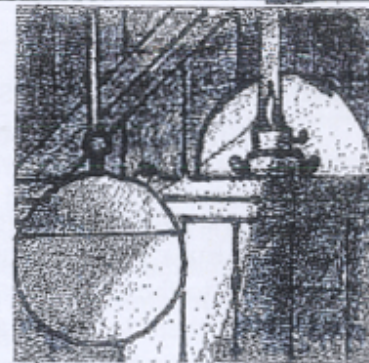


The Euro\*pean

# Leather, Shoe and Hide

A independent magazin about

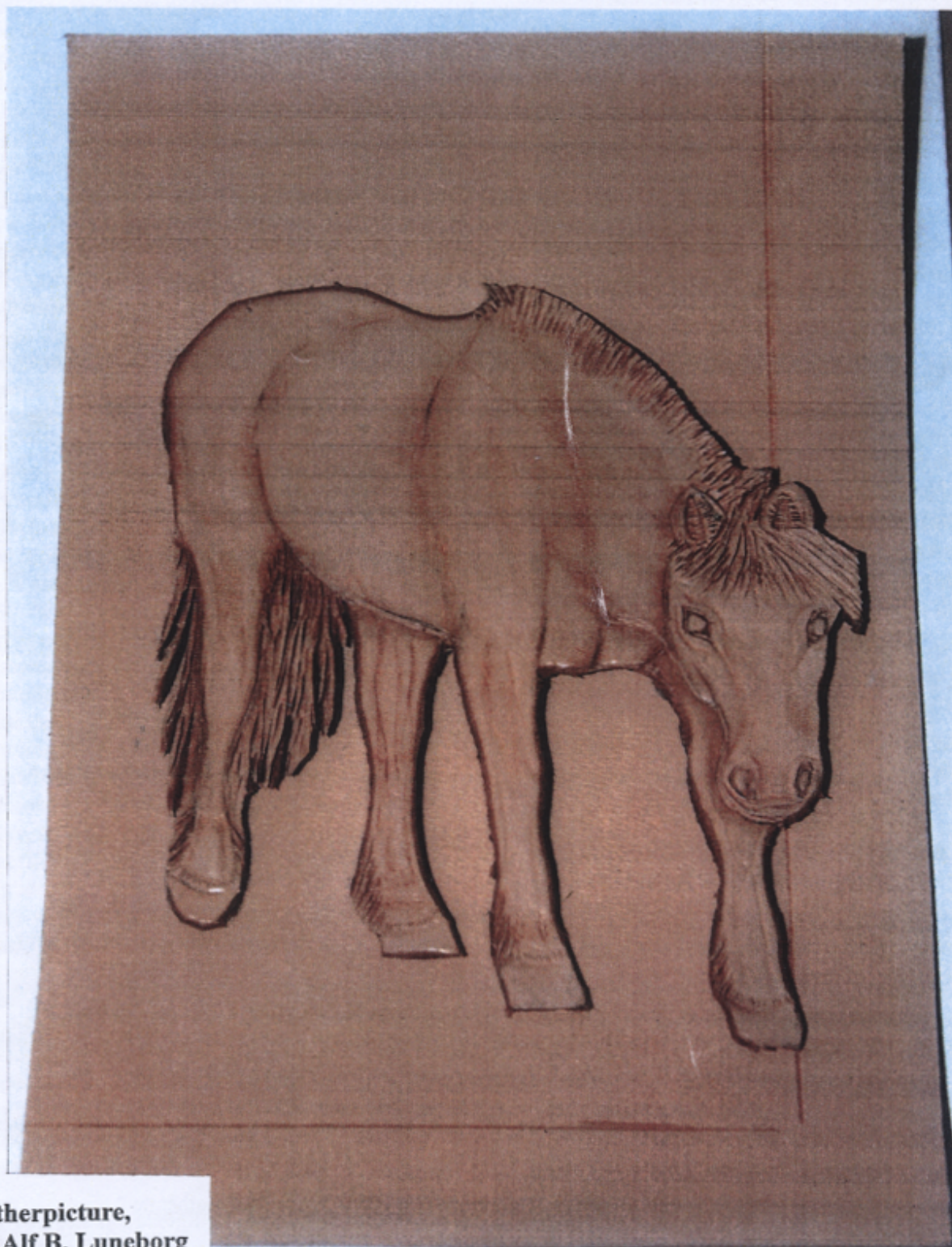
Leather, Art and Craft.



Nr 1

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Leatherpicture,  
made by Alf B. Luneborg  
The norwegian horse  
«Fjording»



The Euro\*pean Leather, Shoe and Hide is very glad to have with one more work of the portuguese artist Ana Caldas. She had the last time a work in The Euro\*pean Leather, Shoe and Hide in Nr. 2-2010. The work as the readers this time get a share of have she called «In the path of love». And it's a sculpture made of leather, silk brocade, silver and jewellery. And beautiful is't. And perhaps is't also about when sculpture gets posesi. No matter how, thanks to Ana Caldas. red

**« In the path of love» - a sculpture in leather, silk brocade, silver jewellery**  
**Of : Ana Caldas (Portugal)**  
**E.Mail: [Anacaldas3@yahoo.com](mailto:Anacaldas3@yahoo.com)**

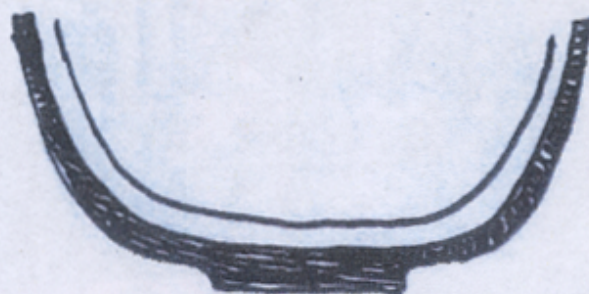
This work was made to enter in a national contest (included in the annual National Craft Fair of 2011) dedicated to the «arts of the house». My inspiration took in account the house as an open and receptive space, as well as an intimate space, where spiritual, symbolic and universal values do converge. It's an imagination object with strong futuristic and multicultural character, and bases itself in the visual and symbolic culture of the sacred spaces, in the service of well being, rooted in diversity, culture and knowledge. These qualities show themselves in the radiant colours of the silk that had travelled and keep on travelling in our imaginary world but also travel as commercial, human and artistic relations that existed and do go on between people.

The ancestry of leather allows to create a base, an «earth support» that strengthens the idea of a house as our second skin, having in itself past and memory. In one side, there's the external side of the house, transmitted by leather as a pliable and malleable material; on the other hand, we have the inner part of the house, that sacred space that creates new links, making new and transforming our desires; the silver work adds value with the bird (as messenger of nature and metaphor of the creation), and the foliage that surrounds it. A house is also a receptacle, a *habitat*, an intimate place for creative thoughts, a space to leisure, contemplation and rest. It allows to see from the inside to the outside, without being seen; this seeing capacity – represented by the window, in open work, in silver – emphasizes the intimacy of creation as an individual quest and, at the same time, from oneself to the other.

Regarding the process in the workshop I've cut 2 circles of 45cms diameter of 3 mm cowhide. In one of them, I have cut one circle of 6 cm diameter, planned to be filled with a window of silverwork.

The sewing holes around the edges are of 4mm and spaced 1 cm in between. I left 8 cm without holes in both circles as I wanted the final piece to look like an «egg», in the vertical position. The two round circles were wet moulded in a

wooden bowl; its shape is not exactly half sphere (drawing 1).



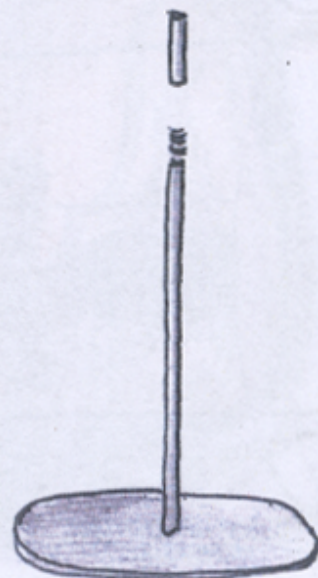
Drawing 1: A large wooden bowl was used as a last to mould the leather inside.

To strengthen the moulded leather I covered the inside with thin goatskin after drying the two leather bowls, keeping the central hole open in one of them (drawing 2).



Drawing 2: A moulded leather circle with a circle cut out a bit above its centre

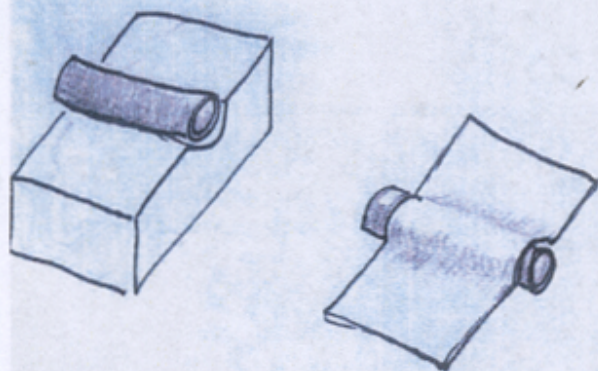
I wanted to stitch both leather bowls together to an «egg» shape, so that the final «egg» should stand in a vertical position. I thought of having a metal tube fixed in the inside of the «egg», to be screwed in a metal bar of 120 cm high with a circular base of 25 cm in diameter on the floor (drawing 3).



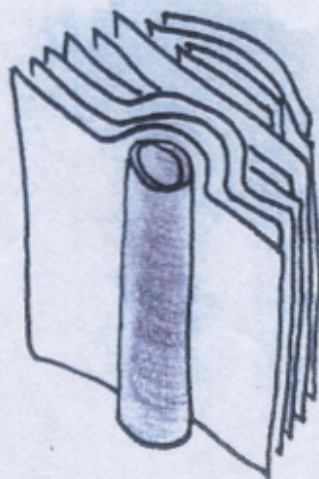
Drawing 3: The metal stand and the tube.



A metal worker has done the metallic parts. Having at hand a 12 cm long tube (of a 12mm inside measure), I've decided to wet mould several pieces of 2 mm cowhide around it; I've used a piece of wood to hold the tube in place, and slowly moulded the cowhide pieces on both sides, skiving the borders (drawing 4 and 5) so it became like a «brick».



Drawing 4: A wooden brick, with a carved line, was used to hold the metal tube in place, to mould leather on it.



Drawing 5: One of the half brick, moulded in the metal tube

#### Drawing 5

The «brick» edges were thinned to be stitched in the last holes in the «egg», opening in its «lips» underneath. For gluing all these leather pieces, I've used quick dry carpenters white glue. Finally, to hold the 12 cm tube in place between the two halves of the leather «brick», I've used a small electric drill to make holes; also; several metal screws were used in the metal tube and in the leather «brick» as well (drawing 6).

The final moulding looked like a 2-piece leather brick, with a round channel inside where fits the metal tube. More moulding and skiving was

needed in one side of the brick. since that side



Drawing 6: Few screws were used to hold both half leather bricks in place, as well as the inner metal tube. of the brick had to be round enough to fit (and be glued in the round inside of one of the leather bowls before sewing. (drawing 7), to finally having an «egg».

No pattern existed for this step, and I had to trust my eyes to know that one of the halves of the «bricks» was just fitting the place, that the inner metal tube would stand vertically, and that all the construction would be enough to hold the «egg» in place. So now it was time to start the ornament on both outside bowls.



Drawing 7: View of one of the leather bowls/ «egg» halves. With the brick close to the lower part.

I wanted two round rings of silk brocade, with some thickness; each silk ring should fit in each side of the «egg» halves. To attain this, I've cut rings of 4mm tough sponge leaf, diminishing its width; 5 layers of sponge proved to be enough to have a good height; all the glued layers were covered with thin goat skin. Afterwards, the silk brocade was put on, covering these sponge rings; goatskin was used in the backside of each ring, to cover the cut silk, fasten the threads; this backside covered with goatskin also served as a basis to further gluing the rings in each upper side of the two halves of the «egg».

Using a ring of goatskin, the silver window with open work, was fixed- as a sandwich - to



cover the cut circle in one of the «egg» halves. One of the silk brocade rings was glued around it. As the leather half «egg» surface is round, I had to press for some time the brocade ring; even though, the outside edge of the ring didn't fit completely as I wanted.

The other brocade ring had, in its centre, a silver motif (floral pattern, a bird and a labradorite semi-precious stone). The silver work had in its backside 5 silver wire «needles» these needles were used to pierce the silk, got through the other half of leather «egg», and bend in the back; so the silver medallion got fixed properly in place.

Again, I had to glue the brocade ring on the other bowl/half «egg».

To get it glued in the perfect place asked for much care and patience!

Next phase was the stitching part. I've used 3 mm goatskin thread, done by my self, with a lace cutter. I've used double «cordovam» stitch to sew both «egg» parts together. As slowly as demanded the stitching went along, starting in the «egg» underneath with few holes uniting the inner «brick» in place. As the sewing went forward it became harder to get my hand into the «egg» to pull to goatskin thread. In the last 20 cm of the sewing, I had to use a wire with a hook to pull the lace through the holes. The hours went by and at dawn all the stitch was completed,... Finally, the egg was screwed in its metal pedestal (photo 1).



Photo 1: Detail of the final sculpture in its metallic stand.

The inner «brick» proved to be quite a test, and its construction rather difficult, particularly due to the lack of pattern or form for the leather parts

holding the inner tube in place, to fit in a vertical line traced inside of the halves of the leather «egg».

For a better look, I've bought thin round braided lace, in dark brown colour, to make the connections between the edges of both brocade rings and each half part of the «egg». I've slowly glued the braided lace all round, and had both ends to meet in the lower part of the brocade ring.

The entire piece, in its black metal pedestal, looks great (photo 2,3 and 4) and like a nest, a second skin, an egg of metaphoric dreams.



Photo 2- One side of the sculpture showing the silverwork (bird and floral pattern) and the semiprecious stone labradorite in the centre of the silk brocade disk.

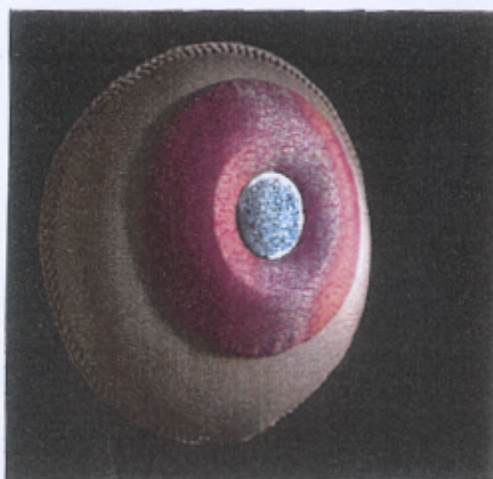
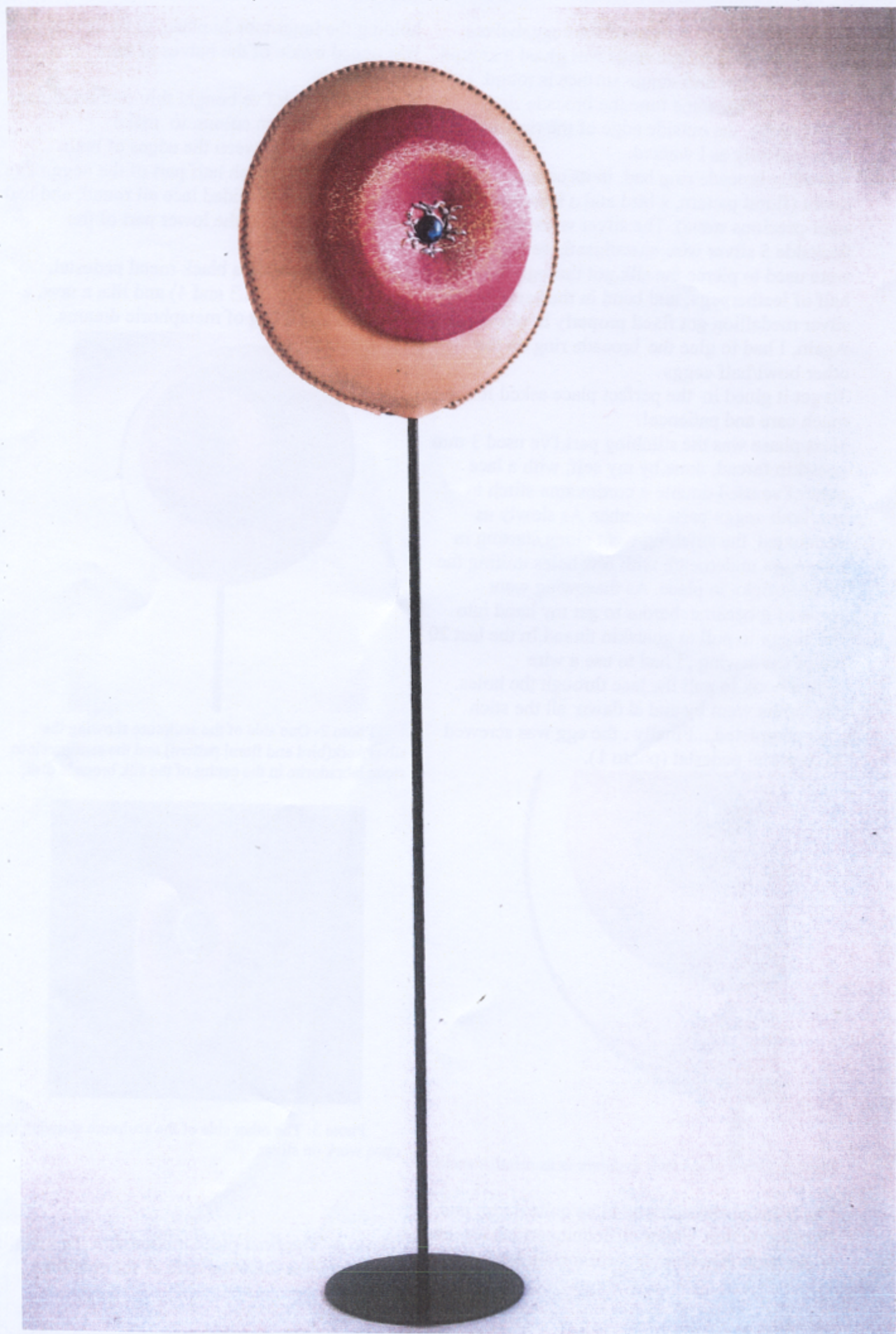


Photo 3: The other side of the sculpture showing the open work on silver

Photo 4- The final piece mounted in the metallic pedestal. (See the other side of the appendix).





Made by: Ana Caldas.