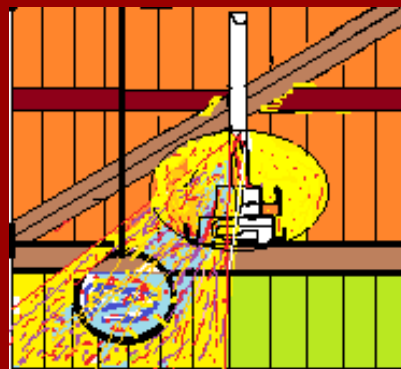


The Leather Shoe and Hide Journal

*A independent magazin about
leather, art , craft and culture*



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Foto; Sámi traditional kolt, Ajtte Museum, Jokkmokk, Sweden
Made by Laura Rantatalo Suikki

Publiserher's note

It was a time to start with a magazin and it is a time to end with it. Next year is it 15 years since this magazin was started, and 25 years since the norwegian textet Lær, Sko og Skinn was started. It have been time to stop with them, at least for this publisher. One last issue will be published next year, but complete away after that will not Leather, Shoe and Hide Journal be. It will continue on nett. And perhaps can it be developed from todays status quo. Time will show.

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

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Via e-mail to: alfbjornar@yahoo.no

Net page address

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,i.e.. Or if it is to many photos etc. Otherwise is the policy according to norwegian law. red.

About the frontpage photo

The frontpage work was part of the student exhibition "Fáruosne" held by the graduating studens with Samernas Utbildnings Centrum in Jokkmokk on Ajtte Swedish Sami and Mountain Museum from May 25 to August 25, 2024. The suit is made by Laura Rantatalo Suikki and is a traditional woman kolt i skin from Karesuando . She have self tanned every skin used in the "kolt" and sewed it by hand. She have also woven the belt as is on and made the horn buckles. (see page 5-6-7 and 8).

*

(Thanks to Samarnas Utbildninscentrum fore information).

*



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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It was a beginner class in leathercraft with Arne Markussen Jr. As teacher June 1-2, 2024 on Skinnlåven, Norway. 13 participants were registered, 11 attended. Among other 5 teachers from the high school. On a beginner course are the pupils learning about different types of leather and hide; vegetable tanning, chrome tanning and alum tanning. In the weekend we made 4 projects. Project 1: sewing project with tool use, forming of leather and saddlemaker stitch. Project 2: Braiding a belt with 8 cords, installation of buckle. Project 3: Use of a strapcutter, each pupil cut out its own belt 32 mm wide. Decorating of the belt with stamps: X507 and D436, to a braiding pattern. Coloring with Antique Leather Stain, top finish with Super Shene. Project 4: Keycase as was decorated with swivelknife cuts and stamped with 6 stamps: A104, C431, S706, V412, P206, B200. Everyone made great projects and was very satisfied with the course. Co-teacher was Ingunn Eide.

Photo to left: Two of the participants on the course, to left: Tor Gunnar Gustavsen, to right: Victoria Olivia Ollila



Photo: Items made on the course.

(Thanks to Arne Markussen jr. for photos and text).



Photo: Advertisement poster from the driveway in to Setermoen

For those who have followed with on net or elsewhere around the time for the Northern-Norway Wilderness fair have perhaps also noticed the logo as always follow mentions, and always are to find on the frontpage to the fairs newspaper (photo to right). And not less this year was it big advertisements posters (photo to left) along the driveway in to Setermoen with the same motif, but in colors. And the curiosity grew when the magazine inside the big fair hall, on the stand to the artist Siv Heidi Rognmo found a painting with the same motif she had done. And she could

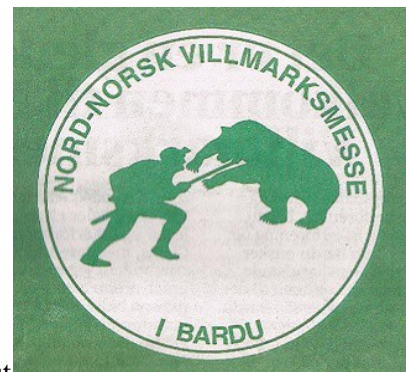


Photo: logo to the Northern-Norway Wilderness Fair

tell that the motif both to the logo and the painting came from a black and white lithography of an unknown artist. And that she was asked to make a painting based on the lithography/logo. And it was a reproduction of her painting you could see on the big advertisements posters along the driveway in to Setermoen..Else show the motif a well known bardu figure called Bjønn- Eirik (= Bear-Eirik) in action as a hunter. He lived in the 1800s and was quite much more than only a bear hunter. Interested to know more about him and his story can find information via net on: lokalhistoriskwiki, bardu/Eirik Simonsen Strømsør, and to the artist: www.facebook.com/artbysihei

*

According to the information on NJFF/Bardu (NJFF= Norway Hunters and Fishers Union) was it about 8000 visitors and 100 trade exhibitors. The whole fairground looked quite much bigger than before due to the newbuilt Bardu School and Culture arena as opened in 2022, in addition to the old fairhall. The new culture arena had among others new great lecture room. And the north part of the area in connection to the fair had been built up with pavements, lawns, flower beds and benches to sit on; all in all to a nice garden area as will make the fair more attractive, both for traders and guests. On the other hand are the close by camping sold and the new owners will not run camping anymore and the old owner have only a small spot back with some cabins.

*



Else had Talma Sámi town food serving of Gáhkku (Gáhkku = small Sámi bread) an reindeer meat from their lavo (lavo = tent) on the knife square. They won the award for the stand of the year. Otherwise was it quite lively activity on the knifesquare with more exhibitors than the magazine have seen in previous years with knife related activity.

Photo to left: Show a glimpse from the knifesquare with Talma Sámi town's lavo in photo center.

*



Photo to left: Jørn Jensen Lærhandel received the Northern-Norway Wilderness Fairs Honorary Award for 2024. The company has been on all 36 fairs since the fairs started in 1988. The photo shows Kent Jensen in the background dressed in black with a cap on his head talking to some customers. Closest to the camera stands Jørn Jensen in a blue/white shirt and Gunn Jensen in a brown/red shirt.

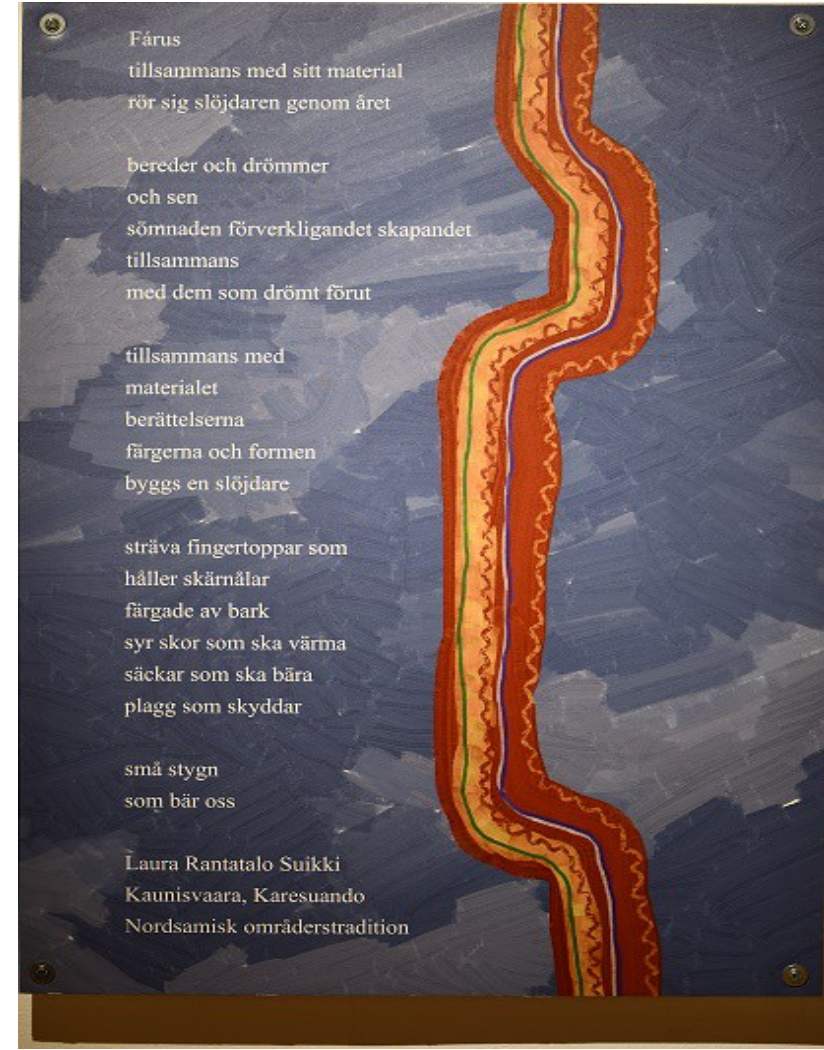
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Else looked it to be a lively trade under the fair days.

*

(Thank to everyone for benevolence in making the mention)

p.5 Photo glimpses from the exhibition "Fáruosne" in Ajtte Museum, The Swedish Mountain and Sámi Museum in Jokkmokk, Sweden
A exhibition held by the graduating students at the Sámi Education Center in Jokkmokk, Sweden from May 25 to August 25, 2024.



"Fáruosne" is a ume sami word and means "in the company of" which can mean so many things,- and without the 5 graduating students as exhibitet had the exhibition several post hanging on the walls with the word "Fáruosne" as topic an one of them had the title "Fárus" a poem by Laura Rantatalo Suikki as telles much about leather art and craft, no matter where and how you sew in leather or hide. Photo of the poster with poem is to left with its swedish text. The magazin have no place to translate it, but it's worth doing it.

*

Otherwise was the exhibition held by 5 graduating students from the Sami Education Center in Jokkmokk where they had been pupils two years. The school educate crafters in traditional sami leather art and craft so the tradition can continue and the exhibited items was quite traditional; some ! of them mirrored items in the permanent exhibitions in Ajtte Museum, as eks. a leather sack. Only experiment ! noticed by the magazin, was concerning a "luhkka", a sami type of poncho. And that's when a question about material arose; if it was made of plastic or intestines. Which led to a another questions about material and tanning methods to all items in the exhibition. Something the magazin not found any information about. And mean in general you must make place to a mention of type of material used and tanning method in exhibitions concerning leather art and craft. If you make it invisible a visitor from outside will not easily get the impulse to connect item, material and tanning method .With result that particulary tanning often become a invisible as part of

Photo: poster, with poem of Laura Rantatalo Suikki



Photo: South-sami pouch with pearls, and reindeer skin. made by Teresa Forsgren.
(belling is a sami word for the legskin on reindeer)



Photo: Bag in belling made by Teresa Forsgren.



Photo: to left, south-sami näbbshoes to children and to right south-sami children shoes in belling
Both shoe pear is made of Marlene Johansson



Photo: Näbb boots in belling, made by
Izabel Nordlund



Photo: Bag sewe with *njallomsavve,-with details
in white skin, Made by Izabel Nordlund.



Photo: Glimpse from the exhibition premises

continuing on next page



Photo: Skin sack, made by Kersti Karlsson.



Photo: skin sack, made by Marlene Johansson



Photo: Traditional skinsack with own color compund, made by Laura Rantatalo Suikki.



Photo: Woven belt with horn buckles, made by Laura Rantatalo Suikki



Photo: caps, from left cap in **vadmél and squirill skin made by Kersti Karlsson. In the middle, to left, south -sami mans cap, made by Marlene Johansson. In the middle to right, Lule-sami cap, sewe of elk ears, made by Izabel Nordlund. To right, girls wintercap in lamb and infant lamb leather. Made by Laura Ratatalo Suikki.

*njallomsävve = folding seam

**Vadmél = stamp milled sheep wool cloth.



Photo: South-sami silver collar, made by Teresa Forsgren



Photo: glimps of Ajtte, Swedish Sami and Mountain Museum in Jokkmokk. The entrance is down to left in the photo. In the foreground a sami "gamme" (= sod house) for museums visitors to enter.

Photo glimpses from Arvika Arthandcraft's shop in Arvika , Sweden



Photos : It's allways some leather and hide goods in the shop to Arvika Arthandcraft and the photo to left and right shows work by Ingemar Wilhelmsson and Kerstin Andersson; toleft shopping bags up on the wall and wallets on the shelf below, belts to left, different items on the shelf and i.a. Photo to right show that they also made aprons and dog leashes. (allmost covered behind the shirt).



Photo: Leatherworks by Ingemar Wilhelmsson and Kerstin Andersson

Photo: Leatherworks by Ingemar Wilhelmsson and Kerstin Andersson



Photo: Works by Madelen Bredenebakk. She is norwegian and live in Arvika area and work with leather.



Photo: Front page to a book about Arvika Art-handcraft in the occasion the 100 years jubilee in 2022. It's still possible to buy it in the shop via: www.arvikakonsthantverk.se A mention of the book is in the column "Word about Books" on page 18.

Takk til Arvika Konsthantverk



The Shoe maker

Photo: To those who like to see photos of shoemaker shops we include this photo as the magazin made on its journey through Kirkegatan = the Church street) in Arvika, and as was named "Arnes Shoemaker". It looked on the window advertisements out in the street that is is was a diverse business the shop do with shoemaker as base.

Photo to left: Arne Shoemaker.



Photo: Stand to Libbes Leather, in white shirt Evert Fransson, to left i dark shirt, Anton Frykner.



Photo: Inga Andersson på Östenå Fårgård stand.



Photo: form left, Malin Anjestål, to right, sitting, Pija Alexandersson

Otherwise from the exhibitors catalog mention that "I Skinn AB" had a exhibition on "The Cafe", but the magazin could not see any product in leather. And "Kolombia Design", with stand on the marketplace had exhibition of silver jewelry and leatherbags. The magazin also noticed two swedish knifemakers and one norwegian; Vegard Granlien with " knifes and art in masur birch".

The impression from this years craftdays in Brunskog in Värmland is that it looks to be a generations skift in applied art and craft and the audience!. The magazin made photo from three stands as traded with leather art and craft.

Above to left: a photo of the stand to Libbes Leather as is run by Eva and Evert Fransson. They had all kind of everyday utility items for sale and with was one of the young generation markeds traders, Anton Frykner. The stand stood on the markedsplace

Photo in the middle: Show the stand to Ostenå Fårgård = Östen Sheepfarm) as is run by Inga and Per-Olof Andersson. They had sheepskin and sheepskins products for sale. On the photo is Inga Andersson. The stand was in Logen

Photo down: Shows the stand to Pija Alexandersson and Marlin Anjestål. Pija Alexandersson run the company "Pija Design". She decorated items with pyrography, something as not are so usual to see. While Marlin Anjestål worked with pearl jewelry. The stand stood in Logen.

*

Together was it 96 exhibitors, while it in the great years before the pandemic in 2020 was even 150-200 exhibitors and more than that too. But the pandemic probably doesn't have much to do with the decrease in numbers of exhibitors and rather a generation shift alone. A decline has been noticed on several markets, but to a difference from earlier generations– so will probably the increasing post war urbanisation also be felt at crafts- markets, as urbanizations brought with itself interest other than for the small crafts in the big citys, where a big part of the population live detached from traditional values as includ the crafts. In addition have not the schools prioritized applied art and craft on the schedule through many years and the question is not only if it will take years before the craftsmarked in Norway and Sweden reach old highs but if they will do it at all. The situation is rather that, that the authorityies should come up with craft stimulating measures as could be promoted through the markets to the crafters if the society wish that it shall be crafts-markeds in the future with folk crafts and not only a flattening trade at the large shopping malls

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Photo: Juan Ramirez på Solør Fair 2024

Quite by chance the magazin ended up on Flisa, on Solør fair along the way from Kongsvinger to Elverum, since the bus not went any longer that evening. So it became a walking tour through the "Coffe Street", to have a look on the markets life. A couple of stands traded with leathergoods. The most eye-catching had a big Singer sewingmachine under the tentroof that cought the eye with a busy person behind. A placard over his head told that he made "Handmade belts". The magazin asked about making a photo,- and immediatley a conversation was going and he said: "I have a great past". And it turned out that his name was Juan Ramirez and that he was a apache indian,- and a descendant of the last 38 apaches as together with Geronimo surrendered to the Us army in 1886; "It was my great grandfather" he said. And further that his grandparents moved to Ecuador where he by the years came to the world and grewed up in the rain forrest. A pretty amazing story. Further he told that after his parents died he moved to England for university education and a marrige and is father to a child. He had lived 25 years in England and was 53 years. And among other was he a carpenter. In Norway, in the summertime traveled he around on markets with the sewing machine and leathergoods. And in the wintertime he alternately worked with movies and among other had he made sets for the norwegian disaster film "The North Sea". Also other movies. And sometimes he worked on Norwegian Museum of Science and Technology, as a free lancer.

(The magazin say many thanks to Juan Ramirez for so friendly sharing his story with the readers of this magazin.).

*

Otherwise was *Solør fair started in 1982 and this years numbers of visitors was **between 40000-50000. It's a very popular fair. (* Facebook, Solør Mart'n 2024. ** Avisen Østlendingen 1 july 2024).

Photo glimpses from the Viking Marked in Sarpsborg, Østfold County, Norway, July 19-21,2024



Photos show the vikingship "Visund", a copy of the sagaship king Olav Haraldsson (ca. 993-1030) allowed to build i 1020 as a warship. But in ouer time has the ship slightly more peaceful pursuits; as take usual folks on a tour on Lande Lake, in amazing nature and culture sourroundings. As the photo shows, the ship got a good wind in the sail, synonymous with the viking market.

Countinuing on next page

Viking Marked in Sarpsborg,.....

The magazin stumbled over what it belive can be a new norwegian word on the viking marked in Sarpsborg, it sounded: "plastikkleiren" = plasticcamp i.e. For to camp in the viking camp you must have a real viking tent consisting of a woodframe with a tent canvas made of the same nature fabrics as the viking used. If you come with a tent of todays type with carbon tentpoles and nylon or polyester canvas then you were refferd to a own area of the camp named "plastikk leiren".

*

At least, it was claimed that as many as 900 humans stayed in the viking camp in addition to visitores as probably can be counted in thousand under the market as was part of Olafsdagene in Sarpsborg as started with the premier July 10 on the play "Olav den heldige" (= "Olav the lucky" as is a paraphrase over "Olav den Hellige"= "Olav the holy" as is the national saint in Norway). And the days ended July 29. King Olav Haraldsson as became Olav the holy, founded the city Sarpsborg, and by that have the city a partiular relationship to the saga king; something as also can be understood with the citys building of the vikingship "Visund". Else had many of the traders fur and furproducts, some hides and some leathergoods. All together was traders fare more than the magazin have place to bring photo of, but impressions is showed of with some photo glimpses.



Photo: Horn and bone work found on the stand to "Tieferd", a Fredrikstad (neighbour city) based company as also offred tatto.



Photo: The blacksmith Anders Helset in action with a open air forge on the viking days. He emphasized the importants to also show forward workingclass from the viking time. The forge was build up with two bellows as blowed air in to a hole in the forgebox as existed of steatite/soapstone (US) in the forefront where the air was blowed in. The forge was made after a finding from the viking time.

PROGRAM

FREDAG 19. JULI

16.00 Markedet åpner
16.10 Seltur med Visund
16.30 Åringsseier
17.00 Fortellinger med Jerker
17.00 Seltur med Visund
17.30 Starke viking Valkyria (kvinneklasse)
18.00 Seltur med Visund
19.00 Kampshow
19.00 Seltur med Visund
20.00 Musikk med Kjell Braaten
20.00 Seltur med Visund
21.00 Markedet stenger

SØNDAG 21. JULI

12.00 Markedet åpner
12.10 Seltur med Visund
13.00 Starke viking (erfaren amatør)
13.00 Seltur med Visund
14.00 Kampshow
14.00 Seltur med Visund
15.00 Fortellinger med Jerker
15.00 Seltur med Visund
15.30 Musikk med Kjell Braaten
16.00 Markedet stenger

LØRDAG 20. JULI

12.00 Markedet åpner
12.10 Seltur med Visund
12.30 Fortellinger med Jerker
13.00 Kampshow
13.00 Seltur med Visund
13.30 Musikk med Kjell Braaten
14.00 Starke viking (nybegynnerklasse)
14.00 Seltur med Visund
15.00 Seltur med Visund
16.00 Fortellinger med Jerker
16.00 Seltur med Visund
16.30 Kampshow
17.00 Seltur med Visund
17.30 Musikk med Kjell Braaten
18.00 Seltur med Visund
18.30 Bueskytterkonkurranse
19.00 Seltur med Visund
20.00 Markedet stenger



Photo: The company Widugastir based in Vestfold had a stand with own tanned hides an own made bags, pouch's etc. But also woodwork and blacksmith work. They are to find on Facebook by google: Widugastir.

Photo to left: the program for the vikingdays.

Cont.next page



Photo to left: The swedish achologist Mari Wichert had a stand with historical shoes in leather and other type of leathergoods. She had also a story to tell about how the fish tanning startet on Northren Iceland; it was after she protested against that a salmon skin was trowed in the trash when she should buy salmon to dinner. She saved it. This happen sometimes between 2005-2007. And the little bag she holds in her hand is made of that salmon skin she saved. Thanks to Mari Wickets for this memorable story.



Photo to left: Show the company Medieval Merchant's stand on the viking marked where they offered works in leathergoods , horn and bone and some metal works. After the trading card to concider is the company run by two persons and have existed since 2011. The net address is: medieval-merchant.no



Photo: A very big advertisements poster for the play "Olav den Heltige-Ragnarok" (3x 1,5 meter ?). Standing in the grass just beside the ticket entrance to the Vikingmarket.



Photo; to left Hilde Silseth, to right, Kine Nenseth

In general gave this years crafts stands on the Nordic Hunt and Fishing days reason to optimism by thought on the future. The photo to left is from Skinnlåvens stand as every year have a stand on this fair and it had happen a renewal this year since Arne Markussen Jr. has gone over in retirement. Kine Nenseth and Hilde Silseth are now working on the Skinnlåven stand as was placed on Friland.



Photo: Nature tanner Liv Olesen on stand, Gamle Sanne craft Square.

A new stand of the year was nature tanner Liv Olesen as had stand on Gamle Sanne Craft-Square. She had certificate of apprenticeship from the craft institute on Maihaugen. She works on full time as tanner and do all kind of tanner work. She also teach classes. On the market was she selling own products as bags, cloths, small wallets etc. And of course tanned hides. Interested can find her on Facebook by googling; naturgarver Liv Olesen. Or via her netpage ;<https://hideandhandwork.wixsite.com/naturgarver/liv-oles> She is also on Instagram: @hideandleather-work.



Photo: Saddlemaker Roy Hylen on stand, Gamle Sanne Craft Square

Saddlemaker Roy Hylen was on his usual place this year as the years before and represent the todays old leather art and craft traders on The Nordic Hunt and Fishing Days as this year became characterize of rany weather. And as the photo show was his exhibition covered with tarpaulin. But he was full of optimism and informed about that he had more than enough to do, among other a big order on cow halters. So the niches for the traditional saddlemaker work still lives on in to our time.

*

A different kind of impulse stood Cato Andreassen for (see photo next page) with a combination of leather art and craft and traditional national costume silver. His leather work is characterized of nice swivelknife cutting and stamping. The magazin bring some glimpses of it, in form of three small decorated wallets. He is selflearned and have worked with leather art and craft in 10 years and national costume silver in 20 years.

continuing next page.



Photo: Cato Andreassen on his stand on Gamle Sanne Craft Square.

*

Otherwise held knifemaker Stian Eriksen a lecture in the tent on the knifesquare about coloring of leather Friday August 9 and Sunday august 11. Peder Kihl held a lecture about engraving in metal Sunday August 11. Rolf Dal/Daltinn had a stand with among other his own made beltbuckles in tin of the "Forstmann" craftsquare.



Photo: Swivelkife/stamped decorated wallets for bankcards, made by Cato Andreassen

The Nordic Hunt and Fishing days at a milestone.

The rain left its mark on the 60th anniversary to the Nordic Hunt and Fishing Days on the Norwegian Forretnings Museum on Elverum, the days was first time arranged in 1964. And for those who through the years not have been bothered by the smoke from the melting of bog ore or tar extraction was it a surprise that the melting of bog ore not was on the program together with the tar extraction as was moved to a anonymous corner on a little hill as not was checked on the map in the program booklet. Which must have made the accessibility to the event difficult for visitors as more or less had to be aware that something happen up on the hill, from a roadpath below while they walked in that corner of the marked place. The tar gutter was running down to a bucket almost hidden in the mound collecting tar in hip height with the walkers. No sign told about what was going on. The magazine noticed a gentleman as had to make a lady attentive on what was going on, when she wondered what the tar gutter and bucket was. She became surprised, but was probably not unfamiliar with what it was all about. While in earlier years both the burning of bog ore and tar extraction usually happen between the magazine hall and the knife square and it was somehow central in the arrangement as a culture part of it and all burning activity was in foot and knee height for walkers and with a rope around the burning area of bog ore without danger for anyone to stop up and take a look on it. It always gathered many people and many had questions and many answered. And it was no danger for that someone should fall several meters down as on the new place on the hilltop in case several people should gathered up there and you unwittingly was pushed on. That the tar extraction and burning of bog ore not was on its usual place made me later think on when the newspaper cartoonist Hammarlund disappeared from Dagbladet. It was not so much back of the newspaper. And it's the same on a forretnings museum if you take away what is with on to characterize it as a outdoor arrangement. Of course wondering occurred why the museum more or less had taken it off the program?. And it came to daylight that it was because complaints have been received over the smoke from traders in the magazine hall. The magazine hall doors is in both ends on the gable walls, big as on a chatedral,... and the one on the north gable is almost in front of the burning of bog ore and tar extraction and if the wind direction is "wrong" can it blow some smoke in to the hall, as quite fast will drift out the door on the south gable. But more important; is that reason enough to move or take burning of bog ore and tar extraction almost of the program ?. And is it right to take consideration to such complaints over smoke as have its natural place in the arrangement as a culture events on its own?. While the trade you can see sometimes not always have so much to do with forrest culture ?. Apparently if some suffer from allergies, can the magazine hall then be the right place to trade in?. It have been traded in the magazine hall all years the magazine have been there without any complaints! on smoke from the burning of bog ore or tar extraction. And if the Forretnings Museum means that it is necessary to pay attention to the complaints why can't the Forretnings Museum move the door from the north gable to the middle of the building so smoke not drift in to the magazine hall ?. At least do I mean the Forretnings Museum must keep on the burning of bog ore and the tar extraction as a authentic side of the forrest life and work on its usual place, as well as a authentic part of the forrest life in the arrangement as looks to rapidly change in a direction to be part of a more noisy entertainment machinery from different actors in try to create awareness at the visiting audience? . It happen in a time where it is more than ever important to remind visitor about burning of bog ore and tar extraction, also via smoke, before it have gone the visitors out of memory together with scenes as in forrest life and work was and still is important.

red.

Report from ELWATS= European Leather Workers and Artists Trade Show in Arnhem, Netherland, October 23 to 26, 2024.



Photo: From the Leather Crafters Journal stand on 3th floor
From left; Ralph Solome Jr., to right i green shirt editor Charil Reis
(In the background with sewingmachine ; Julie Pierce, USA)

This years ELWATS was the 5 in a row arranged on Rozet Library in Arnhem, Netherland by the Leather Crafters Journal from USA and Epic Leather from Netherland as organizers. The arrangement is in 3th and 5th floor with a demo landing on 4 floor in connection to the stairs between the floors. It had all together 28 workshops with top teachers from US, Europe and Canada and started October 23 and ended saturday October 26. While the tradeshow was october 25 and 26. It had 15 traders with merchandise in connection to leather art and craft. The magazin got the impression of 7- 9 persons in average on each workshop plus/minus, which is very good.

1*) Numbers of visitors was about 300 persons,- it was also 4 representatives from the dutch

authorities as visited the arrangement. Else looked it to be a livly trade. One saturday 26 had a crafter a stand on the landing on 4th floor and exhibited stamped/embossed leather works and it occurred discussions about tools and techniques. The only thing missed by the magazin was possibility to buy sneakers -soles as have been mentioned quite much about on net. But all i all was it a great arrangement and next years dates is: Workshops starts October 15 to 18. The trade fair October 17-18. So it's only to mark of in the calendar. And to follow with on the announcements in the Leather Crafters Journal for information or via net:

www.leathercraftersjournal.com (*1 source: The Leather Crafters Journal)



Photo: from the 3th floor where trades was gathered: in the foreground, Leer en Meer from Netherland with leather. Then follow Tandy Leather, as come all the way from Cadiz in Spain. Further: Hapto, The Leather House, Oliven Leder (wet-green GmBH) from Netherland. and to right for them ; Equiscan from Germany with a own invented model measure instrument to use in bulding horse saddlers .

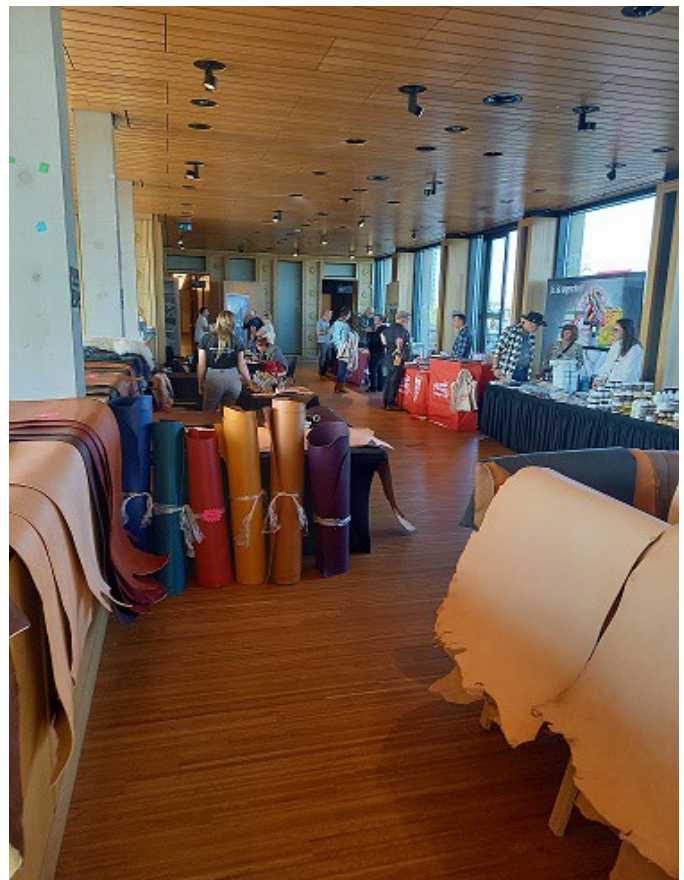


Photo: from the 5 floor: In the foreground to right, with leather; Logis de Cordes from France. Further to left; NS Stamps (Sergey Neskromniy from Bulgaria), then Pro- Series Tools, (Robert Beard, USA) and Leather Artisan Lab, (Isaac Romero from Spain)-To right at the back of the room: The Fiebing's Company (USA/ Serge Volke), then Barry King tools (USA) and RENIA, Germany, besides Logis de Cordes.

Under the Pomorfestivalen 2024 in Vardø, Finnmark County in Norway had the artist Elisabeth Thorsen a art workshop for children with the work title: "Shoe-transformation- create art with old shoes".

(information from net, Program, Pomorfestivalen 2024)

Tropic Bound, a book fair in Miami, Florida, USA will be arranged from February 6 to February 9, 2025. More information via: www.tropicbound.org

(information from net).

Dimension in Leather , in Brisbane, Australia will be arranged from January 25 to February 1, 2025. More information via: www.dimensioninleather.com

(information from net).

Radio News: The Leathersellers in London ,UK is name of a (radio!) station on youtube as have program about leather artists and crafters. You tube address is:

<https://www.youtube.com/watch?v=Gm5gu16Ae8>

(Information from net).

The results from (a international bookbinding exhibition) Biennales Mondiales de la Reiliure d 'Art in Saint-Remy -les Chevreuse, France, September 18 to September 22, 2024.

Grand Jury prize: Hinto Liisi, Estonia (Estonian Academy of Arts).

1 Jury prize: Beutain Céline, France, (Atelier Céline Beutain)

2 jury prize: Neugnot Jean Francois, France,(Club de Talant).

Jury Prize for Technology: Nakahira M'Zila Junho, France (Ecole des Beaux-Arts de Versailles).

Jury Prize for Creativity, (tied): Kaileen Palmsaar and Vinnal Mirell (delt premie), Estonia, (Estonian Academy of Arts).

1st Jury Prize in the School Category: Double-sided Workshop, South Korea: Ji U Jung, Geunra Kim, Yanja Hyoung, Sun Hye Jo, Misun Ban.

2 Jury Prize the School Category:, Estonian Leatherworkers Artists Union, Estonia: Tina Piisang, Maie Teivik, Anneli Filipov, Männa Piret, Kadi Kiipas.

Special Bienniale Prize: Chaintreau Aurélie, France (SARL L'Antiphonaire).

Biennales favourite: Hieu Tran Trung, Vietnam.

Special Mention of the Biennales: Nahko Amu, Japan (Eiko Workshop).

Faton Edition Prize " Art & métiers du livre": Qiu Ming, China, Prize of the Assosiation "Les ailes de Yoan" Auzet Isabelle, France (Book sets).

Raymond Devos Foundation Priz: Douault Patrick, France (St. Amand-Montrond School of Art).

Prix de la Ville de Saint- Remy-les Chevreuse: Roure Cormedella Carmen, Spain.

Credit Murtuel Prize; Wedemeyer Theresa, Germany.

SAVAC Transportation Company Prize: Hu Jin, China.

Prize of the Jardinerie e Chevreuse : Dubey Myriam, Switzerland.

Audience Award: Park Yoo-Jin, South Korea

*

The topic for the bookbinding , on what was the 17th arrangements of its kind was a novel by Antonie de Saint Exupery with the title: "Vol du nit", on english: "Night Flight" from 1931. All works is published on net and can be found via: https://biennales-reliur.com/en/world-biennales_of_art-book_binding.

(Information from net)

The Pormor Festival in Vardø, Finnmark County, will be arranged from July 23 to July 27 2025. More information via: <https://pormorfestivalen.no> The festival also accept suggestions about artists/elements to the program in 2025. Inquiries can be done via e-mail to: post@kulturpilot.no (informasjon fra net)

London Center for Book Arts have several beginner classes in bookbinding this winter. 1: Introduction to book print, date 11-1-2025. 2: Introduction to bookbinding, Phamplets, concertinas, and Japanese Stichbinding, date 18-1-2025. 3: Introduction to publishing practice, date 22-2-2025. 4: Making Books, spring school, date March 25 to March 28 2025. More information via: <https://londonbookarts.org/collections/workshops>.

(information from net)

Two beginner courses in leathercraft was held on Skinnlåven, Norway, Oktober 19 to 20, and 2: November 16 to 17 . Course teacher was Arne Markussen Jr.

One beginner class in leather stiching was held on Skinnlåven November 8 to 10. Course teacher was Vibece Hurry. More information about courses:

www.skinnlaaven.no

(Information from net).

Jonssons Sadelmakeri in Opphem (Rimforsa) Sweden had a workshop in saddlemaking November 9-10, 2024. More information: <https://jonssonssadelmakeri.se/kurser>

Information from net

The french company Logis De Cordes with a earlier brance in Duisburg, Germany have get a new address, it is: Logis de Cordes, Alt-Heerdt 104 40549 Dusseldorf

The german branch will from November be led by Jean-Philippe Bourbon. The company is among other reseller for Weaver Leather Supply in Europe. And sewing machines as Techshew and Cobra Leather Machines. Net address is: www.logisdecordes.com

(ifomation via e-mail correspondence)

ELWATS 2025 will be arranged on Rozet Library in Arnhem, Netherland from October 15 (workshops start) to October 18. The Trade Show will be October 17-18. More information via: www.leathercraftersjournal.com

(information from flyer, Arnhem)

The Rocky Mountain Leather Trade Show 2025 in Sheridan, Wyoming, USA with the "World Leather Debut Exhibition" will be arranged from May 16 through 18. The exhibition is open to every leather crafter/artists from around the wold. More information via: www.leathercraftersjournal.com

(information from LCJ netpage)

Raulandsakademiet in Telemark have several classes in 2025 in connection to leather art and craft. More information via: <https://visitrauland.com/raulandsakademiet/kursliste>

(information from raulandsakademiets net page)

Oslo Design Fair 2025 will be arranged January 26 -28- (Winterfair) And September 1-3 2025 (Autumnfair). More information via: <https://oslodesignfair.no> (Information from net)

Leather Shoe and Hide Journal wish all readers
a Merry Christmas
and a
Happy New Year



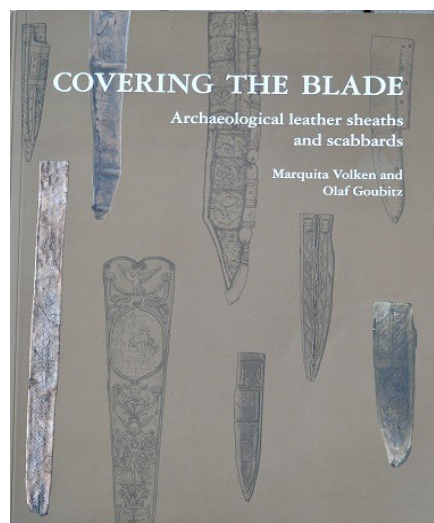
Book : Arvika Konsthantverk, 100 år av lustfyllt skapande
 Author : Hans Bergström
 Publishing year : 2022
 Publishing firm: Votum Forlag, Sweden
 ISBN : 978-91-89021-35-8
 Language : Swedish

Arvika Arthandcraft had 100th anniversary in 2022 and the mention in this edition of "Word around Books" is about the book "Arvika Konsthantverk" as was published in connection to the anniversary, so it is a bit behind that the magazin mention it, but not more than 2 years, and still can interested buy the book via a bookstore: www.bokus.se or from the artist shop in Arvika: <https://arvikakonsthantverk.se>

The union Arvika Konsthantverk is Swedens oldest activ arthancraft cooperative, and if you read the book you may wonder a little over what the secret can be, as have made this union so durable in a world where the most human made things not last that long. But any real answer give not the book. But the content tells about up and down trips and unity. About humans as have ment a lot for the unions suvival and humans as just only stopped by. And about craft and crafters as through 100 years

have been with on to emboss the unions profile and contributed to that the weels, in the shop, the sale, have gone around. And not least have the customers been important, tells the book about; one even had a bowl named after him. But also a general goodwill in the city of Arvik and the surroundings has had its say. Together through 100 years have it been created something unic. And the magazin can not do any other than recommand the book if you are general interested in art and craft, in Sweden-an particular in Värmland county. The book could also be inspiring for those who might goes with similar cooperatives ideas. Else have the book 180 pages and photo of many items made by the unions member as is a feast for the eyes to look on, but also drawings; in particular in the end of the book where it's drawn portraits of all members. It's also a survey over members and proffesions through the years, including is a also leathercrafter/artists mentioned. And a survey over exhibitions, the unions or members in the union has represented. And at the end a list with "Thanks" to everyone as have contributed to make the book possible. The price for such a magnificent book is not deterrent ; 270 swedish kroner in the shop to Arvika Konsthantverk (june 27, 2024).

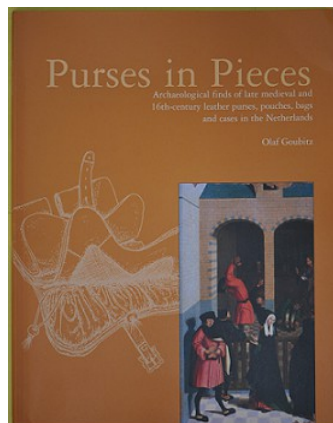
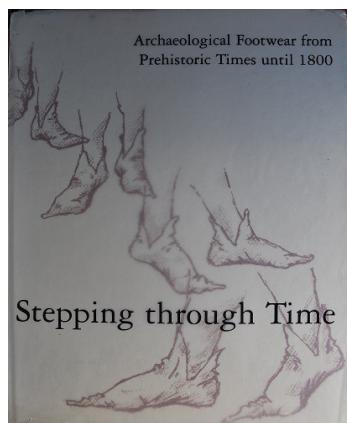
Word around Book



Book: Covering the Blade, Archaeological leather sheaths and scabbards
 Authors: Marquita Volken and Olaf Gaubitz
 Publishing year: 2020
 Publishin firm : Spa Uitgevers, Zwolle, Nederland
 ISBN/EAN: 978-90-8932-051-3
 Language:: English

This is the third book with base in the big archaeological findings from the middelage of leather objects in the town Dordrecht in Netherland and digs as startet in 1968 which was processed by Olaf Gaubitz as the central figure forward to his dead in 2007. In year 2000 became the book "Stepping through Time", about shoes published. And in 2009 "Purses in Pieces" about bags i.e. And in 2020 "Covering the Blade" about finings of scabbards to swords, daggerts, knives and sissors. The most from 14th century, but all timepriodes and centuries is representet. The process on books! was startet by Olaf Gaubitz and by the way !! became Marquite Volken employee and co-author. The content can seem distant from our

time, but can also be inspiring for todays humans. The book has a solid material of drawings – and photos as illustration to the findings which is sometimes absolutely astonishing. The content is divided in 9 chapters over all together 300 pages; and generally organized; initially briefly described short how the middel ages knives swords and daggerts looked like , as well a descriptions of sheats, décor and various sewing techniques, as give a small basis for keeping up with the



texts through the book as in the end have a chapter called "Reconstruction" which is about reconstruction of some of the findings and thes becomes further explanatory to the text content. It will be too exstensive to give a inexhaustible description of each chapter as somtimes have referenses to similar findings in Bergen and Trondheim. But mentioned are a knife sheat on page 146, Fig.15 and on page 180, Fig.3, catalognumber: 0004.000.195 that should be considered whether they can be a old type sami sheats or not.

According to the book is it discussions and uncertainty according to these sheats. Finding place is clear, but that will not say the same as they was made there. The books are still for sale and can be bought at the publishing company: www.spa-utgevers.nl

Photo: to left : Stepping Through time. To left: Purses in Pieces.



Photo: The tannery in Allariz, Spain (photos: Lær, Sko og Skinn) Other tannery building , courses, lectures etc.

Impressions from the annual Spanish Leather Meeting in Allariz, Spain September 26th to 29th 2024

Text and photos by: Franklin Pereira

Researcher from Artis-Institute of History of Art – Faculty of Arts and Humanities. University of Lisbon.

Net addresses: frankleather@yahoo.com //// www.frankleather.com

From 26th to 29th September, again in the enchanted village of Allariz (20 km from Orense) , in northwest Spain, the Annual LeatherMeeting took place. Some 20 artisans showed up for workshops and talks. It started by a workshop on covering a tool handle with kangaroo braid let by Isaac Romero – he's a leatherworker as well as leading his own shop on tools and the like as ("Leather Artisan Lab") and goes regularly to the main USA exhibitions to teach braiding techniques . Saturday 28th started by machine work (goldfoil, skiving and stitching) by Lien Deraedt, from "Tandy Leather", the American brand established in Jerez de la Frontera/Andalucia/South Spain. In the afternoon, Felix de la Fuente (the last director of the Leather Museum in Vic/Catalonia and since then vice-director of the Decorative Arts Museum of Spain, located in Madrid) gave a talk on boxes and "furniture to keep things in" covered with leather: a tour starting in prehistoric times, going to Egypt, and centered in tiny boxes/chests of Spain of the 14th century, used to keep books of the royalty. The slide show was followed by another on medieval writing methods, centered

continuing longer down on the page



Photo: José António Puras (light shirt) show his experimental techniques

Continuing from longer upp on the page

Photo: Brading by Isaac Romero with kangaroo skin

in parchment, by José António Puras, a just retired philosophy teacher: he has been working with his own parchment, bamboo sticks and feathers, smoke dust and Arabic glue; besides the presentation, the group had a small practical time with a bamboo stick and a feather. And before the collective diner, Fernando Martinez Sousa showed his experiments with tie-dye on thin sheepskin, and everyone was allowed to a hands-on workshop

continuing next page



Photo: Fernando Martinez Sousa(sitting in a light shirt and apron) teach.



Photo: Experimental work by Fernando Martines Sousa



Photo: Pepe Pereira

Sunday morning, Pepe Pereira (Leather teacher at the Arts an Crafts School in Vigo city) opened up his big trunk filled with leathersdust; collected from tanneries and veg.tan, the dust has to be sived for i mid-grain, or even to real powder. Mixing with some water and much white carpenters glue, the powder turns into a dough, to be molded or rolled to a thin size, to be built in 3D, freehand or over /around a mould;when dry, specific conditions are needed-, it can be sanded and painted.

Before lunch , a presentation followed on sandals from India/Kolhapur and Syria/Palmyra, and shepherds bags from south plains of Portugal by Franklin Pereira.

On the local gallery "A Peneira", ,there's a leather art exhibition: pieces from the * "Museuo de Arte Cuero Kontemporaneo"/ Museum of the Arts of Contemporary Leather",

a new gallery at Silleda (Near Santiago de Compostela), run by José Villar Lopez, one of the main leather artists of Spain. And I quote:

""Contemporary leather" is a collective exhibition with the colaboration of different artisans, artists and creators whose common ground is leather. The versatility of this material offers so many possibilities as the imagination of the author.



Photo: Work by Jose Villar Lopez



Photo: A work by Jose Ma. Bernardo Sappia, Mexico

Thus, from the flat look until the round volume and with diverse techniques as modelling, moulded, cut, carved, boiled, braided of leather dust, one takes a tour into the most artistic version of this material, where craftsmanship and the art piece shine, beyond the utilitarian product that we are so much used to when we talk about leather; not forgetting a tradition always present in the trades, that give breath to each piece. All partisipants in this exhibition are professionals in this trade with large experience, and share each year in Allariz their knowlegde in the annual meetings, that already having 11 editions, keep on being a reference in the craft, inside and outside our borders"

The reference of 11 annual meetings refers to the late label *""Jornadas"*, but it all started in 1995, only interrupted by the pandemic



Photo: A work by Michael Nadeau, (Barcelona/Spain)



Photo; Torso, by Juan Olmedo, (Cordoba/ Spain)



Photo: to left; Felix de la Fuente, in the middle; Jose Villar and to right; Franklin Pereira

* Museo de Arte del Cuero Kontemporaneo have earlyer been mentioned in the magazin with the abbreviation MACK
** "Jornadas" means "meeting" or "conference" as it continued under in Allariz 2013, while the arrangement started in Cordova in 1995, with a other label ?.. (red anm.).



Photo: Jose Ma. Bernardo Sappia

Ruptura



*1) "Ruptura" is a mexican word and means "Break". And Jose Ma. Bernardo Sappia told in a audio letter that the background for his use of the term goes back to 1951-52 when the muralists had the grip around art in Mexico and it became dominated by art as was in connection with mexican culture. The modern artists of that time (expresjonists, red ann.) had no chance, But a group of artists came together in a break with the traditional art , the muralist. "And for me", said Jose Ma. Bernardo Sappia," represent Ruptura a break with traditional leathercraft". Else is Ruptura 50 cm in diameter with acryl paint on leather.

*

Red note: The group of expresjonists as became known as Ruptura became also named "The Breakaway Generations". They made rebellion against the forrunners in mexican art, the muralist as among other existed of José Clemente Orozco, David Alvaro Siqueiros and Diego Rivera. Diego Rivera is probably the most know artists of those three and is often mentioned in connection to his wife, Frida Kahlo, and together are they perhaps the most known mexican artists in Europe.

*1) For more information recomands to google: Wikipedia, Generacions de la Ruptura en Mexico.

red

"Unusual rings", works by Lydia Ignatenkova, St. Petersburg

Foto: Lydia Ignatenkova



Foto: Lydia Ignatekova



Quite unusual is Lydia Ignatenkovas works in relations to traditional leather art and craft, and rather is her work more related to the spanish/mexican modernists the way they come to expression in the article from Allariz (page 19-22 and 23) in this issue. Which again perhaps reflect some of what Paul Klee ment with: *The more horrifying this world becomes, the more art becomes abstract.*



"Angry Tweety

Photo: Gerda van der Stroom de Jong



It may look trustworthy, this work of the cartoon figure known as Tweety. And not do the magazin know what have caused the motive, and in that respect,it is up to everyone to interpret what it may means.

Is this the end of UK based leather education ?

The past, present and future

Article by Andrew Barlee, Director of J. Hewit & Sons Ltd.

(This article was first time published in Hewit & Sons Ltd newsletter "Skin-Deep" No. 58, Autumn 2024)



Photo: Andrew Barlee



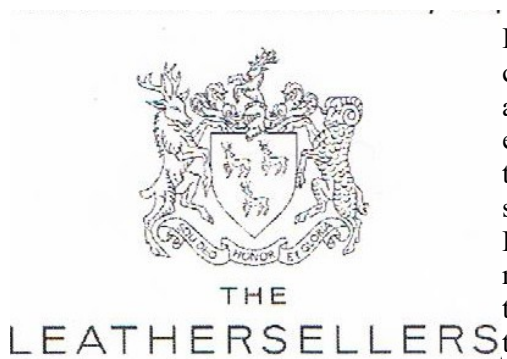
Photo: Logo to J. Hewit & Son Ltd

It's a scary question, I know, but before we get into current situation that gives rise to the title of this article, I think it is probably best to provide you with an understanding of the history of leather tanning education.

*

No one can say for sure when leather tanning was first invented, but it is generally accepted that whilst humans have been using animal skin in crafts for thousands and thousands of years, tanning was first discovered in the middle east c.2,500 years ago (1) adapted and honed over the centuries, and various cultures adopted and expanded upon it. Leather was found to be extremely versatile material and the demand for it soared, making tanning one of the most valuable skills that humanity acquired as we developed

*



In the middle Ages, The worship Company of Leathersellers was incorporated in the city of London with an aim of regulating their craft, preventing dishonest practices, and setting a new standard for leather that they could train new workers in. With the expansion of both the domestic industry outside of the City of London, and of global trade, the Livery companies suffered and deviated from their roots, basically becoming social clubs for their members. In the late 19th century, Leathersellers was one of the Livery Companies who, after a public enquiry into their operations and value in modern society, joined together to found The City and Guilds of London Institute for the Advancement of Technical Education. This was the formal start of technical training and education here in the United Kingdom (2)

(10) Photo: Coat of Arms to the Leathersellers

*



Through the City & Guilds the Leathersellers set up training at Herhold's Institute, in the form of evening classes that ran for years, training students in different aspects of leather manufacture. The success of these classes even led to the creation of a research scholarship. The Leathersellers, however, dreamt bigger, and in 1909 they opened their new technical college. This college was the largest leather tanning training facility in the world, and by far the best equipped facility (3). It attracted students from around the world, and due to its resounding success, it was expanded further in the 50s by the Minister for Education.

It was decided in the 70s that it was better to centralise Leather Education, and in '77 the Leathersellers College merged with a course at Leeds University and Northampton's Nene College. The London College and Leeds course was closed, and Nene opened the Department of Leather Manufacture in the new National Leathersellers Centre, a modern facility built and outfitted by the Leathersellers.

*

(11) Photo: The Leathersellers/Herhold's Institute

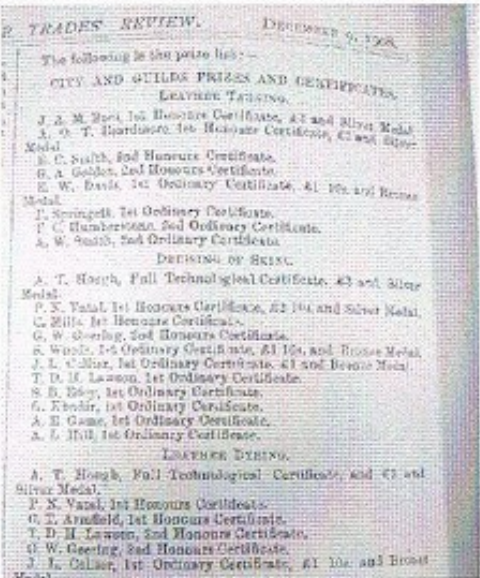
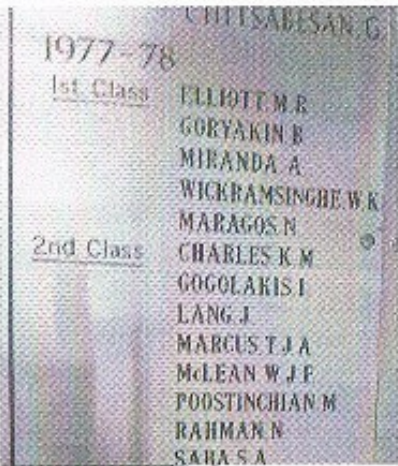


By 2005, Nene College had become the University of Northampton, and in the coming years the leather department was rebranded as The Institute for Creative Leather Technology (ICLT), the world leader in both leather education, and leather research (4). The Leathersellers still greatly support leather education to this day, sponsoring ICLT scholarship and helping to fund the move to a new campus, and a new custom built tannery education building, just 5 years ago. They are not alone in this, as the department is greatly supported by various chemical companies and tanning machinery suppliers, who helped outfit the new building with state-of-the-art machinery.

*

Photo: ICLT, Institute for Creative Leather Technology

Continuing next page



As many of you reading this will know, Hewits celebrated our 200th anniversary last year. As such, it is understandable that the history of both Hewits and my family is closely entwined with that of the educational offerings that have been available here. My great, great uncle, Hewit Lawson, attended the Herhold's Institute in 1908. My grandad, George Barlee, attended the Leathersellers College in 1950. His nephew, William McLean, attended the Leathersellers College in its final year, joining the new department at Nene College in its inception year. My dad, Roger Barlee, attended Nene College in 1985. For the past few years, I have been undertaking various courses and modules at the ICLT both remote and in person. As is the case with tanneries, not only in this country but worldwide, Hewits would not be here today without the training and expertise given to us throughout the last century from these technical institutions. There is nowhere in the world that can offer what ICLT can offer, passing a 2015 audit with flying colours and boasting a 100% employability (5). The research that is undertaken there has been crucial to the development and future of not only leather allied industries, but the likes of medicine too.(6).

*

Photo: Survey over the Barlee Family's education time at the Leathersellers /ICLT colleges

Reading all of this you may now be a bit confused on how we get to our title - it sounds like leather education in this country is stronger than ever!. Unfortunately, the last decade saw a sudden downturn in the department, with record low student numbers, and a botched move to the new campus. It is not just one problem that has caused this, but a series of unfortunate events: Brexit and the now much harsher visa rules and costs imposed upon international students, who made up a large proportion of the department and University at large; Covid lockdowns and the economic uncertainty that it brought; the rising tensions worldwide pushing up costs of materials and utilities; and the gradual decline of the leather industry due to cheaper alternatives. In the background to all of this, the ICLT was practically abandoned at the University's old campus by the University. Original plans, including provisions for the Museum of Leather Craft & the Leather Conservation Centre which had been a feature on the old campus, were reversed, and after scrambling and temporary solutions, the new building was finally sorted, but later than the rest of the University(7). There has been a feeling in the industry that the University wanted to rid of the department, and many felt that the writing was on the wall after Rachel Garwood, the Director, was made redundant, and the ICLT began being overseen by the fashion department (8).

*



Photo: Students at ICLT, Northampton

clear about how they are going to protect the final year group of students, and with the facility closing next summer, a year before they are due to graduate, time is running out for them to formalise the plan

Despite this, I feel extremely lucky to be part of the final year of students at the ICLT, even if I am just a 'part time' member. For the past year, I have been making the long journey from Edinburgh down to Northampton to attend all of the practical sessions that are part of the BSc for Leather Technology – I'm not a proper student., and I won't get a degree at the end of it, but I'm getting the knowledge and training needed to continue Hewits for another generation.

Whilst it has felt like quite a bit of upheaval to my life, spending 10 weeks down there if you add it up, I have found it to be an extremely rewarding experience. Not only do I feel that I have learned a lot, and I understand more about the science of what is happening here in our tannery, but it has been great to get to be part of the leather community. Hewit is a small tannery, and supplying such a niche market we aren't generally mixing with anyone else in the industry other than Marc Lamb at Harmatan (not that we don't enjoy seeing him!), so it was a bit of a culture shock to suddenly be surrounded by people who knew what I was talking about – normally I get weird looks when I say I'm a leather tanner!.

*

The loss of the ICLT weighs heavily on everyone there, and there are genuine worries about what will happen come summer when the buildings closes. There will be 5 remaining students waiting to complete the third year of their studies, but without proper facilities of teaching provisions as it stands – when I started last year there was 6 teaching staff, and this is now down to 3.. You can't blame the lectures who have left for other jobs, as their only other option is to wait around come redundancy and then hope they can get something quickly, which is not guaranteed.

*

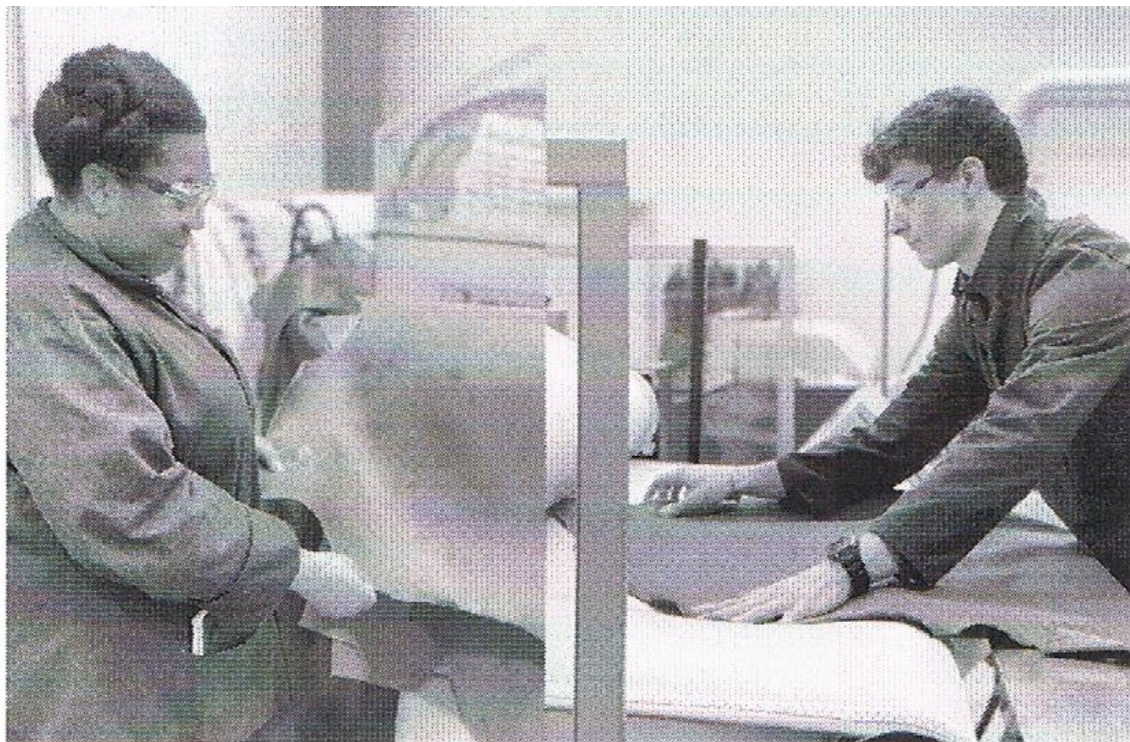
The industry did try to stop the University's decision, but any efforts fell on deaf ears. It's fair to say there is a bit of uncertainty about next steps. There are still some training courses in other countries, and some large tanneries are able to complete in house training- Scottish Leather Group in Brigde of Weir, the UK's largest leather manufacturer, opened an apprenticeship training academy in 2012 which has since recruited over 100 apprentices (12).

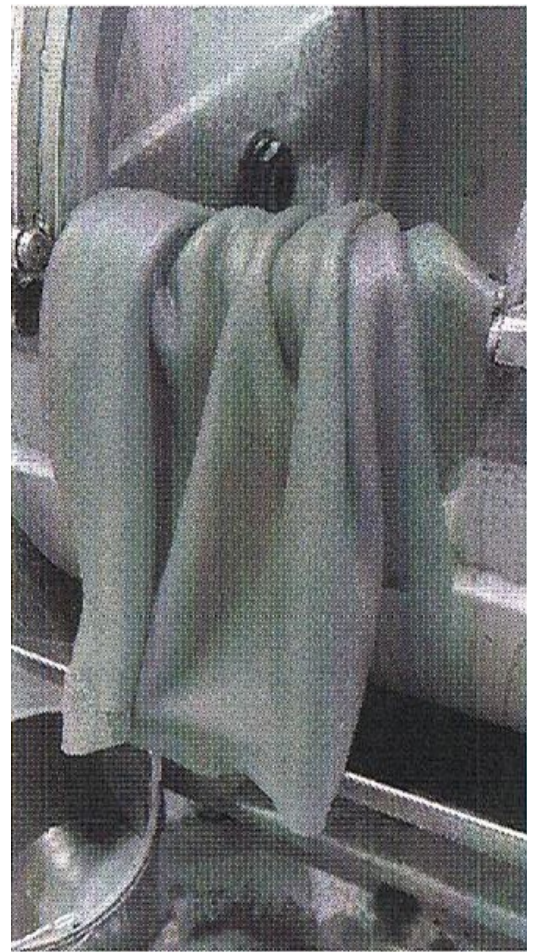
After the announcement from the University last year, a new group has come about – *Supporters of Leather Education and Science (SOLES)*. This group, organized by Dr. Christine Anscombe (SATRA), Deborah Taylor (Sustainable Leather Foundation) and Stephen Trantum (Trumpler), aim to preserve and protect the integrity of formal leather education and training. Initial discussions centred on ICLT rescue attempts, and since then have moved on to collaborating with individuals and organisations worldwide to see if there can be an attempt at creating a globally recognised curriculum, that can be delivered both online and in persons. Whilst promising, there is still much to do before anything concrete is formalise with the SOLES initiative.

*

So here we are, facing the first lack of formal technical training in leather manufacture in over 100 years. Is this the end of UK based leather education?.







References:

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Thanks to Hewit & Son Ltd and Andrew Barlee for permission to publish this article. The content should be subject to discussion in all circles as is occupied with leather, one way or the other. You can not take for granted that it is someone tomorrow as make leather. !!!

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 Vergangenheit, 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 catalogue 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

1st 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 catalogue. 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 Ortegas 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. Additional 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 based on archaeological escavation in Dordrecht, Nederland as startet i 1968. Price :35 euro

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