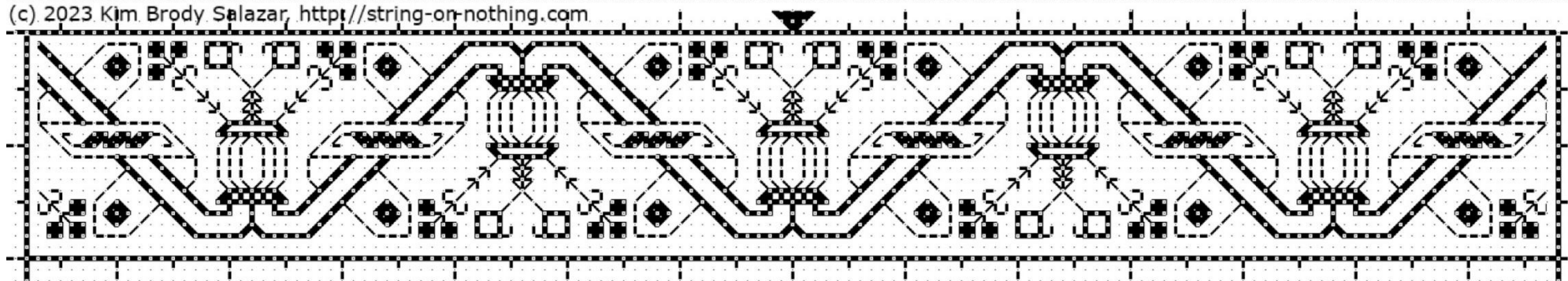


Collar and Cuff Band after Giovanni Batista Moroni's depiction in *A Gentleman in Adoration before the Madonna, c.1650*

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The original painting on which this adaptation is based is in the collection of the National Gallery of Art, Accession 1931.1.114.

A big thank you to the Facebook/Blogspot guru who posts at [Attire's Mind](#). Today he posted a painting from the collection of the National Gallery of Art, (Accession 1931.1.114 in case the links break). It's a devotional image by Giovanni Battista Morini, and is entitled "[A Gentleman in Adoration before the Madonna](#)." It's dated to 1560.

The Attire's Mind post called out the blackwork on cuffs and collar.

Of course I was smitten with the pattern and had to graph as close an approximation of it as I could. It's got a bit of interpretation, but given that the original I am working from is paint and not countable linen, I think that relying on best-effort/logical construction that achieves the motifs using the least real estate is good enough.

This one is especially interesting because it looks like the artist went out of his way to depict two line thicknesses. These could have been achieved by using different stitches, or by varying thread thickness. I've tried to convey that look by using two line thicknesses in my chart. Experimentation with how to render this in real stitching would be lots of fun.

Now, I could save this along for eventual publication in *The THIRD Carolingian Modelbook* which I've already begun compiling, but given my dismal track record of decade-plus production for each of that series' two prior volumes, why wait?