

ADAPTING STANDARD GLOVE PATTERNS

by Clarice Packham, FCSC

On the continent by the 10th century, glovemaking was a recognized industry. Whether you hand sew gloves of leather, nylon, or double-woven cotton, it is a worthwhile and useful craft. This creative work of making your own gloves is quite within the reach of feminine hands. Gloves, like clothes, are subject to fashion trends and this fall longer gloves are to be seen in sport gloves as well as dressy styles. Fine details are noticeable as well as novel effects. Gloves have always been needed to protect the hands and they give that well-dressed appearance.

In Vol.IV No.3, Spring issue of "Canadian Leathercraft", I had an article on the "Highlights of History and Decoration of Gloves". This time I will endeavour to describe my method of adjusting a standard glove pattern to your personal hand drawing.

Procedure

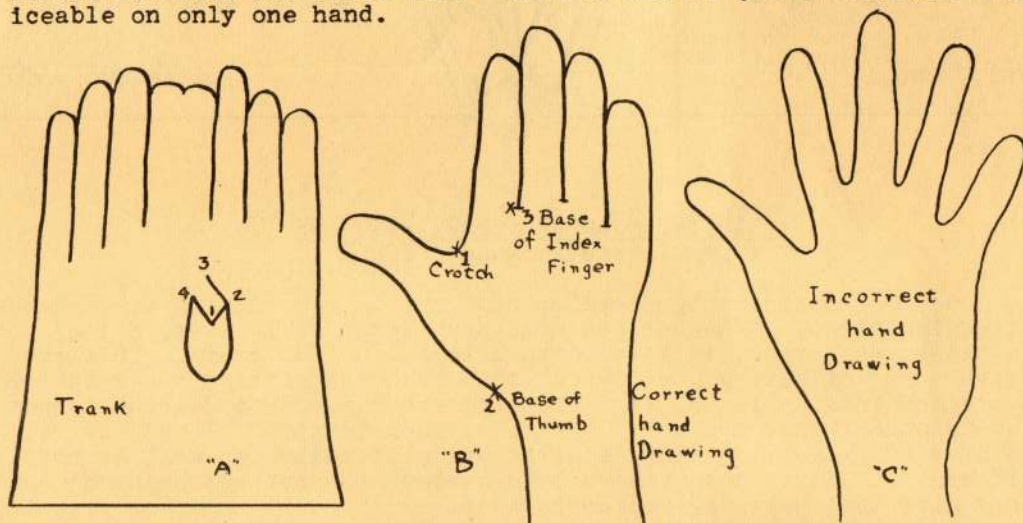
Purchase a recognized standard glove pattern in the size you usually buy in a ready-made glove. If you do not know your size measure your hand with a tape-line, around the knuckles. If it measures 7" buy a size 7 standard pattern.

To Draw Your Hand:

The hand you use the most may be the larger. Therefore, if you are left-handed, draw the left hand, otherwise draw the right hand. Place the hand AT EASE, flat, on unlined paper with the fingers together, having the elbow well on the table to relax the hand. With a pencil, held vertically, then trace, starting at the wrist, and continue around the thumb and fingertips. Before removing the hand, mark the base of each finger clearly, also the crotch (1) and the base of the thumb (2). See diagram B. If there are any noticeable

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differences in the two hands, such as enlarged joints, make two separate patterns, one for the right hand and one for the left. This should be worth the extra work where arthritic joints are more noticeable on only one hand.



Cut out the hand drawing carefully, cutting down each finger to the base. To adjust the fingers, place the cut out hand drawing on the standard pattern, placing the base of the index fingers together (3). If this finger is longer or shorter than the commercial or standard pattern, adjust finger lengths, shaping the tips the same as the pattern. Measure all fingers in the same manner and adjust. Work on the palm side of the pattern to measure finger lengths, then lengthen or shorten finger lengths on the back of the hand trunk to correspond.

THUMB:

The thumb hole may need to be raised or lowered, depending on the hand drawing. Measure hand drawing with a ruler, from the base of index finger to the crotch of the thumb. 2" to 2 $\frac{1}{4}$ " is about average for a 6 $\frac{1}{2}$ to 7 size glove pattern. If the standard pattern measures 2" and the hand drawing 2 $\frac{1}{4}$ ", lower the thumb hole $\frac{1}{4}$ ". If the thumb hole is too low, the glove will be uncomfortable to wear when the thumb is sewn in. If it is too high, it is apt to tear. So it is very important to have this placed as accurately as possible.

Measure the standard thumb pattern around your thumb and make length and width adjustments where necessary. The thumb piece when cut of leather or material is larger than the thumb hole, so stretching of the thumb hole helps to ease it in nicely. (Similar to the sleeve and armhole of a dress.)

All glove patterns consist of three parts: -- the hand portion

called the Trank; the Thumb; and the pieces between the fingers which are called Fourchettes.

Do not cut out the standard pattern until the necessary alterations have been made. When these adjustments are made, follow the instructions for placing the pattern on the leather, and sewing as suggested with the commercial pattern. Always mark out your gloves on the flesh side or wrong side of the leather.

Note About the Author: Clarice Packham, Weston, Ont., is a recognized authority on the craft of glovemaking and has taught it for many years at Night School in Toronto.

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NEW MARKET FOR HANDBAGS?

Paris, Sept. 7 -- (AP) -- Brace yourself fellows. They're making handbags for men.

The leathercraftsmen of Paris opened their annual fall showing today featuring the handbags along with gold-plated leather lounging pyjamas for women.

The male model who showed off the handbag also showed one good reason for making it:

French tailors are cutting pants so tight this year it's almost impossible for the wearer to get into them -- let alone put anything in the pockets.

The purse is a zippered brown calf envelope about 12 inches long and 10 inches high, with two outside compartments and a short carrying strap. Retail price: 6,000 francs (\$17.14).

The gold pyjamas came higher -- 125,000 francs (\$357.13).

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WE HEAR

We hear that the Hamilton leathercrafters are discovering the wonderful possibilities of Mission Grain Steerhide. Our advertisers Lewiscraft and Clarke & Clarke Leathers both carry this beautiful grained leather in two weights. Have you tried it?

We hear that the Community Programmes Branch will assist any local group in finding a meeting place and organizing meetings.

BRANCH MEETINGS

At this time of the year interest in leathercraft is beginning to revive after the summer lull. Local groups will soon be planning their winter's activities. The following are the regularly scheduled Branch meetings. They are open to all interested, and groups not listed here are invited to send in information for inclusion in the future:

HAMILTON: Meets second Thursday of each month at Westleigh Hall, John and Rebecca Streets.

LONDON: Meets first Friday of each month at 100 Grand Avenue, commencing in October.

PETROLIA Branch application has been received. For information regarding time and place of meetings, contact the President, Mrs. Dorothea Alexander, Petrolia, Ont.

TILLSONBURG: Meets second Thursday of each month at Tillsonburg District High School, Room 12.

TORONTO: Meets third Friday of each month. For information regarding location of meetings, contact the President, Mr. Cecil Roebuck, 224 Winona Dr., Toronto, phone LE 5-6469.

If there is no organized branch in your district, contact Mr. Fred Brown, 144 Lloyd Manor Rd., Toronto 18, Ont., for information on how to form one.

Branches are invited to send in news of their activities for publication.

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COMPLETE VOLUMES AND BACK COPIES

With the upswing of interest in hand bookbinding, many leathercraftsmen now wish to bind their loose copies of "Canadian Leathercraft" into a reference book. A few complete sets (Volume I to V) are still available which would be suitable for this purpose, at a cost of \$7.50 per set. Craftsmen wishing to complete their sets may obtain back copies at 40¢ each. All issues are obtainable singly with the exception of #4 of Volume IV. Order from the Editor, Mrs. Dorothy Muma, 118 Hazelton Ave., Toronto 5, Ont.

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WE HEAR

We hear that the time is fast approaching when it will be necessary for the Toronto Branch to divide into smaller, more local groups in the East, West, North, and Central sections.

CANADIAN HANDICRAFTS GUILD -- C.N.E., 1957

The leathercraft display in the new Queen Elizabeth Building of the C.N.E. was the finest exhibition of excellent work yet shown in this competition. It was a far cry from the days when wallets, belts, and handbags dominated the display. There was a wide variety of unusual articles, all of original design and excellent craftsmanship.

C.S.C.L. has reason to be proud of this outstanding exhibit, since the record entry list of 82 articles by 31 craftsmen was made up almost entirely of Society members, as was the prize list with one exception. Eight separate categories, with a total of \$210 in prizes, and the stipulation that no competitor will be permitted to take more than one prize in each craft, have helped make this an extremely interesting competition in which to participate.

For the first time in the history of the competition there were more articles accepted for display than space to show them, and a number of fine pieces, particularly large ones, had to be omitted. The number of new entrants was most encouraging, and our Branches were well represented.

Miss Syliva Hahn acted as a member of the jury. Miss Hahn is President of the Canadian Society of Painters, Etchers and Engravers, Keeper of the Prints and a member of the Department of Archaeology of the Royal Ontario Museum, a member of the O.S.A., and an outstanding artist in her own field. She felt the quality of the work was in a number of cases so nearly equal that it was difficult to make choices for the awards.

Articles by Robert Muma, Don MacKinnon, Endel Ruberg, and Anne Hook were entered in the "Canadiana" competition.

Demonstrations were given throughout the Exhibition by Endel Ruberg, Edith Roscoe and Don MacKinnon.

The awards were as follows:

Best Entry in Show: (\$50.00 cash, donated by F.W. Woolworth Company)
Robert Muma, Toronto, for his binding of "Native Trees of Canada" in dark green morocco with a red maple leaf inlay covering the spine and extending on to the front and back covers, accented with gold tooling.

An Honorable Mention was awarded to A. Legzdins for his zippered writing case with European design in brown tones.

Best Tooled Or Carved Work: (\$15.00 Credit Note from Clarke & Clarke Leathers) to Endel Ruberg, Montreal, for his leather box in the shape of a book, with grey and brown tones

used in an eagle and scenery design.

Honorable Mention went to Don MacKinnon for his wall plaque of a pioneer character.

Best Work Neither Tooled Nor Carved: (\$15.00 Credit Note from Lewiscraft) to Anne Hook, Toronto, for her small tray in brown tones with reverse-rolled edges.

Honorable Mention went to Doreen Allison, St. John, N.B., for her handbag combining dark grey tweed and morocco.

Best Leather Gloves: (\$15.00 Credit Note from Lewiscraft) to Clarice Packham, Weston, Ont., for her long beige gloves with openwork pattern on the cuffs.

Best Work With No More Than 20% Area Of Decoration: (\$15.00 Credit Note from Ottawa Valley Leathercraft Studios) to Margaret Hazzard, Toronto, for her covered box with inset agate on top, leather toned to blend with tones of the agate.

Honorable Mention went to Robert Muma for his binding of "Klee Wyck" in wine Oasis Goat with gold tooled totem pole decoration.

Best Work of Original Design, winner not to have won previous prize in any Canadian competition: (\$35.00 cash from Canadian Handicrafts Guild Shop) to Anne Small, Toronto, for briefcase with simple line decoration and interwoven initials.

Honorable Mention went to Irva Ford, Hamilton, Ont., for her handbag with original type of fastening.

Best Use Of Color Techniques: (\$15.00 cash from Garnett Company) to A. Legzdins, Toronto, for his bottle covering with European design in brown tones.

Most Original Entry Showing New Approach To Leathercraft: (\$50.00 from Canadian Handicrafts Guild) to Daphne Lingwood, Caledon, Ont., for her wall hanging of abstract forms resembling dancers in pastel tones on grey openwork background.

Honorable Mention went to Harold Wilson, Hamilton, Ont., for his wall plaque of an ape's head in high relief, entitled "Captured In Leather".

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COMING SOON

In forthcoming issues we are planning to have a series of articles on "Photographer's Gadget Bags" - types and how to make them. These will be prepared by outstanding leathercraftsmen who are also photographers and are well acquainted with the problems involved in such a project.

MAKING GUSSET PATTERNS by Don MacKinnon, FCSCL

I wanna make a purse. So? What size? I dunno. What proportions? I dunno, but it must be just right for me. Always the same old cry: It has to be different and just right. After many pros and cons, agreement is reached. Then to work with ruler and square, pencil and paper; the mock-up is cut out and "tried on". The size and shape are o.k., the decoration decided upon, the flap just right, now to make it up -- the gusset, how to make it.

The answer to this stumbling block may be approached in the following manner and if a reasonable degree of accuracy is maintained, good results will ensue. Three measurements must be absolutely decided upon as they are of the utmost importance: First, the height of the front and back panels of the purse. Second, the depth or thickness at the bottom. Third, the distance the purse is to open at the top.

For the purpose of illustration, let us lay out a pattern for a box-type bag that is to be 9 inches high, $2\frac{1}{2}$ inches thick at the bottom. It is to open $4\frac{1}{2}$ inches at the top so we can "see in" without tearing the job to pieces. This is a point not to be regarded lightly.

As in any construction jobs we need a base line and a square centre line. So, taking a square and a piece of wrapping paper some 15 inches in size, we pencil in an inverted "T" such as in Fig.1 and marked "A" and "B". To establish the height of the gusset we mark a point 9 inches up line A, Fig.1, and then draw another line squarely across line A. See Fig.1, line "C".

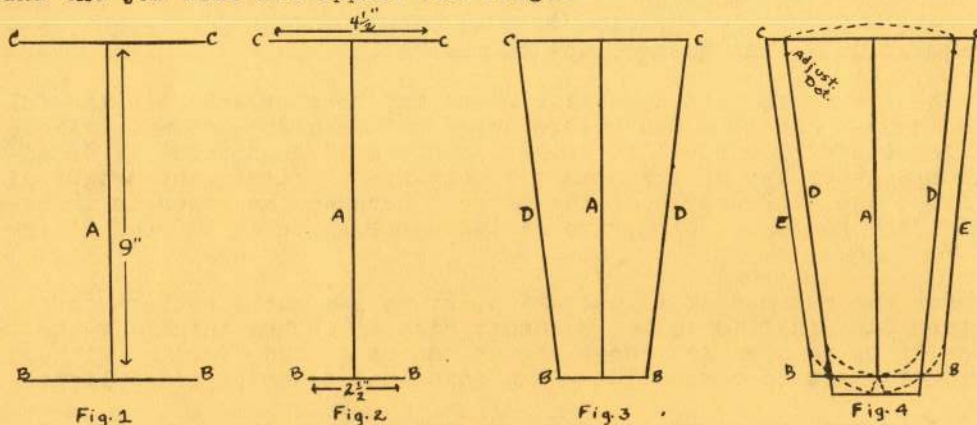
As the width at the bottom of the gusset is to be $2\frac{1}{2}$ inches, we will mark a point $1\frac{1}{4}$ " either side of line A and on line B as in Fig.2. To secure the width at the top we move up line A and mark a point $2\frac{1}{4}$ " either side of centre and on line C. Joining the points on line C with the corresponding points on line B, Fig.3, gives us the folding lines of the gusset lines "D".

To get the cutting line outside of the folding line, we will draw lines $\frac{1}{8}$ " from D and B parallel to them, and from C to below B, Fig. 4 lines "E". When the corner notches are removed the length of the front panel of the purse is carefully measured on the INSIDE and the length of lines D adjusted accordingly. The latter will be found a bit too long in the drawing Fig.4. The crown of the gusset can be made to suit. See dotted line top of Fig.4. $3/8$ " being a fair compromise.

In the event that the job is to be round bottomed the notches at the right and left bottom corners will be ignored. Instead, the procedure outlined in the dotted lines Fig.4 will be followed and on such

curvature as is desired. Should difficulty be found in shaping the bottom of the gusset, a suitable V can be cut as shown in the dotted lines. This will relieve much of the undesirable puckering sometimes met with when shaping.

The measurements may be changed to suit any bag provided the basic sizes are determined and adhered to. Read this over a few times and the job will not appear too tough.



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Letters to the Editor

With the receipt of this letter, it is obvious that we need to open a department of this journal for the purpose of airing opinion, and we hope to be able to carry it on from time to time as occasion demands. The views expressed are not necessarily those of either the Editor or the Editorial Board of "Canadian Leathercraft". All members should feel equally free to express their opinions and views in this department.

The Editor, "Canadian Leathercraft"
118 Hazelton Ave., Toronto.

Dear Madam:

For a number of years, circumstances have forced me to listen to much discussion amongst some of my leathercraft friends, and I have also been expected to examine and praise many of the articles they have produced. I have tried to show a polite interest, and often a restrained admiration for some of this work, but usually I have been hard put to refrain from voicing a true opinion lest I hurt the feelings of my friends who, when not engaged in this craft are quite admirable people of good taste and sound judgment. However, when they engage in discussion of their craft they seem, almost always, to become thoroughly bigotted in their adoration of the slow-hard method of making things by hand, and unreasonably scornful of similar objects that are fashioned by machine. This attitude, in a Culture that is unquestionably the product of the Machine Age, seems quite unwarranted.

Looking more widely over the field of handicrafts, it is easy to discern a sort of naive belief in the superior merit of hand-made objects in nearly all of the branches. Why this should be, is hard to explain when everyone knows that modern machines, used properly, can make better fabrics,

better pottery, better jewellery, better metalware, and better leather goods of any given design, and do it more cheaply than is possible by hand. These products will be uniformly true to the standard of quality set, and most machines are capable of a wide range of designs.

The abject adoration of hand-made things is an out-moded attitude that indicates atavistic thinking, or irrational conformity to tradition. The conviction that everything Grandpa made was sturdier, more gracious in form, or more comfortable in use, is rankest nonsense. Those who heatedly affirm such ideas are looking backward with misty-eyed nostalgia, refusing to "grow up" and face the world as it is today.

Most of the things that Grandpa cherished were, I submit, inconvenient, uneconomical and uncomfortable monstrosities compared to similar objects that we use today. Think of the massive canopied bedstead, the horsehair parlor furniture, the wavy window glass, the heavy leather luggage, the dirt-catching carved woodwork, the ornate, ugly lamps, dishes and cutlery. Compare these awkward contraptions with the smooth, streamlined, functional objects found in every home today and say, if you can, that the old hand-crafted things are better, or more pleasing, or more usable, than their

modern, machine-made counterparts. Why must we revere all things made in the old way?

Five centuries ago, at the dawn of the Renaissance in Europe, when the lost arts of earlier cultures were being rediscovered, there was reason for trying to copy the past but today, when we have gone far ahead of the arts of ancient Egypt Greece and Rome there seems no valid reason for looking anywhere except the present and the future for our inspiration.

The ancient arts are interesting in the historical sense, but their practical use is more by way of teaching us what to avoid rather than of dictating the technique for the 20th century. That

brings me to the query: "Why do craftsmen cling so desperately to their medieval methods and spurn the elegant machine techniques that are the crowning achievements of the 20th century? Are they afraid to let loose of the comfortable Past and face the uncertainties of this tumultuous modern world?"

Madam Editor, I would like to know the answers to these questions. Perhaps there are people in your Society who can provide them. If so, I would be happy to hear from them. I grope for enlightenment.

Yours sincerely,

O.B. SERVOR

Toronto

NEWS AND GOSSIP

Don MacKinnon is off for a crafty weekend at Blue Mountain Lodge, Collingwood, September 28th, where he will give participants a two-day run-through on figure carving.

Dr. Ralph Larmour is proudly displaying his newest leather antiquity -- an old-time fire bucket. Fire buckets were made of leather because they did not dry out and spring leaks as wooden buckets did. They could also be thrown off roofs for refilling, without breaking in the fall.

Is it true that there is to be a Branch of CSCL formed in Western Canada?

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