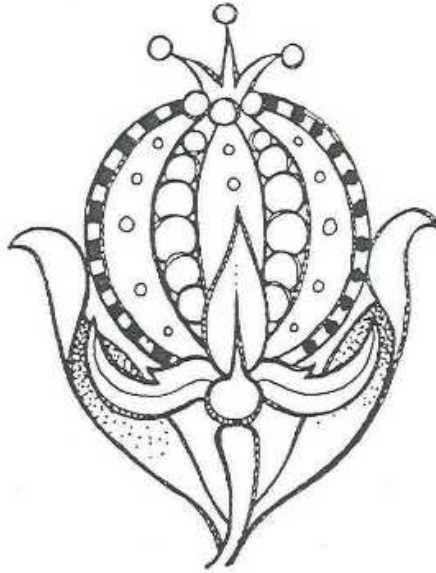


ELIZABETHAN EMBROIDERED BINDING

Presented by
Livia da Nicolosi



ELIZABETHAN EMBROIDERED BINDING

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A SUMMARY

What you see before you is my interpretation of an embroidered binding characteristic of the late 16th and early 17th centuries. Lavishly, almost excessively, embroidered – these diminutive bindings typically cover small volumes which might include the Psalms, the Bible, Books of Hours, or other religious subjects.¹ Designs of surviving embroidered bindings rarely indicate the subject matter of the book they cover but the majority of them, even those of whimsical design, cover devotional books of some type.² Cyril Davenport states in *English Embroidered Bookbindings* “that as a class they are the smallest complete embroideries existing.”³

Miniature books are often depicted in portraits of this time period and, in my opinion, serve to underscore their importance to their owners simply by their depiction. Books, particularly devotionals, were treasured personal possessions of a devout laity.⁴ How much more a treasure when they were extravagantly embroidered with silk and gilt threads!

For judging purposes, it is the embroidery that should be considered, and not the method utilized to affix the embroidery to the book. The binding process involves actually pasting the embroidered fabric onto the boards that cover a book and I have, so far, been unwilling to subject hours of work to the possibility of it being destroyed through my own lack of expertise in the art of bookbinding.

¹ Snook p.126

² Personal observation of visual evidence

³ Davenport p.2

⁴ Friehs p.1

DEPICTION OF MINIATURE BOOKS IN PORTRAITURE



Streatham Portrait - Lady Jane Grey

Artist: Unknown

circa 1590-1600

National Portrait Gallery, England

collectionimages.npg.org.uk/large/mw113910/Lady-Jane-Grey.jpg



Portrait of Mary Dudley, Lady Sidney

Artist: Hans Eworth

circa 1550-1560

National Trust Collections, England

<http://www.nationaltrustcollections.org.uk/object/486275>



Portrait of a Young Girl

Artist: Agnolo Bronzino

circa 1545

Uffizi Gallery in Florence, Italy

commons.wikimedia.org/wiki/File:Angelo_Bronzino_-_Portrait_of_a_Young_Girl_-_WGA3270.jpg

Following are specific details on my methods of construction, additional oddments of historical information, and commentary regarding this particular embroidery piece.



METHODS OF CONSTRUCTION

EMBROIDERY DESIGN

In period, pattern books were available and commonly used as evidenced by the quantity of items with similar motifs. Two of the design elements for my embroidery were taken from the pattern book *A Schole-House for the Needle*. Santina M. Levey notes in “The Background to Shorleyker’s Book” that “although the majority of the patterns had previously been published on the Continent, they come from at least six different books ranging in date from the 1540s to the early 1600s.”⁵ She also states “that Shorleyker’s book both looks back to the sixteenth century and forward to developments of the seventeenth.”⁶ Although Shorleyker’s pattern book was published in the early 17th century (1632), I felt confident with the appropriateness of my choice of motifs due to Ms. Levey’s commentary.

Pictured below is the page I used. I redrew, reversed, and resized portions of the images. The spine design was a free hand drawing.

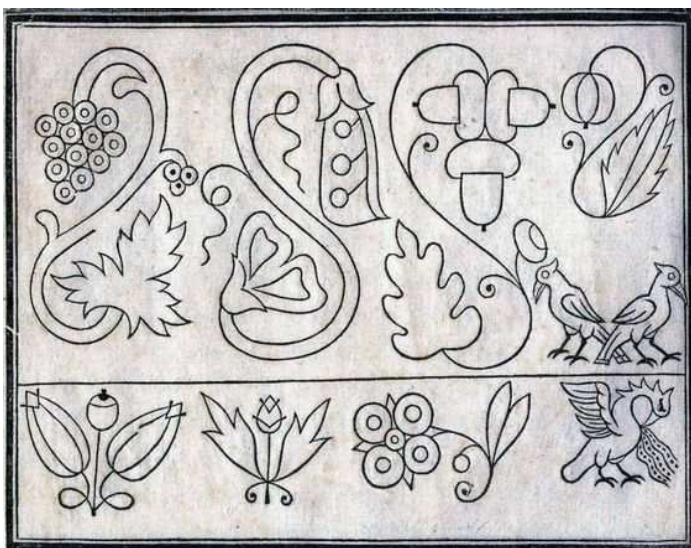
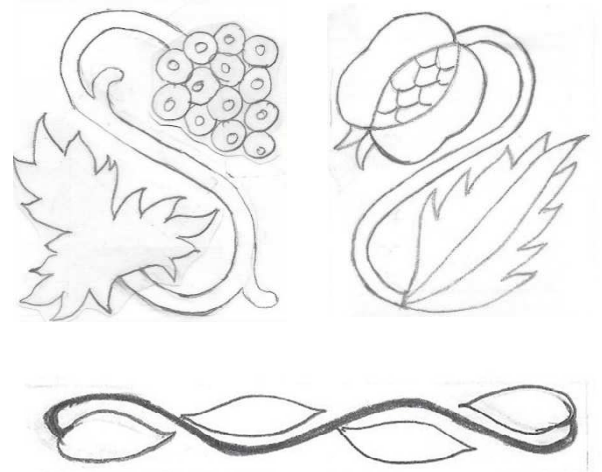


Figure 1

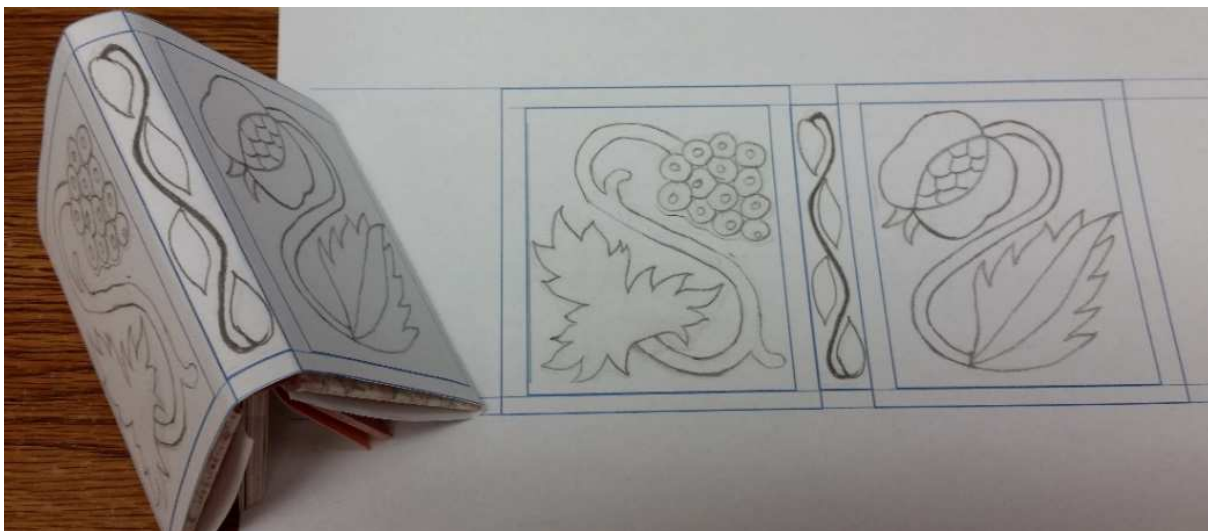


⁵ Shorleyker (Levey’s commentary from The Background to Shorleyker’s Book) p.2

⁶ Shorleyker (Levey’s commentary from The Background to Shorleyker’s Book) p.4

To our modern eye, much of Elizabethan embroidery appears crowded. A floral motif is often of an unrealistic size compared to those next to it. Note the difference in the size of the grape cluster and its leaf in Figure 1 on the previous page. The Elizabethan embroiderer seemed determined to fill every inch of space with embellishment of some kind.⁷ I used this same mentality to design my binding.

My finished design – ready to be transferred to the ground fabric.



EMBROIDERY – TOOLS AND TECHNIQUES UTILIZED

Using a light table, I traced my pattern onto a ground fabric of gold silk with a pencil. Two different period methods of transferring designs are depicted in the woodcut from Allesandro Paganino's *Il Burato* in Figure 2 – one with candlelight from below the frame and another with natural light from a window. A modern light table provides a similar method of transferring an embroidery pattern.

⁷ Snook p88

I used a slate frame similar to those illustrated in Figure 2 to mount the backing and ground fabrics for the embroidery. The use of this type of frame ensures that a very taut surface is maintained during the embroidery process and is essential for good results. I used a finely woven linen as a backing fabric and laced it onto the slate frame. I then stitched the gold silk ground fabric (with design) onto the linen backing fabric.



Figure 2

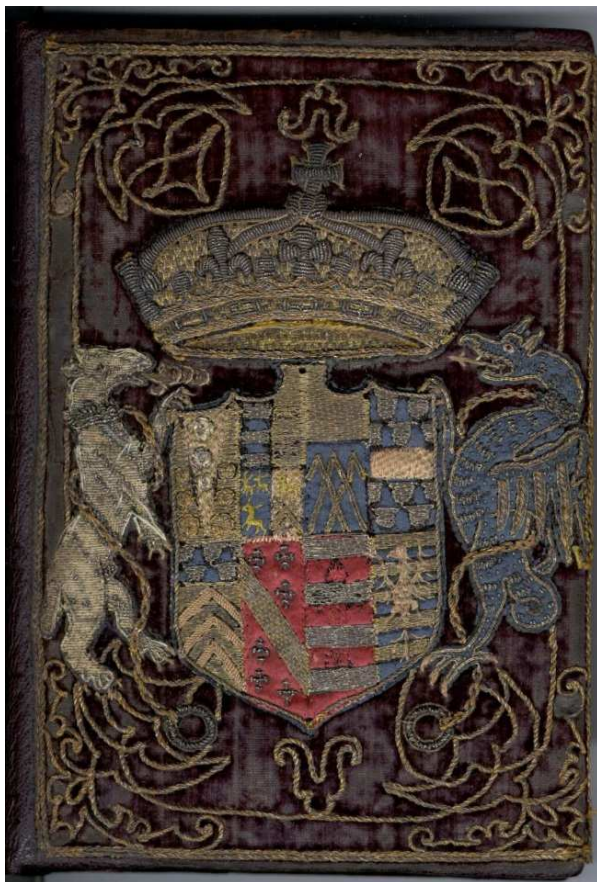
In period, a backing fabric of linen was typically used for embroideries intended for use as bindings in order to protect the embroidery from the paste used in the binding process.⁸ Depending on ground fabric (whether velvet or silk) and the type of embroidery executed (i.e. silk embroidery combined with goldwork), sometimes the linen backing fabric was not added to the embroidery until after the more delicate silk work was done. Then the linen was added to the underside of the design and the goldwork wrought through both backing and ground fabrics.⁹ I chose to stitch my design through both fabrics.

⁸ Davenport p.22

⁹ Davenport p.23

The embroidery techniques for period bindings were necessarily more carefully wrought. As much needlework as possible was done on the surface. Beginning and ending threads were stitched from the front of the embroidery and then worked over. The back of the embroidery had to be very flat and smooth so that it would lie flat when pasted on the book boards in the binding process. Otherwise, every bump and flaw would show if the workmanship was poorly done, especially on satin bindings.¹⁰ I am curious as to whether the density of Elizabethan embroidery design was a way to compensate for the fact that unembroidered spaces would not lie flat when pasted onto the book boards.¹¹ Perhaps what we view as being an overcrowded design was merely a practical way to deal with the structural requirements of using an embroidered textile as a binding.

Figure 3



Much of the embroidery on velvet bindings was stitched separately on linen as appliques which were subsequently stitched onto the surface of the velvet. Sometimes silk was used as the ground fabric for appliques as in Figure 3. A close-up of the applique on this binding can be seen in Figure 4.

Frequently, a gold cord would then be couched around the applique's edge to hide the stitches used to secure the applique to the ground fabric. Couché designs and goldwork, which are essentially

¹⁰ Davenport p.23

¹¹ Davenport p.24 (Note: Davenport comments that open spaces will not lie flat when pasted onto book boards; commentary on embroidery design is mine.)

worked on the surface, are prevalent on Tudor bindings – especially those on velvet. Again, most of the work is done as surface embroidery and the back of the embroidery remains relatively flat for the binding process.¹²

Figure 4



¹² Davenport p.24

I utilized several different types of needles in the execution of my embroidery. For the silk embroidery, I used a No. 10 beading needle. I have not, to date, found documentation on extant needles used for English embroidery – either Elizabethan or Opus Anglicanum. Per John G. Rollins in *Needlemaking*, none have survived.¹³ A needle fragment was recovered from the wreck of Henry VIII's flagship, the Mary Rose. It, along with thread bobbins, was thought to be part of a personal sewing kit – probably not of the quality necessary for fine embroidery.¹⁴ I think it is obvious from extant embroidery examples that the fine needlework was done with finely wrought needles. The surviving needlework attests to this.¹⁵ Silk embroidery requires a fine needle.

For the goldwork, I used a No. 20 and No. 24 chenille needle. I also used a handmade Japanese-style needle. Japanese needles have a round eye and will not cause the metal thread to fray as quickly as needles with long, narrower eyes. Metal thread work requires a large enough needle for the heavier threads to be taken to the back of the work. A larger eyed needle opens a wide enough hole in your fabric to pull the heavier thread more easily to the underside of your work.

EMBROIDERY – STITCHES UTILIZED

The embroidery stitches I utilized in the creation of this binding are surface couching, satin stitch, long and short stitch, split stitch, and a plaited braid stitch. ALL of the stitches I used are period embroidery stitches and can be found on late 16th and early 17th century embroidered bindings. These stitches are also found on other embroidered items of the same time period. Many fine

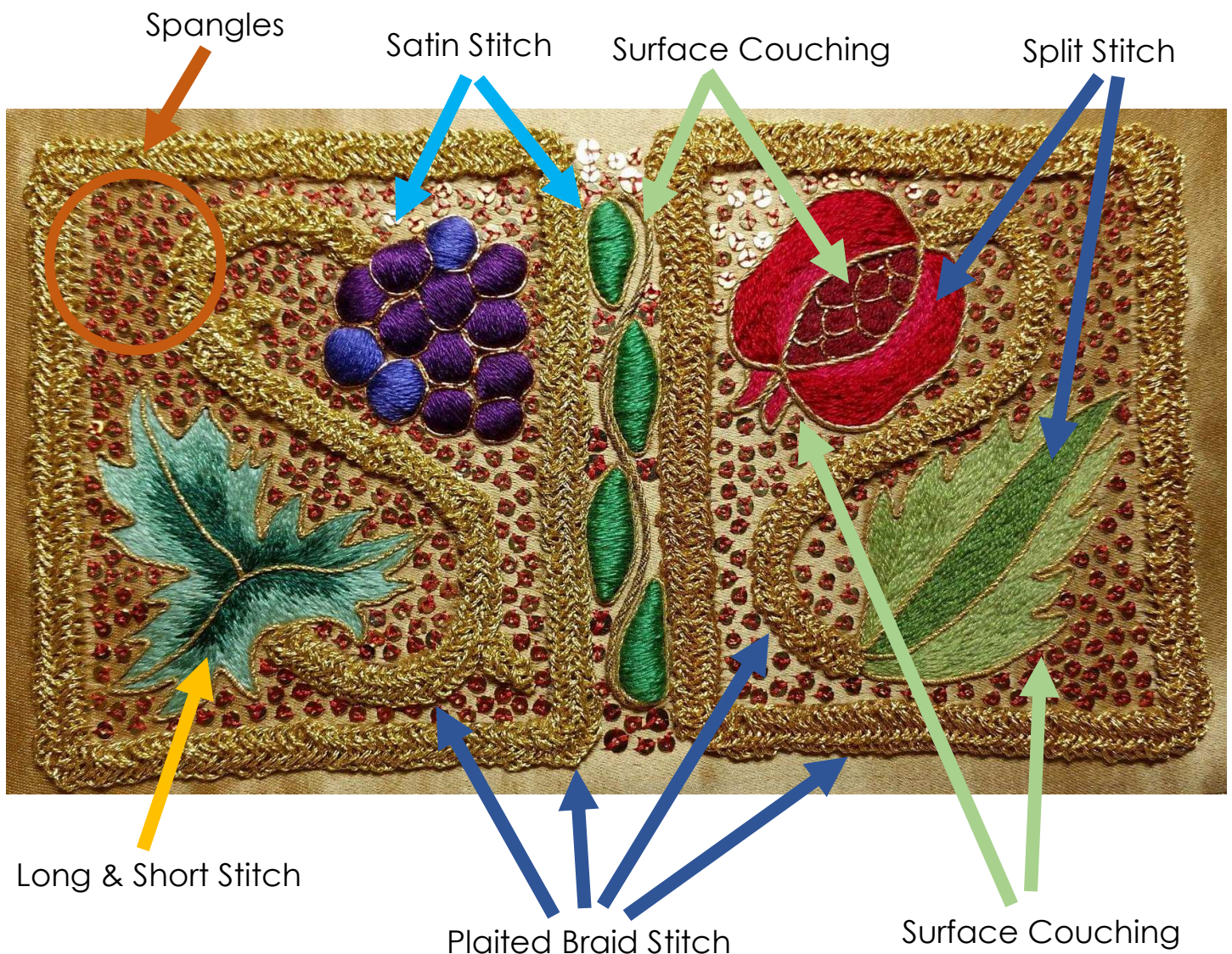
¹³ Rollins p.3

¹⁴ Gardiner pp.327-329

¹⁵ Rollins p.3

examples of gloves, clothing, cushion covers, and other articles survive to attest to their usage in period.

One of the embroidery stitches not seen as frequently on embroidered bindings as others is split stitch. However, the use of split stitch on embroidered bindings is documentable to the 14th century, as evidenced by the Felbrigge Psalter which is the earliest known extant embroidered binding.¹⁶ Another fine example of a 16th century binding worked predominantly in split stitch is housed in the Bibliothèque Nationale de France. See Figure 8.



¹⁶ Wallis p.71

EMBROIDERY STITCHES: SOME VISUAL EVIDENCE



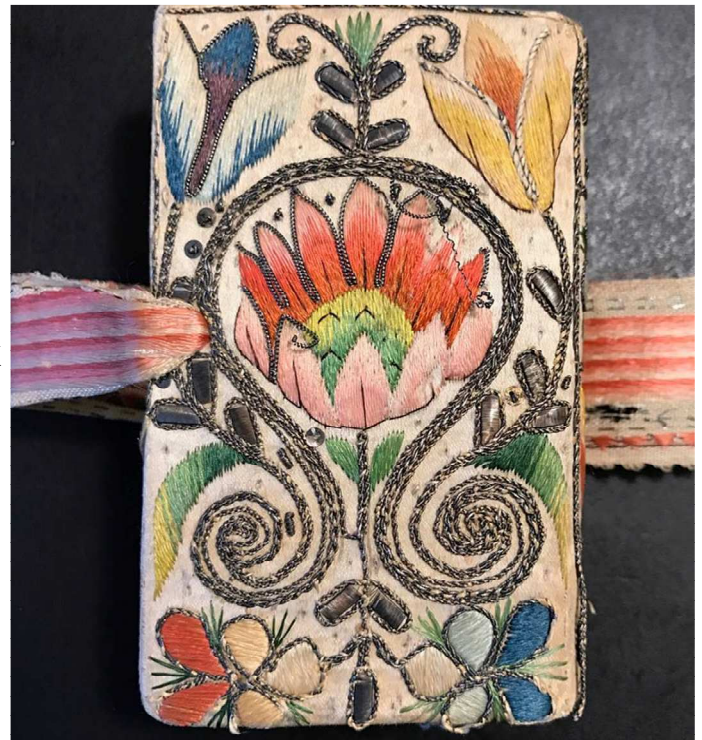
Example of
Satin Stitch
worked on
spine of book

Mark on
silk from
missing
Spangle

Spangle

Examples of
Long & Short
Stitch

Examples
of Surface
Couching



This exquisite binding was embroidered in the 16th century. It is currently housed in the Houghton Library of Rare Books, Harvard University, Cambridge, MA.

Images on this page reprinted with the gracious permission of Erin Moody and Christy Baty of Relics in Situ.

SURFACE COUCHING

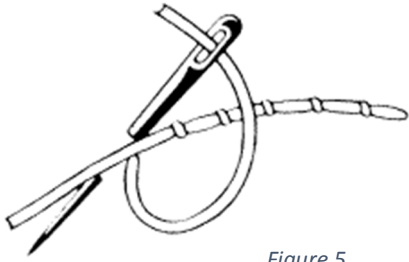
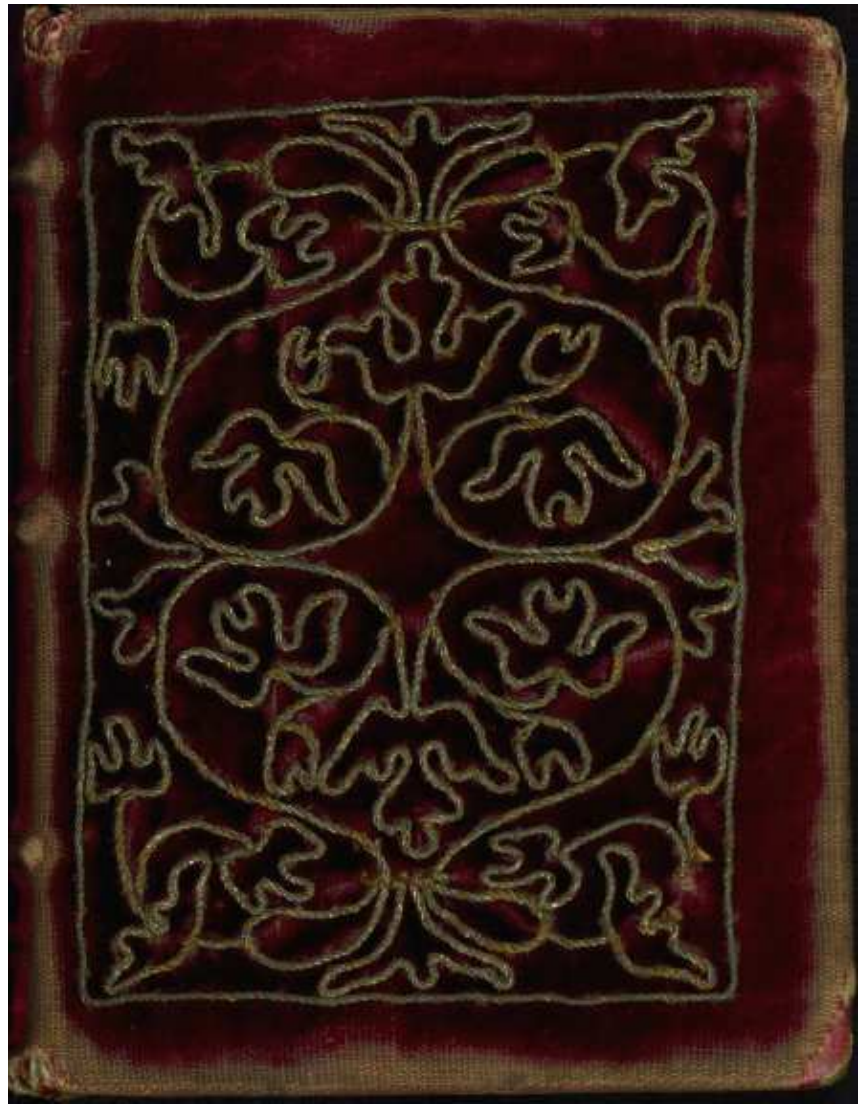


Figure 5



http://www.thedigitalwalters.org/Data/WaltersManuscripts/W431/data/W.431/sap/W431_000001_sap.jpg

Book of Hours (Use of Rome), c. 1490-1500. Velvet embroidered bookbinding – gilt silver twist couched with silk thread. Close-up shows technique where metal thread is couched onto embroidery surface using small diagonal stitches that disappear into the twist of the metal thread.

Housed in the Walters Art Museum in Baltimore, Maryland.
Shelf Mark W.431

SATIN STITCH

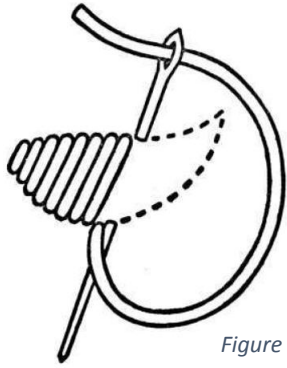


Figure 6



https://images.metmuseum.org/CRDImages/ci/original/C.I.40.194.28ab_F.jpg

Embroidered leather gloves, 16th century. Embroidered directly onto the leather. You can clearly see the padding beneath some areas of the satin stitch where the black silk thread has deteriorated. Housed in The Metropolitan Museum of Art, New York. Accession # C.I.40.194.28a, b



https://images.metmuseum.org/CRDImages/ci/original/C.I.40.194.28a_d.jpg



It is sometimes difficult to distinguish satin stitch from long & short stitch on embroidered bindings. The images above show what is clearly satin stitch. Note the perfect edges on the green leaves. The carries on this satin stitch are approximately a quarter of an inch at the widest point. This particular binding measures 2 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches.

Late 16th century embroidered binding with green satin stitched leaves. Housed in the Houghton Library of Rare Books, Harvard University, Cambridge, MA.

Images on this page reprinted with the gracious permission of Erin Moody and Christy Baty of Relics in Situ.

SPLIT STITCH

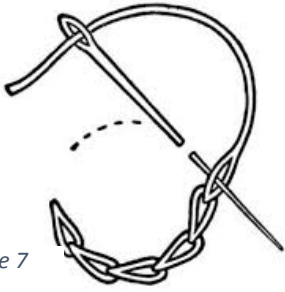


Figure 7

This stitch was prevalent in the embroideries known as Opus Anglicanum (literally English work)¹⁷ – an opulent form of embroidery that was characterized by underside couching worked in gold and silver threads and split stitch worked in silk threads.

The Felbrigge Psalter. 14th century. Two panels of embroidery in the Opus Anglicanum style. The panels have been set into an 18th century leather binding. The embroidery is in very poor condition, having been varnished over at some point.¹⁸

Housed in the British Library. Shelf Mark Sloane MS. 2400.



<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&IIID=1405>

<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&IIID=1404>

¹⁷ Browne p.1

¹⁸ Wallis p.74



This French binding (circa 1567) was stitched almost exclusively in split stitch. Measuring approximately $4 \frac{5}{8} \times 7$ inches, this lavishly embroidered binding features the allegorical figures of Mémoire on the upper cover and Patientia on the lower cover.

Housed in the Bibliothèque Nationale de France.

PLAITED BRAID STITCH

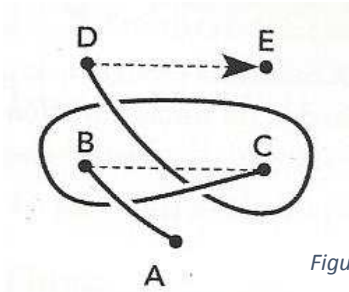


Figure 9

There are a variety of different braid stitches that typically get lumped together under the generic term “plaited braid stitch.” In Elizabethan Stitches,

Jacqui Carey documents several braid stitches seen in period embroidery and explains her version of their execution in full detail, including highly enlarged photographs of extant examples. Figure 10 shows several different plaited braid stitches. Figure 11 is an example of what Carey calls a Standard Plaited Braid Stitch. This is the variety of braid stitch I used for my project.

Plaited braid stitch has the reputation of being extremely complex and difficult to work. Unlike many, I do not find its execution that difficult. Doing a braid stitch well requires patient manipulation of the thread, precise tension, and *choosing the correct type of thread*. It is also important to choose a thread that will fill the width of your pattern adequately.



Figure 10

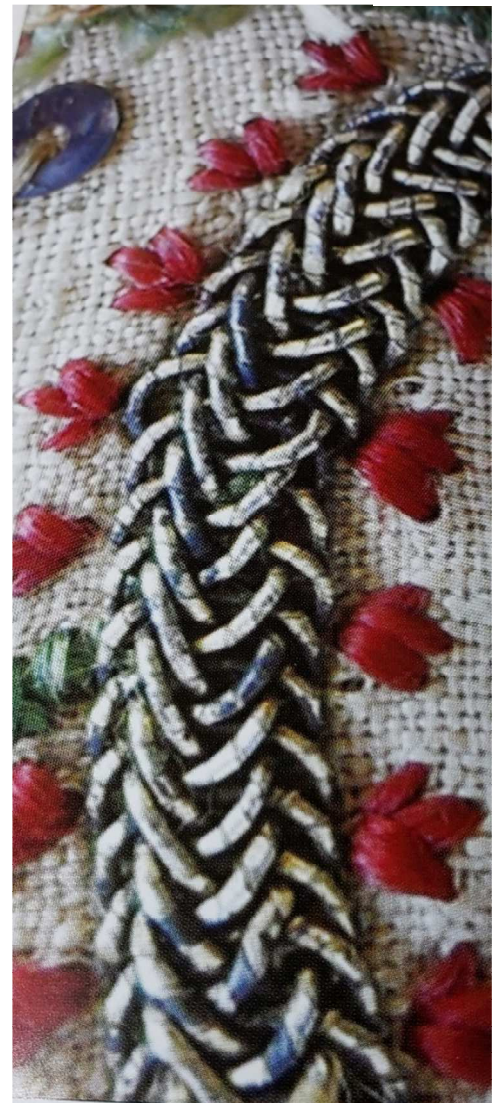


Figure 11

Passing thread, or filé, is what would have been used for this stitch in period. Passing thread is made by wrapping flattened strips of wire around a silk thread core. Notably, the modern equivalent of gilt passing thread is NOT the same as gilt passing thread used in the 16th and 17th centuries. These historic threads are difficult to replicate. Although you can find modern passing thread with real metal wrapped around the thread core, it is not identical to historic passing thread. Historic threads “tended to be much finer” while the flattened metal strip was wider and thicker than what is used now. Historic passing thread was actually more robust than its modern equivalent.¹⁹ Carey states that “...finding commercially produced materials that compare well to the historic examples is a challenge, so one must be prepared to compromise.”²⁰

My original choice for working the plaited braid stitch was a gilt passing thread. However, it shredded every time I tried to pull it through my backing and ground fabrics. After unsuccessful experimentation with several different threads, I ultimately compromised and substituted a synthetic metallic thread for the modern gilt passing thread commercially available. The synthetic thread I substituted was much easier to stitch but the nature of the thread itself does not produce the distinctive rigid edges of the braid stitch. Gilt passing thread holds the edges of the braid stitches in a more rigid fashion. Note Figure 11 on the previous page for an image of a perfectly worked braid stitch done in period. Using a modern synthetic thread yields a different appearance than a period thread – *even when wrought in an identical manner*. The thread you use makes a difference.

Modern embroidery instructions for plaited braid stitch suggest that you begin and end each line of stitching at right angles

¹⁹ Carey p.12

²⁰ Carey p.9 (*Elizabethan Stitches*)

instead of continuing the braid stitch around corners. Mary Corbet specifically states this in her online tutorial *Plaited Braid Stitch Printable*.²¹ Perhaps intuitively, I did NOT follow the modern instructions. I continued the braid stitch through the sharp curve of each corner. I noted Mary Corbet's modern instructions AFTER I had finished my stitching. If you observe examples of braid stitches on embroidered bindings and clothing (i.e. jackets, caps, coifs) of the 16th and early 17th centuries, you can see plaited braid stitching that curves sharply, even on tight corners. What I originally thought I had done incorrectly, as per Corbet's commentary, was actually period practice.

Figure 12



²¹ Corbet

LONG & SHORT STITCH

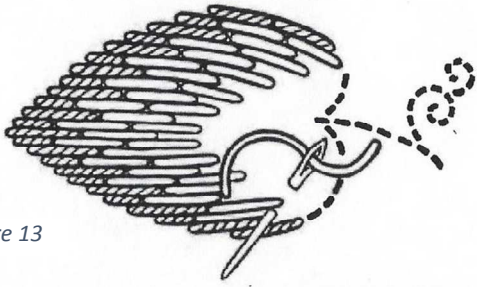
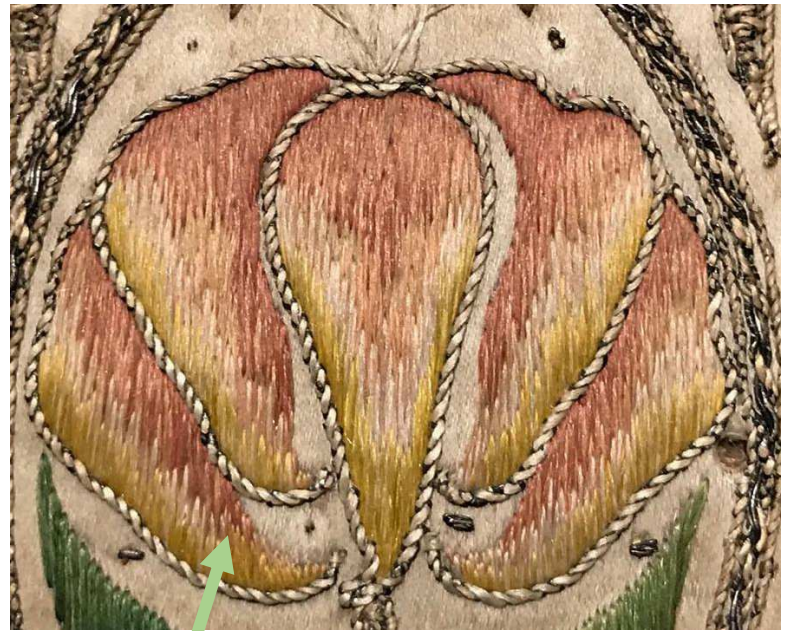


Figure 13



Examples of
Long & Short
Stitch.



Two early 17th century embroidered bindings with long & short stitched flowers and leaves. Housed in the Houghton Library of Rare Books, Harvard University, Cambridge, MA.

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SPANGLES

Oe, oe, spangles! These small metal discs were often affixed to 16th and 17th century embroidered bindings, coifs, nightcaps, jackets, and other items. They were attached in several different ways as shown in the images below. They could be attached with one or more stitches of silk thread or held in place with a single pearl or a small piece of metal bullion / purl (finely coiled wire).



Images on this page reprinted with the gracious permission of Erin Moody and Christy Baty of Relics in Situ.

Needlework historians Christy Baty and Erin Moody state the following in their March 2016 Needle Arts magazine article: “In this time period, a spangle was typically attached either by making three stitches over the top (almost exclusively in red thread) or by taking a tacking stitch up through the center, threading on a short length of metal bullion, and plunging the needle back down through the same center hole.”²² Note the use of red silk thread to attach the spangles on this sleeve fragment in Figures 14 and 15. These images were definitely my inspiration for using red silk to stitch the spangles to my binding.

Figure 14



Figure 15



Period spangles (historically known as oes or the French term *paillettes*) can be found in different shapes, the most common

²² Baty, Moody p.33

being the disc shaped spangles you see sparkling from the surface of embroidered bindings, sweet bags, and Elizabethan clothing.

Teardrop shaped spangles were frequently suspended from the metal thread bobbin lace used to embellish Elizabethan gloves and coifs.²³ The teardrop shaped spangles were cut or punched from metal plate and a hole punched at the narrower end of the spangle.²⁴ The disc shaped spangles are thought to have been made in two ways: 1) cut or stamped (punched) from metal plate with a hole punched through the center²⁵ or 2) hammered from tiny rings of wire.²⁶



16th century leather gloves with embroidered satin gauntlets. Gilt bobbin lace lavishly embellished with teardrop shaped spangles.

Housed in the V&A Museum, London, UK. Accession # 711&A-1875.

²³ Dye p.17

²⁴ Carr

²⁵ Carr

²⁶ Snook p.50

Jacqui Carey states that the disc shaped spangles used in Elizabethan embroidery "...would have been cut, rather than stamped, out of the metal. ***This is evident from the distinctive slit that often widens into a V-shape on the outer rim. This feature was formed whilst cutting from the outer edge to the inner hole.***"²⁷

I beg to differ. I've had the practical experience of making my own spangles. Compare the period spangle in Figure 16 with my handmade spangles in Figures 17 and 18. Figure 18 shows the progression from wire link to hammered spangle. The spangles Carey refers to, which are shown in enlarged photographs throughout her book *Elizabethan Stitches*, are unmistakably made from wire links hammered flat.

Figure 16



Figure 17

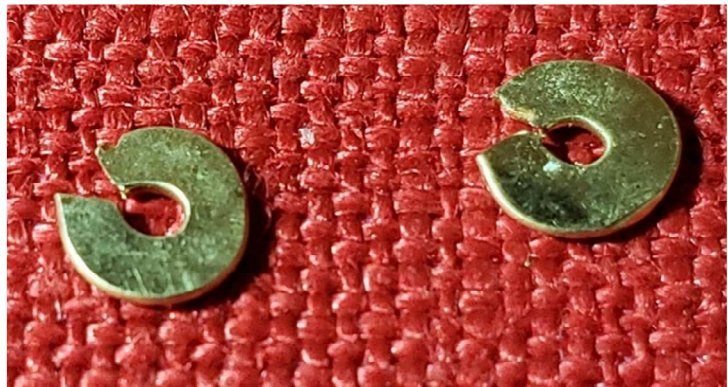


Figure 18

²⁷ Carey p.13

EMBROIDERY – MATERIALS UTILIZED

Gold silk ribbon (similar to Duchess silk satin) – ground fabric

Finely woven white linen – backing fabric

Red silk ribbon – to tie around book to keep it closed

Silk Embroidery:

Kreinik Silk Mori - 4034

Splendor Silk Thread – 820, 826, 847, 848, 905, 906, 907, 919, 1003, 1144

Metal Thread Embroidery:

Kreinik Metallic Threads - #8 Fine Braid 002J, #8 Fine Braid 321J

2mm gilt spangles – approximately 423 spangles

4mm gilt spangles – approximately 10 spangles

371 passing thread, x dark gold – source: Garibaldi's Needleworks

No. 1-1½ gilt twist – source: Garibaldi's Needleworks

No. 1 2% gold WM twist – source: Berlin Embroidery

No. 3 2% gold twist – source: Berlin Embroidery

YLI Silk #100 241 (gold) – couching thread for goldwork

YLI Silk #100 256 (red) – used to stitch gilt spangles

All materials I used were period appropriate with the exception of the Kreinik Metallic Thread #8 Fine Braid that I stitched the plaited braid stitch with. Substitution was made as explained earlier in this document. The silk fabric, finely woven linen, narrowly woven silk ribbon, silk embroidery threads, gilt spangles, gold twist in various sizes, gilt passing thread, and the silk thread used for couching and stitching spangles onto the ground fabric were all as close to the original form used in the 16th and early 17th centuries as I could find.

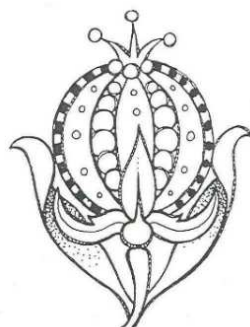
Locating silk and metal threads locally was impossible. They are simply NOT available where I live. Much of what I used was

purchased at needlework shops in Dallas and Houston. Other sources for embroidery materials included several etsy and ebay shops. I used gilt metal threads as closely equivalent to period materials as I could find.

I believe the substitution I made for the passing thread on the plaited braid stitch was an inevitability for two reasons: 1) period passing thread does not have a true modern equivalent and 2) the linen I chose for my backing fabric was possibly too tightly woven to allow modern gilt passing thread to enter and exit without destroying the integrity of the thread itself.

The finely woven linen I utilized as the backing fabric for my project had a thread count of approximately 60 threads per inch. What I found puzzling was information I gleaned from Jacqui Carey's book *Elizabethan Stitches* regarding thread count of linen used for coifs and sleeves (and presumably any embroidery that plaited braid stitching would be worked upon). Carey illustrates several case studies where the thread count was over 90 threads per inch.²⁸ If plaited braid stitch could be worked through this fine of a linen, why would my choice of linen with a thread count of 60 NOT work? Perhaps the way it was woven? I don't know.

The embroidery for this binding took approximately 72 hours. This does not include the time spent designing the pattern, transferring the pattern onto the ground fabric, prepping and lacing the slate frame, or the finishing work involved in stitching the binding onto the book. The research for my documentation consumed many hours and still continues....



²⁸ Carey (*Elizabethan Stitches*)

PROJECT INSPIRATION



This was the style of ribbon tie I used for my binding.



This binding was exactly the color of silk I wanted to use for my binding project.



Spangles! And more spangles!

This jacket panel is literally encrusted with spangles stitched down with pearls. Imagine how it would sparkle in candlelight!

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(Note: This book was produced from the original book printed in 1632; now in the private collection of John and Elizabeth Mason.)

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IMAGES:

Figure 1:

Shorleyker, Richard. *A Schole-House for the Needle*. P.O1.
Scanned image.

Figure 2:

Paganino, Allesandro. *Il Burato*. Istituto Italiano D'Arti Grafichi.
http://www2.cs.arizona.edu/patterns/weaving/books/pap_lace.pdf Last accessed 12/2/18

Figures 3 & 4:

Velvet embroidered binding, circa 1544. Belonged to Katharine Parr, Queen Consort of Henry VIII. British Library Database of Bookbindings.

<https://www.bl.uk/catalogues/bookbindings/FullImage.aspx?&ImageId=39900&Copyright=BL> Last accessed 12/5/18

Figure 5:

Diagram of Couching Stitch credited to:

https://alina.stefanescu.typepad.com/patrick_and_alina_weddin/2007/10/how-to-do-the-l.html

Figures 6 & 7:

Diagrams of Satin Stitch and Split Stitch embroidery stitches credited to:

<http://www.blockcrazy.com/Embroidery%20Stitches.htm>

Figure 8:

French embroidered binding: Reliure de Toile de lin Ecrû, Aux Figures de la Memoire et de la Patience, circa 1567. Housed in the Bibliothèque Nationale de France. Predominantly split stitch with silk threads. Image scanned from *Livres en broderie: Reliures françaises du Moyen Âge à nos jours*, p.58.

Figure 9:

Diagram of plaited braid stitch scanned from Jacqui Carey's Elizabethan Stitches, p.69.

Figure 10:

Close up of several different plaited braid stitches on an embroidered panel. From the Embroiderers' Guild Collection, London. Scanned from Jacqui Carey's Elizabethan Stitches, p.142.

Figure 11:

Close up of plaited braid stitch on a lady's coif. From the private collection of Heather Toomer. Scanned from Jacqui Carey's Elizabethan Stitches, p.86.

Figure 12:

Close up of front cover of Manuscript MS, Cherry 36. Embroidered binding made by Queen Elizabeth I at the age of eleven and gifted to her stepmother, Queen Katharine Parr. Housed in the Bodleian Libraries, The University of Oxford. Scanned from Jacqui Carey's Elizabethan Stitches, p.97.

Figure 13:

Diagram of Long and Short Stitch scanned from A.H. Christie's Samplers and Stitches: A Handbook of the Embroiderer's Art, p.12.

Figures 14 & 15:

Sleeve fragment, one of three, thought to be part of a jacket. Probably early 17th century. In a private collection. Scanned from Jacqui Carey's Elizabethan Stitches, pp.76-77. Note the vibrancy of the colors on this embroidery due to limited exposure to light.

Figure 16:

Close up of spangle (or oe) from sleeve fragment in private collection. Scanned from Jacqui Carey's Elizabethan Stitches, p.13.

Figures 17 & 18:

Spangles hand made by me. Figure 17 shows two spangles made from 18-gauge gold filled wire. Figure 18 shows the progression from wire link to hammered spangle using 16-gauge copper wire.

PROJECT INSPIRATION SOURCES:

Spangled Elizabethan Jacket. 1600-1620. Housed in the V&A Museum. Accession # T.106 1 to 4-2003.

<http://collections.vam.ac.uk/item/O86509/jacket-unknown/>

Gold Satin Binding. 1619. English via Stockholm Auktionsverket. In a private collection.

<https://www.pinterest.com/pin/91268329934225148/>

Embroidered Binding with Silk Ribbon Ties. Mid-17th c. English. MFA Boston. <https://www.mfa.org/collections/object/book-cover-66160>

INTERNET SOURCES:

The British Library. Database of Bookbindings.
<http://www.bl.uk/catalogues/bookbindings>

The Electronic British Library Journal.
<http://www.bl.uk/eblj/>

Carr, Cristina Balloffet. "The Materials and Techniques of English Embroidery of the Late Tudor and Stuart Era." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000 -.
http://www.metmuseum.org/toah/hd/mtee/hd_mtee.htm
(June 2010) Last accessed 2/18/19.

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<https://shop.needlenthread.com/product/plaited-braid-stitch-printable>

Friebs, Julia Teresa. *The World of the Habsburgs: What did people read in the Middle Ages? Courtly and middle-class reading matter*.
<http://www.habsburger.net/en/chapter/what-did-people-read-middle-ages-courtly-and-middle-class-reading-matter>
Last accessed 12/2/18.

NOTE: This documentation has been revised from what was presented at Kingdom A&S in February 2019. Further research indicated the need to completely revamp earlier information presented, and to provide additional information I did not and should have presented in the original document.