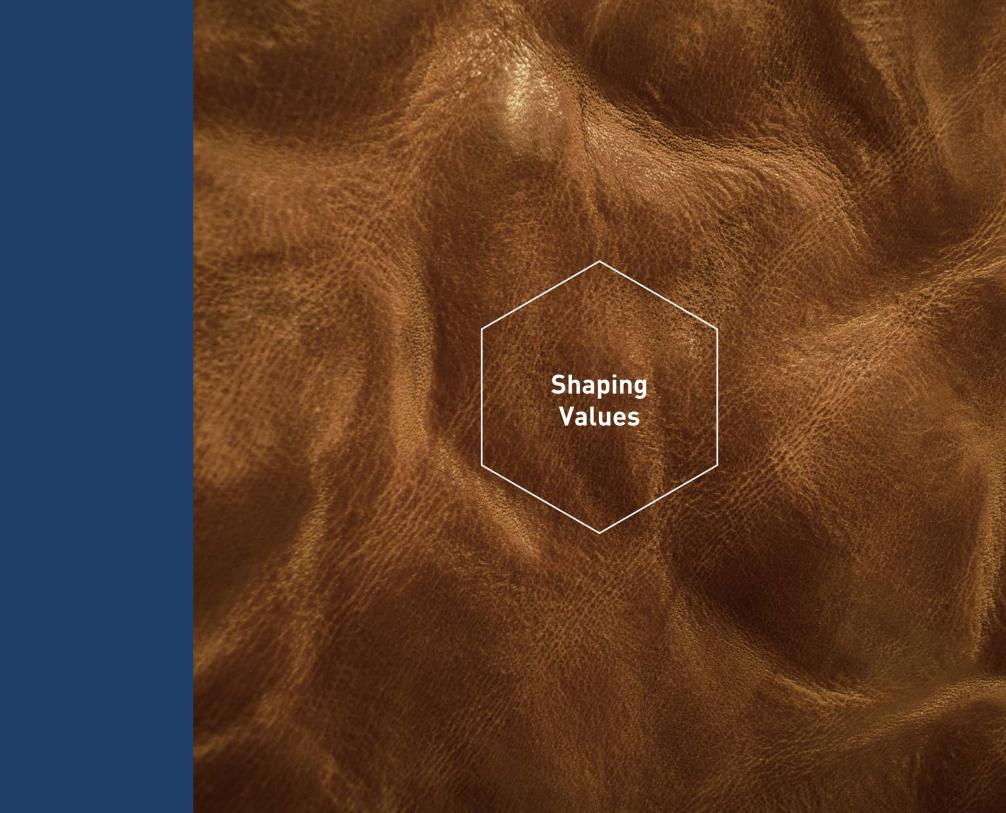


Shaping Values





2

Shaping values

This small book contains the collections created by the designer/makers who participated in the Craft the Leather workshop in the spring of 2018. Beyond the commonality of the material, Tuscan Veg Tan Leather, their work also signals a series of shared values that inform their design choices. Across a wide range of disciplines representing Textile, Industrial Design, Fashion, Accessories and Jewelry, it is possible to unpack fundamental concerns that drive their design process. Zero-waste, repurposing, maximum flexibility and end-user participation are fundamental to many, as well as homage to the origins of craft, reflections on the origin of the material (bovine leather), and its transmaterial possibilities in combinational crossovers with metals.

Underlying all the design proposals is the understanding that Tuscan Veg Tan Leather is the result of the many choices made by the highly specialized units of the Leather District that share a common vision of excellent quality, reflected not only in the end product, but in the excellence of the system of production: values that define a territory.

The designer/makers can see their work as an integral part of this project- process-tradition, as their mindful working of the leather invites the interaction and participation of the end-user with an object that embodies the work of everyone who came before them.

Design is the gatekeeper of the material; it is an essential part of the chain of transformation that creates a purposeful narrative of the crafted object.









Looking Back Beauty

The theme of my collection is Looking Back Beauty. It was inspired by the view from the back of a lady dressed in kimono. You can see in the designs the references to many details of Kimono and especially in the key process of my collection, Aizome dyeing.

One of the special features of Veg-Tanned Leather is color change due to ageing. I thought Veg-Tanned Leather has some features similar to Ai-zome, traditional Japanese natural dyeing, characterized by a deep blue color that is also called "Japan Blue". Ai-zome also becomes a deeper and more brilliant color with passage of time.

The combination of Veg-Tanned Leather and Japanese traditional fashion and craft technique, promises that the collection will evolve through ageing from now on.

文化服装学院 BUNKA FASHION COLLEGE



Bunka Fashion College Tokyo, Japan







Blend into the shape

UNSETTLED//CHANGE//MAKING//FASHION KIT//RECYCLING

My design process started with the vegetable-tanned leather, the essence of it: UNSETTLED.

I wanted to create fashion pieces that are unsettled, as changing as the leather. After visiting the tannery and the sole leather factory I discovered those left over pieces of leather from which the soles are cut.

It started then with the recycled leather.

Seeing all the artisans I realized how much we have lost the 'savoir faire' in our daily life. As human beings, we used to create our own objects, tools, garments, house, food...

A politic of MAKER-USER, a close relationship.

Everyone can have a creative interaction with these pieces, change the shape as the leather is taking sun, is getting old. A fashion in kit – flat packaging.

From one shape to another.

Blend into the shape.







China

– Hangzhou,



Shuowen-Zaowu

This series of works takes the bamboo slip as the main structure and uses the technology of ultraviolet irradiation to deepen the color of Veg-Tanned Leather to express the contents of ancient Chinese books.

The writing on the work is mainly based on the first encyclopedia of handicraft in Chinese history 'Tian Gong Kai Wu', and the first Chinese dictionary in ancient times 'Shuo Wen Jie Zi'. With creation as its theme, this series of works combines the craft of Veg-Tanned Leather with Chinese traditional culture.

The square handbag presents the structure of bamboo weaving by shaping the leather. The decorative pattern on both sides of the handbag show different shades of color by controlling the time of exposure to ultraviolet light, reflecting the Chinese theory of Yin and Yang. Another bag is modeled on a bamboo tube, and adds black walnut and brass to create a textured contrast with the Veg-Tanned Leather while modernizing the work.













ELISAVA Barcelona School of Design and Engineering Barcelona, Spain

Unstitched

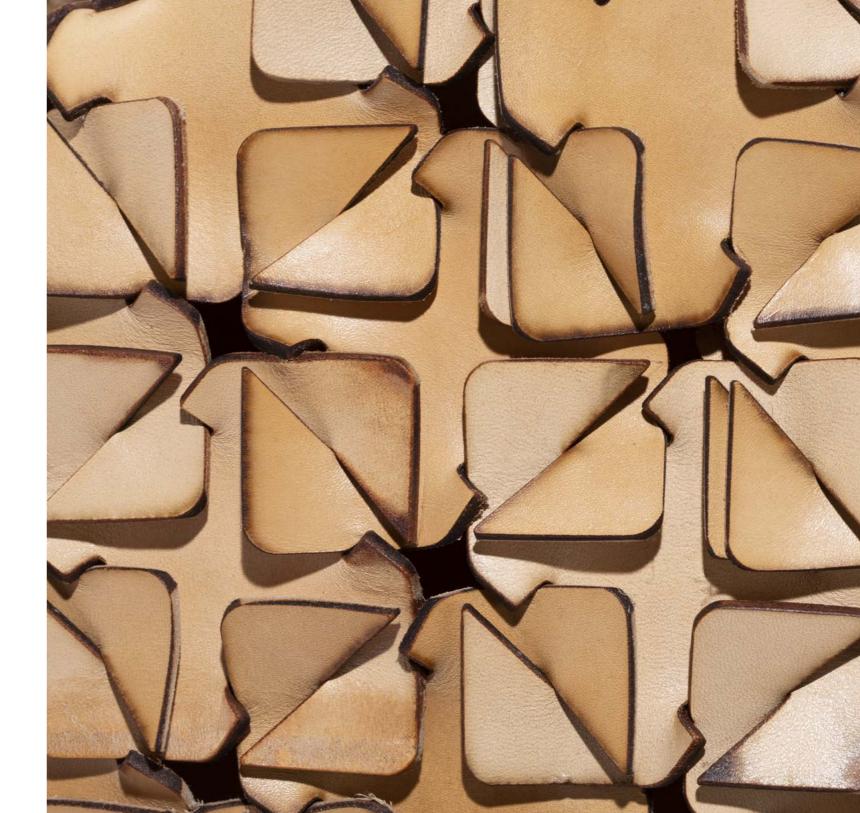
A 7x7 cm module that, through a digital cutting pattern, allows different joints to link as a way of draping a three-dimensional fabric on the body.

A project that promotes wearers' creativity by blurring the boundaries between: crafts and technology, use and production, garments and accessories. In line with the maker movement, it hybridizes dressmaking, and more specifically draping, with the assembly of laser cut leather modules.

The flexibility and mechanical properties of the veg-tanned leather allows for a simple and removable union without the need of any other material. Designing and making leather goods becomes an intuitive and rewarding game, shifting the source of novelty from buying new, to reshaping the existing. Moreover, the small size of the module ensures a rational use of the leather with little waste, even using discarded production parts or pieces from existing products.

The 3 pieces presented are inspired by the armor of the Middle Ages, a tribute to the fascinating Tuscan town of San Miniato, where the workshop took place.

ELISAVA Barcelona School of Design and Engineering





USA – New York, Fashion Institute of Technology

Become

For this collection, I wanted to fuse leather-craft and jewelry techniques. The idea was to electroplate leather, as if it were captured in metal.

In the process, vegetable tanning is essential: it lends the leather the beautiful ability to be wet-moulded, to hold its shape, and gives it lifelike qualities. Even through the hard, solid metal, you can see the soft, pliable leather.

'Become' is open-ended: the pieces are ambiguous leather objects that suggest wearability. The end result records the transition from fluidity to rigidity, both of which the leather is capable. Both these materials, juxtaposed, will age in their own ways, *allo stesso tempo*.

Leather becomes metal becomes leather.









Fashion Institute of Technology New York, USA









Hiko Mizuno College of Jewelry





Tokyo, Japan

Hibi

I expressed my daily life in these works.

Everyday repeats in the same way.

However, there is nothing that is meaningless.

These 3 pieces each have different characteristics, even though they all have the same style.

Continuous pieces like time.

Gathered with same shape pieces.

Natural color of leather.

Leathers folded like stairs.

Colors made by lights and shadows.

Wires that emphasize these colors.

Everyday repeats in the same way.

₩₩<u>0</u>F₩≌ <u>Jemerka</u>





Brooklyn Fashion & Design Accelerator



Nature's Patina

This spring I spent a month in Tuscany, immersing myself in a region renown for olive oil, wine, truffles and leather. Inspired by a culture so connected to the land in a mindful way, I relished this rare opportunity to explore an ancient tradition working with vegetable-tanned leather.

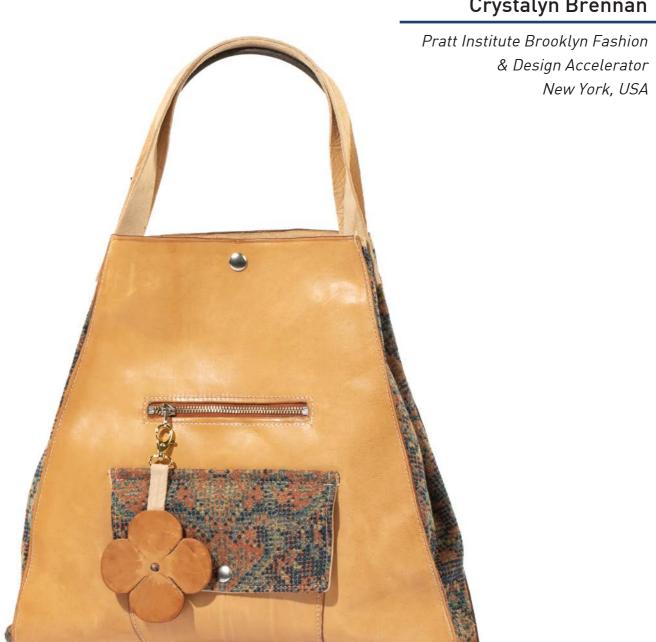
I am a material driven designer, with longevity and timelessness being paramount to my aesthetic: any object of value has to tell a story. Working with this pliable material in its natural state enabled me to combine my skills in textiles and woodworking in the most exhilarating way.

My goal was to create functional modern bags, showcasing centuries-old traditional techniques. I wet-sculpted, carved and stained the leathers with watercolor pigments: staying close to the natural state, to allow for the naturally luxurious patina that will develop over time.









Crystalyn Brennan USA

New York, USA





Lactic

A doctor once told me that my body received "the revenge of the cow". This referred to my heavy intake of hormonepumped cow products as a child causing my body to be 'larger'. Because of the undeniable impact on the climate and a worrying possibility of how much this animal has already warped my body, I imagined leather applied as nightmarish protective gear.

Leather is a byproduct of dairy and meat production, so I experimented with different grocery items, including vinegar, olive oil, coffee, milk, half&half, and heavy cream, with the most exciting results coming from plain yogurt. Since I am also a product of the cow, I reflected this used, discarded, decayed feeling into my aesthetic. These pieces become remnants of a violent vengeance grown out of leather skin.













La Spalla Bovina

"Leather has a 3D memory, if you cut the shoulder of a cow, it will return. The power of the leather is stronger than the will of the designer"

Max Robba (Fashion and Accessories specialist, owner Bottega pb1) 21.05.18

This collection was directly influenced from hearing the words of Max Robba during our visit whilst in Tuscany with Craft the Leather. The collection is made from one bovine shoulder piece and pattern cut to fold back into the 3D form the leather originated from. The spine sits at the centre of the bag's main body, the shoes and card holder are cut from the exterior pieces, whilst the waste leather is ground and set into the moulds for the heels.

Utilizing as much of the material as possible to create the collection to tell the story of the life behind one piece of leather and the body it came from.







Alice Robinson

Royal College of Art London, UK









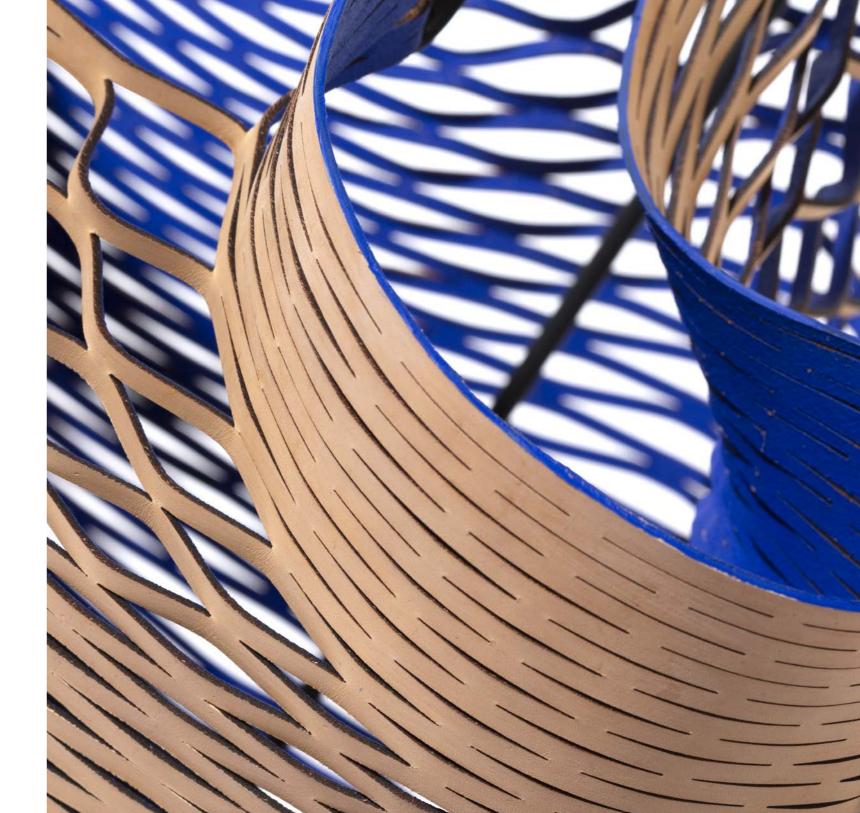
Sweden



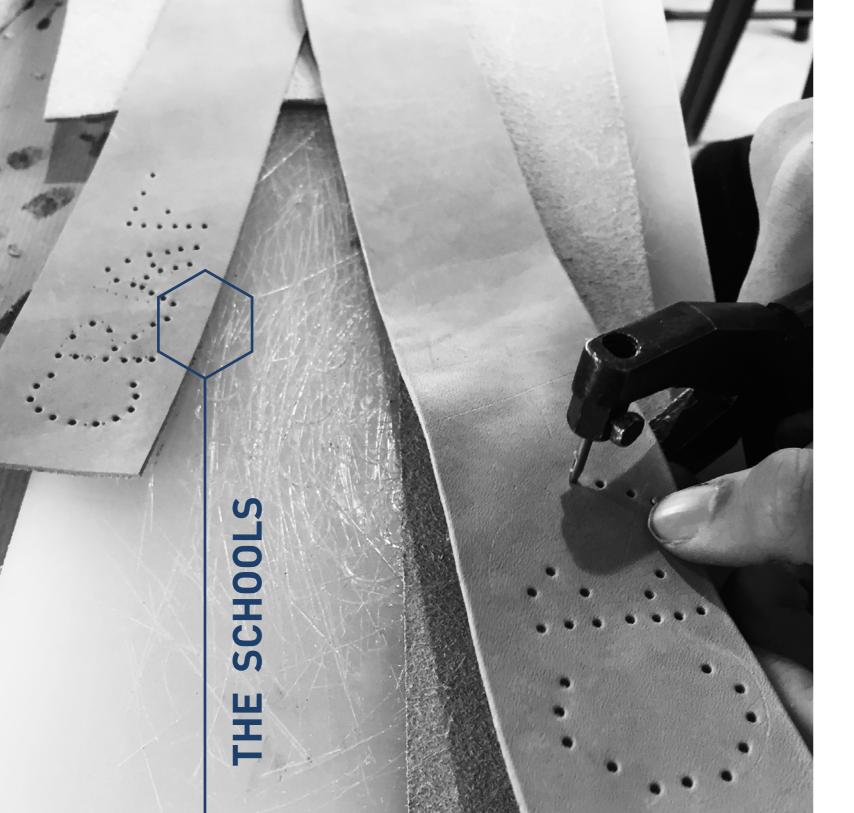
Flatpack

By the simple act of cutting, the stiff flat leather is transformed. The technique of cutting it as a mesh, a parallel line pattern, gives it new properties - it becomes see-through, bendable, voluminous. It can now expand, contract and stretch over the body's shape. The three pieces are all flat geometric shapes; two squares and a circle, that have only been cut.









Bunka Fashion College

Tokyo – Japan

A school that is a world leader of fashion Bunka Fashion College is a forerunner of fashion education in Japan. Knowing that it must produce powerful leaders for the fashion industry, the college has established four courses that follow all aspects of the industry. Among these courses, Fashion Accessories and Textile Department aims to teach expertise and skills that can respond to footwear, bag, millinery and jewelry industries' trends, and to develop human resources that can demonstrate creativity with imagination.

文化服裝学院

www.bunka-fc.ac.jp

Central Saint Martins

London – United Kingdom

BA Fashion Print is part of the renowned BA Fashion at Central Saint Martins.

Course Alumni include Richard Quinn, Craig Green, Sarah Burton, Matthew Williamson and many others who are changing the face of the fashion industry.

Central Saint Martins, part of University of the Arts London (UAL), is internationally renowned for the creative energy of its students, staff and graduates with an exceptional reputation for educating foundation, undergraduate, postgraduate and research students in arts, design and performance. Alumni include Gilbert and George, John Galliano, Christopher Kane, Stella McCartney, and Alexander McQueen.

www.arts.ac.uk/csm/



China Academy of Art

Hangzhou - China

China Academy of Art has developed as a unique multiple academic structure. Its Fine Arts major has been honoured as the key discipline of the nation, while fine arts, art of design and art theory have been listed as three key provincial research bases of humanities. Also its majors such as art of design, film, architecture, television and broadcasting are listed as key provincial disciplines during the "11th Five Year Plan"; while architecture, drama and film, and public art are listed as key provincial disciplines during the "12th Five Year Plan".

CAA now has 4 first standard doctoral programs, which are art theory, fine arts, design, drama and film. And has over 1200 graduate students.

en.caa.edu.cn



ELISAVA Barcelona School of Design and Engineering

Barcelona - Spain

Founded in 1961 in Barcelona, and part of the Pompeu Fabra University of Barcelona (UPF), Elisava is a pioneering school in the design and engineering education field. With more than 50 years of experience, its goal is to promote knowledge dissemination, academic research, industrial development and innovation in design and engineering related areas. Two disciplines that at ELISAVA have always been understood as tools to transform the world through creativity, innovation and critical reflection.

www.elisava.net



Fashion Institute of Technology

New York City, NY - USA

FIT's Accessories Design Program - the first of its kind in the U.S. offers the Associate in Applied Science degree and the Bachelor of Fine Arts degree, plus the country's only certificate programs in Millinery and Performance Athletic Footwear. Students learn how to design, construct, and produce a full range of accessories. Faculty members are industry professionals who teach the skills needed for success in the industry. FIT's Manhattan location provides unparalleled opportunities for real world experience through field trips, networking, industrysponsored competitions, and internships at top accessories firms. The Fashion Institute of Technology (FIT), a college of the State University of New York, has been a leader in career education in art, design, business, and technology for 70 years.

www.fitnyc.edu

Hiko Mizuno College of Jewelry

Tokyo – Japan

Hiko Mizuno College of Jewelry is the only government authorized jewelry college in Japan. It has continued its journey as a college nurturing "making" and creative design techniques by establishing the Watch, Shoes, and Bag departments, and in 2012, the Tokyo College of Cycle Design. Hiko Mizuno has attracted global recognition as an academy of developing design fields. Our educational policy "Man & Object" informs all areas of study: the relationship of objects to the human body and all products are designed with a good understanding of the human structure. The pieces produced by the students can be considered art pieces as well as fashion/product designs directly related to contemporary life styles.

www.hikohiko.jp





The Brooklyn Fashion + Design Accelerator (BF+DA)

New York - USA

The Brooklyn Fashion + Design Accelerator (BF+DA), a Pratt Institute initiative, is a hub for ethical fashion and design that provides design entrepreneurs, creative technologists and industry professionals with the resources they need to transform their ideas into successful, triple bottom line businesses. The BF+DA provides 21,000 square feet of 21st century production, research, and work space, with services that include business mentorship, sustainable strategies consulting, materials sourcing, small-run apparel production, no-minimum computerized knitting services, and digital fabrication services.



www.bkaccelerator.com

Rhode Island School of Design

Providence, RI - USA

The Rhode Island School of Design, RISD's mission, through its college and museum, is to educate its students and the public in the creation and appreciation of works of art and design, to discover and transmit knowledge and to make lasting contributions to a global society through critical thinking, scholarship, innovation and critical making.



www.risd.edu

Royal College of Art

London - United Kingdom

Fashion at the RCA is facing forward, asking questions, looking to the new languages of bio materials, virtual identities, the debates and nuances about gender and economic shifts. This all adds to the excellence of line and craftsmanship as the skills required to establish new fashion design and new fashion business models. The Royal College of Art (RCA) is the world's number one art and design university (QS World University Rankings), and the only entirely postgraduate university devoted to research and knowledge exchange, teaching and practice in art, design, communication and humanities.



www.rca.ac.uk

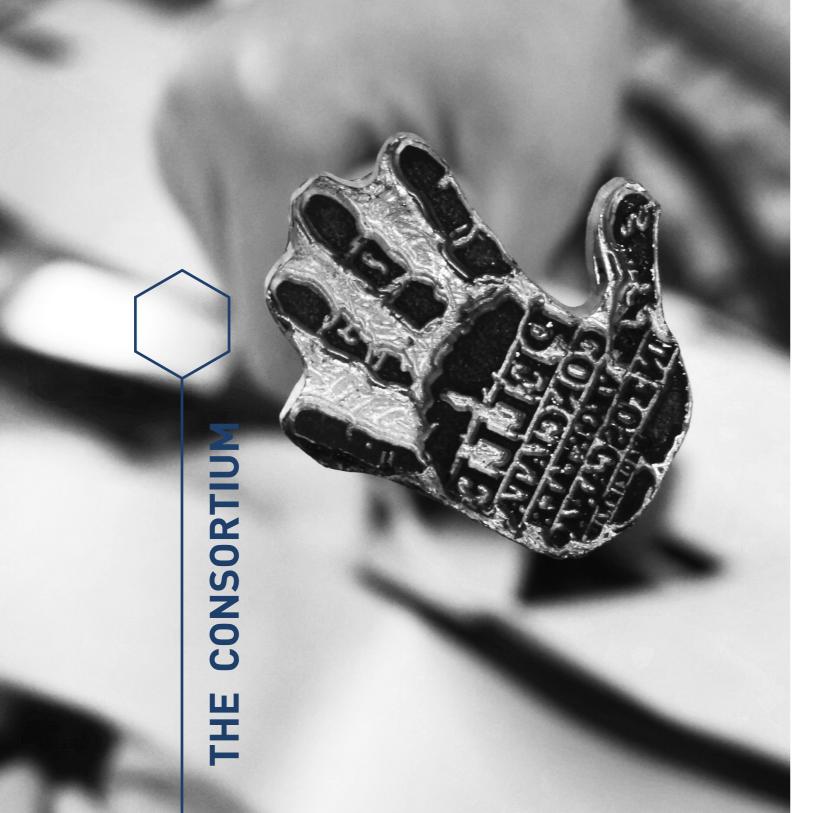
Swedish School of Textiles

Borås - Sweden

At the Swedish School of Textiles the creativity of art is combined with the ingenuity of technology. The degree programmes cover the entire field of textiles; from design through manufacturing to management and technology. The Swedish School of Textiles was founded in 1866 and currently has about 1000 students from all over the world in seven undergraduate programmes and seven master's programmes. The school is a part of the University of Borås. Research is of a high international standard and focuses on sustainability – how can our research contribute to a better world? Together with international research networks, we take a closer look at consumer behaviour, global markets, and how we can improve our recycling of clothing, as well as exploring new ways we can use textiles.



www.hb.se/en/The-Swedish-School-of-Textiles



Consorzio Vera Pelle Italiana Conciata al Vegetale

The Veg-Tanned Leather Consortium was founded in 1994 by a small group of traditional Tuscan tanners. Today the consortium brings together 22 tanneries, all of which share the same production objectives and operate in Tuscany, in the area between Pisa and Florence. In the Tuscan Leather District high quality vegetable-tanned leather is still produced according to an ancient production process which uses tannins extracted exclusively from tree barks and plants, the skills of master craftsmen and all the time necessary. The result of a knowledgeable combination of technology and tradition, the leathers produced by the members of the consortium satisfy the needs of a niche market in which not only high quality, but also style and individuality are fundamental requisites.

The aims of this no-profit organisation are to promote vegetable-tanned leather, to safeguard a typical Tuscan product, to guarantee the quality of raw materials and processes used in its production and to highlight traditional techniques whose origins lie deep in Tuscan history. Yet the consortium also looks to the future with the organization of study activities, events on emerging trends, seminars and workshops for young designers and producers, guided tours of tanneries for students of fashion schools and the publication of materials about characteristics and quality of the leather.

The consortium acts as guarantor and ambassador of Tuscan excellence throughout the world, an undertaking it has consolidated with the creation of a trademark guaranteeing the quality and origin of leathers produced by its member tanneries. Presented as an elegantly scripted certificate of warranty, the *Pelle Conciata al Vegetale in Toscana* label is the property of the consortium and can only be used by its member tanneries that respect the Rules of Production and Technical Standards established by the consortium or, under license, by manufacturers who use leather produced by consortium members.

www.pellealvegetale.it



7th International Creative Competition for new designer/makers

Catalogue of the work inspired by the weeklong international workshop exploring the culture, tradition, and innovative possibilities of a product of local excellence: Tuscan Vegetable-Tanned Leather.

Photo and Artwork: Key Image + Marketing

With special thanks to all of the community that makes Craft the Leather possible:

Mario Bemer, Domenico Castiello, Gustavo Defeo, Max Robba, Giorgio Testi,

Bottega PB1, Calzaturificio Buttero, Consorzio Cuoio-Depur, Consorzio Toscana Manifatture, PO.TE.CO.,

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through the generous sharing of their time, experience, and of course, leathers

and all the staff at the Fondazione Conservatorio Santa Chiara in San Miniato.



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Pellealvegetale.it