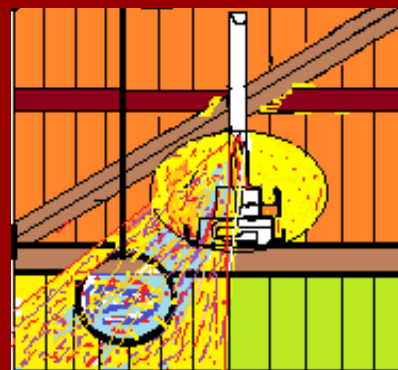


Leather Shoe and Hide Journal

A independent magazin about
leather, art craft and culture



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El Migrante



A work by Jose Ma. Bernardo Sappia

Editors note

Innovation does not always means to create something new. It can also mean, for oneself, to do something new, for the first time, even if it have been done in thousand years. In both cases failing does not mean a failure. It's rather part of the prerequisite for succeeding next time. So if you dream of doing something new in your workshop should not the fear of failure stop you from doing it, - until you make it. (red)

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About Leather, Shoe and Hode Journal Leather, Shoe and Hide Journal is a independent magazin about leather, art, Craft and cultur. It is published by Lær, Sko og Skinn Forlag, Norway. It's published from year to year, once or twice a year. Once a year in November/December. Twice a year in May/June and Norvember/ December.

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Advertisement rates

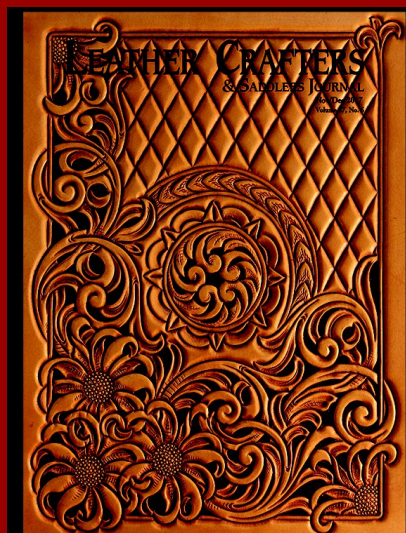
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About the cover photo

"El Migrante", is one of several works by Jose Ma. Bernardo Sappia, exhibited on Centre Culturelle Gallery Carlos Olachea Bousiéquez i byen La Pas, California Sur in Mexico February 2026 in a exhibition called "A Traves del Tiempo" (see page 14-15). Internationally it stands out as a work of art in a time with so many refugees, migrants and closed borders, were walls and fences are built faster than shelters.

*

Thanks to Jose Ma. Bernardo Sappia for this work.



LEATHER CRAFTERS & SADDLERS JOURNAL

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"Russian leather", notes about a leather from a bygone era.

By Alf

*1) A interesting artikel about Russian Leather, the once so sought -after and birch tanned leather, perhaps most known in our time after the findings on the ship "Die Frau Metta Catharina von Flensburg (from now Metta Catharina),- as on its journey from St. Petersburg to Genoa in Italy shipwrecked in a storm 1786 in Plymouth Sound on the english coast with a cargo of among other Russian Leather,- as was good as new *2) after almost 200 year on the seaground when it was found in 1973 and forward became taken up in a project run by Nautical Archaeology Section of Plymouth Sound BSHC with permission from the Dutchy of Cornwall who land/seabotton it was found on. It was concluded in 2006. A long time looked it as it was the only findings of russian leather in shipwrecks. But now have finnish receahcers found several shipswreck on the botton of the Baltic Sea/Gulf of Finland and the article about it can you read via: <https://historia.hel.fi/en/ilimot/heading-out-to-sea-into-the-wide-world-russian-leather-europe-and-helsinki>



*2) Photo: a similar ship as Metta Catharina

The new finnish findings raise perhaps some new questions about the historical russian leather vice versa the findings on Metta Catharina, which have set the standard for how we think on what kind of leather it was, and what it looked like,- and perhaps had it a different look according to the tannery/tanning?. The finnish article tells that the leather came from many places in russia; and by that from many producers, deep inside in russia and the finish leather became shipped on the rivers to the town Narva – from where it was shipped out to Europe. The highlight for this exsport from Narva was in the 1660's. *3) The city was in the 1600's capital of the region Ingermanland (Swedish) except from 1641-1654 when the town Nien, the future St. Petersburg was



the region capital. It's later, with tsar Peter the great (1672-1725) as founded the city St. Petersburg in 1703 that the export of russian leather is exportet from there. *3) Se map, source: <https://novaline.nvcc.edu/eli/evans/HIS241/notes/Geography/Baltic.html>

The impression of the photos from the finnish gulf show that russian leather can have had a different textured surface, and not only as the findings from Metta Catharina, as gave the impression that russian leather had a rifled surface at the same time as the english recehacers ment that the cargo consisted exclusively of reindeerskin while it in the *5) article about the findings in the finnish gulf appears that russian leather mainly was made of cattle hides and the findings exclusively was of cowhide. And not less gives the photos impression of that the grain side is smooth. And it's quite interesting since this leather, both from Metta Catharina and in the finnish gulf is made in a historical time shift. Where among other the Nenets people in Siberia startet to pay taxes to the Moskva/russian state as around 1600 expanded into Siberia. And the findings on Metta Catharina, can be tax tribute paid to the by the Nenets, and the hides have a rifled surface,... like they had been *6) chargrineret, to cover over among other insects bite, as reindeer is much exposed to.



*

Some of the most particular with russian leather, as made it attractive for its time was that it was flexible, durable and waterproof. Insects was repelled of it because of the birch oil it was impregnated with. But how unic it was to make a waterproof hide can probably be discussed.

*7) Photo: Leather from Metta Catharina with its charactiristic rifled surface.

*8) In Norway for example was the fishing farmers making water proof skin clothes to use in fisheries, But no doubt, can russian tanning industry have been a head of the development in Europe at the time.*9) The oldest tannery in russia is Selinger Tannery in Ostashov, or the Volga Tanneries which was founded in 1730 as a craft tannery and 100 years later developed to a industrial tannery. But if this tannery made russian leather for export to Europe from St.Petersburg is uncertain!. Another riddle is if the tanners in Narva in 1600's, *11) as mostly was german crafters,- was decendants of the Hansiatic League?.

Sources:3: www.ingerimaja.com/en/narva

4: <https://novaonline.nvcc.edu/eli/evans/HIS241/Notes/Geography/Baltic.html>

5: [https://historia.hel.fi/en/ilimot/heading-out-to-sea-into-the-wide-world/russian-leather-](https://historia.hel.fi/en/ilimot/heading-out-to-sea-into-the-wide-world/russian-leather-europe-and-helsinki)

[europe-and-helsinki](https://historia.hel.fi/en/ilimot/heading-out-to-sea-into-the-wide-world/russian-leather-europe-and-helsinki) 6: "Chagrineret", is perhaps not the historical right designation, when the method first ocured with the industrial tanning and the mechanical application of patterns on hides. og ditto mekanisk påføring av mønster på skinn.*7) <https://www.aterliegrinda.com/blog/the-wreck-of-metta-catharina-russian-leather-reevival>

*8) <https://www.handverksinstituttet.no/prosjekt/produksjon-av-skinnhyre> *9) <https://mosshoes.com/en/author/dvarlamovvolgatannery-ru/>

*10) <https://www.bing.com/images-russian-leather> *11) <https://www.ingerimaja.com/en/narva> section: under the emperor's rule of russia (Peter the Great).



*10) Photo;leather without the rifled grain side. (without context otherwise with the article)

African Leatherwork, a close look at two swords of the Mandinga in Guiné

By: Franklin Pereira, Portugal

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



Photo; The longest sword

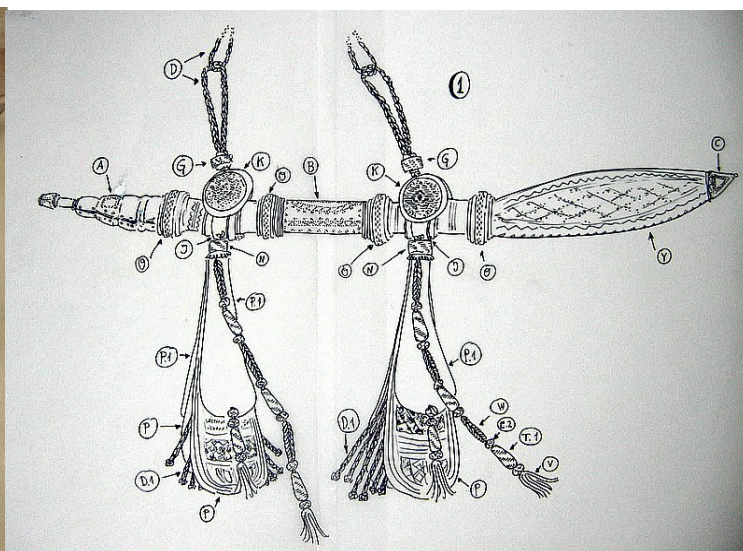


Photo: drawing of the longest sword

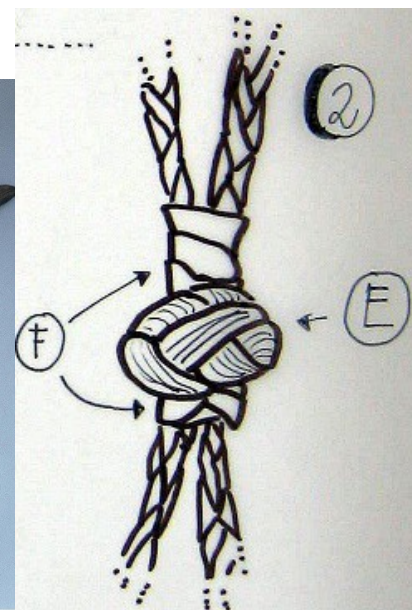
This article tries to shed the light on the decorated leather used in the sheaths of two swords. Both pieces belong to the mandinga ethnic society, and come from the former Portuguese Guiné, now Guiné- Bissau since its official independence in 1974: they are about 50 years old. The longer and more decorated sword (photo 1) measures 88 cm, and the braided strip, to hang from the owners shoulder, measures about 100 cm. The longer sword is drawn in Drawing 1. It has a metal foil covered handle (pointed in A), and the sheath has also a similar part (pointed in B); its end is metal foil as well (pointed in C). As the Drawing 1 shows, all metal foil parts have tiny engraved marks, done by metal stamps. From now on I will refer the sheath, as the sword is totally metallic. I've also included a detail of the half-globe (photo 2). There are four half-globes (two in each side of the sheath) all covered with leather.



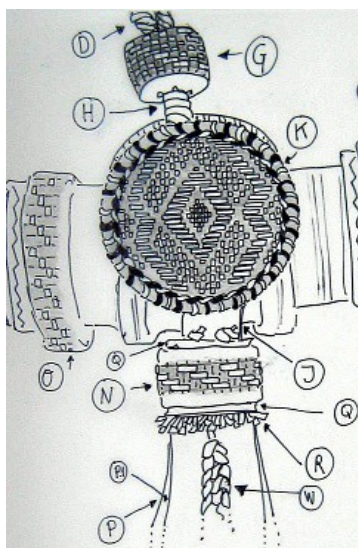
Photo 2.



Photo 3: the smaller model



Drawing 2

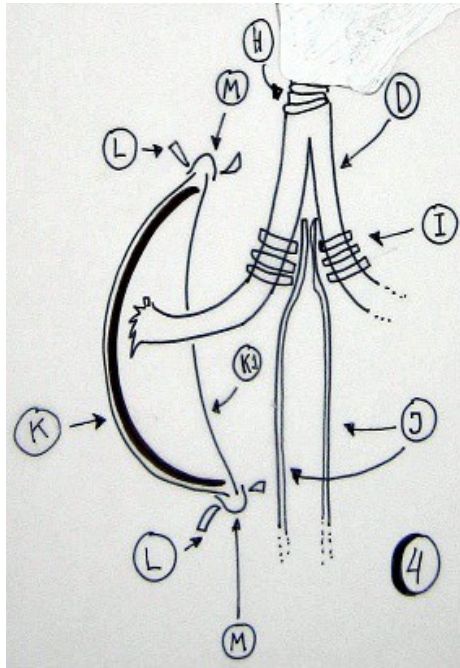


The smaller model has leather in the handle, instead of the metallic foil. The long strip that holds the sheath is made of three braided strips. Two come from the sheath, and turn back; both are braids of 4 thongs, with a core of a strip of white cloth. The longer strip, also round braid of four thongs, but without a core, has two leather thick beads (or knots, braided around a core (see Drawing 2); one of them is drawn in E: both have three creased lines inside. It seems they were creased after the knots was made. The beads, and the small one strip leather knot on both sides of them (drawn in F), move along the braided strip. I've not found where's the meeting of the beginning and the end of the braided strip.

Coming back to Drawing 1, the round braided strip D comes back to the sheath through a thick ring, pointed in G. Moving to Drawing 3, which is in real size, one sees the braid D going out from thick ring G through it. A small strip of leather, drawn in H, holds both outgoing and ingoing D round braided strip, and then the two parts separate again. Each part is hold by a leather string to a grip, made by 2 leather straps in each side of the sheath.

Drawing 3

Continuation next page.



Drawing 4

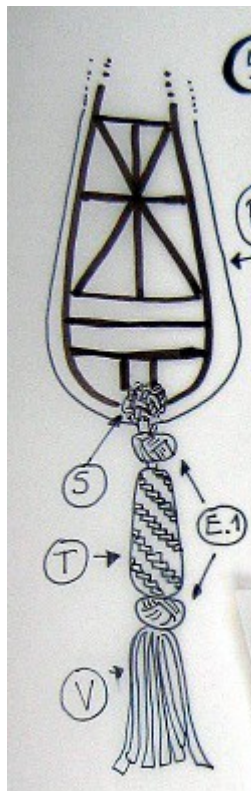
All this is shown in Drawing 4, in real size: two round braided strips. D, go through the thick ring, are hold together by a strip, I holds the braid D to a double leather strap, J, which surrounds the sheath. Each braid D goes into a half globe, K; its core, drawn in thick black line, seems to be made by canvas, covered by a glue where little pieces of straw can bee seen, and painted in black. K.1 is the inner round piece left plain, with a hole from where D braid gets through, and gets glued to the back canvas. Inner and outside circles are stiched around the border by two strips (leather and straw), drawn in L; a bordering strip, M holds both circles together.

*

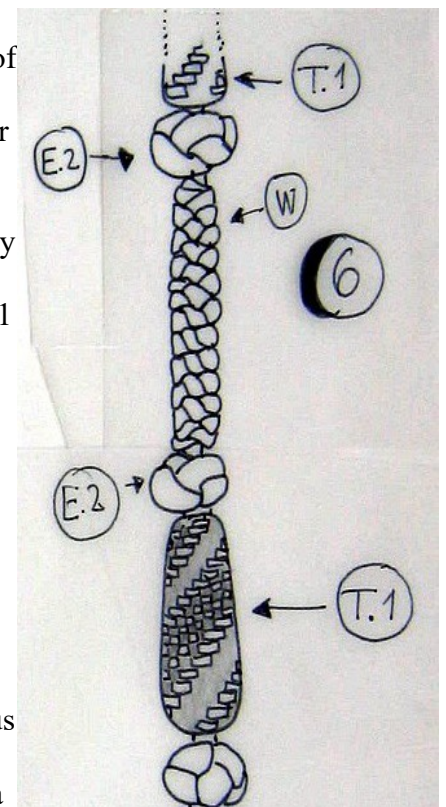
Back to Drawing 3, one sees more clearly the half globe K, stiched along the border by two strips (the black one is leather, the while one is straw), becoming a 2-tone egde- lacing of one loop. The outer leather cover is cut in many 1,5 mm strips; those are used to weave straw strips. The top cover shows different patters of straw weaving, each one separated by 2 creased lines; the patters might be lozenges, V's or long M's, and the weaving can be one up – one under, or three up – one under. In Drawing 3, the K half-globe shows such patters; to make a colour distiction, I covered with pencil the thin leather back. The same happens in the think ring G, and in the thicker ring N; both rings have a core, and the outer leather was, once more, cut in thin 1,5 mm strips to weave straw. Where the outer

leather meets is nicely done, with glue and few thin stiches. The same 1.5 mm strips exist in O, that is in the sheath itself; there are four O's along the leather sheath, moulded around a core, so O and surrounding "rings" stand up. In Drawing 3, the thicker ring N (there are two in the sheath) also holds in place four long "tongues": P is the longer and is under P.1, and they repeat in the other side of the artefact.

*



Two leather circles, Q, are on the top and at the base of the thicker ring N, and also small fringes, R, in the beginning of the thongs. Between the four "tongues" (two in each side) there are again round braids of 4.thongs, in a number of 8 or 12 (some were missing); they are the ends of the J grip strips, that got cut and braided when coming out of the thicker ring N; every braids ends in a knot, and they are only shown in Drawings 1 as D.1. The upper "tongue", P.1, is better shown, in reduced size, in Drawing 5. All the four P.1 "tongues" end with a straw and black leather strip braided button, S; linked to it there's ainner double leather strip holding two leather beads or knots, E.1, similar to the former E in Drawing 2, but smaller in size. Between each E.1 there's a kind of pine-cone, T. The pine cone is, once again, leather glued around a core, cut in 1,5 mm strips, weaved with straw (over two- under one pattern). Only the tongues near the handle have inner designs made by black dye; the other 2 have only a pair of creased lines near the border. The inner double leather strip holdes in place, in its end, 3 circles, one on the top of the other, cut as fringes, thus becoming tassel,V. Back to Drawing 3, the thicker N ring also holds a long leather strip, core of ab alternate play of a

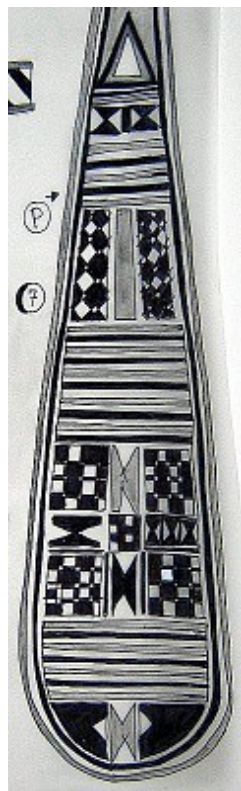


round braid (of 4 thongs) W, bead button, E.2, and pine-cone T.1, ending in a tassel,V. W, E. 2, T.1 and V are better seen in Drawing 6, real size, or in Drawing 1.

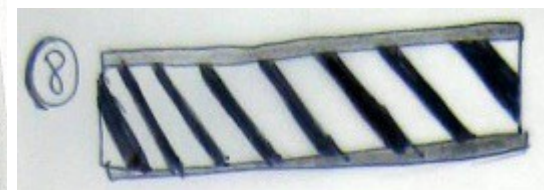
*

The pine-cone T.1 straw weaving also include an over two-under one-over one-under one pattern. Such long line only exist over the two outer "tongues" P.1 in one side, as can be seen in Drawing 1; maybe such lines were cut from the other side, or never existed, anyway. In drawing 1 the inner long "tongues" P are seen under outer P.1 "tongues". All four P.1 "tongues" have decoration made in a kind of "tile-work": the thin leather is dyed in a reddish shade, and cuts are made in different patterns; the the worker peels of in some parts, thus showing, incontrast, the light brow of the core.

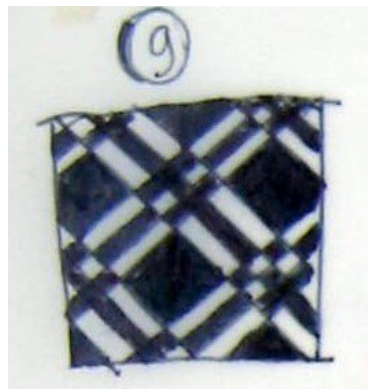
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Drawing 7



Drawing 8



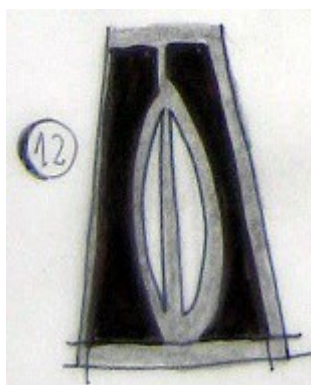
Drawing 9



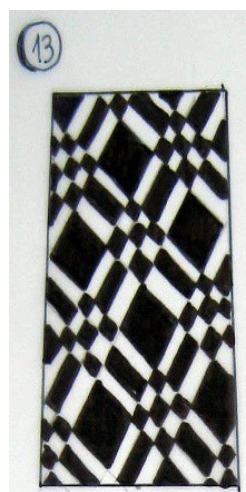
Drawing 10



Drawing 11



Drawing 12



Drawing 13



Drawing 14



Drawing 15



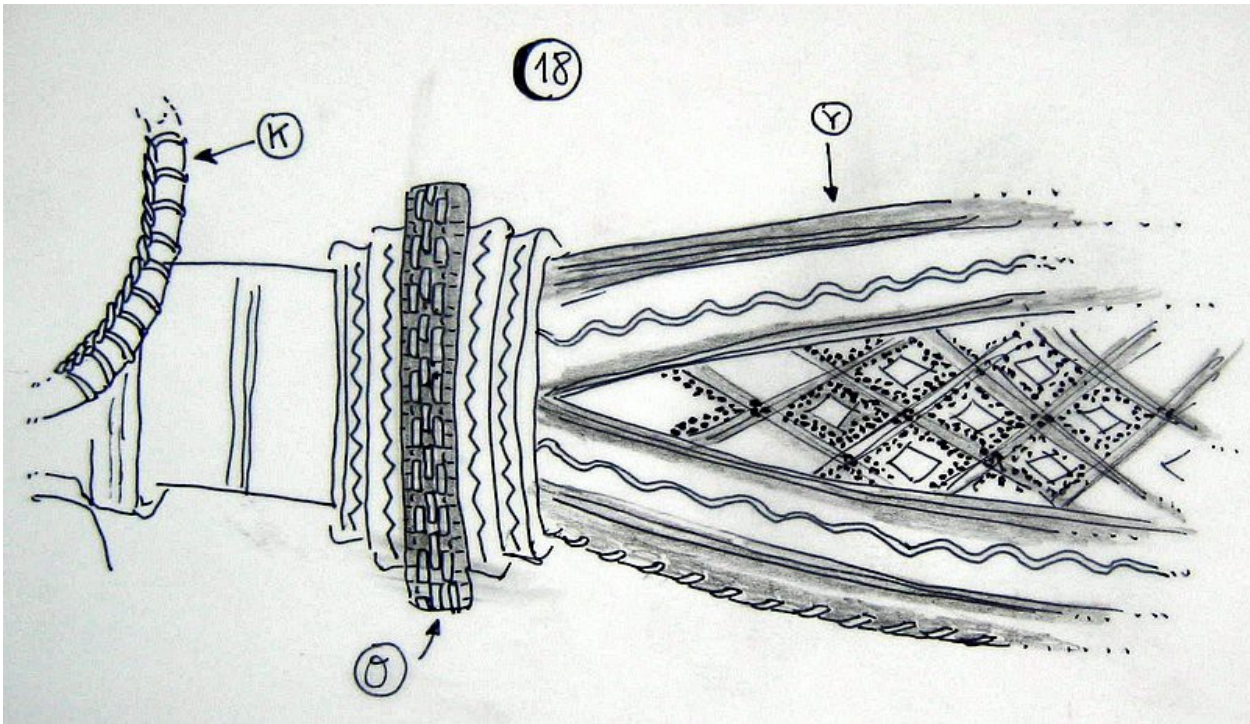
Drawing 16



Drawing 17

Drawing 18 is the extension of Drawing 3, and it again shows a part of the half-globe and the high relief of straw-braided O and nearby rings, which have creased lines in a V pattern.

Continuing next page



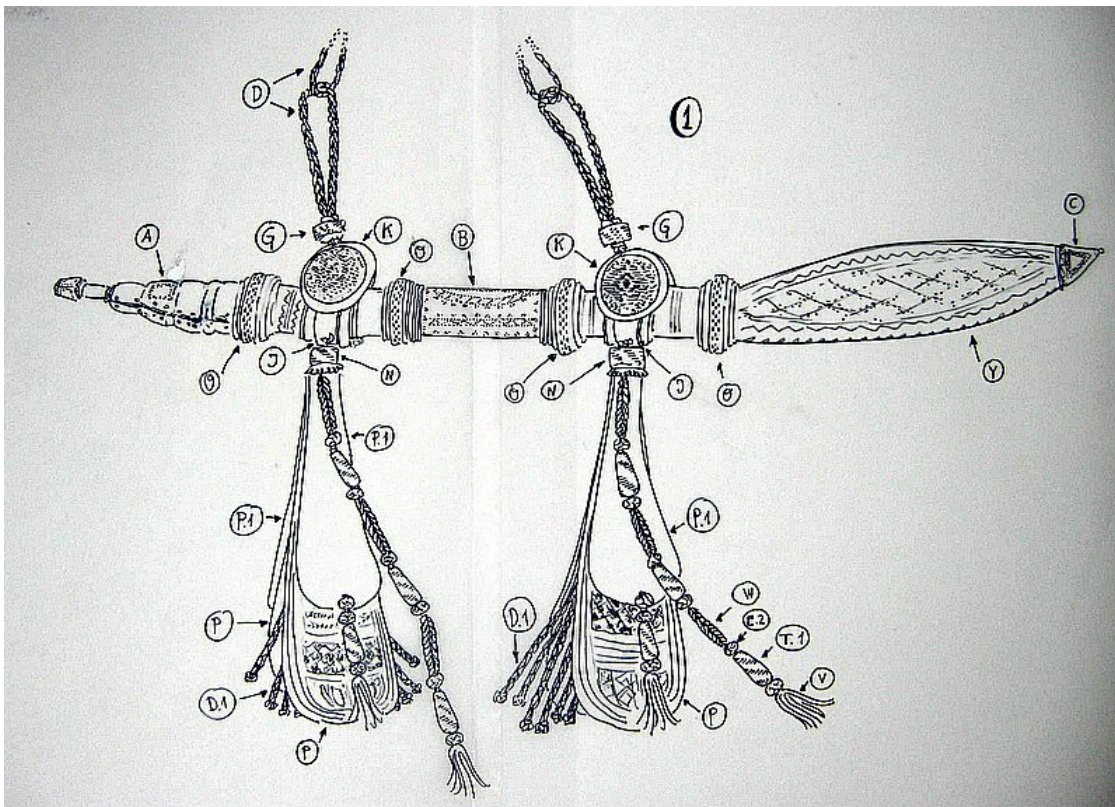
Drawing 18

The long and strange shape, Y, is made of one piece of thin leather, stitched in one border, as can easily be seen. It has some 4 creased lines close to the border, a creased line in V shape, and more lines keeping inside a square creased pattern; this last one has some tooling, being the stamp a raw pointed one. The Y shape is also dyed in the usual reddish-brown shade, with a touch of light black, which I've marked in pencil in Drawing 18. The other small sword has its Y shape totally in "tile-work", straw", being its pattern the no.13; it doesn't end in a metal foil piece. Both shapes repeat the pattern in the other side.

When touching the Y shape, one feels the blade, therefore there must be a thin material under the upper leather; obviously the blade is long, and the strange Y shape is beyond utilitarian,

In many books about leather, the weaving – flat, in a ring or in a pine-cone shape -, tile work, straw- and leatherbutton, are not studied; of course too many books are western centered (and published), even if a few include American Indian artefacts. Many (african red note) crafts belong to regional cultures, and are tough in the workshop,

living in an oral tradition. In this article, the referred round braid of 4 thongs, two tone edge lacing and the buttons are illustrated in the "Encyclopedia of Rawhide and Leather Brading", by Bruce Grant, and published by Cornell Maritime Press, USA 1990 (fourth edition). These types of swords and sheaths do exist in three other ethnological museums in Portugal, but the ones I've used come from private collections. Such artefacts, as many others, state a high rank position of their former native owners, being part of culture with a distinct and amazing leather art.



Drawing 1



Photo: The company ØKS from Nesbyen (stood in the trademagasin as Lapins Trearbeidertjeneste??) The Røros Fair is probably Norway biggest fur trade marked.

Photo: This years trade Placard

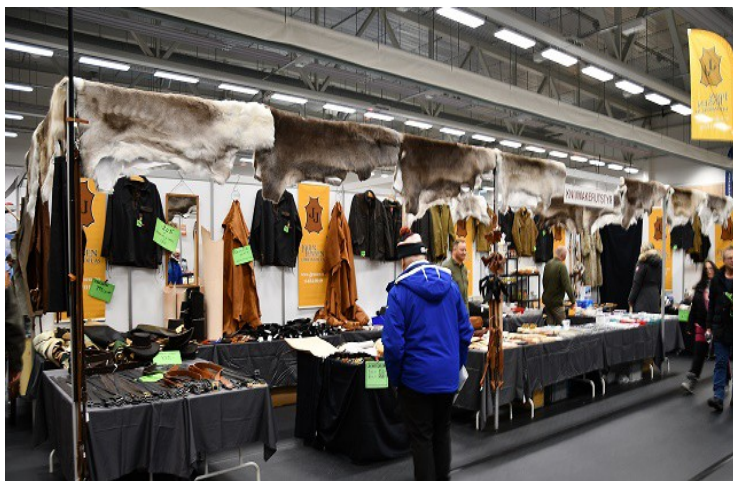


Photo: Stand to Jørn Jensen Leather trade from Lillestrøm. with all kinds of knife maker supplies and own products.



Photo: Karesuando Fritid from Karesuando, Sverige, run by Birger Blomqvist, offered among other portofolio items.



Photo: Madsen Design from Sandnes, Norways biggest furrier company was on stand. In the foreground, Are Madsen, in background Leif Madsen, Also Monica Madsen was with



Photo:Sami-Jakki from Tynset with sami- doudji, whool and reindeer hide product and cured meat

There was no shortage of offers when it came to leather/fur goods at this years Røros Martna, the 170't in the series. - which was opened by the president of the Storting (Norwegian parliament) Masud Gharahkhani Tuesday February 17. A opening that among other also included a* performance of a new Røros joik by 70 school students (Joik= traditional sami music form) (*source; nett, Arbeidets Rett). In addition , horse team drivers came from Sweden an Norway as part of the opening. It was: **Fron Lasskjørerlag from Vinstra, Norway, Dalarna/Femund Forkjører Forening Foreningen Swedish/Norwegian !. Forbonden from Kløvsjø, Sweden. Trøndelag Lasskjørerforening, Selbu Lasskjører forening, Nord-Østerdalens Lasskjører Forening og hestekjørerere from Tydal, all from Norway. All together 85 crews. (**source ; <https://rørosmartnan.no/martnasopplevelse/lasskjørertradisjon>). It was 21 exhibitors with fur,hide and leather proucts og the all together *** 178 exhibitors outside and inside the tradehall. The numer of auiences was probably somewhere bewteen 50-70000 under the days. For those who traded excellent Friday and Saturday as best. (** source: Røros Martnan/ Markedsavis) . (Thank you to all who showed the magasin accommodation)

Winter gimpse from Arvika Arts and Crafts 2026, Arvika Sweden



It became a tour to Arvika Arts an Craft also this winter on a trip in Sweden. And the magazin found a great wall inside the shop premises with leather art and craft made by Ingemar Wilhelmsson and Kerstin Andersson, both from Gunnarskog in Varmland county, where they have a workshop. Apparantly is it Ingemar as makes the big items while Kerstin makes the small ones.



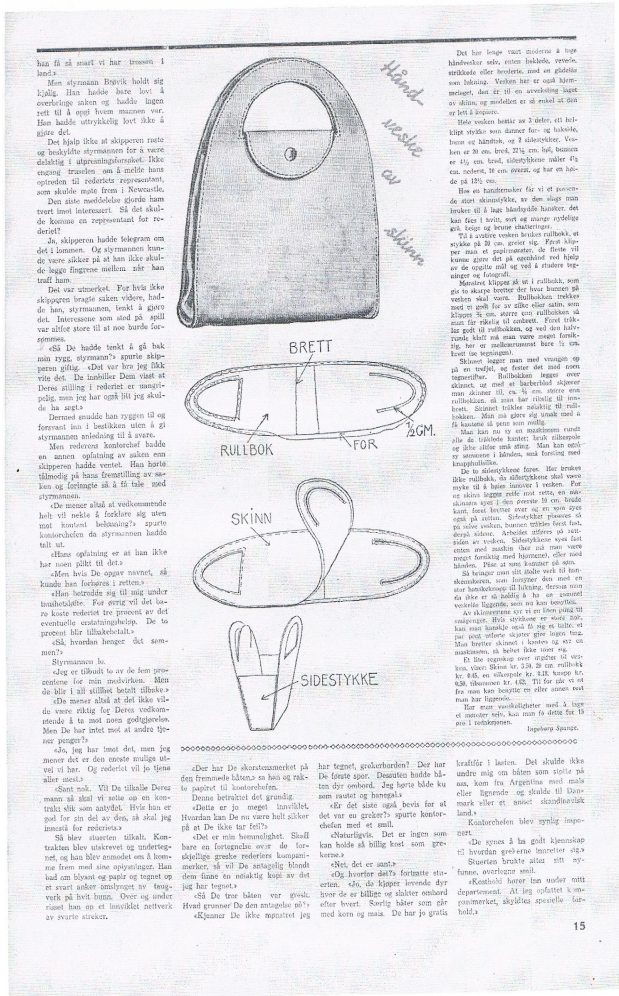
The magazin remind about the book " 100 år av lustfyllt skapande" av Hans Bergström (mentioned in the column "Words about Book" in both Lær, Sko og Skinn and Leather, Shoe and Hide Journal No. 2-2024). The book was publishe in connection to 100 years anniversary to Arvika Arts and Crafts in 2022. It's still possible to buy the book via intrnett: www.bokus.se or via Arvika Arts an Crafts Shop in Arvika; <https://arvikakonsthandverk.se> The book content is about the accosiations history. Otherwise have the shope also someother books about (Arvika) Arts and Crafts.

(Thank you to Arvika Arts an Crafts for accomodation to photo and information).

Workshop corner

Handbag, retro from the 1930's, sketches Ingeborg Spange

Excerpted from Arbeiderbladet, Saturday Magasin 1935. By Alf



It's a while since the "Workshopcorner" have been with in a issue. But in this is't a handbag, found in the Oslo newspaper Arbeiderbladets Saturday Magazine, November 16, 1935, p.15 as make the foundation fore the Workshopcorners content. It's also about a little forgotten piece of both norwegian design history and (art) craft history. Ingeborg Spange was the name of the lady as published the sketches in Arbeiderbladets Saturday Magazine. It has not succeeded Leather, Shoe and Hide Journal to find any biographical information about her. If any one can contribute with something do not hesitate to contact the magazine. Otherwise is the newspaper to find on nett via: <https://www.nb.no/aviser>

The bag exist of three parts. One piece forms the front and backside, handle and bag flap. It have separate panels in the sides. Finished sewed together are the goals: 22 cm high, 20 cm wide. The side panels are: 4,5 cm in bottom, 10 cm in top. And lenght is 12, 5 cm.

Ingeborg Spange suggested using glove leather. Leather, Shoe and Hide Journal is using black furniture leather 0,7-0,8 mm thickness. Further used she something called "rullbok" to stiffening the bag of between the leather and lining. It's a material or a designation as looks to be lost in the course of time?. Leather, Shoe and Hide Journal used 1,1 mm gray cardboard, in lack of something else. But one can with advantageous use thinner, e.g. 0,6 mm. The reader must remember that this mention only show one possibility to make the bag on,- and hope the article also can be to a impuls to the readers own ideas.

Bag pattern.

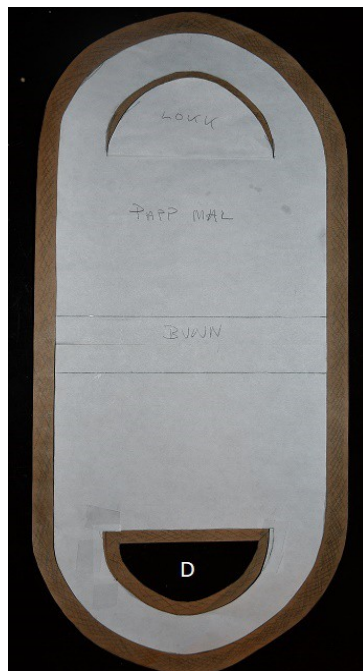
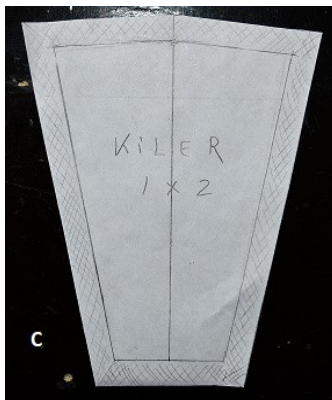
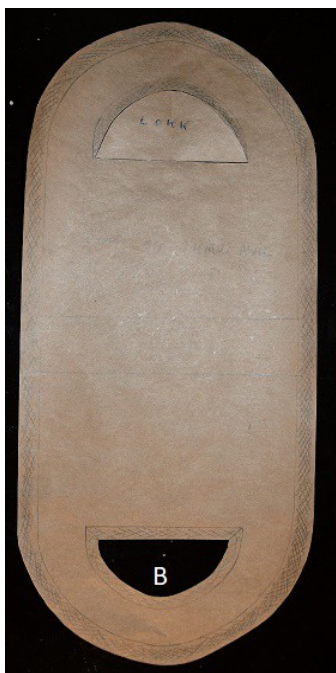
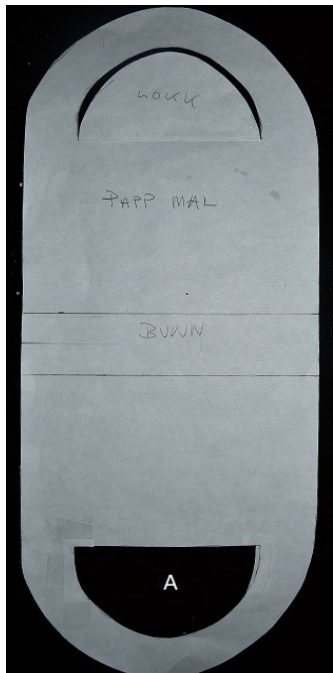


Photo A: show the pattern to the cardboard (to stiffening the bag of with). Photo B: show the lining and leather pattern. Photo C: the side panels, note that they have distinct egdes, 1 cm to fold. Photo D: Show the cardboard pattern on the top of the lining and leather pattern. The yellow egde is 1,5 cm wide and shall be foldet over the cardbord.. Note the lining is folded to fit the cardbord. After finished sewing can the fold be trimmed. You must expect to adjust the bag flap, so keep the distance as similar as possible between lining and the bag flap.

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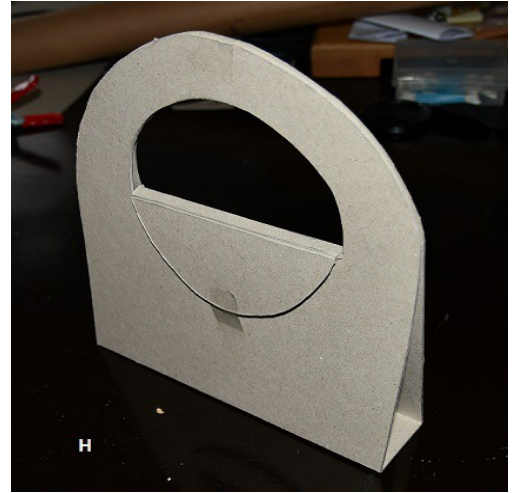
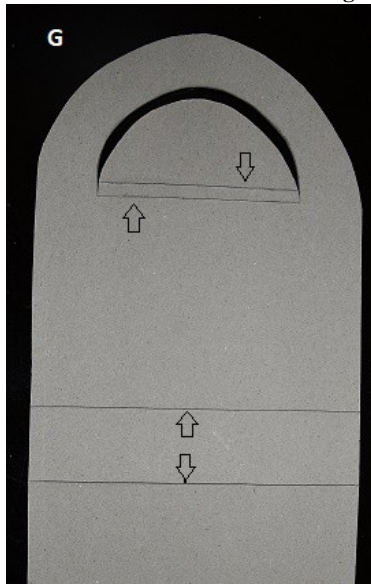


Photo E: The cardboard to stiffening after it's cut out, flat on the table. Photo F: A good paperknife is handy to cut cardboard with. Photo G: To make the bag flexible in the bottom two cut are made across it about 1/3 deep in the cardboard. The arrow show the cuts, not wider than the bottom of the side panels are. Note that in the bagflap is't made two cuts with 8-10 mm between to make it flexible. But you can also skip the cardboard in the bagflap. PhotoH: Show how the stiffening will be in the finish bag.

The lining.

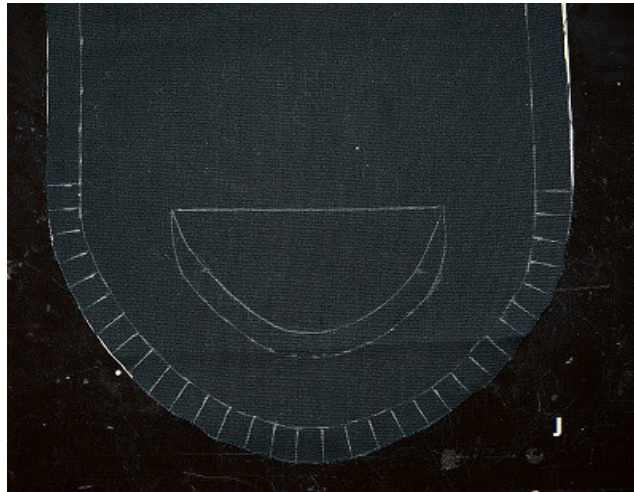
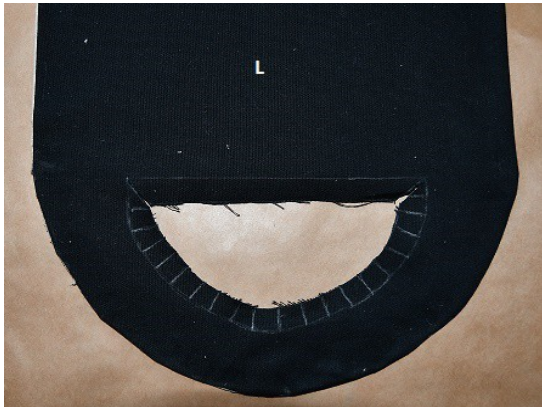


Photo I: The lining is big as the leather pattenen, but must be foldet separat around the egdes to fit the cardboard. Photo J: You must cut up around the round egdes. To your help can you mark up for the cuts with 1 cm space between each cut but do not cut longer than about 1/3 in to the fold. The cuts make the lining more playable without sharp egdes. You can glue or sew the fold to keep the shape. With glue is it easier to take up the fold if necessary, but it can be a bit messey if you not are careful. Photo K: It's best to open the lining for the bagflap and the handles before you glue the lining to the cardboard.



PhotoM: The lining is glued to the carboard, first one round egde, so the other one, in case you have to adjust it. Then the long sides. Then the lining to the handles. Do not glue the lining/bagflap before after the sidepanels and the bag are sewed together, since it shall be installed a push button in between the cardboard/lining and the leather.



Photo L: you must also cut inside the round egde so the lining is easy to fold without any sharp egdes

The bag are ready to leather

Continuing next page

The side panels



Photo N: The paper pattern to the side panels on the leather,-ready to be drawn of and be cut out,

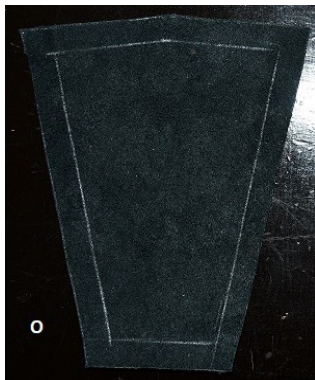


Photo O: The side panels ready to be skived on the edges.

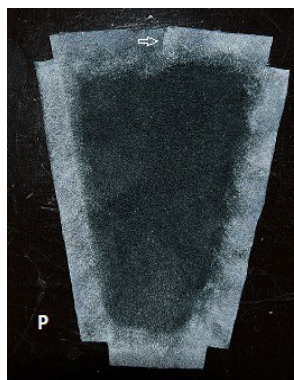


Photo P: Finnished skiving
Note the arrow in the top
Cut a split 1/3 in to the fold. See the photo, cut away leather so the fold not get to thick in the corners



Photo Q: ready to be sewed. Remember the side panels shall not be stiffened with carboard.

Glue cardboard and leather together



Photo R: Skive all egdes as shall be folded, before. you cut

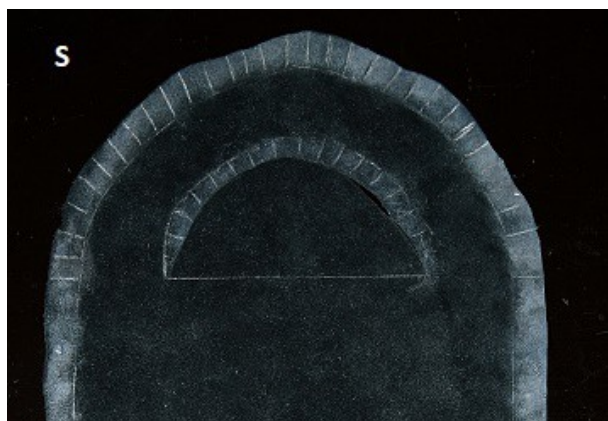


Photo S: You must as with the lining cut up for the fold around the handles with about 1 cm between the cuts to get them round without sharp egdes, not more than 1/3 in to the egde.



Photo T:finished glued Cardboard, lining and fold, seen from inside the bag.

Sewing the handles



Photo U and V: only a trifle or a matter of taste, but I glued a leather lining over the fabric lining in the handles. It looks better and they become stronger like that.Obs: take care so the fabrick lining and the leather does not curl when the fold is laid over the egdes.

Photo W : Shows a simpel paper pattern to the leather in the handles.

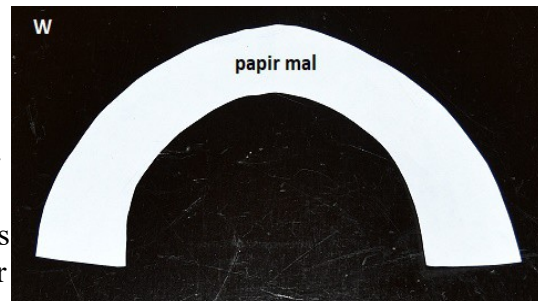


Photo X: Show how the handles looks like under the sewing. Note the rest of the bag is covered with plastic so no mess came on it.



Continuation next page

Workshopcorner, handbag in leather,, retro from the 1930's, Trimmings of the handles



Photo Y: frontside, finished sewed handles.



Photo Z: inside, trimming of the handles.

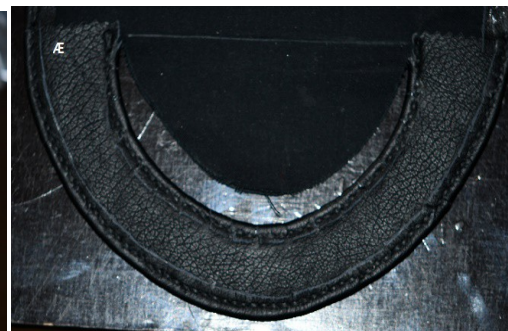


Photo Æ: Finished trimming.

Sewing of the sidepanels



Photo Ø: I sewed the sidepanels from the bottom, first one side and up and left two unsewed stitches at the bottom I started with when the other side should be sewed. It's important that the measurements are precise when you sew like this.

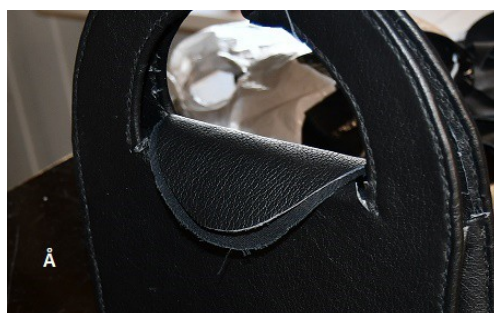


Photo Å: As can be seen of the photo is it no cardboard between the lining and leather. It became to thick.



Photo AA: paper pattern to a separat fold around the bag flap. Photo BB: finished skived leather. Photo CC: the finish bag flap with the push button.

Finished bag



Photo DD: The finished bag

Most positive

It was a amousing task to do, "simpler" as Ingeborg Spange wrote in Arbeiderbladet, but still, the simplest can also have its difficulties.

Least positive

No doubt that I not had other cardboard than 1.1 mm to stiffening. It came to be in the end,..... to thick.

About the bag

It's quite certain that it's several such works as the "Arbeiderblad-vesken" from around 1900's and forward to the second world war, in form of drawings, photos etc. in newspapers and magazines as is "forgotten" in the course of time, mostly because none have been care about the topic. They contributes to day to making up some of the history on the field, - in a time it looks like leather, design, art and craft context is in the process of being omitted as part of the public art and craft discussion. It will among other say on exhibitions and in books that deal with the subject. See in this issue "Word around book". . Thus all such contributions, as "forgotten" leather art and craft is important, also as documentaion about life and art on the field .

(red)



"Mu", from 1986
150 x 150 cm
Oxleather, weav, and use of patinated copper; *"her master the artist the weav techniques and texture combined with patinated copper to fuse leather and metal"*.



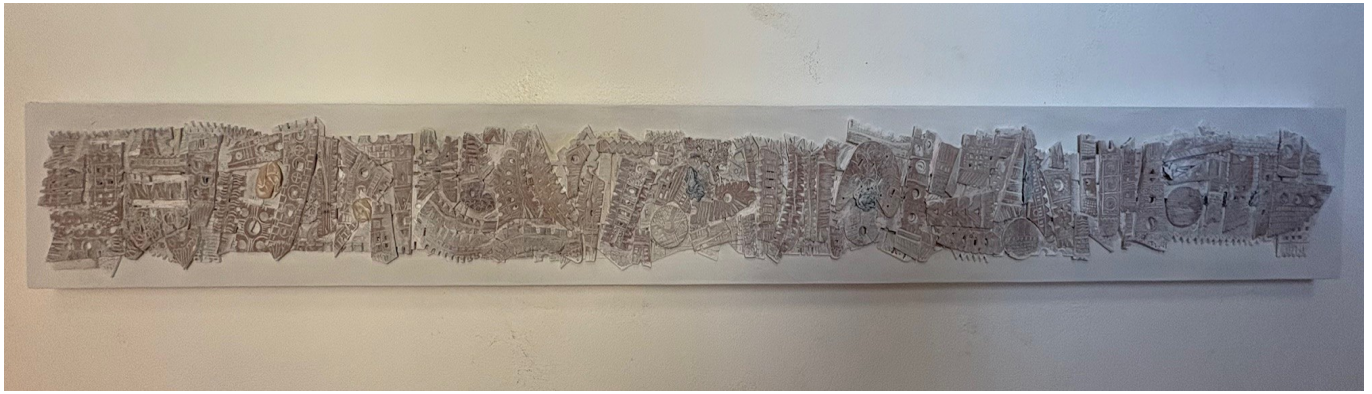
"Diálogos", from 1992
120x154 cm
Acryl on burnt cloth leather; *'A work as take up the meeting between contradictions- black and white Represented with Ying-Yang. The red line suggest the potentially violent meeting,while the alphabet in center symbolizes dialog and understanding'*.



" El Migrante", from 2025
95x 37 x37 cm, A suitcase and leather shoes.
A suitcase filled with illusions and sufferings. Which represent the experience by migrations.



Photo to right; "Retrato", from 2017,
40x30 cm,
Acryl on leather dust, pyrography engraving : *"a shaman go around there"*. (Think the picture may refers to that the artist have a city landscape called "Urbano Retrato", perhaps the shamans village ?.)
Continuation next page.



"Linea Blanca", from 2020
20 x 150 cm

Representation of that the work continue, repetitive and constant in the artistic act.

"The work to Bernardo Sappia is also an exploration of human emotions that pass through us and are common for us. These emotional states are transformed into forms, textures and symbols which establish a direct contact with the viewer. Then the concept of dialogue arises: an alternative to understanding, coexistence, and reflection when face with opposites."



"Animalia" from 2007
40x 60 cm

An amazing world, inspired by diving and observation of sea animals



Animales II, from 2009
46 x 60 cm

Acryl on leather powder, pyrography

By developing the techniques different characters that was hidden between the textures arise, which the material offers. Jose Ma. Bernardo Sappia stands besides his work,

Photo to right: "Signos y Señales", from 2007
170 x 47 x 16 cm

Pressed leather made by leather powder

"You don't know where your going but you follow along. There are signs and signals on the road".



Thank you to Jose Ma. Bernardo Sappia for text and photos.



Photos: The photoglimse from the Sheepfestival i Kil the magazin publish is quite random. The arrangement have so much about sheep and wool and you get so many impressions that it's difficult to hold on to a single one to thus say "this is how the sheep festival in Kil is". It will always be at least 10 cases more which could be made a photo and text about. But anyway, photo to left refers to the nordic flagging at the entrance to the exhibition premises on Sanderudskolan, which also tell a little about the arrangement as a nordic event. And not less, stood it three "doormen" with the entrance the magazin thought was so funny that they deserved a photo (to right).

*

It was according to the catalouge 131 exhibitors. All together was it 43 courses from Thursday to Saturday. The churches in Kil arranged exhibitions: In Närhetens kyrka was: Ingrid Flod Säftele with knitting, Eva Lena Friden with knitting with self-spun and

Swedish Championship in wool and spinning at Kil Arena

As fare the magazin experience started the Swedish Championship in wool and spinning in 2016 !. (By the way, Kil Arena is another exhibition hall at the Sheep Festival) (source: <https://faravlsforbundet.se/ull-och-spinn-sm>). The arrangement concerning wool is that the partisipants submit one or several sheepskin hides in to evaluation in a common class where the hides is classified an further evaluated by three jugdes and one guest jugde. It's compete in two classes, one for experienced and one for beginners. It's awarded gold, silver and bronze medals,- and several special prizes is distributed, among other the Golden Flecce. This year was 135 skin submitted an all evaluations is done by the swedish wool standard. You can rea about this years results on

nett via: <https://faravlsforbundet.se/arets-spinn-sm-och-ull-sm-har-gatt-i-mal-for-i-ar>



Spinn SM

Spinn SM gathered a total of 75 partisipants and it was competed in g in two categories: "Pill and Finmotorikk" and "Klurig" as also included colouring of yarn. It is awarded gold, silver and bronze medals. Results from the competition can be readed via informed address above.

Photo to left: The table where the sheepskins hide was up for evaluation. Some was already picked up when the magazin made the photo.



coloured yarn. And Sødra Frykengroup, a group of womans residing in Kil held a exhibition about church textile from Kil parish. In Sanderud Church had Ida Dahlén together with the children Doris and Einar a exhibition based on interpretation of each other works they had made into the sheepfestival in Kil. Barbro Boomsma exhibited textile and the artist Maria Hagberg Jangsell had a picture exhibition based on acryl paintings on cotton cloth. A lecture was held by the priest Arne Wiig, priest in Arvika, about "sheeps and shepherds in the bible". Something good to eat was it also, among other mushroom soup and sandwich. Besides, it was a Sheep Festival Show 2026, with performances twice a day, title: "Expected, nooo, Bæ, Bæ, Bæstival", a revue in regi of Täpp-Lars and music by Caroline Waerme Eriksson. According to the program the show was about "everything amazing at this years Sheep Festival". This years Gull-Bagge was awarded to Ulldille-Pia Mattzon and Anna Sigge for the book "Mer ull til folket" (= More wool to the people.)



Photo: From the spinn competition, "Pill and Finmotorikk" to left and "Klurig" to right.



Photo: From the knife square on Camp Wilderness 2026, to left Jørn Jensen Leathertrade, to right Norwegian Knifeassociation



Photo: A wilderness fair is naturally largely about hunting equipment, rifles, among other things. Some of them have details it's easy to overlook in the amount of offers; such as the engravings on the weapons on manufacturer Blaser's stand. Engraver is Siegrid Munckenheimer. Great works.



Photo: A crocodile, - or only the hide was exhibited in a monter to a company which arranged hunting tours. Areal beast, you can see. But interesting enough for a northren since crocodiles not easy can be studied at close range. Also from a leathercrafters point of viwe.

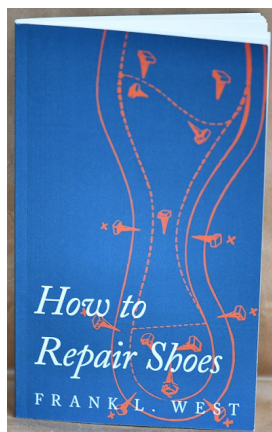
*

This years Camp Villmark was the 29th arrangement since the begining in 1997. And without doubt must the arrangement be said to have recovered after the covid lockdown. It was boiling in the exhibitionshalls when the magazin was there.

Else was it together 187 exhibitors, 64 lectures

and 21 knifemakers on the knifesquare. Parts of the tickets revenue went to 3 organizations that work to take care of nature. Wilderness of the year became Karen Kyllesø, which among other is the youngest person in history to reach the South-Pool.

The audience number was 24235. (source: Camp Villmark).



Book : How to repair shoes (pocket edition)
 Author : Frank L. West
 Publishing company: Tuskegee Normal Industrial Institute/Tuskegee University, USA
 Publishing year : 1912 (first time) actual edition in 2017!
 ISBN : ?
 Language : English

Frank L. West was headmaster for the shoemaker division at Tuskegee Normal and Industrial Institute in Alabama USA. In 1912 when the book was published first time I believe the school corresponded to something similar to the former vocational school in Norway. In 1985 became the school a university and thus have a long and interesting history, - which also intervenes in the present beyond the mentioned book: the university's most known pupil (in Scandinavia) is probably the US democratic politician Kamala

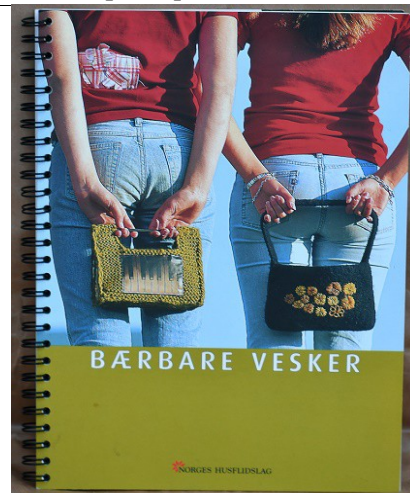
Harris. If you are interested can you read the history to Tuskegee Normal Industrial Institute and the university by google:

<https://www.tuskegee.edu/explore/History-and-Mission.html>. Frank L. West wrote two books, the one as is mentioned and "How

to bottom a welted shoe by hand". The mentioned book in "Word about book" can also be read via net:

<https://forgottenbooks.com/en/books/How-to-repair-shoes1000811374>. Push on "Read now" post and later as "Continue as guest".

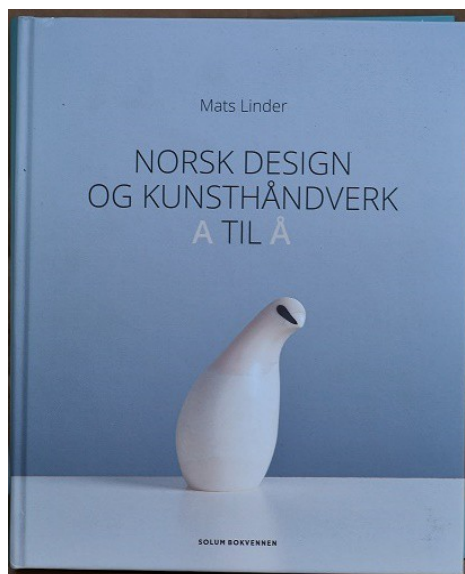
Otherwise was the book selected for reprint by researchers who conciered it as culturally important books and part of the civilisations knowlegde. The magazin found 9 different versions on Amazoon book to 7 different prices. You can buy it in Norway via Ad Libris and by that save shipping costs. Frank L. West wrote in the preface: "My main object however, is to put in a clear, compact way, the essential facts". And that is just what this book, which not have more than 74 pages do; it's compact in the texts, with some simple sketches. It brings the book on a little distance compare to the contemporary partly photobooks about the same topic. I think it's an advantage to have some knowlegde to making shoes in order to fully benefit from the text, but it's not a prerequisite.



Book : Bærbare vesker = eng. Portable bags.
 Author/editor : Annie Eikenes
 Publishing company: Norges Husflidslag = eng. Norwegian Handicraft Association
 Publishig year : 2005 (second edition)
 ISBN : 82-9119523-4
 Language : Norwegian

Examinations on NowegianHandicraft Association netpages showed that the book not longer are for sale. I have this year 20 anniversary, butthe content still have topicality; the day before I saw a young girl carrying a similar bag asin the book. The magazin bought its copy on Fårfesten in Kil, Sweden, The content have all together 28 diferent models over 46 pages. All mdoels made with techniques as felting, knitting, crokhet etc. And some examples with more experimental materials as chocolate paperrolls an a bag of potato chips. One model was made of bicycle tube. Four models use leather as main material, - among other sheepskin with pattern print. But basically one must be able to use many craft techniques associate with yarn

to fully benefit from the book, but all the models can be made of leather too. Two pages was set aside to explanations of equipment and tools, as well one side to explain the crochet technique. Three girls hade made/exposed the bags through the book, it waas: Marthe Kristine Berge Moen, Kathrine Gjertsen and Maj Engelstad. Photographper was Helge Eek. Probably can the book be borrowed from the library. So totally forgotten is it not.



Book : Norsk Design og Kunsthåndverk A til Å .
 Author/Photographer: Mats Linder
 Publishing company : Solum Bokvennen
 Publishing year : 2020
 ISBN : 978-82-5602389-9
 Language : Norwegian

Written brifely, the book is introduced with a preface by the author as well as a long chapter about the history to norwegian design and craftsmanship before it continue with present 106 designer/crafters and in between some companies with a biographical textpage and photos of works on a varying number of pages for each individual which give a impression of the crafters artistic activity inside or outside a company or only the company. All together on 400 pages. It's as well historical as contemporary crafers/company's which is mentioned. From this magazin point of viwe, despite it's a excellent book is it strange that not one crafter which use the material leather is mentioned. And in 10 cases leather was used (in chairs) was the word "skin" used two times. It tells whitout blaming the author, something about norwegian design/craftmanships relation to the material leather/hide and how marginalized it is. It tell also about a loss everyone who deals with leather one way or the other, must have due to the silence sourrounding material and performers particulary in the design context,were

crafters simply does not have a forum to market products in. A litterature list over 3pages and one page with editorial information is on the end. Can be buyed via :<https://www.ark.no>

Several interviews of and about leathercrafters/artists/designers, among other by the english master crafter/artist Philip Juryis to find via:

<https://www.leatherbaturally.org/news-events/meet-the-makers/philip-jury-leathercraft-masterclass>

(Information from net).

Brazil overtook USA as the world's largest beef producer in 2025. Brazil production went up 4 % while it decreased 4% in USA . Brazil became also the world largest beef exporter with a turnover of around 17 billion dollars. (Source of information: <https://internationalleathermaker.com/brazil-tops-u-s-as-largest-beef-produce>

(Information from net)

Reminds about that on New Zealand is active leather art and craft milieu, among other with its own leather, art and craft magazine: *Leather Artisan*. More information is to find via: <https://nzleatherartisans.co.nz>

(Information from net)

The situation at Museum of Leathercraft in Northampton, England seems to have stabilized itself even though the museum is temporarily closed after it in 2018/19 lost its old premises and financial support for operation and has had to build up new premises and finances. The museum is now open by appointment. More information via: <https://museumofleathercraft.org>

(Information from net)

Otherwise is it a mention of the museum in *Leather, Shoe and Hide Journal* Nr.2, 2019, web site address:

<https://euroleather.no>

red

Courses in bookbinding v/Monica Langve Studio, Mora, Sweden. More information via

<https://www.langve.se> (Information from Newsletter)

Courses in making shoelasts and pattern to shoes is arranged in Eastbourn, England. More information via:

<https://crispinians.com> (Information from net)

Norwegian Craftsmen arranged a exhibition at Lillehammer Art Museum in occasion the association's 50 years anniversary in 2025. The exhibition was from December 6, 2025 to March 15, 2026. Also the regular annual exhibition 2025 was held in the same time period. More information via: <https://lillehammerkunstmuseum.no/utstillinger>

(Information from net)

Miami International Artist's Book Fair will be arranged February 4 through 7, 2027. More information via:

www.tropicbound.org

(Information from net)

"Skin Deep", the net magazine/newsletter published by J. Hewit & Son about bookbinding, the spring edition 2026, brilliant edition, can be read on net via:

<https://www.hewit.com/skin-deep> (Information from net)

American Academy of Bookbinding have several courses and educational offer in bookbinding. More information via: <https://bookbindingacademy.org>

(Information from net)

Otter Bookbinding, an english company located in Surrey, south east England, have a number of special courses in bookbinding. More information via:

www.otterbookbinding.com (Information from net)

Arne Markussen Jr. held a beginner class in leatherwork on Skinnlåven, Norway April 25-26, 2026. 3 students were registered.

(Information, A. Markussen Jr.)

The craft fair in Brunsög, Sweden will be arranged from June (Friday) 26 through Sunday June 28 2026. More information via:

<https://www.hantverk.nu/aktivitet/hantverksmassan-i-brunskog-2026/>

(Information from net)

Skibotn Summer fair, Troms County, Northern Norway will be arranged June 19-20 2026. More information via:

<https://www.facebook.com/people/Skibotn-Sommermarked/100087134633361>

(Information from net)

About The World Leather Day 29 April 2026.

The magazine have copied little from a press text published by *Leather Naturally* concerning the "World Leather Day" which was arranged first time in 2022. On a question why it is important with such a day answered *Leather Naturally* board member and communication leader Jim Deheer: *"It is our global moment to stand up and celebrate everything this material represents. On 29 April, 2026, we are bringing everyone together from farmers and tanners to designers and shoppers, to champion the incredible value of leather. In a world of fast fashion and disposable goods, World Leather Day is a vital chance to shift the conversation. We want to highlight leather for what it truly is: a durable, versatile and natural material that is essential to a responsible, long-lasting economy"*. This is only a little part from a longer and very interesting text and it can be read in its entirety via: <https://www.leathernaturally.org/news-events/news/qa-world-leather-day-2026-make-it-leather>.

(Information from net) The magazine hope come back to the arrangement every year.

(red)

Trip to Italy the upcoming fall?. Lineapelle in Milano, Italy will be arranged 15-17 September 2026. This is a fair with the best Italy can offer to leather work. More information via: <https://www.lineapelle-fair.it/agenda/viwe/lineapelle-settembre.2026>

(Information from net)



Photo: Takeshi Yonezawa

The Al Stollman Award 2026. Was awarded to the leatherartist Takeshi Yonezawa from Portland in Oregon. He received the award for excellence in leathercraft. The Ann Stollman Youth Award was awarded to Kayla Shepardson and Ryelene Fraker. The magazine congratulations all winners.

(Information LCJ, USA
Photo: Lær, Sko og Skinn)

The Leather, Shoe and Hide Journal wishes all readers a great summer

Do not forget to send a greeting to someone you know, before the autumn.



It was a gleam of festivity under the Swedish Shoemakermasters Association 125 years anniversary that was celebrated on Elite Hotel in Eskilstuna. It was a tradefair both days and a anniversary dinner at evening Saturday April 25. Annual meetings were also held, in the morning in Swedish Shoemaker's Association, in the Sadlemakers Industry Association and Sweden Tailor Association. For any election result: see the respective association website. After was it lunch at Y-Won/Elite Hotel fore the partisipants. Otherwise was it 9 lectures, which was opened Saturday 25 at 12.30 with the american bootmaker Lisa Sorell's lecture; "Cowboy Boots, History, Myth and Entertainment" were she among other demonstrated that swedish emigrant shoemakers were involved in the development of cowboy boots in America.



Photo: Lisa Sorell giving her lecture.

Photo: From the Swedish Shoemakermasters stand



Photo: Lotta Rahme

The lecture series continued further with Lotta Rahme, well know for her hand tanning. She held a lecture with title: "To honor the animal through craftsmanship", which also was a kind of journey through her life with hand tanning and contact with indigenous people.



Photo: Stefan Hustad

Stefan Hustad, manager for Germany and West Europe for the company Renia gave a lecture about use of Renia products titled: "Renia Adhesives, not just for shoemakers and cobblers". He showed among other to new products. And briefly informed that the company was founded in 1930 and is a family business i 4th generation..

Continuation next page.



Photo:Lise Franzén

Lise Frantzén gave undoubtedly the most spectacular lecture with the title; "The hatmakers struggle for a dying craft". She told about her way into the craft in 2003 as an apprentice at the last master hat maker in Sweden until she herself became a hat master maker in 2011. She is also a milliner master and the first in (swedish?) history who holds a master certificate both as hatmaker and milliner. A part of her everyday is her struggle to save the hatmaker profession which she today is the only master in,- with techniques no one else in the world is in possession of. It was a little shocking to hear her tell about journalists on visit in her workshop and about editors as not would print what she had told despite the journalist had seen with own eyes what she told about her work. She was simply not believed. It's quite remarkable, considering her CV.



Photo: from the video movie: Digital product pass = DPP
"New demand or new business for crafters ?"

The lecture Digital Product Pass = DPP , was a video movie which informed about a EU program for; "Ecodesign for Sustainable Product Regulation" =ESPR which have the consequence that new EU directives are underway which imply that all products shall be equipped with a digital code as tell about a products origin, where it's made, by who and about the products durability to be recycled, whether it can be repaired etc= DPP. It was told after the movie, that the system already is in operation between USA-UK, and that it not are enough to have all information about a knife as mentioned above but also the mine where the ore were extracted, to the steel , shall be included in the digital information. If a item not have this information will it not come in to USA. After a investigation on net in Norway understand the magazine it thereunto that the parliament Stortinget probably is going to approve the directive at about the same pace as in Sweden. It will thereby be able to have a significance for among other knifemakers as possible export knives to Europe/USA. But of course all other crafts. For not to say,- the industrial productions. In the same directives stream is it something named ERP= Extended Producers Responsibility,- which invites the producer/brand being responsible for a product throughout the entire value chain : if it shall be repaired, shall the history to the item be possible to read with help of a QR code. The video emphasized that the directives were not a requirements, but entirely voluntary to comply with. Since they in Scandinavia is not in operation and the result of them not are known, emphasized the video that it also could give big advantages for craft, if the industry must produce goods that last and be repaired – and it was mentioned about a possible extended cooperation between craft and industry in the future. But how it will be able to develop is still in the blue. In Sweden will not the directives be actual before 2027-28 towards 2030.

Continuation next page



Photo: Mats Johansson

*

In this lecture with the title; "Textile Material, yesterday, today, to morrow" Mats Johansson covered a number of issues concerning the development on the textile/leather field. He mentioned among other that in 2021 was it global product 132 million tons textiles, in 2025 140 million tons. Seen in a environmental and recycling perspective was polyester the only fiber material which increased,- but at the same time is polyester oilbased, which makes recycling a more illusory matter and rather increased it the risk of pollution. And the retoric question was asked: why is it considered a material crisis that makes polyester fabrics necessary,- when it for example is thrown 200000 sg.m. moose hide yearly in Sweden

Online survey shows that it yearly is hunted about 60000 moose in Sweden,, 26000 in Norway (24) 37874 in Finland.(24) The numbers indicates that around a 1/2 million sg.m. natur material can be thrown in Scandinavia in favor of among other oilbased products which in turn release microplastics that find their way to water, rivers and sea, and ultimately our own food supply. In addition came deer; 48121 in Finland, 54200 in Norway(24/25) and 50150 in Sweden . It can be additional around 200000 sg.m. which is thrown?. And the reason?. At least in Norway must it be lack of tanneries who can take care of the hides. A other side of the problematic, is among other if the moose is on its way to be red listed?.



Photo: Li Pamp

Li Pamp, VD in Stockholm Craft Association held a lecture with the title "The Silverboot" which aimed on Stockholm Shoemakers Guild old cup which differed from the other guilds in that it was shaped like a trunk boot (see photo). Otherwise, she traced the lines back in time, but also forward and mentioned among other things that Stockholm Craft Association are opens a Craftmen's House i 2027 in a old power station in Ålvsjö. The house have already received the name "Power Station". The renovation will continue in 2026/2027.



Photo: Stockholms Skomakerskrå's pokal



Photo to left; Bookbinding master Carina Stockenberg from Leonard Gustavsson Bookbinding in Stockholm gave a lecture, title: "From wedding guestbook to Nobel". She told about different projects, such as making of the Nobel diploma and medal case's. But also about more artistic project as binding of Georg Orwell's 1984,-



Photo: Camilla Brolin

Photo: Glimpse from Sweden's Tailors' Association stand with Camilla Brolin on the photo. The Association gave a lecture by Emma Frost with the title: "Folk costume: that is how they have always been,! Or?". Unfortunately, this lecture escaped the magazine's attention, so it has no report or photo. But as it is evident from the lecture's title, so is folk costume and their history it was about. And that is known from Norway that folk costume's not always have been as they are today and that they have an origin about 400 years back in time. While it probably mostly at the end of 1800's that the contemporary time's festive use started.

Otherwise is Sweden's Tailors' Association one of the oldest trade unions in Sweden

According to the program was also Sweden's Upholsterers Trade Association registered for the event.

Unfortunately no text or photos.

SM, Swedish Championship in shoe repairing



Photo: 1 price work to Amanuel Hadera Zemicheal



Photo: 2 price work to Max Aglo

SM=Swedish Championship in shoerepairing gathered 5 participants and was a highlight to take into consideration since it's fantastic what the participants can do with a pair of worn-out shoes, when they are soled and cared for. On all photos you can see in the background one worn-out shoe and in the foreground a soled and cared for shoe. To exhibit like this, with the worn-out shoe in the background and the repaired one in the foreground creates a contrast which is amazing. That is what catches everyone's eyes. The magazine congratulated all participants.

Continuation next page



Photo: 3 price work to Marcus Davidsson



Photo: Thomas Peura was participant



Photo: Christopher Cobb was participant.



Photo: Some of the old magazines to Sweden's Shoemakermaster Association, Swedish Shoe newspaper was for immediate reading.

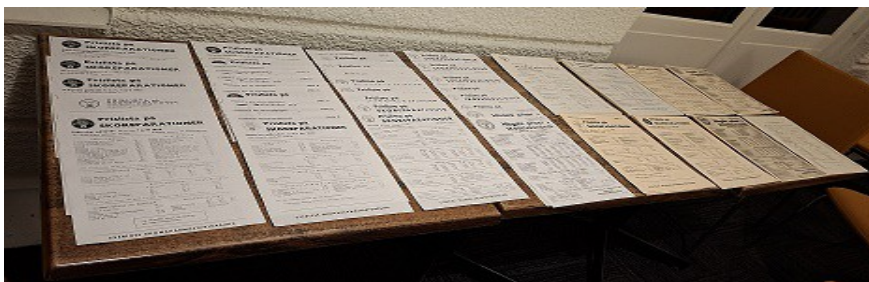


Photo: Old pricelist's for shoemakers work; the audience could take with examples and compare with today's prices and hum over the past prices. Otherwise was 40 members present. It was 16 trade exhibitors. 150 pre-registered visitors, many shoemakers. Also many unannounced visitors came and all together both days was it probably somewhere between 400-600 visitors.

Photo to right: glimpse from the trade hall.



Photo glimpse from Swedish Championship in Saddlemaking April 25, 2026.

Text and photos; Madelene Fredriksson, Sweden

" This year was the item which should be made a passport cover. It was 17 contributions which as usual was sent to Great Britain for assessment. Where two experienced saddlemakers made the assessment in accordance with the protocol with 10 assessments point; sewing, cutting, material selection etc. Very great variations and creativity in the contributions. The award ceremony took place in Eskilstuna in connection with the shoemakers associations 125th anniversary. This years winner is Joel Lundblad, who also won last year.

2: Johanna Engmann

3: Ida Wernersson

4: Haily Reynolds Hall.



Photo, from left: nr.2 Johanna Engman, Nr.1 Joel Lundblad, Nr 4, Haily Reynolds Hall. Ida Wernersson was not with on the photo.



Photo to left: Joel Lundblad's first prize work

Continuation next page



Photo: Johanna Engman, second prize work



Photo: Ida Wernersson , third prize work



Photo: Haily Reynolds Hall, fourth prize work.

Photo glimpse from: "Northwest, the western reserve"

The 7 Biennale for leathercraft of the Iberian Peninsula Northwest, at the arts and crafts school of Vigo/Spain

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Once again, the Leathercraft course of the Arts and Crafts School of Vigo/Spain in the person of the teacher Pepe Pereira, has launched the 7th Biennale in February- March- 50 artisans/artists have participated, from Galicia, Asturias, Castile and Leon and Portugal (Ana and myself). And it is amazing the diversity of pieces (some 70!), their sheer quality and inventiveness, showing the versatility of leather in the hands of fantastic artists: shoemakers, clogmakers, saddlers, braiders, container-makers, sculptures, jewelries, falconry makers.

The full hall, and the first floor, show these arts in four parts; "Sarampelo 2026", a mural that occupies the largest wall in the exhibition hall. The teacher calls it a "skin infection": 73 circles made by students and alumni- the ones in the basic course (1st year) made 10 cm circles, and those in advanced made 20 cm circles; students in superior made 30 cm circles. The full horse hide in the center is tanned in Galicia. And I quote from the Facebook page "O corio da EMAO": *"This mural is a loving and grateful response to the Allariz Leather Museum and the organization of the Leather Craft Days. In 2016, they held a call in which artisans from different parts of the planet sent 30 cm circles. These pieces formed a mandala one and a half meters in diameter that is exhibited in the museum. We want "Sarampelo 2026" to serve as a thank you to those who have always treated us so well that we feel at home. Allariz is always a place to which our students want to return, a Museum in which to learn and feels like home"*.

Filling a huge wall, many circles are difficult to be seen; nevertheless, the installation is outstanding!. The 2nd part shows the works of many artisans in different trades that leather allows- so many techniques the material allows.

The 3rd part is called "Projects X" and includes the work of ten former students who, once they have completed the speciality of Leather Craftmanship (two years), took the advanced level and presented a final project. And the 4th part shows pieces found in street bins or bought in antiquarians by few coins – some from History, some from epoch where leather was more easily used.



Photo: Replica of ancient footwear by Maria Hernandez and Simon Sabarís



Photo to left: lampshade, with deer head in pyrography



Photo: Fire extinguisher by Jose Villar.



Photo: Bag by Patrick Maroto



Photo: Bag by Nemus Coiro



Photo: handbag by Vidal Revilla



Photo Cicle: pre-historical hieroglyphs
by Silvia Bermudez



Photo: Circle: hand by Luz Tombilla



Photo: Several circles, first one by Nancy Mouriño



Photo: Octagon by Maria Artesano- Fernando Martinez Sousa



Photo: "Sphere of Time", by Joman Cuero: José Sanz/Manu Bruno



Photo: Necklaces by Ana Caldas (Portugal)



Photo: Leather powder brooches by Lua



Photo: The full installation of circles, with the leather course teacher Pepe Pereira (in black) introducing the visitors at the opening ceremony (from "O corio da Emao, Facebook).

*

Thank you to Franklin Pereira for this informative article about contemporary spanish leathercraft.

Catalogues

- Leather 2000**, a catalog from a international exhibition in Netherland year 2000. The catalog have mention of about 100 leathercrafters/artists from the whole world and photos of exhibited works. English text Price Nk.kr. 200,-
- 10 Book Artists**, catalog from a exhibition in Gallery Astley, Uttersberg, Sweden year 2010. The catalog have mention and photos of works to swedish, italian, french and estonian kook artists. A emazing ispireing catalog. Price Nk.kr. 200,-
- Scripta Manent IV**, catalog from the international estonian book art exhibition in Tallinn year 2010. English text. Price Nk.kr. 200,-
- Wettlauf mit er Vergäerlichkeit a race against transience**. Catalog with starting point in a exhibition in the german shoe and leathermuseum in Offenbach am Main year 2012-2013 as show to the restoring work as is done by the museum. German and english text. Price Nk.kr. 300,-
- Boxes and Bowels**, catalog with starting point in the german shoe and leathermuseum in Offenbach am Main about the canadian leather artist Rex Lingwood's cuir bouili works. German, english, french and dutch text. Price Nk.kr. 150,-
- Schuerke, Roger Vivier**, catalog from a exhibition in the german shoe and leathermuseum in Offenbach am Main in 2014 about the french shoedesigners Roger Vivier life and work. German text. Price Nk.kr. 250,-
- Skills, Thinking through making- Telling by hand**, catalog from a international exhibition with startin Svolvære Artcenter. In content shows it works to 12 nordic and one english craftsmen. Norwegian and english text. Important reference work in norwegian craft. Price Nk.kr. 150,-

Books

- Whipmaking, A beginners guide**, Forfatter Dennis Rush. The content show how to make Stock wips, Bull whips og Snake Whips. Price Nk. kr. 200,-
- Luis Ortega, Rawhide Artistry, authors Chuch Stormes and Don Reeves**. A biography about the american artist Luis Ortega life and work. His handicrafts exist in brading with rawhide. But he also had a quite fascinating lifestory you get insight into by reading together with photos of many of his emazing works. English text, paperback, Price Nk.kr. 400,-
- The Leatherworking Handbook**, Author Valerie Michael. About english leather art and craft, paperback, english text. Price Nk.kr. 350,-
- Encyclopeia of Raw Hide and Leather Brading**. Author Bruce Grant. A comprehensive book about brading as have everything. The content is rich illustrate with drawings as show step by step how to make the braidings. Also photos and connoisseur meentions. Price Nk.kr. 350,-
- Den Strømska Garvaregåren i Simrishamn**. Author Gösta Ehrenberg. In addition articles by Margareta Larsson and Juhani Berg. This pamphlet is about the tannery museum in Simrishamn, Sweden. Swedish text. Price NK. kr. 100,-
- Art of the boot**, Author Tyler Bear, photos by Jim Arndt. A very good book about american boots. Paperback, Price Nk. kr. 400,-

Shipping costs came in addition to the stated prices according to the postal service's rates.

Booklets, journals pamphlets etc. From Lær, Skoog Skinn Forlag

Some early paper editions of Lær, Sko og Skinn is still for sale:

Price singel copy: Nk.kr. 50,-

Price 2 yearly coypes Nk.kr. 100,-

Also some english texted editions of The European Leather, Shoe and Hide is for sale to the same prices.

Shipping cost came in addition

Request can be done via letter, e-mail or the netpage: www.laer-sko-skin.no

Three generation of wood and leather carvers, A 100 years memorandum in 2012 about a portugusian artisan family. Author Franklin Pereira, Portugal. English or norwegian text Price Nk.kr. 100,-

A pamphlet about tugging of skin, A memorandum about the furrer Richard Henriksen. Concerns about tugging of skinn, a old processing metod concerning exstention of fur skins as not are so well known anymore. The pamphlet is based on conversations with Richard Henriksen (1926-2015). Illustrate with photos. Norwegian text. Price Nk.kr. 100,-

Life and art to an artist. A pamphlet about the artist Jose Ma. Bernardo Sappia in occation his 50 years jubilee as an artist in 2018 based on his own story. Many color photos. Price Nk.kr. 200,-

A Memorandum, Richard Seligmann, is about the editor of Lær, Sko og Skinn 1927- 1942. It's published free to read on the Leather Shoe and Hide Journal's netpage: www.euroleather.no

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