

The Leather Shoe and Hide Journal

A independent magazin about leather, art and craft



Christmas 2022

Volume 12

ISSN: 2464-1952



Photo: Necklace, a work by Ana Caldas, Portugal
From the serie: "African Inspirations".

Editors note.

I'm happy as is able to publish one more issue of this magazin as not have been published on two years because of the pandemic Covid 19. Still are Covid 19 a reality in the society, but not so comprehensive as before?. At least have life on the field of leather, art and craft returned and that is what the issue bring some glimpses of via texts and photos from far and near. And my call in to the winter is; take care. red.

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Obs. The euro*pean Leather, Shoe and Hide Journal No 2, 2015 is now posted on the magazines website in its entirety, free to read. All issues will published on new in its entirety by opportunity. Red

About the Leather ,Shoe and Hide Journal

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The Leather, Shoe and Hide Journal is a independent magazin about leather, art and craft. It is published by Bladet Lær, Sko og Skinn Forlag in Norway. The magazin is published digital and is free to read on is net page. Org.no: 991960074

Net address

www.laer-sko-skinn.no

Post address:

Briskebyveien 10 E, N-2480, Koppang, Norway

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Advertisement rates

1/ 1 page	Euro 120,-
3/4 page	Euro 90,-
1/2 page	Euro 60,-
1/4 page	Euro 30,-
One line advertisement	Euro 5,-

Leathercrafters /artists is offered one free 5 lines advertisement.

Only leather art and craft advertisement is published.m

About the front page work

Frontpage photo show a work by Ana Caldas, Portugal, from the serie "African inspirations- wearable leatherart" as is based on inspiration from a Design Fair in Lisbon and her own African background, growing up in Angola. Material is 2 mm veg,tanned leather and the coverwork is one of 11 eleven works,- as not should be forgotten. The journal published a article in No.2-2015 about all of them, free to read on its netpage.

The Leather Shoe and Hide Journal
 wish all raders a Merry Christmas
 and
 A Happy New Year



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.LeanerCraftersJournal.com

A leather necklace of archaeology inspiration

By Ana Caldas, Portugal, anacaldas3@yahoo.com

In 2015, I was again invited to participate in the annual art exhibition inspired in the Vaccea culture.

The Vaccea people lived in the early centuries of Christian era in Iberia Peninsula along the river Douro valleys (nowadays in Spain), close to the Portuguese border. The river Douro flows into Portugal, feeds the grapes of the famous Port wine, and meets the sea at Oporto City.

The Vaccea people, before dissolving into the Roman domain and disappearing, left plenty of remains, mainly in cremation grounds; being of hard materials, pottery and metallic weapons had more chances to be found. Their ornament – domestic and wild beasts, floral and geometric patterns provide a lot of symbols and rituals to be decoded.

The annual art exhibition was started in 2008 by the University of Valladolid/Spain, as part of its archaeological research centre. In 2012, the University extended the invitation to few Portuguese artists in several mediums of work, living in and close to Oporto city. From this date I've started participating in these exhibitions, which were shown in Spain, and also in Portugal.

This year's theme was "Vaccea Bestiary". Once again, I've used leather as the main medium of work. From the variety of representations of Vaccea domestic fauna, I've chosen the horse, goat, pig, bull, and rooster; from the wild fauna, I took into consideration the snake, deer, fish and wolf

Continuation next column.

With this animal iconography I've created a circle, divided in 12 parts. Each part representet an animal, an the solar wheels, having two birds on them, state the four directions of space; one of these wheels holds the snake as the necklace central part This circle with animals got me close to the world of Vaccea people; this neclace follows their magical-religious belifes and their symbolic mind, showing something much lager and fruitful – a cosmogony creation. I've used cowhide of 2 mm, which I've cut in the shape of the described animals, and were carved by means of a swivel knife and few stamping tools; I've glued another similar piece in the back, so each animal got thicker. I've used sand paper and saddle soap to smooth the borders. Leather was cut with a sharp thin saw that I use as a jewellery maker. I've used acrylics and a raw brush and, before the paint got dry, I've applied charcoal dust, which got into the carvings. To assemble the necklace – which measures 45x50 cm-, I've drilled each shape, linking them all with a thin leather thread and several raw pottery beads. I've called it "Vaccea Cosmovision". This collective exhibition started its 2015 tour at the Archaeology Museum of Vila Nova de Foz-Côa, followed by the Pottery Museum in Barcelos (both in Portugal), and finally ended by late January 2016 in the University of Valladolid .

(This article was first time published in The Leather, Shoe and Hide Journal No. 1, 2016.)



Photo; Ana Caldas
assembling the
necklace



Photo: Detail of the necklace, being painted and assembled



Photo: The full necklace



Photo: Details of the necklace being painted and assembled



Photo glimpses from Camp Wilderness on Norwegian Trade Fair, Lillestrøm, Norway, April 29 through May 1-2022.

This years Camp Wilderness which was the first fair in two years gathered around 200 exhibitors and over 20000 visitors the days from April 29 through May 1. As far as the magazine knows it was the 40th time Camp Wilderness was arranged, then included the two fairs canceled in 2021 and 2022.

*

Photo to left: Glimpse from Norwegian Knifemaking unions exhibition. To left with blue boxes on the table, a stand belonging to Børge Botnen, from

Verdal (with the straw hat). He sold equipment to knife and knifemaking. Stand to right, with finished knives on the table belonged to Stian Eriksen from Sandefjord (in blue shirt). All together was it 18 exhibitors with knife and knife related activity.

Changes in Norwegian Knifeunions Journal

The Knife Magazine, published by Norwegian Knifeunion have gone through a complete change of appearance and size. And it has got a new editor; Anne Lise Aakervik, as have taken over after Øystein Køhns 30 years as a editor. Photo to left show the knife magazine in its new style. It's issue No. 1- 2022, as have 40 pages. The content however, looks to be much of the same.

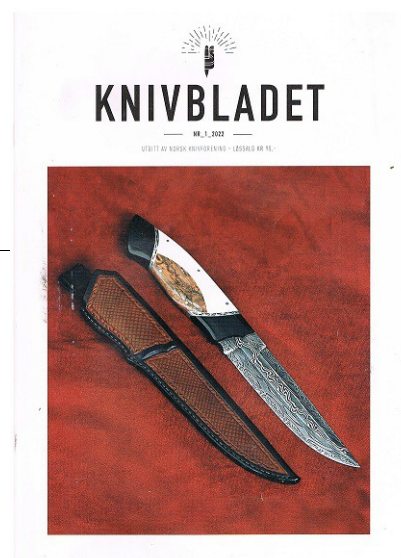


Photo: The Norwegian Knife journal, No. 1-2022.



Photoglimpse from the Norwegian Hunting and Fishing days on Elverum, August 11 through August 14, 2022.

Knife and blacksmith profile

The Danish blacksmith Poul Strande is a guest for years on the Nordic Hunting and Fishing days. The photo shows him at his stand on the knife square. He holds daily to in Viby on Sjælland, Denmark. For those who will know more about his activity and knife blades etc. So is his net address:

www.poulstrande.com



Photo: From Koppang Handcraft fair, June 4, 2022. On the photo; Hæge Eiksaas Photo: glimpse from the tool bag
Hæge Eiksaas had stand with leather goods and wood spoons. But it was the leather goods that was mostly talked about, made from among other cattle hide, goat, reindeer and lambskin. The journal notice items as small leather bags, wallets, bound hunting diaries and she added to: "I actually make everything possible on the field hunting and outdoor life". Further she told that she had worked 4 years with leatherwork, - and to be able to keep going she had to sell some of it she made; "to be able to afford new material" she said. She also had her own company: "Leather and Gutted", - as is to find on Facebook by googling; "Treskjekjerringa". (Thanks from the journal).



Photo glimpses from Rennebu Handcrafts Fair, Norway, August 12 through 14, 2022.

Photo to left: Marit and Jan -Arne Ervik on Rennebu Martnan 2022 where they had hide and leather goods, such as belts, bags, wallets of many kind as well as wooden signs.

About Rennebu Martnan

The Rennebu Handcraft Fair was arranged for the 35th time in 2022, - after the start in 1985-86, - minus the two year of the pandemic, Covid 19. It was 60 fewer exhibitors this year, which means about 2/3 of the number in the years before the pandemic.

The numbers of visitors was 6500. While it was evenly over 10000 before the pandemic. It's annual distributed a Fair Award as went to "Go Form" for pottery. And it's a annual knife exhibition as have a competition about "The Annual Rennebu knife". This years winner was Ole Jonny Lysgård from Drammen, who won with a silver decorated knife used in traditional folk culture contexts. (Rennebu-Martnan)

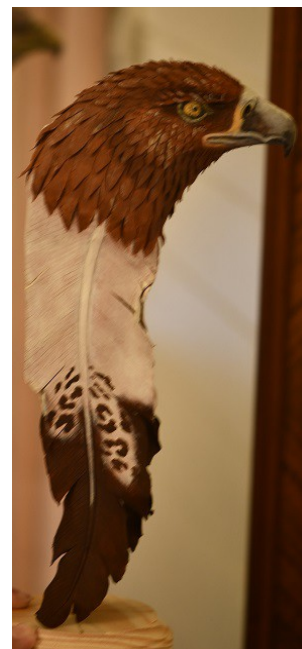


Photo: workshop task, double eagle, in tradition after Robb Barr.

Photo: Full concentration from everyone around the table and the task on the workshop Jim Linnell held on Skinnlåven/Norway Saturday 22 an Sunday 23 october 2022. Jim Linnell in a blue striped skirt. All together was it 12 participants, six men and six womans, divided into 5 tables. Via photo on Facebook after the course ha ended sunday was everyone showing up the end result which looked impressively good. Congratulations. (The magazin took not any names up this time on the participants since it came in the begining of the course and not wante to disturb to much)



Photo: Jim Linnell explain about the course task to participants on the course

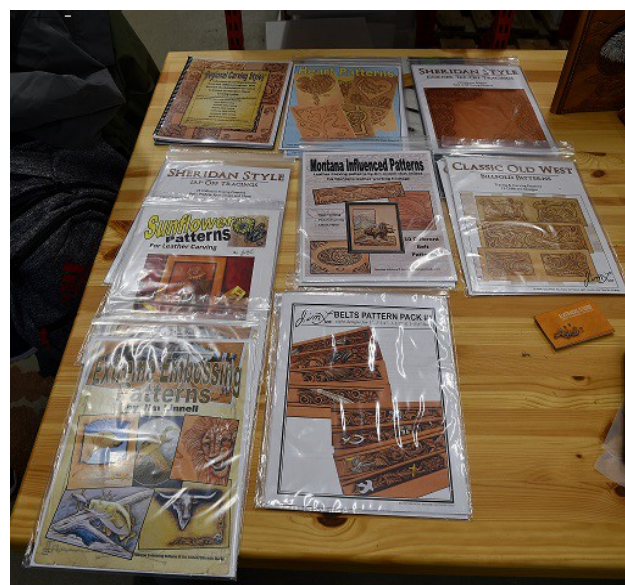


Photo: Also some litterature from Jim Linnels art and craft manufacture was it possible to buy on the course.

From the Leather. Shoe and Hide Journal

Finally this course was held as the magazin wrote about in 2020, but which was cancelled due to the pandemic, Covid 19. Unfortunaletly an error crept in the review in 2020. The magazin wrote in 2020 that the photo of the double eagle as was on the front page was a work by Jim Linell, but it was made by Robb Barr. The magazin apologies. It was the same original work made by Robb Barr Jim Linnell also brought with him to Skinnlåven 2022 and the course task was in tradition after Robb Barr

red.

Johan "Läder" Karlson, six years later

The Leather, Shoe and Hide Journal asked the Swedish leathercrafter Johan Läder Karlson if he could tell little about the experience he had done since he in 2016 bought a Cobra 4-S Standard sewing machine. (It was a mention about Johan Läder Karlson in the magazine No.2-2019) It is a big investment to buy a sewing machine, often an industrial machine as can sew thick leather. It can be instructive to read about others' experiences. Johan Läder

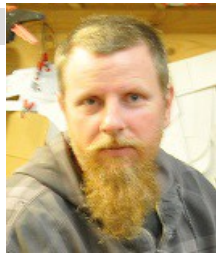


Photo: Johan Läder Karlson

Karlson tells about expensive experiences. It's many sewing machine brands to orient yourself among. But many of today's sewing machines for leather are built in Chinese factories. The machine as is mentioned in this article is of the brand Cobra, one of the most sold machines the recent years in USA. And the words of praise are many. But it can be many relationships when you shall buy your first sewing machine as do, that you not hit 100 % with the machine buying. And that was exactly what the talk with Johan Läder Karlson came to revolve around (Via Facebook Chatten).



Photo: Cobra 4-S-Standard Sewing machine

The Leather, Shoe and Hide Journal: : you bought a Cobra 4 Standard sewing machine in 2016. Can you after this years tell little about the experiences with a Cobra 4 Standard Sewing machine?.

Johan Läder Karlson: I had big problems with my machine as I bought in France. But get it at the end to function quite well. It's a good machine, - but much of what I sew I can sew with my other machine, a Typical GCO323. One problem I see on such a big machine as Cobra 4 is if you shall sew a seam along the edge so must you lie about 5-7 mm away. You can not sew too close to the edge. I think it can sew up to 3 cm thickness, I'm not sure. It's a good machine, but should I bought one today would I probably buy another Cobra for my works.

The Leather, Shoe and Hide Journal: What do you mean with it? .

Johan Läder Karlson: Often when you sew an edge then you use the thickness of the strap as measurements, it means; if a belt are on 4,6 mm thickness, then you sew about the same wide from the edge. It's here the problem come; shall you after sew a thinner leather, for example 3 mm so must you lay 5 mm from the edge if not will the strap be pushed down so the seam becomes crooked. I think a Cobra 3 have little other options – or it can be the same machine, just less.

The Leather, Shoe and Hide Journal: What kind of work do you most of?.

Johan Läder Karlson: I have a quite good clientele, where I quite simply try to learn me as much as possible about on a wide field, -everything from making shoes to make horse saddles. Many times am I handsewing when I feel safer with it. I do repair of boat chapels, hamon roof, and other things on that field. Now am I waiting in the autumn, when people shall take up the boats.

The Leather Shoe and Hide Journal: You said above that if you should have bought a Cobra machine today would it be a other machine, is it anyone specific machine you think on?.

Johan Läder Karlson: When it comes to Cobra 4 can you rejust the machine so it becomes needle adjustment, - but it implies that you have to screw away something. But then you can get closer to the edge. I have not get it to work well for my part. For my personal part had I bet on a Cobra class 17 or 18. My other machine, Typical GCO 323 manage to sew belts on 4,6 mm, but leaves unfortunately so ugly prints on vegetable leather. I personal believe more on a Cobra class 17 or 18. (Cobra Class 4 is used much of saddlemakers in USA red. ann.).

The Leather, Shoe and Hide Journal: What did you miss the most when you bought your first machine?

Johan Läder Karlson: When you as new ask a little about machines then you often get the answer that you shall think on what you shall use it to. But you don't always get the answer on why you shall think about it.

The Leather, Shoe and Hide Journal: It's probably about practicality with a sewing machine?

Johan Läder Karlson: I should wish this information had come to me as a beginner.

As said, it works out to solve problems, but it's too much work, I think. (Thank you to Johan Läder Karlson)



Photo: Cobra class 3



Photo: Cobra Class 18

The magazin asked Antonina Kadyrova if she would write a article about the color she use. This after she had published photos of two bags on Facebook, so called "Bombonera's" as had such a intens beautiful color. And she came up with this interesting article as tells about the way she color leather. The article looks to have base in a light brown 03 Spahir color from Teinture Francaise.



Photo: Antonina Kadyrova

The Teinture Francaise 03

The application of 03 is quite simple, although you have to have some mania an notions about this dye.

Normally, if the surface to be dyed is not very large I apply it with a tassel in circular movements. This dye is alcohol base and is absorbed very quicly. So concidering this factor, the application also have to be quite fast. So as not to leave the market lines between one layer and another.

The applications of 03 on a large surface is different. I apply it with a cotton rag (lint free) in circular motions. Moistening the rag little by little. Applying layer after layer to achive a uniform color. We can perfectly talk about 5-7 layers of tint.

Photo to right : The yellow Bombonera bag.

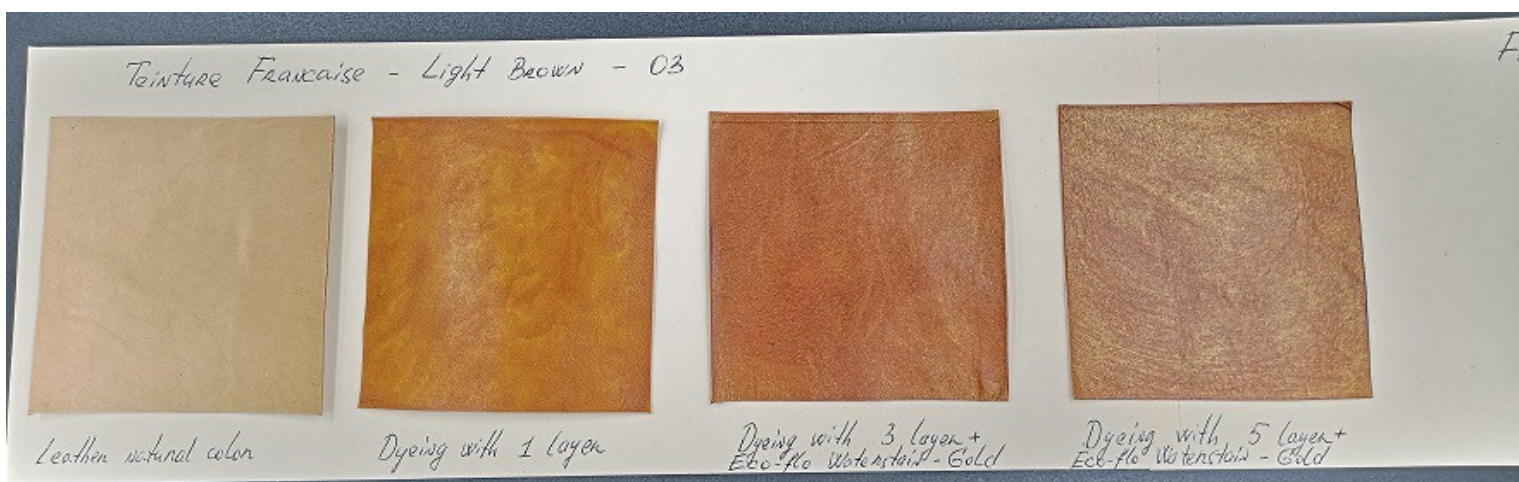
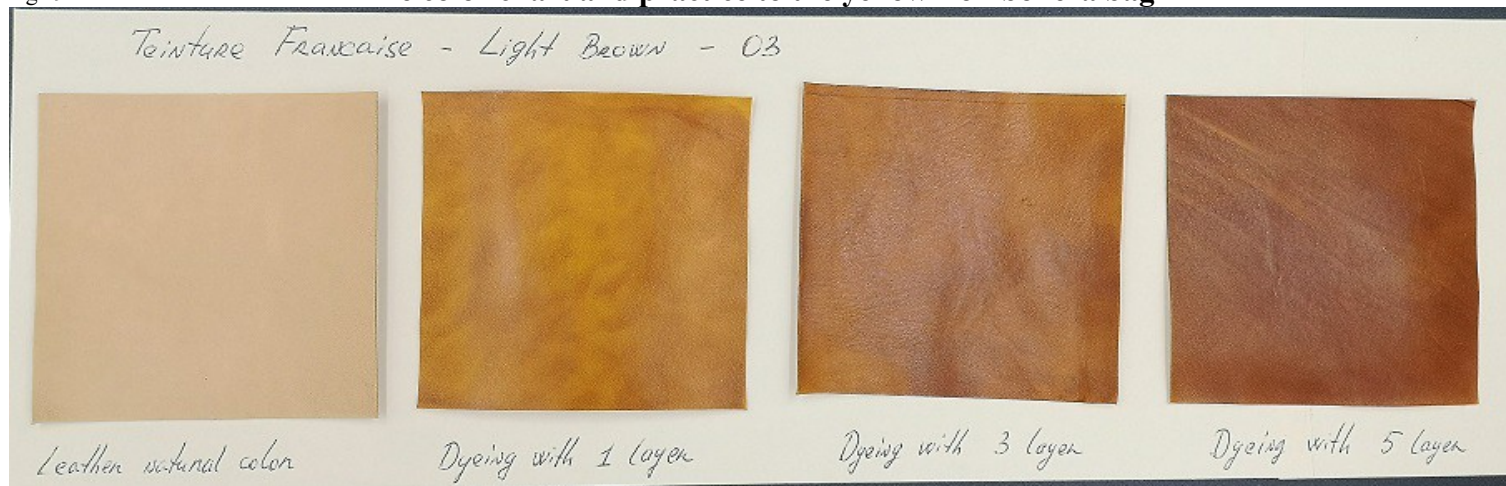
This is the first time that I write an article about dye for leather. I will tell you about my personal experiences as a leathercraft woman.

As you know we craftsmen work with vegetable tanned leather an the truth there are many variants. Starting with the origin of a leather an its characteristics and the most important things is the way of each tanner to tan his leather. Vegetable tanning consist of tanning the leather using different tannins from different tree species. In my case we are talking about tanning with mimosa. So fare it is the lightest whiter and perfect leather formy jobs. It's obvious that depending on the tone of the tanned leather, the result of the applied dye will directly depend. Getting a clear an uniform color on a large surface is not always an easy task.

All my leather pieces are dyed and painted by me. This allows you to investigate an get something new an different. For example, color control, it 's obvious that the more hands you give to a surface, the arker the color will be. The same as the advantage of dying a piece your self an not depending on the colors establishe in the market.



The color chart and practice to the yellow Bombonera bag



In case of this bag, "Bombonera", apart from 03 there is another dye. I have given a air of a water base dye, Eco



Photo: Teinture Française Saphir



Photo: Tandy Leather Eco Flo

Flo Waterstain Gold, contributed by Tandy Leather. It is a mixture of natural and synthetic waxes, dyes and binders with high penetrations and dying power. I apply it with a sprong with circular movements to give an air of shine to the piece. And maybe to even out the color even more. Getting this way a nice solid Cognac color.

Continuing page 10

The green Bombanera bag.

The last layer of "golden air" with waterstain have I applied after Tenture Francais. A very thin and fast layer to give a golden glove to the skin.

With the green bag have I done the same. Only with Fiebings Leather dye; Kelly Green. The procedure is the same as with the French Tincture. An the application of waterstain is the same too.

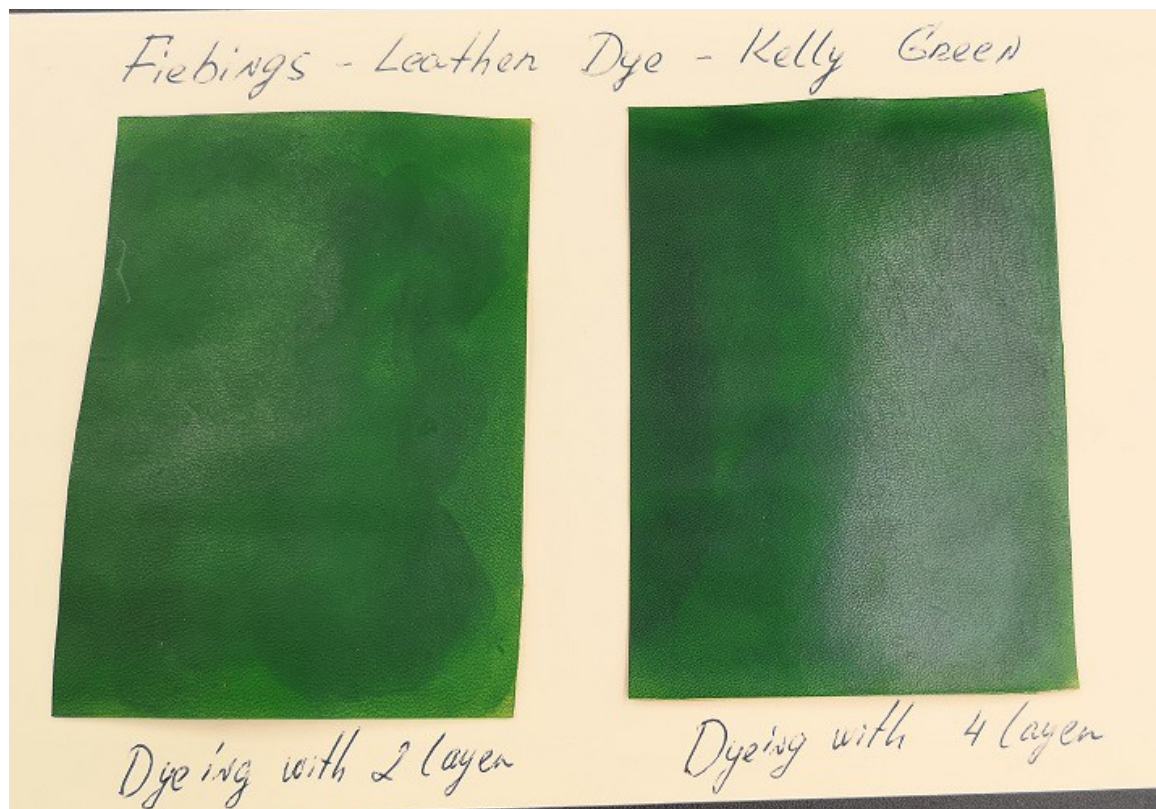
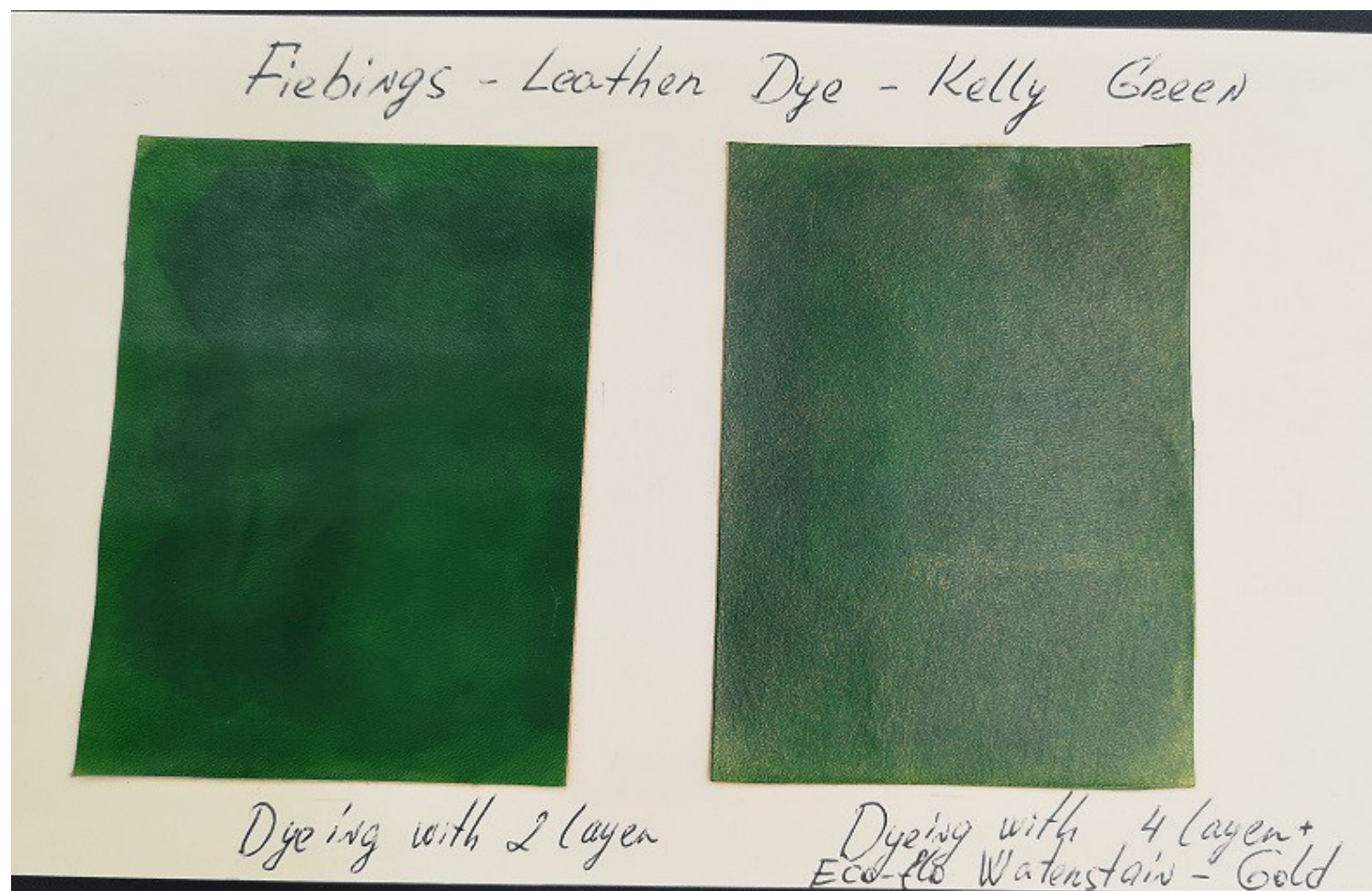


Photo: Fiebings Kelly Green



The Teinture Francaise Color Map

(Published by the magazin from net. Addr: <https://teinturefrancaissaphir/colormap>).



The magazin makes attentive onthat Teinture Francais have a great selection of colors, see color map above. An the same Tany Leather Colors, see net: <https://tanyleather.com> an Fiebings color, see net: <https://fiebing.com> And that the proress to achive this intensive color, regardless of enomination is the same.

About and of Antonina Kadyrova

In 2014 I have enrolled inthe school of arts an crafts of Vigo, Spain, in the speciality leather craft. For three years I was learning many techniques an ways of working with my teacher Pepe Pereira. In aition to the school program , my teacher is a real popularizer of the craft. It gave the opportunity too meet many mastercraftsman from all over the world, attend their workshop an masterclasses. After two years of study we had to submit a project. And it occured to me to apply an embossing to the leather with an ancient painting technique called Hochloma. One of the most remarkable an memorable in the folkcraft of Russia. Currently I continue creating unique pieces with different techniques. Have participated in exhibitions an developpe my art expending the vision of leathercraft. Life is a contious evolution and we must unoubtely progress in what we love.

(A great thank to Antonina Kadyrova for this article, red)



Photo: Study objects in connection to the workshop.



Photo: From the beginner class in leatherwork on Skinnlåven by Arne Markussen Jr. and Ingunn Eide

It was two teachers in this workshop and on question from The Leather, Shoe and Hide said Arne Markussen Jr. that with over 6 in the class was it better with two teachers, so everyone got started pretty much the same with the learning. I sounded reasonable. Else was it 8 people who participated, divided into 4 tables. And in front beside the table in a sweater sits Svein Delerud., in light shirt to right Gunnar Watn. With the second table, with the back to in dark t-shirt sits Jon Norby. To right for him Marianna Brilliantova. With the third table in a green shirt sits Haakon. And to right of him Eli. With the uppermost and fourth table with the back to sits Femke Van Diepenbeek, and diagonally across to right, partly hidden behind Eli, sits Anja Niemi. Standing to right is Ingunn Eide and sitting uppermost to left Arne Markussen Jr.

*

It was also beginner classes in leathercraft; August 27-28 , September 24-25 , Oktober 29-30 , and November 25-26

Thanks to everyone for the hospitality concerning photos etc.



Photo: Master furrier Jannice Romøren Eriksen had sale on the "Friland" field. She have her own workshop in Tønsberg; -Pelsatelier-. And do all kind of furrier work. Net addr is: www.pelsatelier.no



Photo: An old acquaintance of the magazin, Rolf Egil Krog as run -Daltinn- a small craft company as among other makes belts and tin buckles. Net addr; www.daltinn.dalsbygda.no

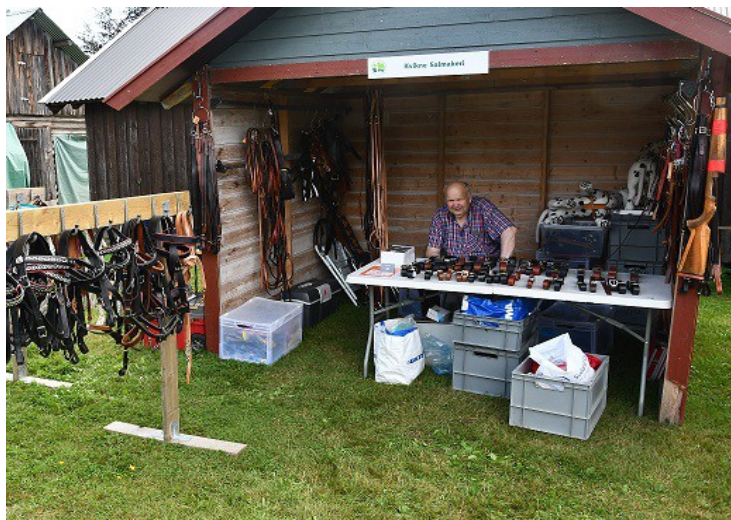


Photo: Kvikne Sallery by Roy Hylen (on the photo) had sales booth on the craft square; Gamle Sande. From were he sold equipment to horses, belts and harness to dogs. He reported about poor sale. Net adr: www.kvignesalmakeri.co



Photo: Cato Andreassen from Ådalsbruk had also sales booth on Gamle Sande. He sold silver jewelry and leathercraft, among other; rifle straps, mobile phone bags, belts and watch straps. Unfortunately no net adress.

It was the 58 Nordic Hunt and Fishing days as was arranged in 2022 after a two years stop under the pandemic. It started in 1966. The numbers of exhibitors was reduced from the years before the pandemic; 166 exhibitors had found its way to the market ground, against about 250 before the pandemic, so it was around 100 fewer. The audience numbers were * 26775 visitors. Before the pandemic it was always calculated with 30000 and over.
(* Norwegian Forestry Museum)

Bookbinding

Biennales Mondiales de la Reure Art is a kind of world-exhibition in bookbinding which is arranged each second year in the suburb Saint -Remy north of Paris, France. It was distributed several prizes on the occasion of the exhibition and following overview is referred from net: (Subject to errors):

Le Prix et Metiers du Livre

Le Prix de Transport Savac

Le Prix de la Jarcinerie de Chevreuse

Le Prix du Rotary Club Elancourts Haute Vallée de Chevreuse

Voici Le Prix es 30 ans des Brunalas

Le Prix du Parc Naturel e la haute Vallée e Chevreuse

Le Prix de la Ville e Saint- Remy – Lieres Chevreuse

Le 1 Prix Inter- Ecoles a été décerné

Le 2 Prix Inter-Ecoles a été décerné

Le Prix De La Créativité

La Prix De La Technique

La 1 Prix Du Jury

Le 2 Prix Du Jury

Honorable mention was given to three south korean exhibitors from:

This event started in 1991 by Gaston D'alla with support from the European Parliament in Strasbourg and the French Department of Culture. The exhibition is held every second year and it was the 16th exhibition this year on 30 years thereafter for the 30th anniversary. The exhibition will be shown between September 23-25 in Saint Remy les Chevreuse. And the winning works can also be seen via net, addr: <https://biennales-reure.com/en/2022-winners>.

News from the Biennales Mondiales de la Reure Art

Bookbinding

to: Mme. Sylvie Genot Molinaro, France

to: M. Miguel Perez Fernandez, Spain

to: M. Jean Thiberville, France

to: Mme. France Michelle, France

to: M. Francis Beurquinon, France

to: Mme. Grosso Ganiari, Greece

to: Melle Henar Gracia Vargas, Spain

to: L'Atelier Kolibri di Leone, France

to: L' Atelier Rekto Verso, South Korea

to: M. Jean- Louis Faccioli, France

to: Melle Rahel Scheufele, Sveits

to: Mme. Maria del Mar Ruiz de Pascual

to: M. Yves De Gusia, France

Atelier Boyoung, Seoul, South Korea

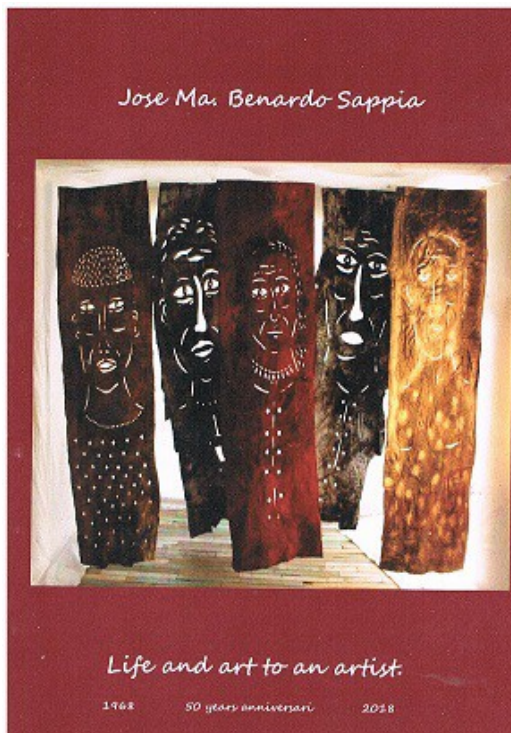


Photo ; the pamphlet about the argentine/mexican artist Jose Ma. Bernardo Sappia

The Leather, Shoe and Hide Publishing Firm publishe in 2019 a pamphlet about the argentine /mexican artist Jose Ma. Bernardo Sappia of the occasion that it was 50 year since he startet with leather art and craft. In the pandemic between 2019-2022 diseapeared the launcing in the common shouth down of the societies. And still have the publishing firm some copyes for sale. (Look on the last page to se the price and shipping conditions). It have english text and the front page shows of on the picture to left. On the picture to right is a bag mae by Jose Ma. Bernardo Sappia. It is leather art and craft as not are so usual to see. It's made with several different tecniques, and the impression leaves

the viwer to wonder over what he see between the concrete and the abstrakt. But still is it a bag. The magazin will publish a picture of his work in the comming issues.



Photo; bag, a work by Jose Ma. Bernardo Sappia.

Result from the Canadien Society for Creative Leathercrafts Virtual Leatherwork Competition 2022.

In connection to the 72th annual meeting to the Canadian Society for Creative Leathercraft (CSCL) May14, 2022 in Toronto, Canada was it held a virtuel exhibition/competition were all members could partisipate. This because the pandemic not allowed gatherings. And as fare the journal knows was it the second time (first time i 2021!) CSCL held such arrangement, which, in short,boils down to that you can send in via net a minimum on 4 photos of one work or several if desirable. An you could partisipate with max 5 works in 11 categories; 7 of them had Craft Ribbons. 5 had also a award amount; 1. Robert Muma Award for best tooling and colouring CAD \$ 50 2: Woodstock Heritage Award CAD \$ 50).3: Betty Heacock Memorial Award for best novice entry CA \$50 4: Best in Show; CAD \$50 Other categories as deemed necessary.

The criteria for participating is that you are a member in CSCL.

Craft Ribbons

Green Letter Opner & Rope Work Buckle
Leather Chairs Upholstery
Blue Snake Skin Watch Band
Cranes Purse, Spring Purse, Ocean Treasure Purse, The Three Graces
Japanese Long Wallet, Book Cover

Lauch Harrison
Eugene Pik
Julien Jans
Gegory Belenky
James Wilkes

Salon Ribbons:

Cranes Purse, Ocean Treasure Purse

Gregory Belenky

Best General Member Entry

Betty Hancock memorial Awar for best Novise Entry (\$50)

Woodstock Heritage Award (\$50)

Robert Muma Award (\$50) For best tooling or colouring

Best in Show (50)

Cranes purse

Blue Snake Skin Watch Band

Book Cover

Ocean Treasure Purse

Cranes Purse

Gregory Belenky

Julien Jans

James Wilkes

Gregory Belenky

Gregory Belenky

It's possible to see all the exhibited works via net, address is: <https://www.facebook.com/canadianleathercraft>

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The magazin have no news about if this arrangement will continue when the pandemic is over. But however, a idea could be to work out a "arrangement report" to be distributed between interested in the leather art and craft world,- about the exsperiences CSCL have done this two year. It could among others be of importance by thinking on the possibility all this new data technology gives as only a few examples on have showed up, as the direct broadcasts from Sheridan Wyoming by LCSJ. But also because a new crices could arise in the next week.

Guadamecies de Córdoba- Gilt Leather from Córdoba

An article by: Juan J. Garcia Olmedo, Córdoba

Guadameci – Cuero e Cordoba – Cuero Dorado – Cuir Doré – Cuir d Cordoba –

Cuio D'oro – Gilt Leather – GoudLeer – Goldered Leather



GUADAMECI DE ORIGEN ESPAÑOL - MUSEO HERMITAGE

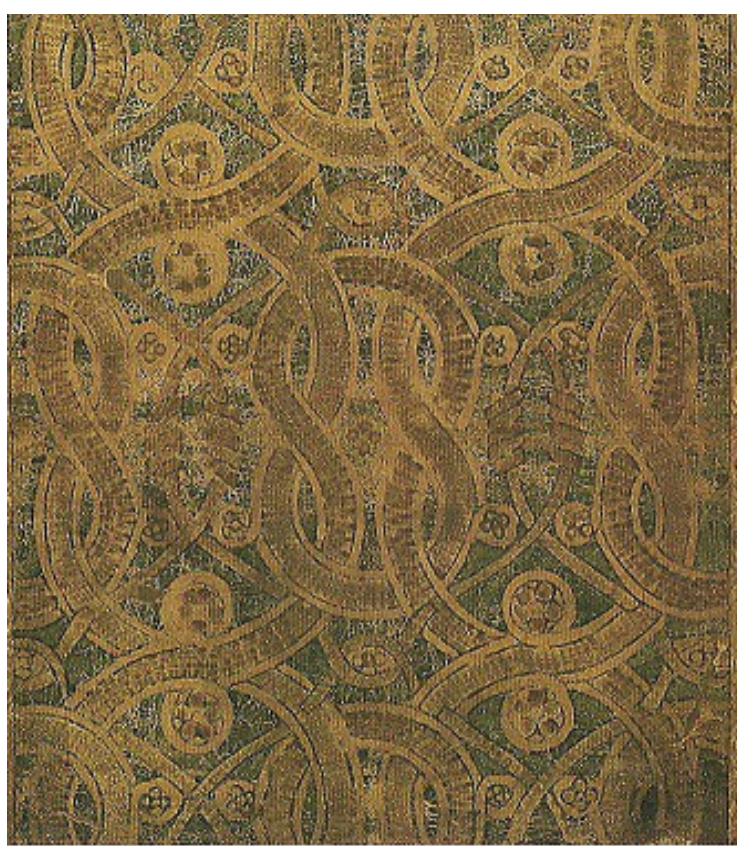
The term **guadameci** has been known since the 12th century, although there are documentary records of silver leather in Córdoba, since the beginning of the 11th century.

I would like to define the **guadameci** (which in the subtitle of the article I indicate with several of names or pseudonyms with which it is known in Europe), as the craft of silver, carved and decorated leather that will have an enormous expansion from the beginning of the XVI century when it was used massively for mural tapestry to replace gold and silver embroiered textiles, due to its lower cost and better conservation.

Limit this lines even more because I'm going to refer to the first half of the 16th century and specifically to the way in which the **guadamecies** (goldered leathers) were made en masse in Córdoba at that time.



GUADAMECÍ DE ORIGEN ESPAÑOL - MUSEO DE GIRONA



GUADAMECI DE ORIGEN ESPAÑOL - MUSEU DE LA PEL-VIC

Precicly from those dates, the end of the 15th century and the beginning of the 16th century some works that can be analyzed and studied have come down to ouer days, although partial (mainly tapestry remains) and very detoriorated: on the other hand there is enough documentation to know how this craft was made.

In different cities in Spain, detailed ordinances were being issued and kown the elaboration of the **guademeci** are known.

Continuing page 16

In Córdoba some ordinances were issued in 1501 and others in 1529 – where all kinds of details about the development of this industry are already abundant. Also from these dates in the protocol archives of Córdoba, there are numerous contracts between **guadamecileros** and their clients in which they extend explaining the order that was carried out: dimensions and number of pieces, their design, color, cost, ...

The **guadamecies** of this first period are leathers of ovine origin, (the ordinances indicated that it should be ram) silvered, without relief, mostly "corlados" with varnish so that they appear gold; later, the contours of the drawing were printed with an inked mold; The process continued with the "ferreteado" which consisted of hitting the leather with irons that left a mark achieving backlight effects, followed by painting the background with oil paint and finally filleting all the contours with a thin line. With which it was possible to highlight the details of the piece and also cover some flaws.

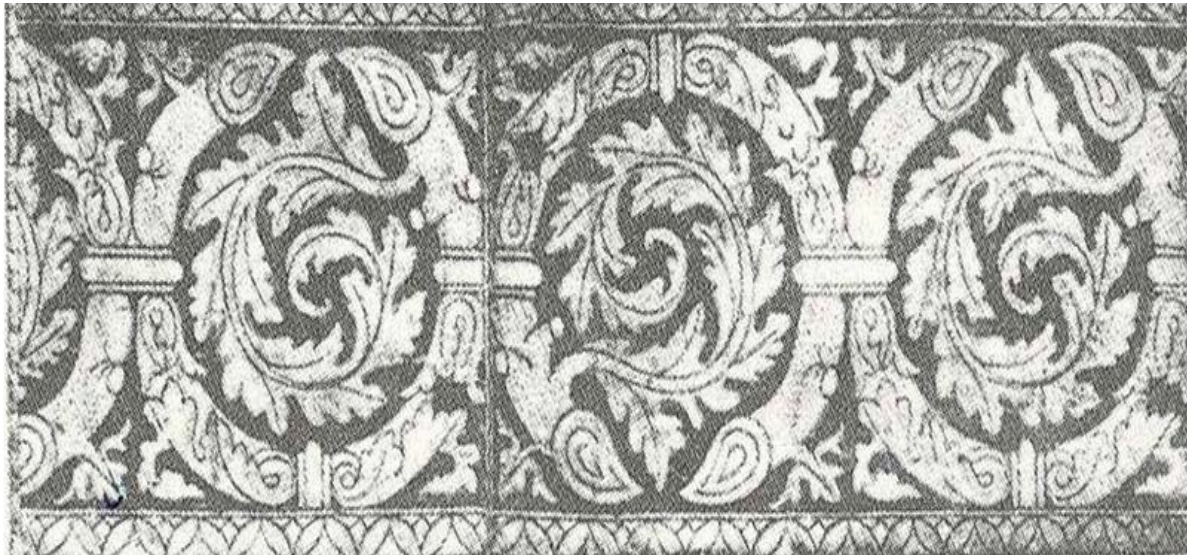


GUADAMECÍ DE ORIGEN ESPAÑOL - RIJKS MUSEUM

The designs of the work were adapted to the tastes and trends of each era; in Spain, the pieces that have come down to us from the late 15th and early 16th centuries have a clear influence of **Mudejar** art, first with simple lace work designs, later typical somewhat more complex compositions of ribbons, intertwined cords and rosettes.

These schematic designs are already beginning to imitate brocade and floral designs, are beginning to abound, first with ribbons that are knotted and that circumscribe centers with leaves and flowers of acanthus, tistle or artichokes; gradually over the course of the century, grotesques and fully renaissance elements were incorporated.

At the end of the 16th century and the beginning of the 17th century, the center of the production of gilded leathers changed. The decline of the **guadamecies** in Spain took place (in Córdoba its production disappeared in the middle of

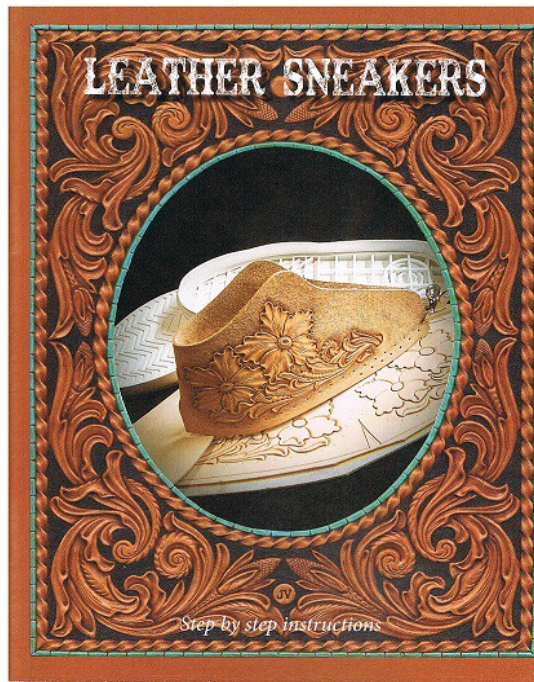


GUADAMECI CON CENEFA RENACENTISTA - MUSEU DE GIRONA

the century and in east Spain it lasted a little longer) and Central-Europe and Flanders will be the great producers; It will be the moment of a greater industrialization, with embossed printed leather, the ironing will be replaced blow by blow and the colors will be applied with stencils,

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Thank to Juan J. Garcia Olmedo for this great article. (red)



Booklet: Leather Sneakers, Step by step instructions

Author/Crafter: Jürgen Volbach

Publishing firm: own

Publishing year: 2022

ISBN: ??????????????????

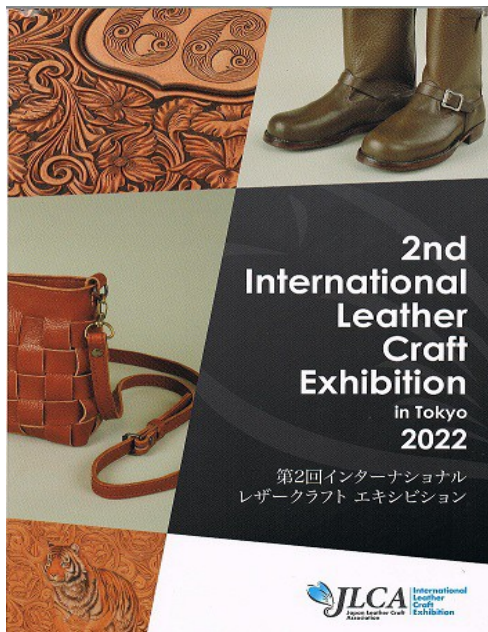
Language: English

"Leather Sneakers" is a booklet as on the front page have the subtitle "step by step instructions" - a subtitle as invites the reader to believe he/she can learn how to make "Leather Sneakers" via this booklet. But after this reviewer's opinion then the content does not measure up. So called "Sneakers" have in connection with leather art and craft been given the designation "Leather Sneakers". A difference from sneakers made of cloth is that the upper is made of leather. And further that you can make the shoes yourself by buying a sneaker kit set consisting of the outsole, a loose innersole, needles and thread to fasten the upper leather with - as you can get pattern to by downloading desired size from the same website as you can order a kit set from. It is further informed in the booklet about the materials and tools you need, - and that the booklets leather upper decor build on a Texas Longhorn carving. It is 7 alternative decor designs with in the booklet, to

decorate the leather upper with. It's outstanding decor, easy to copy from patterns in the booklet as all together have 30 pages. Which seems a little to small, in that it seems to have lackings. Example, that it not have leather upper patterns with in the booklet. And not any mention about how you work with the innersole. That instruction lacks how you work with the innersole can possible mean that it gives itself out from the sneaker kit set. But you can not take it for granted that everyone understand it and if you only have the booklet to relate to then it is experienced as a lack. You can't either take it for granted that everyone have internet accessible and easy can download the paper pattern to the upper, - which should be included in the booklet? And the same a ISBN number, - a fairly common information as make the booklet track possible via libraries and bookstores. Which can be with on to bring the booklet (or any publication on the field of leather art and craft) beyond the leathercraft milieu it may appear to be limited to?. The ISBN lacks makes you think that it is a bit like the old days guild business, as "isolated information" from the rest of the society as "guild secrets". But in our days, for small art/crafts, is it important to communicate, as example; about a publication, to the large society. And something, so simple as a ISBN number can be with on it. All together, after this reviewer's opinion; the booklet would have been better with 4-6 pages in addition, with patterns to the upper leather, a mentions about the insole work, as well as a ISBN number. And not to forget a paragraph about how to work with the eyelets to the shoestraps holes.

(the booklet is for sale from the magazines bookstore, red)

Word about Book



Catalog ; 2 Internasjonale Leathercraft Exhibition in Tokyo, Japan 2022

Authors : JLCA (Japan Leather Craft Association).

Publishers: Own

Publishing year: 2022

ISBN: ??????????

Language: Japanese/English

The review is about the catalog to the 2 international Leather Craft Exhibition in Tokyo, Japan, arranged by Japan Leather Craft Association (from now only JLCA). A organisation which was founded in 2018. And as arranged its first internationale exhibition in 2020. The pandemic, Covid 19 prevented a exhibition in 2019! and 2021. And together is it published two cataloges. One in 2020, and this, in 2022 as show leather works from about 100 exhibitors, most from Japan, but also from China! and one from America. Unfortunately is most of the text on Japanese, except that members of the JLCA board have each a page mention about the exhibition on English and with a couple or three exceptions have all other exhibitors only get a mention on Japanese, for the most names. This is something as with no extra costs could have been informed about on English in the catalog considered that it's a international exhibition and the catalog a public publication. If you not can read

Photo: Catalog from JLCA

Continuing on the next page

japanese gives the reading of the cataalog a limited experience and understanding of the actual extent of the exhibition. And I can not understand other than it reduces the cataloges value and knowlegde about it and the exhibition in relation to the international part of the world as use english as language of communication, and last but not least; it can influence on the possible numbers of partisipants on the exhibition. Lingustically was the catalog arranged the same way in 2020. And possible should the pandemic Covid 19 have something to say, but the number of exhibitors was in fact reduced from about 140 in 2020 to about 100 in 2022. A other point to this decline can be that the catalog also lack a ISBN number. It was the same in 2020. I do not know which sheme JLCA have with the catalog. But it do not look like, because of the lack of a ISBN number, that it should be assecible on librarys and bookstores in Japan and internationally will it be impossible to trace it- if someone should be interested of it outside the leather art and craft miliue it looks to be limited to ?. A date is already set for the 3 international exhibition in Tokyo, Japan in 2023. It was to be hoped that the 2023 catalog will have with a ISBN number and english names on all the partisipants. Then it would be possible via the catalog to get a understanding about how big the international participation really is. I think such information also can help JLCA and the exhibition to be what everyone dream about, it should be, in the international leather art and craft world. Else have the catalog great pohotos of awarded and exhibited works and mentions over 160 pages concerning the 2022 exhibition.

(The catalog is for sale from Lær, Sko og Skinn Bookstore, red)

As time go by

The Ann and Al Stohlman Award as is distrubuted each year under the Rocky Mountain Leather Trade Show in the town Sheridan in Wyoming, USA, was this year arranged May 20-22. It was following receipients; The Ann Stohlman Youth Award was assigned to Cole Holler. And the Al Stohlman Award was assigned to Christopher "Chris" Andre. Both from USA. The magazin congrates both award recipents.



A/S Strandberg's Punch Factory i Halden, Norway have after the rumors ceace in mid-2022 after being in operation since 1936 with the same owner. By the years have the company had several employees – but in the end was only the owner back. The reason for termination was after what the magazin experiences failing customers base.

As time go by

The IFOLG show 2022 was held by the Lone Star Leathercrafters Guild in Fort Worth, Texas, USA, mid-october 4 through October 9. The motto was " The West Lives On".

It is reported from USA (Eltracks Studio v/Jim Linell) that the american leathercrafter George Hurst passed peacefull away September 13, 2022, at an age of 89 year. It's written a memorial by Jim Linnell on Elktrack Studio's net page on Facebook, adr: <https://www.facebook.com/groups/elktracks> studio

Dimension in Leather in Brisbane, Australia

Will be arranged for the 14th time from January 14 through January 29, 2023. Net adress is:

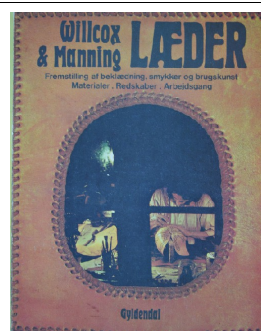
www.dimensioninleather.com

All necessary information is on the netpage.

Tropic Bound, Miami First Artist Book Fair

will be arranged from February 16 through February 19, 2023 in Miami, USA. More information via net:

<https://www.tropicbound.org>



The Book "Læder" By: Willcox and Manning A 50 years jubilee, 1972-2022

It's 50 years, this year, since the book "Læder" by Willcox and Manning was published in Copenhagen 1972, on danish Gyldendal Company and in Chicago by Henry Regenere Company with the title "Leather". The content was a result of a cooperation between american and european leathercrafters and it expressed the new life feelings which grew up in the 1960th -70th and as little wider was expressed in the new music as occured by pop groups as The Beatles, The Rolling Stones, Led Zeppelin osv. And on the field of leather, art and craft by this book. All together was 17 of the best leather artists and crafters in the wold of 1972 represented in the book. The magazin congratulate with the jubilee.

Cataloges

Leather 2000, Catalog from a international exhibition in Holland year 2000. It have mentions and photos of about 100 leather artists/ crafter and exhibited works- from all over the world. English text. Price, euro 20,-

10 Book Artist, catalog from a exhibition in gllery Astley, Utterberg, Sweden, year 2010. The catalog have mentions and photo of exhibited works of swedish, italian, french and estonian book artists. A great inspiration content. Price, euro 30,-

Scripta Manent IV, Catalog from the international estonian book art exhibition in Tallinn year 2010. English text, Price euro 30,-

Wettlauf mit der Vergangenheit, 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 Euro 30,-

Boxes and Bowels, Catalog with starting point in a exhibition in German Shoe and Leather Museum in Offenbach am Main by the canadian leatherartist Rex Lingwoods cuir bouilli works, german,english,french and dutcth text. Price euro 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 work. German text. Price euro 15,-

Skills, Thinking Through Making, Telling by Hand, catalog from a international travel exhibition with starting point in Svolvær Art Center, North of Norway. It have mentions and photos of works by 12 scandinavian and one english artists/crafters. Showes to modern art. .Norwegian and english text. Price euro 15,-

1st International Leathercraft Exhibition, Catalog from the first international leathercraft exhibition in Tokyo, Japan in 2020. About 140 exhibitors participated, many from Japan and China, all with excellent works, photographially reproduced in the catalog. English and japanese text. Price euro 40,-

2 International Leathercraft Exhibition in Tokyo, Japan 2022 , catalog from the second exhibition arranged by JLCA in Tokyo, about 100 exhibitors are presented via photo and exhibited works, English and japanes text Price euro 40-

Books

Whipmaking, A beginners guide, A book by Dennis Rush. The content show how to make stockwhips, bull whips and snake-whips. English text. Price euro 20,-

Luis Ortega, Rawhide artistry. A biographical book by Chuck Stormes and Don Reeves about the amaran brading artist Luis Ortega. He was using raw hide in his brading as sat the standard in american braiding in his time. Fatnatstic works is reproduced via photos in the book. English text, paperback version, Price euro 40,-

The Leather Working Handbook, Author Valerie Michael show in text and photos about typical english leathercraft. Great content. English text, paper back version. Price euro 35,-

Encyclopedia of Raw Hide and Leather Brading, A book by the american brading artist Bruce Grant. A very comprehensive book about raw hide and Lleather brading as "have everything between the cover pages. Illustrations show how to to each braiding step by step . English text. Bounded. Price euro 35,-

Art of the boot, by the author Tyler Beard, photographs by Jim Arndt. A very good book, perhaps the best on the field about american boots. Peperback version, english text . Price euro 40,-

Skor er huvudsaken (= english, Shoe is the main thing). Edited by Carina Eriksson Kindvall, Kerstin Rydbeck og Louise Rügheimer. Ontent:17 female researches pondering around the topic shoes in this swedish book published in 2013 by help of the University Publishing House in Uppsala. It have many interesting point of view about shoes. Swedish text. Price euro 35,-

Leather Sneakers, a booklet by Jürgen Volbach on how to make sneakers shoes based on a kit set. Most weight on decor of the shoe uppers with stamping, 7 patterns follow of Jürgen Volbachs design, Price euro 40,-

Shipping cost are in addition to all prices according to postservices standard rates.

Pamphlets, writings etc.

Den Strømska garvargården i Simrishamn, Sweden. A pamplet written by the swedish tanner Gösta Ehrenberg about the tannery museum in Simrishamn. In addition articles by Margareta Larsson and Juhani Berg. Swedish text. Price euro 15,-

Three generation of wood and leather carvers, A pamphlet by the portuguese author Franklin Pereira. A 100 year memoir writing about the portuguese craftsman José Joaquim dos Santos Pinto and his two sons. English text. Illustrated with pictures. Price euro 15,-

A small writing about pulling of fur. Memoir pamphlet about the danish/norwegian furrier Richard Henriksen (1926-2015). The content is about pulling of fur, a old method as not longer are so well known. The text i based on talk with Richard Henriksen. Illustrated with photos. Norwegian text. Price euro 15,-

Jose Ma. Bernardo Sappia, a 50 years anniversari pamphlet about the Argentine/Mexican leather artist Jose Ma. Bernardo Sappia. Biographical text and photos from his 50 year with leather art and craft . Photos of many of his great works. English text. Only a few cotypes back. Price euro 20,-

All orders can be done by contacting :

Bladet Lær, Sko og Skinn Forlag, Briskebyveien 10 E, 2480 Koppang, Norway

Or via e-mail to : alfbjornar@yahoo.no

Guadamechi works by: Nelson Gomez Callejas, (Venezuela/Spain).



" Fishes "

From the serie;" Foundational Myths, reality of the Amezement"