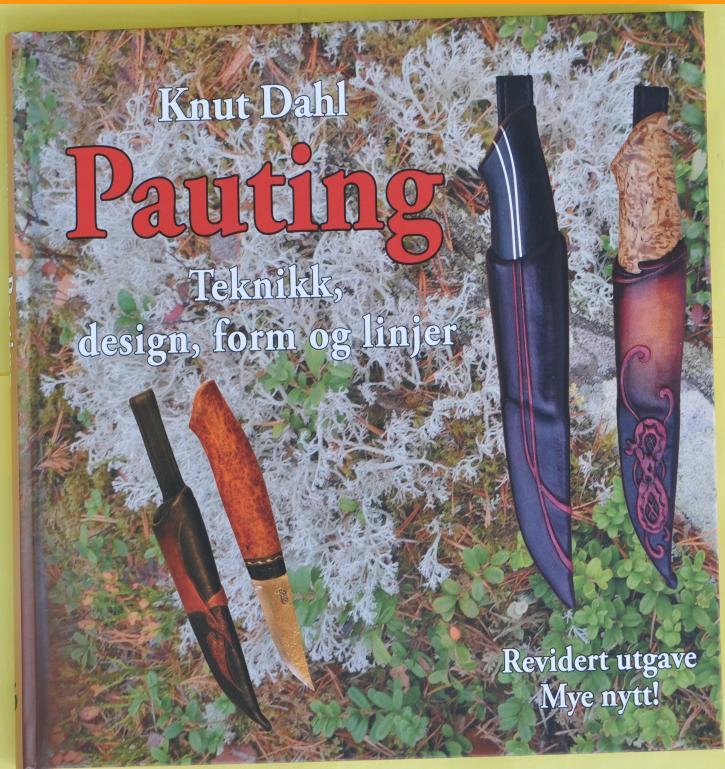


Photo: Coverpage to the book “Pauting”

And both the format and the book covers was renewed to the better according to the first book in 1995.

The number of books in this first new edition is 1500.

The first book from 1995 have sold in a number of 10000 books which must be concidered as a high number fore book with this topic. ( person to left in picture front in unkown ).

\*

### Pauting

Fore those who not are familiar with the tecnique “pauting”, as also is the tittle on the book so is it short said use of leather with a raw rand inside in the middle of the leather. You wet the leather and start moving mass of leather on the raw rand into a desired relief/figur o.l. Unfortunately is the book only with norwegian text. But is is rich illustrated and the illustrations give a good idea how to work with this technique- and to a certain degree about norwegian knifemaking in general.

The book can be ordered via net by request to; [khendahl@gmail.com](mailto:khendahl@gmail.com) or take contact via facebook.

**“Days of leather Crafts “,  
on Museuo de Coiro, Allariz, Spain May 3-5- 2019  
( Journadas de los Oficios del Cuero )  
Text and photo by: Pepe de Compolongo Pereira**

Allariz is a village near Ourense in the northwest of Spain, it has centuries – old tradition in leather tanning. That is the reason why they have had one “Leather Museum” for nearly 25 years now. In 2013 there was a little market of leather

artisans that was the seed to Photo. Pepe de.C. Pereira “Jornadas de los Oficios del Cuero” (Days of leather Crafts) and until today the first weekend of May we meet to share knowlegde, meet other leathercrafters and show people what you can make with leather, so 3th , 4<sup>th</sup> snf 5<sup>th</sup> of May Allariz was the Leather's center of Spain.

This edition was full of activities: workshops,market, exhibition. Demostorations and conference.

On Friday evening we opened two exhibitions, at “A Paneira”, a local gallery, was the place where we show the work of Juan Garcia Olmedo (Cordoba) “Cada uno ve lo que sabe” (Each one see what they know) ; where the craftsman can see the practical application of different techniques in leather and the profane can discover the versatility of leather as a support, both will come to the same conclusion: they are in front of great works of art.

At the Leather Museum we opened “EmparrAO” one of the parts of “Curtidas”, the exhibition that was shown at the School of Arts and Crafts in Vigo from last January to March, this exhibition showed 133 different ways to make the same pattern of a pencil case.

On Saturday and Sunday, on the playground of the museum “Tandy Leather” and “A bruxa dos Fios” offered leather supplies and tools in the market and the people who came brought ut their last leatherworks to participate in the “Showcase of the novelties”, a little place to be proud of



our leathercrafts works.

Saturday was an special day for learning because we had four workshops: José Mallo (Muros, A Coruña) taught how to do leather carving and tooling to discover floral carving and stamping, the class contiued all day and the students discovered a style which is not very common in Spain. José Bertolo (Vigo, Pontevedra) made two workshops, in the morning the students learnt how to braid flats and tounded braids in leather and in the evening they made a braided key ring. Ernesto Sánchez (Allriz, Ourense) taught an special class of modelling with sand to complete the construction of a leather vase, hardned with hot water, a technique very useful and with a lot of questions that were explained and solved. At night the day finished with a conference by Franklin Pereira who came from Portugal to give us a review of discovered leathercraft works from different cultures, from before Christ until today, a special class that in the same place he twenty years before opened the mind of a lot of leathercrafters and now again.

Sunday was a day for relax and learn with demostrations, a way to show from the point of view of a leathercrafter the way in which he works and plays with leather. José Villar (Silleda, Pontevedra) showed us two ways of using the airbrush, to dye and apply colour effects to leather and how to create visual textures with colours ans stencils, definitely a very productive class. I showed a funny way how we work at school turning egde lacing into flat lacing, playing with colours and effects of the lace.

We are very proud of the result of the “ Jornadas de los Oficios de Cuero”, a hard work but funny days, people from all over Spain came to stay together, met other people with the same passion for leather, learn new ways to work with leather, tricks and celebrate with friends in leathercraft. You will be welcome in May 2020 in Allariz. ( Thanks to Pepe de C. Pereira for the article and photos. It makes it possible to make this magazin. And congratulation with this great arrangement. Comments to the pictures is by the magazin).

*(Continuing on next page).*



Photo; A work by Juan Garcia Olmedo, (Cordoba) exhibited at gallery “A Paneira”, Allariz 2019.



Photo; Museuo de Coiro, by the river Arnoia, Allariz,

(photo arkiv, LSoS)



Photo: Tandy Leather Company, run by Andres Ruiz (to right with the back to) as had come all the way from Cadiz in south Spain.



Photo: from the art and craft exhibition "Showcase of the novelties".

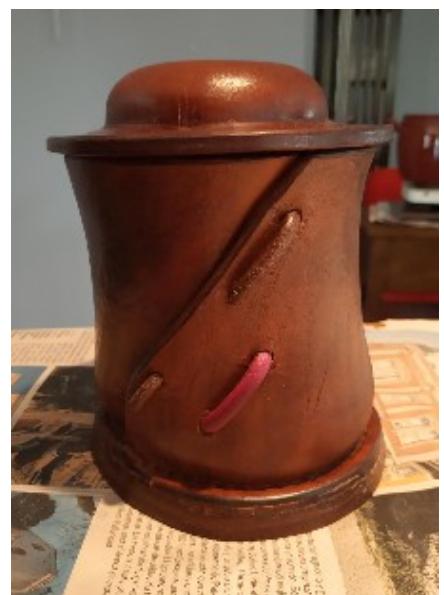


Photo: two works, (above and under) by Ernesto Sanchez, Allariz/Ourenso, a flower vase wetformet with sand,(above). And mouldet (under) from the workshop in Allriz 2019.

**Photo glimpses from the exhibition “Leather in Sheakspear” from Juni through September 2019.  
By the National Leather Collection in Northampton, England**



Photo: from the exhibition premises in Grovener Shopping Centre in Northampton, England

**LEATHER IN SHAKESPEARE**

**Mistress Quickly:**  
*Master Slender's  
your master?*

**Simple:**  
*Ay, forsooth.*

**Mistress Quickly:**  
*Does he not wear a  
great round beard,  
like a glover's  
paring-knife? "*

**The Merry Wives  
of Windsor  
Act 1 Scene 4**

**Glover's Paring Knife**

The item on display is a glover's paring knife, also known as a 'lunette'. Before the tanning process could begin, raw hides would be stretched out onto a frame, and workers would use a paring knife to scrape away the fat, hair and blood. Originally, this knife would have had a wooden handle through the centre for easy handling. After tanning the knife could be used to shave pieces of leather off to make the hide thinner and more supple, qualities needed for making gloves.

In the above scene from *The Merry Wives of Windsor*, Mistress Quickly has mistaken Master Slender for Falstaff, who does have a beard shaped like a glover's paring-knife. This is the only example of Shakespeare referring to a glover or a paring-knife in all his plays or poems. This is somewhat surprising as his father was a glover by trade!

Each branch of the leather trade had a paring knife that was best suited to their requirements. For example, the saddlers' knife (pictured next to the paring knife) is a half-moon shape used for cutting and skiving the tanned leather to size.

Like the majority of glovers, Shakespeare's father was also a whitewasher which meant that he used a process called tawing to tan the leather using alum and salt to produce a white or light-coloured leather.

\* Photo by Kieran Linstead  
© Royal Shakespeare Company  
© National Leather Collection 2017

national LEATHER collection

BANFFORD CASCADE PROJECT

THE UNIVERSITY OF THE FABRIC ARTS

William Shakespear needs hardly any closer presentation concerning who he was/is. On the other hand that he should have written anything about leather art and craft in his plays is perhaps not so well known and need a closer light on. Why he wrote about leather is explained by the experts that it partly can have to do with that his father was a glover-maker. And that he got the terms in from childehood of. And later become he self a member of \* The Worshipful Company of Leathersellers Guild when he around 1585-1590 moved to London. The guild organized Queen Elisabeth 1 (\*\* 1533-1603) leather industry as then was England's second larges industry after woole. All together is leather/craft/tools mentioned \*\*\* a 100 times ! in his plays. The exhibition had between 10-15 references to where Shakespear used terms connected to leather,art/craft/tools as was usual in his time and until not long ago , but as have lost lost (some of it) its content in ouer days fore people most. Each of the mentions the exhibition trow its light on refred to the play it was used in. Photo to left show an example on how a mention apperad on a placard. (see also photo above as give a exhibition survei glimps). A closer look on the placard show that it have mention from two of his plays, "Henry IV" and "The Merry wives of Windsor" where the knight Falstaff appear with his beard. \*\*\*\*Shakespear wrote: " Does he not wear a great round beard like a glovers paring- knife"- (\*\*\*\*in the "Merry wives of Windsor"). You should remember that the glovers in Shakespears time had to tan the leather they used and a "glovers-paring knife" was a round, big as a plate and used to soften the leather with after the tanning process was over. It certainly create a amusing figure on the stage to fit him with such beard and a sentence as perhaps in Shakespears days called both on the laugther and the sence of reality!. But to day begin the original meaning behind the words only to be known in small groups and subject litterature. And the exhibition purpose in its complexity was also to remind about the words and the story they come from in the public in its generality. Well, at all was it a small but interesting exhibition- as yet worked a little improvised – without a exhibition catalouge. It was organized by the National Leather Collection in Northampton and Northampton University – as a one time case it was said, but should it rather not be permanent?.



Photo. Charil Reis (to left) and Ralph Salomon (to right), both from USA and The Leather Crafters and Saddlers Journal as is the organizer of ELWATS; the European Leatherworkers and Artists Trade Show.

([www.leathercraftersjournal.com](http://www.leathercraftersjournal.com))



Photo; Danielle Roossien from Arnhem is the “engine” fore ELWATS in Nederland/Europe.

exhibition and the arrangement. The number of visitors is estimated to be some hundred. Otherwise said the organizer (LCSJ) that the numbers for the arrangement show a increasing tendency from last year. And that promise good fore the furture.

Photo to right: New of the year was also a free workshop for children by Gerda van der Stroom de Jong (NL). in blue jacket in the middle of the picture.

ELWATS 2019 went,despite of its short living time so fare , of the stable in both old and new form. The laying up was the same as in previous years with workshops and a trade fair. The workshops started october 16 and ended saturday october 19. Many of the teachers form before was on place with new workshops tasks and techniques to learn about together with some new teachers and new ways to see and do things on.In all was it 30 workshop – with from 1 to over 10 partisipans in a class as give a average on 5 in each?. 5 worksshops was cancelled, but was not less interesting by a closer look on the topics – and rather tell it about wide in the offers – but not enough (interest between?) leather crafters and artists?. Else was the trade fair from october 17 through 19 with all together 15 dealers of leather and supply. New of the year was a leather art and craft exhibition arranged in a gallery on 5 floor. Exhibitors was the workshop instructors and very much good leather art and craft was exhibited. Danielle Roossien from Nederland keep also a exhibition of pupils work from workshop held in Arnhem/Nederland before ELWATS as showed a high level. A small minus was the lightning as not was good, but a bagatell to fix.After what the magazin have information about will the exhibition next year be open in general to all leather artists and crafters and that will probably be with on to increase the interest for both the



**A introduktion.**

Valerie Michael and Neil MacGregor have been some of who have set the tone in the worlds leathercraft since the 1970's. In 1993 published Valerie Michael the book "The Leather-working Hand-book". And curious got the magazin via e-mail a agreement to a visit and a short talk with them in Tetbury in England this summer.



Photo: Valerie Michael and Neil MacGregor home, gallery and workshop in Tetbury in England

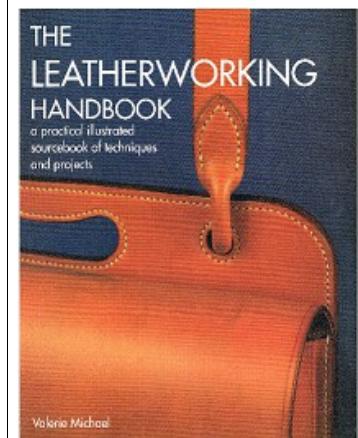


Photo: mentioned book  
Valerie Michael (from now only V.M.): all ouer things are on display in Chipping Campden, . (they had a exhibition there in the town hall August 17 through 26 -2019 red annm.). It was written via e-mail that I perhaps should visit it, but time became to short, I said:

Leather, Shoe and Hide Journal ( from now only LshJ): I will not have time to go there,....

V.M.: I know. And she disapeared in the house while I could look on what was back in the

gallery as still had many items in the english style so many have been familiar with via the book "The Leatherworking Handbook" as was published in 1993 and as still set the standard –



I made som photos – When she come back was we going upstairs to the workshop, I was talking about her book, she said:

V.M.: It was a big company, Cassell as published it, I did not realy had anything to do with that

LshJ: But was it in this place you made the book?.

V.M.: Yes, we moved here in 1976

LshJ: How many times have it been published since 1993?.

V.M.:It have been continously published since 1993, it was translated to German and Spanish editions: She showed me the last edition and said; it been reprinted 23 times and sold over 100000 copies.-

LshJ: A incredible number.



Photo: Valerie Michael and Neil MacGregor in the Tetbury Workshop.

V.M.: We moved here from Bristol.

LshJ: So you was in Bristol before you came here?.

V.M.: Yes, we had a shop, sold cloths and different things between 1971 and 74. Then other things happened, we discovered the museum of leathercraft in Northampton and I meet a saddler who teach me to hand stich and by that ouer craft changed a lot. Once you know how to sew propper, the rest come of it self. We stopped tooling and carving.

LshJ: I think on your art and craft as traditional english?.

V.M.: yes, it is based on traditional english techniques and manufacture. What we try in ouer life is to develop, move forward, we design, example the quilted calf belt in the book is inspired from a saddle, ( this quilted saddle is well known from pictures published by the National Leather Collection Museum in Northampton, Earlyer was the name The Leathercraft Museum in Northampton red.anm..)

We was also interestet in chanching knowlegde about leathercraft and in 1984 arranged we a international conference. In 1989 was we three weeks in Spain, in search of spanish leather in terms of techniques as was developed after the moors. We found wonderful museums and people who still worked in those techniques.

V.M.: In 1993 after the book came out, people start to contact me, asking if I could teach some classes— I started with simple introductory weekends, then over years devloped into more demanding projects such as the travelbags course where you need to already have some previous experience in making.

(At this point in the talk had Neil MacGregor come in the workshop), and he said:

Neil MacGregor ( from now only N.M.): People as have gone courses here come back, some have startet small shops/ workshops.

V.M.: People have come from many different countries to learn in Tetbury.

LshJ. Is it right to say it is a Tetbury school of leatherdraft?

N.M.: Yes, you could say that,.....

LshJ: Have you longer courses for a week, or,?.

V.M.: The longer courses are for 6 days,...

LsjJ: Do you have longer or shorter courses?.

V.M.: 2 days, 4 days, 6 days and sometimes 7.

N.M.: The Bag Design course is 6 days. We also have something we call “ summer” or “winter school” where students bring along or choose different prospects. You need to have some experience to make a travel or framed bags.

\*

That was all. The three questions I had on the block was answered without need of asking. And it was also time to a cup of te and talk about leather art and craft. And particular the russian leather as was found on the danish ship Metta Catharina as sank in the Plymouth sound in 1786, on rout from St. petersburg to Genoa in Italy. Neil was working whit to make a framed bag for James Purdy & Son, Gunmakers in Myfair, London You can see it on the table, in the middle on the photo above. But that is a another story, another journey,.... a another talk.

Contact can me made via: [www.macgregorandmichael.co.uk](http://www.macgregorandmichael.co.uk) or via; [www.leathercourses.co.uk](http://www.leathercourses.co.uk)

It's only left to say thank you very much for all kindness you meet my request with and the visit.

**About Johan "Läder" Karlson and the middel-age days on Nymølla Tannery Mill , Sweden,**  
**28 September, 2019**



Photo: From outside Johan "Läder" Karlsons workshop in Nymølla, Sweden.

It was after agreement that I traveled to the Middel-Age fair on Nymølla in Skåne, in South-Sweden not fare from Christianstad as is the nearest big city. This to meet Johan "Läder" Karlson as had inform via Facebook that he would have a exhibition there. It was interesting for the magazin to write about him and his leather art and craft. And I meet him on the markets place the evening before the market startet – and he invited to a visit in his workshop as via facebook also has been known – from the time he worked with building it up. It was some hundred meters to walk and the talk was about the exhibition on the tanning mill and other and he told to the Magazine;

(continuing under the photo)



Photo. From inside the workshop, Johan "Läder" Karlson sits with a working bench.

Johan "Läder" Karlson ( from now only JLK): I have put up a advertising signs this year. Else have I worked in silence, now I want to try exhibit .

Lær, Sko og Skinn(from now only LsoS): have you thought on to exhibit on some of the american exhibitions?

JLK: Nooo,... I have that magazine, Leather Crafters Journal, no, what was the name on it?

LsoS: The Leather Crafters and Saddlers Journal

JLK: yeess,...if you look on the best there, so am I running little different, it's in a way a clique as come and go there.

\*

We was reaching the workshop, Johan opened the door and inside was it just like it's on the photo, a great workshop. Inside asked the magazine:

LsoS: How did you start with leather?

JLK: I was sick, but still wanted to do something and startet with making a wallet. Since then have I learned myself the most. It have not been any to show me. I had books, Al Stohlman and such. And You Tube and little here and little there. I have sewed the most by hand, but the latest time have I learned me about sewing machines.

LsoS: First time I noticed you was when it was a longer discussion on Facebook concerning a sewing machine you have brought, what was real wrong?

JLK: It was a part as was bended, it become much squall with the company in France, I gave up at the end, I could not go on longer, it occurred language problems. I got contact with the company as sell the machines in USA and got a new part, to day it works well,

I have learned more,.....

Continuing on next page

## 11 continuing from previous page; About Johan "Läder" Karlson an the Middel-Age Fair on Nymølla Tannery mill,.....

LsoS: What time did you start with leatherwork?

JLK: can it have been in 2012!, it must have been it, I try to learn about everything. I startet with a wallet. Now I try to take in repair work – so it can be some weekly cash in. Then I can carve and tool on leather, that is what I want. But it's difficult, a customer do not see what I do, the work I have done.

LsoS: What do you mean?:

JLK: I use much time on a belt, when the customer come he find

it great, but bend it together and put it in the pocket, he do not see what I do.

LsoS: well, that is so,....

JLK: It is also some as have asked me about courses, but I'm not right there still.

\*

But as fare the magazin could see, is he not fare from beeing there. His work starts to look " pretty good".

On the other hand; this was all text from the meeting on Nymølla. And it end here.

(Thank you to Johan "Läder" Karlson).



Photo to left; the storehouse to Nymølla Tanning Mill as is one of two buildings back of the whole. It was in this building the Middelage fair took place.



Photoglimpses; from Johan "Läder" Karlsons stand on Nymølla Middel-Age fair, Johan to right in talk with a customer. (he was using a Tandy Leather belt pattern to demo).

### About Nymølla Tannery Mill

It was the first time the organizer; Nymøllabygdens Aktivitetsgrupp arranged a middelage fair om Nymølla Tannery Mill. Otherwise

is Nymølla a several thousand years old culture place along the river Skäbeälven in Skåne in South Sweden.\*\* But the moden tannery history start about 1812. \*\* In 1868 was Årups Tannery build, wheras two buildings still stay back in restored condition and in one of them; the old storehouse was the middleage fair arranged. The tannery was closed down in 1912.\*\*\*In 1946 was the tannery building timbered with brick fillings in three floors and one of swedens biggest country tannery moved to Malmö Museum where it can be seen today. Back in Nymølla is the foundation as give a idea. Else informed the organizer by Jessica Nordkvist that it was 12 exhibitors, something they was quite satisfied with. And it was a plesant atmosphere. And the weather show itself reasonable with sun and quite many humans come the time the magazin was on the fair- So at all was it a sucessfull first arrangement .



Photo ;Nymølla Garvar gård

(Where the tanners lived, one of two houses back)

\*

(source \* Presstext, Nymølla Kommune. \*\*Bromølla, samhäll och industri vid Ivosjöens Strand,s.3-4. \*\*\* Skräbeåns historia, s.9. Takk til Bromølla bibliotek.)



Photo: Jurta, exhibitet on Halland Cultural Historical Museum, Halland, Sweden



Photo. Traditional kirgisien knives and sheaths

#### Word about Book

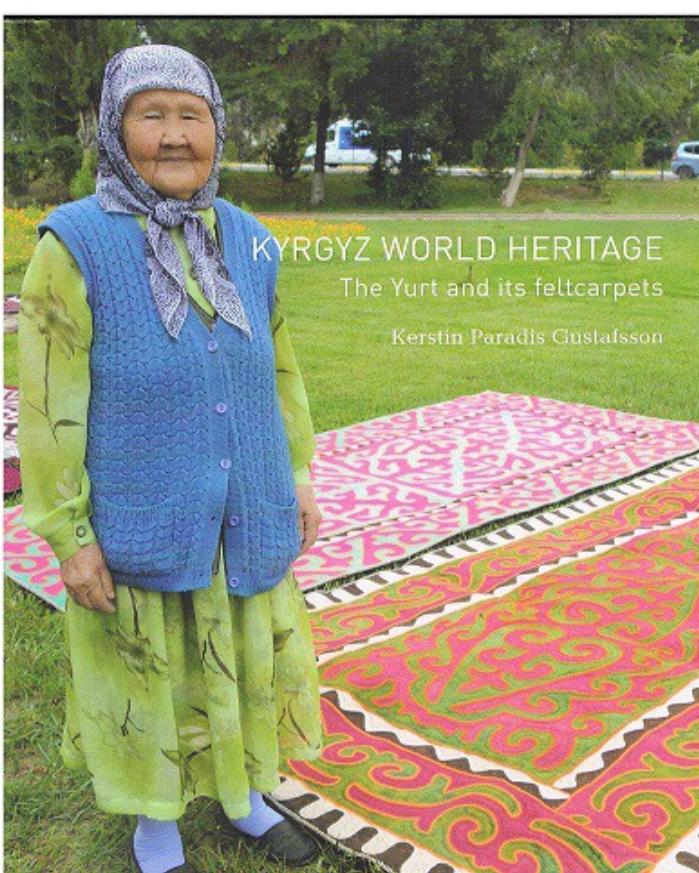
**Book : Kyrgyz World Heritage  
 The yourt and its feltcarpets**  
**Author : Kerstin Paradis Gustavsson**  
**Publishing Firm: Own publishing Firm**  
**Publishing year : 2014**  
**ISBN : 978-91-87247-94-1**  
**Language : English**

Photo: Kerstin Paradis Gustavsson

The author writes in "Epilouge" that " \*This book have I written to honour those women as works with preserving their cultural textile knowledge, but also the men as faithfully continue on traditional manners to produce those big beautiful yurts" By that is the most said about the book. Through 20 years have Kerstin Paradis Gustavsson studied Kyrgyz culture and the book is a result of her studies. She also writes in "Epilogue"; \* They have through the whole 1900 centuries strong industrialization process succeeded preserving their culture's general knowledge. They live in the remains of several thousand years traditions". It tells about a tremendous cultural strength. All together build the book on 30 mentions/chapters as essentially is about production of the felt carpets based on sheep wool – but also about the material reed/straw in some works. And not least a mention over 10 pages about how the yurt is built. The book has a rich picture material; 103 photos are distributed over 145 pages as show so many examples on Kyrgyz felt carpet arts and craft works with its symbol saturating patterns. All in all is it a magnificent book as is recommended the readers. It can be ordered from Halland Kultur

Photo: Frontcover of mentioned book

-historiska Museum; [www.museumhalland.se](http://www.museumhalland.se) or from Kerstin Paradis Gustavsson; [www.kerstinparadis.se](http://www.kerstinparadis.se) (Thanks to Kerstin Paradis Gustavsson)



**Address to Australia** biggest handcraftsmarked is:  
<http://rasnsw.comau/Sydney-royale/competitions>

**Dimension in Leather 2020** in Brisbane, Australia will be arranged from June 27 through July 5<sup>th</sup> 2020. More information via: [www.dimensioinleather.com](http://www.dimensioinleather.com)

(Information from net)

**Interested in Shoemaking?** Courses in London whole year on I can make Shoes. More information via:  
[www.icanmakeshoes.com](http://www.icanmakeshoes.com)

(information from net)

**The norwegian saddlemaker guild;** “Pelle Salmakerlag” anounced in the netmagazine “Skinnfilla” No.4-2019 that the guild close down after 25 years. The Leather Shoe and Hide Journal have get information that all the guilds history artefacts will be given to a museum on Ramme Gård on Hvitstein concerning Per “Pelle” Johannessen life and work. “Pelles Saddlemaker Guild” was named after Per “Pelle” Johannesen. Hvitstein is in Vestby County, close to Drøbak.

**The Museum of Leathercraft in Northampton** in UK have changed the name to National Leather Collection. Net address is: [www.nationalleathercollection.org](http://www.nationalleathercollection.org)

\*

Otherwise looks the museum to be in a conversion process as do that it not had open as usual this summer. After what The Leather Shoe and Hide Journal know, do not the insurance company accept that the museum is open without a sprinkler plant incase of fire. Therefore, it's not any big economical case what concern the problematic situation. But what if a plant like that goes of because of fake alarm, can be the question !. Of course do not water make damage on leather , but leather as as have come on a museum display have often get the water it needs. And since museums items often not are replaceable – will it perhaps be astronomical isurnance bills to pay with a sprinkle plant ?.

**The Shoe Museum in Northampton** \*as opened in 2012after long time renovation,- have been closed the last two, three years – without that The Leather, Shoe and Hide Journal knows the reason.

(\* source: BBC,News, 14 April,2012) .

**The well know american leather artist** and toolmaker , Robert Beard started with leather craft i 1969 and have 50 years jubilee in 2019, The magazine congrates. (\*source; LeatherGuilde E.V., page 18-19).

**Ute Jaeckel, well know german leather artist/crafter/designer** \*startet with leathercraft in 1979 and have 40 years jubilee. The magazin congrates,

(\* source, LeatherGuilde E.V. Page 46-47).

**The 1 International Leathercraft Exhibition in Tokyo, Japan** will be arranged the days March 7 through March 11 - 2020 by Japan Leather Craft Association. Fore more information via nett: [www.ilce-tokyo.com](http://www.ilce-tokyo.com) E-mail:[info@ilce-tokyo.com](mailto:info@ilce-tokyo.com)

(Information from: JLCA, M.M.)

**Scripta Manent VI, the international bookbinder exhibition in Tallin** will be arranged from September 25 through october 17- 2020 by Estonian Bookbinder Association in the Gallery to Estonian Academy of Arts. This exhibition is open fore all bookbinders in the world. More information is via:  
[www.scriptamanent.ee](http://www.scriptamanent.ee)

(Information form net)

**Moncia Langwe, Sweden**, have different courses in bookbinding in 2020. More information via: [www.langwe.se](http://www.langwe.se)

**The Rocky Mountain Leather Trade Show in Sheridan, Wyoming, USA** is arranged from May 15 through 17 – 2020. This arrangement have also the “World Leather Debut” exhibition as is open to all leather artists and crafters around the globe. More information via: [www.leathercraftersjournal.com](http://www.leathercraftersjournal.com)

(information from net)

**The European Leather workers and Artists Trade Show** in Arnhem , Nederland will be arranged october 23 through 25 – 2020. The workshop will be from october 21-24-2020. More information via: [www.leathercraftersjournal.com](http://www.leathercraftersjournal.com)

(Information from net)

**It was a leather workshoop in San Minato, Italy october 26 through 27.** Organizer was Cuoio & Pellami e-shop ([www.cuoio-pellami.it](http://www.cuoio-pellami.it)) The worksop was a about basic tooling and leather sewing for beginners and experienced and had a thorough review of using sewing machine. According to the organizer was it the fifth year the arrangemetn was after it startet in 2014. More information via; Leather on-line/Facebook or [www.cuoio-pellami.it](http://www.cuoio-pellami.it)

(Information from net)

**The Nederland Shoe and Leather Museum in Waalwijk,** Nederland have been closed down since 2017.The reason is moving to new locations in the town and the museum will not open before in 2021.

(Information from net)

**After what the magazin Leather, Shoe and Hide Journal** experiences is it put down a planning committee on three shoemakers as shall go through the shoemaker education in Norway. Already is it clear that the committee want the education to be more related to making shoes, and not as today where the education in main case have focus on repairing.

**The 3th Jornadas del Cuero in Asturias, Spain** will be arranged October 9 through 11 2020 . More information via facebook/jornadasdelcuero

(information from net)

**The 22<sup>nd</sup> Independent Shoemakers Conference** will be arranged February 22 through 23- 2020 in Shrigley Hotell in Macclesfield, England. More information via: [www.shoemakersconference.org.uk](http://www.shoemakersconference.org.uk)

(information from net)

**The Designer Bookbinders International Bookbinding Competition 2021** has the theme: “A Gathering of Leaves” . More information via; [www.designersbookbinders.org/uk](http://www.designersbookbinders.org/uk)

(Information from net)

**The excecutive Board in IILG = International Internet Leathercrafters Guild** had a meeting 10-9-2019 where one of many questions discussed was the concern for the furture to IILG. To day IILG have 150 members, but the member activity in the guild is reported to be low and in a open letter to guild members are the board calling for more activity between the members. New election on excecutive board will be held in December. More information via: [www.iilg/letters to the members](http://www.iilg/letters to the members).

(Information form net)

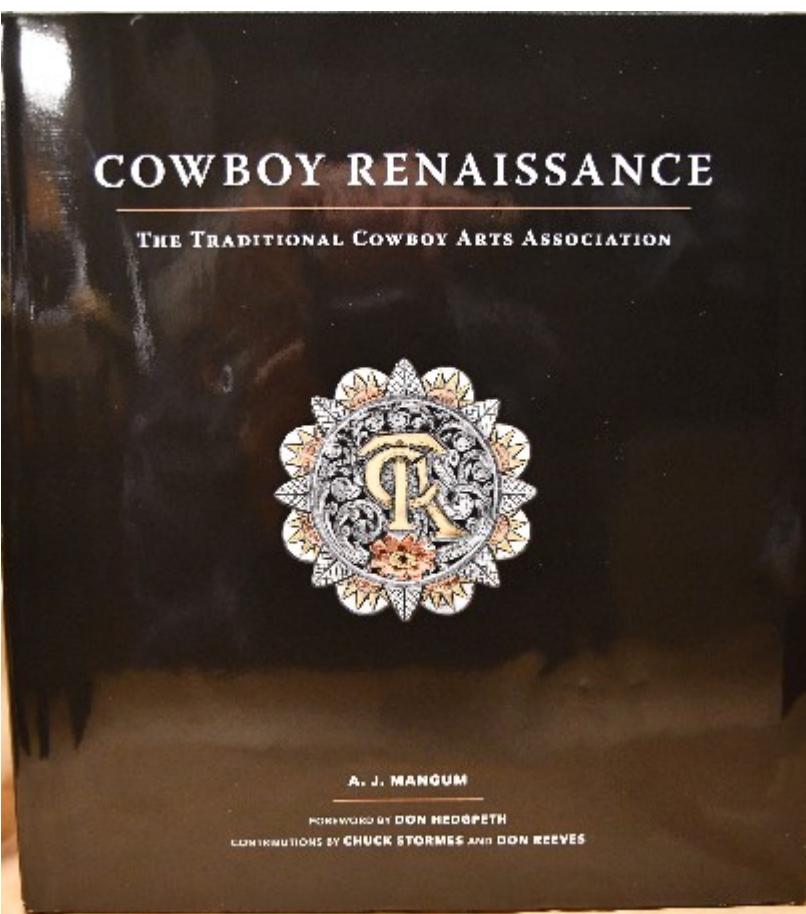
The Leather , Shoe and Hide Journal

wish all readers and followers

a merry Christmas

and a happy new year 2019

red



Book	: Cowboy Renaissance
The traditional	Cowboy Arts Association
Author	: A.J. Mangum
Preface by	: Don Hedgpeth
Contribution by:	Chuck Stormes and Don Reeves
Published year	: 2018
ISBN	: 978-1-7324010-0-6
Language	: English

It will always be impossible to measure the cultur impuls a book give or for that matter what the foundation of a association bring with itself from a field to the surrunding world outside, even if a book launching and association founding happen on the other side of the earth as in case with the foundation of TCAA = Traditional Cowboy Arts Association in 1998 in USA as is the basic to the book as is mentioned in this issues of "Words Around Book". (Just for the record is it mentioned that "Words Around Book" not are meant as literature criticism but more as talk about and around a book).

The foundation of TCAA brought a reaissance and

renewal of the traditional cowboy art and craft and the culture impulses from TCAA after 20 years of service I mean can you trace at todays american leathercrafters and artist as among other give classes on ELWATS to european leathercrafters and artists, as again take with them home what they learn and where the impulses continue live theyer own life – often with some distance away from its origin on a horseback and sometimes where motorbikes are fitted or in small workshop where only a picture remind about a horse, but where beatutyfull things are made in so different contexts. You may not think so much over it, but american leathercraft and art is complex compund and behind some of the development as have been the last 20 year in american leathercraft/cowboy art and culture which have also seeped into european leather art and craft are thus TCAA impulses.

But long before the book was published was probably TCAA known for many via internett and social media where the associations yearly exhibitions have been published among other as a catalog since 2004 ([www.tcowboyarts.org](http://www.tcowboyarts.org)) .It's of course outstanding art and craft as is exhibited, and functional. On goal is that what TCAA members create and exhibit also shall be possible to use, but much of it do not reach outside of the collectors exhibitions rooms and halls where it can be studied and admired. Anyway, despite it beeing fantastic art and craft it becomes striking as you read the book that it not are female members in TCAA and by that a representation of work with origin in in the cowboy culture made by womans – as I imagins me, must have made something – as could be with on to give a wider picture of the cowboy culture art and craft. How fare this deficiency on female art and craft in the book is a result of TCAA policy or the books authors perceptions or result of the big society around both TCAA and the author shall be unsaid. But I remind about that it in year 2000 was founded a association in USA called Cowboy Working Arts by Woman, CWAW, as among other had a exhibition in Sheridan, Wyoming 2003. But this association received, of unkown reasons, a short living time and do not exist longer. But it show at least that there was - (also historically?) - a lot going on concerning the same idea about cowboy art and craft between womans in the contemporary time as the book is about. And right shall be right, it's one little mention in the book of a female artist/crafter as work with silver as received a TCAA scholarship in 2013. But it is a to little mention in relation to the books scope and signifiance. And I think the lack of female art and craft is a shortage with the book. But the book are with its content and what I perceives as shortage a book as anyway is worth having in the bookshelf. It have unique pictures of uniques work the world not have seen before made by a unique group of artist and crafters you may not get to experence the like in the furture !.

You can order the book in your local bookstore or buy it via net- but have in mind that the shipping costs are allmost the same as the book price. It is a quite big book, 30 x 27 cm and it have 280 pages. If you have plans to go to USA, can it be a good idea to buy it in US. If not is it a question about "to be or not to be". Otherwise starts the content with a preface by Don Hedgpeth and furter a introduction by ChuckStormes. It continue with 5 chapters as tells from the begining of TCAA in 1998 and forward through 20 years about the TCAA mission and how the association have developet. It have a epilouge written by Don Reeves. And one page with presentation of TCAA members. And 3 pages mentions TCAA affiliates. The book is recommended to everyone with interest for western art,craft and culture.

## About The Ciaño Leather Days in Langreo, Asturia, Spain , November 8 through 10, 2019 .

(Text and Photo: colRaxe Galician Leather crafts ([coriaxe@gmail.com](mailto:coriaxe@gmail.com))



Photo: Class and workshops teachers on the Ciaño Leather Days

The second edition of the Asturian fair ,organized by the local workshop Arte Yunastur, exceeds the first in influx of artisans and public and leaves a good taste in the mouth to repeat in 2020. The Asturian town of Ciaño, located in the municipality of Langreo, is consolidated as the headquarters of the most important leather fair in the Cantabrian coast. To the second edition of its conference, held between Friday 8 and Sunday 10 November, have come this year more companies and artisans, experienced from all over

Spain, which will debut in 2018. The answer of the public has also gone to more and the number of visitors grew at the end of the three days of opening. The organization, which depends on the Nayuna association, declares itself satisfied with the results and willing to achieve greater success in 2020. “The reception was very good and everyone we enjoy, both in the interaction with the public and in the meals between artisans and in the couple conversations to exchange techniques and experiences” summarize the promoters of the fair, Cristina Rodríguez and Hugo Fernández.

In Ciaño, very important names of Spanish crafts met. Four participated companies that are reference in the works in leather; Coriaxe (Vigo), A Bruxa dos Fios (Vigo), Tandy Leather Europe (Jerez de la Frontera) and The Skin Trail (Alicante). And nine

well-known artisans of sector; Isaac (Vigo), Vilas (Vigo), Kalifa (Bilbao), Jesus (Vitoria), Jorge (Oviedo), Aurora (Gijón), Sonia (Gijón), Jose (Langreo), and Yuna (Langreo). In addition to the courses and workshops, which had already been launched last year, the edition of 2019 incorporated the celebration of a market and the exhibition of pieces sent by artisans from all over Spain. That character of meeting point and place of exchange of opinions gives the appointment of Langreo its special character and make it unique among all trade fairs that are organized in the communities of Cantabrian. For the public interested in starting or in hone your knowledge of the craftsmanship of leather, Ciaño provides the opportunity to receive classes, lessons and advice from teachers experienced and with deep professional career. This years workshops were over dyed and colored leather, braided keyholder and bracelet, wallets Billford, classes of initiation to embossing and geometric borders. The monitors belonging to Tandy and Coiraxe (Isaac Romero) have proven knowledge. Encouraged by the response of artisans and the public, those responsible for Yuna already announce a meeting from his workshop, located in a coworking space of Ciaño himself: “Thank you all very much and see you in the third edition”. Greetings from Spain.

[Continue next page.](#)



Photo; The house where the Ciaño Leather days was arranged.



Photo: from the exhibition and trade space.



Photo: from the coloring class held by Andrés Ruis from Tandy (red skirt)



Photo: from the brading class held by Isaac Romero, ( in a blue apron)

**Leather jewelery with a fosil amonite pendant**  
By. Lydia Ignatenkova



It's Lydia Ignatenkova from St. Petersburg in Russia as have made the jewelery as is presented on this page. It exist of leather kept in the colors black and red/ brown that fades in a fosil amonite.

Photo: Lydia Ignatenkova

The leather looks coarse in the cuts and the pieces collected give closest a sculptural impression in its form. She say about it: " I used the same idea many years ago in a collection jewelery called "Windows" where i entered in beautiful chaledony from Norway".

The photos show from left No.1 to No. 4 some from the working process where the parts are glued together. Picture 4 how it is finish.

Photo; 1

(Thanks to Lydia Ignatenkova for sharing this pictures with the magazins readers. red)



Photo: 2



Photo ; 4



Photo : 3



Photo:: From outside Skinnlåven, Norway (photo:arkiv,LSOS)



Photo; knives from Ekra Knives,

It was about 300-400 humans inside the shop on Skinnlåvens 2Openday November 9, 2019 and it was by that a very successful event according to Marthe Bråtane Ruud-Andersen on Skinnlåven. Total 9 exhibitors were gathered. It was Østmo Boots v/ shoemaker Lars Jensen. Canem Studio v/ Thea Dyring as exhibited leathercraft. Ekra Knives, knifemaking. Tingerike Knifeteam. Marganr Nordsveen, dogharness in leather. Mira Craig, musician- accessories in leather. Gro Plassen, sheepskin-seam. Tove Søhol, knitting and Kjersti Leikvoll and Laila Stokholm Andersen with giltleather.



Photo; Østmo Boots by shoemaker Lars Jensen.

(Photo of knives, shoes and sheepskin work: Marthe Bråtane Ruud-Andersen)

Photo to left : Sheepskin -seam work by Gro Plassen

(Thank to Skinnlåven and Marthe Bråtane Ruud-Andersen for text and information about the “Open Day”).

( NB: It was a beginner class in leatherwork at Skinnlåven September 14-15 2019. Teacher was Arne Markussen Jr.) ( Information from net).





Photo: Swordfish,a work by Natahlia Orfanidi, Greece



Photo; Two vases/jugs, made with sand forming/ leather thecnique, by Pepe de Compolongo Pereira, Spain.

**Catalogues**

**Leather 2000**, catalog from a international exhibition in Nederland year 2000. It have mentions and photos of about 100 leather artists and crafters from all over the world and exhibited works. English text. Price Nk.kr. 200. Euro 20. US \$ 20.

**10 Book Artists**, Catalog from a exhibition in Gallery Astley, Uttersberg, Sweden year 2010. The catalog have mentions and photo of exhibited works from swedish, italian, french and estonian book artists. A fantastic inspiration content. Price Nk.kr. 300 -. Euro 30-. US \$ 30.

**Scripta manent IV**, catalog from the international estonian book art exhibition in Tallinn year 2010. English text. Price Nk.kr. 300, -. Euro 30, US\$ 30.

**Wettlauf mit der Vergängerlichkeit, a race against transience**, Catalog with starting point in a exhibition in the German Shoe and Leather Museum in Offenbach am Main 2012-2013 as show to the restoring work as is done by the museum. German and english text. Price Nk.kr. 300,- Euro 30-. US \$ 30.

**Boxes and Bowels**, catalog with starting point in a exhibition in the German Shoe and Leather Museum in Offenbach am Main by the canadian leather artist Rex Lingwoods cuir bouilli works. German, english french and dutch text. Price Nk.kr. 150,- Euro 15, US \$ 15.

**Schuhwerke, Roger Vivier**, catalog from a exhibition in the German Shoe and Leather Museum in Offenbach am Main in 2014 about the french shoe designers life and wirk. German text. Nk.kr. 150,-. Euro 15, US \$ 15.

**Skills, Thinking Through Making, Telling by Hand**, Catalog from a international travelling exhibition with starting pointin Svolvær Art center, North of Norway. The catalog have mentions and photos of works from 12 scandinavien and one englist crafter/artist. Norwegian and English text. Price Nk.kr. 150,-. Euro 15. US \$ 15.

**Books.**

**Whipmaking, a beginners guide**, a book by the author Dennis Rush. The content show how to make stockwhips, bullwhips and snake whips. English text. Price Nk.kr. 200,-. Euro 20. US \$ 20.

**Luis Ortega, Rawhide Artistry**, A book about the american leather artist Luis Ortega. The content is biographical about his life and art as existet of raw hide braiding- Fantastic works is reproduced via photos in the book. Athors are Chuck Stormes and Don Reeves. English text, paperback version. Price Nk.kr. 400,-. Euro 40. US \$ 40.

**The Leather Working Handbook**, About english leather art and craft, author Valerie Michael. English text. Paperback version. Price Nk.kr. 350-. Euro 35, US \$ 35.

**Encyclopedia of Raw Hide and Leather Braiding**, book by the american leathr braider Bruce Grant. A comprehensive book about leather braiding as have everything between the covers. Rich illustrated and nice mentions. Bounded. Price Nk. kr. 350,-. Euro 35, US \$ 35.

**Den Strømska garvaregården i Simrishamn (Sweden)**. A pamphlet written by the swedish tanner Gøsta Ehrenberg. I addition articles by Margareta Larsson and Juhani Berg. The content is about the tannery museum in Simrishamn, Sweden. Swedish text, price Nk.kr. 100,-. Euro 10. US \$ 10.

**Art of the Boot**, Author Tyler Beard. A very good book about american cowboy boots. Paperback version. Price Nk.kr. 400,-. Euro 40. US \$ 40

Shipping and handling costs came in addition to all prices-

**Pamphlets published by Bladet Lær, Sko og Skinn Forlag**

**Three generation of wood and leather carvers**, author Franklin Pereira. The pamphlet is a memorial writing about a portuguese crafter family concerning the 100 years memory of them in 2012. English text. Price Nk.kr. 150-. Euro 15-. US \$ 15-.

**Et lite skrift om rykking av skinn**, memorial pamphlet about the furrier Richard Henriksen (1926 – 2015). The content is about pulling of fur,a old method as not longer are so well know. The text and photos is based on conversation with the furrier Richard Henriksen. Norwegian text. Price Nk.kr. 150-. Euro 15-. US \$ 15-.

Latest publications from Bladet Lær, Sko og Skinn Forlag

**Jose Ma. Bernardo Sappia**

**Life and art to an artists**

**50 years anniversary**

**1968- 2018**

In 2018 had the mexican artist Jose Ma. Bernardo Sappia worked with leather art and craft in 50 year. The pamphlet tells his story from a start in the hippie movements flower power leather art and craft and forward to his last exhibition in Vincete Riscos gallery in Allariz , Spain, named “Retrato Urbano” 2018. The story to this untraditional leather art and craft artist is told via text and photo from Jose Ma. Bernardo Sappia himself.It is editet by Bladet Lær, Sko og Skinn Forlag. Price Nk.kr. 150-. Euro 15-. US \$ 15

