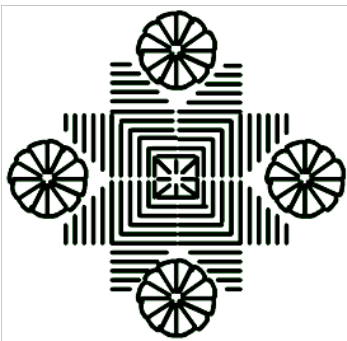
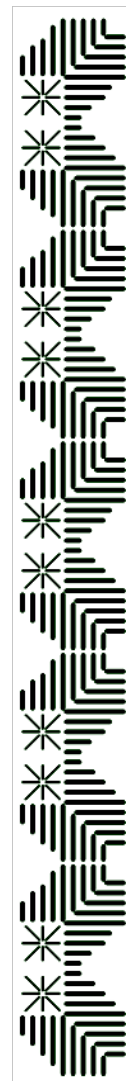
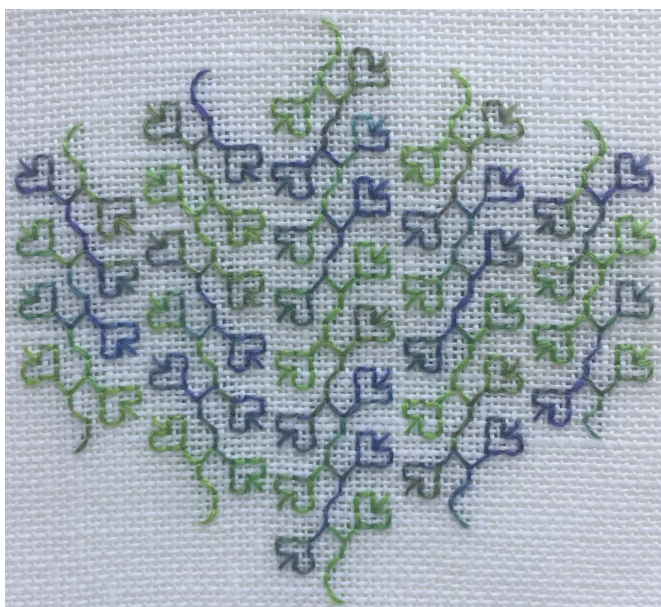
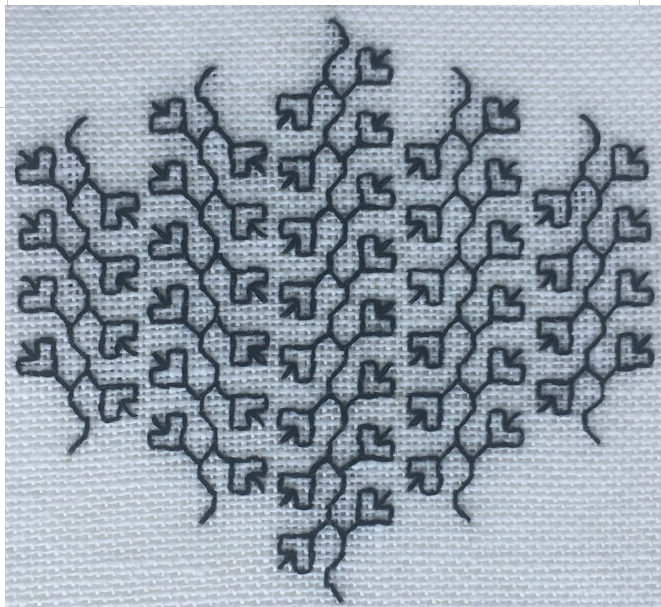
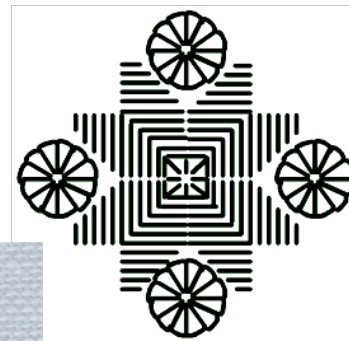




Trailing Hearts



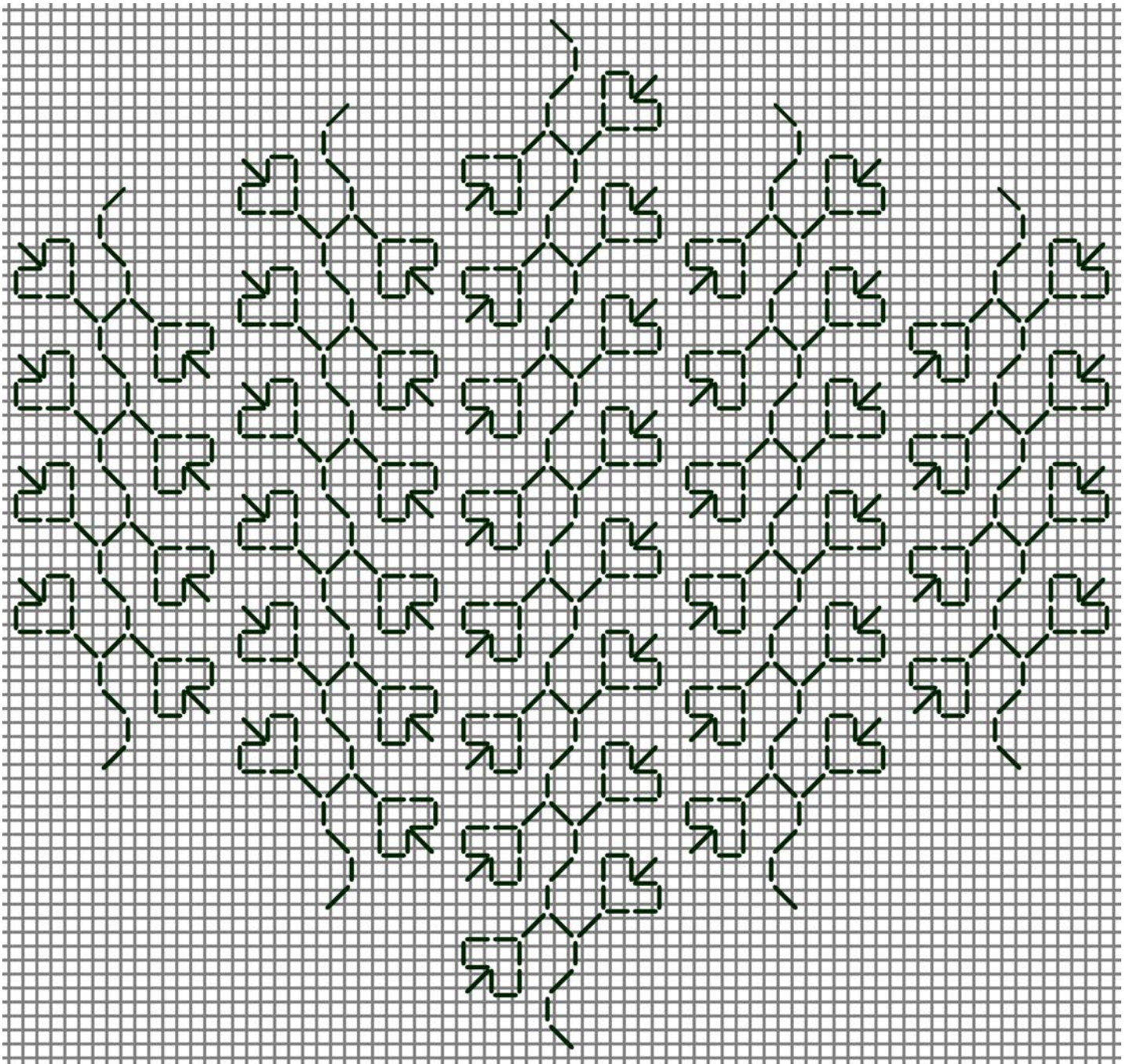
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Main Chart

Each lines on all charts equals one fabric thread.

All stitches are over two fabric threads.

One strand of floss is used in the models. For a bolder pattern use two strands of floss of DMC Floche.

Trailing Hearts may be worked with the Double Running Stitch or Backstitch. If you are using a variegated thread backstitch should be used. Using a Double Running with variegated threads will cause odd and abrupt shifts in color.

Each row of hearts may be made to be as long or as short as you wish. Simply add repeats to make them longer and subtract repeats to make the shorter. Use one long row for a bookmark. Make the center row shorter to create a heart shape. Work four rows in a square to create a border. There are many possibilities.

The models were worked with one strand of cotton floss. For a bolder line use two strand of floss, or DMC Floche. Silks may also be used. Try working the rows in multiple colors. Perhaps gradients of colors from dark to light. Don't hesitate to experiment with color!

Blackwork is most noted in the reign of Catherine of Aragon, Henry the VIII of England's first wife. She is said to have worked blackwork embroidery herself. Whether she did or not, she popularized it and "Spanishwork" was the in thing for embroiderers. Then she was no longer reigning and the term Spanishwork ceased to be popular. Fortunately the technique remained and Blackwork became the new term.

While Catherine made blackwork well known, the technique did not originate with her. Blackwork is mentioned in Geoffrey Chaucer's Canterbury Tales (a description of the clothing worn by Alison, the Miller's wife), and hints of it can be found in Moorish designs as early as the 8th century. Many early designs incorporate color, as do many modern designs.

Very few pieces of early Blackwork Embroidery survive. The iron used in black dyes were very corrosive to the fabric. The best examples may be seen in paintings of people wearing the embroidery. Hans Holbein painted many portraits of ladies wearing clothing adorned with blackwork. This is why the Double Running Stitch used in reversible Blackwork is also called the Holbein Stitch.

About Blackwork....

The charts in the piece are diagrammed as reversible blackwork done with a double running stitch. (Also known as the Holbein Stitch.)

There are three methods for working this stitch. The first two work best with a blunt needle and the third works best with a sharp needle. When using a sharp needle take care not to split the fabric threads.

This stitch is worked in two trips, an outbound and a return.

For all three methods, work every other stitch when stitching the outbound trip. These are the black stitches in the chart to the right.

Option 1:

Return trip stitches come to the front above and go to the back below the outbound trip stitches in shared holes. The resulting line has a similar appearance to a stem stitch.

Option 2:

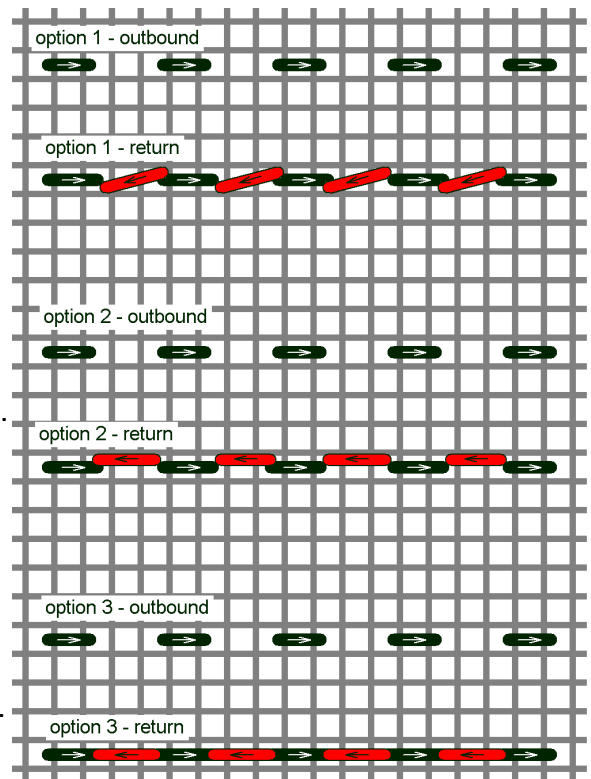
Return trip stitches come to the front and return to the back above the outward trip stitches in the shared holes.

Option 3:

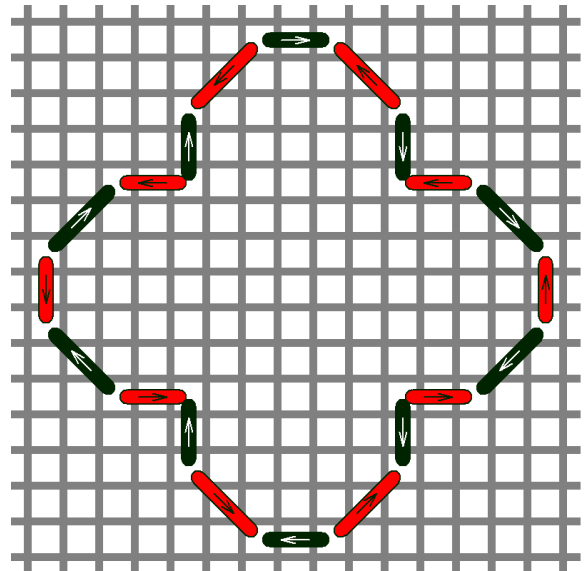
The return trip stitches pierce the outbound stitch both coming to the front and going to the back. This results in a straight unbroken line.

The easy way to begin and end the thread is to start with an away waste knot, then secure both ends of the threads under stitching in back when finished stitching. This is neither invisible or reversible, but it works.

The sneaky finish (Marion Scoular's name for it) is to start with an away waste knot. Work all stitches. When finished, turn to the back, and gently move the final stitch out of the way with your thumbnail or needle. Pierce the fabric threads underneath the stitch. Repeat under three or four stitches, then do the same with the beginning of thread after clipping off the away waste knot.



Practice Motif

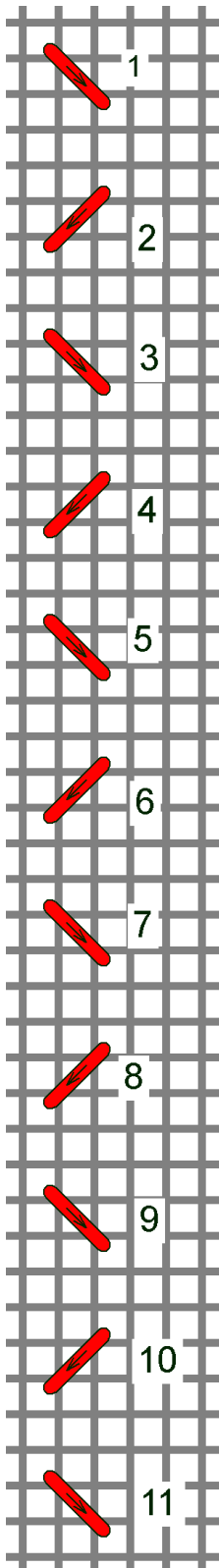


If all else fails and frustration ensues, back stitch the design.

The examples show the row on the right end. To work the longer rows simply add repeats.

The two mirror image rows on the left are worked with the same basic patterns. If it helps, write in the numbers on your chart. The left side is diagrammed on page 5, Figure 4.

Figure 1



The first step is the main outbound trip. Work the red stitches as shown in Figure 1.

They are all diagonal and worked downward. Watch the arrows.

Note that every Figure begins again with the number 1. Stitch 1 in Figure 1 is not the same stitch as stitch 1 in Figure 2.

To begin the return trip first work the blue stitches, numbers 1 and 2.

Next is the first side trip shown in green (outbound) and pink (return).

Work green stitches 3, 4, 5, and 6.

Return with pink stitches 7, 8, 9, 10, 11, and 12. This completes the first side trip.

The second side trip begins immediately without working any blue stitches. Go directly from stitch 12 in Figure 2 to stitch 1 in Figure 3.

Work the green outbound stitches 1, 2, 3, 4, and 5.

Return with pink 6, 7, 8, 9, and 10.

The rest of the row is worked by repeating Figures 2 and 3.

The full row is shown in color on the next page. (Figure 5)

Figure 2

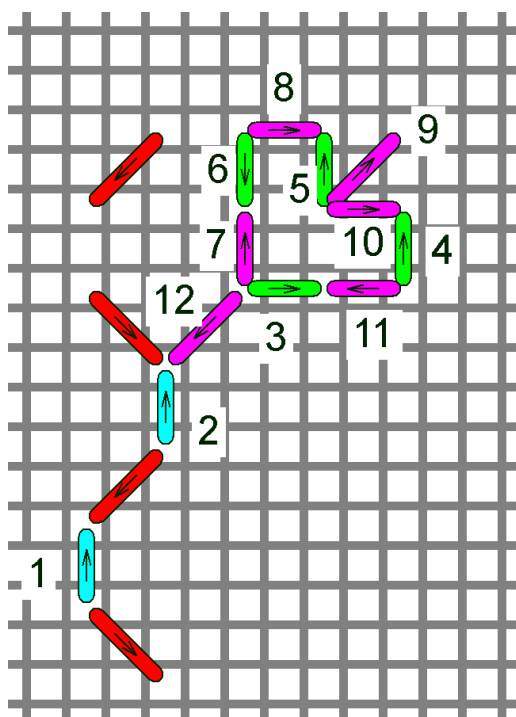
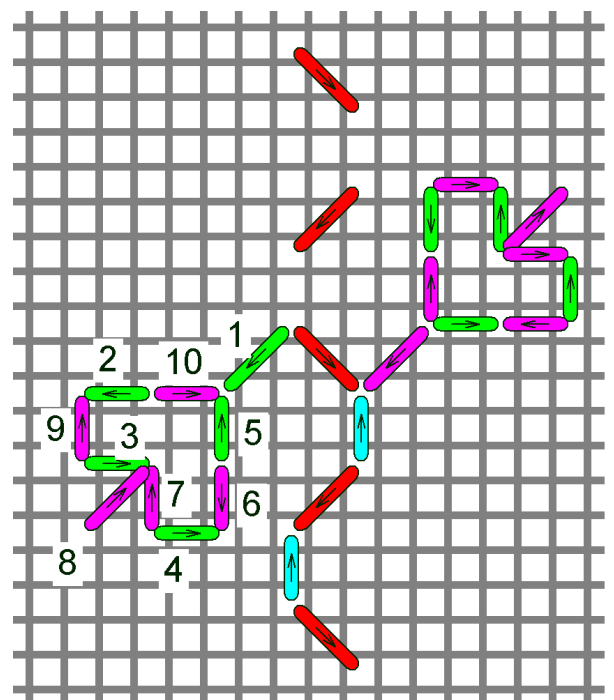


Figure 3



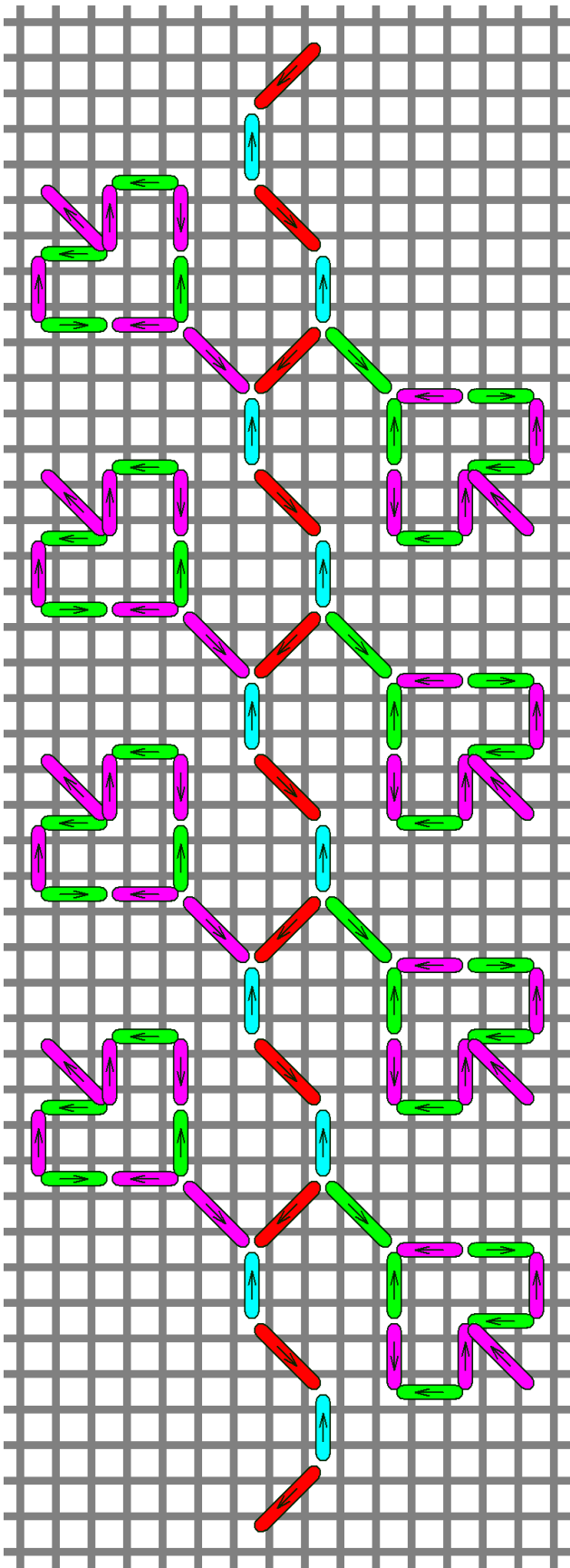


Figure 4 – Full Color
Left Side

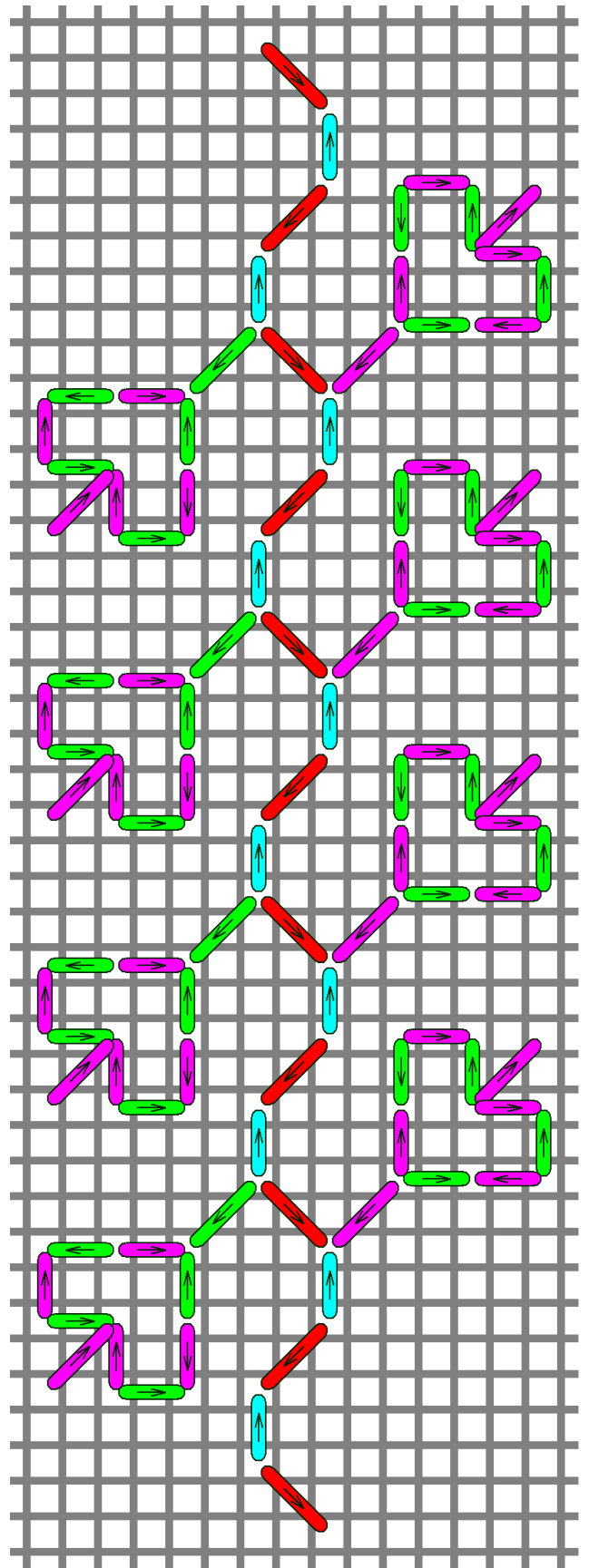


Figure 5 – Full Color
Right Side

Backstitch

Figure 6 shows basic backstitch. This is simple when worked in a straight line, but a bit more challenging when turns and side trips are added.

Figure 7 shows a sample backstitch pattern. It is not the only possible pattern, just one I worked up quickly.

This example is from the top of the left side. It works up as basic backstitch, but there are a few problem areas especially if dark thread is being used on a light fabric. Trailing threads in back could easily be seen on the front. Examples are from 15 to 16 and again from 25 to 26. One way to keep visible trailing thread from happening is to turn your fabric over to the back, and take the thread under existing stitches rather than just across blank fabric. If I were going to do this with stitches 25 and 26, I would work stitch 25, turn my fabric over and take the thread under stitch 16 in the back. Then turn to the front and work stitch 26.

Figure 6

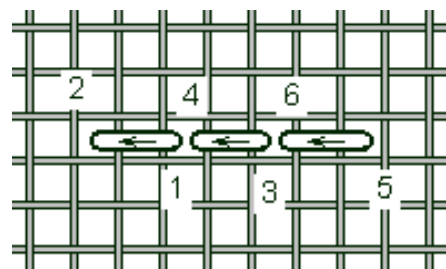
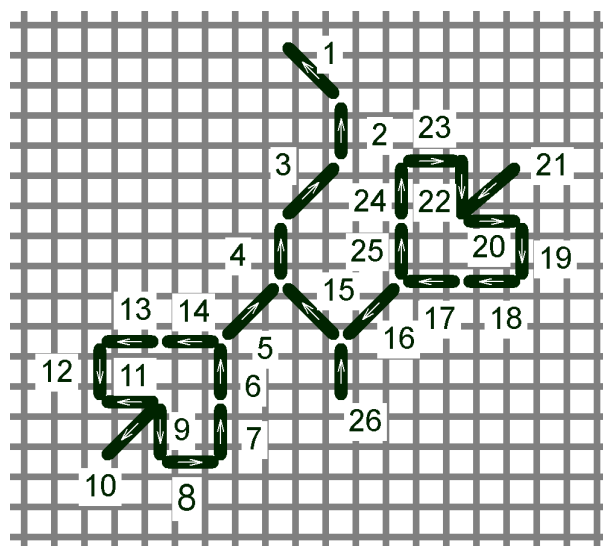


Figure 7



Materials needed:

White version :

6 inch square piece of Cashel Linen 28 count in White

DMC floss 310 (Black)

Tapestry 26 needle

Color Version:

6 inch square piece of Cashel Linen 28 count in White

Cottage Garden Threads 6 strand floss in Billabong

Tapestry 26 needle

The design is 78 fabric threads wide X 74 fabric threads high. When stitched on 28 count fabric design will be approximately 2 $\frac{3}{4}$ inches square. (Slightly more than 2 $\frac{3}{4}$ wide and slightly less than 2 $\frac{3}{4}$ high.)

This design can be enjoyed by needleworkers of all levels.

While every effort is made to write an error free chart, errors both human and technical do occur. Please email me with any questions or concerns.

My Web Site:

<https://www.terribayneedleworkdesigns.com>

Please email me at terribayneedleworkdesigns@gmail.com with any questions or comments and to obtain corrections.

I am also on Facebook. www.facebook.com/TerriBayNeedleworkDesigns

