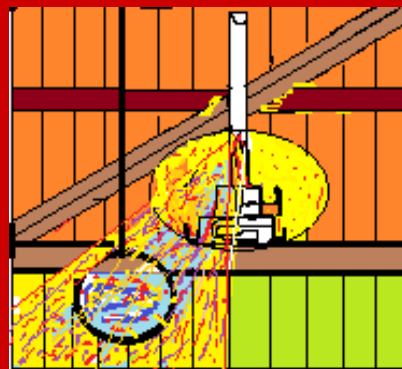


# The Leather Shoe and Hide Journal

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



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## TRIBUTE



Photo: The work TRIBUTE  
placed by the river mount.  
Made by Jose Ma. Bernardo  
Sappia as is in the  
background. Read more  
about the work Tribute andd  
Jose Bernardo on page 4-5-  
6.

**Publiserher's note**  
The magazin har been published in 15 year with this issue. I hope it have been of some interest for those who have found to its websites. Next issue will be published Nov/Dec. 2026 red.

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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.

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**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 .

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Five line advertisement.....Euro 12,-  
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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 front page photo**  
The work on the frontpage by Jose Ma. Bernardo Sappia which has have the title "Tribute" actualy started as a tribute to the loost of a great friend but devloped to a tribute to friendship. He won the first price in the three dimensional class under "South California Biennale for Visual Art at Carlos Olachea Bouciéquaz" art center i 2023. \*  
The name \*)Carlos Olachea Boucinéguaz is used to remember the mexican artist which was killed on the street in Mexico City July 21 1986, three days after opening of a collective exhibition with some of his work in National Palace of Fine Arts. He was a prominent artist in Baja California Sur where he got a art gallery/ center named after him.  
(\*source:es.wikipedia.org/wiki/carlos\_olachea) red-



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## Photo glimpses from the Røros Fair February 18-22-2025

Røros Fair is said to be the oldest fair in Norway with about 50-75000 visitors under the days it is arranged. While the town itself, a mountain city only have 3854 inhabitants. It was mining for copper there from 1645 up to our days which have made its mark on the city as also have many of the old houses standing, something as have put it on UNESCO's world heritage list.

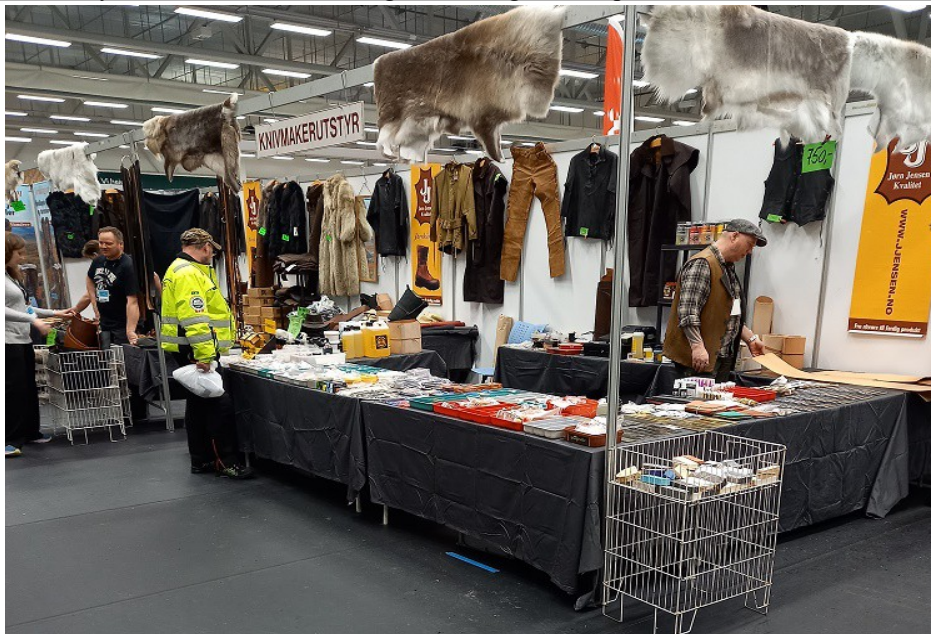


Photo: Jørn Jensen Leathertrader was as usual on place in the fairhall with a manifold of offer, among other: hide, leather, fur and knife-equipment. On the photo stays Kent Jensen to right (with caps) and Arild Jensen down to right, talking with a customer.



Photo: Sadlemaker Roy Hylen from Kvikne Sadelshop had stand in the Kurant yard – and the belt sale was lively.



Photo: Bookbinder Erik Hagensen from Os is also one permanent exhibitor in the Kurant yard. Particular children have something to look forward to, since they can make a little book to take with home at his stand.



Photo: shows the entrance to Peder Hjort gata. In the other end is Kjerkegata, the mainstreet. This street stub was almost filled with leathersgoods and fur traders, -just like in a old guild street. In total the magazin counted 24 exhibitors with hide/fur/leather-goods in all streets. All together was it 250 exhibitors and a range of cultural offerings. The Fair red.

Photo: from Peder Hjort gata, to left the stand to Samijakki, to right, Madsen Design was opened by the former finance minister Trygve Slagsvold Vedum. It was the 170 fair since the beginning.

Article by Franklin Pereira, Recharcher with Artist- Institute for Art History, faculty for Art and Humanism, University in Lisboa, Portugal. Net address: [frankleather@yahoo.com](mailto:frankleather@yahoo.com) and [www.frankleather.com](http://www.frankleather.com) Photos: Jose Ma. Bernardo Sappia, Mexico

Jose Bernardo started to work with copper enamel in very early age, and continued with casting of glass in a small oven that was given to him. Around 1960, 15 years old started he his work with leather in the understanding of expression. A restless wanderer, he have exhibited in various parts of the world, (Germany, Spain, Argentina, USA, Netherlands, Guatemala); later have he kept master classes in his particular technique in making paintings with waste hide and even with leather dust. In 2023 became he awarded the first place prize in the three dimensional category for his work TRIBUTE: the event happened in Carlos Olachea Boucshiègues Art Gallery in the down town area of the city La Paz in Mexico.



Photo: Jose Bernardo standing besides "TRIBUTE"

Jose Bernardo briefly talked about this work and the important meaning it has for him. TRIBUTE was made for the departure of a great friend; I went to the workshop and started working on the piece, an installation as a tribute to friendship, I have lost great friends.

I used material that I already had; I have a box with some objects that I bought in different markets. With the pieces that I put together I also decided that it would be a tribute to all the artisans who are anonymous because many times, we do not know who creates a piece.

Considering this sculpture. When taking the photograph, the fusion it made with the estuary environment and it turns in to something incredible.

The beginning and conclusion of the work took ten weeks because I don't dedicate my self only to that; it took me time because it is something out of the ordinary. I learned over the years that sometimes things are done for the simple fact of doing them beyond something economical.

TRIBUTE is a piece that arose from different experiments with waste leather added to the use of waste. I used many old pieces that I collect or buy in second- hand markets. We must keep in mind that Mexico is a rich country in the tradition of leatherwork. Their saddles stand out for their floral work full of multiple ornaments with much varied and beautiful techniques.

A few blocks from where I buy my leather there is a very famous second-hand market that has always existed and offers an infinite number of old objects, including

bags,wallets, belts,souvenirs in leather. For years, when I buy leather, I take the opportunity to shop around and there I have

bought many leather things; one time I found the waste from a leatherworkshop that worked for the presidency of the republic, and those "wastes" were super first class. With many pieces/scaps, I created countless works, including "TRIBUTE".



Photo: Close up photo details of TRIBUTE, by Jose Bernardo.

### The making of a new piece.

Entrecruzamientos/Crossroads is my last piece; it's acrylic on leather. After winning the award in the Bienneale, I was invited to make a individual exhibition in the Center Cultural Gallery Carlos Olachea Bousiéguez in the city of La Paz, in the state of Baja California Sur. The place have 55 meter of walls that are 3 meters tall. This exhibition will take place only in October 2025. I still don't have a tittle for it, but do have some idea where the prosject of his piece started (june 2024). I had no idea where I was going, had some ideas but it has been growing with each work and one idea would take me to the next and what in the beginning seemed impossible is now turning in to reality. Some new ideas are comming up that I never thought in the beginning and my prosject is now turning into something from which I can learn new ways, new technices, new colours: so for the moment it is a challenge but at the same time it is fun, interesting and takes me to situation because of the work where I get some supprises.

The truth is that it was fun to make this work since there was no intention other than to "create an atmosphere" where the viwers felt they were in a ceremonial environment.

In this particular case a tribute is paid to friendship. I use seven pine wood poles as a support; they are stics measuring 2,5 cm X 2,5 cm x 200 cm long, and lined with leatherpieces arbitrarily as I pleased. Some were stuck with shoemaker's contact cement, others I simply put a nail on an thats how the idea grow.

Finally, 4 days later, I saw again this work in progress and decided to mount it in the garden. I had to see and leave the seven poles there for at least a day in order to give my self time to contemplate what I had done.

Many, if not all the times, I felt lost when I finished a work and days go until I can read its message. In this case, the loss of my great friend defined the dynamic from the beginning. I chose to put a colour on it like a sculpture, thinner, and I applied it generously with a brush, making sure I got into the most hidden recesses and then rubbed it vigorously with a waste bath tawel. Since it is base on fats, it takes days to dry, so after a while I apply a generous layer of wax.

My work as an artisst takes me to meet very interesting people; my journey in life has led me to create works to express everything I have inside, work is like a psychologist who explains who you are, what you do and where you are going. I studie Plate Technician at the School of Design and Craft in Mexico City, with a scholarship from the University Exchange Found base in Geneva/ Switzerland, batik in Lombok/ Indonesia and photographing in Mexico City.

## "Entrecruzamientos/ Crossroads"



Photo 1: Entrecruzamientos/Crossroads under work,

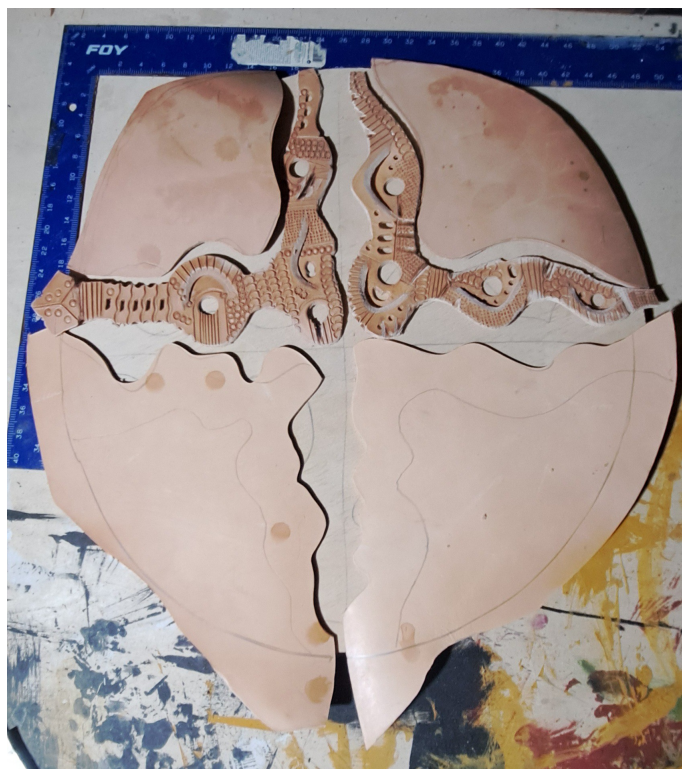


Photo 2: "Crossroads", , 50 cm in diameter



Photo: Entrecruzamientos/Crossroads, finished/acryl on leather

The first idea in this particular case is that the texture were meant to cross each other; I have use this particular way of working so colour was more important than any other thing. I have been working before with reds and because I felt I needed a much deep red, the colour "Malva" came up. If one goes to Wikipedia to ask about the colour Malva, there is a nice story of how it came up and then this gave me strenght to go on. I was going to use reds but the work sometimes tell you what to do, so I just follow my institution and it ended in blues,I love it.

### Afterword by Franklin Pererira

The article is based in:<https://caboes.blogspot.com/2023/11/el-artista-multidisciplinario-jose.html?fbclid=IwAR3xDyoB7GfVf-Irxt9-MZN89x1SK-wTLDjUIOoy77nWjebWpsnskXUiTk4>

and acouple emails dated November 2024. I met Jose Bernardo by letter in 1990 and got many slides from his magnificent tapestries and other works. In my trip to USA in August 1991, I had the chance to stay with Paul Burnett in

Memphis and he had a small piece of Josè Bernardo . During Leder 98, we met in Germany and I attended his masterclass ( use of wooworking tools on cowhide), as well as the one in Holland meeting in 2000 before the pandemic we met in the Arts and Crafts School in Vigo ( Northwest Spain) and I had the honor of introduce his talk in the leather department. I hope he will continue this series on his own. His masterpieces can be seen at;

<https://bernardosappiawixsite.com/bernardosappia>

Thanks to Fanklin Pereira and Jose Bernardo



Photo: Furrier Jannecke Romøren Eriksen from Tønsberg.



Photo: Knifemaker and equipment dealer, Børge Botnen from Verdal, Trøndelag



Photo: Madsen Design from Sandnes v/ Stavanger.

\*Camp Wilderness 2025 set a new audience record with over 25000 visitors April 4 through 6. It was an increase on about 3000 persons compared with 2024. (\*Information from net). \*\* The award "Wilderness person of the year" was given to WildX for their groundbreaking work in including immigrant youths through outdoor activities. (\*\* Information from net). \*\*\* The knifesquare had 20 exhibitors. Else on the fair, the number of leather related exhibitors was according to the fair program 5. (\*\*\*) Messemagasinet).

red.

The Swedish Championship in Saddlemaking 2025 was held in Täby, Stockholm April 4 on Mia Sunnmans pleasant saddlery. Object this year was a pen Accessories.  
The day started with the annual meeting in The Saddlers Trade Organization. New chairman was Magnus Hernegran and boardmembers Karin Gardell Bastttth, Veronika Pietch and Sonja Jonsson. Deputies was Lisa Hedbäck and Mia Blomberg. After the meeting we got a interesting lecture about the Amerigo Saddles by Mia Sunnman.

\*

Later was it time to look on all the contributions to the exhibition; 14 works with great variations. The contributions had previously been in England for assessment. Jugdes was Catrien Coopens and Line Hansen. They had a difficult job and it was close in the championship battle. Winner was Joel Lundblad. Number two, Birger palmqvist and three Silje Helene Sørensen. Mugs and diploma were given to all participants.

Photo to right: Joel Lundblad with mug and winning work.



Photo to right: Amerigo Saddles



Photo above and to right: Joel Lundblads winning work in the Swedish Saddlemaking Championship 2025.



Photo: Joel Lundblad and Birger Palmqvist  
repectively no.1 and 2. Silje Helen Sörensen  
could not be present.



Photo: work by Birger Palmqvist



Photo: work by Silja Helen Sörensen



Photo:work by Medelene Fredriksson



Photo: work by Jenny Jansson



Photo: work by Karin Grip



Photo to left: work by Johanna Engman.

Photo to right: work by Lovisa Røjås





Photo: work by Linda Karlsson



Photo: work by Magdalena Åhlin



Photo: work by Karin Gardell Basth



Photo: work by Andreas Örlén



Photo: work by Magnus Nyström

Notice that Karen Grip participated with two works, a black and brown pen accessories. Only photo of the black one is with. Else is it photos of all works, which show high class. The magazine thanks the Saddlers Trade Organisation v/ Madelene Fredriksson for photos and text. And congratulates the organization with a new election and all participants with Saddlers SM 2025.

Netaddress is: <https://www.sadelmakare.org>

\*

Otherwise remind the magazine about that the Saddlers SM is arranged each year and is open for participation for saddlers /leathercrafters from all Nordic countries without that you need to be a member of the Saddlers Trade Organization. Participation can give a nice opportunity for those in the Nordics as will gather around a organized association event; to participate, to exhibit and perhaps take with you home inspiration to your country and found an association and similar arrangement. It is worth to notice that the Saddlers Trade Organization had 20 years jubilee last year. It can be many small steps to take, before it will be a similar well-functioning association.

Nº 0 · 2025

# La Gaceta de la Lenza

"Si la vida empuja, cose a mano y con aguja."

## Primeras citas:

- Jornadas de los oficios del Cuero 2024 - Allariz
- Exposición "O Mapa" - Vigo

## Cuero a Cuero, Cara a Cara:

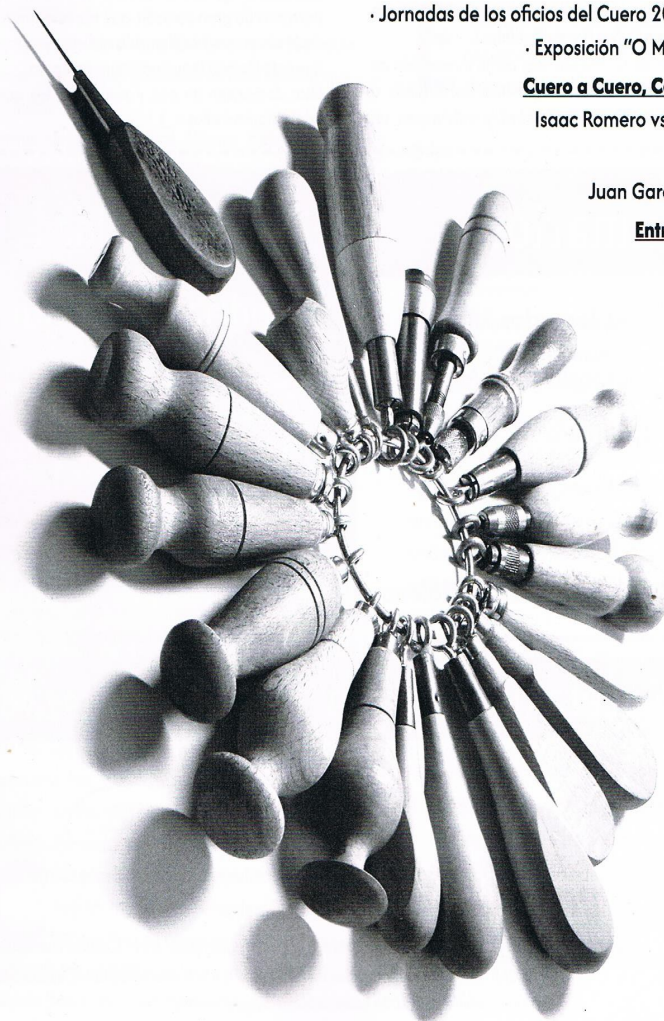
Isaac Romero vs. Jose Villar

## Textículo:

Juan García Olmedo

## Entrevista con:

Fina Taibo



The photo show the frontpage to a newly started magazin with spanish text and the tittle is; "La Gazeta de la Lenza" as have its base i Vigo. That it have spanish text should not be any obstacle for a subscription all the time it have much interesting stuff as also give an uppertunity to learn or upfresh spanish. First edition was launched April 5 2025 on Pontevedra Museum in Spain.

Publishers/Editores is Pepe Pereira, teacher and leathercrafter on the art and craftschoool in Vigo- and Rebeca Amoedo, graphic designer and leathercrafter enthusiast. The goal with the magazin in to create; "A meeting place were all leatherfolk can fit in and communicate". That is a big task in Spain which have a activ and complex miliue. But also, potential, many which can contribute to the communication with articles and photos around leather art and craft, to this new magazine. Leather, Shoe and Hide Journal wishes it good luck.

## Varied

Otherwise is it today a exciting spanish contemporary leather art an craft miliue which ranging from the traditional to the experimental. And not least, as a south facing land in Europe,do it also get impulses from among other South-Amerika as is relative visible in todays spanish leather art and craft. A new leather art and craft museum is not long time ago opened, named: Museo MACK= Museo de Arte do Corio Kontemporáneo= The Museum for Contemporary Leather Art. This in Silleda, a town in the county Galicia, north west in Spain. And it's a annual international art and craft gatehering on the Tannery Museum in Allariz. This three places Vigo, Silleda and Allariz forms a triangle in northwest Spain. And can perhaps form a culture travel route for leathercrafters/interested?..

Otherwise can inquiries to Gazeta de la Lenza be done via: [lagacetadelalenza@gmail.com](mailto:lagacetadelalenza@gmail.com)

(red)



Foto: From the beginner class in leather work on Skinnlåven

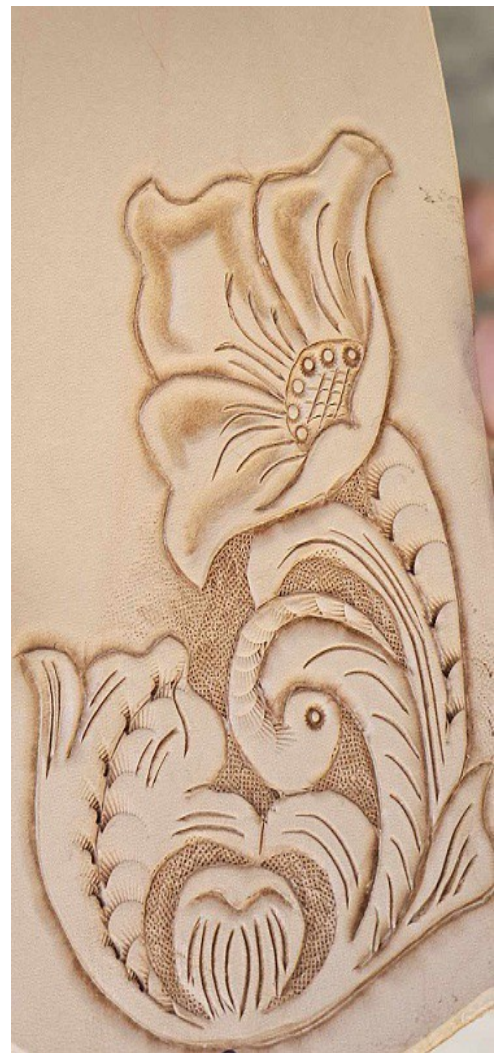
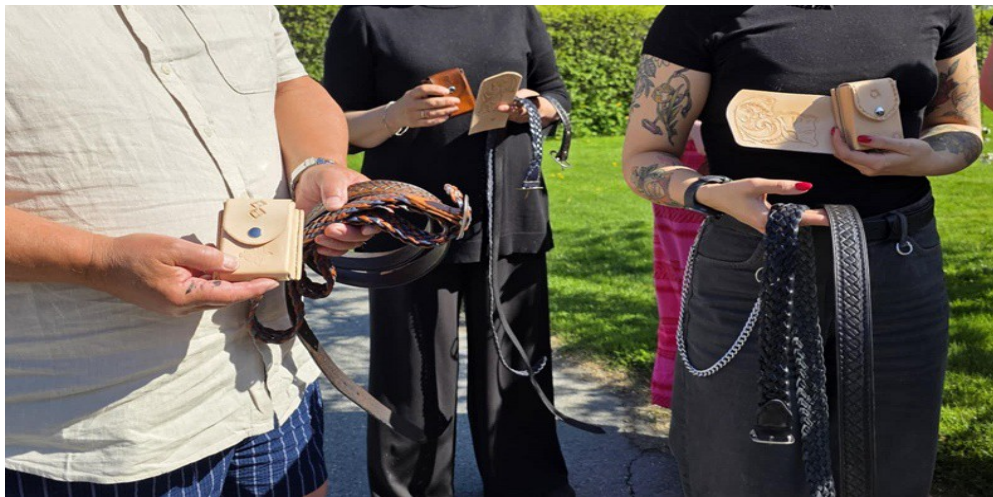


Photo: Swivelknife/stamping project



1-2 photo: Course projects assignments

Basic course on Skinnlåven May 10-11-2025 collected 9 students. Teachers, Arne Markussen Jr. and Ingunn Eide led the students through 4 projects. 1: Sewing project with use of tools, modeling and assembly of push buttons. 2: Braiding project, we braided a belt with 8 strands, made a leather patch as the buckle was installed to and sewed in the belt. 3: Stamping project, a belt stamped with D436 and X507. Colored with antic colour, and finished with super shene. Buckle installed and riveted. 4: Last project was a swivelknife work with 6 stamps: A114, B200, C431, P206, S431, and V407. All students completed the projects. 2 students were from Bergen, the rest from eastern Norway. After the course was it an opportunity to shop at discounted prices. We received very positive feedback after the course. It will be new courses at autumn.

See: <https://www.skinnlaaven.no/kurser>

(Thank to Arne Markussen Jr. And Ingunn Eide).

red.



Photo, bag by Rene Berends



Photo: details

Rene Berends are originally dutch, currently residing in Zellerndorf in Austria with his family and workshop where he

held courses and the bag on the photo is a advanced! course assignment back in 2016, when the magazin received the photos that has been left lying on the computer since. But which has definitely stood the test of time; almost as you can say about music; " the bag is an evergreen classic". The techniques used can remind about Åsmund Voldbakken (see other place in the magazin). It's 40 years since Voldbakken made his works but a question is still if boths works can be part of a north european ! leather-art/work style?

\*

But anyway, Rene Berends was born in Coevorden in Netherland 1952 and his life as a leatherartist/crafter started in 1970-74 when he lived in Australia. After, he traveled around until he moved to Munchen in Germany 1979 and opened The Bear Gallery. In 1990 was he with on to found Leeder-Gilde, a european association, which aimed to promote leather arts and craft and had member from the whole world. They participate on big events as The Leather Conference in Cordova, Spain 1999 and Leather 2000 in Netherland year 2000. Rene Berends has held courses in many countries, among other several on Raulands Akademiet in Norway, but also on places as Eltracs Studio in Texas, USA. Year 2000 was he with on the first dream Leather Art Cruise Tour with among other Robb Barr. Otherwise is it only a rough sketch about a legendary leather artist/crafter the magazin are able to bring, which had deserved a book. red.



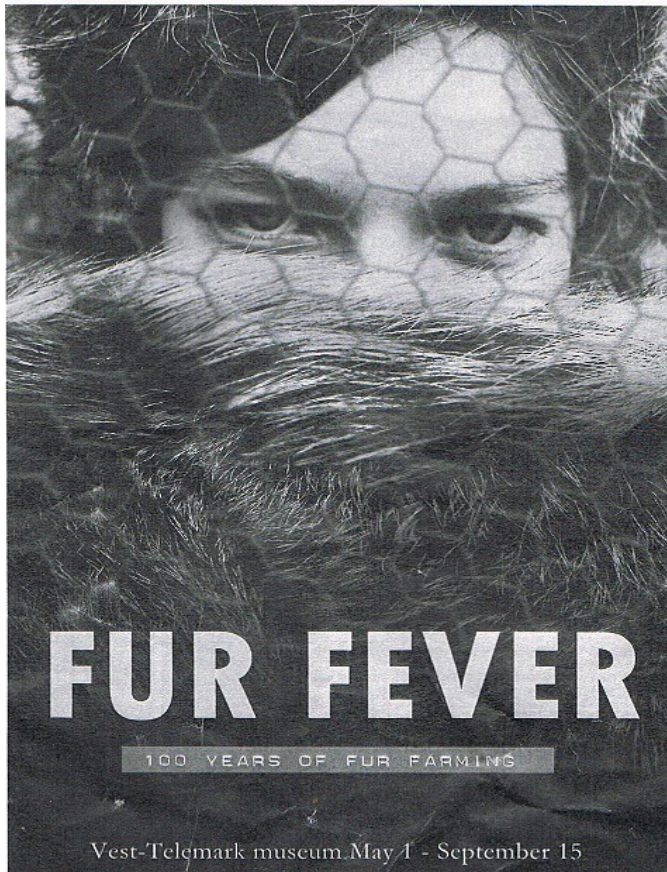
Photo: Detail of bag front

(Thank to Rene Berends for the photos)

**Fur Fever, 100 year with fur farming**  
**A short mention of a exhibition on Vest-Telemark Museum**  
**from May 4 through September 15, 2025**



Photo: Vest- Telemark Museum



Basically, am I unsure on the exhibition set up, even if you could see that it was considerable work behind it something only of that reason it should get approved in a time the word fur almost have been a insult to say. Fur Farming in Norway startet around 1914 and developed to a industry through the 1920's and the first fur auction in Norway was held in 1932/33. It continued until short time ago when the industry had come in a position as made it to such a controversial topic that the authorities closed it down February 1-2025. When I'm unsure on the exhibition set up so is't due to the fact that it gave the impression of placing more emphasis on the specific than the general with fur farming. It was a relative big industry in rural and remote Norway with among other mink feed out in the fish industry. The exhibition did not show anything about it, but made a big number out of a platina fox fur as was sold in New York for US \$ 11000- and further about diffrent Hollywood stars use of fur- so the luxurious use of production probably came into focus to much!?!?. While it probably showed too little about the hard work behind each fur!?. Otherwise found the magazin only a brochure on english which had a exhibition mention as the audience could take with home. No one with norwegian text even if it was both norwegian and english information through the exhibition. A brochure with norwegian text would probably have interested the norwegian speaking and reading audience enough to take it with home, to a reflection over how cloths,art and industry changes as time change.

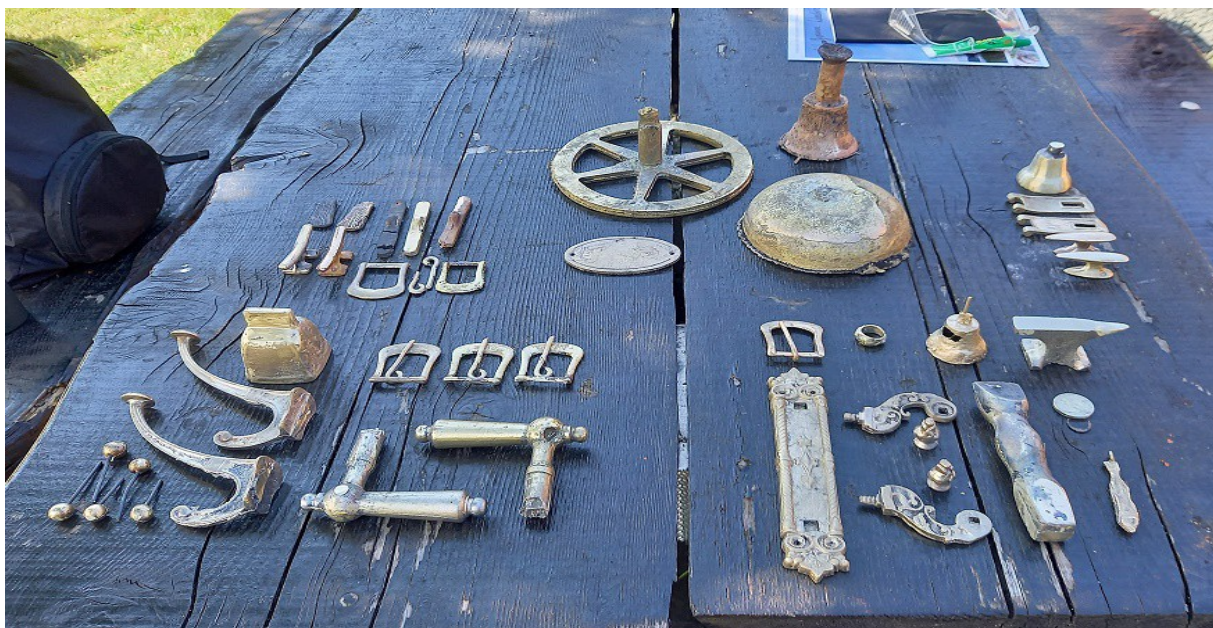
Photo: Front page, exhibition brochure, Vest Telemark Museum.



**Photo glimpses an impressions from a  
brazier class on Raulands Akademiet  
July 10-13- 2025**

It had come a new forge on Raulands Akademiet as in occasion of the course in brazier was converted into the "foundry" the days July 10 through 13 by course teacher Totto Eide,- as taught 5 students about how you cast in sand. It was a interesting and educational..

To left: the new forge on Raulands Akademiet.



To left: Student works from the course. Among other can be seen a gear wheel for floor clocks,, door handles, beltbukles an small bells.



Photo: The students and teacher, from left Per Stabell, Per Olav Skjærvold, Alf B. Luneborg, Roger Løver, teacher Totto Eide and Unn Henden. Thanks to all on the course for photograph. Red.



Photo: from the square on Old Sanne, to left in blue skirt, saddlemaker Roy Hylen. With the back to the camra in orange shorts, leathercrafter an silversmith,Cato Adnreassen. Otherwise was is handicraft and wood work.



Photo: from the knife square



Photo: from the knife square



Photo: Craft stalls on the \*Forstman Square

\*Forstmann; person who is educated and work within forestry

## Various things about and around the permanent knife exhibitions at the Norwegian Forestry Museum.

Of all thing on his years Nordic Hunt and Fishing days on the Norwegian Forestry Museum took the magazin its time to see the permanent knife exhibition on the Museum, which was divided by county in separate displays which highlighted knife and sheat in each county until you came to the border between Trøndelag and Nordland. Further north from Trøndelag was it "only" Nord-Norge". Except from a display with sami knives. Away was the county Nordland, Troms and Finnmark. On question to the museum why the three northern counties not had a own display answered the museum that they had to few knives to make a exhibition which representet the counties,- after a definition of what a traditional knife is from these northern counties !.

\*

In it self,one could get a impression of what a traditional knife for Tromsø/Troms county could be in the Northern Norway display where a kife with a handle formed as a walerus head and sheat had the inscription "Tromsø" on it which could be understood as 1: it had belonged to the polar travler Hjalmar Johansen,- or 2: that he was from Tromsø. But since Hjalmar Johansen was from Skien is it a good therory to claim that he probably got the knife when he was stationed in the military in Tromsø. But one did not learn anything about who might have made the knife.

Only when you read the now deceased Per Thoresen blog online;" "Knifetalk with Per Thoresen"; (<https://kniver.blogspot.com>) in a article written March 4-2014 with the title "Walerus head" can you get more clarity

about the same types of knives which also is in the Forestry Museum. Thoresen wrote: *"Below shall I show works from two producers, two as must have belonged to the most productive, particular he who made the head to right. It was several other on the market, so this two is only examples. I assume that both were based in Tromsø. They were skilled knifemakers with big routine and sooner or later we'll probably find out who they are and who has created which head shape".*

\*

Thorsen wrote: "I assume that both were based in Tromsø", which means he localized the knives to Tromsø, even though it become vague and the same the time questions for when they were carved!. I can contribute with two "contemporary" names to a solution on "Thorsesens puzzel", one is Nils Raste from Ringvassøya, a craft teacher in elementary school. The second do I not remember the name on, but lived in Tønsvik, was a artist of nature, and a very skilled walerus ivory and wale thoot carver. He is still quite kown and it should be possible to find the right person. But with "contemporary" names must you back to the 1950-60's-70s. But that give no explanation to the knife on the Forestry Museum, since Hjalmar Johansen was stationed in Tromsø 1891-1907 so the knife on the Forestry museum indicate a tradition as go much longer back than to the 1950 and '60's.. Per Thoresen writes also that it was awarded a diploma under the Fisheries, Industry, Agriculture and Sports Exhibition in connection to Tromsø's 100 years anniversary in 1894 for carving in walerus ivory, an even if knife not was mentioned particular so is't a concrete evidence on such carving in Tromsø/Troms county for over 100 years ago. It's i.e. an art and craft tradition as not are so visible in the

contemporary time and as demand new thinking around dormant sides of the comtemporany knifemaking, if it should be kept up as part of todays knives tradition in Tromsø/Troms County, and not least, to be with on to fill up a display on the Forestry Museum.

\*

On the other hand did not the award list from this years contemporary knife competition show that someone from the three northern counties participated. If it means that no participants from the Northren Norway was registered or that submittet works did not succeed is uncertain. But the last seems somewhat unlikely, since it is so many skilled knifemakers in the northern counties,- among other in Tromsø were it have been a knife association since 1995. Whether there is a connection to how the permanent knife exhibition is arranged today and the lack of participants in the Norwegian Knife Association yearly knife competition from the three northern counties, is unknown. But it happen at the same time as the traveling exhibition \* Northren Norwegian Artisans made in connection to NK/Norwegian Artisans 50 years anniversary, named "Midtpunkt" was on tour through the northern counties in 2025. First showed in Harstad on gallery North- Norway (Troms), so in Bodø on the Town Museum (Nordland) and at last on Terminal B in Kirkenes.( Finnmark), but not in Tromsø, a town as claims to be the capital of Northren Norway, and which should be the first to promote interest for art and craft., also in its traditional forms/ content,

\*

What concern the exhibition on the Norwegian Forestry Museum, and the uncertainty about the origin of knife and

Continuing next page

p.18 **Contiuing from previous page,** knife makers,also to a knife that presumtive should have belonged to the polar traveler Hjalmar Johansen should it not be lack of art /culture historicans in 2025 that can investigate traditional art an crafts historical questions as need to be investigated in relation to contemporary

reality and needs. Per Thorsen was perhaps the only one of its time who touched on the topic and brought it into light, without finding an answer on how it relates with knives with a carved walerus head in the shaft but he localized them to Tromsø. It have not been any less of importans to find a answer on "Thoresens puzzel" as also

include the knife on the Forestry museum, and how the display cases in the permanent knife exhibition for each county is presentet. It concern the whole knife community from south to north – perhaps in a degree that could be crucial for how the development of norwegian knife making will be in the coming years.  
[\\*https://www.gallerinn.no/utstilling/midtpunkt](https://www.gallerinn.no/utstilling/midtpunkt)

## Norwegian Artisans (Accossiation) 1975-2025, a 50 years anniversary. Around the Åsmund Voldbakken exhibition on Norwegian Forestry Museum

Here in the magazin it seems appropriate to write about the Åsmund Voldbakken exhibition at the Norwegian Forestry Museum in occasion of the Norwegian Artisans (NK) 50 years anniversay. No one has left suche deep mark on NK when it comes to innovative knife /leatherwork. He was responsible in the end of 1970 and whole 1980 for a complete new development of tradition on the field and became in his time "standard" when it came to the use of braidings, that other could aspire to. Today have similar braids work been more usual, but it's a thought-provoking matter in NKs 50 anniversary that no new "standard" has emerged in norwegian brading while you international can see that a new "standard" has come after 1990.



*Photo: From the Åsmund Voldbakken exhibition on the Norwegian Forestry Museum on Elverum*

The paper startet under the Nordic Hunt and Fishing Days 2025 with the article about the Voldbakken exhibition it brings unic photo from. After the Nordic Hunt and Fishing Days 2025 was over became the exhibition dismanteled and returned by its private owner after have been exhibited on the Forestry Museum in several years. The consept for the article was therefor completely diffrent from under and after the Nordic Hunt and Fishing Days 2025. It became of that reason as it is down the pages.

*continuing next page*

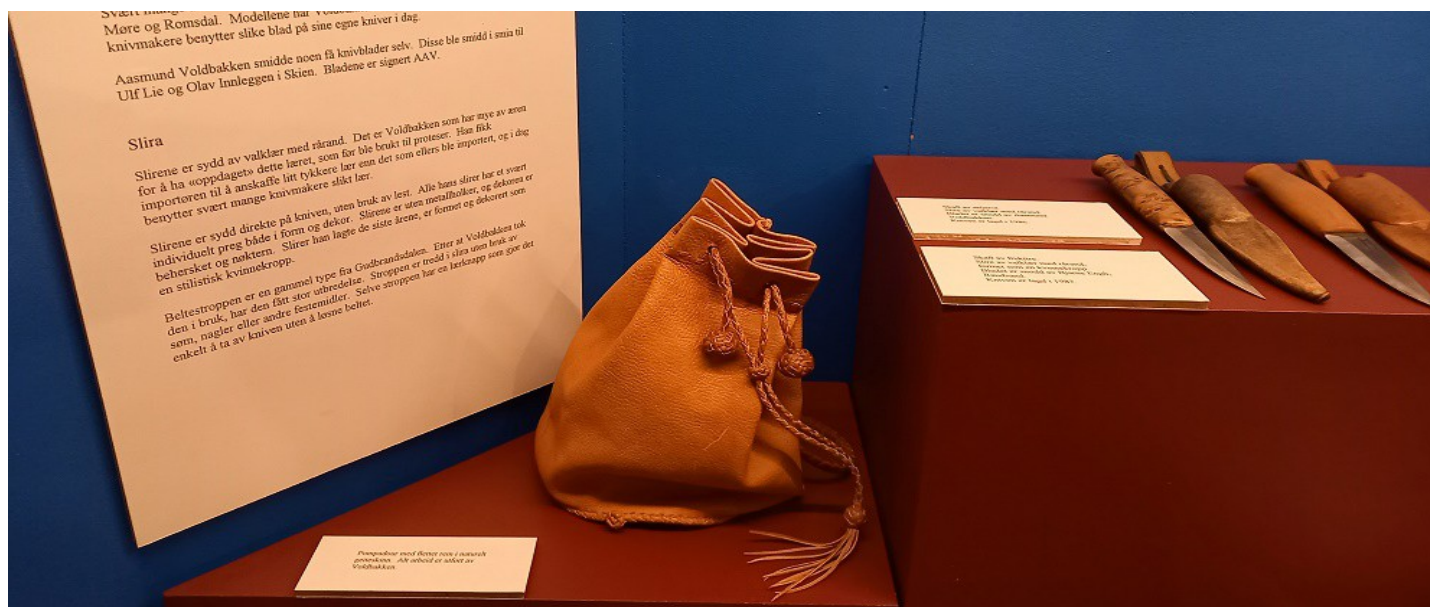


*Photo: From the Åsmund Voldbakken exhibition of the Norwegian Forestry Museum on Elverum.*



*Photo: From the Åsmund Voldbakken exhibition on Norwegian Forestry Museum på Elverum*

It is a bit strange, that the owner suddenly, after many years should have get a need of to have the collection back, due to old age, is it claimed, while most collectors are happy to sell off, or make a will when age takes its toll. So there is some indications that the owner(s) not intended to donate the collection to the Forestry Museum without that the magazin know anything about how the dialouge can have been between the museum and owner(s) through the years. If the museum for example have tryed to negotiate with the owner about the purchase of the collection etc. It is not many museums in Norway to choose between if you for example think on selling such a collection.

\*

The authorities/Norwegian Forstry Museum do not seem to have caried in a direction of making a book about Åsmund Voldbakkens art and craft so one could have a reference to the readers when it's written about him. It will only be a bit coarse ideally historical sketch the magazin can offer about him.

If for example the collection dissappear or is cut up will it be a irreparable loss for the interested of leather art and craft. The collection is unique in norwegian context with is combination of brading/knife with roots in to the old farmer /forestry/hunting/fishing culture The combination of course occurs other places but as fare as I know is't unusual to have the combination as base in braided craft. His work show to a epoch. International is 't simpliest to draw a paralel to the american rawhide braider Luis Ortega as also was "standard" in his artform. You can claim that it's not possible to compare a person born in 1898 with one born in 1942, but if you look at causes of dead, Voldbakken in 1990, Ortega in 1995 – then they immediately become contemporary. It makes it easier to create understanding of that an era was over as both passed away, unaware of each other, as far I know.



*Photo: From the Åsmund Voldbakken exhibition on the Norwegian Forestry Museum on Elverum*

continuing next page

What concern Åsmund Voldbakken relative short time as a artisan, about 35 years from its humble beginning, it nevertheless span over a 100 years periode in norwegian leather art and craft and form a parallell to the time Luis Ortega lived and worked in. This due to circumstances inside of how norwegian leather art and craft/knife making developed, until for short time ago (1960s-70s), more or less in a hidden corner of the world.

\*

The magazin is amazed how quietly the removal of the exhibition have happen – and wonder who could have know about it in advance- and over what can have happen behind the scenes?. If The Norwegian Knif Association or Norwegian Artisan Association has been heard on the occasion? Or Norwegian Arts Council as must be said to represent the state Åsmund Voldbakken received his salary from precisely to create, among other, the displayed works. Or if it just was so simple, that the owner called up, and made a agreement for pick up – without any argumentation from the Forestry Museums side or consultations with some of the mentioned organisations?. As fare the paper know there are no more such collection in Norway- or particular many comparable abroad, perhaps non in Europe ?.

And what will happen now?. It's to hope that all good forces will cooperate so the collection is not split up – and idellaly returns to the Forestry Museum, just as it left it.

It means much for leather art and craft in Norway, but also international, that the Voldbakken collection can be remain intact and accessible to public.

### Photo glimpses from the (autumn) Oslo Design Fair on Lille strøm, Norway, September 1-3-2025.

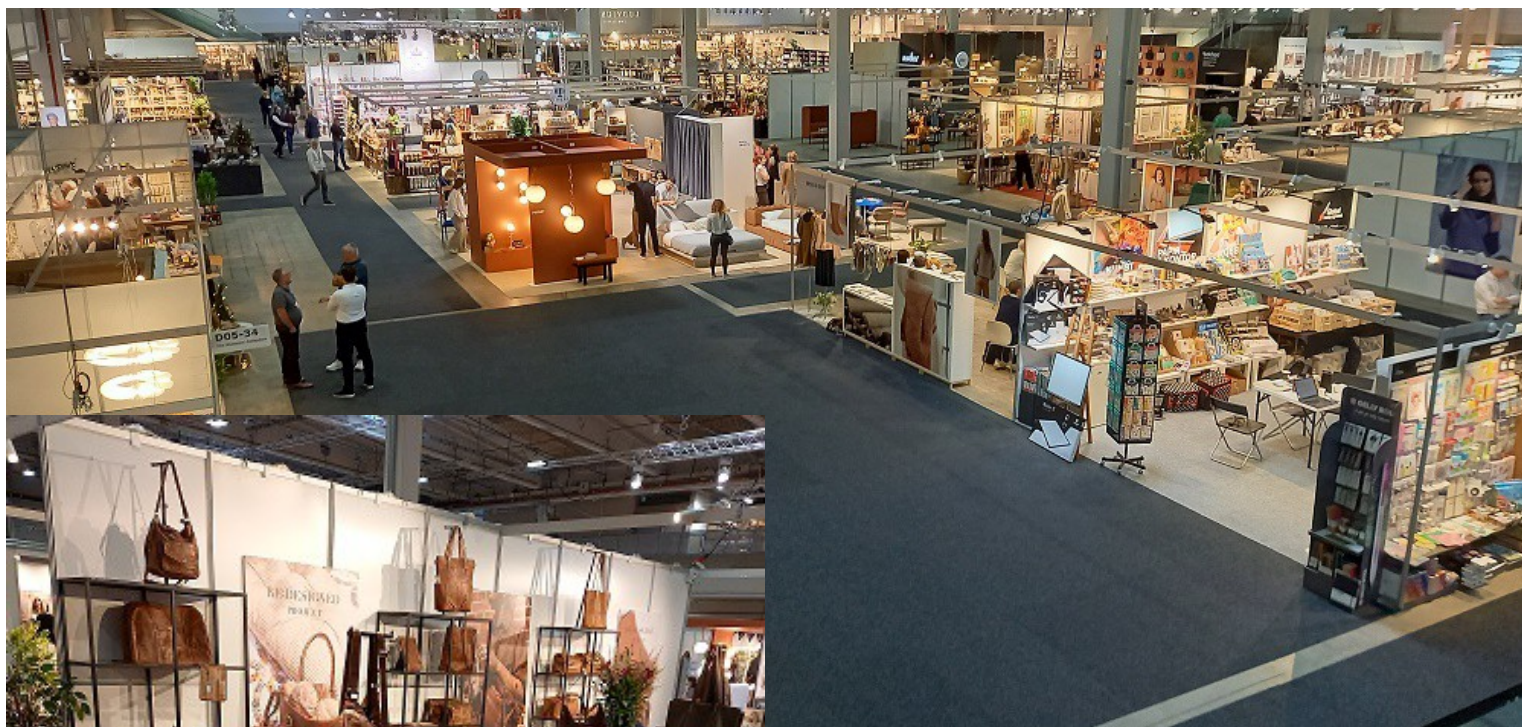


Photo: From the big exhibition hall



Photo: Photo: The Company "Re-Design Project's stand

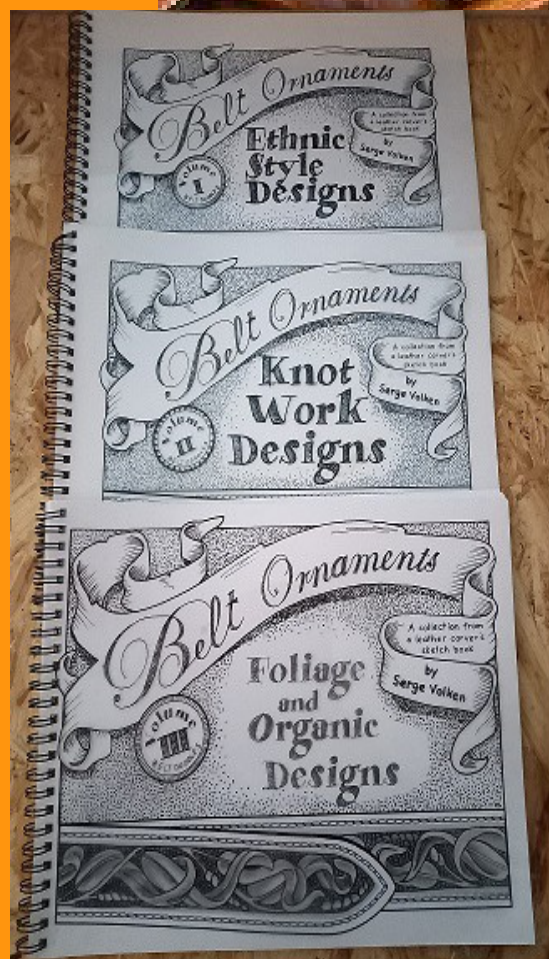
It was 125 exhibitors on this years (autumn) Oslo Design Fair. But only one had leathergoods, the company "Re-Designed Project" from Horsens in Denmark. A couple other had a mix of leather/other goods. Overall, it was probably a lightly smaller event than in the previous years. According to \*information via net was 200 trademarks represented and 92 % of the visitors was skilled persons with direct influence on the procurement process in the respective companies. So any ordinary audience number have not the paper, but it was entirely possible to buy ordinary tickets in the entrance if one wanted to visit the fair. As always in the days after was the fair sending out a e-mail with question how you experinced the fair, and if you missed something. This year answered the magazin that it could have been more challenging for norwegian/ scandinavian craft design.

\*<https://www.mynewsdesk.com/no/novaspectrum/pressrelease/oslo-design-fair-samler-125-utstillere-med-200-varemerker-3399933>

The magazin thanks for nice response.

## Organic form(s)

### About Serge (Big Foot) Volken's art,



The work above is typical for the abstract forms Serge Volken works with, - or worked with?. The later years can it looks like these abstract forms have approached the figurative- or perhaps it allways have been a mix of the figurative and non figurative?. Or a search for such?. It have among other resulted in three books by the years as the magazin remind about : Ethnic Style Design from 2016, Knot Work Design from 2017 and Follage and Organic Designs in 2019. These books shows more than what a mention in the magazin can contribute with, - how this style have developed with basic or beging! in works as the big photo show. The books can be bought at leather and equipment dealers. Else can you also find diffent videos on youtube by among other google: [https://youtube.com/serge\\_volken](https://youtube.com/serge_volken)

Otherwise lives Serge Volken in Lusanne in Switzerland where he have a workshop and together with his wife Marquita Volken they run a particular shoemuseum, based on replica of archaeological shoe findings as show over 5000 year of shoe history. It's a museum interesting to visit. Net address is: <https://shoemuseum.ch>

Photo to left: show the three books by Serge Volken

**Norwegian Craft Institute on Maihaugen, Lillehammer** arranged two arrangement spring 2025. One was a seminar Tuesday May 6 with the title "Lift the craft". Topic was the National Heritage Boards of Craftmanship strategy. The second was "professional day for traditional Craftsmen" wednesday May 7. It was in cooperation with Traditional Craft Training Office in Akerhus. More information via:

<https://handverksinstitutt.no> (information from net)

**Aron Heizer from Elm Mott, Texas received the Al Stohlman award for 2025.** The distribution was as usual on the Rocky Mountain Leather Trade Show in the town Sheridan, in Wyoming, USA. The Al Stohlman award is distributed each year to a person for outstanding achievements concerning leather art, craft and industry. It's also distributed a youth award, the Ann Stohlman Youth Award, to a person under 19 year who have distinguished oneself in leather art and craft. The **Ann Stohlman Youth award 2025 was assigned Dharla Wagner.** The awards is distributed by Al and Ann Stohlman Foundation in USA. More information via:

[www.leathercraftersjournal.com](http://www.leathercraftersjournal.com)  
The magazin congratulates (information from net)

**Arne Markussen Jr.** had a two days beginner class in leathercraft on Skinnlåven September 20-21-2025.

(Information from net)

**Norwegian Knife accossiation** got a woman elected in to the board as the first in the accossiation history on its annual meeting 2025.

(information from source)

**The Norwegian Artisans accossiation NK** was founded in 1975 and have 50 years anniversary 2025. The magazin congratulates.

(Information from poster)

**It's this year 150 year since the norwegian arthistorican Harry Fett** was born in 1875. Through a diverse life founded he together with Haakon Shetlig and the Bergen publisher Alf Grieg the journal Art and Cultur in 1910. It's today the oldest Nordic journal of its kind. He died in 1962.

(Information from net)

**National Leathercrafts days** in Spain was arranged August 14 through 17 -2025.

(Information from net).

**The Nordic Hunt and Fishing Days** on the Norwegian Forestry Museum will be arranged August 6 through 9-2026. More information via:

<https://skogmus.no/jakt-og-fiskedager>  
(Information from net)

**The Festival at Elverum was established 1974** and celebrates 50 years anniversary in 2025. More information via:

<https://www.klassiskmusikk.com/festivaler> (information from net)

**Canadian Society for Creative Leathercraft**, shortend to CSCL was founded in 1950 and have 75 years anniversary 2025. The magazin congratulates. More information about CSCL via:

<https://canadianleathercraft.org/about-us/>  
(Information about founding year from net)

**The Northren Norway Wilderness Fair** on Setermoen was arranged for 37 time in 2025. It started in 1987. (Information from: <https://www.facebook.com>story.php/www.njff.no/> Nordnorsk Villmarksmesse Bardu, JFF.

**The winter Fair on Røros** is arranged February 17-21- 2026. More information via:

<https://rorosmartnan.no> (Information from net)  
**Oslo Design Fair, (winter) Lillestørm, Norway** will be arranged February 1 through 3 2026. More information via:

<https://oslodesignfair.no> (information from net)

**Oslo Design Fair (autumn) Lillestrøm, Norway** will be arranged August 28 through 30 2026. Se above for info.

**Rocky Mountain Leather Trade Show, Sheridan, Wyoming, USA** with the World Leather Debut Exhibition, open to all leathercrafters from the world is arranged May 15th- 17th- 2026 Workshops start Tuesday May 12. More information via:

<https://leathercraftersjournal.com/rocky-mountain-trade-show>  
(Information from Leather Crafters Journal netpage)

**Northren Norway Wilderness Fair on Setermoen, Bardu in Troms County** is arranged June 12 through 14, 2026. More information via:

<https://villmarksmesse.bardu.no>  
(Information from source)

**"Open day" on Skinnlåven, Norway** was November 1-2026.

(Information from net)

**The Pormorfestival in Vardø and Kiberg, Finnmark County** will be arranged July 22 through 26-2026. More information via:

<https://pomorfestivalen.no>  
(Information from net)

**Every year is it produced about 22 billions pair of shoes in the world.** It's roughly distributes as follows;  
**Turkey** approx 175 millions pair, **Italy** approx 205 millions pair **Thailand** approx 245 millions pair, **Mexico** approx 245 millions, **Pakistan** approx 295 millions, **Indonesia** approx 760 millions, **Vietnam** approx 760 millions, **Brazil** 895 millions, **India** 2 billions and **China** approx 12,6 billions. In addition comes some million pair made by small scale producers in allmost evey country.

(Information from net)

**Joel Lundblad, Sweden, who won the swedish championship in saddlery**( mention about in this issue) was awarded Journeyman of the year by Stockholms Craftsmans Association at the distribution of Master and Journeyman Certificate at Stockholm Cityhall. He received his journeyman ceterficate as a bagmaker. In addition followed also a price on 25000 swedish kroner. The magazin congratulates. (Information from: Dagens Nyheter, 10 November 2025).

**Lineappel, the most important leather trade fair in Italy** will be arranged from February 11 through 13, 2026 in Milano. More information via:

<https://lineappel-fair.it>  
(Information from net)

**The International Federation of Leather Guilds (IFOLG)** show 2026 will be held in East Peoria, Illinois, (a city not fare from Chicago) October 6 through 11. Host is Illinois Valley Leather Guild. More information via:

<https://leathercraftersjournal.com>  
(Information from LCJ, Nov/Dec 2025)

**ELWATS = European Leather Workers Artist Trade Show** is arranged every year in October in the town Arnhem i Netherland, on the library Rozet as is in centrum of the town. More info via:

[www.leathercraftersjournal.com](http://www.leathercraftersjournal.com)

*The Leather, Shoe and Hide journal  
wish all readers  
a Merry Christmas  
and a  
Happy new year 2026.*

p.23 Word Around Book

Short mention about the western holster

Western handgun holsters started the development in US with that those who came from among other Europe had with them a type of holster with a flap over the top. This type holster started to be produced in the east states around 1840-50. From there they were sent to the frontier line in west. By the years developed a type of holster at the frontier line; from the time under the gold rush in California as was named the "California Pattern" as was without the flap over the top and further on did the holster get the name "Slim-Jim". That was the first wild west holster. In the 1870's developed two types of the "Mexican loop" style holsters; one in Cheyenne, Wyoming named "Cheyenne" and one in Texas, named "Texas Jock Strap" holster made by the saddlemaker S.D. Meyers, as worked up until the 1940's. In the 1880's dominated the flap free holster in west so much that the producers in east began making open holsters and advertised them in the catalogues as the "the mexican loop" holster. From there, an further on to the Hollywood cowboy made its entrance in the 1920's movie industry is it the Buscadero belts & Holsters have its beginning. It form the mention on F. O. Baird's design package from the 1950's. It is also a second mention of western holsters via Will Ghormleys design package longer down on the page. Together both tell something about the development of the wild west holsters and the use and development of them in the film industry



Book; Buscadero Belts & Holsters, design pattern pack; 25 actual patterns to western pistol holsters.

Author/Designer: F.O. Baird, USA  
Publishing firm: Tandy Leather, USA  
Publishing year: First time ??1955?  
ISBN: non  
Language: English

The author/designer of this pattern pack "Buscadero Belts and Holsters" are F. O. Baird (1896-1971). \*) He started as a boy to hang around leather workshops to see the masters in work and gained entry as an apprentice at a master. He became so impressed of his works that when he died F.O. Baird got all his tools after him, - and by that the snowball start to run. The first design pattern package came in 1951, called "Leather Secrets" and "Buscadero Belts & Holsters" followed. It's in other words, a reissue of an older design package that has stood the test of time, despite that "Buscadero Belts & Holsters" is a product of Hollywood and the movies back to the 1920's when the film industry began to create the "Hollywood Cowboy" and got in need of belts and holsters. The packaging also seems to be the same as first time it was published. But by all means, the belts and holsters have surely been used by cowboys and others far from Hollywood. Among other is a Texas Ranger belt on the front cover, as started to be developed in the 1870-80's. The Norwegian book figure, US Marshal Morgan Kane looks to have used both types of "Mexican loop holster", i.e. made in respective Wyoming and Texas in the 1870 and 80's. Forgot almost to mention that decoration on the holsters started to show up in the 1860's. And if you look for something to decorate then the belts and holsters can be a formidable challenge. Think all dealers of leather and supply sell it or can get it. ( \* Source: <https://worthpoint.com/worthopedia/1946-leather-art-baird-vintage-1886992903>

Word around Book

If you look for "the old west" in 2025 and the Hollywood western movies use of belts and holsters then it is not a bad choice to end up with pattern packs from Will Ghormley which is among the foremost in America on the field. He has published a bunch of pattern packs, so much that it can be difficult to choose something. But in occasion the mention above of wild west belts and

holsters so fits the two packages as is with in this "Word around Book" quite well. The one to the left has the title "Olds West Collection" and both holsters have the "mexican loop". But the one to the right is also an example on what a "California Pattern-Slim-Jim" holster looks like. The photo to the right points to the modern western movies with a pattern pack called "Hand of God Rig" and is a traditional holster Will Ghormley made to the western movie; "3.10 to Yuma" from 2007, produced by Cathy Konrad, and with Russell Crowe, Christian Bale and Ben Foster in the leading roles. Also this pattern pack can be bought from dealers of leather and equipment.

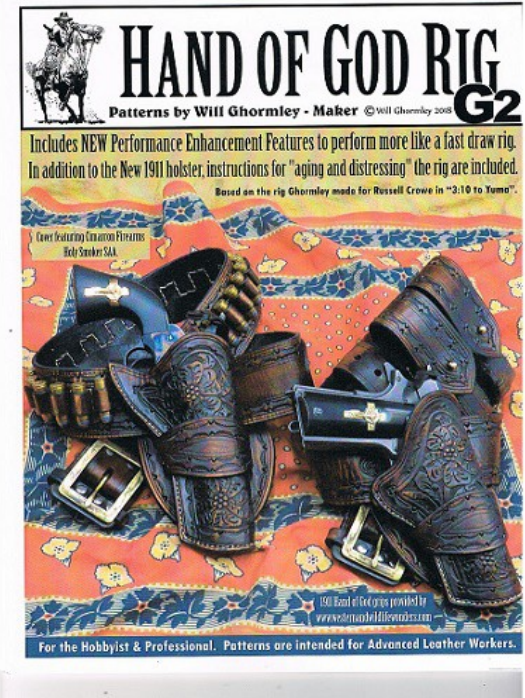
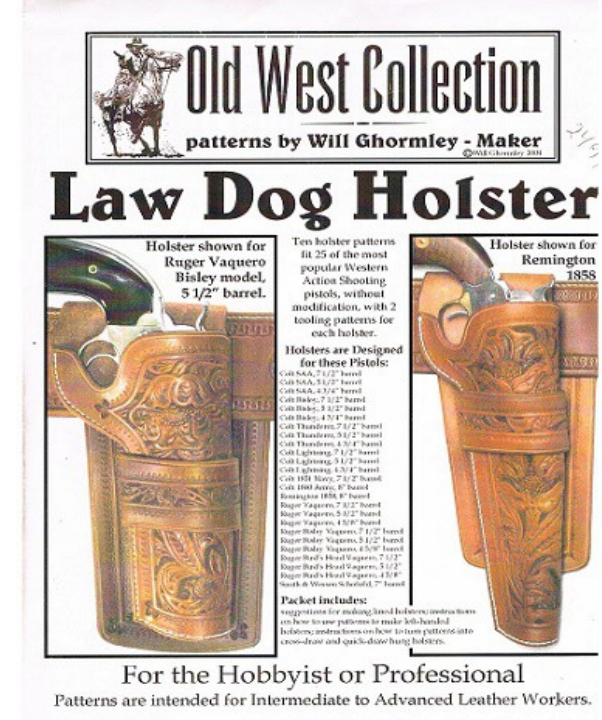




Photo: Premises to Kvikne Saddlery



Photo: Southern cliff face with the sign for Kvikne Saddlery

It was still morning, the fog hang in the landscape when Leather, Shoe and Hide Journal knocked on the door to saddlemaker Roy Ivar Hylen and Kvikne Saddlery as have premises in a old dwelling house to a farm in Kvikne Village, but converted by Roy Hylen to a saddlemaker workshop. Well inside the doors the conversation quickly got underway.

Roy Ivar Hylen (From now Roy): Her is cheap to be, but heating expences is big.

Leather, Shoe and Hide Journal (From now Lshj): Is it cold here?

Roy: Yes, midley speaking so is it cold here, and big heating expences.

Lshj: How much is the rent on?

Roy: I pay nothing with the expences I have to keep the warm here.

Lshj: It looked true that it was cold. The house seemed worn both inside and out, but cosy as old houses can be.

Roy: It is the fourth place I have workshop

Lshj: Her, on Kvikne?

Roy: Yes, I have been her in 13 years, I startet in 1997 as a saddlemaker, quite well as an hobby, he chuckles

Lshj: Didn't you take a course at Starum?

(Norwegian Horse center, Starum, Østre Toten)

Roy: Yes.

Lshj: Was you member of Pelles Sadlery?

Roy: Yes, little bit, I unsubscribed.

Lshj: Why?.

Roy: It's nothing to talk about.

Lshj: No, it's not always anything to talk about whats happen, but did you meet Pelle?.

Roy: No, he ha left when I was there.

Lshj: What do you think about Pelles Salmakerlag going out of business?

Roy: It was theier own fault. Once on the hunt and fishing days came a person to theire stand. I asked after if they knew who he was, no, they did't, but it was Jørn Jensen. You can not only shop on Skinnlåven

Lshj: No, that is so,-----



Photo: Roy between horse harnesses and machines in one of the workshop rooms

continuing next page

*It became a little quiet, the Roy said:*

Roy: I drove bus in many years before I started as a saddlemaker.

Lshj: Her on Kvikne, mellom Tynset og Kvikne?.

Roy: Ullsberg-Tynset. I was also driving concrete in many years for a company on Ullberg.

Lshj: Did you stop with the concrete driving and became a saddlemaker?.

Roy: I did both parts, but became disability pensioner.

Lshj: Was it her on Kvikne you drove concrete?

Roy: I drove to Alvdal in south, almost to Trondheim in north. The company burned down and then it was over. It was a small company with 6-7 employees.

Lshj: But worked you as a farmer before the bus and concrete driving?.

Roy: No, I worked with both parts, Have always been a farmer with horses and cheeps.

Lshj: Was it the horse as got you into saddlery?

Roy: I have live with horse since I was a boy, was not a old man when I started to drive.

Lshj: As a saddlemaker on Kvikne, do you experience it as to be a village saddlemaker?

Roy: No, it has exalted, I have delivered to many countries.

Lshj: Many countries, can you mention some?.

Roy: Chucles again before he say; To Australia in south and Svalbard in north. It was to acquaintances.

Lshj: You mentioned on Hunt and Fishing days 2024 that you had a order on cow bridles !

Roy: It didn't work out, I withdrew. It was on Seljord.

I did not go there this year. It is a long journey. I did not get the place I wanted. It is 60 mil (norwegian) to drive.

Lshj: But was it not an order?

Roy: No, it was upon request.



Foto: Roy syr på Zeiko TH-8B maskin



Lshj: How do you experience it to be a saddlemaker?

Roy: It is too poorly paid, it is not particular good and difficult is it to get hold of parts

Lshj: Which part do you think on?

Roy: Fittings and plates, some buckles you used to get before are now difficult to purchase. I do not know where to buy them. And the education here in the country is poor. There is nothing on Starum. There the state has failed, not only in saddlery, it is in many skills.

Lshj: You have a well equipet workshop !.

Roy: jaaa, Some of it have I bought new, some of it used and something have I received.

I becomes quiet again as Lshj takes notes, until Roy speaks,

Roy: Do you know which famout person as is born on Kvikne?

Lshj: No, a biathelet perhaps ??

Roy: yes, it lives one a couple kilometer away from her, but it's not him.

Lshj: Who is it then?.

Roy: Priest's son !

Lshj: I do not know.

Roy: Yes you do,, he have written a song you sing

Lshj: "Ja vi elsker".

Roy: Yes,

Lshj: Bjørnstjerne Bjørnson (1832-1910) - Nobel Prize in Literature 1903)

Roy: He was born here, grow up on Bjørgan priest farm.

Lshj: Jahaaa

It became little talk about this and that, the magazin shout in

Photo: much leather waiting to be used.

Lshj: Ivar Simastuen

was also from Kvikne

Roy: Yes

continuing on next page

Lshj: He was in the police ( Ivar Simastuen (1936-2023) was a famous norwegian folksinger)

Roy: Yes

Lshj: Was he a sheriff up here?

Roy: No, he was a police officer. He lived on a farm nearby.

Lshj: Remember the famous song by Simastuen " Det er godt å komme hemmeat", hums it. He was a friendly police officer Simastuen. I tell Roy I'm 73 year. He tells me he is 75 year. We sit quiet a moment until Roy say,....

Roy: For some years ago I had a schoolclass here.

Lshj: Was it a course.

Roy: No, it was 9<sup>th</sup> and 10<sup>th</sup> graders , they each got a belt sewn.

Lshj: Do you have courses too?

Roy: No, I rarely have courses, but latest yesterday was it one here to learn

Lshj: You have many machines, do you sew anything by hand?.

Roy: I sew too much by hand, the machines do not reach everywhere. They get to fare from the buckles and you and you can't get close enough in to loops. The topic end up with that he say he have a machine for sale on Skinnlåven, a german machine as came to the country under the second world war. He dosen't need it anymore and he steers the conversation back to horses, say,

Roy: The first assignment with horse I got 50 kroner. Then I was 5 years old, in 1954. It was much money then.

Lshj: Yes , it was much money back then.

Roy: I drivd form our farm to the farm just on the other side of the road, He directs his attention against the window and point in the direction.



Photo: It is a very well equipped workshop Roy Hylen have

Roy: Now I drive 30-40000 kilometer a year, to Brønnøysund in north, Seljord in south, on the "Dyr'skuen". I 'm her in the workshop most days. If I want a day free can I take free. I desire it self.

\*

After the photos and conversation was over a person came in to the workshop asking about something he would have done, but had to go in unresolved case to the next day. So over a cup of coffe invite he on a car drive to a mountain farm up in the mountains which we twice was about 1000 meter over sea level before we got to it in a beautiful autumn weather. The next day, hunters was expected at the same chalet. The family farm had been engaged in such rental activities since the time english sought adventures in the norwegian wilderness from around mid-1800's. We ended up down in Kvikne, at a dinner place with thai food where we had a late lunsj with food as tasted exellent. So was we a tour back in the workshop. So started the afternoon to come. It became time to go back with the bus. It remains only to say thanks for a great day to Roy Hylen. Thank you for letting the magazin come by.

Photo: Roy Ivar Hylen behind the wheel in the car,.....where new miles an markets wait along the country road, with sale of horse and dog harnesses, belts and repairing



## "Mitos Fundantes" and "Realidad del Asombro"

Guadameciles by Nelson Gomez Callejas

Venezuela/ Spain



In a press text as followed the photo to this Guadameciles by Nelson Gomez Callejas stays it among that they belong to a serie Guadameciles with the work titles; "Mitos Fundantes" = "Fundamental Myths" and "Realidad del Asombro" = "The reality of wonder".

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"In this works" he writes "is't a inner time where several fundamental stories arrives, in which there is a drawing of sence, an attempt to know about art and the important of craftwork and trade, about their field and about life itself. From the art of Guadameciles I try to create and make the real mening of the encounter with the consiosly tranformative imaginary".

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It is a quite interesting topic which is a reality in everyday life to all of us. We are all equipped with fantasy, dreams and a inner life we try to make a meaning out of,- or with,- in the existence.

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Otherwise is Nelson Gomez Callejas a earlyer professor from Venezuela, by the time living in Spain. His family have long traditions in work with Guadameciles (golden leather). The magazin have earlyer presented work from this series and are happy to present one more from his series of Guadameciles. Thank you to Nelson Gomez Callejas for the photos,- as have been on the computer for a while,- bus which have never been forgotten. To that to they awake to much wondering and reflection.Thanks again.

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## 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

**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 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 Strömska Garvargården in Simrishamn, Sweden** . Author Gösta 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

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

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