

Summary Page

It takes a concert of crafts to orchestrate an opera of beauty.

A pair of Elizabethan style gloves seen by the naked eye look like one item; a pair of gloves. Look closer and you see much more.

You slip your hand in the white leather and feel the caress as your fingers enter the long finger and thumb stalls. At first it seems odd to have such long fingers but then you see how elegant your fingers look with the extra-long stall and realize they were created this way on purpose. Queen Elizabeth's fingers were long and everyone wanted to look like the Queen. A male or female would wear a glove such as this in Elizabeth's court (Attachment A). Wiggling your fingers you feel the glove embrace your hand like a lover, keeping it snug and secure. You examine the outside of the leather and see the seams line up evenly with very tiny stitches holding the pieces of leather together. These stitches do not come over the edge of the leather so they must be a *prix* stitch, a running stitch parallel to the edge. The same one used on many of the surviving gloves as illustrated in the pictures in Attachment A. You marvel at the *forchettes*, (the piece between the fingers) and the round seam of the thumb on how well the pieces fit together. It looks just like the 16th and 17th Century gloves observed in the Victoria and Albert Museum in London, England and the pictures with the documentation in Attachment A.

Attached to the leather portion of the glove is the flashy, eye-catching cuff. A ruffled length of ribbon separates the hand from the wrist. On the edge of this ribbon are woven silver threads holding a silver bangle in the weave every two or three loops. The stitches holding this **bobbin lace** to the ribbon give the illusion that it is part of the ribbon. The silver spangles dangling from woven loops move when you turn your hand giving the glove a shimmering effect as the light catches each little silver disc. It must have taken some time for the bobbin lace to be made and then sewn on to the ribbon. The ruch effect is nothing more than the ribbon gathered on a linen thread. It looks like a bracelet encircling the wrist where the leather glove joins the cuff. Again, just like it is illustrated on surviving gloves depicted in the pictures.

A large blue flower looms forth on both sides of the cuff. Flowers were very popular in Elizabethan garments and accessories displayed in pictures of surviving elements from the time period, so you are not surprised to see one here. The rivulets of silver and blue thread embroidery imprison the flower to the limits of the white satin. How similar this is to the many you have seen in the museums and pictures in books.

The cobalt blue **lampwork** beads add depth to the play of embroidery silver white metal beads intermingle with the blue giving texture to the whole ground. Glass beads made in Venice are now

popular and are added to many decorations, including lace and gowns so why not put them on gloves too?

Fencing in the whole design is a length of silver **bobbin lace**, and even though it is a modern day metallic thread, it looks like the silver gilt thread used on the surviving examples displayed in the pictures in Attachment A. The bobbin lace was made the same way a person would have made lace in Elizabethan times; twisting and turning the hand made bobbins in a pattern called a pricking done with pins, leaving behind a design in the lace. The little metal discs, called spangles, sparkle as they jiggle on the lace. What you do not see and need to know is, I also made the bobbin lace stool based upon surviving pieces and pictures depicted in engravings. The lace was created by hand carved bobbins with little lampwork beads hanging off the bottom for weight distribution, and was also made by me.

A glover, embroiderer, lampworker, bobbin-lace maker and hand seamstress created these gloves. I am all this. I do not profess to be a master of embroidery and bobbin-lace...yet, but I am comfortable with making gloves and glass. I learned these many crafts because of my love for the Elizabethan glove.

The what (gloves), who (men and women, Kings and Queens), where (Elizabethan court in England), when (16-17th century), how (multiple elements) and why (to create an Opera) of these gloves have been answered. They have modern materials, Silver thread is DMC embroidery floss, I cannot afford real silver and the ribbon is not 100% silk, that were unavoidable but the techniques, the colors, the design, the processes were based upon study of the period and all lead to the same result; a pair of Elizabethan style gloves that emulate a surviving pair of 16th - 17th century Elizabethan gloves to the best that is possible in this modern age.

Thank you for taking the time to read my documentation and listen to the music of my gloves.