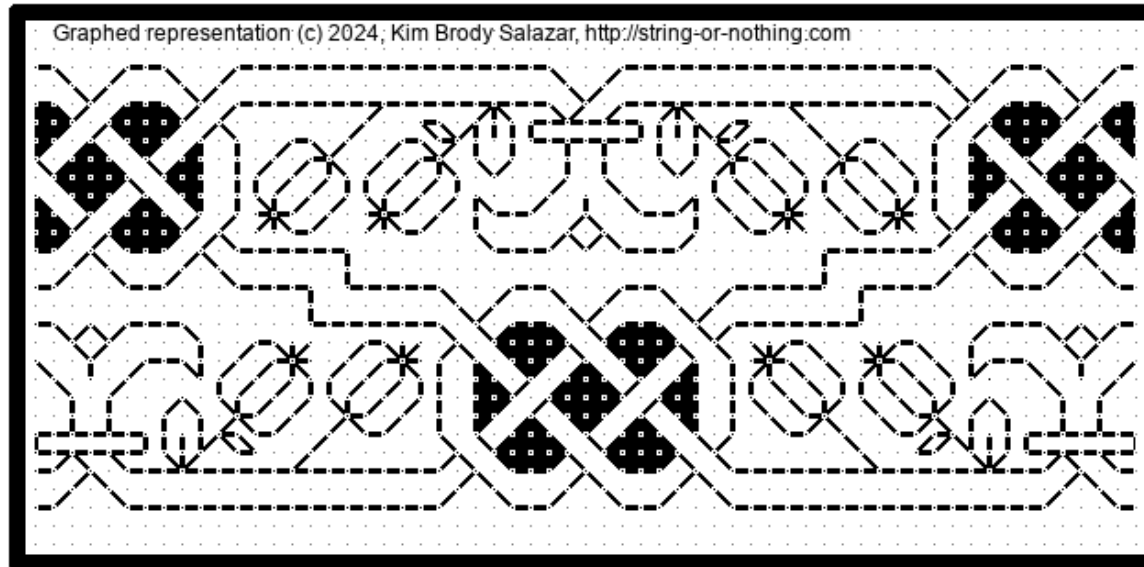


Thomas Howard's Collar After Holbein, 2024



The ultimate source of this border is Hans Holbein the Younger's portrait of Thomas Howard, Third Duke of Norfolk, in the Royal Collection Trust, UK, Accession RCIN 404439.

This redaction is posited. It's harder to chart from a painting than it is from a stitched artifact. Luckily this was a Holbein, who understood and clearly depicted the geometry and alignments of countwork. Still it is only an imprecise interpretation, hitting all the design elements in the least possible area. A best guess.

I've used my standard rules on this one:

- Historical blackwork employs only straight lines, right angles, and 45-degree angles.
- Stitch length units are regular, and are constrained to multiples of a single whole unit, either on edge or on the diagonal. There are some artifacts with instances of half-unit stitches, but for the most part they are extremely infrequent in foreground design.
- Gaps between stitches in a continuously linked design will be the same multiple of the base unit. There are no "floating islands" in this piece. Every bit is straight-line attached to every other bit, and therefore must be on the same base grid.

Not every iteration of the original is assumed to be spot on accurate. Especially in painted depictions, where three-dimensional rendering of rumpled cloth can add imprecision, or the painter not being constrained by a drawn grid, did a "you get the idea" representation rather than a stitch-faithful one.

On this chart I have rendered the background inside the interlaces as a block of solid color, as they were in the painting. It's not clear what stitches were used to achieve this, but long armed cross stitch, boxed (four-sided) cross stitch, and plain old cross stitch are all good candidates. Note that because these areas are bounded by diagonals there will be considerable fudging with half diagonals (aka quarter stitches in modern cross stitch) to eke out coverage. The solid fill result here is what matters most.

As ever, I offer this as good-deed-ware. If you use this, please pay it forward by assisting someone else, or making the day a bit brighter for a friend, family member, acquaintance, or stranger. And also as usual, if you want to use any of these patterns for commercial purposes, either for combination into a new published design work, or to produce for sale or donation (especially in quantity) please contact me before doing so. But please feel free to use it as you wish for your own private enjoyment.