

The EURO*PEAN
Leather, Shoe and Hide
Journal

A INDEPENDENT MAGASIN ABOUT
LEATHER, ART AND CRAFT.

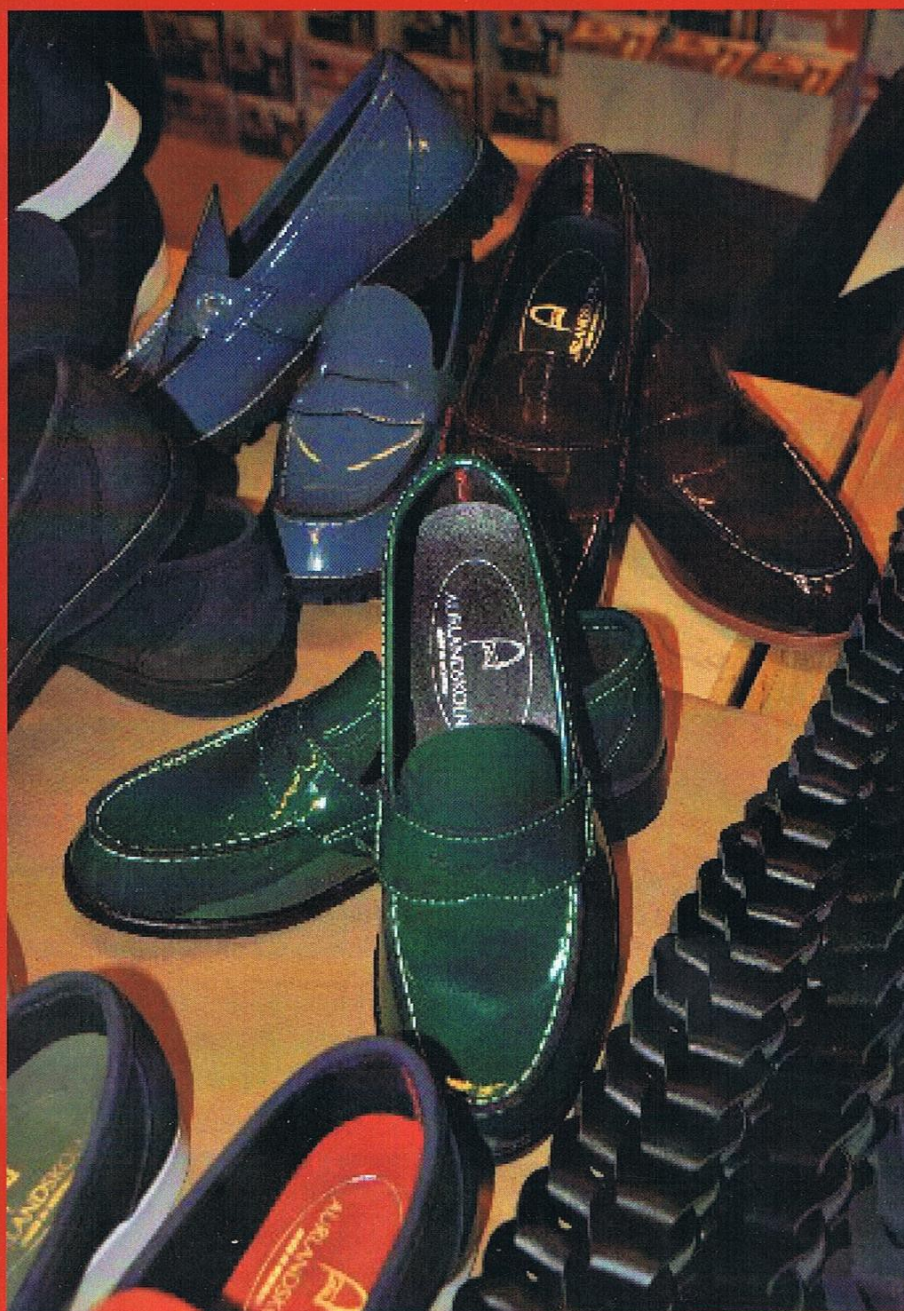


Nr.2 -2015

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Aurlandsko, Made in Norway

EDITORS Note

It's a great pleasure to make attentive on this new issue of The Euro*pean Leather Art and Craft. The content is probably both «well known» and «unknown». I hope it wakes the curiosity a little. Thanks to all who made it possibly. And not to forget, perhaps find a reason to make a subscription in 2016. red.

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About the photo on the coverpage: Aurlandsko

The production of Aurlandsko started back in the 1800's by the shoemaker Nils Tveranger in Aurland/Norway. The inspiration came from the American Indian moccasin. Traditionally was the upper made of vegetable tanned cowhide with leather sole. The magazine's photoglimpse show some of the new production line of fine lacquer leather shoes with both leather and rubber sole. (info:net, Wikipedia). More info on: www.visitflam.com/aurlandsko

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As the readers may well remember so had the magazin between 2012-2014 with photos of work by Maarja Undusk from Estonia. It have not been possible to measure up what the readers may have get out of it. But of experience do we know that it can be very fare between what a artist have ment and what you as a viewer/reader have experienced. So therefore asket the magazin Maarja Undusk five questions and was getting five answers back as is reproduced here.

5 question to and five answers from Maarja Undusk.

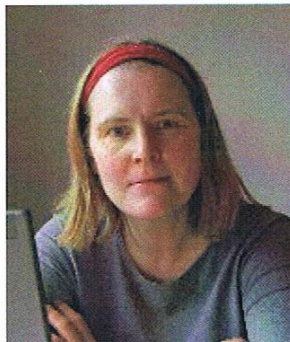


Photo: Maarja Undusk

The Euro*pean: between 2012 and 2014 published the magazin four works by you. But it have never stood anything in the magazin who Maarja Undusk is, except that she is from Estonia, can you tell who the artist Maarja Undusk is in few words?

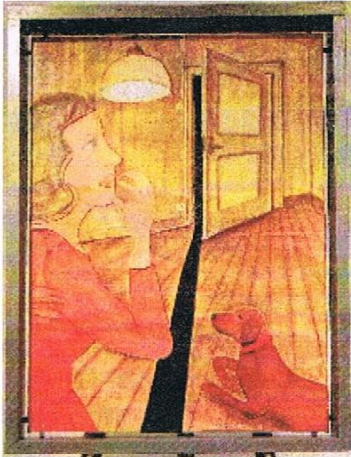
Maarja Undusk: I'm an Estonian artist. My main fields in art are leathercraft and bookbinding, also drawing and several paper techniques. I am interested also in illustration and print techniques. I have sewn a lot of book covers and about ten big leatherpaintings in my own technique.



continuing on next page,....

The placard to the exhibition in Tallinn in 2012

Continuing: Five question to and five answers from Maarja Undusk



"A still life, with a Light and a Darkness"
(Published in No. 2-2012)

The Euro*pean: In the magazine No.2-2012 was the first picture published. A closer look shows a complex motif, a door stands open, a strip of darkness is thrown in to the room from the darkness outside, a woman stays anxious looking at the door in the light, a dog is awake, the motif has many interpretation possibilities, e.g.: to a struggle between Light and Darkness? But what exactly is this picture about?

Maarja Undusk: "A still life with a Light and a Darkness" deals with the problem of darkness which cannot flow into a room like sunlight. But it can come inside psychologically much more. Someone has disappeared into the darkness on this picture.



"Love in old Tallinn"
(Published in No. 1-2013)

"The Euro*pean (2 A): "Love in old Tallinn" was published in No. 1-2013. It has also a both light and darkness in the motif; a loving couple in front of a dark street passageway, on the other side, out in the light stays a female person, who is this person?...I have guessed on your alter ego!. Wrong or write?

Maarja Undusk: "Love in old Tallinn" is one of them (10 pictures). My purpose has been to make so called "Psychological leather art". Merely decorative work is not so interesting for me. You can see three persons on this painting – a pair of lovers and a single young woman backside. They all three seem to be connected with each other. You can feel excitement between them all. It's the task of the viewer of picture to search the answers.

The Euro*pean (2B): just beside this couple in a manhole on both sides of them, on one is the manhole cover dragged off, it opens the way down, to the underground or darkness. Is it some sort of symbolism in this? As e.g. lead to your next picture "A son gone Astray"?

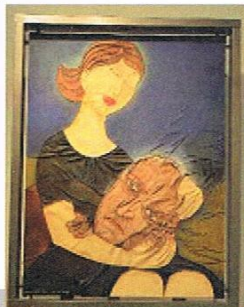


"A son gone Astray"
(Published in No. 2-2013)

Maarja Undusk: About the manholes in the street: you can really see them everywhere in Tallinn old town. One of my ideas was to make two eyes to peel out of the hole. But it seemed to be too narrative and I gave up this idea. Yes,... maybe my pictures are connected with each other through the darkness under the manholes!.

The Euro*pean: In No.2-2013 was picture of "A son gone Astray" published. This picture looks more to do with our minds? Is it any connection between the pictures? Or is it an independent story about how fragile existence balance is?

Maarja Undusk: "A son gone Astray" is one of the topics I have explored for several times. I have dedicated it to the mothers of sons who worry about the destiny of their grown up sons. One pink woman is sitting on the tree and every mother sees her like a danger for her loved son.



"A Child with a Madonna"
(Published in No.1-2014)

The Euro*pean: "A Child with a Madonna" was the last of four photos of your work you published, in No.1-2014. What is this motif about?

Maarja Undusk: "A Child with a Madonna" is a picture with a young and a very old woman. Madonna has got old and the child has grown up. Their roles have changed and a young woman holds her very old (grand) mother.

The human is in center in Maarja Undusk picture leather art. The questions she raises are existential. If anyone has comments to the pictures/ text in this issue so is it an open place in the magazine for it.. Deadline is April 30 2016.

page 4. Knivveckan in Ludvika means The KnifeWeek in Ludvika. Ludvika is in Dalarna in Sweden. It's all about handmade kifes on this fair. In between is it also crafters/artists as use leather different and this year was it even a offer about bespoke shoemaking .

Photo glimpse from KnivVeckan in Ludvika, Sweden , 9-12 juli- 2015 .



Photo: Anders Høok was the one who startet with Knivveckan I Ludvika 28 years ago. It have been a great success.



Photo: The stand to Tjäder Läder, a swedish supply company to kifemakers and leathercrafters. Among other do they also run courses with Peter Main in cooperation with Skinnläven in Norway. On the picture is the boss in Tjäder Läder Erica Högberg to left and to right is Hanna Lindgren.

Photo to right: Jan -Arne Ervik to right and Marit Ervik to left from Fannrem in Norway had done the tour to Ludvika with among others nice tooled leatherworks.



Photo to right: Shows Björkmans Shoemakeri from Ludvika. On the picture is Per Anders Björkman. He had also Bespoked Shoemaking as an offer. It was after this magazines opotion with on to lift the whole fairs diversity and quality.



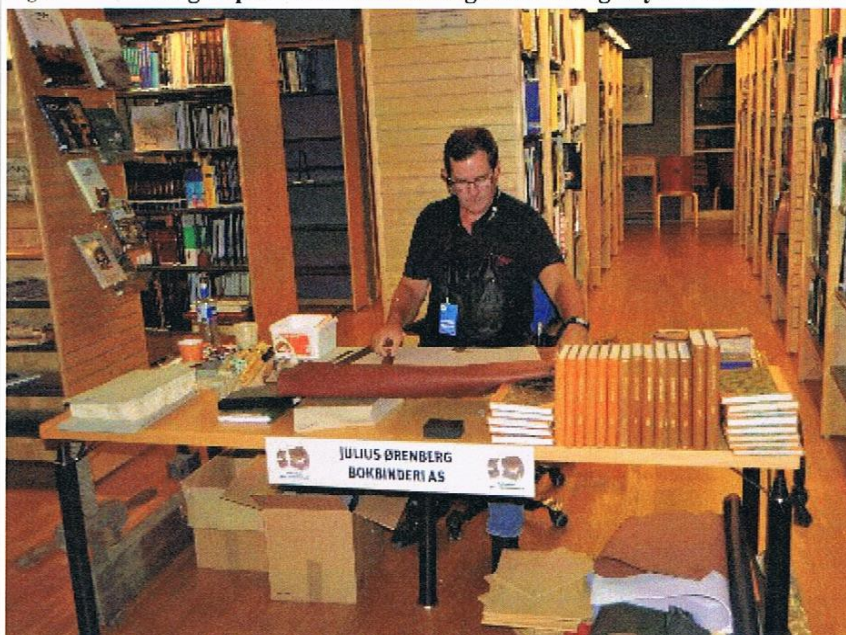


Photo to left. Bokkbinding master Stein Julius Johansen had a stand in the library to Norsk Skogbruksmuseum. To this stand should all bookbinding interested find their way. He is on the fair each year and answer on all kind of questions a bookbinding interested must have.



Photo to left: Saddlemaker Roy Hylen as daily run Kvikne Saddlemaker shop on Kvikne had a stand outdoor. He was one of two saddle makers on this years Hunting and Fishingdays. In the foreground some hides of Kasmir goat.

Small craft report

It was also little activity on the crafts square concerning leather and hide with demonstration of print techniques on Skinnfell (sheepskin sewed together to a blanket). Unfortunately have the magazin no photo of it.

*



Photo to left; Saddlemaker Ingunn Eide as daily run her own saddlemaker shop in Porsgrunn was the other of the two saddlemakers on this years fair. Beside her a glimps of Skinnlåven/Smith og Bulls stand

*

Small trade report.

Otherwise was Jørn Jensen Lærhandel and Skinnlåven on place with stands for sale of equipment to leathercraft work. And the company Samekniv, a specialized dealer of sami knives. And several dealers with portfolio items, among other Grete Ripholden Ltd, Madsen Design AS and Stirling Station. And some specialized dealers with equipment to knifemaking and of course many knifemakers and knifsmiths.

Short about the historical background to the Pomor Festival in Vardø, Northren Norway.

The notion "pomortrade" is aimed on a old trade on the coast of Northren Norway between norwegians and russians. While the word pomor means something like "coastal inhabit". The trade was in the beginning based on changing trade; fish from Norway and flour from Russia (in the summertime) but by and by developed it to be a money trade. This trade begin in "modern times" in the 1500's when the english, the Dutche and the Germans startet with whalehunt around Svalbard and trade with the pomors as lived around the coast of the White Sea. And the dutchman Willhelm Barents explored the north something as is possible to find track of in Olaf Gaubitz books about archaeological footwear and purses. Trade exist even today between Russia and Norway but not under the notion- pomor- as is historical. The festival, as have a extensiv norwegian/russian art and culture program (More info on; www.pomorfestivalen.no) is a reminding about the old trade. As from the beginning not allways was legally according to the authorityes. When it became legally in 1783 became Vardø custom port and capital on the coast of Northren Norway for this trade as ended in about 1920. (source about the Pomortrade; Wkipedia) (Fore more info about the pomors see: Wikipedia)

Photoglimpse from the Pomor Festival in Vardø, 22-26 juli 2015 .



Photo: The Brodcorb Trading Companys houses. The Brodcorb was the leading trading house in the pomortrade in Vardø and to day is the Pomor Museum in the buildings.

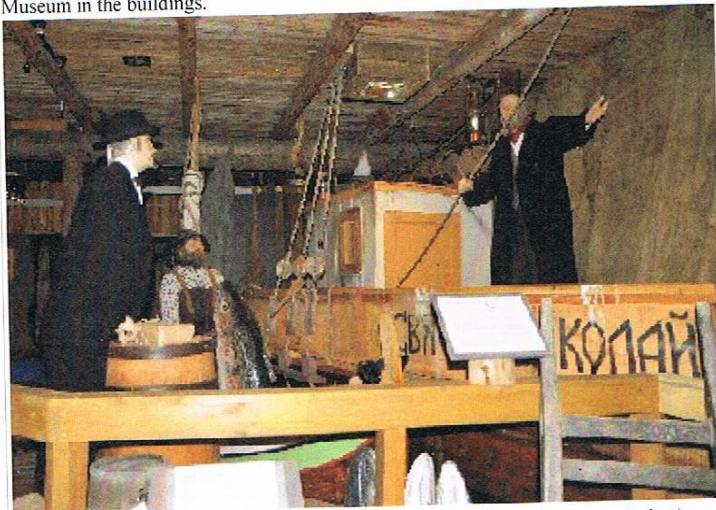


Photo: from the exhibition in the Pomor Museum – show the russian pomortrader (to right) standing on his ship with flour- while the norwegian trader stays with the barrel and between them stays the fisher with the fish. It's like this you can understand the pomortrade on the coast of Northren Norway. But just as interesting in the exhibition is the "figure" on the picture to right.

*

*The Pomorfestival was arranged for the 26 time in 2015. And it have also a small market. This year was it between 20-40 markets stalls. And among them several russian traders with craftworks in wood, crystal, knitting and much other. The fair area was along the Kulturstien, between the Pomor Museum and the Hotel little west of the museum.

And the magazin bring some photos of those who dealt with skin and leather

But also a photo of a installation fore children made by the art students from Arhcangel is with. It have a imaginative representation of the pomor trade(* Source, reception, Pomormuseet, Vardø)

Continuing on the next page,....



Photo: The "figure" on this photo had also get a place in the museums exhibition and derived from among other the Whalerus hunt on Svalbard, *as fore the pomor's part was between 1704- 1840-50. The figure carries a row of hide and leather items in connection to his hunting equipment And the boots to right is made of leather. As follow of this hunt included the pomor trade also trades with hides, skins and furs..... (*sours: Wikipedia)



This funny installation for children was made of the art students from Archangel – and is a imaginativ representation of the pomor trades many sides.



On the photo to left: Ingrid Bellika Holten and Ketil Holten from Alta – with among other sheepskins and knittings.



On photo to left: Berit Mienna from Hammarnes in Varangerbotn with sami leather goods and wool products.

African inspirations – wearable leather art, by: Ana Caldas , Portugal

anacaldas3@yahoo.com / www.facebook.com/ana.caldas.joalharia



Photo: Ana Caldas

Several years ago, during my return to jewellery, I've found leather as a material for artistic expression; its softness, pliability and easiness to be worked upon metallic tools, all helped for the making of several pieces of mine, published in this Newsletter ("Leather, gold foil, semi-precious stones, silver. Recreations in three- dimension artifacts". Leather Artisan no. 136, September 2010, pages 8-11; "In the Path of Love: a sculpture in leather, silk brocade, silver jewellery". Leather Artisan, no. 147, June 2013, pages 16-17). Amidst earlier leather work were few necklaces that in mid – 2014, became the foundation for further developments.

Last year I was about to participate in a Design Fair in Lisbon, and its theme was Africa; I was born in Angola, and such theme inspired me: I took from the shelf former essays and unfinished structures, and, along with book, magazines and few sites, I've recreated leather body ornaments rooted in Africa culture, mainly Angola.

For some necklaces I've used 2 mm veg-tan cowhide, cut in large circle, with few cuts made with a knife (pieces no.5,6,7 and 8) or by means of a sharp gothic arch chisel (pieces no. 1 and 3); wet, the neckring allows to get rounded, and the cuts can stand above its base. (the pendant, edit)

Holes for the braids to hold leather buttons were done beforehand, as well as the braided stitches that hold the medallion in place, having a small strip of leather behind it (piece no. 1); the medallion of this piece is carved by means of non-sharp chisels – used in Portuguese upholstery since early 17th century -, and covered with gold foil (three layers). In pieces no. 3,5,6 and 8, there's a strip folded over the neckring, having a braid on it ; being long, it gets glued in the back of three leather circles (pendants, edit), holding them in place. The three veg-tan circles (pendants, edit) were wet moulded inside a ceramic bowl, having a jar on top to remain in place for a day.

The three - circle medallions in piece no.3 are plain, where the other ones are ornamented; the ones of piece no.7 were creased in parallel lines inside a triangle, which I've also repeated in the large circle (all holes were done while the cowhide was flat and dry). The circles are in 3 mm cowhide, which became quite stiff after wet- moulding; I had to wet slightly in the surface to transfer the triangles' pattern. Already dry, I've covered them all with black acrylic, when it dried next day, I've used a light sand paper on their surface, so the black colour only remain in the crease lines; after brushing the remnant powder, I've used white acrylic with water to cover the three circles and the large neck circle, thus the black triangles lines stand out in a whitish background. Later I used straw to stitch/braid all the pieces. They remain together in a line by means of a small leather strip glued in the back. In pieces no. 6 and 8, similar small strips are used in the back; in piece no.6 the three circles have creased lines and were painted with red and white acrylics. In piece no.8 I've used wet acrylic, and the creased lines were marked with colour ball pens. In both I've used chrom-tan lace (cut at home); all the braids have underneath a strip /skived in both ends), as I wanted to rise the braids. Piece no.2 large circle was done in 2 mm cowhide, wet- moulded by hand, and later covered by a 1 mm thin chrom-tan leather strip; it's glued all around, making a kind of fan-like decoration. The front piece is 2 mm cowhide, worked upon its grain side. The creased lines were done following the shape of a rubber "snake", used in architecture drawings. The round leather button was put in the end: the holes were done with an electric drill.

In piece no.4 I've used fake panther fur, chrom-tan reddish leather, straw and leather lace; the beads, looking like old bone, were bought in a shop. A 4-lace braid holds the medallion.

Piece no.10 follows the shape of a face; I've used 2 mm veg-tan cowhide, working upon its flesh side. The holes in the " face" were done with a 5 mm punch; other piece of leather was covered with gold foil, and punched as well: the 5 mm gold covered tiny circles replaced the ones made in the "face"; thus gold dots seem engraved in the leather, previously covered with black acrylic in its flesh side, and sandpapered as well. Underneath it I've put sheepskin; its borders were cut with a sharp round chisel with tiny waves: all along the border I've stitched small shells taken from other African necklace. The upper three strip braid was bought in a leather shop.

In piece no.5 I've also used the flesh side of cowhide, again engraved with gold foil covered leather dots; round punches are easy to work upon in engraving, whereas, when it comes to triangles, one has to be very secure while cutting them off and putting new ones: any tiny mistake means the new triangle won't fit

continuing on the next page.

exactly This medallion also has gold foil covered cinnamon, fixed to leather by a strip; on top I've used turquoise round stones, fixed to leather by a tiny brass "needle". The medallion was wet-moulded to make the upper "tube2, to get fixed in the leather thick strings, bought in a leather shop.

Piece no. 9 was done using cowhide, again worked upon the flesh side. The inner line of the eyes has cuts and , after the modeling the eyebrows, the wetness allowed to emboss them.

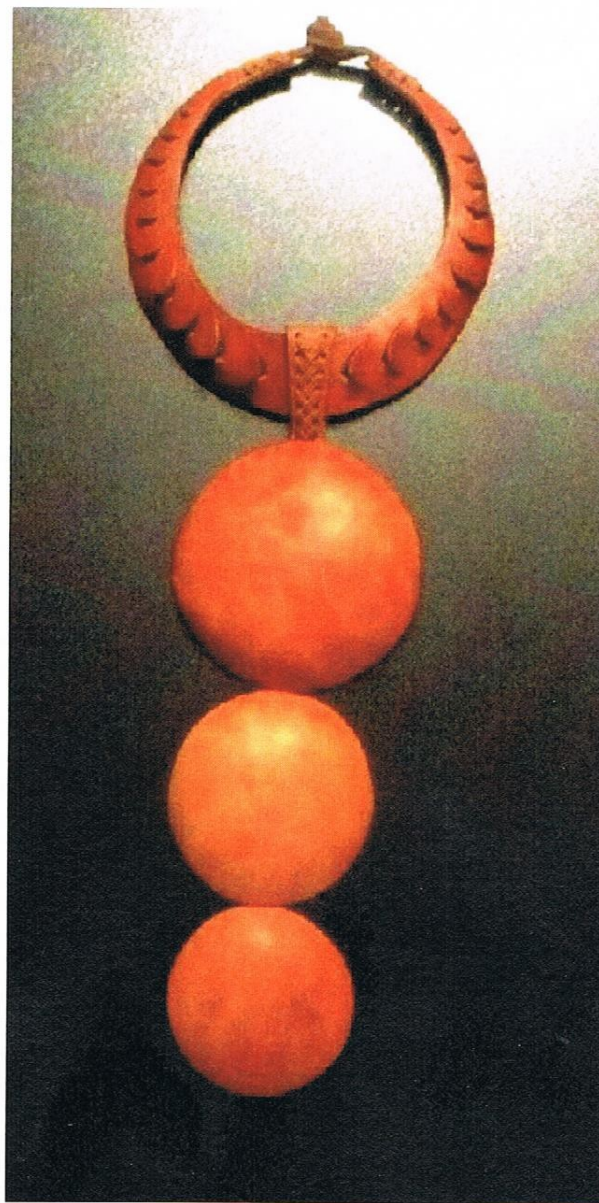
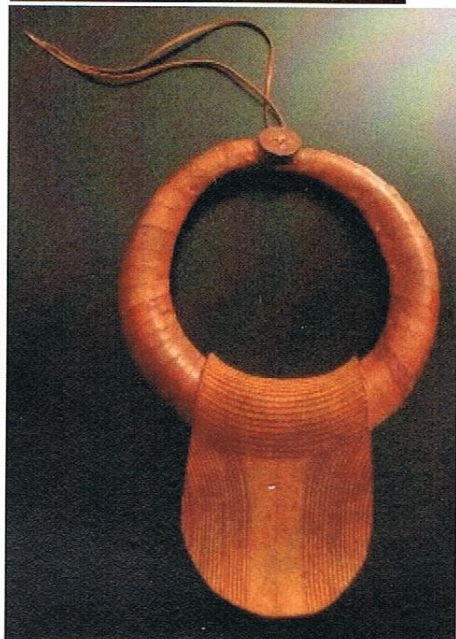
After drying, I've used a torch to give the shades of burnt brown. The back side was covered with sheepskin, and gold foil was fixed in the space seen by the opening of the eyes. Sheepskin borders were cut by a sharp round chisel, and holes of 1 mm were done in all the "waves" of the border; again, dry straw – in Portugal its easily found I drugstores – was used, and I've kept it as long as it comes in the bundle. The upper part of the medallion makes a loop, where a braided strip – bought from an artisan in the street – gets fixed.

All these pieces were on show during the Design Fair in Lisbon, in october 2014, as it hosted a show with models for the ones who were exposing body ornaments and fashion, I had the opportunity to show my jewellery pices, other gilt leather necklaces – material for a future article – and piece no. 9 worn by a black woman; photos no. 11 and 12 are of this model with the refferd necklace. This model show and photos can be seen in my Facebook page: www.Facebook/ana.caldas.joalharia

Piece no.1



Piece no..2



Piece no.3

continuing :

African inspirations – wearable leather art

By: Ana Caldas, Portugal



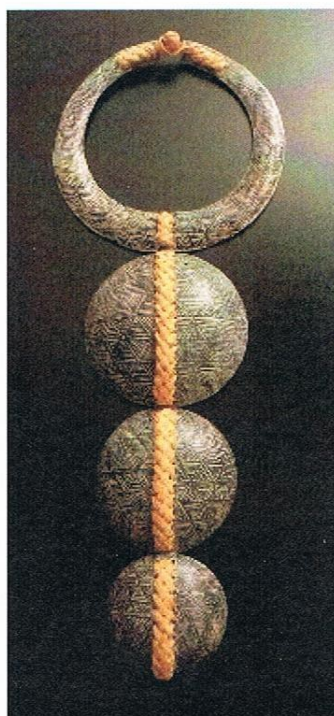
Piece no. 4



Piece no. 5



Piece no. 6



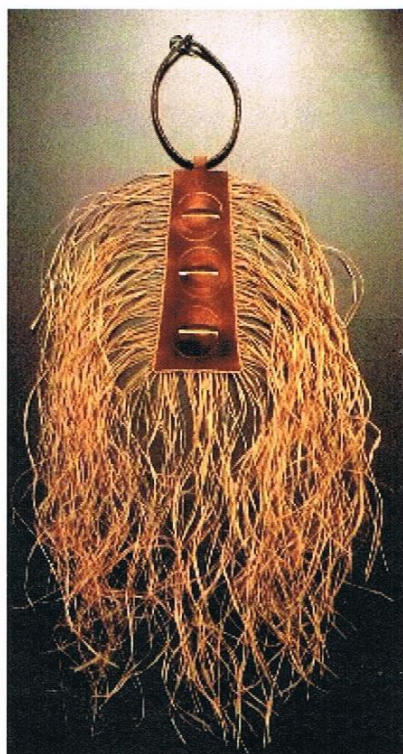
Piece no. 7



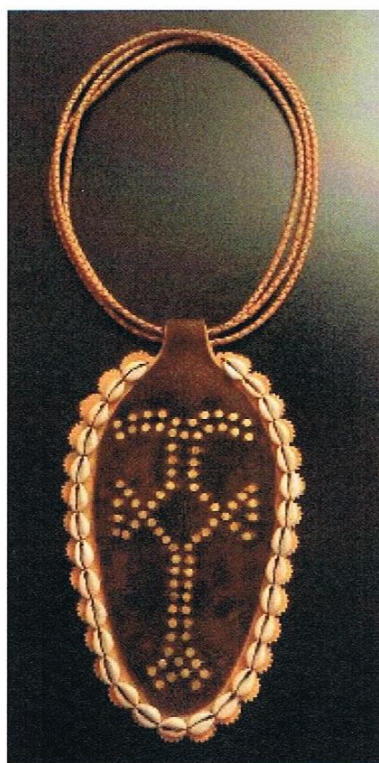
Piece no. 8

continuing

African Inspiration – Wearable leather art.
by: Ana Caldas

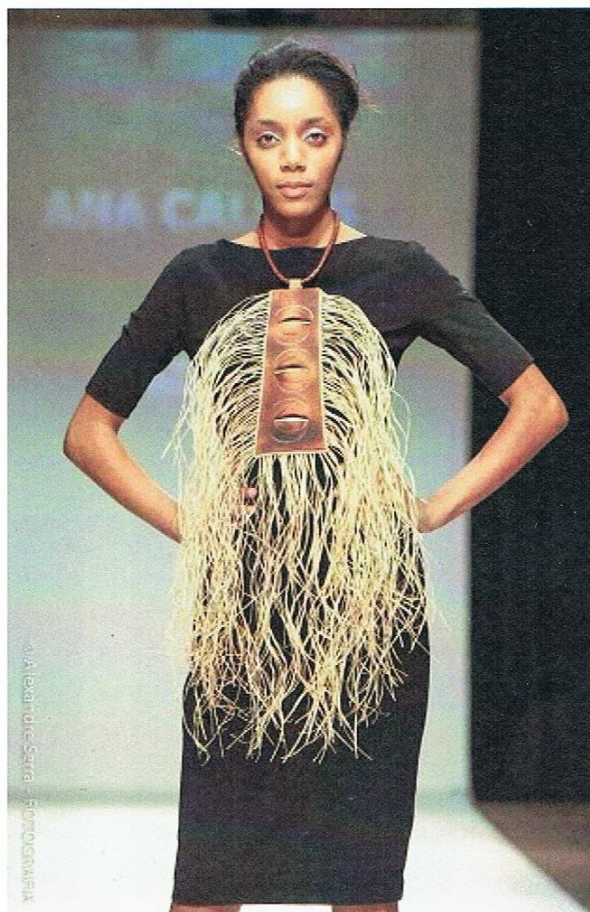


Piece no. 9



Piece no. 10

Piece no. 11
(On a professional model)



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

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

4- Six chairs are upholstered with this pattern at the Palace of Vila Vicosa; the same pattern is found in an altar front in Braganças's museum (photo 4) and in a chair in Setubal Sacred Art Museum. Another chair at Sintra's Museum is upholstered with the same pattern of gilt leather from the Low Countries of



Photo: Franklin Pereira



Photo 4

a floral-like fan, is a very common pattern of the Low Countries industry. The original drawing was created by Daniel Marot (1661-17129, a French Hugnot that went to the Low Countries to escape religious intolerance. His drawings did influence a lot the decorative arts as soon as they were published in 1705 and 1712, and the industrialized machine-embossed gilt leather workshops copied plenty these patterns.

the 18th century (photo 4 A); Coimbra's museum has 6 rectangles plus a 3-piece altar front of this pattern, which were restored some years ago. A rich house in Oporto has a 6 rectangles fixed screen of Low Countries gilt leather, where two repeat this pattern. The Foundation Guerra Junqueiro, in Oporto, keeps a fragment of this pattern, along with another type of pattern as fragment as well, and other pieces; these examples will be referred along this article.

Similar machine-embossed rectangles were already studied (Art, 1992: 126, piece no. 279; BEDEUTENDE, 1998: 222-225; BENDER, 1953: piece no.49; Fernando Torres, 1955, plate LXXIX, piece no.2015, plate LXXX: piece 2014; WATERER, 1971. Plates 56 and 57); it seems a very common pattern dating from 1725-174

5 – Two birds with a kind of olive tree leaves in their beaks, facing each other in the side of



Photo 4 A



Photo 5

Examples can be found in Guimarães Museum (an altarfront and a framed rectangle), a chair at a private collection in Viana do Castelo (photo 5), Lisbon's Museum (an altar front); several years ago, at an antique arts fair in Lisbon, I came across a screen with this same pattern. Another chair at Sintra's Museum repeats the same pattern of gilt leather from the Low Countries of the 18th century (photo 5A); a chair in Solar de Azevedo/Vila Verde (private collection) repeats this motif.

A wealthy house in Oporto has a wall panel of six gilt leather pieces (the no.4 one referred before, no 6 and 7); its living room has a wall covered with thick paper, repeating this pattern in brown colour.

Made of four rectangles, another altar front is in the church of Nossa Senhora do Carmo, in Murfacedém /Almada), described in a touristic leaflet as "hard canvas" - gilt leather is rather unknown and correct information has to be searched!.

Few fringes of this pattern are found at the top of a 14.....



Photo 5A

continuing on next page

By: Franklin Pereira

rectangle gilt leather altar front at the Church of Torres Vedras; the other pattern of this huge altarfront also follows Daniel Marot's designs and is described in next item. This pattern and the next one had a study published 70 years ago (GUIMARÃES, 1944: 47-54), filled with mistakes on techniques and their origin (like the usual label "Cordoba, 17th century"). Similar machine-embossed rectangles were already studied (ART, 1992: 125, piece no. 225, 126, piece no. 278; BEDEUTENDE, 1998: 139-143, BENDER, 1992: photos 17 and 22; Fernandis Torres, 1995: plate LXXXII, piece no. 230, GOUDLEER, 1989: 60, 63, 137, ledertapeten, 1991: 50-55; Nimmo, 2008: 108; WATERER, 1971: plates 53-54). 6- This example is another pattern out of Daniel Marot drawings; examples are kept at Póvoa do Varzim museum (a framed rectangle), Guimarães museum (another altar front), three altarfronts still in use in Oporto's Miragaia church, an altar front at the church of Nossa Senhora de Balsamão (in Balsamão/Macedo de Cavaleiros) (photo 6), Braga's



Photo 6.

Nogueira da Silva museum (three framed rectangles), and two rectangles in the referred Oporto's rich house. This pattern forms a 14 rectangle gilt leather altar front at the church of Torres Vedra; as I said before, only few fringes on top have Marot's pattern described in precious item. In Lisbon, the Decorative Arts Museum of Foundation Espírito Santo keeps two chairs upholstered with this pattern. One of the chairs has a seat that some time back broke apart, and a Patch of classical Iberian gilt leather was added: this rare case deserves a specific article.

The Foundation Guerra Junqueiro, in Oporto, keeps a fragment of this pattern, together with other small rectangles and a wall cover of another pattern (referred below as no. 15); it shows the high esteem the poet Guerra Junqueiro had for artistic leatherwork, particularly leather carved chairs, as he had gathered quite an important collection. Other studies can be read in ART, 1992: 55, 127, piece no. 281, 284 and 285; ARTE, 1998: 92, 93; BEDEUTENDE, 1998: 170-177; BENDER, 1992: photo 19, CATÁLOGO, 1924: piece no. 14 and 17; CORDOVANS, 2004: 23; EXPOSICION, 1953: piece no. 52; FERNANDO TORRES, 1955: plate LXXXII, pieces no. 219 and 222; LEDERTAPETEN, 1991: 58-61, 63; MUSEU, 1995: front cover and 18; NIMMO 2008: 70, pieces no. 107 and 111; PEREIRA, 2000: 249; WATERER, 1971: PLATE 51.

7- Another pattern that also dates from the 18th century; is quite common in Low Countries production, and easily identified due to the two parrots picking up figs, pears, pomgranates and other fruits, on top of a kind of fan. In Portugal these pieces are found at Lisbon's museum – two altar fronts (each with two rectangles) (photo 7), and a framed rectangle-, and two chairs and a bench at Casa-Museu Teixeira Lopes/Gaia, two rectangles in the screen at Oporto's rich house, and a chair formerly at an antiquarian in Braga. Besides being produced several decades, the original pattern dates from 1703-1725



Photo 7

(Part 3 comes in The European Leather, Shoe and Hide no. 1-2016)



Photo 7A

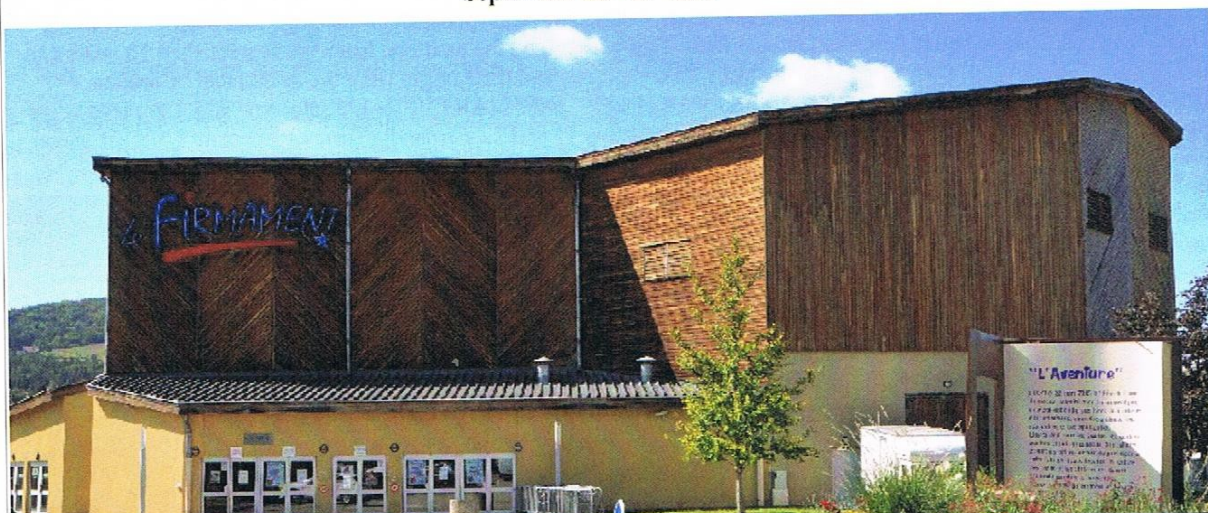


Photo above: Le Firmament, the great exhibitionhall.

Photo to right:gleams from inside of the great exhibition hall Le Fimament,...



It was of cours much and many to photograph in the great exhibitionshalls myriad but only a few glimpse can be showed here and the photo to left show two famous ladys. To left in the photo:Bootmaker Lisa Sorrell from USA and to right Bespoked shoemaker master Carina Eneroth from Sweden.

On the photo to right is Leder-Louis from Switzerland, whos real name is Louis Landwehr. He was in the 1970's in Norway and became friend with *Aasmund Voldbakken as inspired him to begin with leather brading.

*Aasmund Voldbakken was a famous norwegian leatherartist (1943-1990).

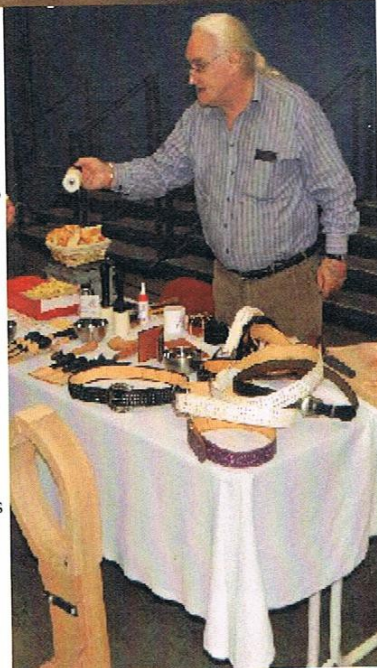




Photo above: Logis de cordes, the training facilities.

*

Courses glimpse

Photo to left : Standing in red skirt is the class teacher Yves Lesire from France as had a class named: "Leather Tooling fore the Intermediate/Advanced leather Worker" as was a two day workshop. Otherwise in the corner to left sits Miriam hentschel from Germany. Unfortunately have not the magazine the name to all the partisipants in the class.

*

Small arrangement report.

All together was it 25 workshops under the arrangement as was in the days September 22-26- 2015. It was a creative and good mood and impression of a brisk trade under the show between the 17-20 trade exhibitors in the great exhibition hall. It was the first time The European Leather Workers and Artists trade Show was arranged and the impression is that it went quite okay despite some "teething" problems as allways follow such beginings. All in all was it a awesome tour arrangement it gets exciting to follow in the years as come to see how it will develop.

*

Courses glimpse.

Photo to left: In black coat, on the right side of the table sits course teacher Kathy Flanagan from USA. She keep a course named "The Ibex",.....It took up detailed studies in figurative leather art. On the left side of the table sits Jérôme Carron-Cabaret from France. In the foreground: Pete Flanagan from USA.



The 23th Rocky Mountain Leather Trade show is arranged the days May 21-22 – 2016. This arrangement have also a exhibiton open fore leathercrafters/artists from the whole world to partisipate on. The name on it is “World Leather Debut”. More info on : www.leathercraftersjournal.com (info net)

The Wizard from OZ, the movie with Judy Garland in the mainrole is't perhaps many of the magazines film and shoe interested readers as remember. What not are so well known is that the red sequines shoes she used in the movie was stolen from a museum in Minnesota, USA fore 10 years ago. Now have a admirer promised 1 million dollar to the one as can give information about the shoes and thief(s). If any of the magazins readers should have information about this shoes can inquiry be done to american authorities. Otherwise shall the shoes after saying be worth about 3 million dollar. She used at all 4 pairs of shoes in the movie- (info:www.dn.se/nyheter 14-5-2015)

The 14th Germany Shoemakersday in Wiesbaden will be arranged Mars 12-13 -2016. More info on nett: The 14th Shoemakersday in Wiesbaden. (info net)

Monica Langwe, Sweden, have different courses in bookbinding the whole year. Interested find more info on: www.langwe.se (info net)

Serge Volken , Switzerland have plans of launcing a pattenen pack with celtic belt pattenens. More info will follow soon as news is received.

The International Federation of Leatherguilds, (IFOLG) show 2016 will be arranged September 15-18. Hosts is ; Buckeye Leathercrafters of Central Ohio. Place : Clombus, Ohio- More info on:www.buckeyeleathercrafters.org (It's 8 years since last time Buckeye Leathercrafters Guild arranged a IFOLG show) (info net)

Camp Villmark , Norges Varemese, Lillestrøm ,Norway will be from March 31 to April 3, 2016. More info on:www.campvillmark.no (info net).

Do not forget to send a wellbeing greeting to someone you know this winter.
Try a issue of
The Euro*pean Leather, Shoe and Hide.
Only 8 euro or US \$ 9
Free Shipping all over the world.

Tassen Museum, Hendrikje Museum of Bag and Purches, Amsterdam, Nederland have a exhibition ; “Street Couture; Hign end fashion meets the street” from January 10 to May 8 – 2016. More info on: www.tassenmuseum.nl. (info net).

Victoria and Albert Museum, London, England; It's still possible to see the exhibitions: “Shoes, Pleasure and Pain”, as have been on display from june 13, 2015. It end at january 31,2016, (info net).

Røros Fair in Norway will be from February 16 to 20 – 2016. (Røros is a old mining mountain town on UNESCO list over world heritage). More info on:www.rorosmartnaen.no (info net)

Gregorie Fair in Østersund, Sweden will be from Marsh 10 to 12 -2016. (very old historical fair) More info : goggle on Gregorie Marknaden, se .(info net)

Norwegian Horse Senter on Starum have courses in saddlework winter/spring 2016. More info on: www.nhest.no (info net)

DAD Bookbinders, Glasgow Scotland, Class dates 2016

Introduction to bookbinding.

Saturday 30th January 10am - 4 pm
Saturday 12th March 10am - 4 pm
Saturday 4th June 10am - 4 pm
Saturday 2nd July 10am - 4 pm

Intermediate Bookbinding

Saturday 2nd April 10 am – 4 pm

Advanced Bookbinding

Saturday 21st May 10 am – 4 pm

Box making

Saturday 16th April 10 am – 4 pm
Saturday 18th June 10 am - 4 pm

Book Repair

Saturday 27th February 10 am – 4 pm
Saturday 7th May 10am - 4 pm

Coptic Binding

Saturday 13th February 10 am – 4pm
Saturday 30th April 10 am – 4 pm

Contact

www.dadbookbinders.com

The Euro*pean Leather, Shoe and Hide

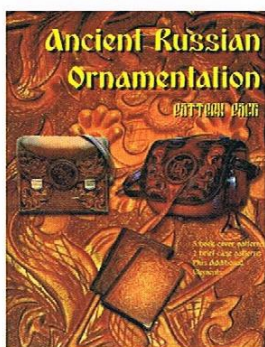
which all readers

A Merry Christmas

and a

Happy New year

2016



Book: Pattern Pack; Ancient Russian Ornamentation

Author: E. Solomin

Publishing Firm: The Leather Crafters and Saddlers Journal, USA (?)

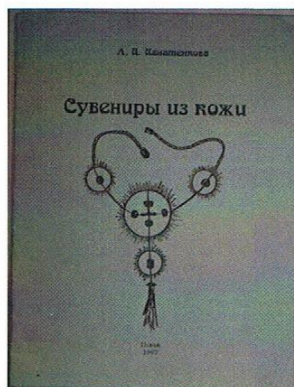
Publishing year: 2015 (?) (not informed about)

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

Language: English

It looks for me as the publisher (s) (?) have taked it little easy on this Patteren Pack with "Ancient Russian Ornamentation" for use in leather art and craft. It lacks information about publishing year. It lacks ISBN number. An allmost information about the author, it stay short as possible E. Solomin (Page 2). The rest must be guessed. And it lacks information about the publishing companys name. That this is correct is also important information to a printed matter as a whole, particular in circulation outside than "inside the trade". This lacks are perhaps not so important fore the main content itself as in this ptttern pack start with a introduction to the background to ancient russian ornamentation (page 3) and is followed with a chapter "How to carve" the patterens (page 4 and 5). All together have it 9 prosjects, and the patterns is also printed on transparant plastic with black ink for the first time in history (?) with use of a new printing tecnique(?) It looks to be a good pratical solution, but again am I missing information both about printing tecnique and how to use the transparant patterns – to go on them on leather with a modeler iron is perhaps not smart?. Otherwise looks the projects/ patterns/ pictures okay enough to me from page to page on the 15 pages of total 20 all together this pattern pack runs over. The motivs are different from the patterns in american letahercraft, but still interesting. And is this not only a little foam top on the ocean as russian leather art and craft exist of and why not bring the whole story in one book ?. It's possible to buy the pattern pack from The Leather Crafters and Saddlers journal's netpage, address is: www.leathercraftersjournal.com.

Word About Book



Book: ???? (content;beginner work in leathercraft).

Author: Lydia Ignatenkova

Publishing Firm: ???

Publishing year: 1997

ISBN: 5-7522-0133-0

Language: Russian

The magazins reason to write about this little pamphlet as was published late as allmost 20 years ago,in 1997 is to remind about it. To many published leather art and craft publications end up forgotten.To get a copy, and/or if any are interested in a translation of it from russian to english can it be discursed with the author,.. Lydia Ignatenkova by taking kontakt with her via e-mail; lydiagars@gmail.com

The pamphlet, made by the leather artist L. Ignatenkova as live in St. Petersburg,.. was made on request from the Teacher Training Institute, in according to her teaching. But it speaks also together with other publications about a diversity and the possibility as is with leather art and craft.

It have 32 pages, the language is russian and by that is't not easy to understand if you not understand russian.

The written content is further illustrated with small drawings. Among them is also a drawing of a cock, as it was published a picture of a finished work of in The European Leather, Shoe and Hide No.1-2014 as can be with on to give an idea about the contents possibilities,.....

Bowl made of Rex Lingwood, Canada, Cuir bouille technique



(www.makergallery.com/Rex_Lingwood))

Wallet cover made of Ute Jackel, Germany, Leather filigree technique



(www.bueneardesign.de).