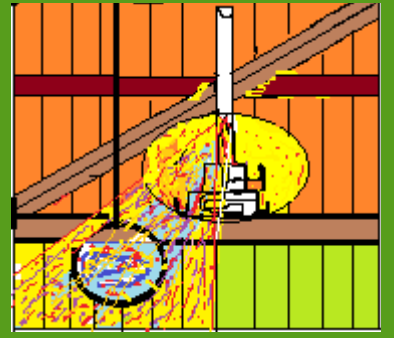


# The Leather, Shoe and Hide Journal

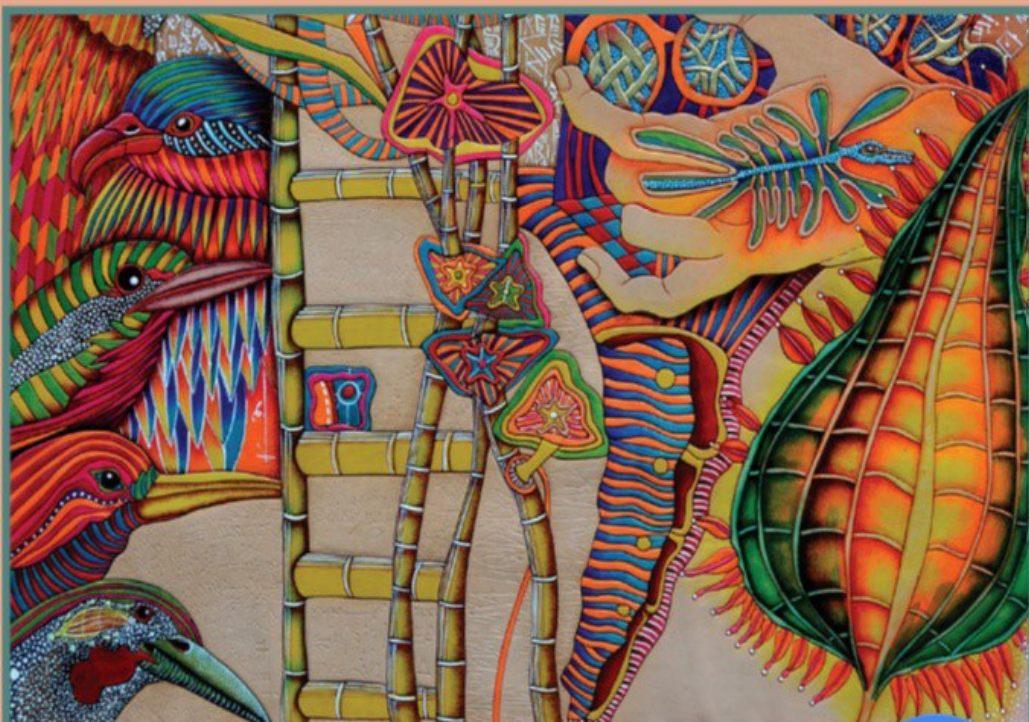
*A independent magazin about leather art and craft*



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### Editors note.

In this time with war and misery can it in between be good to have something else to think on and hopefully can this magazin contribute a little and not less to a peaceful coexistence. All in all is it a year since last time it was published and some of what have happen in connection to leather art, craft and culture through this year, both in Norway and abroad is to find mentioned about through the 20 pages which make up the magazin. A great thanks to all who have contributed to this issue. Otherwise isn't a year to next time. Live well for so long, and take care. Red.

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### 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 Alf Bjørnar Luneborg in Norway. The magazin is published digital and is free to read on is net page.

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### Advertisement rates

1/ 1 page	Euro 120,-
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1/4 page	Euro 30,-
One line advertisement	Euro 5,-

Leathercrafters /artists is offered one free 5 lines advertisement.

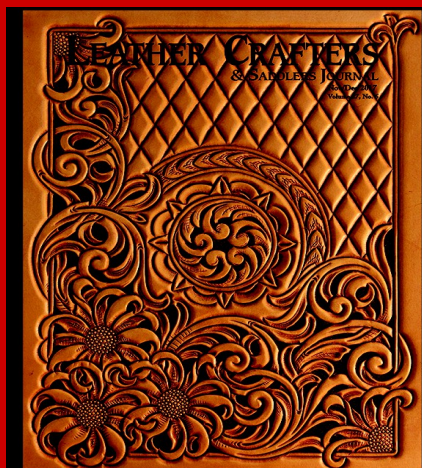
Only leather art and craft advertisement is published.m

### About the front page work

The artist Nelson Gomez Callejas from Colombiais the maker . He lives in Spain and make contemporary guadamechi. He use art books and drawings to generate realities and visual realms. Which reflect meeting with the essential in art, the spirit and the substans of artisanal and artistic life. He is trying to replace the silly everyday and trivial with the transcendental. The upper picture on the front page gives a small glimpse into how he work. The below picture show a finished work. More about he and his work is possible to find via facebook or;

<https://www.webelproffesor.ula.ve/arte/callejas/biografi.html>

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.

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## "Secrets of the ice", From a exhibition on Norwegian Mountain Centre Sommer 2023



Photo: Norwegian Mountain Center in Lom. The Prestfossen ( Prestfossen waterfall) in the forground. The mountain Lomseggen in the background



Photo: The entrance area to the Norwegian Mountain Center i Lom.

The museum opened first time in 1994 as Norwegian Mountain Museum an have since then seveal conversions, the last in 2016 as show todays building as have been a great museums building. But it was not the building that beconed the magazin to Lom but a exhibiton with the title ; "Frozen in Time". It referred to archaeological glacier discoverys, i.e. things as melt forward as glaciers and ice melt as a result of

the climate change?. \*1) "Over half of all the archaeological findings from ice in the world is done in the mountain you stay behind", i.e. when you stay inside the museum; Quite early in the spring popped the first preliminary revives up on social media and not freely promised it much, but the exhibition in volume did not meet the expectations I had to what I imagined "half of all archaeological findings from ice in the whole world" would constitute. But perhaps was not everything exhibited?. Just a selection !, as more existed of fragments you not allways immediately understood the context to? Some of the findings was of shoes/parts, knives and spears as tells a long way about it self while other again remained a mystery after a tour around in the exhibition. I did not find explanations as expected, example when written information informed that a shoe for about 3000-1000 years ago had a duration of one- 1- month. Why? And eigther was it no information about materials the different shoe was made of. In 2009 had the magazin a mention of a shoe findings in 2006



Photo: shoe findings

on Kvitingskjølen in Jotunheimen. The magazin called for then information about material the shoe could be made of. Because , had not new methods been developed to dertermine leather types via the investigations of the iceman Øtzi?. But the exhibition Frozen in Time did not mentioned any about leather types. An you wonder why when you think it's inside of the range of possibility. Another move with the exhibition was the relative strong visual effects in use in the

communication, or as it stays in a mention:



Photo: knife findings



after a backpack chich?. In the forground wood items, unkown use.

\*2) "In the exhibition you get a feeling of walking on a floor of ice, the room is tapestryed with motiv of ice and mountains and it's animations and living pictures as make that the visitors get the feeling of that the history is brought to life." It's possible, but for my part became the exhibition not particular more alive .It was like the word lost for the picture animation. A catalouge could go a long way with words to give more depth explanations. Or a better use of the digital reading boxes which was set up in some places around the exhibition montres could also help. But all i all , with its plus and minus was it a interesting exhibition. I also noticed that the ski binding on a exhibited ski was of leather, not vidje ( type of wood). And it's a interesting whether it goes a historical divide between use of leather and wood or if, for example, the exhibited ski binding and use of leather and wood is a case of coincidence ?.

Photo: To left, skull of a horse. To right, fragments of wood and leather. Can it be

Continuing on page 5





Photo: Gunn Jensen

Jørn Jensen Leathertrade which have its shop on Lillestrøm, Norway, as one of the three-four bigger leather traders in the country was taking action this spring and expanded the premises in the shop by extending the second floor with help of galvanized steel beams. On the magazin photo is Gunn Jensen standing under the metal beams where the new second floor will come. In the background is the stairs up to second floor. She informed the magazin that from before was the shop on 200 kv.m. And with the exstension would the company get 130 new kv.m available. The company moved in in its new premises 3-4 years ago. It have

allways been, in its over 50 year long history, a supplier of leather, tools, and equipment to knife craft in Norway. Knifemakers constitute the larges group of crafters in connection to leather and hide. Net adress to the shop is:

[www.jjensen.no](http://www.jjensen.no)

(Thanks to Jørn Jensen Lærhandel for the information).

### **Shoemakershop "Godt Skodd" moved from Mangnor to Kongsvinger**



Photo. "Godt Skodd's" new premises in the walk street on Kongsvinger



Photo: Åshild Kjelberg

The shoemaker workshop and sewing machine company "Godt Skodd" run by Åshild Kjelberg which in some years was on Magnor opened April 14,2023 up a new workshop and sewing machine shop in the walkstreet on Kongsvinger (Norway). The walkstreet is in a business centre right over the street for the Railway Station. The reason for moving was among other the failing border trade. Magnor is a border village close to the big warehouses on the swedish side of the border – and many as traveled for shopping in Sweden, found it easy to deliver in shoes on "Godt Skodd" an pick them up later). The Corona epedemic leaed to close borders an customers disseapered. It became a question of "to be or not to be". The magazin whishes you luck on the new place. (Thank to Åshild Kjellberg)





Photo: Leif Madsen to left, Are Madsen Steinseter to right

Photo; Black bear skin to left, and musk skinn to right



Photo: Bookbinder Erik Haagensen

"It was quite a few fewer visitors" announced the newspaper Arbeidets Rett Monday after the Røros market was over. And as far the magazin could see was it also fewer exhibitors. It means, if you put the impression from other markets opening after the pandemic that it was about 1/3 fewer visitors and exhibitors. But still is Røros Market the biggest fur and hide market in Norway, which this year ha 18 exhibitors with fur/hides/leather on the tables. The company Masen Design, (pictures above) have by the years developed itself to be one of the biggest in the country – and had among other Blackbear skin and musk skin on this years fair. The musk is from Dovre; "20 animals were felled" was the magazin told, "to keep the herd free form diseases". Netadress to Madsen Design is:

[www.madsendesign.no](http://www.madsendesign.no)

Else had among other saddlemaker Roy Hylen a stand in Kurant gården. And Jørn Jensen Lærhandel in the markets hall. And in a annex! to Kurantgården had bookbinder Erik Haagensen stand, (see photo).

(Thanks to everyone)

*Continuing from page 3, 'Frozen in Time', Photos and text from a exhibition on the Norwegian Mountain Centre in Lom , summer 2023*



Photo: a small knife, nr 2 from left, not more than about 10 cm,also a findings in the mountains

The importance with information of leather types can you think over your self; if it should be found something else than you get impression of beeing claimed; that shoes (all) are made of reeindeer leather (a explanation adapted to Lom?).All the time the shoe findings on Kvitingskjølen in 2006 (not exhibited?) hardly can be reeindeer leather. It looks to be nearly 5 mm thick leather in it!.And why if it's seal leather or walrus hide?. After all are many of the findings from a route of travel between east and west Norway as also the trade followed !.



Photo: findings in a viking grave, a sword, axe,spear, arrow heads and a small buckle.





Photo: The music pavilion on the square in Levanger.



Photo; Katrine Høttmon from Meråker, with sheepskin in the steamships pier were several crafts exhibitors and among other a carpenter workshop kept it going under the market.

The magazin got a talk with Katrine Høttmon (from now only K.H.) over a cup of coffe.

Lær, Sko og Skinn (from now only LsoS): What is your name?

K.H. : Katrine Høttmon

LsoS: I see you sell sheepskin is't your own skin?.

K.H.: yes, from my own farm, I have only with me wild sheepskin, I have Dala sheeps too.

LsoS: Is't the first time you are on the market?

K.H.: Yes, it's the first time I'm in Levanger, usually we travel to Sweden.

LsoS: Were is your farm?

K.H. : In Meråker ( *A border municipality to Sweden, east of Trondheim,- ed. not.*).

LsoS: Is't possible for you to travel to Sweden?.

K.H. : Yes, we live besides the border, actually I play accordion and are often in Sweden and play on festives.

LsoS: So it's not your livelihood? ( *with sheeps, ed. not.* )

K.H. : Well, like half an half

LsoS: Is't any sale?.

K.H.: It have just opened, so you will see,.....

LsoS: Di you get any support under the pandemic?.

K.H.: I did not apply.

That was all, as we dranked the coffe she said: They made a episode in the serie "Der ingen skulle tru at noken kunne bu" about us. ( *A very popular serie in norwegian television about people as lives fare from other, ed.not.* ). Back home I took a look at it and it showed to be of the place she live and the family Høttmon and friends. If interest can the movie bee seen via net on:

[https://tv.nrk.no/serie/der-ingen-skulle-tru-noken-kunne-bu/sesong 13](https://tv.nrk.no/serie/der-ingen-skulle-tru-noken-kunne-bu/sesong-13). Else is the net address to the company she runs:

<https://babua-hottmon.blogs.no>

(Thanks to Katrine Høttmon)

Else was it 63 exhibitors all together. Most with food, so the Marsi Market is to a certain degree a food market with some exceptions. It was 14 different crafts exhibitors in the steamships pier. On question to the organizer if the pandemic had changed the marked was the answer no. It was about as before.



Photo: Birger Blomquist from Karesuando, Sweden, with a solid selection of leathergoods





Photo: Gilt leather works exhibited at the Muteo Inurria Art School, Cordoba



Photo: Female Torsos, gilt leather.

The magazin have no reviw from this exhibition. But as the photos show kept Jose J. Garcia Olmedo a exhibition on Muteo Artschool in Cordoba from January10 through January 30 2023. Jose J. Garcia Olmedo kept also a exhibition in Cordoba from Marsh 17 through April 16 in the Viana Palace. From this exhibition followed a great text about the gilt leather development in Cordova (look uner the photos). The difference on the exhibitions was that he on the artschool exhibited own artworks while he in the Viana Palace showed traditional giltleather crafts.

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**Photoglinsmes from a gilt exhibition in Viana Palass in Cordoba, Spain March 17 through April 16, 2023.  
"The light from guadameci in the 16<sup>th</sup> century". By Jose J. Garcia Olmedo,**



Photo: Copyes of giltleather patterns from the 16<sup>th</sup> century by Juan J. Garcia Olmedo



Page 8 **Giltleather work (Guadameci)** from the 16<sup>th</sup> century as have survived forward to our days shows a deterioration, with a high degradation of the skin, generally, of the painting and above all of the silver. Its current appearance gives us only a idea about how this work was on the completion date. The items in this exhibition makes that these works can be seen with its original appearance. I have copyet a serie of guadamecies in the collections to institutions where they are stored. - and is dated and has spanish origin; at the same time, these designs and forms matches exactly with the regulations of 1529 to the guadamecileros = giltleather crafters) in Cordoba. Everything describet in contracts which is entred into during the 16<sup>th</sup> century. We can say that these works is a true refletion of what was produced in our city at the time . The samples consited of 11 copyes, made exactly in size as fare it's possible and with the same methodes as was used to make the originals as well as two reproductions of wall hangings, reproduced on paper foam to make the effect more clearly of wall tapestry which was made through an era together with most of of these works.

### **Guadameci, Giltleather**

It's litterary references or documents about guadameci from the 11 century as telles that guadameci was made of the hide to a tanned sheepskin as was covered with silver leafs – and in most cases varnished with a varnish so it looked like gold, golden skin . Later was it stampet over the silver surface to archive effects and contrasts in the background to a work was finale finish with polycroming of the background with oil colors and profiling of contures. Guadamecies as wall hangings consisted of one design, of middelparts which were sewed together for continuous visual effect: the composition could be completed with upper friezes.. The sides was complete with columns ( pillar tapestry). Or other setups.

### **Guadamecies in the 16<sup>th</sup> century.**

It is at the end of the 15<sup>th</sup> century and early on the 16<sup>th</sup> century that a expansion happen for the guadamecies; the decorative skin , most known until then through litterary references and documents was probably until then a rare luxury item and now becomes it a whole "craft industri", massive with metal skin and decor. Its main function was the walltapestri instead of or alternatively for textiles. Just then can we say that guadameci comes in fully in the art as a decorative object with a own indentity . The models or the design changed and developed after the aesthetic taste to any one of all ages; the same happen to the form, by a recognition in the 16<sup>th</sup> century that it had changed radically.

### **Cordoba and Guadamecies**

It is widely accepted that guadameci have its origin in south and on \*1) the peninsula. The arabs among other as moved forward introduced advanced tanning tehniques and threatement of hides and with this, new applications and areas of use for skin which until then was unkown and expanded it to the whole extent of this influence. The direct reference to Cordoba with guadameci shows up in the 16<sup>th</sup> century between the authors Ramirez de Arellano and Torre Vasloni, and between other authors in the first part of the 20<sup>th</sup> century as published studies as gives us the details about many giltleather crafters as dedicated himself to the trade in our city from that date to the begining of the 17<sup>th</sup> century; to these historicans we owe the publications of contracts which was entered into, were it is described in detail aspects with the works. It is also essential to know how guadamci in Cordoba was made in relation to the very detailed regulations of 1529,- as explain on a very exhaustive manner how the making of guadameci should be . ( \*Spain is on the Iberian peninsula).

### **The making of guadameci.**

After the few models as is back from the 16<sup>th</sup> century usually padded upholstery, it is even mountet different, and out of context – and also for the details as is described in the regulation, Guadamecies in the 16<sup>th</sup> century,- are they not characterized of the empahsis on relief and the main steps for the production is like this:

1. Tanned cheep skin (sheep, buck or ram)
2. The skin is covered with silver leaves and the backside is browned.
3. Golcolor with corladura ( varnish) var mest vanlig.
4. Impressing, woodform with colors – of the main motive in the composition
5. Embossing out for backgrounds effects, with model iron/ stamps
6. The background polycromed with oil paint.
7. Conture profiling (work with colors/ model iron)

### **The regulations of Cordoba 1529**

*" we desire and comand so no one shall be bold enough to settle down in this city with house and trade without that the gilleather guild first of appointed Mayor and supervisors have investigated. That the giltleather Guild cut in the heart they use to see if it was goo rams and not sheeps - That the silver leafs have goo color and if they ask about the piece with paintet silver that it goes well , and 2\*) that the carmin have good nice color which goes well with 3\*)al azeyten- oil an not to tempera.*

*With examen in guadameci you know how to profile black profiles,- you know how you paint gol and carmin an of green which was in emand and know how you do a pillow.*

Jose J. Garcia Olmed, Cordoba – Marzo 2023

<https://www.garciaolmedo-cuero.es/> <https://cuerosolmedo.blogspot.com>

(2\* red color; 3\* al azeyte= old spanish term for oil, from Andalucia; from Arabic, red anm.)



## Photo glimpses from Norwegian Artisans market August 17 through 19, 2023 on Kirkeristen, Oslo



Strange with NK (Norwegian Art Hand Crafters) if you are looking for performers as work with leather art and craft then you find them in groups as Textiles or even Metal on the netpage to the market. And it's not especially for the market or random in NK context. Like that have leather art and craft been mentioned in NK context in the years after Åsmund Voldbakkens time. While leather is a unique natural material as often have the origin animal within its name, as oxleather or goatskin or sheep skin. But not textile, not textile leather. It has certainly appeared something called "Vegano leather", but it's something as is just as wrong to mention as leather as textile or metal. Because vegano leather it's an artificial product without a natural origin. While words as textile or metal are words that blur what the material leather is. And the objections against NK's treatment of leather behind words as Textile or Metal is that it makes leather foreign as material and foreign for the public and the society. While it's the unique with leather as should be highlighted.

Photo: From the marked on Kirkeristen working with leather, art and craft on this year's market. It is the biggest number the magazine can remember to have registered on a NK market on Kirkeristen since the start in 1970. And as the unique with the material leather should also the artisans as work with leather art and craft appear as a separate group in NK, as for example ceramists do. Without it is not only given them worse frame conditions but also generally for leather art and craft in the whole country-

\*



Photo: Aud Lavik from Bergen on stand



Photo: Bine Melby on stand



Photo: Elfi Sverdrup on stand

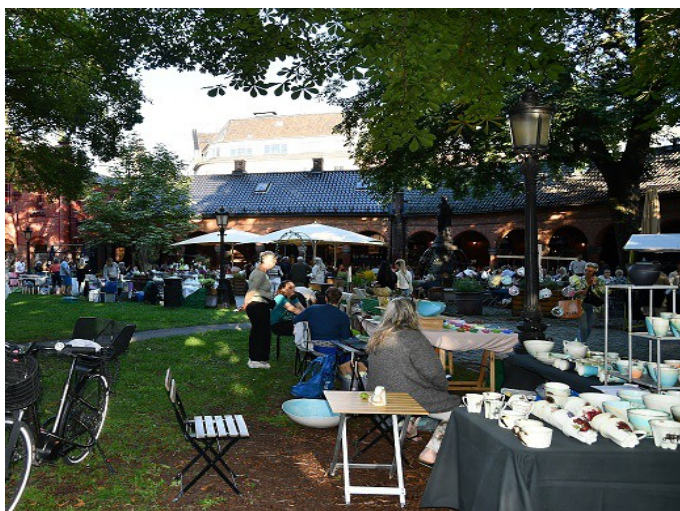


Photo: from the market on Kirkeristen

Also Julie Stray and Lisbeth Narud had stand in the market, but the magazine has unfortunately no photos. The year's market the number 52 in a row and according to the program participated 92 exhibitors. Numbers of visitors can probably be counted in two-digit thousands



**"I started working with leather some 35 years a go"**

I began working with leather some 35 years ago slowly drifting towards embossing, molding and specially modeling as my main activity within the trade. My special interest is creating volume with leather stretching it to its limits and looking into the material searching for all the possibilities it offers. I currently do work creating costumes, masks and helmets for theater and cinema together with a constant activity teaching leathercraft techniques in general and my personal modeling technique and my personal molding technique in particular both in person and online. I currently live in Madrid, Spain.

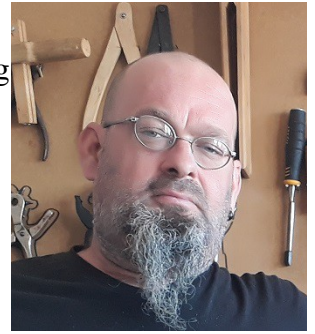


Photo: Michael Patrick Nadeau

**Forming over model form**

To begin we make a difference between molding and modeling. For the first we use a mold either bought or self made which we use as a matrix over which wet saturated leather is placed and with the aid of modeling tools, bone folders or horn tools the skin is stretched over the mold to create an exact copy of the matrix. Probably the most commonly known pieces made using this technique are the comedy masks where a wooden mold is used and the leather is compressed using horn hammers. For molding techniques we generally use relatively thin natural tanned leather which could be calf, sheep or horse that adapts relatively easy to the mold using adequate tools and is then compressed without much difficulty. Depending on how consistent the result is we will have to harden the piece or not.



Photos: The mask to left is partly made over a form while the mask to right is completely modeled freehand.

**Modeling.**

Modeling on the other hand is done without a mold using thicker leathers, generally natural tanned cowhide. It's important that the leather has no finish on the surface so that it saturates completely when submerged into the water. The ideal way to do this is to place the leather in lukewarm water for 15 minutes then put it in a close plastic bag for 1 hour or overnight. When we are going to begin we take the leather out of the bag and let it absorb the residual water on the surface for a few minutes. Now we begin stretching the target volumes as it is now that the leather is most elastic. I use PVC high pressure tubes of different sizes for the base and rounded wooden tools to hammer into the leather and create volumes. Once the volumes are made I start modeling the leather with modeling tools, bone folders, customized pliers, scalpels and horn tools to stretch certain parts and emboss other.

Continuing next page





Photo; serie, faces, Rabelaisk expression !.

### Materials and techniques.

It's ideal to use a 1.8 mm to 2.2 mm leather so the pieces doesn't sink as we work. This technique has a very wide scope of creative possibilities as one is not conditioned by a mold. The other vital factor with leather modeling is the drying sequence, as in all wet leather techniques, although maybe even more with modeling. As the leather slowly dries we will follow different steps; first creating

volume the sculpting, and finally creating angles and defining the detail. Once the piece is dry it becomes hard to stretching, creasing, pleating etc. And if correct leather is used it will not have to be hardened. We must apply a layer of beeswax to the grain to protect the surface and nourish the leather.

Net address to:  
Michael Patrick Nadeau  
[www.cuerox.es](http://www.cuerox.es) (web page)  
michael\_patrick\_nadeau  
(instagram)  
michael nadeau  
(Facebook)



Photo; Satyr mask



Photo: Monolithic figure



## Some photo glimpses from Oslo Design Fair August 30 – September 1, 2023 in Nova Spektrum, Lillestrøm



209 exhibitors came together in Nova Spektrum and Oslo Design Fair to what was the 79<sup>th</sup> fair in a row. It is arranged two times a year, spring and autumn. The exhibitors split up over three halls with 53 exhibitors in the groups "Design and Interior"/ Oslo Contract and Furniture Fair. (hall C). 85 exhibitors were located in the group "Food and Living", (hall D) and 71 exhibitors in the groups "Life in the Garden/ Brand New". In last mentioned group were some crafters, among other a ceramicist. Together it was held 16 lectures where among other was one by Andreas Engesvik with the title: Experiences around the Norwegian design field the last 20 years.

Photo: a small glimpse from stand to the company MUUD from Denmark, net addr: [www.muudstore.com](http://www.muudstore.com)



Photo: from the company Burley, The Chesterfield as they show great industrial designed leather goods made in India. The company is home in Holland but markets itself as English via Danish branch and is run by Swedes. The person on the photo is Johan Andersson. Net address is: <https://www.wardow.com/thechesterfieldbrand>



Photo: From the company Shoedesign from Denmark, the only company with shoes on the fair. The photo shows exhibited shoes, boots, slippers and sandals. Net address is: <https://shoedesign.dk>



Photo to left: Shows the stand to the company Brødrene Flaarønning from Lær in Trøndelag. This company was not showing any leather goods but the photo is taken with for to remind about that the company has a background in the leather trade from its beginning in 1868, as a saddlery and tannery. But as time went on and it became lesser to do in the leather trade developed the company itself to be a large wholesaler in presents, applied art and souvenir articles. As it on the fair had a big stand with.

Net address is: <https://www.flaarønning.com>

(The Norwegian edition of the magazine, Lær, Sko og Skinn had with a mention of the company in Nr. 2, 2008, page 14, in the occasion of the 150 years jubilee.).



**Photoglimses from the exhibition: " Wool and sheep around the North-Atlantic Sea".  
Opened september 29-30, 2023 on Tingvoll Økopark, Tingvoll in Møre og Romsdal, Norway**



Photo: Tingvoll Økopark



Photo: Karin Flatøy Svarstad gives her lecture

Tingvoll Økopark is in a beautifully located cultural landscape by the Tingvoll Bay and have a long story as priest farm land without that this mention go any closer in on it. But it's a interesting video about Tingvoll Priest Farm/ Økoparken which interested can find by google: *"Video, Tingvoll Prestegard, et kultursentrum for hele Nordmøre"*

The mention in this article is about the exhibition " Wool and sheep around the North Atlantic Sea". The arrangement opened September 29. and the exhibition September 30. Latter held by the Sommer-Akademiet v/Karin Flatøy Svarstad (This in the premises to the big red barn building in the middle of the above photo.) On the opening day

of the arrangement on September 29 was it 5 lectures about different aspects of modern sheep farming and a fashion show. On saturday, September 30 gave Karin Flatøy Svartstad her lecture where she talked about the different sheep breeds on the islands around the North Atlantic Sea, sheep breeds as also is after the vikings. Fore the one as live with St Kilda as a legend in mind was it particular fun to hear about a own sheep breed on the island, as have given wool, meat , hides, horn and bones through the times. All together covered the lecture and exhibition use of wool from 10 different sheeps, distributed on the islands: Isle of Man, The Faroe Islands, Shetland, The Hebrides, the Orkney Islands, Iceland, Grenland and Norway. And of course, had the exhibition many great works to show of . Unfortunately is it not space to show any photo as close to one work from Isle of Man. Tingvoll Housecraft Team had a own workshop saturday where you among other could get repaired your sweater if need, and a little sale of crafts work. The exhibition shall stay one month ? on Tingvoll Økopark, to about October 30. It is as fare the magazin experience of the information, possible to loan the exhibition if interest. This by contacting the Summer Akademy v/ Karin Flatøy Svarstad via net:

[www.sommerakademiet.com](http://www.sommerakademiet.com) or [www.karinflatoy svarstad.com](http://www.karinflatoy svarstad.com)



Photo: Bag in wool with a horn button, from Manx Loaghtan on Isle of Man. The color on the wool is natural.



## Lydia Ignatenkova, jewelery and rings.

Lydia Ignatenkova from St. Petersburg in Russia have sent the magazin photos of new works. They are a achievement in many ways. She was operated for cancer in 2022/23 and look now foreward to live a normal life again. And the magazin hope it will be so and that she will be in work many years to come. The photo shows a navistic fashion/craft/art style as not are so often to see in now a days leather art and craft and her creations is completely unique.  
( A great thanks to Lydia Ignatenkova)



Photo: Lydia Ignatenkova



Photo: ring top to a neck scarf



Photo: sophisticate ring and bracelet on glove



Photo: earr ings



Photo: necklace with naive sea animal



Photo. Brooch with naive forrest beetle



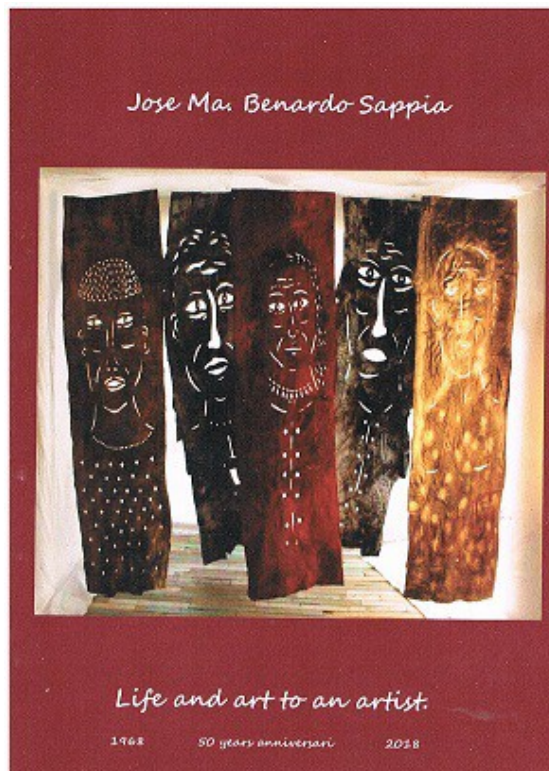


Photo: Frontpage of the pamphlet about Jose Ma. Bernardo Sappia.

The magazin Lær, Sko og Skinn published in 2019 a pamphlet about the South-American artisan Jose Ma.

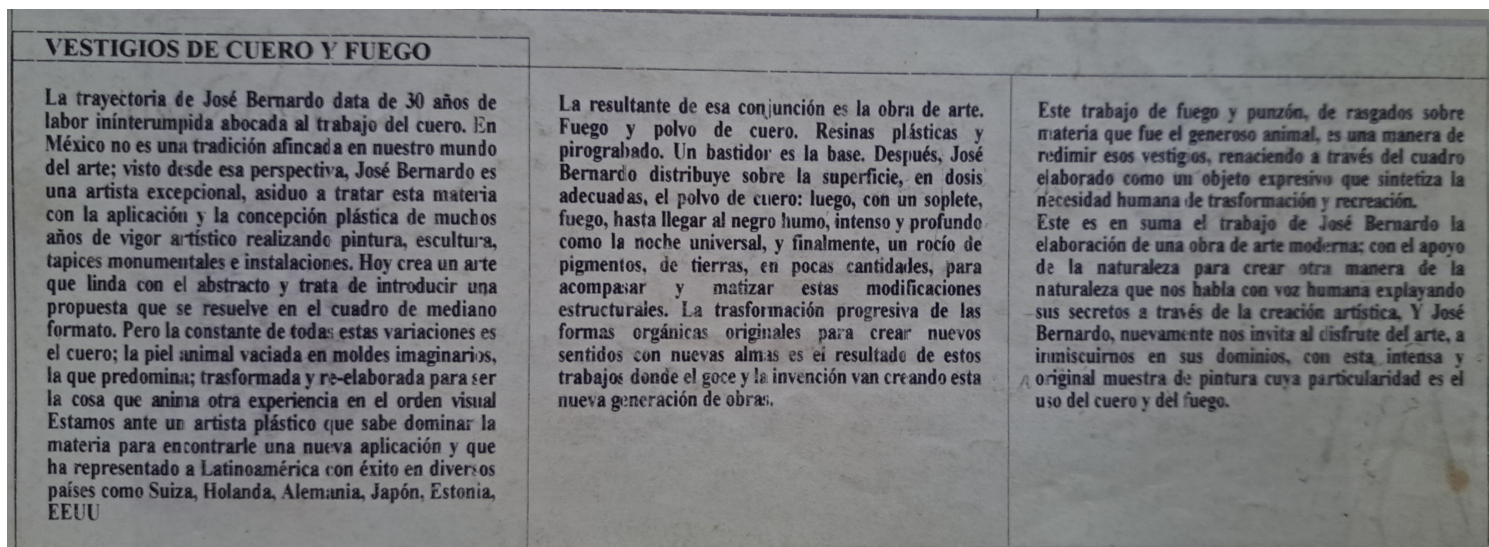
Bernardo Sappia in the occasions that it was 50 year since he started with leather art and craft. The pandemic, covid 19 disturbed the entire launch. And it ended with that the magazin gave the whole circulation to J.Ma. B Sappia, close to 10 copyes of which some are still for sale in the magazin with english text; se photo to left. Of the content can you be familiar with Jose. Ma.

B. Sappia as artist and human. And see leather art and craf as is rare to see. The photo to right is



Photo: One of Jose Ma. B. Sappia's work

one example on his leather dust pictures.. His art makes the viwer wondering. Price for one copy, please look on the last page to Bladet Lær, Sko og Skinn's bookstore. Otherwise will the magazin bring a photo of his work in comming issues.



Photocopy : a spanish article text from 1989 about a exhibition Jose Ma. B. Sappia made in USA.

(A unautorized translation by Lær, Sko og Skinn).

**Track in leather and passions.** The career to Jose Bernardo spanning 30 years uninterrupted work dedicated to leather art and craft. In Mexico is 't not with a tradition which he has settled with in our artworld; from that ponit of viwe in Jose Bernardo an exceptional artisan,- as regular work with applications an the plastic conception and with many years of artistic experiences to create paintings, sculptures, monumental image tissue and installations and make today a art asis beautiful, introduced via the abstract on which he conveys offers on in that between large paintings form. But the constant in all these variations is hide and leather.: tanned animal hides in imaginary forms is what dominates. Transformed and reworked to be the thing as animate to a other experiences, in a order which for a plastic artist as know how to master the subject have found a new expression as represent the latin-americana with success in different countries as Switzerland, Holland, Germany, Japan, Estonia and USA.

### The creative process

The result of this process is artwork made by fire and leather power; plastic resin and pyrography. The picture frame is the base as Jose Bernardo distribut leather powder inside on the surface in doses; then it is burned with (gas) fire until it came black smoke, intense an deep as the universal night and at the end a sprinkling og pigments, (painted).

Contiuing next page.



And soil in small quantities for speed and nuances of the defined structure. The progressive transformation of organic forms, original, for to create senses for the soul is the result of this work, which he enjoys what concern innovation and invention. It also create a new generations of artworks.

### Art and work.

This work with fire ,powder and blows of what was the generous animal is a way to redeem the remains on through the work with the painting. Elaborated shows it a expressive object as which syntesizes the humans need for transformation and recreation. That is short said the work to Jose Bernardo, the preparation of a modern art work: as is another way to create on than the nature and as talk to us with a human voice about the secrets through artistic creation. And Jose Bernardo again invites us to enjoy the art and to penetrate its domains, to this intence and original paintings which peculiarity is use of leather and fire.

(Jose Bernardo informed the magazin that the article was written by a "Washington writer", as a invitation to a exhibition in 1989, in USA.). ( Jose Bernardo partisipated on two exhibitions in USA in 1989: one was arranged by Robb Barr in Bismarck, North Dakota and the other was the IFOLG show in Dallas, TX. Red.).

### Basic course in leather craft on Skinnlåven 16-17 September, 2023

Teachers: Arne markussen Jr. and Ingunn Eide. Text and photos: Arne Markussen Jr.

(On request the magain have received following text from Arne markussen Jr.)



Photo: Arne Markussen Jr.

We made finish 4 projects.

Prosject 1: Seam prosject, cardholder case. We used the common sadlemaker tools, knife, stitching groover, bonefolder, spacewheel, owl-shaft and cutting awl. We cut out the leather after pattern, moitured the leather before we gluet and sewed it with saddlemaker seam, Fitted push button.



Photo: Ingunn Eide

Prosject 2: Braided belt, 8 strings, cut out leatherpiece for mounting the buckle, colored this, and sewed it on the leather. Belt wie 32 mm.

Prosject 3: Stamped belt. We learned to use a strapcutter, cuted out a leatherstrap 32 mm.decorated with stamps: X507 and D 436, antic colored, polished, egde colored and mouting the buckle.

Project 4: Keyholder, swivelknife work, we cut out the piece of leather, transferred first the pattern we had ontracefilm,sharpened swivelknife blade and cut out the pattern we had transferred. Learned how to use the basic stamps: B200, V407, S722,P206 and the backgrounder A 124. Mounted a puchbutton on the keyholder. Very satisfied participants.

(Takk til Arne Markussen Jr., red)

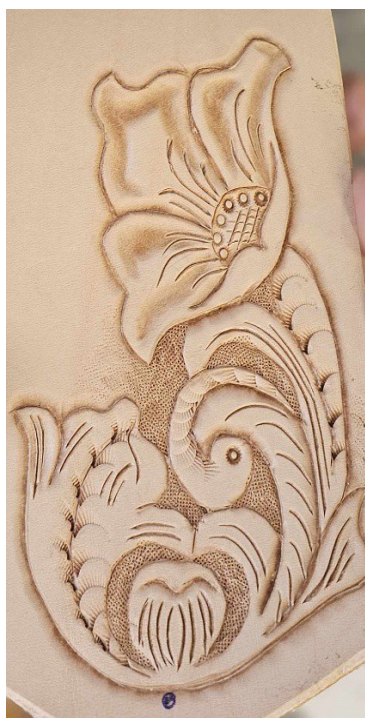


Photo: pattern to keyholder



Photo: course works



**The SummerAcademy have 25 years jubilee.**

The SummerAcademy is located on the island Voksa in Sande Community in Møre og Romsdal on the west coast of Norway where it runs the Voksa Culturcenter. The center arrange yearly tours to the islands in west as Shetland, The Faroe Islands, the Hebrides and Orkney Island, Grenland and Iceland. But is also have different courses and in the jubilee year 2023 such as watercolor, twine flowers and collages with wool. The sheep is the central animal on the islands and the products they provide. More information about the Summer Academy is to find via: <https://www.sommerakademiet.com>

NB: On page 13 is a article about a exhibition held by the Summer Akademy, opened September 30, 2023 on Tingvoll Økopark with title: "Wool and sheep around the North Atlantic Sea".

**The Museum of London** have closed its doors in 2023 and will reopen in 2026. The museum have moved to new premises in West Smithfield. More information via:

<https://www.museumoflondon.org.uk> (information from net).

**The Leather Artisan Conference** on the tannery museum in Allariz, Spain was held the days September 28 through October 1- 2023. (information from net)

**Anni Libertini was awarded the Al Stohlman award** for 2023. The award is distributed every year on the Rocky Mountain Leather Trade Show in the town Sheridan, Wyoming USA. The Al Stohlman award is distributed together with the **Ann Stohlman Youth Award as this year was given to Ella Hayden** from Redwood, Oregon. (information from net/LCSJ No.4-2023). NB: for more information about the Al and Ann Stohlman Award, see the The Leather Crafters and Saddlers Journal, no.5, 2023, p.62)

**ELWATS, The European Leather Workers and Artist Trade Show** in Arnhem, Netherlands was arranged from October 18 through 21, 2023. (information from net/LCSJ,US).

**The Rocky Mountain Leather Trade Show and The World Leather Debut Exhibition** will be arranged May 17-18 and 19, 2024 in Sheridan, Wyoming, USA. More information via: [www.leathercraftersjournal.com](http://www.leathercraftersjournal.com) (information from LCSJ, No.5- 2023).

**It was arranged a autumn seminar by Norwegian Craft institut on Maihaugen, Lillehammer October 17 2023.**

October 17 is the 20 anniversary date for the UNESCO's convention about its protection of the intangible cultural heritage. In a press relase from the institut it said: "Education plays a significant role in connection with protection and continuation of craft and living cultural heritage". One of the question which the seminar addressed was: "What is needed to get the craft lifted?", It was among other followed up with a debate about important issues in school and education.

(Information from net; Newsletter)

**London Center for Book Arts, courses in 2024.** February Sunday 24, Introduction to publishing practices. March Saturday 2: Introduction to letterpress printing. March Sunday 9 : Introduction to boxmaking 1: Solander box. March Saturday 16, Intermediate Book binding March Monday 25 - Friday 29, Making Books spring school. June Monday 24- Friday 28, Making Books, SummerSchool. August, Monday 12 – Friday 16, Making Books, Summer School. For more information (information from net, Newsletter)

**The SummerAcademy**, on the island Voksa in Sande Community, Møre og Romsdal, Norway have a class in aquavrel painting second week in Mai 2024 More information via: [www.sommerakademiet.com](http://www.sommerakademiet.com)

**A material fair concerning leather and hide** will be arranged in Utrecht, Netherland, January 13, 2024 by DHTA, St Laurensdreef 22. More information via net: [www.bagsandshoesofdutchdesign.nl](http://www.bagsandshoesofdutchdesign.nl)

**The Røros fair 2024**, in the mountain village Røros will be arranged February 20 through 24. **More information via:** <https://rorosmartnan.no>

**Skinnlåven, Norway, 125 years anniversary.** Smith and Bull as run Skinnlåven on Hønefoss, Norway has been in the leather trade since 1898 and celebrated in November, saturday 4, the 125 years anniversary. The magazin congratulates.

**Codex IX, International Biennial Artists Book Fair an Symposium** will be arranged February 4-7 2024. More information via: <https://www.codexfoundation.org/2024>

**Society of Bookbinders Conference, York, UK** will be arranged August 15 -18 2024 More information via: <https://www.societyofbookbinders.com/international-binding-competition-2024>

**4 International Leathercraft Exhibition in Tokyo, JP** will be arranged from June 26 to July 2 -2024. This arrangement is open to all interested. More information via: <https://jlca.tokyo.jp>

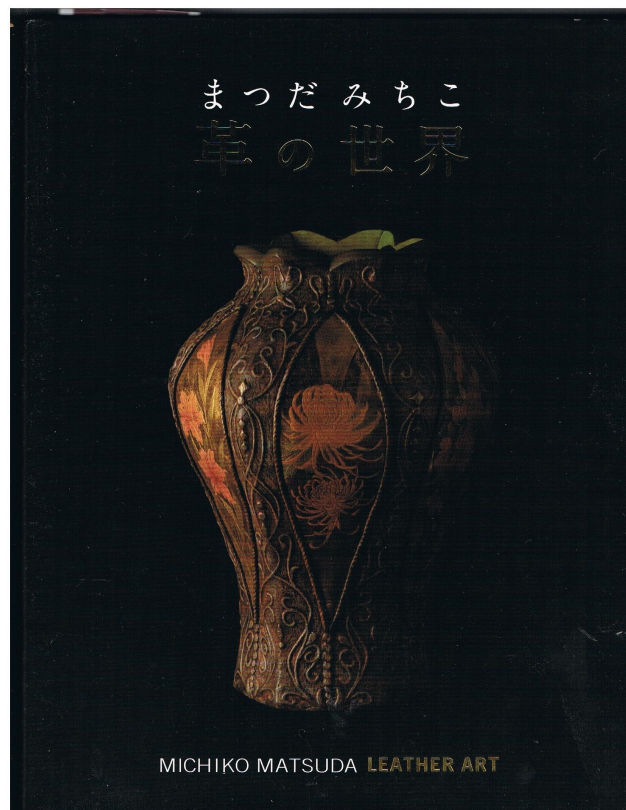
**XI Bienal Sud California De Artes Visuales via Carlos Olachea Gallery.** The award amout was divided in following, **Categories Emerging Artists:** 1. Juan Donaldo Castillo Garcia, work: "Estaca" 2. Lilia Isabel Amador Romero work: "Sin Retorno". 3. Daniela Guadalupe Verduzco Reynoza, work: Abstraccion e un Bosque. All was awarded MXN \$ 10,000.000 pesos. **Kategorien Etablerte Kunstnere:** When reviewing submitted works to the categori three dimensional from established artists, the jury decided to grant a singel price of MXN \$ 25,000.000 pesos as in the categori twodimensional **Category two dimensional :** 1. Peter Jon Cole, work "Bolsa Roja", 2. Rafael Chavez Gonzales, work: "Not to war". 3. Alfredo Martinez Fernandez, work: " Muros Vivos". All was awarded MXN \$ 25,000.000 pesos. Catagory three diemnsional; Jose Maria Bernardo Sappia work "Tributo". He was award MXN \$ 25,000.000 pesos. And category Mention honorable: Nora Elisabeth White Toole, work: "Peces". She was award MXN \$ 10,000.000 pesos. Juryen besto avtre personer: Rubén Maya Moreno, Javier Anzures Torres og Arturo Miranda Videgaray. Interested find more imformation via net: <https://culturabcs.gob.mx/convocatorias/341>

**The Museum og Leathercraft in Northhampton, UK,** have been closed since September 16, 2023 due to a moving prosject of the collections. The museum will open again February 1, 2024 for equiries, loan and recarghe visits. But as fare the magazin experiences will not any from the collection be exhibited again.????.

\*

After all, The Leather, Shoe and Hide Journal means that the situation reflects difficult economical times in England and that it goes beyond museums activity.





Book : Leather Art  
 Author : Michiko Matsuda  
 Publishing firm : Studio Tack Creative, Tokyo  
 Publishing year : 2021  
 ISBN : 978-4-88393-868-1  
 Language: Japanese, Chinese and english ( country of origin, Japan)

This publication is a mix between a professional biography and a catalog published by and about the Japanese leather art and craft artisan Michiko Matsuda, living in Tokyo. The release refers to leather art and craft works she has developed through almost 50 years. And it's impressive how she/the book manages to balance between something classic and modern in Japanese art and craft at the same time as the work takes in American, European and Chinese impulses as they flow together in her works. Which each separately and collected gives a diverse impression with this traditional Japanese keynote in the background. All together can many different techniques be seen in her works, among others vases, urns and caskets where the motifs are built up with leather and covered with skin as gives elegant and delicate reliefs. In some of her works she is using a coloring technique called Nashin Technique as is inspired by batik and often used in the background!!! which gives a

Photo: front cover of the book muted impression

which is with on to high light a central motif.

This "batik" method is not unknown anywhere but it's quite rarely to see a so well developed use of it. Otherwise can some of her works remind about the Norwegian artisan Solveig Ovanes no figurative sculptures, but the difference is the use of colors at Michiko Matsuda. Her journey in leather art and craft through almost 50 years have also led to that she through the years has received several awards for her works, among other the Al Stohman Award in 2021. The book has a own chapter about this side concerning her life and art. Together have the book 168 pages with English, Japanese and Chinese text. And have with a preface of four American, one Japanese and one Chinese artisan on the field leather art and craft. The layout of the book, with a generous sprinkling of color photos through the book is also full on high with the best of art books. But general, a weak point in the launch is the distribution and the major publishers absence on the field of leather art and craft which will lead to that a book from the field not becomes generally available in a book store, or at a library?. Thus by that isn't going the bigger audience house past no matter how good it is. The book must be ordered from the publishing firm, in this case via net address: <https://www.studio-tac.jp/MichikoMatsuda>

## Words about Book



Author : Henriette Andersen  
 Book : Ellevild, med læderdyr (= Wildly, with leather animals)  
 Publisher : Forlaget Andersen og Lepri,  
 Publishing year : 2017  
 ISBN : 978-87-99656-14-1  
 Language : Danish (country of origin, Denmark).

A book for all interested in all ages with or without experience with leatherwork; it is really rare tidy and clear between the patterns, text and models. Initially have it a chapter about all tools needed and a mention of colors. It is many of the earth's wild animals as is model in this book; while the same author, together with Hanne Rasmussen in a book from year 2000 with title; "*Våforming av Læderdyr – Skandinaviske dyr*" showed how to make Scandinavian livestock and wild animals, that time via 21 models. In this book from 2017 is it with 14 models of more exotic animals as lion, giraffe, tiger and koala bear m.m. The result what you can get out of simple leather scrap is fascinating. The book is recommended and can be bought from Læderiet Aps in Århus, Denmark. Net addr is:

<https://www.laederiet.dk>

Photo: cover page to the book





Photo: Alexandra Thaulow, section of a painting by  
Christian Krogh (1852-1895)

It's perhaps not so well known that Mrs. Alexandra Thaulow, the wife to the norwegian artpaintner Fritz Thaulow (1847-1906) worked with leather art and craft!. It brings the topic (in Norway) direct to the 1880s when moern norwegian art found its form- but also to the history on the leather art and craft field,- as is quite extensive when you look after it. But it do not exist a collected historical work as tell about arthandcrafters as have worked with leather art and craft. It was purely accidental that this magazin stumbled across the netpage about Alexandra Thaulow.

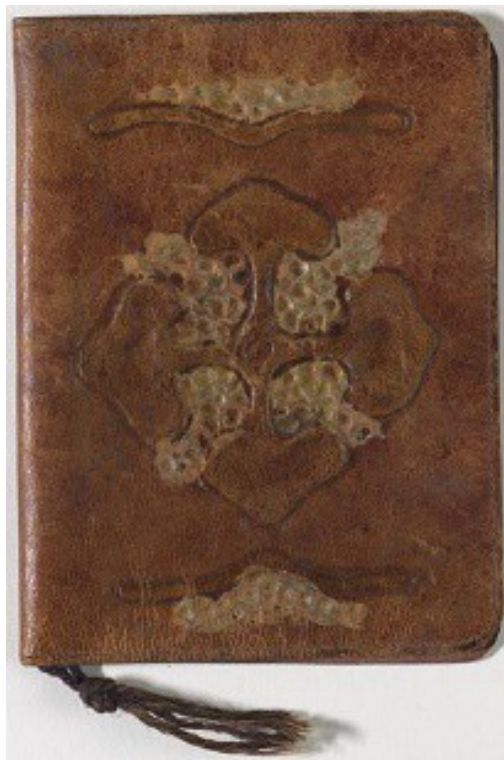
\*

Alexandra Thaulow started according to Wikipieia; "from 1896 to make leatherwork through carve in patterns om leather an later coloring it. Such work was she using to decoration of among other chairs, letterfolders, bookbind and cigarboxes. Her work moved in expression affected by art noueva , japonism and the norwegian artpaintner Erik Werenskiolds drawings as submissions-

\*

Her work became popular, and particular in demand in Paris. Year 1900 was she rewarded with a silvermedal on the Worldexhibition in Paris. She also participated on Høstutstillingen in 1903 (Høstutstillingen is a yearly norwegian art exhibition). And on the french exhibiton in 1906.

\*



It would be particular interesting to see some of her awards work. But the magazin have only found one work of her on net. It's a bookbinding, which is reproduced in this mention; the front page is to left and the backside is to right. And accoding to the information shall it be japonism inspired. And not less,- it is attributed both to Alexandra Thaulow and her sister Oda Krogh.

\*

The work is owned by the foundation Art Industry Museum, Oslo.

Photographer is; Børre Haustland

\*





### 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 duteth 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 Gøsta 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 ;

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

Or via e-mail to : [alfbjornar@yahoo.no](mailto:alfbjornar@yahoo.no)