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A brief introduction:

Gloves as protective tools have been in existence since at least 3000 BC. There appears to have been little change in the basic pattern across a variety of countries and cultures, since those discovered in Tut ank ha mun's tomb [Cairo museum JE 62671; Exhib. 337]. The reasons are obvious; the hand, a superb and incredibly complex tool, has not altered. Original artifacts are not abundant and as for so many mundane items, the researcher is indebted to the artisans; the painters, illuminators, and sculptors (in particular of effigies [4, 5, 10, Westminster]) of the period for the few records that remain. Depending on the country, guilds which specialized solely in gloving don't appear in written records until the late 14th C, gradually becoming more numerous into the 16th C. Such guild records as do exist (and are available for viewing) are not over endowed with diagrammatic or pictorial evidence of the patterning and construction of the trunks. It appears to have been mainly an oral tradition as with so many craft guilds, and written accounts generally contain Guild membership dues, the expenses and general accounts, other guild/trade interactions (such as the weavers and dyers, furriers, tanners, embroiders, goldsmiths). Very occasionally customer orders will have a description, perhaps because they differ from the standard patterns [extracts MS 167c5; MS 2a897 Bibliotheque Nationale du France].

Other surviving crafts/guilds, in particular Falconers, continue to use 'Traditional' gloves patterns. To the falconers the gloves were more than just a tool, they were as a badge of office; for example no apprentice could advance until such time as he could make not only the birds hoods and Jesses, but also the glove which is worn to work the bird. Such patterns have been committed to paper and can be purchased today [Lawton, 9]. Other trades often associated with a distinctive glove (but not an actual guild requirement) include the Marshallate, Chandlers, Glass artisans, and the 'watermen's' gloves [1, 3, 4, 10, MOL, BM]. Examples are occasionally found in the cess pits and river beds near known areas of industrial activity in a given period; being generally of leather, they are relatively well preserved, including parts of the stitching [eg workman's glove; Museum of London; TS13-5568a].

Outside of specific trades/craft, gloves were worn ubiquitously as protection against the elements and the work. Agricultural workers are depicted wearing a variety of hand protection styles and it should be noted that both sexes wear hand protection of the same style, colour and embellishment in the depictions in which they are seen ie, there is no apparent distinction between men and womens gloves [Nat Bib. Fr.]. Anyone with basic skills in either knitting style (wool and silk documented) of the period or sewing, could and did make pairs of simple gloves with reasonable speed and little cost using textiles such as felted wool, leather, furs [21, 26] . The ecclesiastical gloves of office, (usually white or red) linen and silk velvet and satin fabrics were made by skilled artisans probably of the embroiderers guild and indications that the same pool of artisans also made those gloves worn by early royalty that were not armour [3, 6,10, 20, 24]. That is not to say that the patterns were more intricate or of better fit, merely that such expensive fabrics were not the province of the average layperson.

The symbology of gloves would require a separate encyclopaedia and will not be undertaken here. Restrictions as too colours, textiles and embellishments for the secular populace appears to have been subject to the same sumptuary laws as for normal clothing in any given area [8, 10, 20, 24, 25]. It should be noted that actual wearing of the gloves when greeting people, eating, concluding business, or in the presence of royalty or church, was considered socially unacceptable. A naked hand indicated truth and purity and no doubt contributes behind the relatively few portraits in which the subject is actually wearing both gloves [2, 20, 24, 25].

Dissection of a charity shop glove.

!!! Make sure they are clean and do not smell. If they do, the chances are that you will not be able to get them any better without ruining the gloves !!!

Fitting a pair of gloves.

- Ladies hands are generally between a size 5 1/4 and 7 1/2 in the modern scale; really old European scale should translate into size 2 to 5. Remember nails and accessories that you might be wearing under the gloves. Gentleman, have their own scale. Size 6-9 on modern.
- Try the gloves on both hands! Pretend you have to put on a pair of wet rubber gloves. Gently invert cuff (undoing catches) and gently wriggle fingers, using the cuff seam/base of the trunk to gently pull them on. Flip cuff back and do up ties.
 - IF they are too small (ie hand squeeze!) you cannot do anything about it!
 - If they are huge (as in fall off if you open your fist!), they can be reduced but it's a HECK of a lot of work (make a new pair and be done with it)! Fine for some types of actual work (where gloves are shared) but no good as an accessory!
 - A slightly imperfect fit is fine!!! Actually closer to period for most styles.
- CHECK THE THUMB PLACEMENT. Vanity is all very well, but they are supposed to work; check the base of the fingers fit is reasonable.
- Removing the gloves (if snug): gently tug upwards at each fingertip (including the thumb) to pull the gloves off. Once no longer tight on any of the joints, grasp ALL the fingers and ease off equally. (NB; Contemporary literature indicating that this could be seen as a sensual almost erotic procedure dates to pre-Tudor.).

Avoid!!!:

- Bad discolorations, holes or leather shredded/bald.
- Lace or nylon whites; No Velcro or fluoro plastics if you please, *they don't breathe and don't conform!*
- Multifabric versions; eg mesh and leather together.
- Back-of-hand openings.
- Be careful of elastic wrist gloves. The elastic is often sewn directly to the glove fabric.

Usable:

- **Colours and textiles:** any and every colour; particularly with natural fibers such as cotton, linen, wool/felted, velvets, satins, furs and leathers. Depending on the condition of the textile it can always be died or covered. Raw is also fine but stay away from composites (such as lace and mesh+ leather).
- **Tranks;** Pin Lines; nothing you do about them! Most people won't notice because they have always been there in living memory! Have not come across any other examples where the trunk itself was a problem (unless unsuitable textile, torn etc)
- **Seams** on the inside or the outside. Period leather examples I have examined generally do not have the seams on the inside. They also fold the textile over at the index finger so that the trunk seam is only on the outside (ie the little finger side). Fabric ones ditto depending on what they were for and construction techniques. If the stitching has come apart a little, this can be mended.
- **Thread colour:** if this is different to the glove it is also NOT a problem. Plenty of period examples of opposition colours and reworking.
- **Embroidery/cutouts:** not generally a problem. Can always be reworked or covered if they are not specific to the period or terribly modern provided they are NOT too large. There are period examples of embroidery, jewels and cutouts on the palms (generally ecclesiastical, royal and wealthy/noble show pieces!), trunk backs, cuffs, thumb piece collars, etc.
- **Cuffs;** difficult to find gloves with true cuffs. However, depending on your period this does not really represent a problem. Elasticized gloves can (with a bit of work and depending if the elasticized has been tunneled correctly) be substituted for a drawstring style etc. Very early gloves are another matter (cf appendix).
- **Closures:** this can generally be sorted out as it can define the period for the glove. *Warning;* Press studs can be tricky to disguise as removal can leave an unsightly hole in an unpatchable location.
- **Thumbs:** nothing that can really be done about it. As long as it fits (as in allows your thumb to work) it will be fine.
- **Fourchettes:** while single fourchette gloves are around, most of the early 20th C have double fourchettes. This means the sides of the fingers are 2 pieces rather than one and there is generally a diamond shape piece at the base of the fingers. Like the stitching, most people will never see it or know about it!

Later 20th C have different styles of fourchettes, due to gloving and textile advances which enable different textiles to be combined. A common style is a fourchette which has no seam at the base of the fingers (ie the pair are cut as one) or a seam that is off to one side (ie up higher on one of the fingers rather than the base). This can be achieved without too much negative impact on the glove due to the textiles used and a lower life expectancy of the garment.

- **Fingers:** again depends on what you want and the period style. Generally won't find the deliberate elongated fantasies of the late Elizabethan. Squared tips can be found occasionally.



Alterations do's and don'ts,

As has already been stated, major reconstruction on gloves to make them fit is difficult and will take more time and effort than doing them from scratch. For example, I have made some attempts to create 16th C English extended fingers by deliberately buying larger gloves with longer fingers. By taking the outer side seam in it is possible to modify the trunk slightly (and can deal with flares); however, the REAL issue is the placement of the thumb in relation of the fingers when it comes to a larger pair of gloves; often there will end up being a large amount of excess fabric between the thumb and forefinger impeding movement. There is also the issue of the depth between the base of the thumb and base of the fingers. Changing this is NOT a realistic option. And then you still have to go back and bring in every individual finger seam. My experience has been, DON'T.

With a reasonable fit however, a great deal of cosmetic alterations can be performed which will give the illusion of a period pair.

Overall appearance:

Colour: It should be noted that colour/trade/profession was NOT set in statutory laws pre-17th C (although there are regional exceptions). Anyone could wear a pair of white or red gloves if they chose (embroidery came under the embroiders guild and has an entirely different set of laws). Fashion had a major influence on this aspect; contemporary notes of deliberately dying gloves to match an item of clothes or household colours are common.

Stitch type: depended entirely on the USE of the glove and cannot be changed in this instance. In general working gloves used cobbling or double A stitch, while gloves as accessories would use the streatly.

Embroidery and decoration: styles will depend entirely on the period and example chosen! Do keep in mind what the gloves are purporting to be used for (embroidery on the trunk back of a hawking glove is not going to survive very long!). Early gloves do not generally have much in the way of added decoration (regalia, ecclesiastical and gauntlets excepted) relying on length, textile (the fact you have a pair), and the closures.

For later Elizabethan fantasies it's bright, brash and frankly gaudy. Lace, braid, spangles, fringing, jewels (attached directly through the textile and on added motifs) and metallic threads are all appropriate. Multiple embroidery stitches, counter colours, themes and heraldry are all found.

Note: with the finger splits seen in the late 15th C German portraiture, these gloves are designed with minimal fourchettes. To convert a modern leather pair, use a VERY sharp scalpel (or equivalent) and do NOT compromise the full fourchette. Be sure to stitch/lock down above and below every cut.

Trank: Remember that what you do for one generally has to be done on the other!!! *It is better to have a pair of gloves with the same level of embroidery/decoration than one which is glaring obviously better than the other!!!* .There are examples of deliberately altered designs between 2 hands of a pair, these are often allegorical or props and not used in the general population. Nor are there any set rules how the design is repeated. The

easiest is to make it so that it is multi-directional. Examples of direct pattern replication on both hands (ie L and R have the same direction) is as common as the inward direction (ie thumb to the inside/thumb) and the external.

Back trunk: cf appendix. Depends entirely on the period. Do not attempt to unpick the pin lines on leather gloves; Removal just means nasty hole lines. Fabric may be okay although it is likely that there will be a colour and texture difference. Embroidery and cuts out tend to the centre back but never reach the base of the fingers themselves.

Palm: cf appendix depends entirely on the period and more so in ecclesiastical and royal effigy. Realistically, it is impractical to do anything to this region.

Thumb: DON'T. Depending on style required there should not be a need. An overlay of fabric on the thumb collar if essential but be very careful! It can be quite painful with embroidery through the fabric rubbing the base and joints of the thumbs which are generally quite sensitive.

Fingers: Apart from Style quirks (see appendix) there isn't much that really needs/can be done about these. Changing the tip shape is generally not an option nor worth the effort. Decoration of the actual fingers apart from slits and allegorical, is not recorded. Rare examples have been found embroidered with a counter colour thread, and the apparent embellishments on *knitted gloves* is generally a representation of the glove jewelry which could be worn over the gloves. Rings made to deliberately fit over the gloves fingers are quite common. The term 'glove jewelry' however, can also refer to the stones etc which are attached to the glove fingers (generally if on the finger it is made to represent rings).

Fourchettes: no records of any decoration, and frankly impractical.

Cuff: this is totally dependant on the style and period (see appendix). However some general notes as follow:

Earlier period gloves with apparent cuffs were in fact extensions of the trunk. Not really possible to do anything unless a pair of non-stretch fabric elbow or longer can be found (Victorian evening gloves with buttons on underside of wrist). Just adding a piece may work but there are some issues to consider:

- These gloves were not decorated on the trunk/cuff extension. (cf closures below).
- As originals were all made from the same textile piece it is going to extremely difficult to match it. Dying is an option, but textile matching for colour take is difficult.

Tudor and later period cuffs: were added pieces. Initially the same textile with direct decoration although covered are noted. Later Elizabethan glove cuffs were more often covered with fabric, embroidered and bejeweled (quite often separate pieces that could be removed to a new pair cf Appendix 4). [2, 6, 8, 10, 19, 24].

To replicate:

- Trim the tranks to the level required allowing about ¼ of an inch for the seam allowance (leather) and normal for other textiles. Note the difference between Tudor and Elizabethan with respect to where on the wrist bones fashion dictated they should end.
- Unpick the outer seam up about an inch or so to allow and easier time attaching the cuffs.
- Use a fabric of equal density (ie leather roughly the same thickness) for the inner part of the new cuff and cut to shape required. Generally a rhomboid but will depend on the example.
- Cover the cuff inner with the embroidered and prettified textiles, and sort out the closures BEFORE attaching to the trunk.
- Attachment will depend again on the variant. Overlap is common for leather (keeping things as flat as possible). Other textiles generally tend to be as for a standard seam and quite doable. Some tips for the leather include:
 - Tie tacking (Cf glossary) cuff into position first
 - Cobblers stitch to attach
 - Covering the seam with braid/lace later if required/desired
 - Close the outer seam of the trunk (allowing for the closures).

Closures/fit: again, cf appendix 2 for the specific style required. It is notable that for the earlier period gloves, closures are oft made into a feature. The classic 14th and early 15th C pendant drop with tassel/ object on the end, the earlier multitudes of tiny shell buttons, and elaborate button/jewel closures become rarer through time until by Elizabethan they are barely noticeable, often hidden and not a major part of the beauty and design of the glove.

- Side closures: generally found on the outer edge as the outer seam provides a natural opening for the trunk/cuff join. Size and fashion dictates the number of buttons, ties etc that are apparent.
- Drawstrings: are relatively rare in dress gloves but quite common in working gloves. Found around the wrist, down centre back of the trunk, centre opening and down the palm side of the trunk/cuff.



Cleaning and Maintenance;

Couple of specific tools used to help keep gloves clean and in shape.

- 1) Pair of snub-nosed tongs, hinging about 2/3rds of the way back, with slender snub nosed ends that sit flat against each other. Bone, wood, ivory and silver pairs have been found in different countries throughout history, with principle purpose to invert fingers and reshape.
- 2) Trank block; similar idea to the cobblers last. Carved wood in the main, with some bone. Generally found in a glovers workshop rather than the customer.

Old fitted non-stretch gloves with the seams on the outside should NEVER be turned inside out.

This is particularly relevant to leather gloves and where there is embroidery and motifs attached.

- Wash and clean according to the textile type and generally by hand.
- Washing leather gloves presents the same issue as with any untreated leather goods. Generally, leather is fairly stain resistant, and rubbing with a damp clean cloth as soon as possible after the stain will prevent water marking (particularly suede which is prone to it).
- Re-dying the glove a darker colour may not be particularly well documented however a number of examples have been found indicating this process.
- Old wife's tales such as the application of Port immediately after a heavy red such as claret has been spilt is reputed to remove the stains. Vinegar and salt water is also suggested in various receipt books for removing stubborn stains, along with scraping and application with a stiff brush (particularly for mud). **Do so at your own risk.**
- Should the leather gloves become completely drenched it is very difficult to recover the original shape and colour. Allow them to dry on the owner's hand with another pair on underneath. Where the fit is altered or gloves too/not snug, allow them to dry on a flat surface. Some reports indicate that stuffing with pine needles or rags will help to keep the shape. From experience, allow them to dry slowly out of direct sunlight, turning them over often with something in the cuff to allow air movement into the glove trunk (if using a hair dryer use v.low heat and some distance (this is not an endorsement!)). Do this as soon as possible or they will become mouldy and smell, as well distort in shape and discolour.
- In late period, there are notes to indicate that soft inner of gloves (undecorated) were worn to protect the gloves from perspiration as well as protecting the owners hand from dyes and chafing. Some dyes and leathers do not 'take' well and will often leave a stain during wear, (this includes cheap modern leathers!). Assumption is made here that this was with 'working' gloves with a purpose and function OTHER than court/decoration and could be made of relatively coarse leather. Decorative gloves were generally created from much finer textiles and of a tighter fit.

- Documentation exists (generally as a side note as to the use) for the purchase and use of small bags (silk, cotton velvets) to be inserted inside the gloves for the purpose of perfuming, drying, insect repellent and maintaining the shapes of the basic trunk. Various mixtures from frankincense to musk, to rose oil and a variety of fillers are described.
- Embroidery and motifs of great value were generally constructed as separate pieces and tacked on. Manufacturing ease (most decoration performed by embroiders guild or outsourced) and for replacement onto new glove trunks/cuffs and cleaning are clearly documented.

Storage: [7, 18, *communications; MOL, Dobson, V&A*]

- Store as **appropriate** to the textile.
- Lay flat with the thumb tucked in (layer of paper is used by conservators particularly where there is embroidery).
- Store out of the sun and in low humidity.
- If you have an insect problem keep the deterrent out of direct contact with the glove. Period indications of small bags containing the repellents being stored in and around the glove trunks. Proviso to this is that in humid environment with natural textiles, make sure that the dyes of the textile fabric are **fast ie** not likely too run or transfer to the glove.
- Do Not store things on top of them if it can be avoided and they should NOT be hung. IF they must be hung, do so with 2 pegs either side and using the cuff/trunk seam.

NB: Do NOT use blue tissue paper as this only gives an illusion of being white. Use acid-free tissue paper.



Part 2: Gloving

Materials and tools:

The following are modern equivalents:

- A pair of hairdressers or long slender bladed scissors with fine points that are sharp along the entire length of the blades
- A pair of needle nosed embroidery scissors (really sharp at the points)
- Embroidery or 'tween' needles
- Natural fibre thread, eg waxed linen, cotton, silk
- ~2 square feet of **non-stretch** fabric or leather
- a wildly different colour thread for tie-tacking
- tape measure*, paper and pen;
- a dressmakers pen (the felt tip ones that turn invisible), or lead pencil.
- Thimble (leather or metal)

**During the centuries between the renaissance to the present day, a special Glovers tape evolved (and can very rarely be found in charity shops and museums of England and Europe). This had markings which enabled the glover to chose the correct pre-formed trunk for the person from a minimal number of measurements. Before this, patterns for hands were either by tracing around the hands (cf Measuring 1) or by systematic measurements (not included).*

Drafting the pattern:

Taking the measurements:

1. On a flat hard surface in the center of a piece of paper, draw around your left hand with palm and wrist down, fingers closed, and thumb outstretched as far as is comfortable. (cf fig 1).
NOTE: When tracing, hold the pen at right angles to the paper (ie don't let the pen drop to an angle around the fingers or it will skew the size). Better if someone else can do it for you.
2. On another piece of paper, retrace the hand with your fingers and thumb outstretched as far as is comfortable. (palm down as before) Include the wrist bones. (cf fig 1), and mark in the knuckles of the thumb and the fingers (fig 2). Using paper or card, insert between the fingers of each hand and mark the depth of the fingers taking notes as to the differences due to webbing between the *palm* side and the *back* side (*these are not identical!*).
3. Repeat for the Right hand. *NB; like our feet, our hands are NOT identical.*

Drafting the generic glove/mitten pattern:

1. Using the closed hand pattern, trace around the outline of the hand **ignoring** the thumb and keeping the wrist opening as wide as the heel of the palm. (cf fig 3A; for mitten cf fig 3b with the modification to the fingers)
2. Cut out the tracing.
3. Flip over the tracing and tape the index finger edges together with the original making a line of best fit.
4. Thumb piece: (cf 3 a and b)
 - Measure the length from the base of the first knuckle (pt 6) to the tip of the thumb; be generous, allowing for nails etc. **dotted line A**. This gives you the length of the thumb piece.

- Measure up from pt 6 again to the second knuckle (line B*) and mark this on line A.
- Draw a line at right angles to line A through this point (as though drawing a sighting cross-hair) the length of which is the distance across the thumb mound on your outstretched hand (fig 2, B to B* in a straight line).
- Draw in the finger shape following mine (unless your thumb is always very curved back in which case reshape to fit) paying attention to the slight flaring between the thumb tip and the base of the second knuckle. If it helps, remember that line A represents the outer line of your thumb which is normally pretty straight.
- Label the left hand point (as you look at the paper) as pt4 and the opposite as point 5.
- Now mark the midway point between pt 5 and the centre of the thumb piece (where line A and B meet) and draw a line up (line C).
- Measure the webbing length on your outstretched hand (fig 2) between B* and the inside point of the second knuckle (line 1/3+2).
- Return to thumb pattern and draw a line 45 degrees to line B and Line C from the meeting point of line B/C to the outer edge of the pattern (pt 1/3). Starting at this outer edge point measure back down the line 1/3+2 you have just drawn and mark pt 2. You will note that my line 1/3+2 does not reach line B, on a larger hand, it goes past. It will depend on your thumb and the final tweaking when fitting the pattern.

Alternatively: find a pair of gloves that fit well and pull the thumb apart to provide a template!! This is not a quick option, but it can help.

5. Thumb hole:

- On your palm pattern the thumb hole should be aligned mid index finger, with the base of the curve at the level of the first thumb knuckle (pt6) , ¼ " from the 'edge' or centre fold (cf fig 3a and 3b Line Z).
- We are now going to draw a rhomboid, which is a square that has been skewed BUT all 4 sides should be equal. From pt 6, measure back up line Z the B* measurement. Bisect line Z at this point with a line that it is equal to the length of 1/3+2 (line X). The left hand point (as you look at the paper) is pt 4 and the right hand designation is pt 2/5.
- Next, from point 2/5 draw a line upwards from Line X to meet line Z that is the same length as 1/3+2. This is now pt 3.
- Repeat but this time below line X. This is now pt 1.
- Join pt 1 to pt 4. *Checking only:* pt 4 to 3 should be the same length as pt 1 to pt 2/5.
- Draw a rounded ovoid roughly the circumference of the thumb piece base between pt 4 and pt 2/5. NOTE: keep the hole smaller rather than larger. You can enlarge it on the fly but **you cannot put it back!!!** This is why my thumb piece base is slightly larger than it needs to be and the hole slightly smaller!

Confused yet? Don't Panic, it works with a bit of fiddling and 3D geometry. This is your basic trunk pattern! You will not need points 6, 7 or 8 for mittens. The fingers of the mittens become consolidated with a little extra room on the side of the little finger. They are slightly squared which is the common period shape for mittens.

6. For the finger lengths:

Palm side finger lengths: from the diagram with the outstretched fingers, you can work out the length of each finger division. Mark these points on the palm-side pattern in the relative positions.

NB: the palm and the back side finger lengths are different

Back side finger lengths: measure the webbing depth between the fingers and add this to the length of the palm side measurements. Mark the appropriate points (cf fig 4 for the point patterns).

7. Fourchettes:

- Six (6) for each hand (which become 3 sets of 2). These are only single fourchettes and sit between the index and middle, middle and ring, ring and little fingers. Cf fig 7. Keep the same shape and cut longer than the fingers and tweak into shape as sewn to permit individual differences between the fingers. The length of the all the fourchettes is ~ ½ " longer than the middle finger (thus plenty to play with and trim down) and tapers at the finger tip.
- The average depth of the webbing of the fingers (not the thumb) is the length of base line (c) and is on an angle of ~45 degree (see diagram 5) with the longest part (ie b) being the backhand side of the fourchette. The back side of the fourchette (ie the side that adjoins to the back) is almost straight, the palm side however has a more pronounced slope/curve.

8. Cuff:

This is something that needs to be thought of **from the beginning**, particularly with leather gloves/mittens. It is attached BEFORE the glove is closed at the wrist. If it is to be decorated, this should be done before the cuff is attached or a whole lot of grief will ensue. However, cuffs are not essential to actually making the glove; many mittens and gloves do not have separate cuffs, merely short extensions beyond the wrist bone.

9. Repeat for the right hand. **Remember to clearly label everything.**

Cutting the pattern:

- Trace around the completed trunk pattern as one piece and cut out. Cut out the thumb piece, fourchettes and cuffs if needed.
- Mark all the points for thumb and fingers (for gloves) and mark in the finger lines. Repeat for the fourchettes and the thumb piece. For mittens, there is no need to mark the finger knuckles or lengths however you will need too increase the pattern along the little finger side by another ¼ inch for finger room (cf fig 3b).
- Cut out the thumb hole which is point 2/5 to 1 to 4 and back to 2/5. Cut along 2/5 to 3 line very carefully with the sharp pointed scissors.
- Cut out the trunk but do NOT cut down the finger lines if gloves (cf fig 4a and 4b).
- Cut out the thumb piece and also cut along the 1/3+2 line with the very sharp pointed scissors (cf fig 4a &4b).
- Cut the fourchettes and label as you go as it is very easy too lose bits and mix which bits go where (cf fig 4a).

Placing the pattern (cf fig 6):

- If fabric: position the trunk pattern with the fingers pointing along the straight of grain. The fourchettes and the thumb should be same orientation.
- If leather, choose the saddle of the beast with the fingers aligned along the spine and pointing towards the neck of the beast. (cf sect 2.2). Too high up on the neck is too easily stretched with little or no recovery, too close to the rump and there is a denser and coarser texture which does not give and is difficult to work.

Cutting the gloves:

- as for the pattern but **Mark around the pattern 1/8th of an inch for seam allowances** all around the trunk and the thumb piece, and around the fourchettes.

Note: If you slip and make longer cuts along the lines or cut too large a hole; salvage what you can and throw the wrong piece away; ie start again. It is less heartbreaking than sewing up the gloves and it not fitting.

- Textiles: Use a densely woven fabric to reduce fraying hassles. Historical records indicate that cloth mittens were as common as leather although not as common as knitted (1, 3, 24-26). DON'T use stretch! Point the fingers along the grain of the fabric.
- Leather: Between 0.2mm and 5mm; this is about as thick as you want to go when using the fancier stitches as well the fact that anything heavier will kill your hand strength. Don't go too much thinner as then the leather will stretch out of shape when you are stitching and the thinner leathers do not recover (ie don't use the belly leather). Try to select an area of hide that is uniform as to thickness with as few hair follicles and blemishes as possible.

f) Assembly:

Needles: Use normal sharp 'between' needles, even with leather. A leather thimble can be helpful and a sailors palm variation is very good for heavy leathers.

Thread: Use pure cotton thread if you cannot get fine enough linen thread, as polyester will stretch. Silk also works but is very hard on the fingers and quite expensive.

Tie-tacking: As it suggests join the edges of the pieces together at ~3/4" intervals, as close to the edge as feasible, by piercing both sides with a threaded needle and tying off. The thread is going to be removed so make it as obvious and contrasting as possible. This may seem tedious but is an extremely effective way of holding the fabric in place, prevents stretching and twisting as well as confusion of placement.

Stitch type: Three types of stitch: [12, 17, 18, 22, 27]

1) **Cobbling stitch**: this is the strongest and is similar to running stitch with 2 needles (as for normal leatherwork). Most commonly used on working gloves/mittens eg hunting and harvesting; durability is essential and heavy textiles are used.(5a).

2) **Streatly stitch**: purely fancy stitch. It is not strong, as by protecting the edges from soiling it is also more vulnerable to wear and the stitching will break. Found more commonly in ecclesiastical and court gloves. Use a single thread and run the stitch back over itself (cf fig 5b) so that it will appear as a zigzag.

3) **Third type** is a variation on the streatly and quite rare. Has several names including the double A. It is not any stronger than the streatly but it does enable an alternating pattern edge, which is pleasing and is not as difficult as the streatly, always giving the zigzag appearance. 2 needles and threads required (cf fig 5c).

For Mittens:

1. Start the thumb piece along the top of the thumb and stop shy of point 1.
2. Now: tie tack in the thumbs to the thumb holes at the matching designated points and along the base curve. This will hold it in position and prevent a lot of heartache because at first it always looks as though it is completely wrong.
3. Go back over and begin at point 3. Join the short lengths first and use separate bits of threads. Enables faster and less catastrophic repair work. Then restart at the high points eg 3 and 4 and meet at the base of the thumb hole (allows

manoeuvring and shaping). *You may need to trim the thumb piece as you go; keep poking your thumb through the hole and into the thumb piece to make sure that there is room for everything including moving!*

4. Close the hand starting at the tip of the index across and along the outer little finger seam last working from the tip down the hand to the wrist. If you are going to add cuffs, do so before closing.

For gloves:

1. Joint the fourchettes in pairs along the base lines (cf fig 5b,d).
2. Start the thumb piece along the top and stop shy of point 1, using any of the stitches.
3. Now: tie tack in the thumbs to the thumbholes at the matching designated points and along the base curve.
4. Go back over and begin at point 3. Join the short lengths first and use separate bits of threads. Then restart at the high points eg 4 and 3 and meet at the base of the thumb hole (allows manoeuvring and shaping). *You may need to trim the thumb piece as you go; keep poking your thumb through the hole and into the thumb piece to make sure that there is room for everything including moving!*
5. Fingers: Always do the back first and then the palm and only do one finger at a time. **You have been warned.** Start on the back of the index finger/middle finger: cut down the fingers to the depth marked and tie tack in a set of fourchettes starting at the base and working up along the length of the fingers to the tips. (cf 10b)
6. Working from the base of the fingers stitch up the back of the fingers. Remove the tie tacks once you have finished.
7. Cut the palm-side of the index/middle finger split, tie tack the other side of the fourchettes in, and stitch up from the base and close the finger shaping as you go. Repeat for middle/ring and ring/little fingers.
8. Close the hand along the outer little finger seam last working from the tip down the hand to the wrist; If you are going to add cuffs, do so before closing.

Remember: once you have closed leather gloves with the streatly or variant stitches you MUST not turn them inside out. It will destroy the stitching and stretch the holes.

Finishing:

Except for the cuffs, the basic gloves are done. Cuffs length, shape, decoration and attachment vary according to period and country as do the closures. Generally the cuff joins on just above the wrist bone and can be any length, width, shape and attach in a number of ways. (cf appendices)



Glossary

(some common terms)

Term	Definition
Glove	Ubiquitous term for any hand covering. Can equally indicate anything from fingerless gloves to the modern interpretation, and from modern mitten patterns to 2 fingered knitted mittens.
Mitten	The term mitten in contemporary literature is used rarely and diffusely. Appears consistently with an apparently defined meaning in the late 17 th C.
Trank	Hand = back + palm Not including the fingers, thumbs or the cuff.
fourchette	Shaped inserts which form the sides of the fingers. In pre-1600, have only found evidence for the single fourchettes.
Pin lines	Refers to the 3 seams down the back of the hand to accentuate fingers and provide an improved fit. It appears to be an 18 th C innovation and is seen on almost all early 20 th C gloves. One or two examples have been quoted in literature, but do not appear in period guild records as standard.
Lamella:	Very fine strips of thin sheet metal (eg silver and gold) to be used as metal threads in textile production (such as patterned silk) and embroidery. Alternatively, pulling metal wire through successively smaller holes punched into a bone disk
File (fille):	Where lamella is coiled around a core of silk or linen. Used for Embroidery
Membrane-gold/silver:	Less expensive way of making metallic thread than lamella; consists of gilding or applying a very thin layer of silver to animal membrane or intestines and cutting into very thin strips.
Cordwain:	goatskin sometimes used as shoe leather in London and Europe between the 11 th and 13 th C, and was imported in to England from Spain in the 13 th C and early 14 th C
Chervral:	Kid leather (ie baby goat!!), very fine texture with a lot of stretch and no textile memory.
Waulked:	Treatment process for wool fabric by which it is given a vigorous treatment in hot water causing the fabric too contract and become partially felted. Has waterproofing qualities.
Lotrices:	laundresses, specifically linen which not only being washed and whitened also required to be <i>calendered</i> (rubbing with a glass smoother or linen smoother; borrowed from wool process, and used to flatten the seams after washing and too impart a gloss on the linen).

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Appendices

This is **not** a comprehensive listing of every country and regional variation of gloves. Gloves were as sensitive to local fashion as shoes and armour. Distinctive features were often found incorporated into such items regardless of rank or function. In this work only most common of the features that would make the gloves recognizably of a particular period have been listed.

Appendix 1: **13th Century**

Appendix 2: **14th Century**

Appendix 3: **15th Century**

Appendix 4: **16th Century**



Appendix 1:

13th Century

Gloves:

Item	Variation
Overall appearance	Relaxed fit, enabling donning and removal without the aid of closures. Length to the mid-forearm for the majority of gloves
Trank Back of hand palm of hand	Undecorated (* cf cuff) undecorated
Thumb	undecorated
Fingers	Standard, rounded tips
Fourchettes	<i>Unable to distinguish features.</i>
Cuff	No true cuff. This is an extension of the trank to half way along the forearm with an exaggerated flare to the outside point. The edge of this extension has simple geometric decorative design replicated on both hands
closures	No obvious closures
Stitches	Unable to distinguish features
Colour	White
decoration	Simple bands of geometric design
commoner	Known (via side mentions) that many trades people wore hand protection but no artifact or reliable pictorial example has been found as yet to categorically show the pattern and if there was a stylistic difference or variations.
nobility	Majority of examples are male royalty and ecclesiastical. It is noted that women wore gloves, and the rare documentation provided indicated gloves of relatively loose fit that finished above the elbow and were fitted via the outer seam and an a LOT of tiny buttons. Lacing has never been proved although theorized.

Mittens:

There are no reliable images of mittens although they are documented as having been worn in the various trades where protection was required. Thus, the thought is that in general, the mittens would have been shaped and fitted as required and probably varied little to the mittens used by these same trades at later dates.



Appendix 2:

14th Century

Gloves:

Item	Variation
Overall appearance	2 types; very short (above the wrist bones) and the Exaggerated versions of the 13 th C.
Trank	Standard. (*cf cuff)
Thumb	Appears to have been accentuated. This could also be artistic language, but the base has been elongated.
Fingers	Standard rounded
Fourchettes	Unable to distinguish features
Cuff	The first very short type has NO cuff and no extension. It is indicated that the tight fit at the base of the hand is created by a simple closure in the middle of the inner wrist. The second is an extension of the trank to half way along the forearm with a really exaggerated flare to the outside point and an very pronounced upward curve on the inside.
closures	None apparent. There is the suggestion however, of drawstrings or some hidden method of shaping the glove around the wrist.
Stitches	<i>Unable to distinguish</i>
Colour	White for what appear to be ceremonial, royal and ecclesiastical occasions. However grey, brown and black are noted equally for men and women in secular use as well as white.
decoration	Plain except for the textile and the flared outer point and a very narrow band/fancy stitch around the 'hem' of the trank extension. The first indications of additional pieces to this flare (such as a tassel) are seen in the ecclesiastical examples. Secular don't appear to have adopted this as yet.
Ladies + Gentleman	Appear to be identical as to pattern, colour and adornment.
Commoner	The outside point is no where near as exaggerated as for the nobility and ecclesiastical.
nobility	The very short gloves have only been seen in people of rank and wealth as with the longer extended outer exaggerated points.

14th Century (cont).

Mittens:

Item	Variation
Overall appearance	As for the gloves without the exaggerated outside point. Loose fitting (one size fits all) for both sexes. Leather, fur lined and felted wool are all indicated.
Trank	Standard mittens (*cf cuff)
Thumb	standard
Fingers	2 fingered and std mittens are common for a variety of trades including agricultural.
Fourchettes	No apparent requirement for the 2 fingered mittens
Cuff	None. This is an extension of the trunk to half way along the forearm with a slight flare to the outside point
closures	There is the suggestion of drawstrings to fit to the wrist to keep the gloves on. They are not universal but appear reasonably often.
Stitches	<i>Unable to distinguish features</i>
Colour	A variety of bright and dull colours including parti-colored mittens of red and blue.
decoration	No obvious decorations apart from the use of colourful textiles.
Ladies + gentleman commoner	Generic from the images. It is likely that the textiles chosen for purse and function.



Appendix 3:

15th Century

During this century, gloves undergo rapid evolution and regional variation. Use images from specific locations for precision.

Gloves

Item	Variation
Overall appearance	From mid to late 15 th C gloves are short overall with the addition of a short cuff (ie an additional piece) now common. A greater variety of leather grades can be found indicating the start of gloves as purely ornamental with the tighter fits that finer leather can enable.
Trank	Standard. (*cf cuff)
Thumb	Standard becoming more rounded at the base (onto the back of the trank) with a squared tip.
Fingers	Standard with squared tips rather than rounded
Fourchettes	Appear standard for most examples. The German examples with ring slits are an exception to this.
Cuff	Cuffs are seen as commonly as minor extensions to the trank (often with a line of decoration to give the illusion of a cuff). These are still quite short; rarely seen more than a couple of inches in width.
closures	Buttons with button holes and with loops are now common. Drawstrings around the wrist are still found particularly in the early half.
Stitches	all variations on stitches; most of which appear to be selected based on the intended function
Colour	Any and all colours; it is notable that many pairs appear to match the clothing of the sitter.
decoration	Now depends on the intended purpose for the gloves. Thus falconry gloves continue to hark back to the earlier 14 th C. Generally decoration matches the fashions as the century progresses. Thus early in 15 th , the tassels and ornaments attached to the outward flare; while by the end of the 15 th C the decoration is seen as embroidery and embellishments directly onto the cuffs often covering the cuff rather than being confined to the 'hem'.
Ladies + Gentleman	Very similar as to construction and the variety of textiles used. Taste appears the main modifier with more decorative use of threads etc being seen on the women's examples than the men's.
Commoner	Very similar as to the basic cut and style. The level of decoration is much simpler and less elaborate
nobility	.Restrained compared to the later 16 th C; gloves are still being used in a functional or ritual sense first. Colours do abound and there seems to be no limit to the theme which the decoration can follow.

15th Century (cont)

Mittens

Feature	Variation
Overall appearance	Loose fitting (one size fits all) for both sexes. Leather, fur lined and felted wool are all indicated with straight sides to which ever length is appropriate for protection and no extensions.
Trank	Standard mittens (*cf cuff)
Thumb	standard
Fingers	2 fingered variants and std mittens are common for a variety of trades including agricultural.
Fourchettes	No apparent requirement
Cuff	None. an extension of the trunk
closures	Drawstrings and straps with buckles are common from wrist down the length; ostensibly to keep gloves on and keep the excess out of the road.
Stitches	Unable to distinguish features
Colour	A variety of bright and dull colours including parti-colored mittens of red and blue.
decoration	No obvious decorations apart from the use of colorful textiles.
Ladies + gentleman commoner	Generic. More dependant on the intended function and purse size.



Appendix 4:

16th Century

Throughout this century, traditional patterns comes to the fore, particularly in trades. Hawking gloves for example, mimic the earlier periods while secular day-to-day gloves are closer to the late 15th C. Ornamental gloves come into their own from the middle of this century on. It is interesting to note that the illusion of radical differences is one created by the profuse and elaborate embellishments with which the court gloves are decorated.

Gloves

Feature	Variation
Overall appearance	Early 16 th C gloves are short overall with the addition of a short cuff (ie an additional piece). A greater variety of textiles in general and leather grades in particular are common place and suited to the purpose
Trank	Standard although finishing on the high side of the wrist bones rather than below.
Thumb	Standard with a rounded base (onto the back of the trank) and a rounded and tapering tip that becomes more exaggerated when moving through the century and are found elongated.
Fingers	As for the thumb. The elongations found (stuffed/padded with horsehair) are ~ a finger bone length extra.
Fourchettes	A sharper angle of the fourchette base over the standard seems to be common however this is restrictive. Most working gloves (ie for riding etc) are standard for most examples. Examples of elongations are further enhanced by a short line of stitches continuing from the trank back bases of the fourchette and this is sometimes employed for people with noticeably shorter fingers to palms.
Cuff	. In the early 16 th C most of the decoration was directly applied to the cuff. This changed as the century progressed and cuffs were covered with any and every textile imaginable. Cuffs which had been relatively modest additions hit the big time by the middle of this century. Examples of gathered, pleated and straight cuffs are common and dependant on taste and purse. They were often removable (As the thinner leathers wore out) to new pairs and were not always made of the trank textile depending on the effect desired.
closures	Buttons with button holes on strap pieces and with loops are common. Generally found on the outside edge (although variants do exist). Drawstrings around the wrist are now more the provenance of the working gloves and mittens. Centre under wrist openings just above the cuff are also found; presumably to further accentuate the wrist and give shape as well as facilitate getting them on and off.

16th Century (cont)

Feature	variation
Stitches	all variations on stitches; most of which appear to be selected based on the intended function
Colour	Any and all colours; it is notable that many pairs appear to match the clothing of the sitter.
decoration	fashion, taste, whim and purse yet subject to sumptuary laws. Additions beyond silk and metal embroidery threads include lace, spangles, beads, fringing, tassels, precious and semi precious stones, charms and inserts of additional textiles.
Ladies + Gentleman	The widest variations between male and female can be found, with the majority of the least wearable extremes belonging to female as well as the most highly and lavishly decorated (although some ecclesiastical are close!!)
Commoner	Very similar as to the basic cut and style. The level of decoration is much simpler and less elaborate
nobility	.Every variety with every extreme of taste, shape, textile and fashion. No limits.

Mittens

Feature	Variation
Overall appearance	There is almost no difference to the mittens used by the trades as developed in former Centuries. Loose fitting (one size fits all) for both sexes and practicality is the key dictator.
Trank	Standard mittens (*cf cuff)
Thumb	standard
Fingers	2 fingered variants and std mittens are common for a variety of trades including agricultural.
Fourchettes	No apparent requirement
Cuff	Mittens as worn by nobles (generally to keep warm!) have much longer cuffs, often to the elbow. Otherwise it is dictated by its purpose.
closures	Drawstrings and straps with buckles are common from wrist down the length.
Stitches	All 3 stitches are seen but completely dependant on the intended use (Streatly is not used where wood collecting!!!)
Colour	A variety of bright and dull colours including parti-colored mittens of red and blue.
decoration	No obvious decorations apart from the use of colorful textiles for the commoner.
Ladies + gentleman commoner	Generic. More dependant on the intended function and purse size.
Nobles	highly embroidered the full length complete with the tassels, fringing etc seen on fingered gloves.