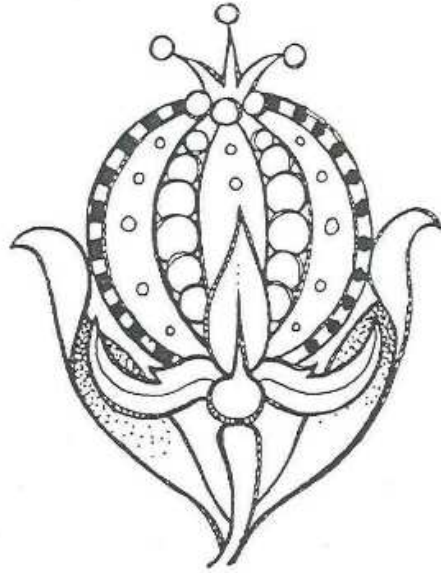


GILLYVORS
AN
EMBROIDERED
BINDING

Presented by
Livia da Nicolosi



GILLYVORS
AN
EMBROIDERED
BINDING



*'Sir, the year growing ancient,
Not yet on summer's death,
nor on the birth
Of trembling winter, the fairest
flowers o' the season
Are our carnations and streak'd gillyvors,
Which some call nature's bastards: of that kind
Our rustic garden's barren; and I care not
To get slips of them.'*

William Shakespeare
A Winter's Tale (Act IV, Scene 4)¹

¹ Shakespeare (Yale Edition)

GILLYVORS AN EMBROIDERED BINDING

A SUMMARY

What you see before you is my interpretation of an embroidered binding reminiscent of the late 16th and early 17th centuries. Delicately embroidered, often with a total disregard for the correct proportions of either flora or fauna,² these diminutive bindings typically cover small volumes which included the Psalms, the Bible, Books of Hours, and other religious subjects.³

Miniature books are often depicted in portraits of this time period, a fact which seems to underscore their intrinsic value by virtue of their depiction. Books, particularly devotionals, were cherished personal possessions of a devout laity.⁴ These extravagantly wrought volumes were surely a treasure to their lucky owners! Cyril Davenport states in *English Embroidered Bookbindings* "that as a class they (embroidered bindings) are the smallest complete embroideries existing."⁵

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.

² Snook p.88

³ Snook p.126

⁴ Friehs p.1

⁵ Davenport p.2

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

METHODS OF CONSTRUCTION

EMBROIDERY DESIGN

In period, pattern books were available and commonly used as evidenced by the quantity of items with similar motifs. All of the motifs from my embroidered binding can also be found on numerous other articles of the same time period, including coifs, swete bags, and book bindings.

An excellent resource for period patterns can be found in the pattern book *A Schole-House for the Needle*. Although Shorleyker's pattern book was published in the early 17th century (1632), I always feel confident with the appropriateness of motifs chosen from this source due to Santina M. Levey's commentary. She 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."⁶ She also states "that Shorleyker's book both looks back to the sixteenth century and forward to developments of the seventeenth."⁷

Inspiration for this embroidered binding came from a surprising source. I found the gillyflower design on a tiny late 16th century binding in an ebay auction last year. The binding on ebay has since been sold but I saved images from the auction in order to later replicate at least portions of the design. The creatures and flower on the spine of my design were taken from *A Schole-House for the Needle* and Extreme Patterns Coif Pattern #4 – Katherine. The gillyflower motif on both upper and lower covers of my binding can also be found in *A Schole-House for the Needle*.

⁶ Shorleyker (Levey's commentary from The Background to Shorleyker's Book) p.2

⁷ Shorleyker (Levey's commentary from The Background to Shorleyker's Book) p.4

EMBROIDERY – TOOLS AND TECHNIQUES UTILIZED

Using a light table, I traced my pattern onto a ground fabric of cream Duchess silk satin with a pencil. Two different period methods of transferring designs are depicted below in this woodcut from Alessandro Paganino's *Il Burato* – one with candlelight from below the frame and another with natural light from a window. A modern light table provides a comparable means of transferring an embroidery pattern and is a method I utilize frequently.

I used a slate frame similar to those illustrated in Figure 1 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 critical for good results. I used the finely woven linen from a vintage handkerchief as a backing fabric and laced it onto the slate frame. I then stitched the silk ground fabric (with design) onto the linen backing fabric.



Figure 1

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.

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 have wondered whether the apparent 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.

I utilized several different types of needles in the execution of my embroidery. For the silk embroidery, I used a John James Size 26 chenille 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

⁸ Davenport p.22

⁹ Davenport p.23

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.)

have survived.¹² 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.¹³ 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.¹⁴ Silk embroidery requires a fine needle.

For the goldwork, I used a No. 20 and No. 24 chenille needle. For the couched work, I used a No. 10 beading needle for the silk couching thread. 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 without destroying the integrity of precious metal threads.

EMBROIDERY – STITCHES UTILIZED

The embroidery stitches I utilized in the creation of this binding include surface couching, satin stitch, long and short stitch, split stitch, a knotted 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 examples of gloves, clothing, cushion covers, and other articles survive to attest to their usage in period.

¹² Rollins p.3

¹³ Gardiner pp.327-329

¹⁴ Rollins p.3

EMBROIDERY STITCHES: SOME VISUAL EVIDENCE



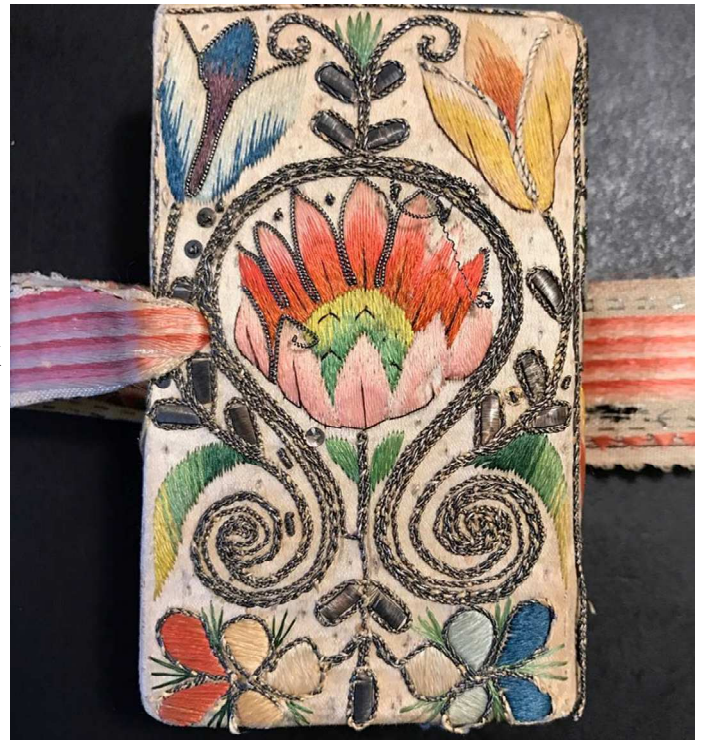
Example of
Satin Stitch
worked on
spine of book

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

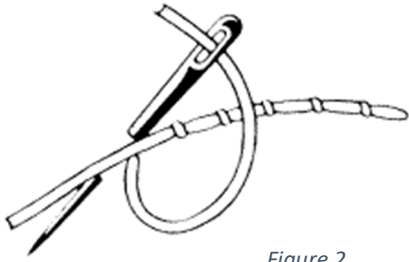
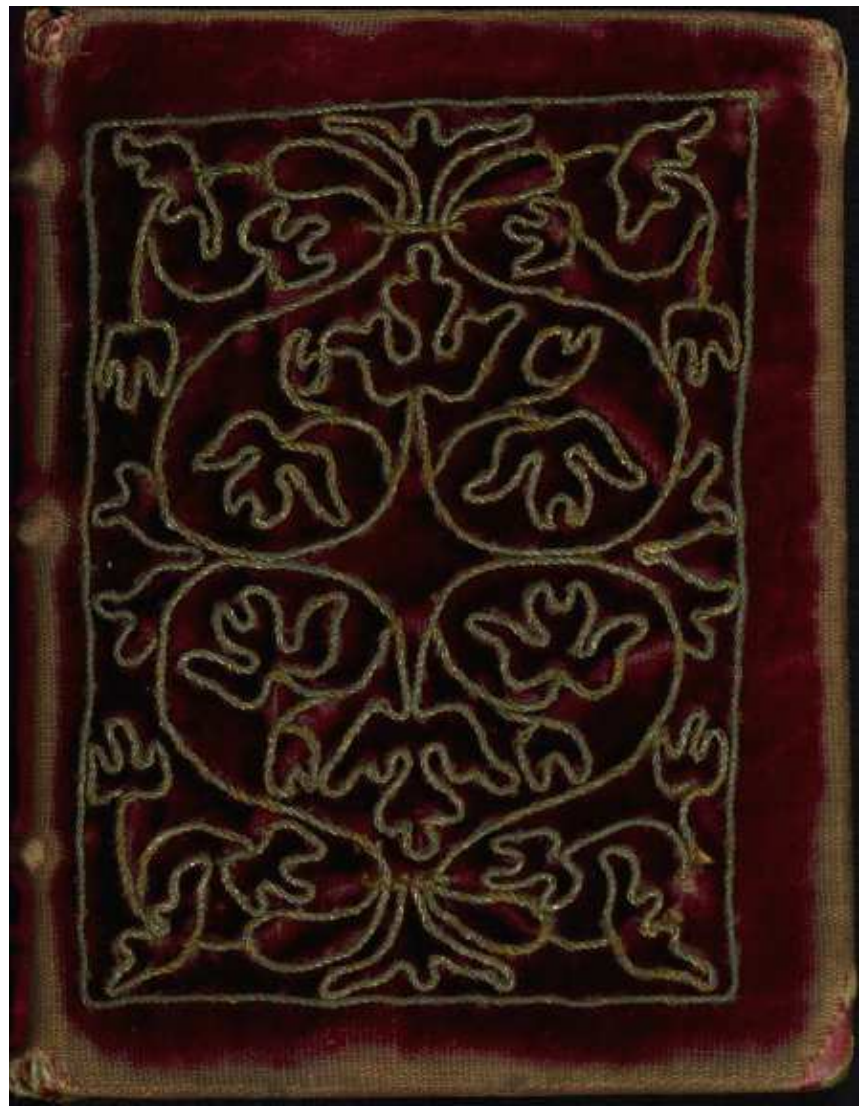


Figure 2



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

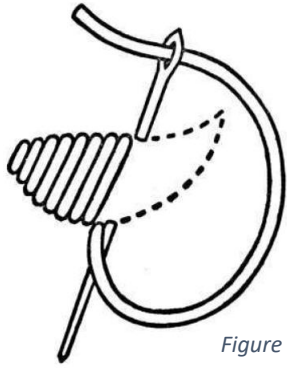


Figure 3



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 $2 \frac{3}{4} \times 5 \frac{1}{2}$ inches.

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

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SPLIT STITCH

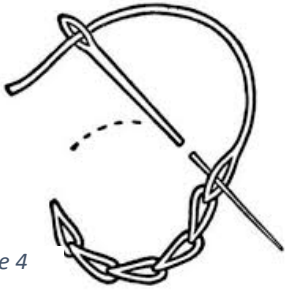


Figure 4

This stitch was prevalent in the embroideries known as *Opus Anglicanum* (literally English work)¹⁶ – 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.¹⁷

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



<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&IllID=1405>
<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMINBig.ASP?size=big&IllID=1404>

¹⁶ Browne p.1

¹⁷ 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

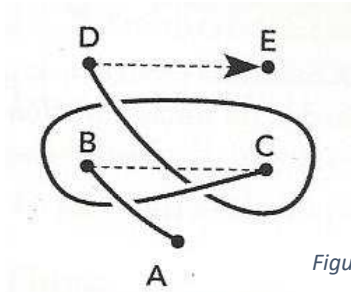


Figure 6

There are a variety of different braid stitches that typically get lumped together under the general 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 7 shows several different braid stitches. Figure 8 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. Doing a braid stitch well requires patient manipulation of the thread, precise tension, *choosing the correct type of thread*, and practice. Use of a modern synthetic thread will yield a different appearance than a period thread – even *when wrought in an identical manner*. The thread you use makes

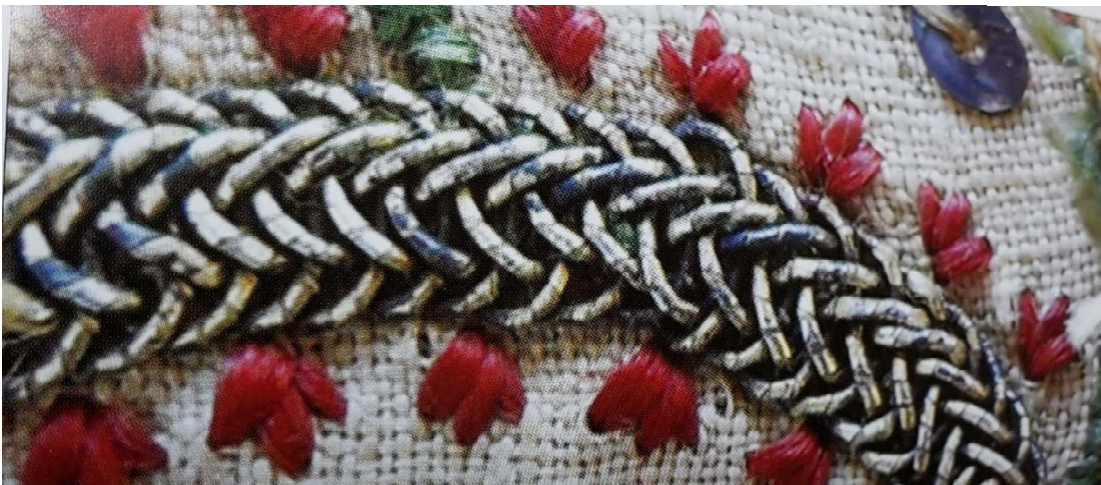


Figure 7

a difference. It is also important to choose a thread that will fill the width of your pattern adequately.

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 were much finer with flattened metal strip that was wider and thicker than what is used now. Historic passing thread was actually more robust than its modern equivalent.¹⁸ Carey states that "...finding commercially produced materials that compare well to the historic examples is a challenge, so one must be prepared to compromise."¹⁹

Figure 8



¹⁸ Carey p.12 ([Elizabethan Stitches](#))

¹⁹ Carey p.9 ([Elizabethan Stitches](#))

LONG & SHORT STITCH

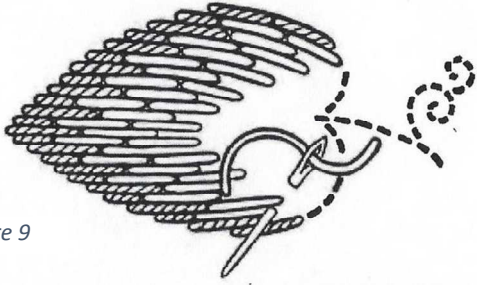
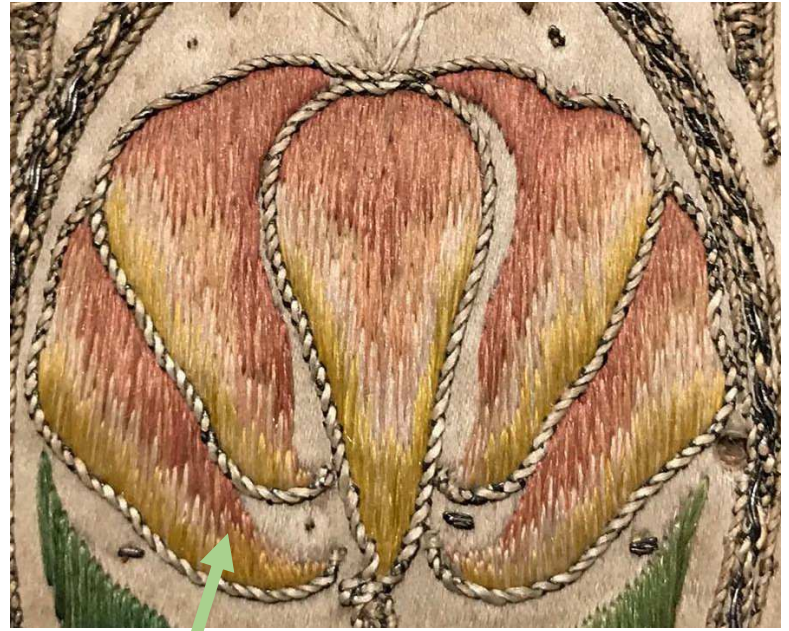


Figure 9



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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KNOTTED STITCHES

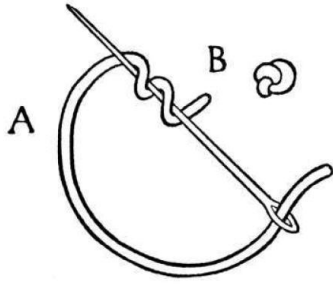


Figure 10



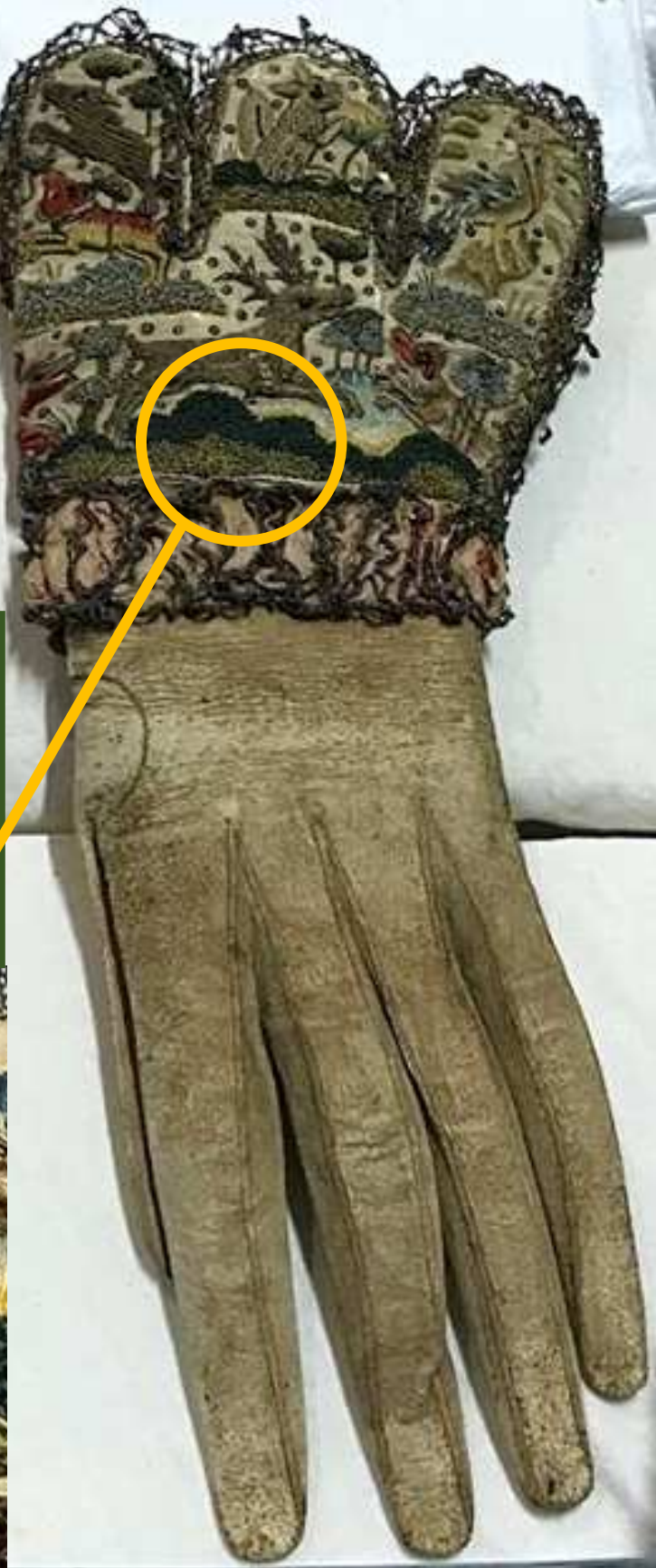
I chose to stitch French knots on my binding for the texture it provides to the embroidery and the similarity to other knotted stitches I've seen on period embroideries. The use of French knots is documentable to at least the late 16th century.²⁰ The Metropolitan Museum of Art houses a 16th century embroidered coif (shown above) embellished with blackwork and French knots (Accession No. 64.101.1236). It is sometimes difficult to discern the specific knotted stitch or the threads used. Sometimes what at first appears to be French knots is simply a silk gimp that has been couched onto the item. I opted for the visual effect of French knots on this particular binding.



An embroidered silk ribbon (circa 1600) featuring stem, long & short, satin and other stitches including French and Turk's knots. It is currently housed in the V&A Museum. Accession No. T.378-1976.

http://media.vam.ac.uk/collections/img/2006/AM/2006AM7030_2500.jpg

²⁰ Untermyer Collection p.192



Note the density of what appears to be knotted stitches in the detail from this pair of early 17th century embroidered gloves. Housed in the Museum of Fine Arts, Boston, MA. Accession No. 43.411 a-b



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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).



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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.”²¹

Period spangles (historically known as oes or the French term *paillettes*) can be found in different shapes, the most common 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.²² The teardrop shaped spangles were cut or punched from metal plate and a hole punched at the narrower end of the spangle.²³ 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 center²⁴ or 2) hammered from tiny rings of wire.²⁵

Figure 11 shows the progression from wire link to hammered spangle using 16-gauge copper wire. These are handmade spangles created by me.



Figure 11

²¹ Baty, Moody p.33

²² Dye p.17

²³ Carr (online article)

²⁴ Carr (online article)

²⁵ Snook p.50

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.



FEATHERS

The use of feathers as embroidery materials on embroidered bindings is documentable to the early 17th century – possibly as early as the late 16th century. In *English Embroidered Bookbindings*, Cyril Davenport notes the existence of several bindings that utilized small pieces of peacock's feather sewn on with small stitches.²⁶



Housed in the British Library is a quaintly embroidered binding that utilizes peacock's feather in the insect motifs on the spine of the book.

Accession #c194c27

<https://www.bl.uk/catalogues/bookbindings/BindingsDisplay.aspx?BookId=019-000003579>

Note the ingenious use of peacock's feather to provide iridescence to the legs and thorax of these insect motifs. Davenport suggests the "bald" spots on some of the bindings were indications that feather had been used and has simply deteriorated over time.

²⁶ Davenport pp.83, 92, 99





Housed in the Metropolitan Museum of Art is an early 17th century swete bag with a caterpillar motif partially worked with peacock's feather.

Accession #29.23.15

<https://images.metmuseum.org/CRDImages/es/original/DP151960.jpg>

It seems plausible to me that feathers were possibly used for the embroidery of the bees' legs and antennae on the spine of this book. Typically, the metal threads provide enough of a raised surface to protect the more delicate silk threads. Therefore, the increased fragility of feathers could explain the absence of some type of embroidery material. This is speculation on my part.



Richly embroidered binding now in a private collection.
Samuel Hieron - A Helpe Unto Devotion, c.1619.

<http://auktionsverket.com/auction/rare-books/2010-12-16/ask/6087-english-needlework-binding/>

EMBROIDERY – MATERIALS UTILIZED

- ❖ Au Ver Á Soie - Soie Ovale flat silk: 0714, 0741, 0945, 1444, 2124, 2126, 2400, 2912, 4924, and Blanc
- ❖ Vintage Flat Silk Thread (unbranded): brown
- ❖ Peacock Feather
- ❖ 2mm gilt spangles
- ❖ Gilt Passing Thread
- ❖ No. 1 2% gold WM twist
- ❖ YLI Silk #100 241 (gold) – couching thread for goldwork
- ❖ Linen (white) – backing fabric
- ❖ Duchess silk satin (cream) – ground fabric

It is worth noting that silk and satin are used interchangeably when referring to one of the three textiles (velvet, canvas, silk)²⁷ used for embroidered bookbindings. Duchess silk satin seemed the perfect choice - taking into consideration both the type of fabric (silk) and the particular weave (satin) as described by distinguished author Cyril Davenport and others.

All materials used were period appropriate. The Duchess silk satin ground fabric, linen backing fabric, flat silk embroidery threads, gilt spangles and passing thread, gold twist, and the silk thread used for couching and stitching spangles onto the ground fabric were all as close to the original form used in period as I could find. I also used bits of a peacock's feather to embroider portions of the caterpillar.

The embroidery for this binding took approximately 156 hours.

²⁷ Muller p.160

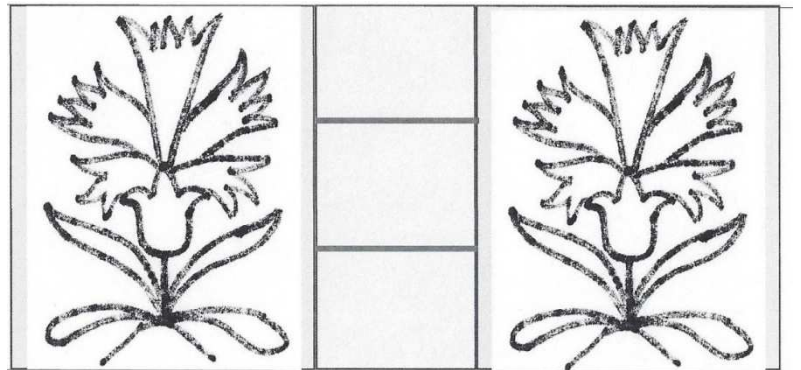
PROJECT INSPIRATION

I wanted to try my hand at creating a bit of embroidery with a design and materials as close to period as possible. I had never used flat silk before. I also wanted to use that odd bit of peacock's feather – an historical embroidery material. This was something I've wanted to do since I first read about it many, many years ago.

It was so exciting to create this piece! When I hold this tiny binding in my hands, it's like holding a jewel. Enjoy!



A WORK IN PROGRESS



Embroidery begins with inspiration followed by design. I can't draw very well, so most of my designs are traced, copied and pasted. I use a light table. A lot!

The finished design is traced onto the satin before being basted onto a backing fabric of linen already laced onto a makeshift slate frame. I use oil canvas frames with the canvas and staples removed. The frames are very light weight and come in a variety of sizes. These are also the types of frames I use for my surface couching classes.



I didn't begin photographing the embroidery until it was well underway. I jumped ahead a little bit by experimenting with the embroidery techniques and materials. I couldn't wait to try out the peacock feather on the caterpillar legs!



Typically, the silk embroidery would be completed before any goldwork. I had never used flat silk before. The brilliance of the silk was amazing to work with although it had a tendency to snag on any rough spots on my hands. It was slower stitching with the flat silk. I think the results were well worth it!

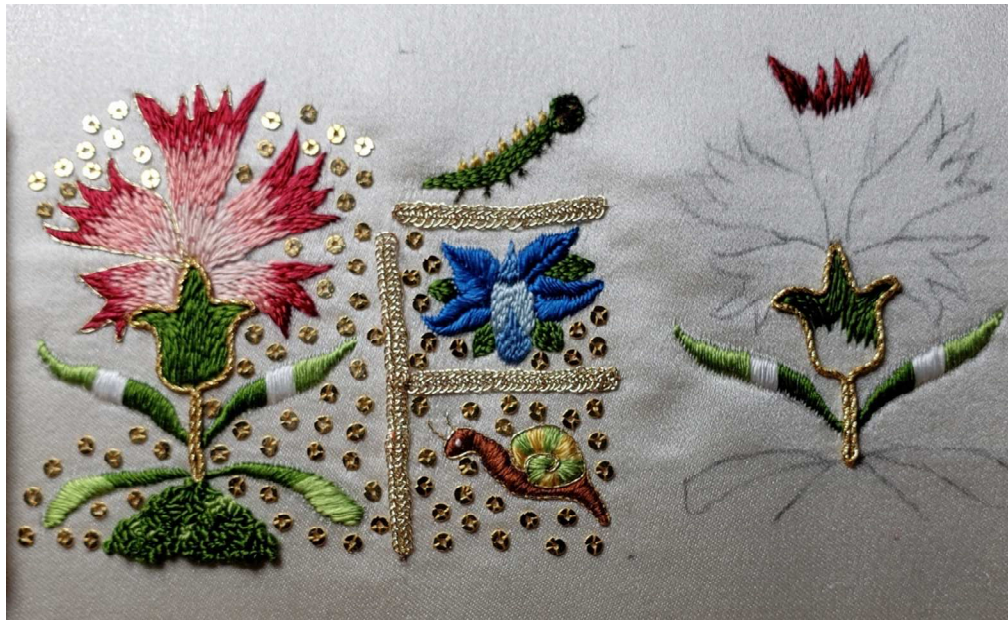




The photograph below shows the scope of the project. The book I used fit in my hand - exactly within the range of sizes used for the embroidered bindings done in period.







The plaited braid stitch was probably the most challenging part of this project. I couldn't see it without using a magnifying light. The gilt passing thread was extremely fragile. Closeups of the stitching will reveal where the silk core of the passing thread has thinned out a little bit, probably caused by the friction of the gold going through the satin ground fabric. Most of the plaited braid stitch I have seen is on linen although there are many extant examples of it on satin. I think it's easier on the passing thread when stitched on just linen. It was very, very tedious!





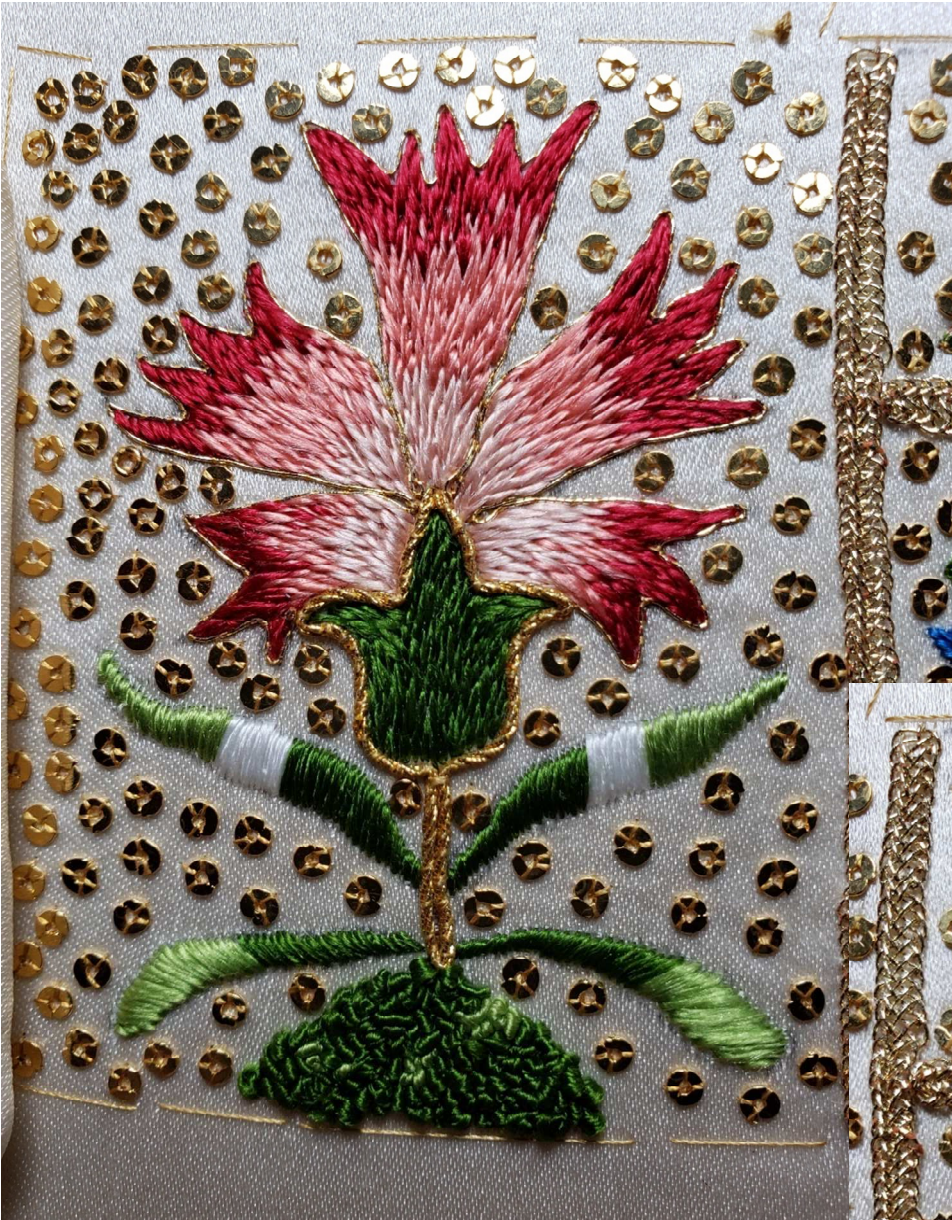
You can see in these two photos where I have basted thread around the edge of the design. This served as a guideline for where to place the spangles.



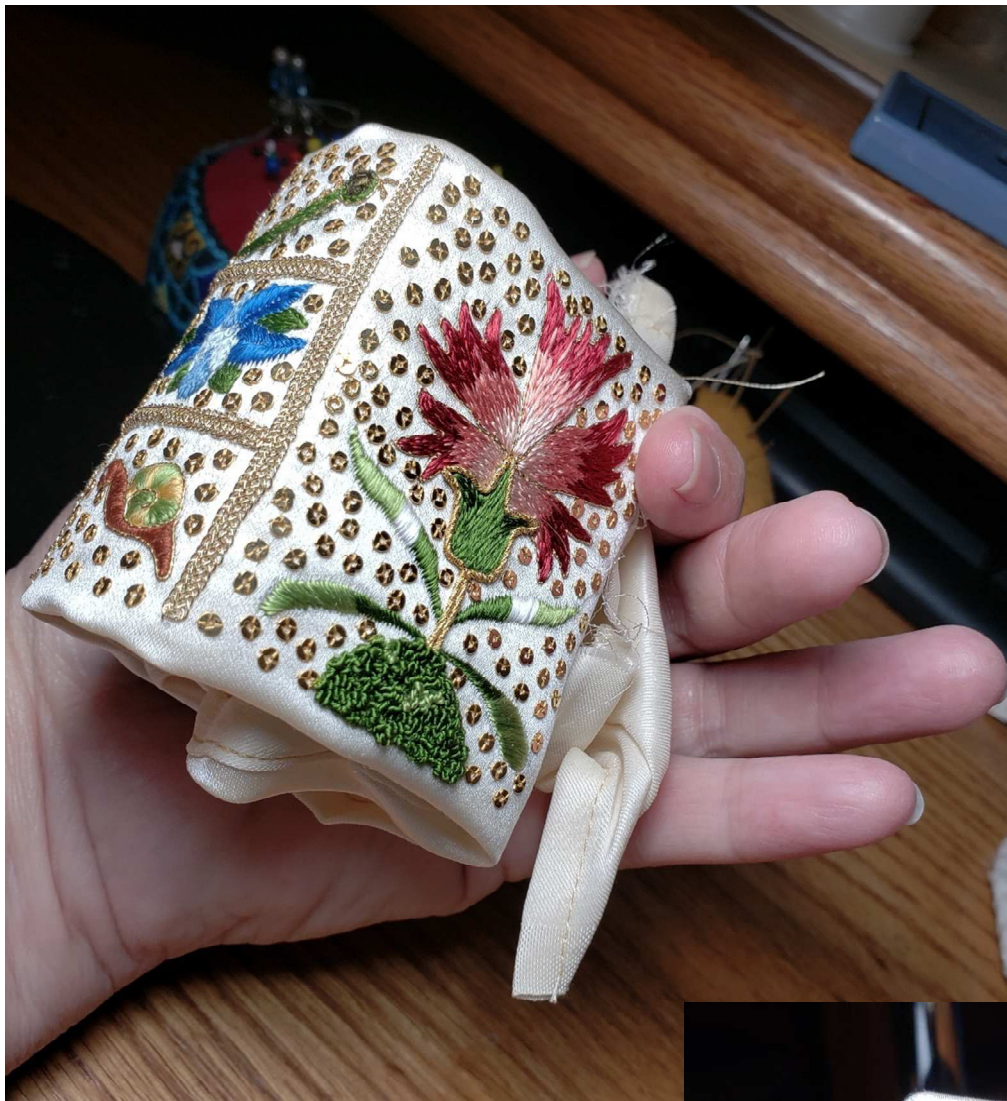


I used a very fine silk thread to affix the spangles onto the satin. I have since learned that flat silk was typically used to stitch the spangles onto the ground fabric. Close examination of embroidered period textiles bears this out.



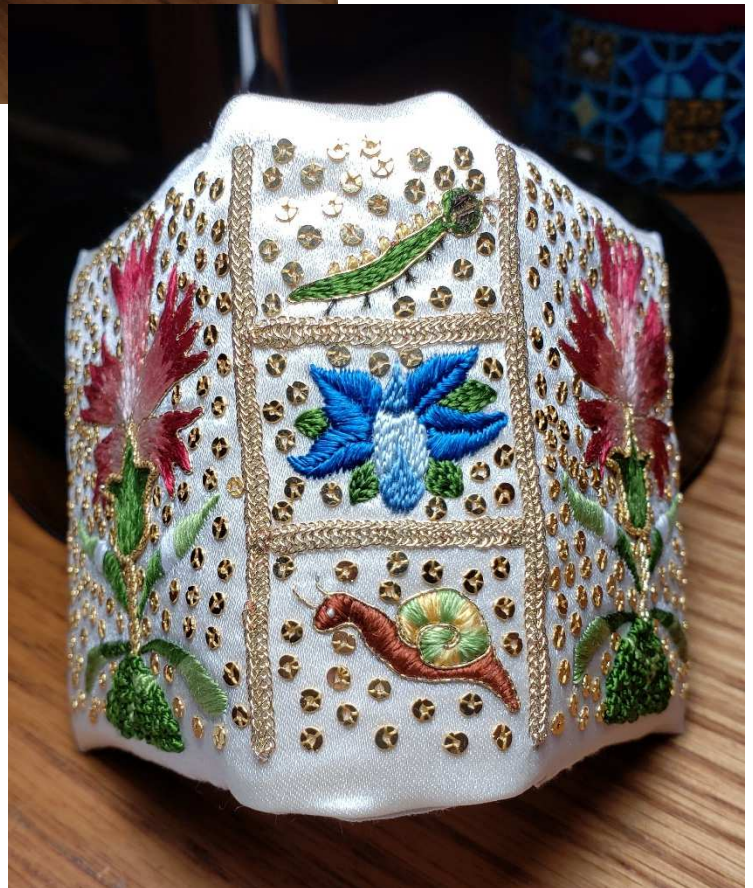






Above is an image of the embroidery before being stitched onto the book. Below right is after.

In period, the embroidered fabric would have been pasted onto the boards of the book. I've never been willing to do this. I can't bear the thought of possibly destroying so many hours of embroidery. So, it is the embroidery itself that you, dear reader, must judge.





COST BREAKDOWN OF MATERIALS

- ❖ Backing fabric: fine linen. Fabric from personal stash. No cost.
- ❖ Ground fabric: Duchess silk satin. The approximate cost is currently anywhere from \$44.95 to \$82.48 per yard depending upon place of purchase. I used fabric from my personal stash.
- ❖ Flat Silk for Embroidery: Au Ver Á Soie - Soie Ovale. Cost is currently from \$2.50 to \$3.35 per 15-meter spool. Note: Relics in Situ (www.etsy.com/shop/RelicsinSitu) sells a selection of Soie Ovale silks in an “Elizabethan Needlework Silk Color Palette.” The set features flat silks with colors such as Maiden’s Blush, Gooseturd, Watchet, Plunket, and others which have been matched to extant 16th century embroidery. The current cost of this set is \$37.50.
- ❖ Vintage Flat Silk Thread. Purchased from Duchess Trading (<https://www.etsy.com/shop/duchesstrading>). Cost for one spool was approximately \$6.80. Silk was unbranded.
- ❖ Peacock Feather. Current cost at Hobby Lobby is \$3.49 for two feathers.
- ❖ 2mm gilt spangles. Purchased at Garibaldi’s Needlework. Current cost of a one-gram package is \$8.49 and contains approximately 92 spangles.
- ❖ Gilt Passing Thread (vintage purchase – original usage for German military uniforms). I paid \$5.00 for one skein and used the entire skein for the plaited braid stitch.
- ❖ No. 1 2% gold WM twist. Berlin Embroidery’s current price for one yard of this metal thread is \$4.09.
- ❖ YLI Silk #100 241 (gold). Approximately \$6.00 for 220-yard spool.

RESOURCES FOR SILK & GOLD THREADS

Au Ver Á Soie - Soie Ovale:

Thistle Threads

www.thistle-threads.com

Needle in a Haystack

www.needlestack.com

Threadneedle Street

www.threadneedlestreet.com

Relics in Situ

www.etsy.com/shop/RelicsinSitu

Metal Threads /Spangles:

Garibaldi's Needlework

www.garibaldisneedlework.com

Berlin Embroidery

www.berlinembroidery.com

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Figure 1:

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

Figure 2:

Diagram of Couching Stitch credited to:
https://alina.stefanescu.typepad.com/patrick_and_alina_wedding/2007/10/how-to-do-the-l.html

Figures 3 & 4:

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

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

Figure 5:

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 6:

Diagram of plaited braid stitch scanned from Jacqui Carey's *Elizabethan Stitches*, p.69. Used with the express permission of author.

Figure 7:

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. Used with the express permission of author.

Figure 8:

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. Used with the express permission of Heather Toomer.

Figure 9:

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

Figure 10:

Diagram of French Knot embroidery stitch credited to:
<http://www.blockcrazy.com/Embroidery%20Stitches.htm>

Figures 11:

Spangles hand made by me. Figure 11 shows the progression from wire link to hammered spangle using 16-gauge copper wire.

