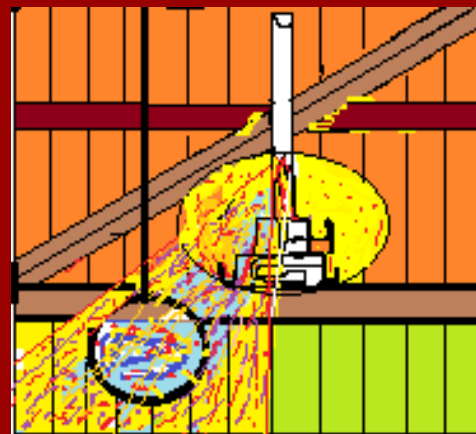


The

# Leather Shoe and Hide Journal

A independent magazin about  
leather, art , craft and culture



No. 1-2024

årg. 14

ISSN: 2464-1952

## Falcon hoods



Photo, Falkons hoods , works by Luis Fernandez Teijeiro, Spain

**Publisher's note**

The publisher is very happy over that it is so many helpful people who are doing leather art and craft. Perhaps the world had been a better place if everyone was doing it?. At least is it getting a better magazin with help from everyone as have contributed to this edition. Else goes the time. Next year have this magazin been published in 15 years and the norwegian texted Lær, Sko og Skinn in 25 years, a quarter of a century. Not bad at all of you that both magazines has been able to keep going for so long. Thank you to everyone. (publisher)

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**About the Leather, Shoe and Hide Journal**

Leather, Shoe and Hide Journal is a independent magazine published by Alf Bjørnar Luneborg. The magazine is ordinary published two times a year, in May/June and November/December. Under circumstances as the pandemic after preliminary time.

**Request address**

Ordinary letters can de sent to: Bladet Lær, Sko og Skinn , Briskesbyveien 10 E, 2480 Koppang, Norway.

**Via e-mail to:** [alfbjornar@yahoo.no](mailto:alfbjornar@yahoo.no)

**Net page address**

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

The magazin is free to read via its net page .

**Advertisements rates**

1/1 page .....	Euro 120,-
1/2 page .....	Euro 60,-
1/4 page .....	Euro 36,-
Five line advertisement.....	Euro 12,-
One line advertisement	Euro 5,-

Leathercrafters / artists is offered one free 5 lines advertisement.  
Only leather related advertisement is published.

**Editorial**

Deadline for submission of articles, photos etc.

April 30 (to the May/June issue

October 31 (to the November/december issue).

Otherwise after agreement.

The magazin reserves the right to edit incomming article texts if they are too long. Or if it is to many photos etc. Otherwise is the policy according to norwegian law. red

**About the frontpage photo**

The front page work is made by Jose Luis Fernandez Teijeiro, a spanish leather art and craft artist as also is attentived with a article in this issue. His works are both exciting and fantastic. And not least tells he his own story on page 10-11.



# 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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[www.LeantherCraftersJournal.com](http://www.LeantherCraftersJournal.com)

### **Impressions around the norwegian regalia cases in the Archbishops Palac in Trondheim.**

The Norwegian regalia has permanent residence in Erkebispegården (Archbishop's Palace) in Trondheim since 2006. But has not been in use since 1906 when king Haakon 7 and queen Maud was crowned in Nidarosdomen (Nidaros Cathedral). If you travel to look on them will you also come to a display case where the cases or futreals are exhibited. And possible, are they a little passed over in silence, harder and less impressive as they are to jugde than for example a king og queen crown. But there is considerable professional work behind the cases as is made of leather and ????- a question is, what is it behind the leathercovering?. The oldest of these must be the case to the sword of the realm. The sword is from before 1813. But it's unknown where the futreal can be made, in France or Sweden since the sword originaly was a gift from Napoleon to the marskalk and later union king Karl Johan 3 (in Norway) Karl Johan 14 ( in Sweden). But quite similar, as all the cases are in color and excecution can they may have been made at the same time? Or the case to the sword can have been the model?.

\*



It's written a book about the norwegian regalia by Geir Thomas Risåsen, published in 2006 but the cases is only mentioned once, in a short supporting sentences on page 74 where i stays: "A ointment horn of gilded silver" to 80 swedish riksdaler and "futreal there too" to 4 swedish riksdaler.

\*

The king regalia cases is from 1818 and have a burgund red color while the queens regalia cases from 1830 have a more distinct red color. The case to the hereditary prince crown are made in black/brown skin and is from 1846 according to the information in the display case. And probably made in Norway, at the same time as the prince crown, was made by Herman Colbjørnsen Øyset after a idea by Johannes Flintoe. All other

\*

Photo: Guri Dahl, monterer med riks regaliene, i monter til venstre sees litt av riksbanneret av 1818. cases to the kings regalia than the sword case! may have been made in Sweden?. While the queens regalia cases probably are made in Sweden?.



What concern the materials so is it uncertain what it can be, but the journal guess on calf or goat skin. The golden leather decor looks quite simply, but can it have some unknown secrets?. Also how the lining is, is unknown. It's also some smaller cases around in the exhibition. So together is it some more leather items than the photos show.(was not asking for photo of them). Else thanks to Regalia and Archbishops Palace v/ Birgitta Syrstad for the photos.And as usual is the journals small solicitation

Photo: Lasse Berre : the kings regalia cases

on the area of leather art and craft that a book/ writing should be made,-also of the regalia cases.

### Photo glimpses from the Røros Markets February 20 through 24, 2024



Photo: Oddrun Alstad as run the company "Oddruns Redesign"

One exhibitor the magazin not had noted before was Oddrun Alstad from Trondheim as made jewelery of silver cutlery in the company : "Oddruns Redesign" ; "A retired job" she said, "you meet many people on the markets. I imagine I'm staying youg like that" she said and smiled. And it's certain. You keep young as longest you not sit down and moping. And then can a little fresh old dance also come handy. The magazine come across a poster which told that the folkmusic orchestra "Dalakopa" under this years

Røros markets did not freely give the impression of being smaller but it was only to the middle of the day. Then it became good old markets mood in backyards, streets, shops and cafes. This years market was opened Tuesday February 20 at 12.00 by the prime minister Jonas Gahr Støre. It was the 169 market, but 170 year since the first time in 1854- 2024.All together counted the journal around 20 exhibitors with leather goods, most with fur skins. Old trotters as Madsen Design besides Domus was on place with both bear and musk skin etc. And Stirling Station with lethergoods in Bergmanns gata. And others around on the markets area.The organizer opined that it had been a real happy market with higher audience figures than the previous year. And the same when it came to exhibitors.

\*

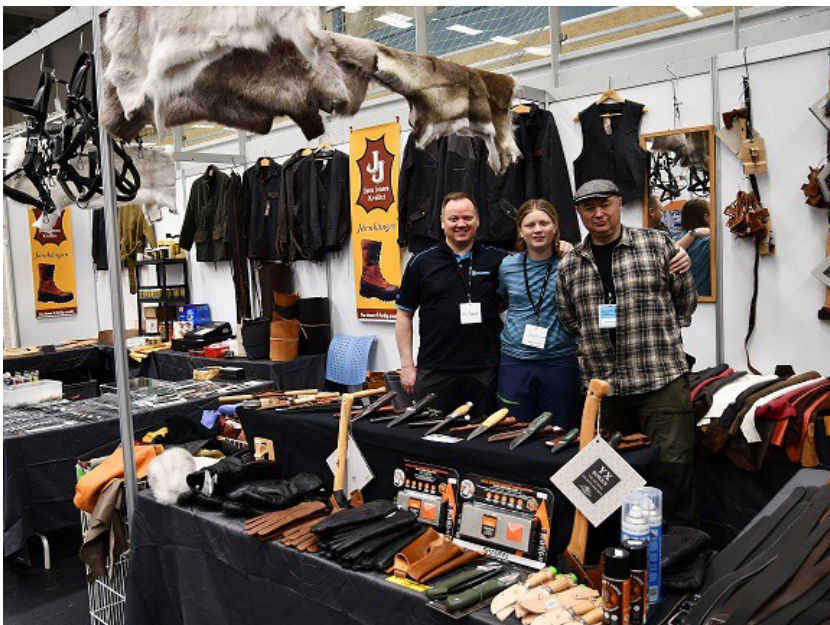
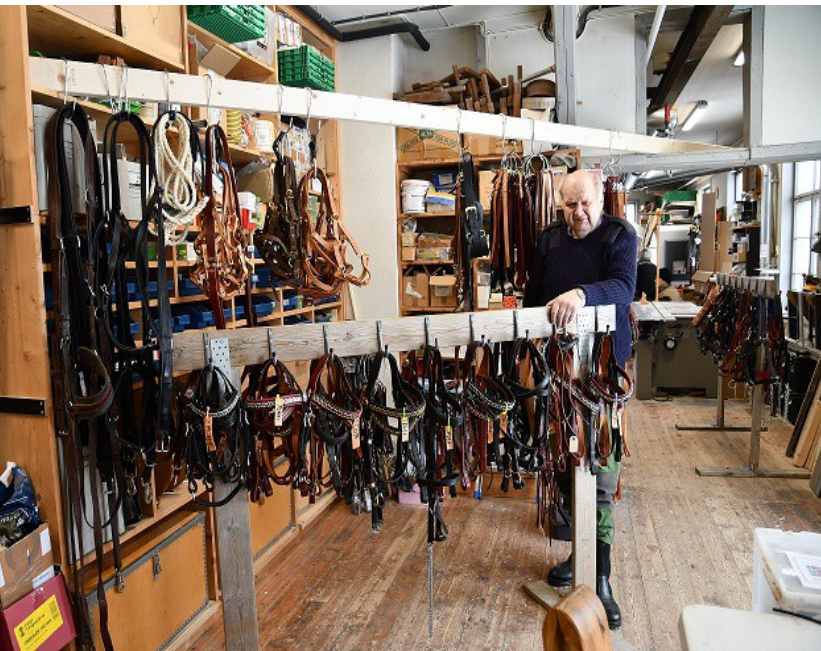


Photo:, from Jørn Jensen Leather Trade, form left, Aril Jensen, in the middle Frikk Jensen and to right Kent Jensen

markets had a jubilee concert in occasion 40 year. And made a photo of the poster as is published on the page. Congratulations.

\*

Otherwise became it a couple more photos, one from the stand to Jørn Jensen Leather Trade, one of very few dealers of equipment and tools to knifemaking and leatherwork as travel around on markets.Also a photo of sadlemaker Roy Hylen who had a stand in Kurantgården became it place to. And honorable mention goes to bookbinder Erik Haagesen which had a bookbinder workshop for children in Kurant gårdens annex!.



Photo; Roy Hylen with Kvikne Saddle

**DALAKOPA**  
*Jubileumskonsert 40 år*



**Martnan - fredag 23. februar 2024**  
**i Røros kirke kl. 18.00**

**Gjesteartister**

Bengan Jansons med familien - Kim Nielsen - Ranveig Nordbryhn  
Tormod «Lillebror» Vasaasen - Kalle Almlöf - Olav Luksengård Mjelva  
Konferansier: Andreas Reitan

Under 16 år: gratis inngang  
Billettpris Pris kr. 300,- (+ avgift forhåndssalg)  
Kontant/Vipps ved inngangen  
Forhåndssalg: Turistkontoret Røros/Hoopla.no

Photo; the jubilee poster to Dalakopa

After a 3 years gap due to the pandemic, the Annual Leather Meeting took its place at the Leather Museum in Allariz, in northwest Spain. Ernesto and Miriam, the team running the museum and workshops, put their efforts to organize another collective connection that startet in 1995.



Photo: Franklin Pereira



Photo: The workshop lead by Nelson Callejas, (on the right with glasses)

This year, about 30 people attended the call, which included two workshops.

"Gilt leather from a carved sheet of linoleum (photos 1-3): Nelson Callejas, a former fine arts teacher from Colombia and leather multimedia artist, lead the participants to carve with gauges a linoleum sheet, use to slight emboss sheepskin, then to be worked by modelers, ballpens, silver and gold foil, inks and paints.

\*

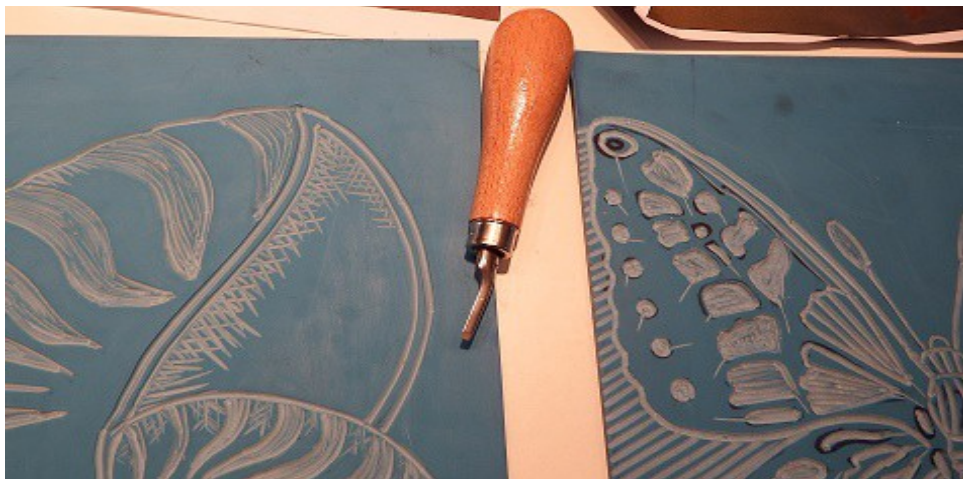


Photo: example glimpse of linoleum sheets being carved

The other workshop was lead by Issac Romero, and the participants were to fix, by means of braided leather lace, a semi-precious stone, to finally have a medallion done



Photo: Issac Romero with his own finished medallions, and the ones of the workshop.



Photo: Medallions in work process, from the workshop

The Leather Museum – which was a former tanning factory, as Allariz had quite an industry – received in its hall an exhibition of former and actual pupils from the Leather Course of the Arts and Crafts School of Vigo city, being the teacher Pepe Pereira. The magnificent exhibition shows the versatility of leather as an art material, with plenty of different techniques: carving, braiding, embossing, moulding, turning, gold foil, inlay,...being the objects some more utilitarian, some more decorative, but all eye-catching. The use of leather dust to become a floral medallion or even a flute shows that a handful of useless dust can turn into something gorgeous. The flute works, and all the participants – including pupils, the director of the school and few teachers – were presented with a short play by the school music teachers



Photo: to left a decorated cabinet with the title; "Springtime Symphony" by Dolores Costas. Up to right the photo showing decor details from one of the drawers.



Photo in the middle; woman vest made by Sandra Esteves (2021-2022).

Photo to left: Medallion in leather dust by Gema Serantes (2018-19)



Photo above: Woman armour, "Valkyrya" by Belén Alonzo (2020-2021)-



Photo: both photos, to right and left show s a wood turned sculptur dressed with leather by Antonina Kadyrova (2016 -17)



### Shorter workshops

Short workshops were lead by José Villar Lopéz, one dedicated to marble-leather dyes, using wheat flour paste, and even man shaving foam. Qiute amazing patterns, with plenty of a suprise of the unknown



Photo;José Villar Lopéz



Photo: Fernando Sousa ( tall guy at the left side) runned a workshop dedicated to batik on leather.



Photo: From the courtyard to the tannery with restaurant and marked

There were also visual presentation on leather tanning by Jesus Pallas and José Manuel Rama, from the tanning factory in Carballo. And a lecture by Sonia Seco on "Leather Conservation and Heritage". And Franklin Pereira held one about the avant-garde scene in Estonia and Lithuania in 1993. The last Sunday morning also included a market of tools and hides at the Leather Museum outsider hall. It was in this place that salted hides were received, that the donkey came caarring packs of dry sumac, where hides dried in the shade, and water was received from the river flowing nearby !. The stone pits – as others inside the museum – remember the hard and smelly times of the industry; the restaurant keeps the pits, and the hotel on the other side of the river also has them, covered with glass.

(Thank to Franklin Pereira, red.)

**Photo glimpses from Camp Villmark in Nova Spektrum, Lillestrøm, Norway, 15-17 Mars 2024.**



Photo: the furrier Jannicke Romøren Eriksen on stand

It was so hectic when the magazin visited Camp Villmark that it not became time to talks, but then a \* new audience record was also set with 25475 visitors on the three days the arrangement lastet – for the 52<sup>nd</sup> time since the start in 1982, then as "Villmarksmessen".

\*\*A total of 6 scenes were in actions, extensive: travel, hunt and dogs, fishing and food and outdoors. According to the catalog was it 185 exhibitors while Nova Spektrum, on its net page operated with a number of 250. This years wilderness award was awarded to the nature supervisor Bjørn Henrik Stավdal Johansen.

\*source; Camp Villmark, netpage. \*\*source; Catalog Camp villmark 2024.

\*

Otherwise was it not many with leather art and craft, but the few that were kept a high level. The magazin hit of furrier Jannicke Romøren Eriksen on stand with among other beautiful items in redfox fur. The photo to left show her in action on the fur sewing machine (address to netpage: <http://pelsatelier.no>)

\*



Photo: Lee Strydom on stand to Karoo Taxidermery

Not less met the magazin on a lady from South-Africa with name Lee Strydom – on stand for a company named Karoo Taxidermery. A company in the taxidermery industry, i.e. If you travel on a hunt journey to South-Africa so is the company assisting with taking care of possible trophies, stuffing – or the whole process from a animal is felled to finished items in hide. The company had 25 years jubilee in 2023. (address to netpage: <https://karootaxidermery.com> )

\*

Of veterans on Camp Villmark must Norwegian Knife Association and Jørn Jensen Leather Trade and the german company Bogenzeit be considered. Bogenzeit have by the years brought out a huge selection of leathercraft items in connection to archery ( bow and arrow), to hunt and outdoor activity. Something you not could notice on the neighboring stand to Norwegian Bowhunters Association. So it should be possible for norwegian leathercrafters to develop a small marked, if it's interest both ways for it.



Photo: From Norwegian Kife Associations stand, with Børge Botnen (with hat) in the foreground.

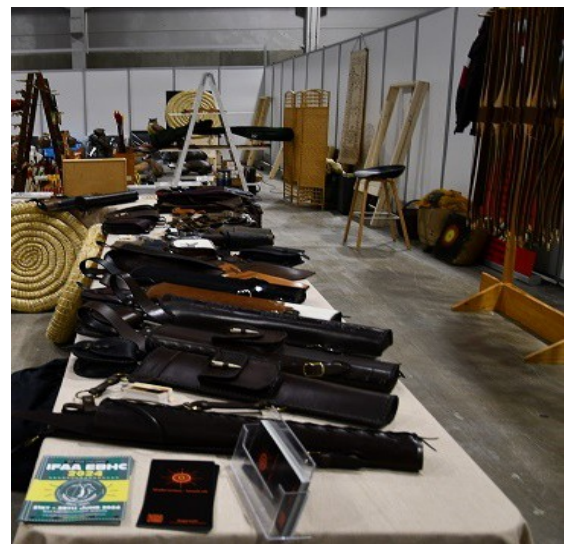


Photo: glimpse of the company Bogenzeits great selection of leathercraft



# The Dream Leather Art Tours to Alaska, a idea by Robb Barr, to good to be forgotten?

Perhaps not every leather crafter of today are familiar with the name and leather artist Robb Barr?. But he was an American/Sioux Indian as gave many impulses to the world's leather art and craft from the 1980/ and further on to year 2000. One of his ideas was to have leather classes on a cruise ship, and a memory about this is an article with the title: "Dream Leather Art Tours to Alaska" written by Ann Waters in The Leather Crafters and Saddlers Journal (from now on LCSJ) Nov/Dec 2000, - which was about the first Dream Leather Art Tour, after idea to Robb Barr; to travel with a cruise ship and at the same time have leather classes. It was conceived as a most one of a kind phenomenon - but it was such a great success that it was planned for one more tour in 2001. It was even announced in LCSJ May/June 2001, page 66 - but it was never anything off. Rob Barr was heart sick and was operated and died in 2002. And the "Dream Leather Art Cruise Tours" was closed down. As a new reader of LCSJ it was quite interesting to follow on what I thought would be a row of tours, - and was sitting back, after the tours went to be a short parenthesis in the leather art and craft history, wondering, if it was all?. And today when I read in the news that ship companies have orders on 40 new cruise ships at the ship yards am I wondering if the "Dream Leather Art Cruise" tours not should be forgotten, but be followed up, one way or the other, by other?. The world changes, and the use of leather art and craft must also try to renew itself. And cruise ships are always in need of new activities.



Photo: Robb Barr

**Dream Leather Art Cruise To Alaska** by Ann Waters

It took two years of planning and a lot of help from the leather community to make this dream a reality. The cruise ship, the MS Norwegian Sky, was chosen for its size and the fact that it has a large deck area. The ship is a perfect size for a cruise ship and has a large deck area. The ship is a perfect size for a cruise ship and has a large deck area.

**Photo: Copy of Ann Waters article in LCSJ Nov/dec, 2000.**

Back then in year 2000 was it particular the photo of the big totem pole, published with the article - probably more or less random, and the fun photo of Rene Berends with two friends as they tried to open up the totam building door as when in my "mind-archive" as "something, - I only slowly found back to put words on to this article. Among other since the totem pole, back then really not was telling something I understood beyond the pictorial woodcarvings as turned mysterious out with the fact that Robb Barr also was a sioux indian.

But also the idea to travel with a ship and keep classes in leatherwork was quite interesting,.....a complete new way of doing it!. As many of the ideas to Robb Barr?. He was, as far as I have experienced, the one who suggested to Bill Reis, the earlier editor of LCSJ to start with leather trade shows in Sheridan, Wyoming, as today is known world wide, also for the "The world Leather Debut" exhibitions as is open to all to participate on.

Well,... I started writing on this article and forgot about it. But not long time ago had the news a little mention one day that the Norwegian Cruise Line had ordered 8 new ships, the same company as hostet the "Dream Leather Art Cruise Tour" in year 2000. It was something brought this idea about leather classes on cruise ship, which looks so forgotten today, back in mind with the article I had started on and I wondered if leather art and craft is organized today for something like that?. Who is ready, to take such new steps into the future, which consist of organizing leather classes on a cruise ship?.

**COMING EVENTS**

**LEATHER ARTS AND CRAFTS EXHIBITION**  
 The exhibition will be held at the...  
 Dates: ...  
 Location: ...

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 The exhibition will be held at the...  
 Dates: ...  
 Location: ...

**LEATHER ARTS AND CRAFTS EXHIBITION**  
 The exhibition will be held at the...  
 Dates: ...  
 Location: ...

Photo above: copy of the advertisement from LCSJ May/June as tells about a new Dream Leather Art Cruise Tours as never became reality



Photo to left: The Ship, MS Norwegian Sky as the Dream Leather art Cruise tours was on in year 2000.

## Jose Luis Fernandez Teijeiro, spanish leather artisan with falconhoods

Text: interjuve, author unknow. Foto. Jose Luis Fernandez Teijeiro



Photo: falcon with one of Jose L.F. Teijeros falcon hoods.

It's been a long time since there have been falconers in Norway, but in south of europe, in Spain is it still many who hunt with falcons. And then must falcon hoods be made and Jose Luis Fernandes Reijeiro is a leather artisan who make such and who have sent the magazin a text; an interjuve that never materialized is what form the basic for this text, a fictional interjuve in Leather, Shoe and Hide with one the magazin have named Mr. X

\*

X: Can you tell about your self, where do you come from?

Jose Luis Fernandez Teijeiro ( from now only Jose): I was born in Vigo 1976, a town northwest in Spain. I moved from there very young to follow falconery and after 18 moves in connection with job changes, I settled few years ago in "Manzanal del Barco", a little town in the province Zamora with 80 inhabitants. A idyllic place with natural

environment. For me a paradise on earth.

X: Are you a falconer?

Jose: Yes, I started wih falcons in 1993, when I startet to work in Wildlife Control Service on different airports and I never ended practising falconeri. In later years have I huntet partly with peregrin falcon and goshawks.

X: How did the artistic enterprise with leather and hide begin?.

Jose: 90% of what I make is falcon caps. I wanted from the very first time I saw a falcon cap learn to make one. I have allways been with my hands. I was motivated ofthe fact that caaps not was machine made. I learned me on my own, I never asked other other artisans.I picked apart to old capsto get the first patterns and was also leadet by photos in old magazines and books. On that time in 1993, was not onternett or sosial sites as now, it was a slow but very interesting learning process. I belive that to do it that way have given me more style as I'm happy for. My first caps was made of pieces from en old sofa someone with little love for the natur had trown in the forrest. The material was not even leather and I decorated them with feathers from the vacuum cleaner my mother used home. I belive I still have them.

X: What is needed to make a hood?. How many oures do you use? And what kind of material are you using?.

Jose: After my oponion what you need most to all kind of leathercraft is patience. I belive 80 % of sucess in performance of whatever craftsmanship is repetition. After that tests is startet un til a result is achivet, mush time can be used, eg.ouers invested to make a cap, with a complicated finish as carving, engraving, open work, coloring, make the feathers i.e. Can take me 10-15 oures or more. I'm very perfectionist and demand of my self and to this day have I never real felt me 100% satisfied with a cap. I continue learning and the eternal feeling of dissatisfaction tearing me unproven to improvement.. My best cap, I belive , will be the the last before I leave this world.

The material I use to leather works is cowhides,horse and some exotic hides as snakeskin. The feathers are partly duck,pheasant and other birds I have huntet with the birds I have practised falconery with.

X: What do you call your work as leather art?.



Photo: falcon cap made by Jose Luis Fernandes Teijeiro.

( Continuing on next page)

Jose: Leather craft is for me more than turning pieces of leather into objects, It is something intimate, it is my inner world expressing itself through my hands, it may sound poetic but I really feel that way. I'm very happy when I sit at my work table in the morning, I choose good music, I watch the sunrise and nature through the window, time flies by...! It is something that makes me feel like the luckiest man in the world. Sometimes I think that it would take two or three lifetimes to prove everything that can be done with leather.

X: Is there any leatherwork done by you that has a particular story?

Jose: After so many years, there may be a story of some leather work that might catch your eye, but my memory is so bad, that I don't remember any. For example, I'm not a collector, in my house there are no more than 4 or 5 leather works made by me. Perhaps one of the most important was the hood with which I won the "Most Beautiful Hood" contest in Qatar in 2018.

X: How many falconery hoods have you made so far and which countries have you shipped to?

Jose: I've been asked a few times and I couldn't even give an approximate number. I started 30 years ago and I have never stopped, I have made a few thousand hoods.

Since the internet appeared in my life, not many years ago, social networks like Facebook and Instagram have allowed me to open up to the rest of the world, hoods from many countries have asked me, thanks to the internet and translators, since I do not speak English or any other language than Spanish, I can communicate with anyone in any language. For some time now some people who want some of my hoods are falconers from Arab countries, I like their traditional style of hood and I try to give that to me in my personal style.



Photo: knife and sheath made by Luis Jose Fernandes Teijeiro, falcon hoods in the background.

Thank you to Jose Luis Fernandes Teijeiro for text and photos. For those who will know more so is he to find on Facebook by googling his name and on Instagram: fernandezteijeiro



Photo; Wallet made by Jose Luis Fernandes Teijeiro.

## Impression from SM (= Swedish Championship) - in saddlemaking in Stockholm, Sweden

April 12, 2024, a 20<sup>th</sup> anniversary

Swedish Championship (from now only SM) was arranged on JHM Läderverkstan = JHM Leatherworkshop) April 12 this year. At the same time was it held annual meeting in the Saddlers Trade Association who organized the event, for



Photo: Tanner Karl Karlsson held his lecture about traditional leather tanning.



Photo: Salmon hide and little small beaver skin for sale by tanner Karl Karlsson

of 150 possible points. On shared second place came Birgit Köster and Ulrika Sundberg with 96 points. Otherwise showed the exhibition good variation in the submitted work, something as promises well for the coming SM in Sadelmaking. Every participant received a diploma and a mug with the inscription "SM2024". The magazine congratulates to all.

\*

Otherwise exist a historical overview in form of a result list from the 20 years as have gone, as interested can get by inquiry to Sadelmakarnas Branchorganisation. Further is Sadelmakarnas Branchorganisation a Scandinavian association as is open for participation from the other Nordic countries. Among other participated a Danish artisan in the last year's competition. You can find information about what SM in Sadelmaking is arranged by following with on the association's netpage, address is: <https://www.sadelmaking.com>

the 20<sup>th</sup> time. That is an achievement in this craft/industry. The magazine can not do anything else than congratulate you on your anniversary. The annual meeting re-elected the old board. As near as a new chairman was elected; Madeleine Ekelund as superseded Karin Gardell Basth.

\*

After the annual meeting was discontinued was it lunch with good sandwiches, coffee etc. An informal chat. Then followed a lecture by the tanner Karl Karlsson from Gotland about traditional leather tanning. He had 3 years of tanner education on Bekkedalens Folkehögskola and mentioned among other that his masters there was the first generation since the 1950's with certificate of apprenticeship as tanners in Sweden. He was the second generation when he ended in 2020. He also had salmon and beaver hides (see photo) for sale after the lecture. E-mail address to him is: [karl.karlsson@me.com](mailto:karl.karlsson@me.com)

\*

A highlight in the continuing program was of course the result from this year's SM in Sadelmaking, as this year only had one class, against two in the years before. And this year with a belt as object. All together participated 10 artisans as came from different parts of Sweden; from Östersund in north and Gothenburg in south. That so many as 10 participants was with must be said to be quite acceptable. The competition goes on like this that the participants submit their respective works to Sadelmakarnas Branchorganisation, like this year, in turn sent the contributions to England, to saddlemakers at Buckingham Palace to judging. Earlier years have they come to Sweden. But this year was judging in England by Catrien Coppens a Frances Roche. And the year's winner was Birger Palmqvist who achieved 97 points

of 150 possible points.

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Continuing next page



Photo: Shows the submitted contribution to SM in Sadelmaking. ( To get a better impression of the submitted work, please google: Sadelmakeri SM on Facebook, red.)

Photo: Birger Palmqvist with his winning work.



Photo: Madelene Fredriksson awards mug and diploma to Birger Palmqvist. In background Joel Lundblad.

Photo: Madelene Fredriksson awards mug and diploma to Birgit Köster (shared second place)



Photo: with horsetail, Ulrika Sundberg (share second place) In the background Joel Lundblad and in gray shirt Magnus Hernegran who runs JMH Läderverkstan in Stockholm.

Photo: Madelene Fredriksson awards mug and diploma to Karen Gardell Basth.

(Thanks to Sadelmakarnas Branchorganisasjon and Madelene Fredriksson for help with the article, red.)

**P.14 Report from the Annual Virtual /Photo Competition to Canadian Society for Creative Leathercraft 2024**

The Annual Virtual Competition was opened for photo submission March 28 and closed April 18 2024. A jury of three persons, Lauch Harrison, Sean Dalgetty and Kim Winchester met to a zoom call meeting April 13. The competition exist in that member of association Canadian Society of Creative Leathercraft (from now only CSCL) submits photo up to 5 works with minimum 4 photos of each work and a description of each work on not more than 50 words. All together was 17 works submittet divided into five General Members, one novise member and two fellows.

*(The magazin makes attentive on that only members of CSCL can partisipat in the annual competition. But everyone can be member , no matter where in the world you live, and thus everyone can partisipate , if interested. Editor note).*

\*

The jury received encouragement from the CSCL Executive Council to include Biennial Prizes with the annual Awards. To that end 8 craft ribbons and 3 salon ribbons and 9 monetary prizes were given. The high quality of the entries allowe the jury to give out Best in Show-\$50. Muma Award for tooling and colouring. \$50. The jury 's special choice, \$100. And Best general Member, \$50 dollar to Greg Belenky for his Apollo served by the Nymphs. Greg was also awarded 3 craft ribbons and 2 salon ribbons. Sean Dalgetty, received the Michigan Soft Leather Award \$50 for his Duffle Bag an the CSCL Executive Award for most functional piece,\$100 for Scope Case. He also was awarded 3craft ribbons and 1 salon ribbon. Best belt in honour of Jack Meharg, \$50 went to Bob Richardson for his guitar strap. He also received a craft ribbon. Doug Tigchelar received the Betty Heacock Memorial Award for Best piece from a Novice Member,\$50 and the Woodstock Heritage Award \$50 for his Container for Leather Tools. He also received a craft ribbon. Launch Harrison received a craft ribbon for Simple Bi Fold Marbled Wallet.

The jury give point after a scale on 10 points, and it can look like that also half and tenths point is given. The result was as follow:

Apollo served by the Nymphs	10	Craft and Salon	Greg Belenky
Scope Case	10	Craft and Salon	Sean Dalgetty
La Pieta	9.67	Craft and Salon	Greg Belenky
Duffle Bag	9.50	Craft	Sean Dalgetty
Messenger Bag	9.50	Craft	Sean Dalgetty
L'amour et Psyche Wallet	9.33	Craft	Greg Belenky
Guitar Strap	9.00	Craft	Bob Richardson
Simple Bifold marbled Wallet	8,50	Craft	Lauch Harrison
Container for Leather Tools, Betty Heacock Memorial Award and the Woodstock Heritage Award			Doug Tigchelar

The photos of the work were a joy to look and as the fourth iteriation of the Virtual Annual the photos are getting better at showing the aspects, quality and telling a story. The jury were happy to give monetary awards to well deserved pieces and their makers. Thanks to: Lauch Harrison FCSCCL, for Sean Dalgetty FCSCCL, Kim Winchester FCSCCL and Nancy Durham FCSCCL for the Woodstock Award.



Photo: Apollo served by the Nymphs, a work of Greg Belenky

continuing next page



Photo: Scope Case, a work of Sean Dalgetty



Photo: La Pieta, a work of Greg Belenky



Photo: Duffle Bag , a work of Sean Dalgetty



Photo: Messenger Bag, a work of Sean Dalgetty



Photo: Guitar Strap, a work of Bob Richardson



Photo: L'amour et Psyche Wallet, a work of Greg Belenky





Photo: Container for leather tools, a work of Doug Tigchelar



Photo: Simple BiFold marbled Wallet, a work of Lauch Harrison



The Leather Shoe and Hide Journal thanks CSCL for photos and text. And particular Lauch Harrison for all help. (Editors note)

**About two exhibitions in Spain  
by Juan J. García Olmedo**

**The exhibition on MACK i Silleda, Galicia**



Photo: Juan J García Olmedo

The two exhibition poster on each side of the text tells about one exhibition which Juan J. Garcia Olmedo held in Pain May 3, this year on MACK, a Museum for Contemporary Leather Art founded by Jose Villar Lopez in the town Silleda, in Galicia in north west Spain, open April 15, 2023. The exhibition was followed up with a workshop where Juan J. Garcia demonstrated his particular color style and guadameci techniques with metallic (gold and silver leaf, red note.) and polycrome hides (leather/hides as have get a relief or other kind of pattern on the surface, red note.) Interested can find more information via Facebook by google; <http://www.facebook.com/100000865417882/videos/109272122190560/>.

It's unfortunately often such Facebook addresses not lead to the video- and it can perhaps, in case you experience it, be better to google; "Jose Villar" on facebook.



Poster: exhibition on MACK

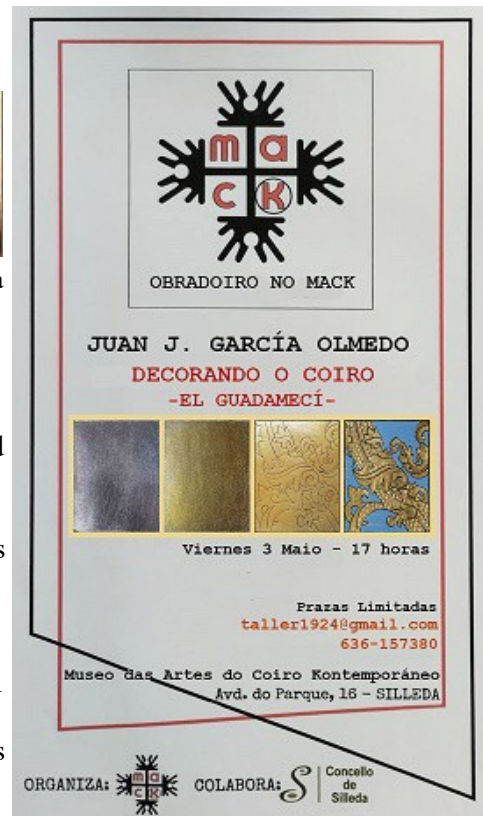


Photo: poster, exhibiton on MACK

**Photos from the exhibition on Biblioteca Viva de al- Andalus, Granada**



Photo: Juan J. Garcia Olmedo (lys skjorte) i samtale med publikum.



Photo: exhibite work on Biblioteca Viva de al-Andalus



Juan J. Garcia Olmedo also had a exhibition on Biblioteca Viva de al-Andalus i Granda, as is a region on the south west coast of Spain. With smaller works (see photo). The organizer was Continuadores Arte Viva Andalusi, a artist network in Andalusia. Photo to left, in light shirt, en face, Juan J. Garcia Olmedo.

(Text and photos is put together based on E-mails. Thanks to Juan J. Garcia Olmedo. red)

**Dimension in Leather in Brisbane, Australia**

will be arranged January 25 through February 1, 2025. More information via:

[www.dimensioninleather.com](http://www.dimensioninleather.com) (information from net)

**A sewing and craft fair will be arranged in Stockholm**

October 25- oktober 27, 2024, The event will take place in Stockholmsmassan, More information via: <https://www.stockholmsmassan.se>

(information from net)

**ELWATS, European Leather Workers and Artists**

**Trade Show** in Arnhem, Netherlandd will be arranged october 25 through 26, 2024 . The workshop will start October 23. More information via;

<https://www.leathercraftersjournal.com>

(information from LCSJ, net )

**Tropic Bound; Miamis International Book Fair,Florida, USA**

will be arranged from February 6 through February 9, 2025 More information via:

<https://www.tropicboundfair.org> (Information from net)

**The 74<sup>th</sup> Annual Meeting in CSCL= Canadian Society for Creative Leather Craft**

was arranged the days May 2-3-4 2024 in the town Lindsay in Ontario. Hosts was Norland Leathercraft Society. Theme for the annual specific exhibition was ; the middle age. Also the yearly photo competition was arranged. More information via:

<https://canadianleathercraft.org> (information from cscl)

**Poster concerning a conference about giltleather in Cordova,Spain, March 7. 2024 Marsh 7**

ATENEO DE CÓRDOBA

C/Rodríguez Sánchez, 7 (Hermandades del trabajo)

JUAN JOSÉ GARCÍA OLMEDO

**CUEROS DE CÓRDOBA – MÁS ALLÁ DEL MITO**  
Conferencia

**CUEROS DE CORDOBA**

*De los cueros artísticos históricos al cuero contemporáneo*  
Exposición

Conferencia e inauguración 7 Marzo 2024 – 18.30 horas

Horario de exposición, del 7 al 15 de Marzo - de 9-14 y 17-20h

**March 7 2024 was it held a conference in Cordova, Spain** with the title: "Cordovian leather -by passing the myths, from estetic to modern leather art and craft.It was arranget of Juan J. Garcia Olmedo. (information from net)

**IFOLG=The International Federation of Leather Guilds Show 2024,**

will be arranged in St. Louis October 8<sup>th</sup> through 13. Hosts for the event is Gateway and St. Louis Boots and Saddlers Guild. More information; via:

[www.gatewayleatherguild.org/home](http://www.gatewayleatherguild.org/home) (information from net)

**Lone Star Leathercrafters Guild in Fort Worth, Texas ,USA**

arranged April 13 its first Guild Competition with only one division of partisipants, but three different exhibition categories; 1. Wall Art, 2.Personal Bags and Cases . 3. Belt and Straps.The categorie 2-3 was divided in "Untooled" and "Untooled". The fee to enter in the competition was US \$ 15 and only one item was i allowed for one person in each class. Jugdes was using a 50 point scale as worked after following system: Attributes:1: Design of the complete piece:1-10 points 2: Construction and Assembly or finished display: 1-10 points. 3: Carving/stamping (if applicable) 1-10 points.4: Color,finish, and Accents:1-10 points. 5: Bonus Points: 1-10 points. The one with most points win. It was also monetary prizes for numner 1,2 and 3 in each class as following; Firts place; \$75, Second place \$50 and Third Place: \$25. The result of the competition and photos was published in Lone Star Leathercrafters Guilds Newsletter, "Cowntale" in May 2024.

(information via Lone Star Leather Crafters Guild and net).

**Sewia , the japanese company in Tokyo**

which made Tokonole went bankrupt in 2023 and by that ended the production of the popular Tokonole egde cream. The company was founded in 1939 by Mr. Seichi Murayama Alternativ to Tokonole is Toko Pro, made by Craft Sha, Japan. (See illustration photo to left)

(informasjon fra nett)

**Concerning the leathercrafters and artists meeting on Museo Do Coiro in Allriz, Spain 2024**

The Leather Art and Crafts Meeting on the tannery museum in Allariz, Spain will be arranged from September 25 through September 29-2024. More information by googling: Museo do Coiro, Allariz. (information from MACK)

**Raulandsakademiet, Norway have different courses** in connection to leather art and craft this summer. The course catloge is to find on net via: <https://visitrauland/raulands-akademiet/kursliste/> (Information from net)

**Åjtte, Svensk Fjäll och sami museum in Jokkmokk** have two interesting exhibition through the summer ,1: "Färuosne", (ume sami word for "in company with") is the title on a exhibition by secondyears pupils at doudje/sami craft on the Sami Education Center. It opened May 24 and will be closed August 25, 2024. Exhibition 2:" **Bothnia Salong 2024**" is Swedens biggest artsalon with artists from Västerbotten og Norbottens art and culture !. It opens Juni 29 and be closed August 24, 2024. All together with 178 exhibitors. More information via; <https://www.ajtte.com>

(Information from net)

Book: Vi syr = We sew), med detaljer i skind og lær = with details in skin and leather),

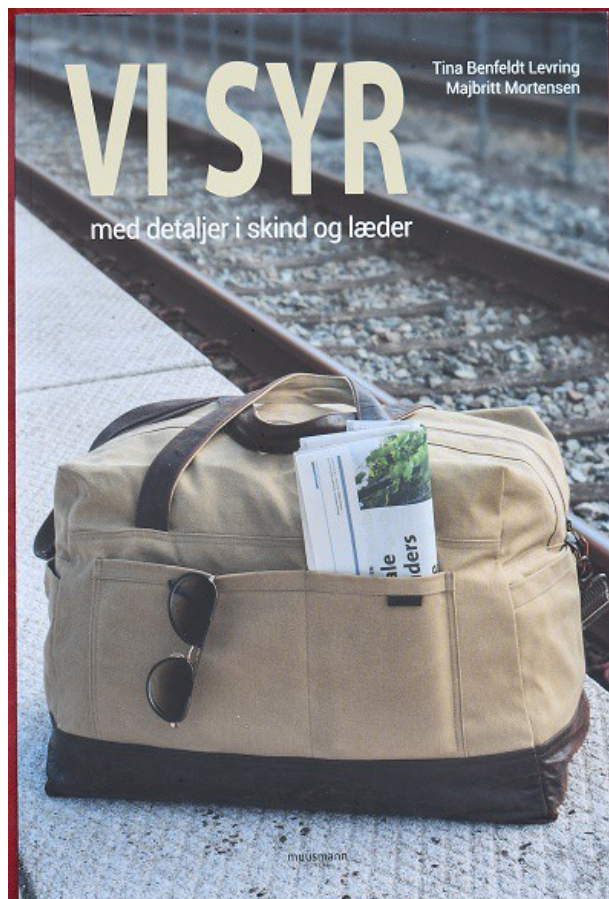
Authors: Tina Benfeldt Levring- Majbritt Mortensen

Publishing year: 2024

Publishing firm: Muusmann Forlag, Copenhagen

ISBN: 978-87-94441-02-5

Language: Danish



Photo; front cover to the book "Vi syr".

Basically I like the models in the book quite well; they are made of clothes with details of leather/hide. All clothes and some hide parts is intended to be joined together with sewing machine while the leatherparts is intended to be joined together by hand. That sewingmachine and clothes are in the foreground gives the texts a language as is a little distant from hide/leather craft. Long was I wondering on if "sticking" happen with help of an owl, until I understood that it ment to sew a seam with machine. It was with on to make the books content litte hard to understand, because, I believe, craft, except from cutting out patters and apply simple hide/leatherwork to them, really is excluded from the book?. It is contantly repeated "sew a overlock" (with machine) without that it also is explained that a "overlock seam" also can be sewed by hand. You can always sell sewing machines that way, while educationally, craft wise ,it is perceived as deficient in reading. That is with on to make the book little strange to me: I came to think on that with the sewing machine followed the industrialism and the assembly lines in the factories, as the crafters about 150 years ago allmost tore down because they took the work from them and I started to think on bags models again and wondered on if they not is too similar?. The book have a rich photo material as show how the bags are made, but when its repeated to almost each model: " Skal du lade 10 cm stå åpen for at vende vesken i", = "shall you let 10 cm stay open to turn the bag in)", and could not find a photo of this process am I wondering once again: how good is really the photo

material ?. To the leatherwork show a photo tools you need to make the books models, but shouldn't among other a rivet iron be with? And a photo as showed what a rivet looks like?. It's not everyone who knows this in advance So the book do not looks to be calculated on them as never have sewed a clothesbag before, or worked with leather, or who can't afford to buy a sewing machine?. But as still could find the book inspiring. It is not bad, only little superficial. With more coplementary craftsmanship details in the texts it could have been really good – for everyone. And the book price: 200 danish kroners is money well spent. I would gladly pay 250 danish kroners if the lacks I have written about come with.

## Words About Book

**Author: Mikkel Ankerstjerne, Book: Læder håndverk , Publishing year: 2022.**

**Publishing firm: Meloni. ISBN: 978-87-7150-152-0. Language: Danish**

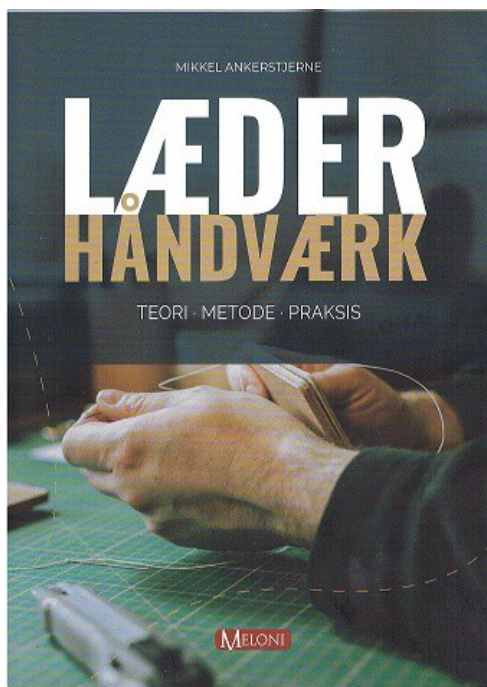


Photo: front cover book; Læder Håndverk human or machine?. You must ask if this is a structure as promotes a good way to learn about leather craft on; with QR codes, mobil phones, videos, and a A4 printer?. In the schools the tendency is among other to ban mobile phones in class rooms where teaching take place. Now will perhaps someone ask what I mean is so talentet with this book, well, it is precicely to make a book like this. Even if it's simple to point of lacks with it, can it, with little more conideration to old- fashioned craftsmanship knowlegde very well be the way books about leather crafts are made, even in 100 years. The book gives a direction, but where to?.

Something with the book seems talented, other deficiented. I think the texts leaks like a strainer in stead of being waterproff and by that, are the book a bit from their own advertising where it is said ; " This is a skilled book to you, as wish to get a solid and clear introduction to leathercraft". As something new the book is equipped with QR codes as can be scanned with mobil phone; then you get access to short demo videos developed by the author to the various sections and projects. By the same QR codes can you load down patterns to the books projects as can be printed out on a usual A4 printer. But as fare I can see, only with the book in my hand, (without using the QR codes), is it no mention of measurments, the parts is cut right out of the pattern and sewed together without that you from the books content can find the connection between the items size and dimensions and by that something about the items inherent knowlegde. Only information is about material and thickness. I experience it as inadequatly that the texts not have this with so you only can concentrat you about the craft without having to spend time to down load videos. So much texts is only about two, three senteces more. And should not a chapter about how to make pattern be with?. I general ,it occurs unevaluated in books about leather art and craft while it all together is important in the development of perception and cognition. Something as is a continuous process and regardless of age !. To find the right lenth on a thread have the book a own section, but if you want more information then must you scan a QR code and load down a video. And then the thousand dollar question is, put to the point; who then really decides the thread length;

### Jose Ma. Bernardo Sappia , a leather artist from South America

Bladet Lær, Sko og Skinn made in 2019 a pamphlet about the South- American artist Jose Ma. Bernardo Sappia in occasion it was 50 year since he startet with leather art and craft. The pandemic disrupted the entire release and it ended up with that



Photo: Jose Ma. Bernardo Sappia

the magazin gave the whole circulation to him as close to 10 copys of which some still are fore sale (se photo to left and last page for price in the bookstore).Of the content can you be better known with the artist and human. It also have many photos of leather art and craft works as is different form what you usually see. On the occasion of the review of the pamhlet is a photo of a new work published in each issue of the magazin (see photo to right). This work is made, as quite often, of leather and hide as is ground into powder and shaped. Often into the most suprising non figurative figures and associative motives as still have recognizsable elements; and an intepretation can be as mythological statsment, undefined by time, some looks to be the ancient time some as modern myths about our own time.

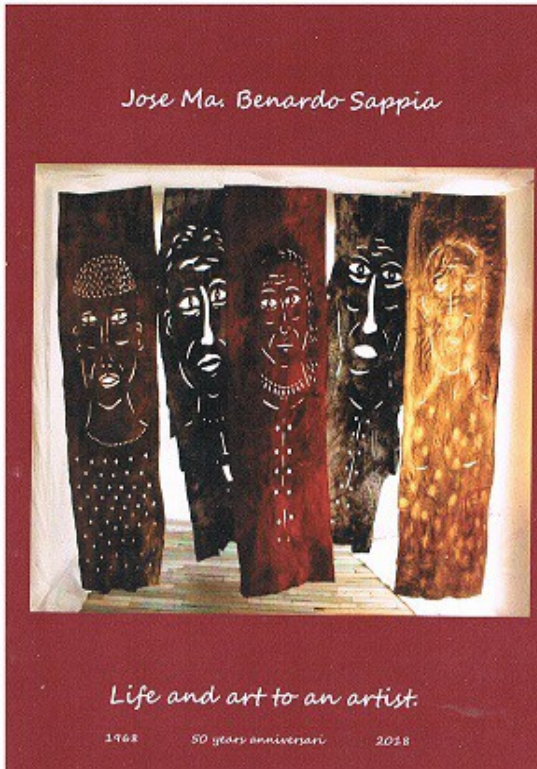


Photo: frontpage of the pamhlet

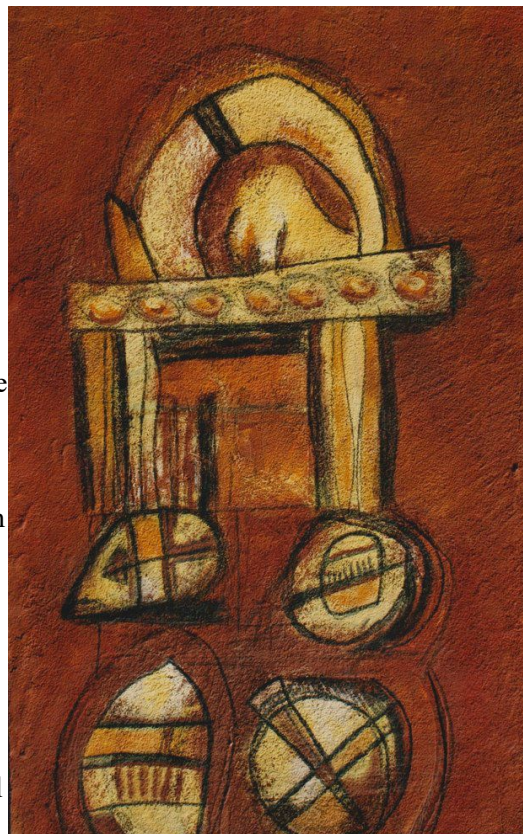


Photo: work by Jose Ma. Bernardo Sappia without title.



Photo: broche "Cold Winter"

which have diffrent leather figures hanging on. It has the title: "Together forever".Both works was exhibited with several more under the IFA exhibition as ha the theme: "Man and Woman". She called her exhibition part for "Romantic Meeting".

\*

Many thanks to Lydia Ignatenkov for the photos and permission to publishing.

### New works by Lydia Ignatenkova

Photo of two new interesting works by Lydia Ignatenkova in connection with the IFA exhibition in St. Petersburg. To left a broch as have get the title "Cold Winter".Its free too interpretation.



Photo: Lydia Ignatenkova

The magazin for its part means there is a kind of kinship between her works and Jose Ma. Bernardo Sappia works. Both represent the modernism inside of todays leather art and craft. Otherwise is it a applied work with leather as the main material. The work to right is a necklace which have get a recyclet telephone cord as chain



Photo: Necklace, " Together forever"

### Catalogues

- Leather 2000**, Catalogue from a international exhibition in Netherland year 2000. The Catalogue have mention of about 100 leather artists/crafters from the whole world and photo of exhibited works, English text Price: 17,50 euro
- 10 Book Artists**, Catalogue from a international exhibition in Gallery Astley, Uttersberg, Sweden year 2010. The catalogue have mention and photos of exhibited work to swedish, italian, french and estonian bookbinderes. A fantastic inspiring catalog. Price: 17,50 euro
- Scripta Manent IV**, catalogue from the international estonian bookart exhibition in Tallinn year 2010. English text. Price : 17,50 euro
- Wettlauf mit der Vergangerlichkeit, a race against transience**. A catalogue from a exhibition in the German Shoe and Leathermuseum in Offenbach am Main year 2012-13 as show to the restoring work as is done by the museum. Price: 26,25 euro
- Boxes and Bowels**. A catalogue from a exhibition in the German Shoe and Leather Museum in Offenbach am Main about the canadian leatherartist Rex Lingwoods cuirbouili works. German, english , french and dutch text. Price: 17,50 euro
- Schuerke, Roger Vivier**. A catalouge from a exhibition in the German Shoe and Leather Museum in Offenbach am Main about the french shoe designer Roger Viviers life and work. German text. Price. 22 euro
- Skills, Thinking through making – Telling by hand**. Catalogue from a international traveling art exhibition with start in Svolvær, Norway. The catalogue show works to 12 nordic and one english arthandcrafter. Have also photos of leather art. Norwegian and english text. Interesting reference in norwegian art handcraft . Price:17,50 euro
- 1<sup>st</sup> International Leather Craft Exhibition in Japan 2020**. Interesting catalogue as show works to about 140 exhibitors, many from Japan and China, everyone with excellent works reproduced photographically in the catalouge. Price 35 euro
- 2 International Leathercraft Exhibition in Japan 2022**. Catalogue as show works from about 100 exhibitors from the second international exhibition in Tokyo, Japan, Most from Japan but some from China and America. Japanese text Color photos of outstanding leather art and craft Price: 35 euro

### Books

- Whipmaking, A beginners guide** a book by Dennis Rush from USA. The content show how to make Stock Whips, Bullwhips and Snakewhips. A great little book. Price: 17,50 euro
- Luis Ortega Rawhide artistry**, authors Chuck Storms and Don Reeves. A biography about the american artist Luis Ortega's life and work. His art and craft consisted in braiding with use of raw hide. And he was so good, that inside braiders outside USA ask if "Luis Ortega still is the standard" in american braiding. But he had also a fascinating lifestory you get insight into by reaing . Fantastic braidings work is reproduced photographically. English text. Paperbinding. Price: 35 Euro
- The Leather Working Handbook**, author valerie Michael, about english leatherwork at its finest . Paper bound, english text Price: 31 euro
- Encyclopedia of Raw Hide and Leather Brading** . Author Bruce Grant. A all-encompassing book about brading. It have everything. The content is rich illustrated with drawings as show step by step hvow you do each brading. Also photos and connoisseur mentions. Price: 31 Euro
- The Strømska Garvargården in Simrishamn, Sweden** . Author Gøsta Ehrenberg. Aditonal articles by Margareta Larsson and Juhani Berg. The editions is a phamplet about the Tannery Museum in Simrishamn, Sweden. It have swedish text. Price: 10 euro
- Art of the Boot**. Author Tyler Beard. Photos by Jim Arndt. It's one of the best books today about american boots. Paper binding. Price 35 euro
- Skor är huvudsaken=Shoe is the main thing**. A Swedish book about shoes and with three different editors: Carin Erikson Lindvall, Kerstin Rydbeck and d Louise Rügheimer. Content: Seventeen woman scientist philosohizing around the topic shoes. The book was publised in 2013 by the University in Uppsala, Sweden. It have many interesting point of viwe around the topic shoes. Price 32 euro
- Leather Sneakers**, Author Iürgen Volbach. A pamphlet about how you can decorate and make your own sneakers based on kits you can by from a supplier. It have also useful information about stamping. 7 alternative stamping pattern's to sneakers designet by Iürgen Volback follow with the book. Price 35 euro
- Covering The Blade, Archaeological leather sheats and scabbards**, Authors Marquita Volken and Olaf Goubitz The content is base on archaeological escavation in Dorereht, Nederlan as startet i 1968. Rich il on Price :35 euro

In addition to disclosed prices comes shipping cost after the ordinary postservice tariffs.

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or by letter to; Lær, Sko og Skinn Forlag, Briskebyveien 10 E, 2480 Koppang ,Norway .