

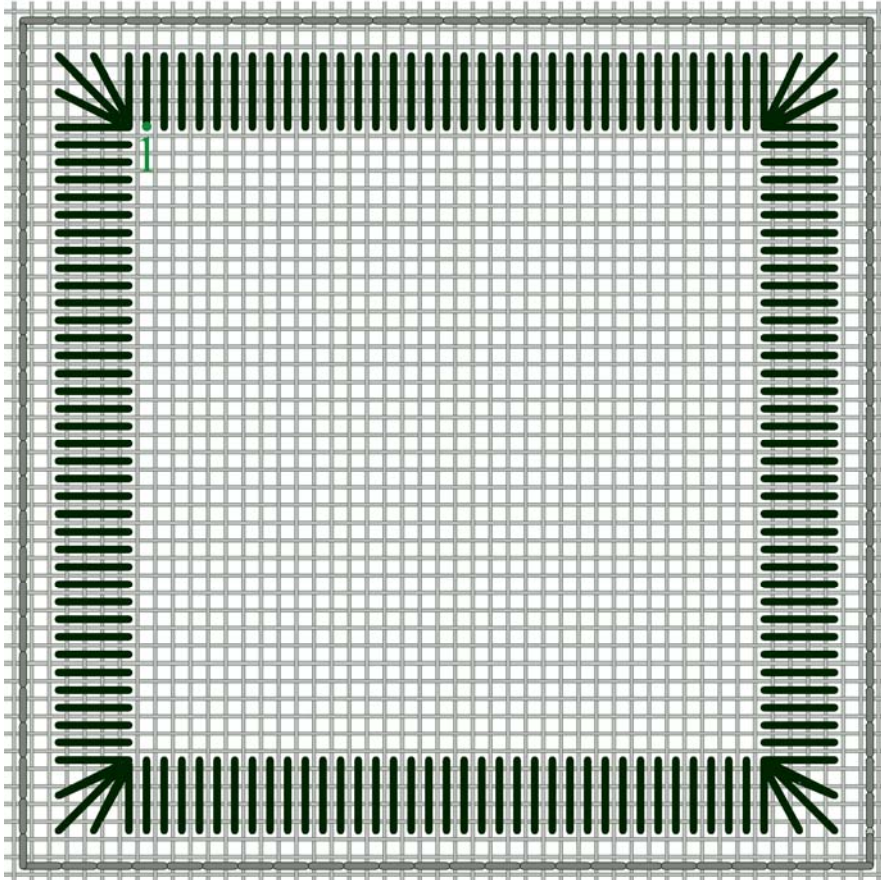



Pulled Thread - 15 Sided Biscornu


The chart below is the border for each of the 15 squares in this 15 sided Biscornu. Each square will have this border, and a different Pulled Thread stitch within the Satin stitched border.


If you are stitching the Pulled Thread Sampler, then the  grey backstitched lines shown in the diagram below are the same as the  dotted backstitched lines shown on the Sampler Layout charts. Satin stitch the Satin Stitched border using a variegated Wildflower or a Variegated silk. If using a silk use either 2 or 3 strands and lay these strands using a laying tool. The Wildflower fibre by the Caron Collection is used as is and does not need to be layed. These satin stitches are stitched over 4 linen threads, as shown in the chart below.



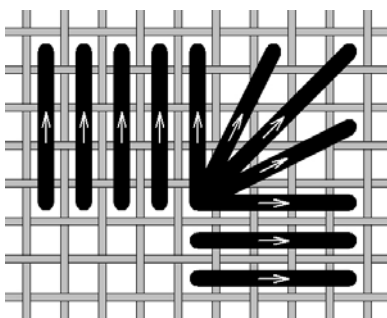
The grid of this chart indicates the fabric threads and the stitches are charted from fabric hole to fabric hole.

 Backstitch with 2 strands of 327 DMC over 2 fabric threads.

This backstitched border is 24 x 24 stitches. It is the same as the backstitched outline of each square shown on the Sampler Border chart with the dotted line .

 Satin Stitch stitched over 4 fabric threads using Caron Collections Wildflowers 060, Slate.

Start at **1**, coming up at the green dot and stitch down into the fourth hole above the green dot. Come back up in the next hole to the right of **1**, again stitching down in the fourth hole above. Repeat this to the end.



Turning the corners: When turning the corner, for 5 stitches you will come up in the same hole, but stitch down into the second hole over or down from the previous stitch. Once you have turned the corner, continue with the satin stitches until you reach the next corner.

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Pulled Thread

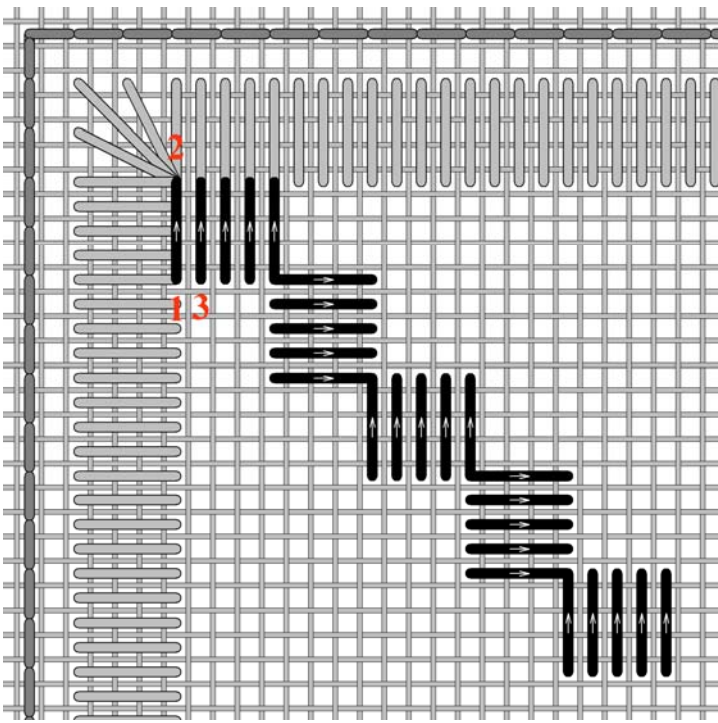
Pulled thread is a technique which creates a pattern of holes by pulling stitches tight and compressing the fabric threads. No fabric threads are cut, the airiness of each stitch pattern is determined by how tightly the stitches are pulled.

As the desired effect of pulled work is to create an open pattern, one generally uses a thread that matches the linen colour. Moreover, due to the tension put on the thread, a strong twisted thread is recommended such as Perle Cotton.

There are a variety of stitch families with many variations, each creating its own unique texture. Each stitch can also appear differently, simply by how tightly or loosely the stitch is pulled.

A great number of pulled stitches are based on Satin stitches; these can be worked horizontally, vertically, and diagonally. They can also vary as to how many satin stitches are within a cluster, and over the number of linen threads they are stitched.

1. Satin Step Stitch



Start by coming up at #1. This is in the fourth linen hole down from the corner and shares the hole with the satin border stitch. Stitch down at #2, which is over 4 linen threads from #1 (the fourth hole above #1).

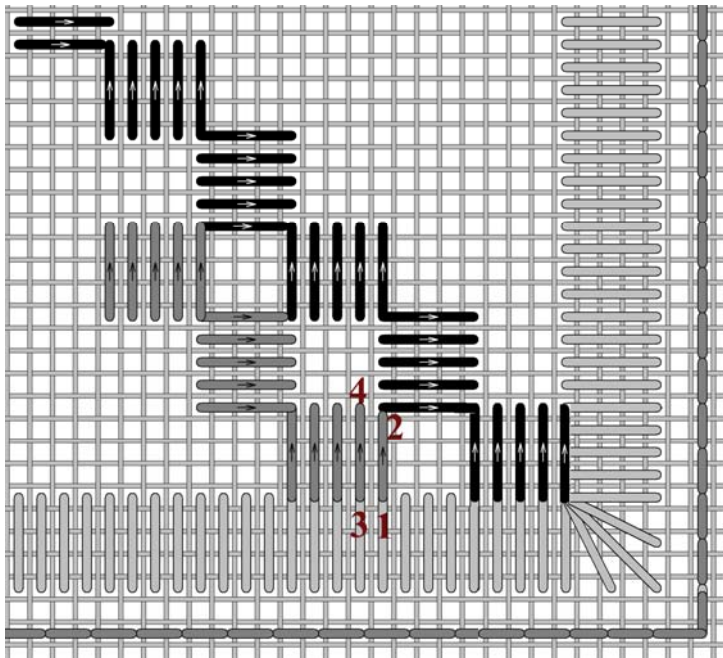
Come up at #3, and pull tightly. When pulling your thread tight with your stitching hand support the stitch with your other hand; hold the stitch between your thumb (on top of linen) and index finger (underneath the linen) as you pull the thread tight.

Repeat for 5 satin stitches. Your next set of 5 satin stitches will be stitched horizontally.

Repeat these groups of 5 satin stitches in this stair step pattern all the way to the bottom.

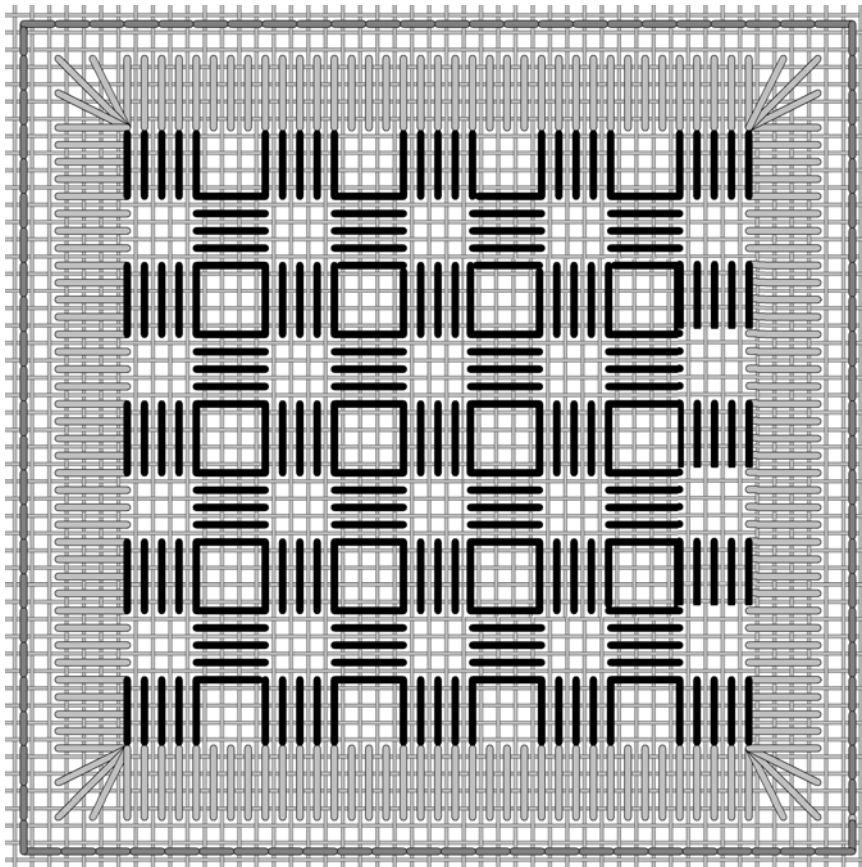
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Once this first path is complete slip your thread through the satin stitch border on the reverse side towards the start of the next path at #1.

Continue stair stepping in groups of 5 satin stitches diagonally up and down the square until it is completely filled in.



This diagram shows the square complete.

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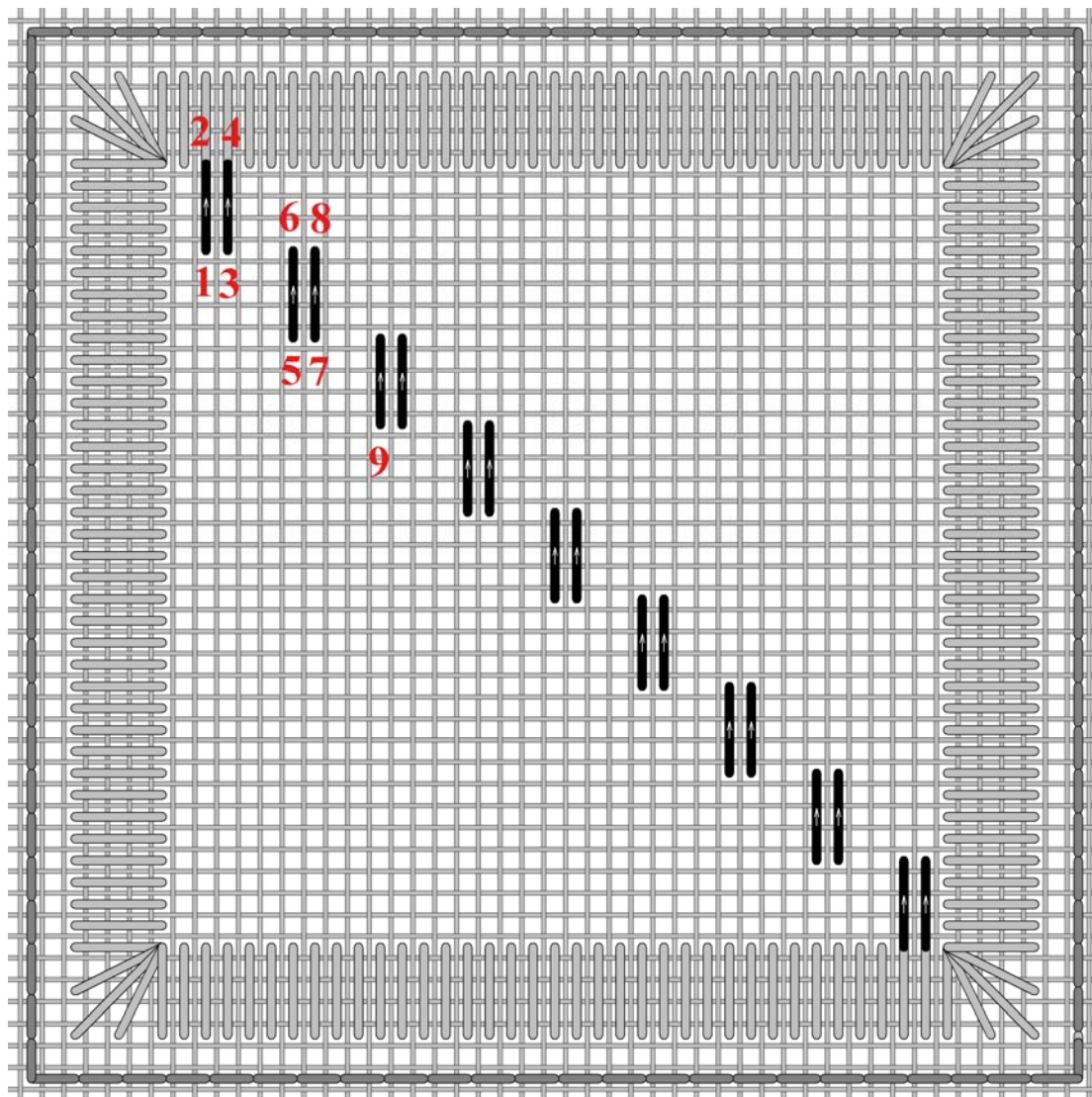
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2. Spaced Satin Stitch

This is a great filling stitch for backgrounds.

This stitch can be worked in rows, but I found the stitches looked more uniform when working them on the diagonal.



Come up at **1.** and stitch down at **2.** (over 4 linen threads). Stitch up at **3.** which is the next hole to the right of **1.** Pull the thread tight. Stitch down at **4.** The next group of 2 satin threads begins at **5.** (4 linen threads down and 3 linen threads to the right of **3.** When stitching up at **5.** pull thread tight.

Always pull tightly on your stitching thread when stitching up at the odd numbers.

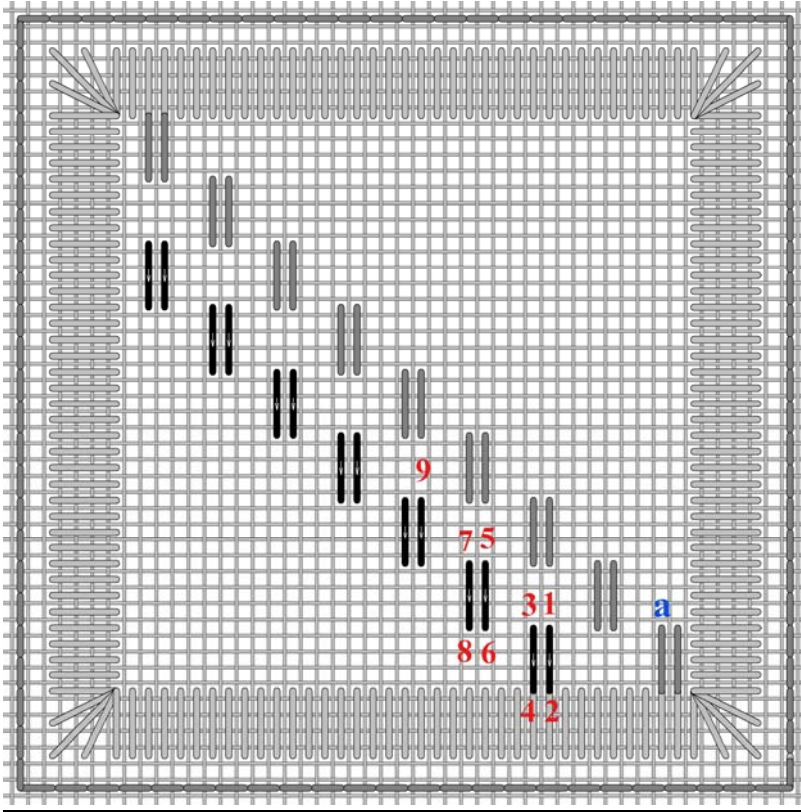
Repeat this pattern all the way down to the bottom right corner of the square.

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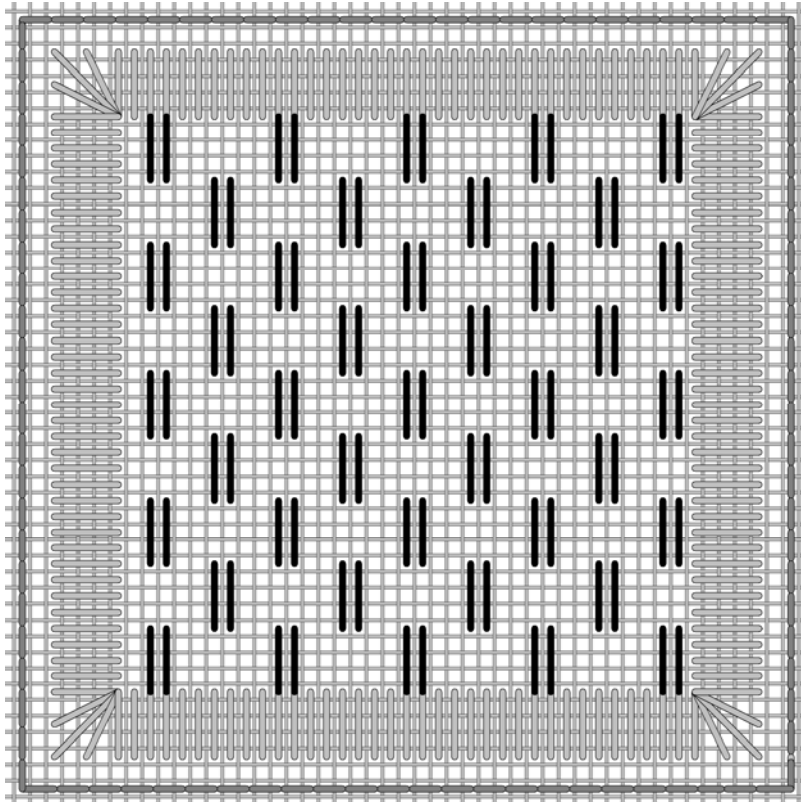
For the second path begin at **1**.
1. in this stitch diagram is seven linen threads to the left of **a**

Stitch down at 2. and pull the thread tight when you stitch up at 3.

Repeat

When moving up on the diagonal, a better result is achieved by stitching up at the top of the satin stitch and down at the bottom of the stitch.

For the next downward path, again stitch up at the bottom of the satin stitch and stitch down at the top of the stitch, as it was for the first path.



Continue on these diagonal paths until the square is completely filled in.

It is the subtle brick pattern the squished linen threads create that I find so attractive.

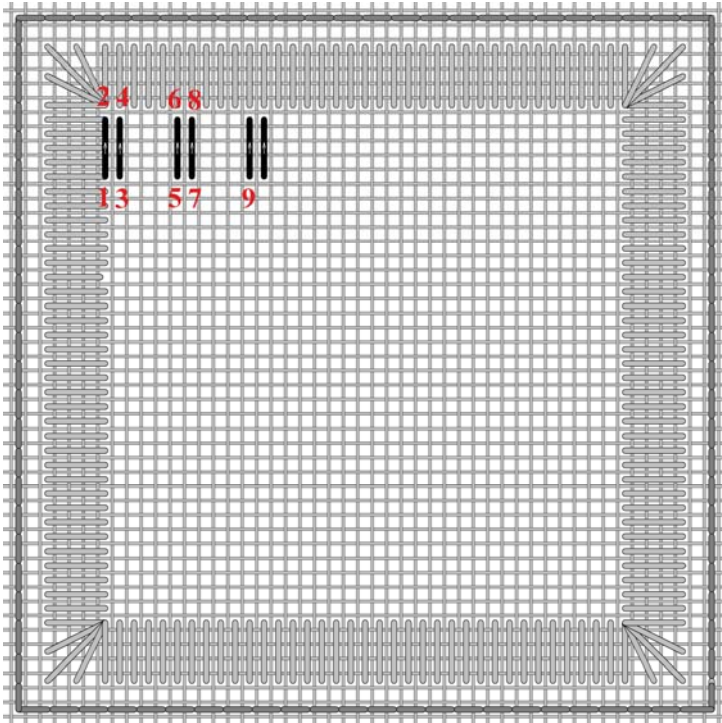
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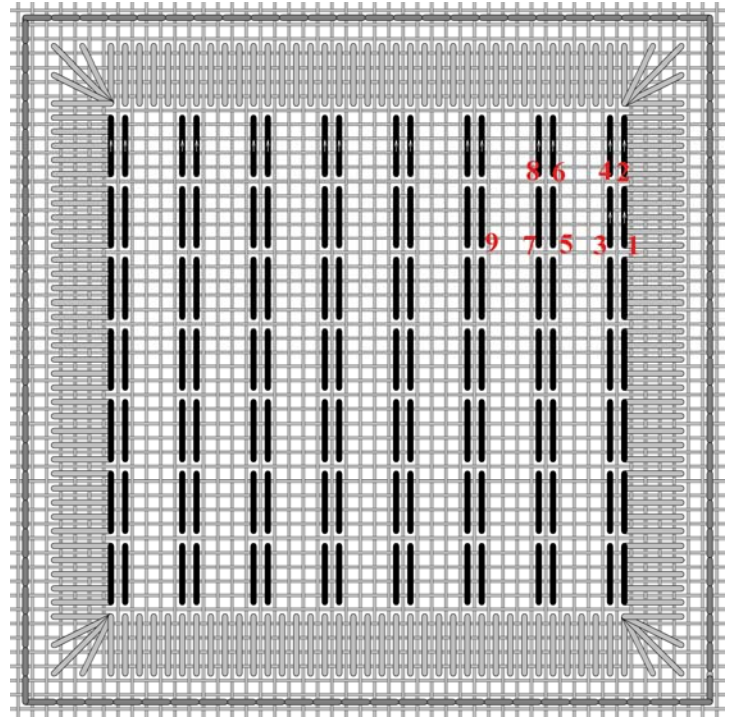
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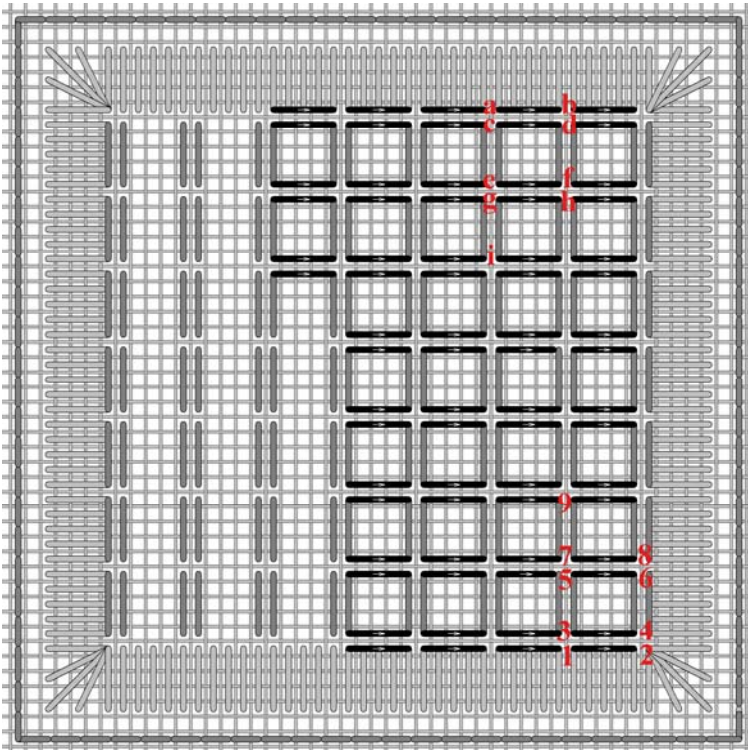
3. Framed Cross Filling stitch



Start in the top left corner at **#1**, 5 threads down along the border satin stitches. Stitch down at **2**, and back up at **3**. Pull thread tight. The next pair of stitches is at **#5**, 4 threads to the right of **#3**. Continue to the end



Begin second Row at **1** and moves left. Each satin stitch it over 4 linen thread, each pair of satin stitches is 4 linen threads apart, and there is 1 linen thread between rows. Continue row by row until the square is filled. Always stitch up at the bottom of each stitch, and down at the top.



The second part to the Framed Cross stitch is working vertical rows of satin stitch pairings.

The first column of stitches begins at **1**. Stitch up at **1**, down at **2**, up at **3** and pull tight. Continue to the end. The next column begins at **a**. Stitch up at **a**, down at **b**, up at **c** and pull tight. Continue to the end.

Continue column by column until the square is filled.

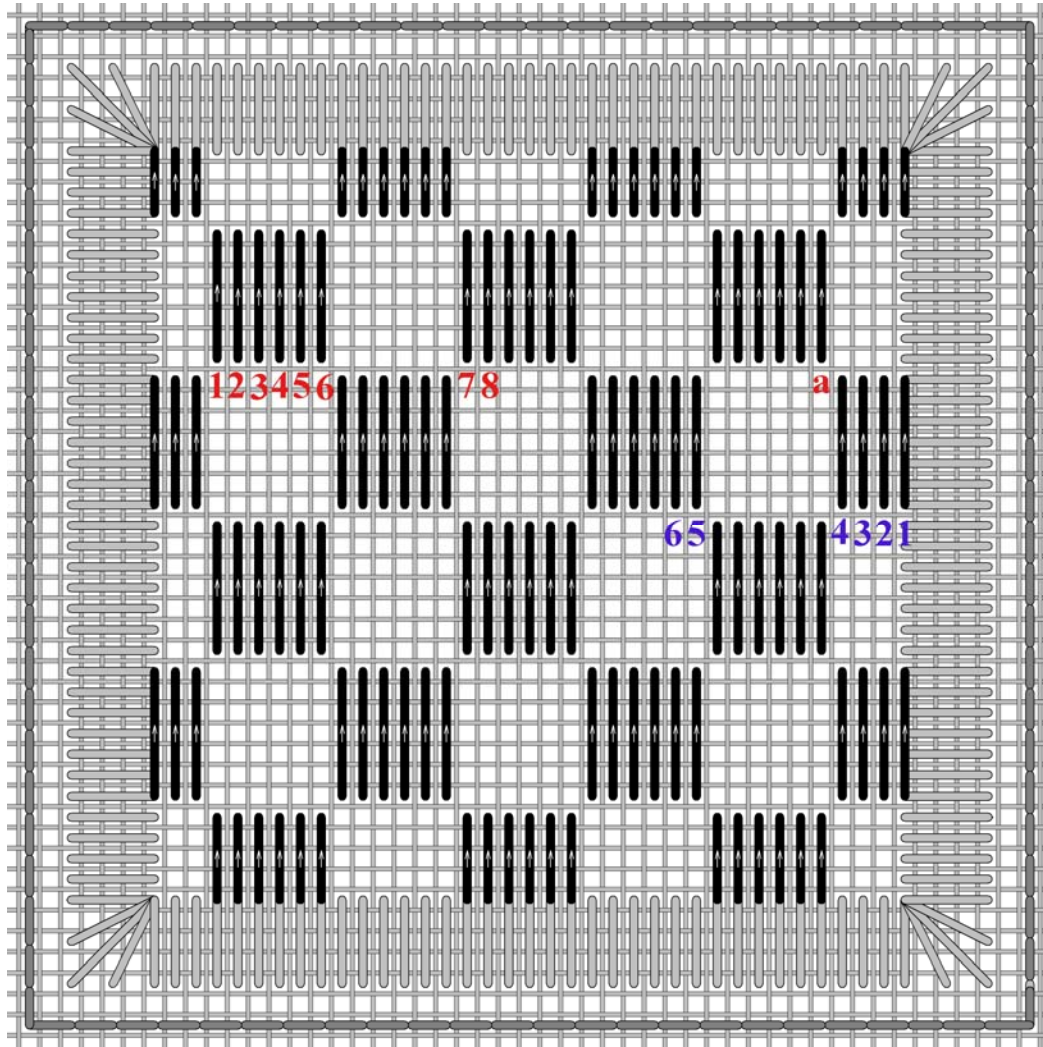
These horizontal satin stitches share holes with the vertical stitches creating a square squishing the threads together. The cross is created by the single thread that was left between each row and column of satin stitches.

Changing the number of threads between the rows changes the look of the stitch (actually it will create a new stitch). If no thread is left, a set of holes is created.

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4. Spaced Satin Filling



These Satin stitches are clustered into groups of 6 stitches. Each Satin stitch is stitched over 6 linen threads. Start by stitching up at **1**, which is 10 threads down and 3 threads to the right from the top left corner. Stitch down over 6 linen threads, come up at **2** and pull tight. Stitch down over 6 linen threads and up at **3**. Pull tight.

Continue until all 6 satin stitches are in place.

The next cluster starts at **7**, the 7th hole to the right of **6**. Work to end of row.

For the second pass, or row, start at **1**, which is 7 threads down and 4 threads to the right of **a**. Come up at **1**, stitch down over 6 linen threads, stitch up at **2** and pull tight. In the first cluster there is only room for 4 satin stitches. The next cluster begins at **5**, the 7th hole to the left of **4**.

Continue row by row to fill the square.

The top and bottom rows are composed of "compensated" stitches. When there is a defined shape outline, which surrounds a filling stitch and you are unsure how the stitch will fit, stitch the first pass across the longest path, and then fill the area with shortened or compensated stitches at the border.

This pattern does not fit evenly into the square, so the stitches in the top and bottom rows are shortened to fit. The cluster of stitches at the beginning and ending of each rows also have less satin stitches, so as to fit within the square.

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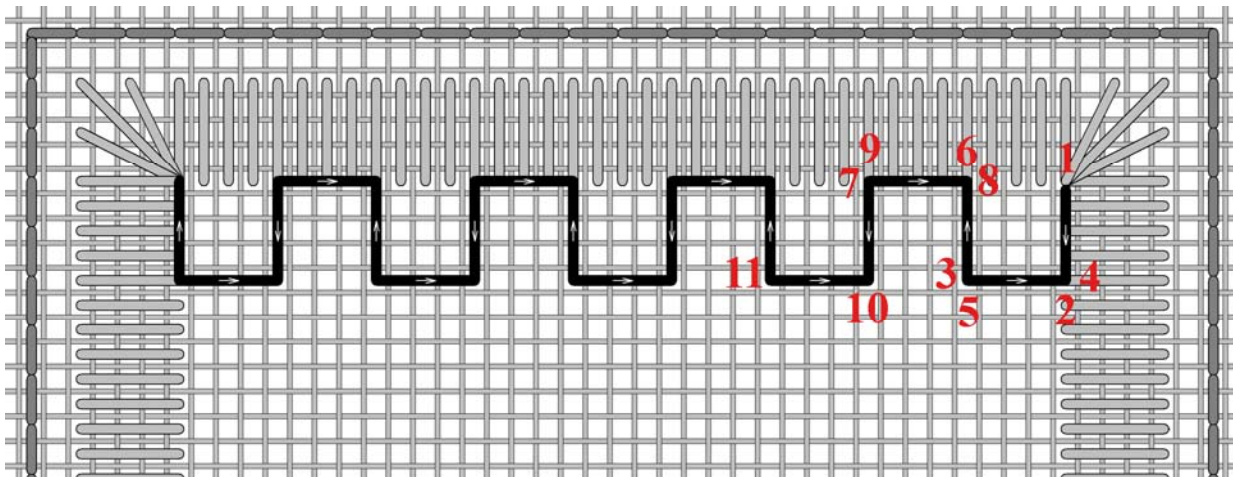
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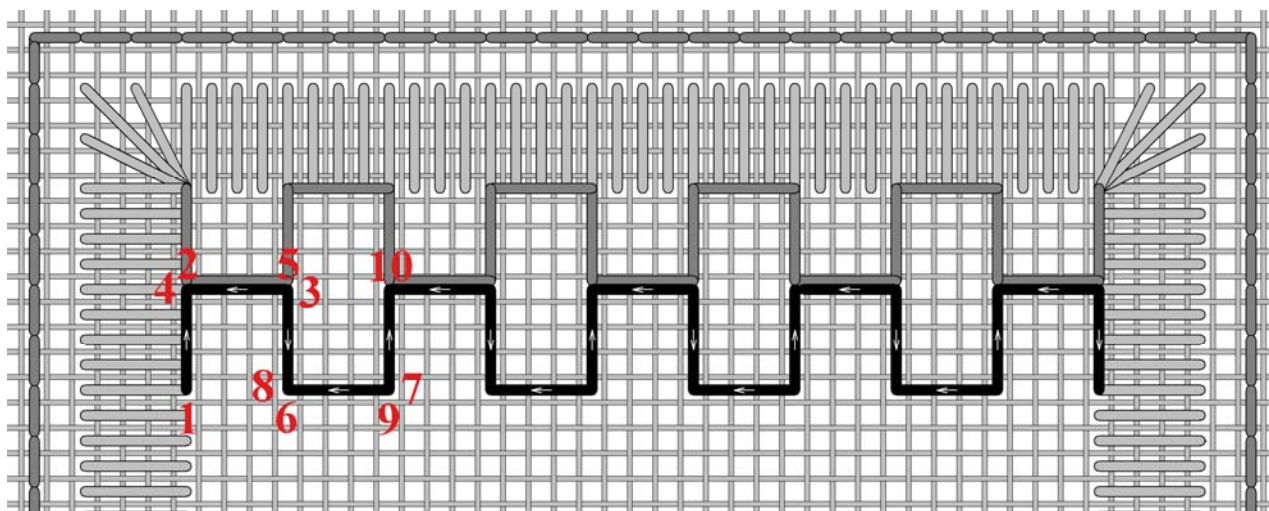
5. Honeycomb stitch

This stitch has both horizontal and vertical satin stitches. Each stitch is over 4 linen threads, but the vertical stitches are not pulled as tightly as the horizontal ones.



Starting in the top right corner, stitch up at **1**, stitch down at **2**, and up at **3**. Only pull a little or not at all. Stitch down at **4** and up at **5** (the same hole as 3). Pull tight. Stitch down at **6** and up at **7**. Pull lightly or not at all. Stitch down at **8** and back up at **9**. Pull tight.

Pull tighter on the horizontal stitches and the vertical stitches will automatically slant. By not pulling the vertical threads as tightly as the horizontal ones, they are more visible and add to the pattern of this stitch.

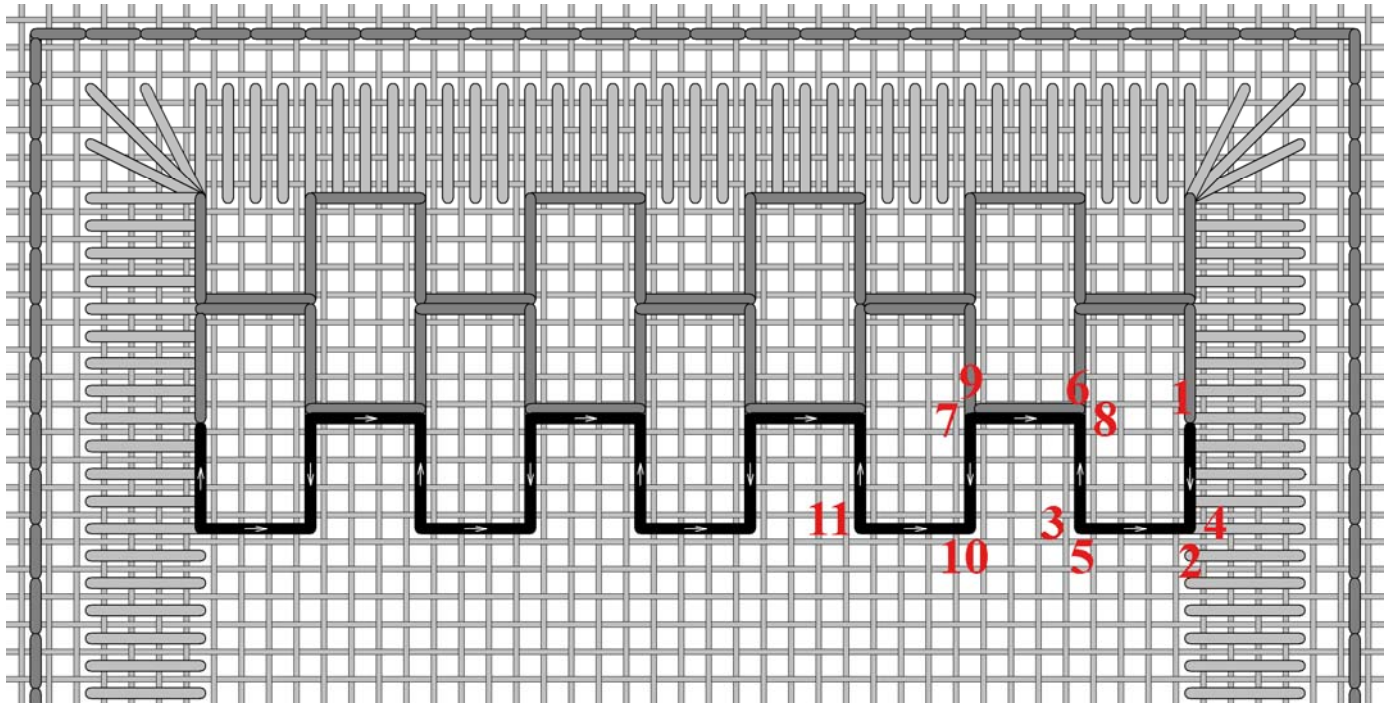


Second row: The horizontal stitches share the same space as the horizontal stitches of the row above. It may be easier to turn your square upside down (180 degrees) so you are again moving right to left. The horizontal threads should lay side by side and not lay over one another.

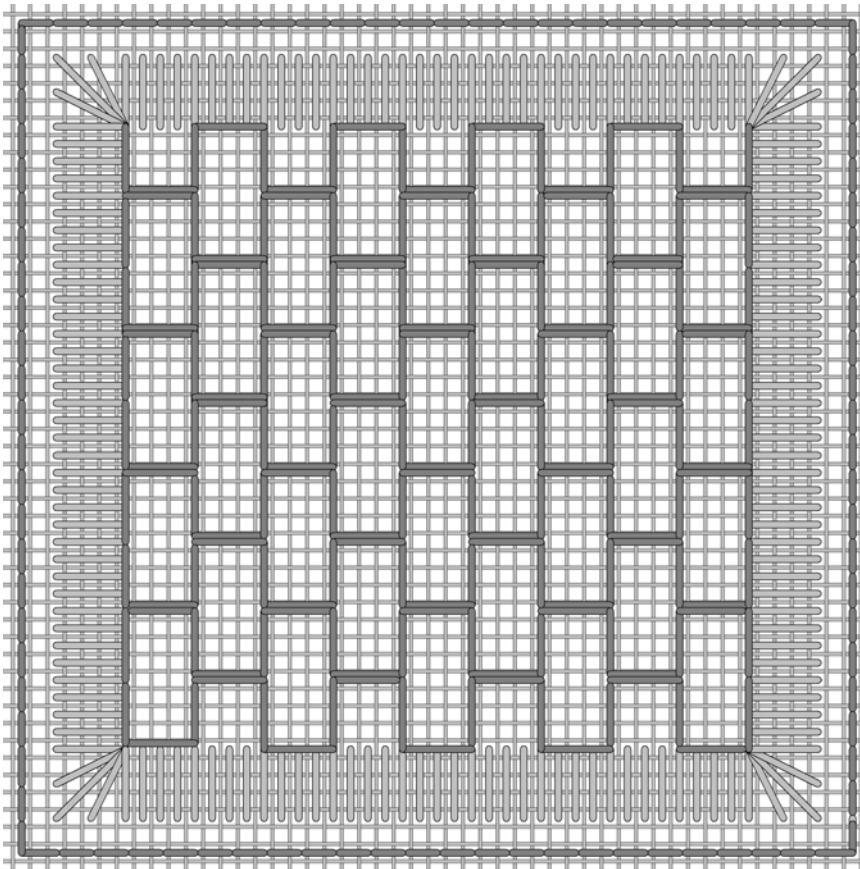
Stitch up at **1**, stitch down at **2**, and up at **3**. Only pull a little or not at all. Stitch down at **4** and up at **5** (the same hole as 3). Pull tight. Stitch down at **6** and up at **7**. Pull lightly or not at all. Stitch down at **8** and back up at **9**. Pull tight.

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The third row is identical to the first row. Remember that the horizontal stitches share the same holes with the horizontal stitches of the row above, and that the horizontal stitches are pulled tighter than the vertical ones.



Repeat until the square is filled.
Nine rows in total

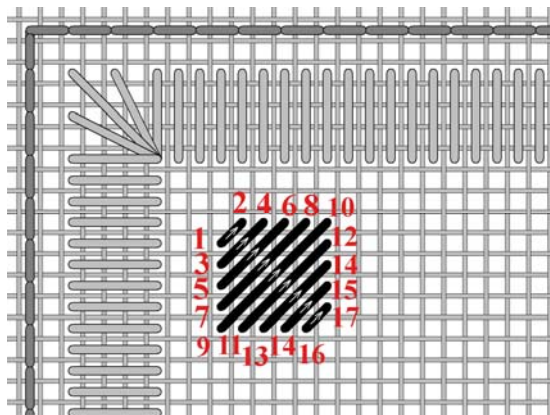
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6. Pulled Mosaic Stitch

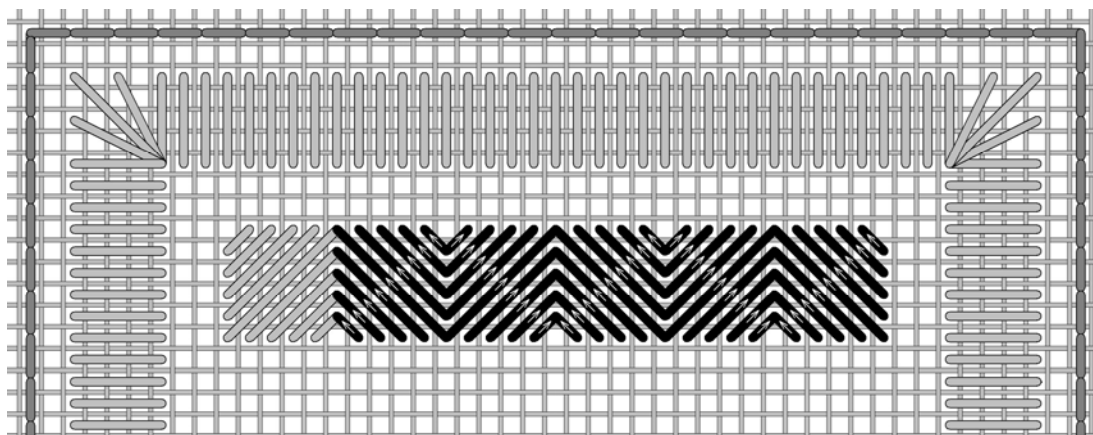
By altering the direction of the satin stitches in each block a definite pattern is created with a grouping of 4 blocks (2 x 2). Because of this, rather than compensating at the end of each row and column, I centered the highest number of blocks possible within the space, (keeping this number within a multiple of 2), and compensating stitches all around the edge.

The starting stitch at **1** is 4 threads down and 3 threads to the right from the top left corner.



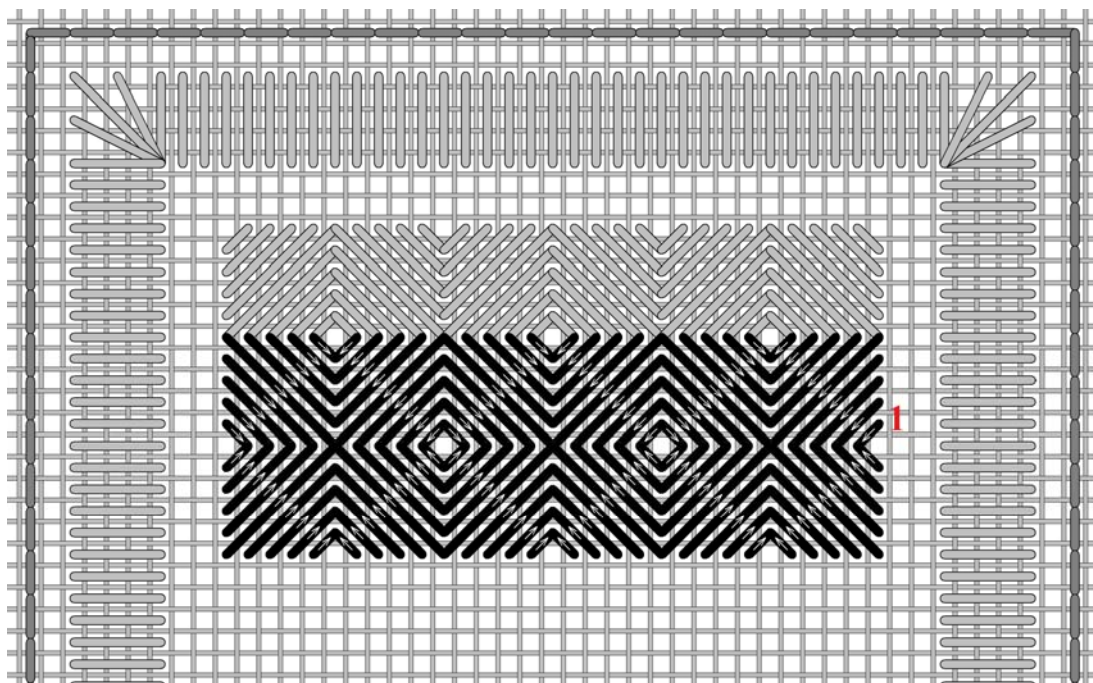
Each block has 9 diagonal stitches. Stitching up at **1** and down at **2**, the first stitch is diagonally over 1 linen thread. Next stitching up at **3** and down at **4**, this next stitch is diagonally over 2 linen threads. Following the sequence of numbers each subsequent stitch is diagonally over 3, 4, 5, 4, 3, 2, 1.

I found that if I pulled too tight I had an extremely hard time distinguishing which hole to stitch into next. So I loosely stitched each block of stitches and then went back over the stitches pulling on each to tighten the stitch.



There are 5 more blocks within this first row.

Follow the direction of the arrows for each block of stitches. The slant changes with each subsequent block.



The second row begins at **1**.

Each block will slant in the opposite direction to the block of stitches above it.

The third row is identical to the first row.

The fourth row is identical to the second.

Continue until you have completed 6 rows.

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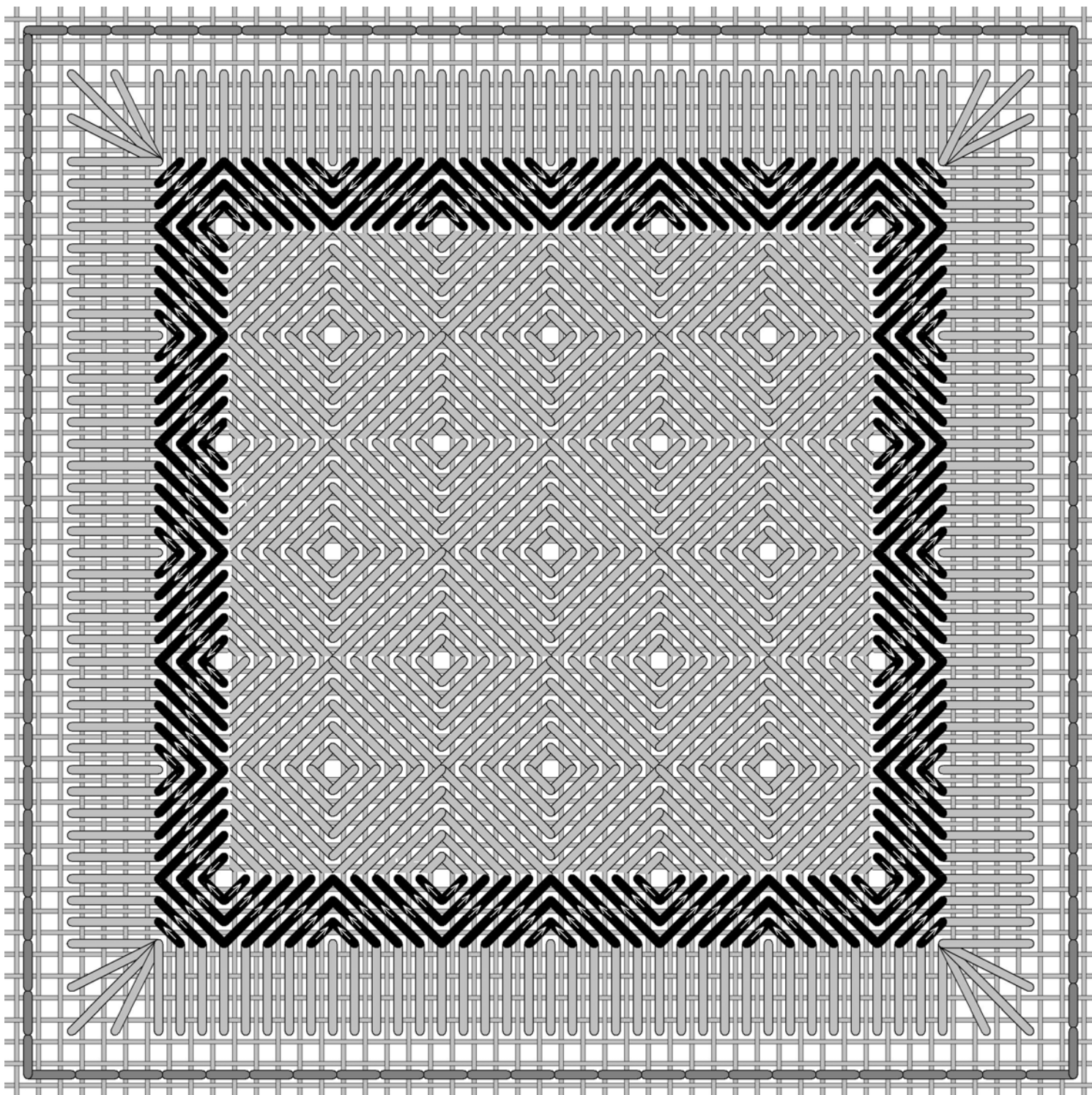
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6. Pulled Mosaic Stitch

If you so desire you could stop now. If, however, you want to fill the entire square then a border of compensation stitches needs to surround this pattern of blocks.



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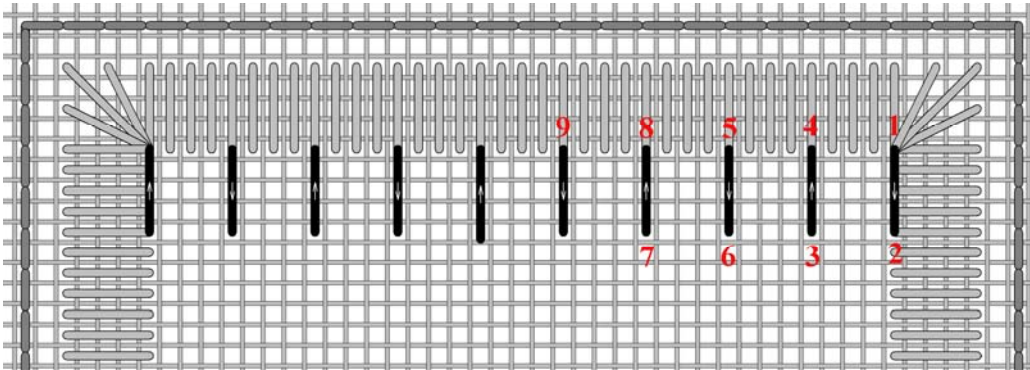
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7. Running Stitch Filling

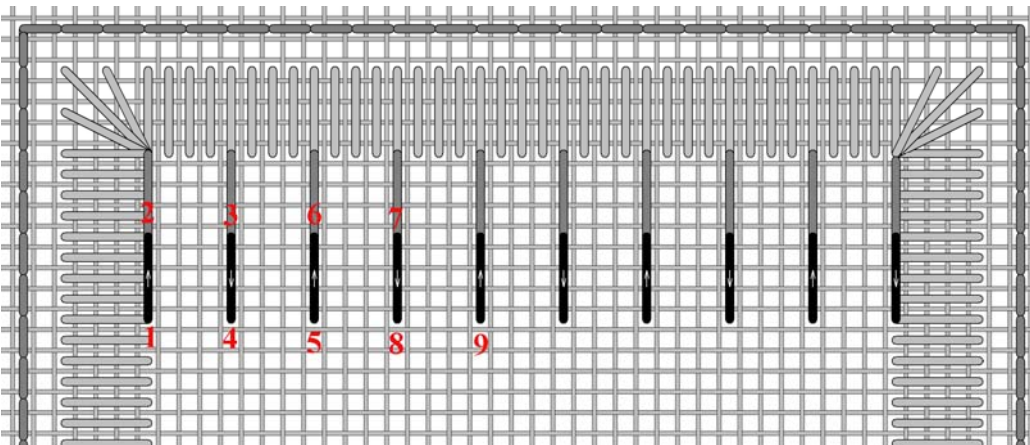
This is another filling stitch, with a light appearance. It is a very easy stitch. It is composed only of vertical stitches, which slant diagonally when pulled. Depending on the number of fabric threads the stitches are stitched over and are apart by, will alter its effect. For smaller areas try stitching over 2 or 3 linen threads.



Begin by stitching up at **1**, stitch down at **2** (4 linen threads down from **1**). Come up at **3**, (4 linen threads to the left of **2**), and pull on your thread.

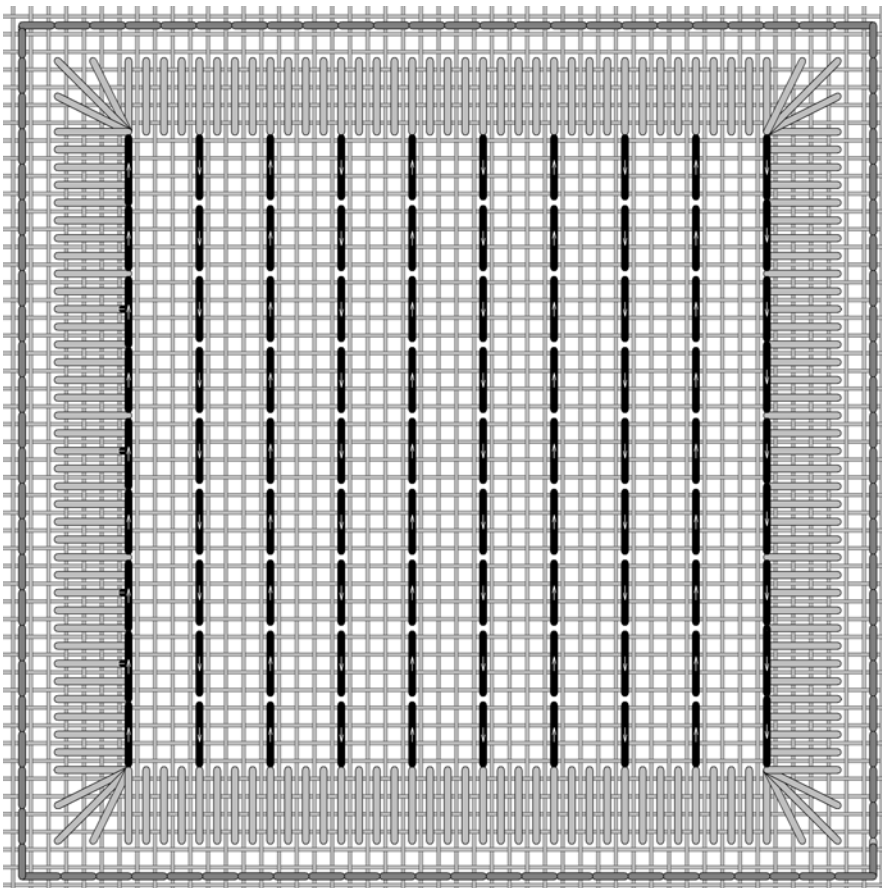
Next stitch down at **4**, up at **5** and pull tight.

Continuing in this manner, the thread on the front travels vertically and the thread on the back will travel horizontal.



Before starting each row, be sure to anchor your thread in the Satin Stitch border.

This is especially true when starting the 3rd row, as the thread will just slip out if not anchored.



This is the completed square, although the stitches appear straight in the stitch diagram they take on a slanted appearance when stitched.

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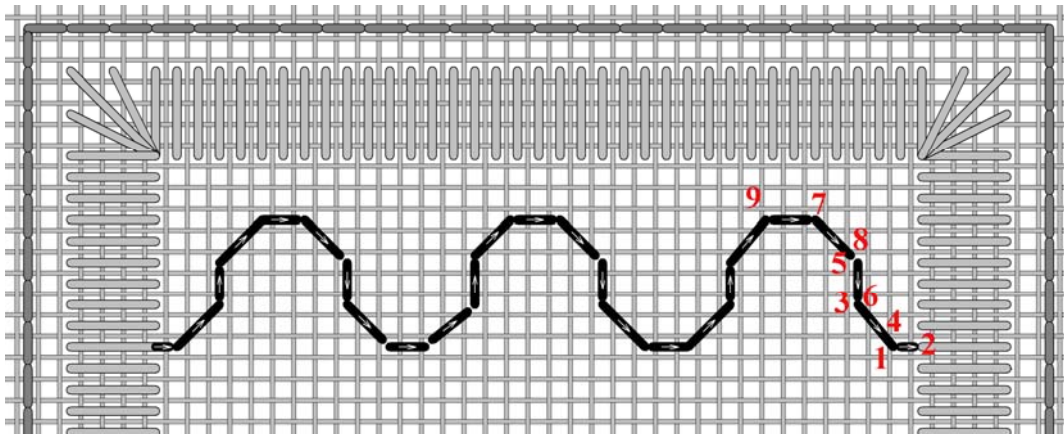
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8. Ringed Backstitch

Backstitching is generally used to outline cross stitches, in order to define shapes and detail. When pulled this stitch gives an open appearance; and this stitch looks like a ring of holes surrounding octagons.

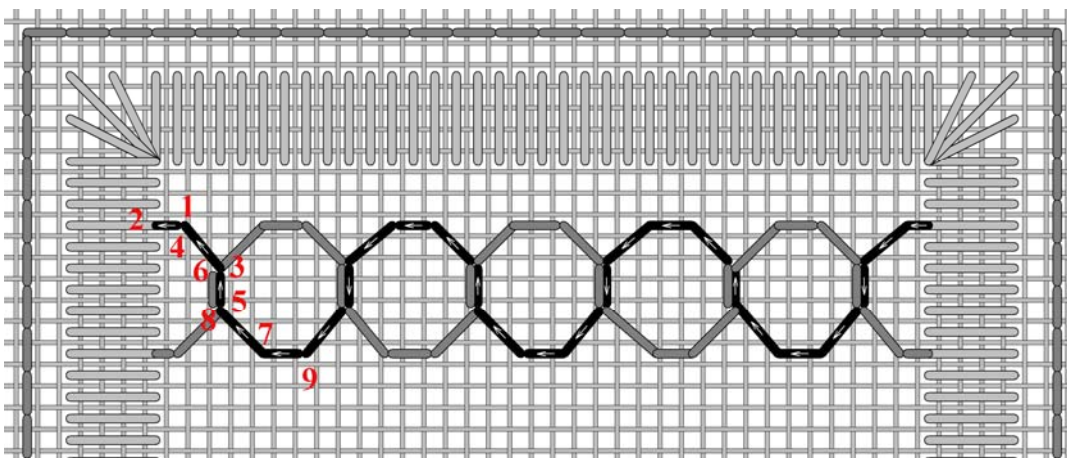
To center this pattern within the space the first and last stitch in each row is a compensating stitch. It is over 1 linen thread. All other stitches are over 2 linen threads).



Begin by stitching up at **1** (9 linen threads down and 2 linen threads to the left from the top right corner), stitch down at **2** (2 linen threads to the right of **1**). Come up at **3**, (2 linen threads up and 2 linen threads to the left of **1**), and pull on your thread.

Next stitch down at **4** (the same hole as **1**), up at **5** (2 linen threads up from **3**) and pull tight.

Continue in this manner. Always stitching ahead with the next stitch and then stitching back into the same hole of the previous stitch. The arrows indicate the direction of the stitch.

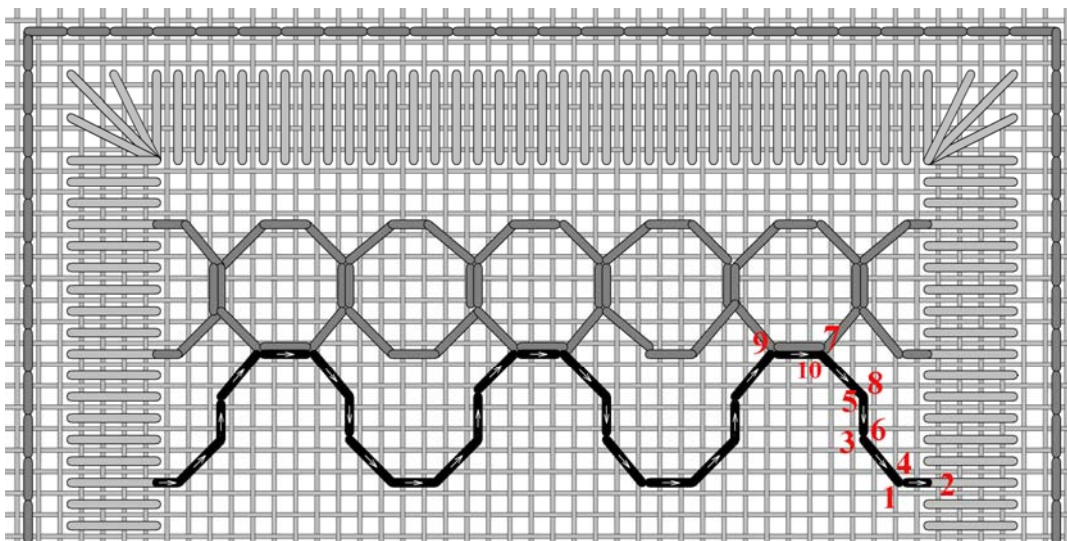


The return trip, to complete the ring, is 6 threads up from the last stitch of the first path.

Come up at **1** (6 linen threads up and 2 linen threads to the right of the previous row). **1** is also 3 linen threads down and 2 linen threads to the right of the top left corner.

Complete the path, always stitching 2 linen threads ahead and then back.

The vertical stitches (stitch **5** to **6**, for example) share the same space as the vertical stitches from the first path.



The third path is identical to the first.

The horizontal stitches (**9** to **10**) share the same space as the horizontal stitches from the row above.

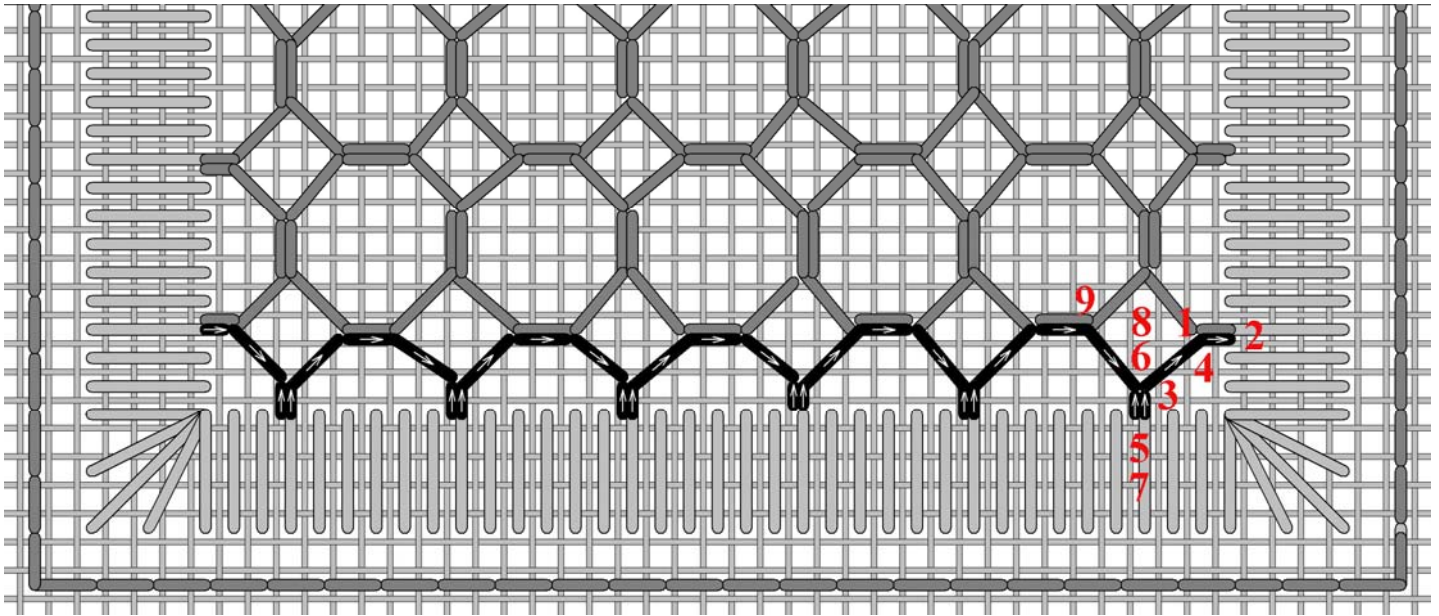
Continue filling the square.

Rows 3, 5, 7, and 9 are the same as the first path.

Rows 4, 6, 8, and 10 are the same as the second path.

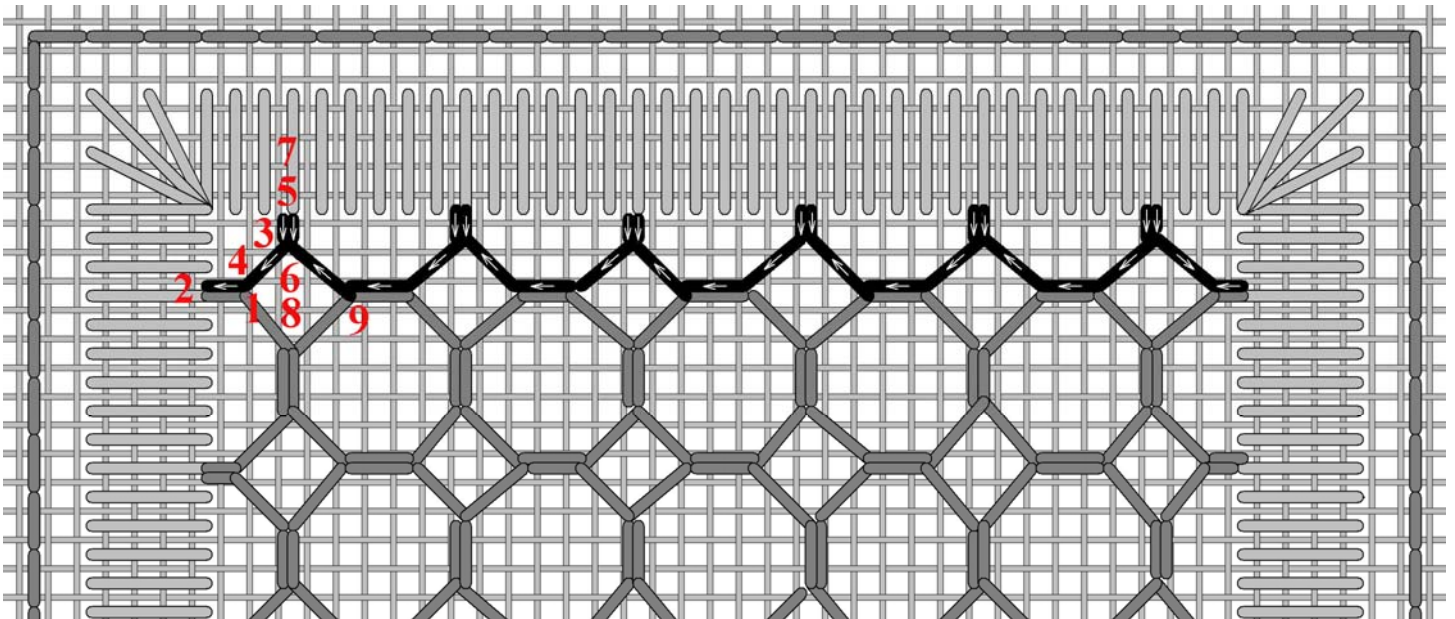
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The last path is a compensating one. Stitches **5 to 6** and **7 to 8**, are over 1 linen thread.

Due to the nature of these compensating stitches, be sure to anchor your thread in the satin stitch border, before continuing on to stitch **9**. Complete the row in the same manner.



Lastly return back to the top of the square; completing the pattern with another compensating row. Begin at **1**.

Stitches **5 to 6** and **7 to 8**, are again over 1 linen thread, and do not forget to anchor your thread in the satin stitch border, before continuing on to stitch **9**. Complete the row in the same manner.

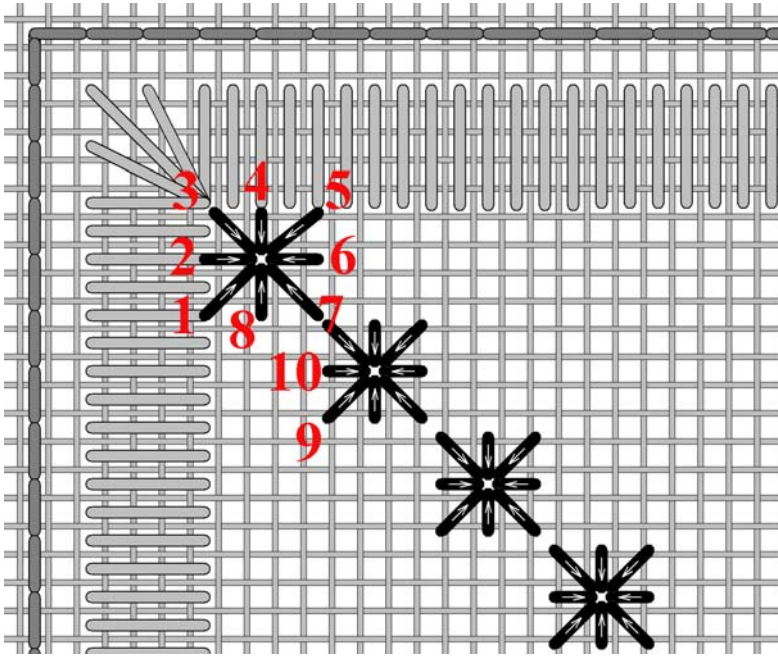
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9. Star Eyelet



Each Star Eyelet consists of 8 stitches and all 8 stitches share the same centre fabric hole. Each stitch is over 2 linen threads and the entire Star Eyelet covers an area of 4 x 4 linen threads.

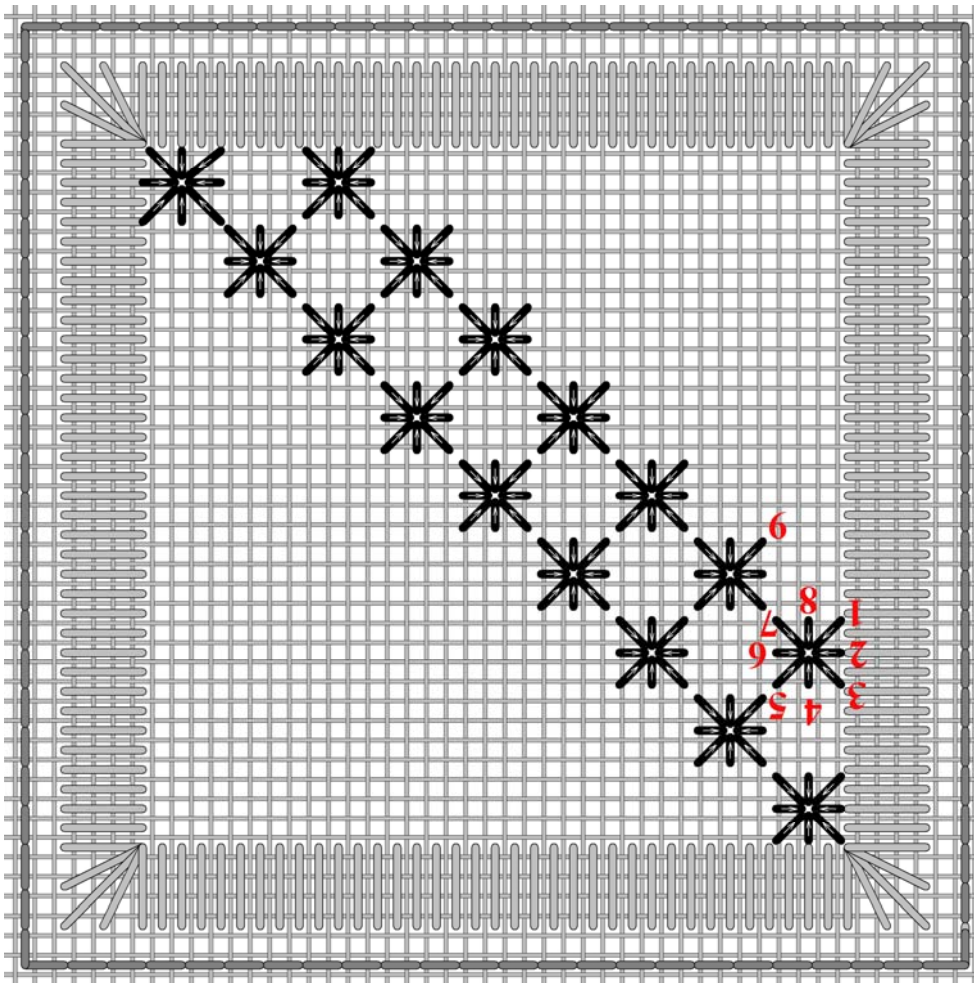
Starting at **1** (4 linen threads down from the left top corner). Stitch into the centre of the Eyelet (2 linen threads up and to the right of **1**). Come up at **2** (2 linen threads above **1**), and pull.

Stitch into the centre (2 linen threads to the right of **2**), stitch up at **3** and pull.

Follow the numbered stitches around the Eyelet, stitching up at the numbers and stitching down in the centre. The arrows indicate the direction of the stitch.

The first stitch of the second Eyelet begins at **9**. **9** is 4 linen threads down and 2 threads to the right of **8**. Complete each Eyelet before continuing to the next.

Continue in this manner, until you reach the bottom right corner.



When you reach the bottom, slip your needle under the border satin stitches on the reverse side. Slip through close to **1**, the first stitch of the first eyelet in the second path.

To maintain the same order around the eyelet and moving down the path, turn your fabric upside down. Feel free to also turn the stitch diagram upside down.

Continue until the square is filled.

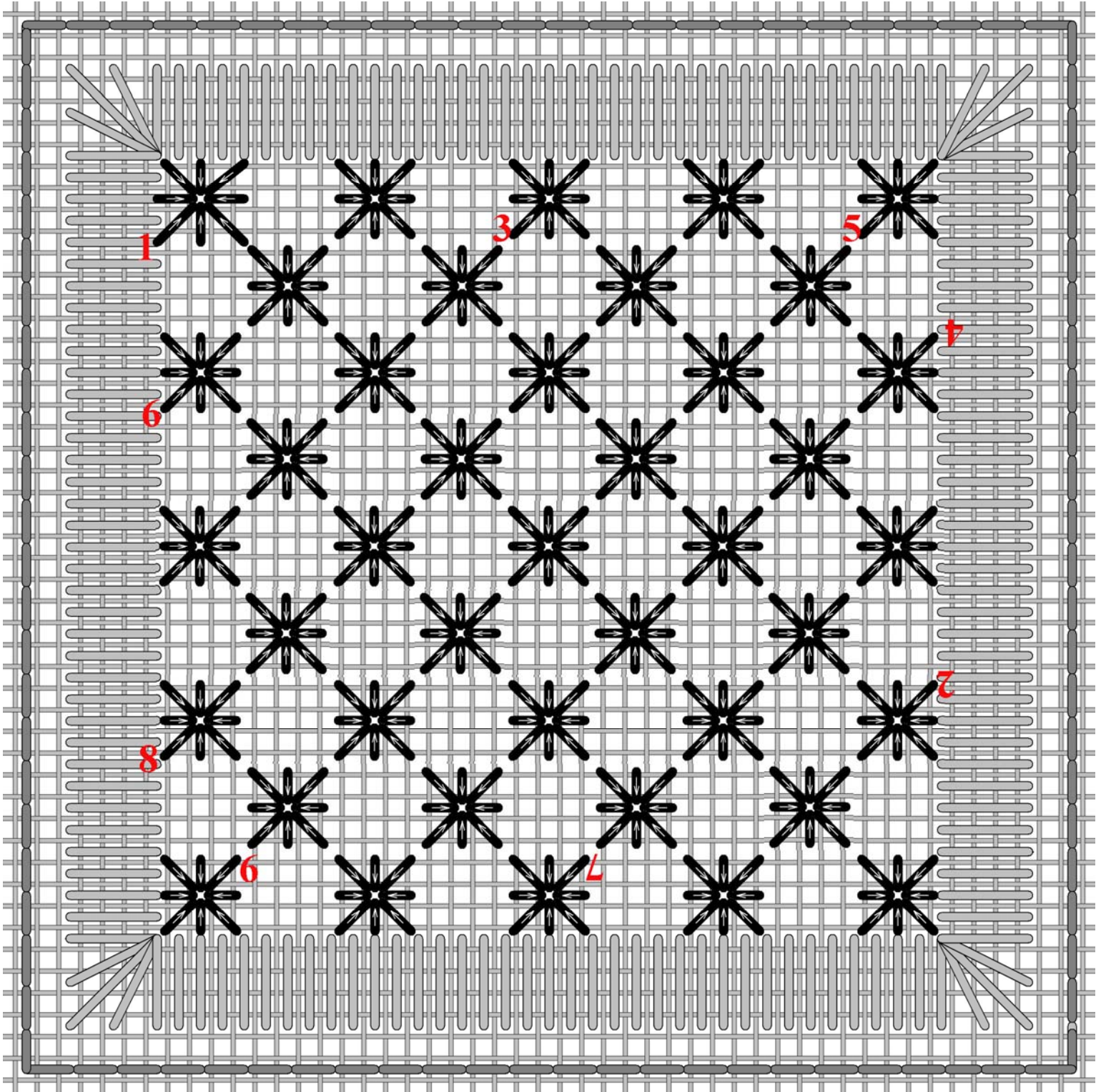
In the stitch diagram on the next page, each path is numbered. The numbers indicate the stitching order of the paths (rows). These numbers are also positioned to indicate the first stitch of each eyelet within each path. Don't forget to turn the fabric upside down every time a new row is begun.

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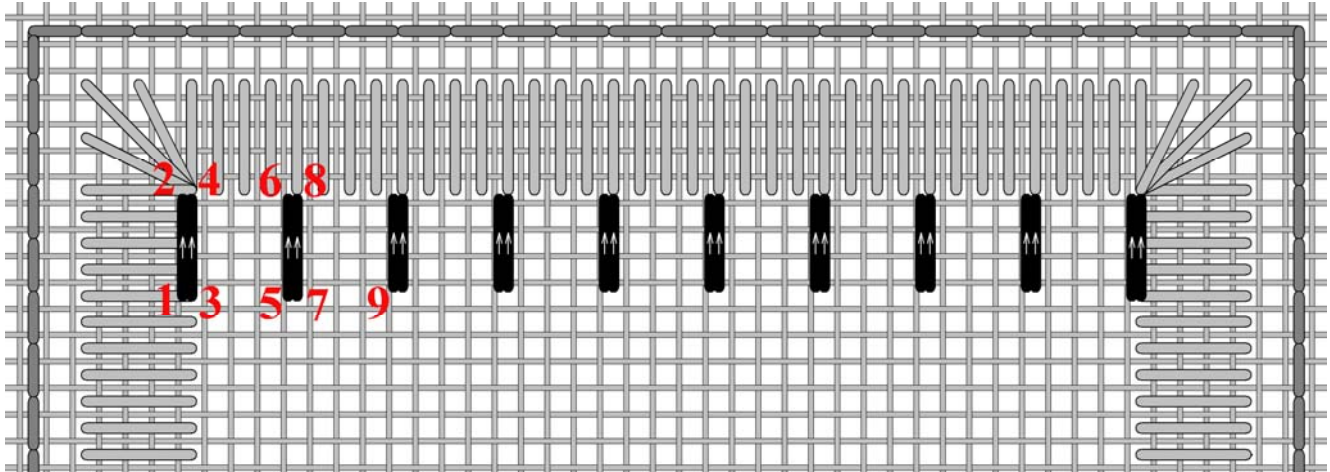


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10. Mock Faggot Filling

Could also be referred to as Punch Stitch Filling

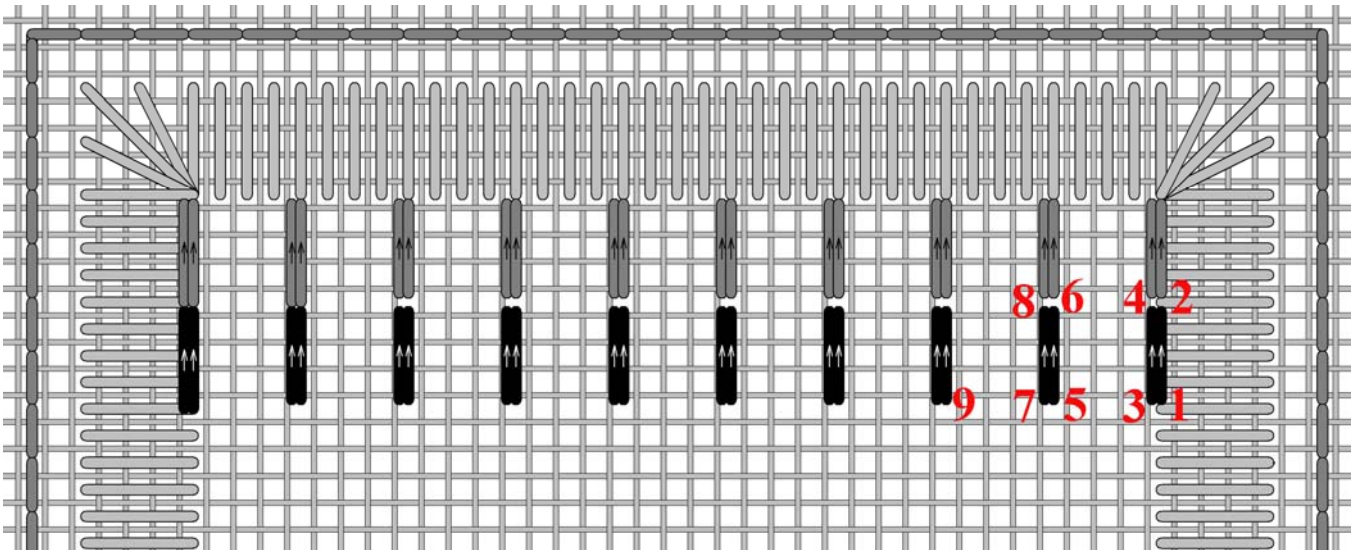


Begin by stitching up at **1** (4 linen threads down from the top left corner), stitch down at **2** (the top left corner hole - 4 linen threads up from **1**). Come up at **3** (the same hole as **1**), and pull.

Next stitch down at **4**, (the same hole as **2**), up at **5** (4 linen threads to the right of **3**) and pull tight.

Continue in this manner, repeating each stitch before moving on to the next stitch pairing. Take care that the threads sharing the same holes lie nicely beside each other and do not cross one another. As we are moving to the right in this first row, the second stitch within each pairing should lie to the right of the first stitch in the pairing.

The arrows indicate the direction of the stitches.



Before beginning the 2nd row slip under the satin stitch border by a few stitches. This is to ensure that the thread travelling to the start of the next row will not be visible through the holes. Come up at **1** (4 linen threads down from the last stitch in the previous row). Stitch down at **2**, 4 linen threads up from **1** and the same hole as the bottom hole of the last stitch of the row above.

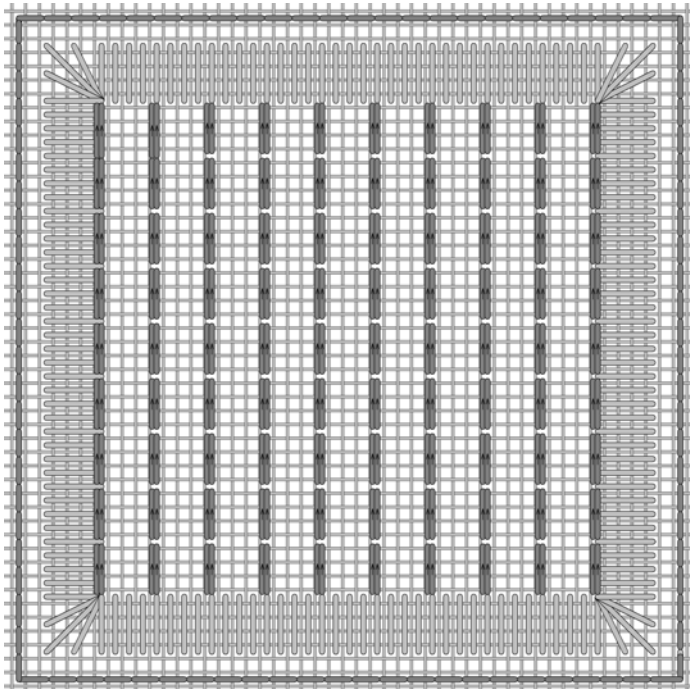
Come up at **3** (the same hole as **1**), and pull. Next stitch down at **4**, (the same hole as **2**), up at **5** (4 linen threads to the left of **3**) and pull tight. Continue in this manner, repeating each stitch before moving on to the next stitch pairing. Except this time you are moving towards the left, so the second stitch within each pairing will lie to the left of the first stitch in each pairing.

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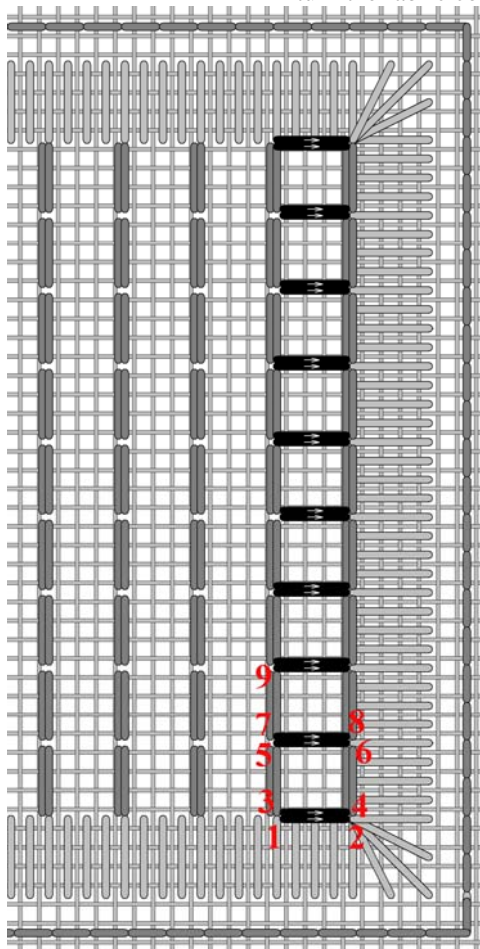


Continue row by row until the entire square is filled

The 3rd, 5th, 7th and 9th row are the same as the first.

The 4th, 6th, and 8th rows are the same as the second.

For the vertical passes (stitches lay horizontal), you can either work the stitches vertically or turn the fabric counter clockwise by 90 degrees and work horizontally row by row.

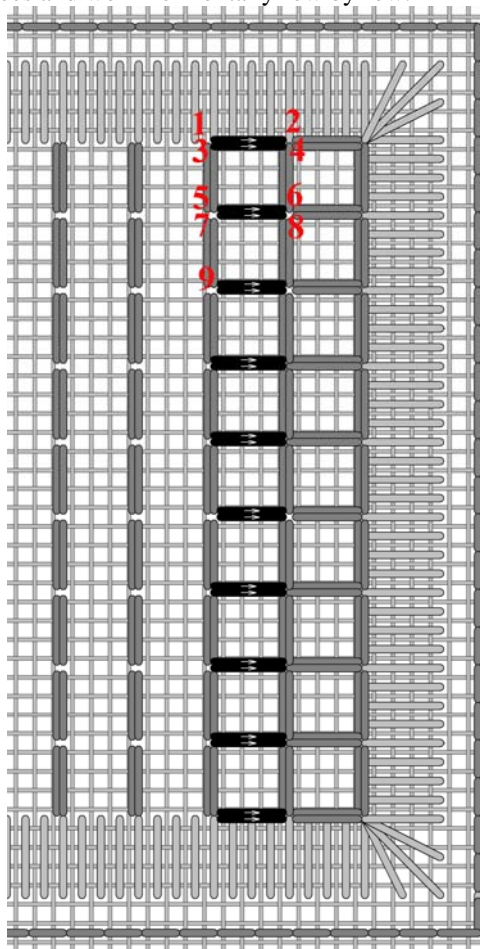


Either way, follow the numerical sequence.

Stitching up at **1**, down at **2**, up at the **3** (the same hole as **1**) and pull.

The second thread in the pairing will either lie above (or if you turned your fabric -to the left) of the first thread in the pairing.

Continue to the top of the column.



Before beginning the 2nd column, do not forget to slip under the satin stitch border by a few stitches.

Come up at **1** (4 linen threads to the left (or down) of the last stitch in the previous column/row. Stitch down at **2**, 4 linen threads to the right (or up) of **1** and the same hole as the bottom hole of the last stitch of the column to the right.

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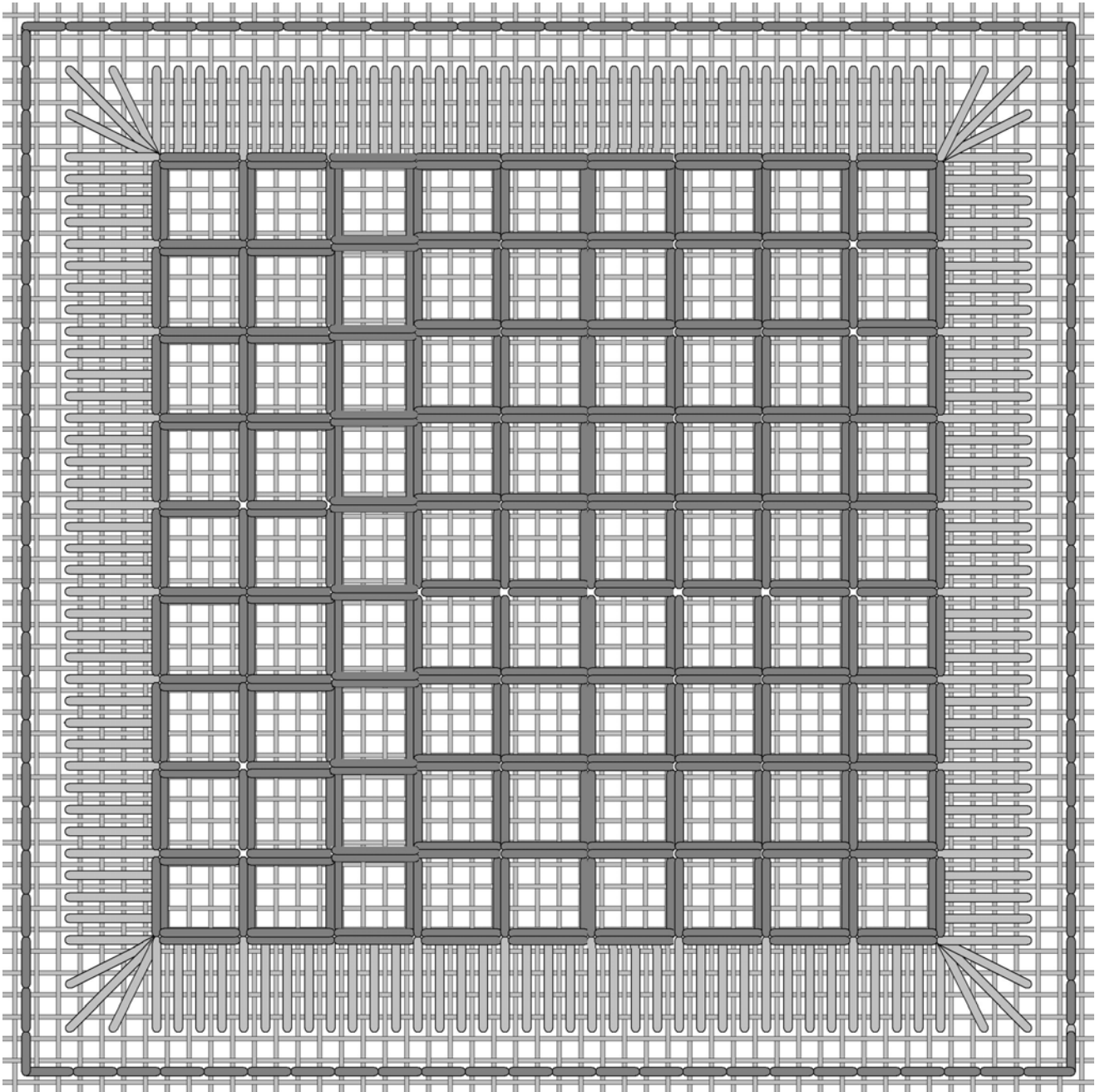
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Working these vertical columns will be easier to some degree in that the holes are already defined by the horizontal rows (stitches were vertical, but the motion of the path was horizontal).

The diagram below shows the square filled in with both rows and columns complete.

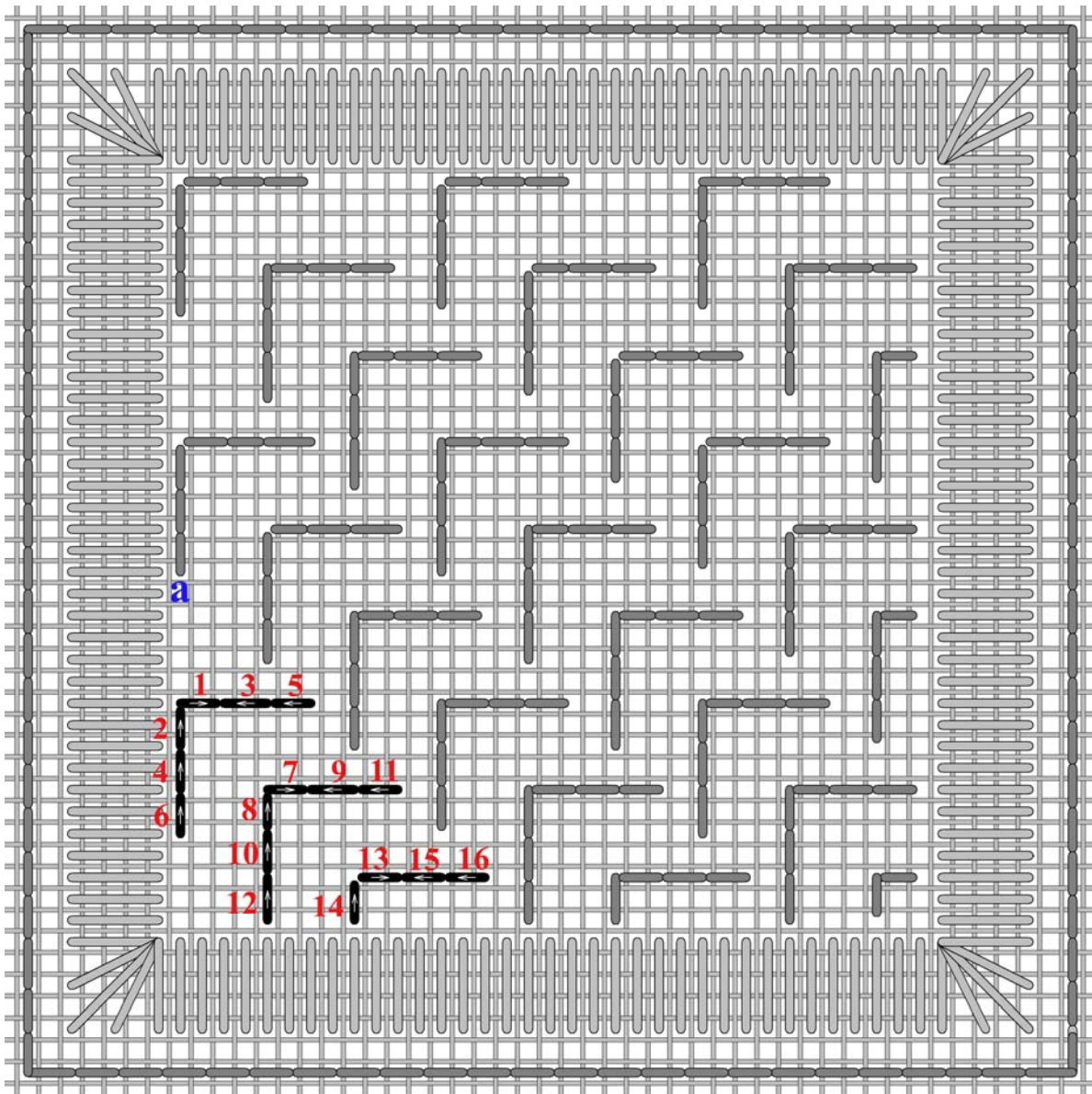


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The final (fifth) run starts 6 linen threads down from **a**. Complete each set of stitches as in the previous runs. In this run there are two full sets of stitches and one compensating set.

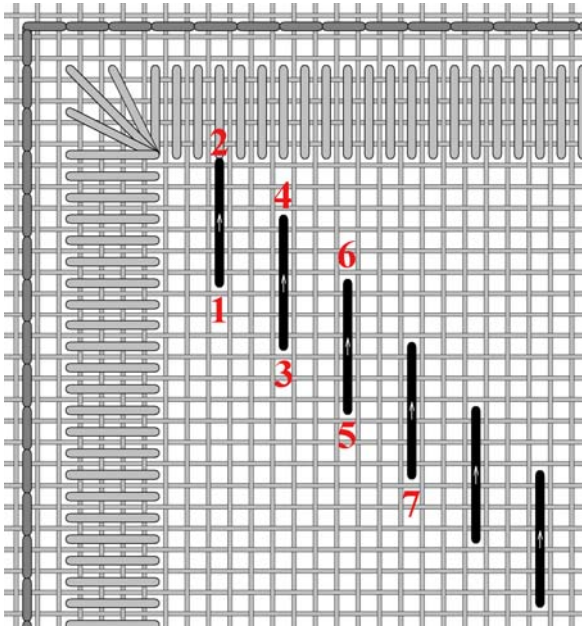
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11. Diagonally Raised Band Filling

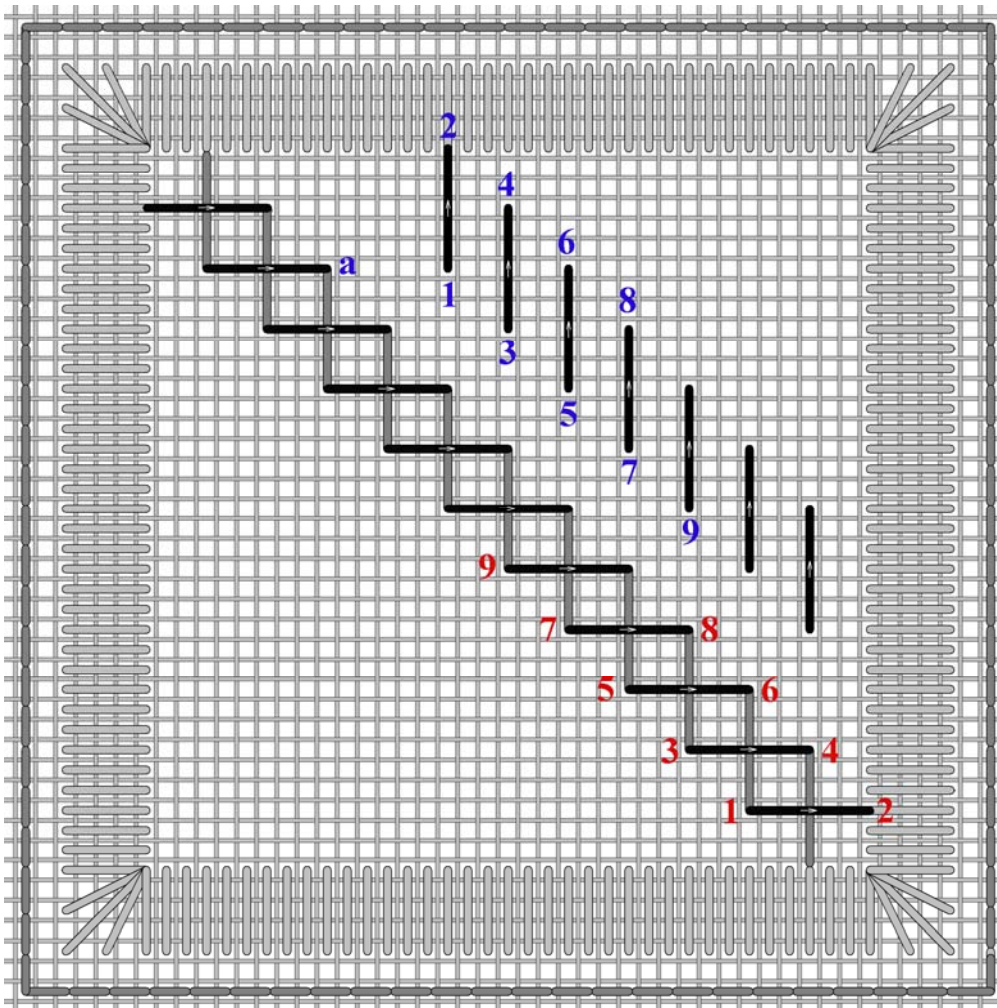


This stitch is worked in diagonal bands. The vertical stitches are worked first starting in the top left corner and moving towards the bottom right. The horizontal stitches are then worked upwards from the bottom right to the top left, completing the band.

Begin by stitching up at **1** (6 linen threads down and 3 linen threads to the right from the top left corner), stitch down at **2** (6 linen threads up from **1**). Come up at **3** (3 linen threads down and 3 linen threads to the right of **1**), and pull. If working in hand only pull slightly. Pulling too tightly will greatly distort the square. If working with a frame, you can pull a little more.

Next stitch down at **4**, (6 linen threads up from **3**), up at **5** (3 linen threads down and 3 linen threads to the right of **3**) and pull.

Continue in this manner, until you reach the bottom. The arrows indicate the direction of the stitches.



To complete the second pass in the first band follow the sequence of **red** numbers up towards the top left corner from the bottom right corner. **1** is 6 linen threads to the left and 3 linen threads up from the bottom right corner.

This second pass is a little easier as you will stitch into holes already created from the first pass.

The Before beginning the second band slip under the satin stitch border by a few stitches.

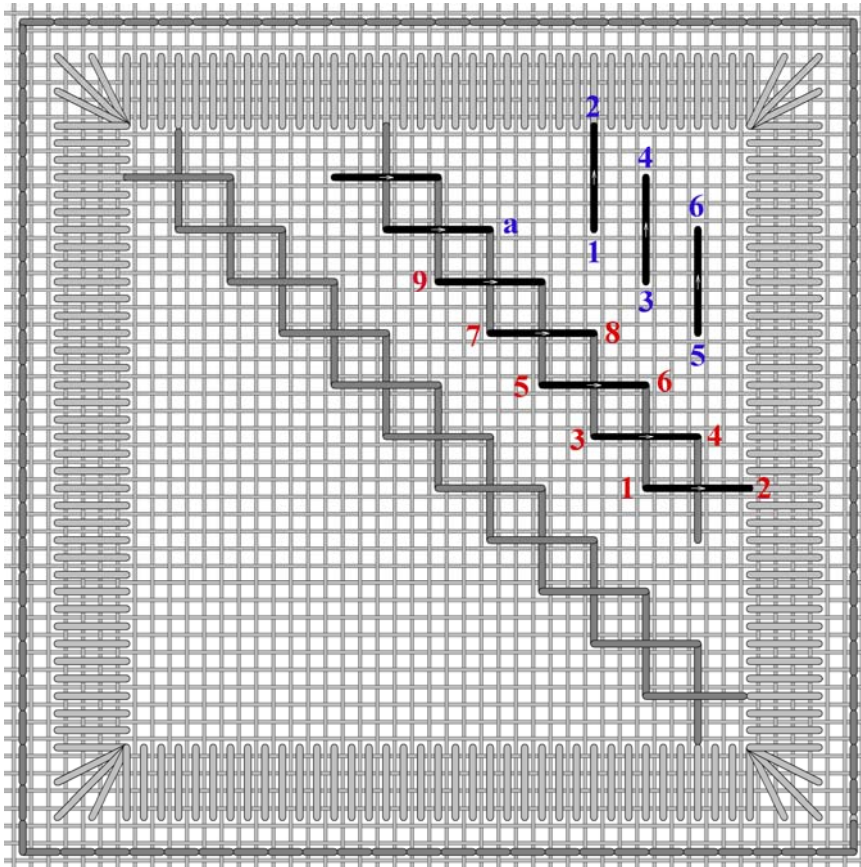
When beginning the second band, again, first stitch the vertical stitches, beginning at **1**. **1** is 6 linen threads to the right of **a**. Then stitch down at **2**, 6 linen threads up from **1**. Come up at **3** (three linen threads down and 3 linen threads to the right of **1**), and pull. Follow the sequence of **blue** numbers; 7 vertical stitches.

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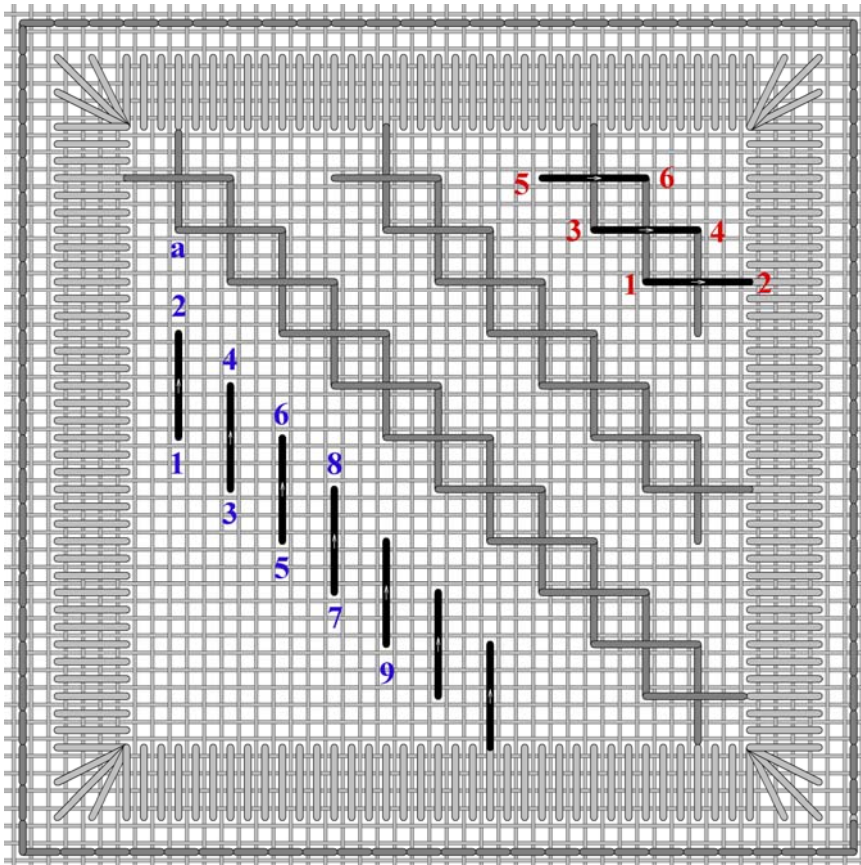


The following bands are the same as the previous ones.

The second pass in the second diagonal band begin at **1**. **1** is 3 linen threads to the left and 3 linen threads up from the bottom of the last vertical stitch in this band. Then follow the **red** numerical sequence.

The third band begins at **1**. **1** is 6 linen threads to the right of **a**. Then follow the **blue** numerical sequence.

Don't forget to always slip under a few satin stitches in the border before beginning the next pass.



Following the **red** numerical sequence completes the third band.

To complete the bands in the bottom half of the the square, slip under satin stitches in the border to reach the beginning of the first band. Start with **1**. **1** is 12 linen threads down from **a**.

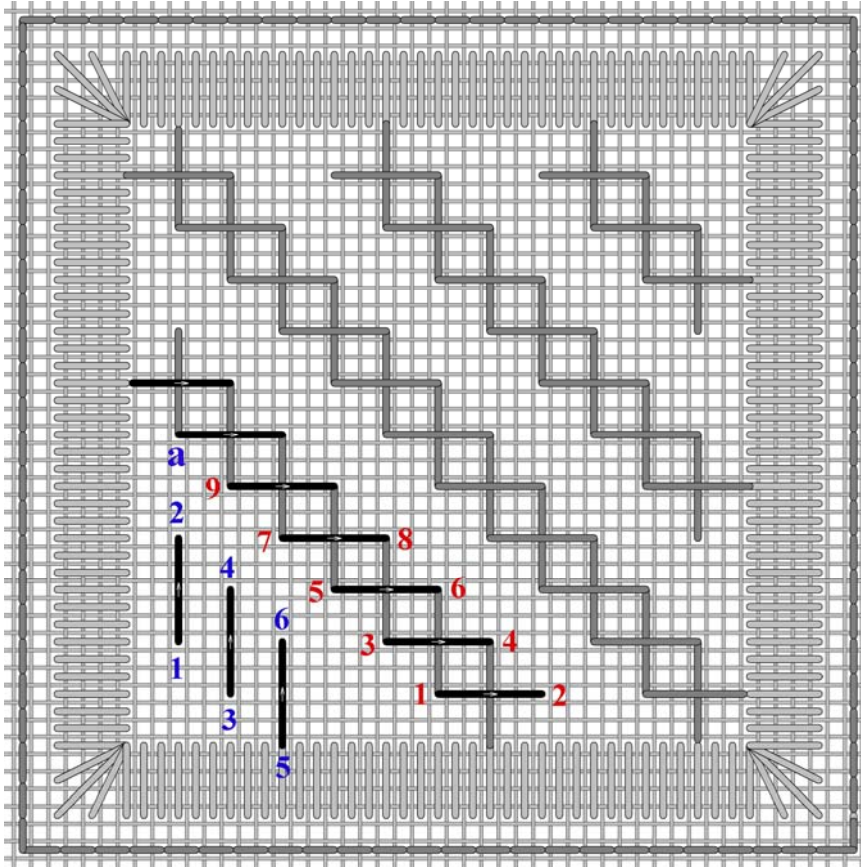
Then follow the **blue** numerical sequence.

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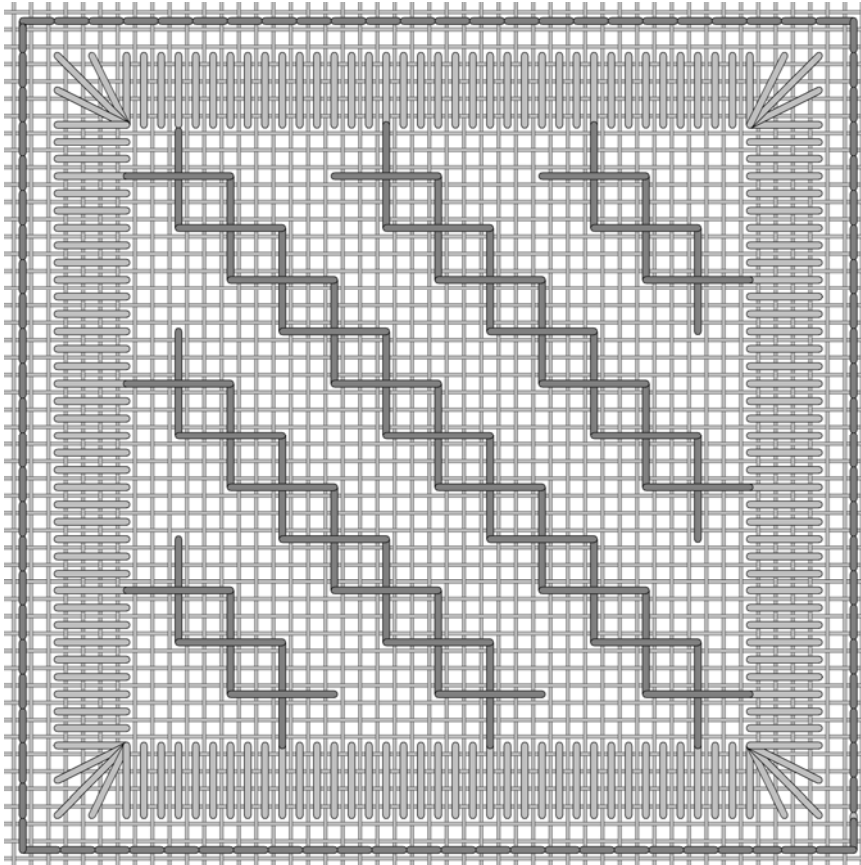
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The second pass in the second diagonal band begin at **1**. **1** is 3 linen threads to the left and 3 linen threads up from the bottom of the last vertical stitch in this band. Then follow the **red** numerical sequence to complete the band.

The final band begins at **1**. **1** is 12 linen threads down from **a**.

Then follow the **blue** numerical sequence.



Complete the last band with the horizontal stitches.

This is the completed square.

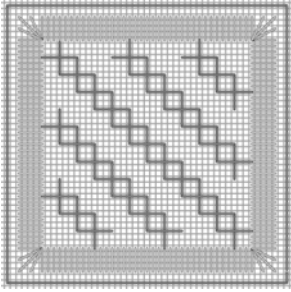
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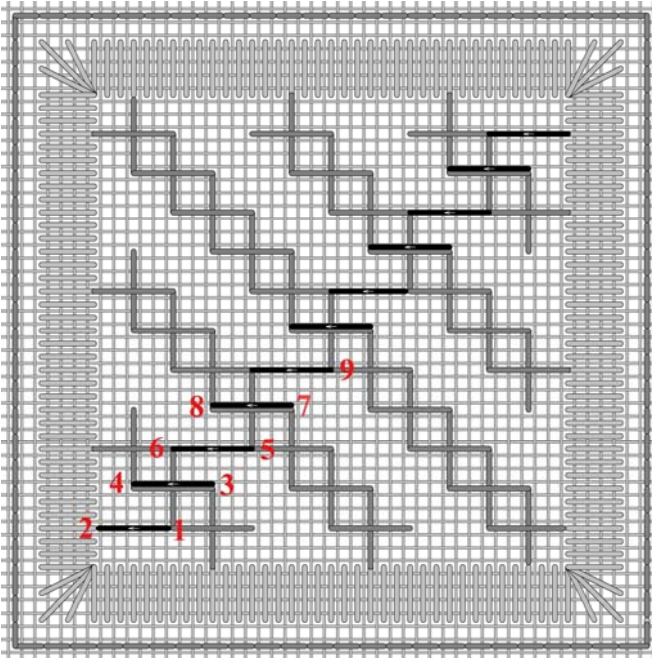
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12. Open Trellis Filling



Complete the Diagonally Raised Band (Square #11) first; this is from my post of last Friday, November 2nd.

The Open Trellis then builds on the Diagonally Raised Band. The Open Trellis is created by adding similar bands of stitches, but in a diagonal slant from the bottom left to the top right. Some of these stitches will share the same holes as those from the original bands.

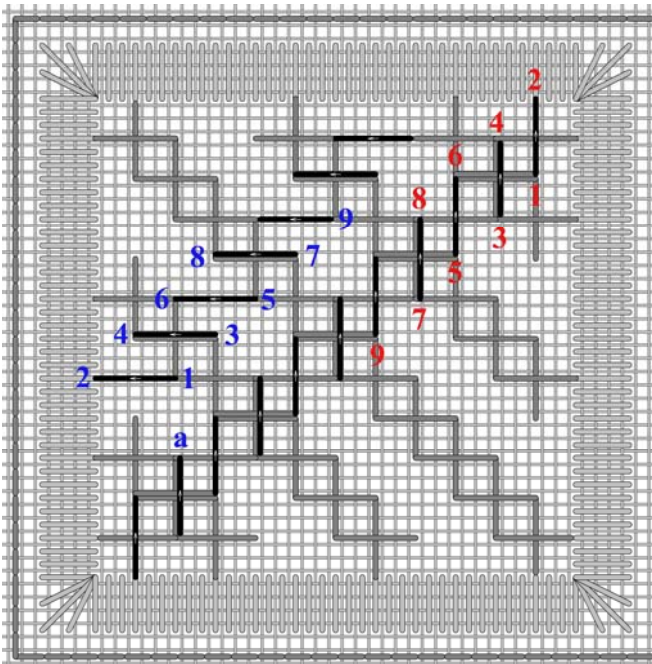


The Open Trellis stitch is created by making diagonal bands in the opposite direction of the Diagonally Raised Bands. Stitch up at **1** (6 linen threads to the right and 3 linen threads up from the bottom left corner), stitch down at **2** (6 linen threads to the left **1**). Come up at **3** (3 linen threads up and 3 linen threads to the right of **1**), and pull.

Next stitch down at **4**, (6 linen threads to the left of **3**), up at **5** (3 linen threads up and 3 linen threads to the right of **3**) and pull.

Continue in this manner, until you reach the top (11 stitches). The arrows indicate the direction of the stitches.

These satin stitches share the holes created from the first diagonal bands. Some (stitch **3-4**, **7-8**, **11-12**, etc.) even share the same space with some of the stitches from the Diagonal Raised bands. Ensure these lay parallel to each other.



To complete the second pass in this first band follow the sequence of **red** numbers down towards the bottom left corner from the top right corner. **1** is 3 linen threads to the left and 6 linen threads down from the top right corner.

This second pass is a little easier as you will stitch into holes already created from the first pass. For those stitches sharing the same space with the Diagonally Raised band ensure they are laying nicely beside each other.

Before beginning the second band slip under the satin stitch border by a few stitches.

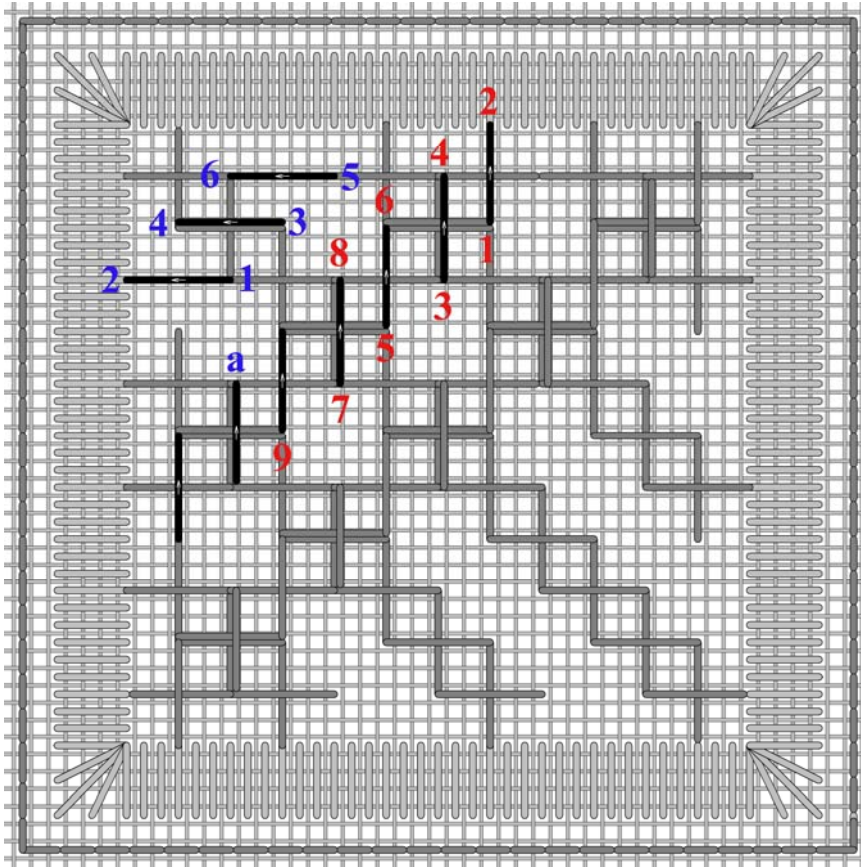
When beginning the second band, again, first stitch the horizontal stitches, beginning at **1**. **1** is 6 linen threads above **a**. Then stitch down at **2**, 6 linen threads to the left of **1**. Come up at **3** (three linen threads up and 3 linen threads to the right of **1**), and pull. Follow the sequence of **blue** numbers; 7 horizontal stitches.

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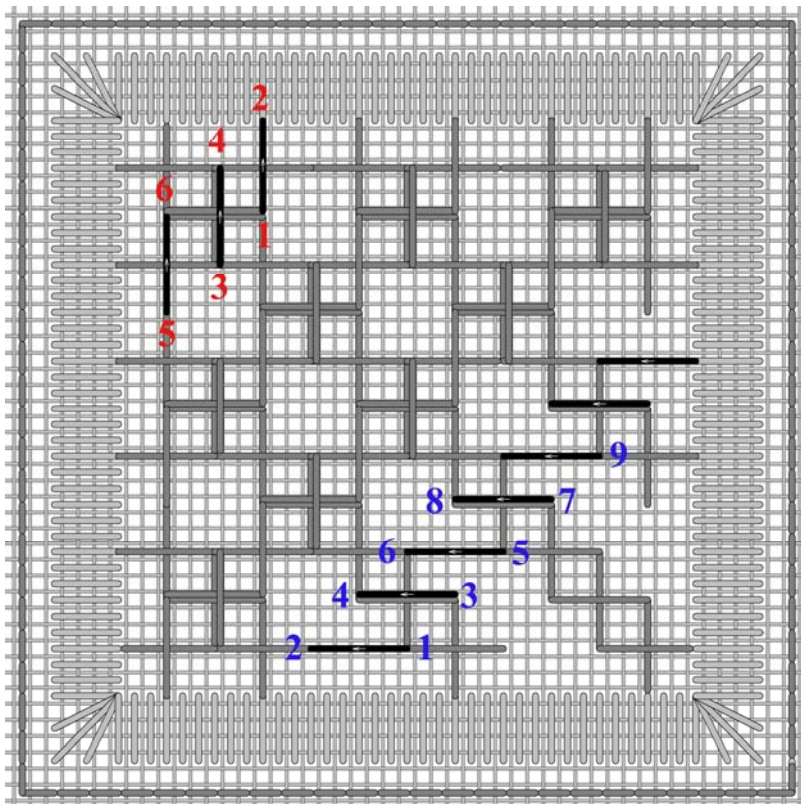


The following bands are the same as the previous ones.

The second pass in the second diagonal band begin at **1**. Follow the **red** numerical sequence.

The third band begins at **1**. **1** is 6 linen threads above **a**. Then follow the **blue** numerical sequence.

Don't forget to always slip under a few satin stitches in the border before beginning the next pass.



The second pass in the third diagonal band begin at **1**. **1** is 3 linen threads to the left and 3 linen threads down from the bottom of the last vertical stitch in this band. Then follow the **red** numerical sequence to complete the band.

To complete the bands in the bottom right half of the square, slip under satin stitches in the border to reach the beginning of the first band. Start with **1**. **1** is 18 linen threads to the right of and 3 linen threads up from the bottom left corner.

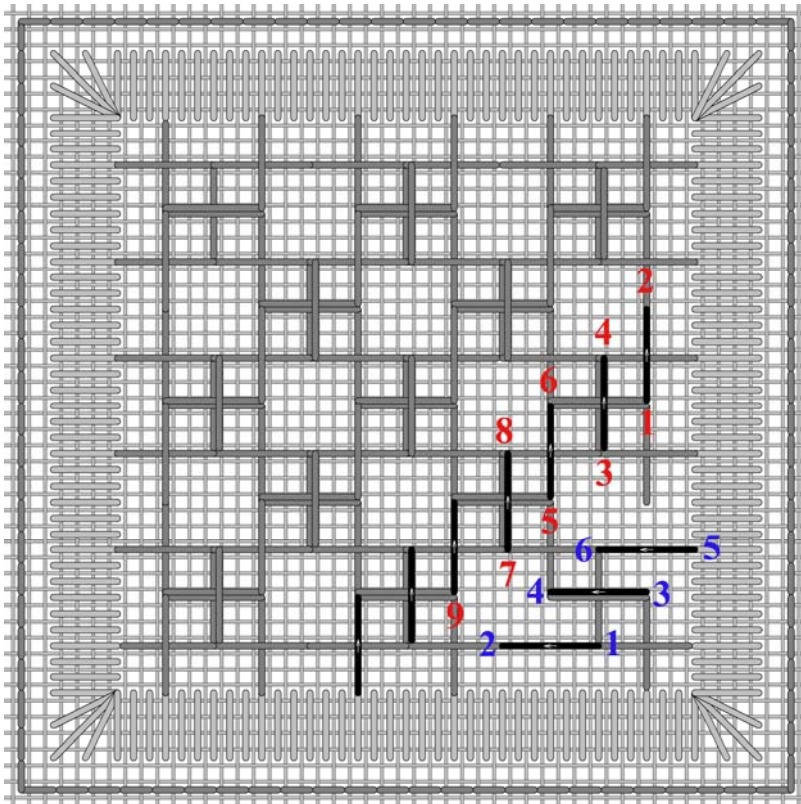
Then follow the **blue** numerical sequence. (7 stitches)

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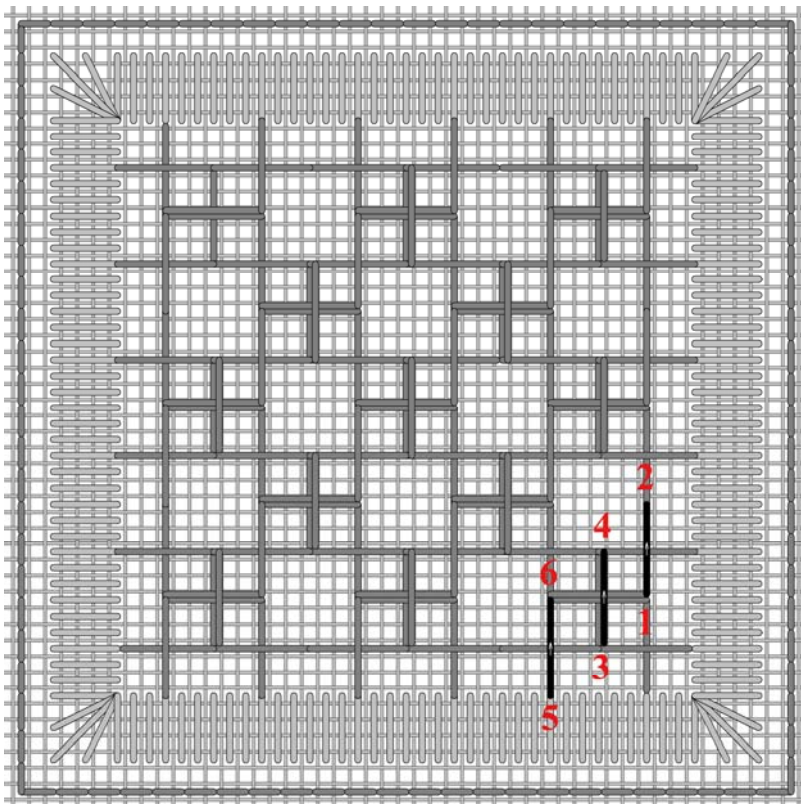
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The second pass in this band begin at **1**. **1** is 3 linen threads to the right and 3 linen threads down from the bottom of the last horizontal stitch in this band. Then follow the **red** numerical sequence to complete the band.

The final band begins at **1**. **1** is 6 linen threads to the left of and 3 linen threads up from the bottom left corner.

Then follow the **blue** numerical sequence.



Complete the last band with the vertical stitches.

This is the completed square.

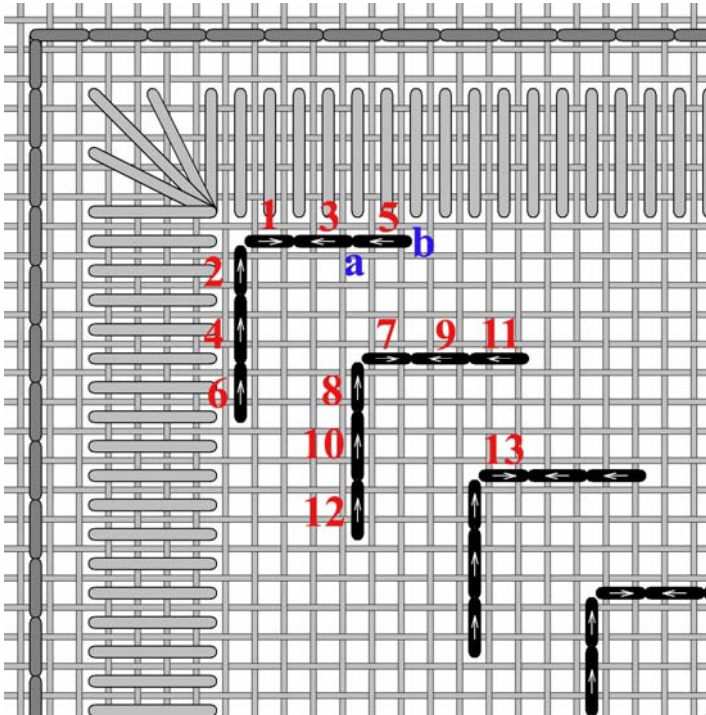
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13. Triangle Stitch



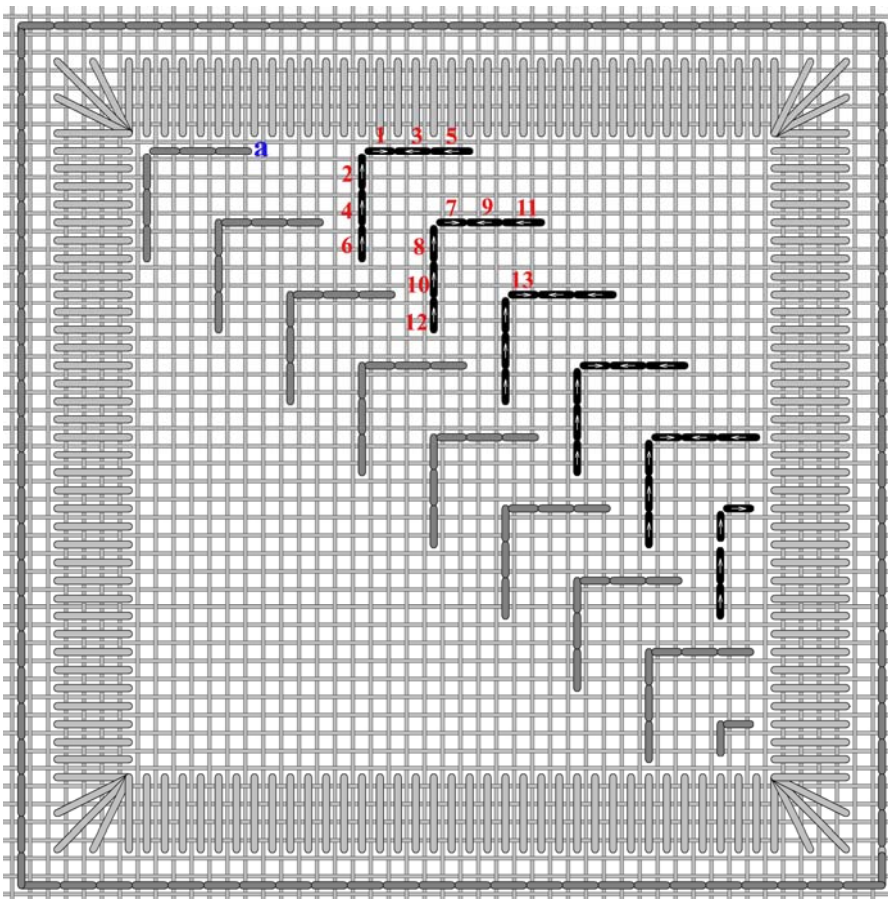
The Triangle Stitch is started from the top left corner and moves down towards the bottom right corner.

Rather than number the start and end of each stitch, in these stitch diagrams each stitch is numbered. Each stitch is over 2 linen threads and the arrows indicate their direction.

Stitch **1** begins 1 linen thread to the right and 1 linen thread down from the top left corner, stitch down 2 linen threads to the right. To start stitch **2** come up 1 linen thread to the right and 3 linen threads down from the top left corner (or 2 linen threads down from the start of stitch **1**). Then pull. To end stitch **2**, stitch over 2 linen threads up from it's beginning. Stitch **3** is 2 linen threads to the right of stitch **1**. Pull. The end of stitch **3** shares the same hole as the end of stitch **1**. Begin stitch **4** 2 linen threads down from stitch **2**, then pull. Always pull when you come up to begin the next stitch. Complete stitch **5** and **6**.

The next set of stitches begin with stitch **7**. Either count down 4 linen threads from **a**, or count down 4 linen threads down and 2 linen threads to the left of **b**. I found the second easier. Complete the set of six stitches in the same manner as the first.

Continue in this manner, until you reach the bottom, eight full sets of stitches and the ninth is a compensating set. This can be seen in the next diagram.



Slip your thread through the satin stitch border on the reverse side until you reach the beginning of the next run. Or end your thread, and secure your thread again close to the beginning of the next run.

The stitches and set of stitches in this run are the same as in the previous run.

When starting stitch **1** come up in the 6th hole to the right of **a**.

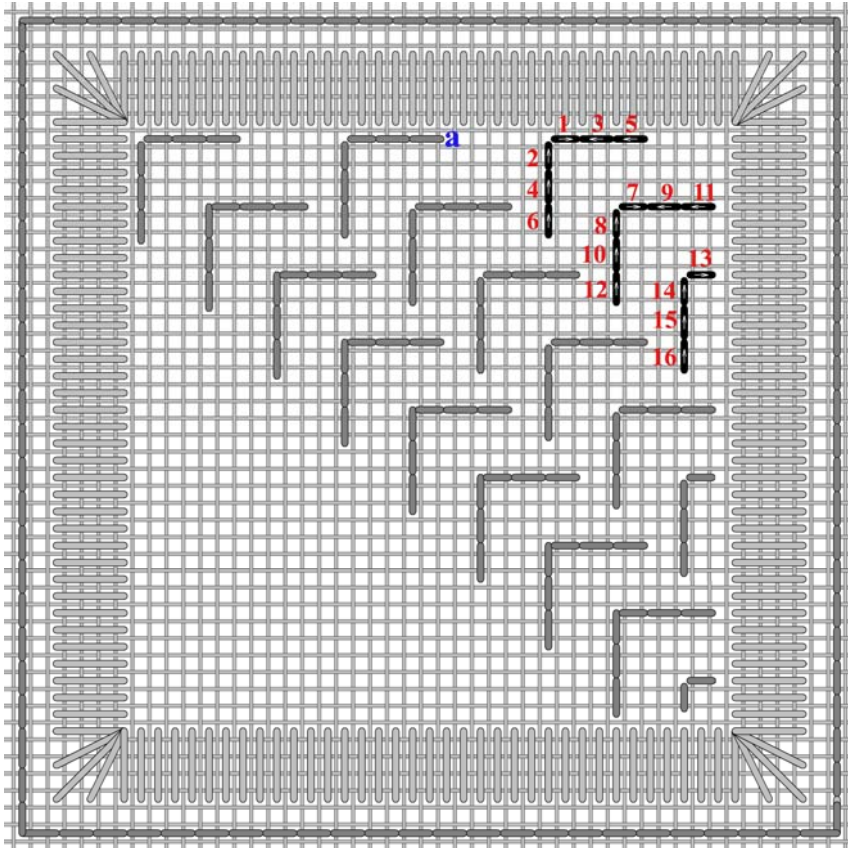
Then complete each set of stitches as described above. In this run there are five full sets of stitches and one compensating set.

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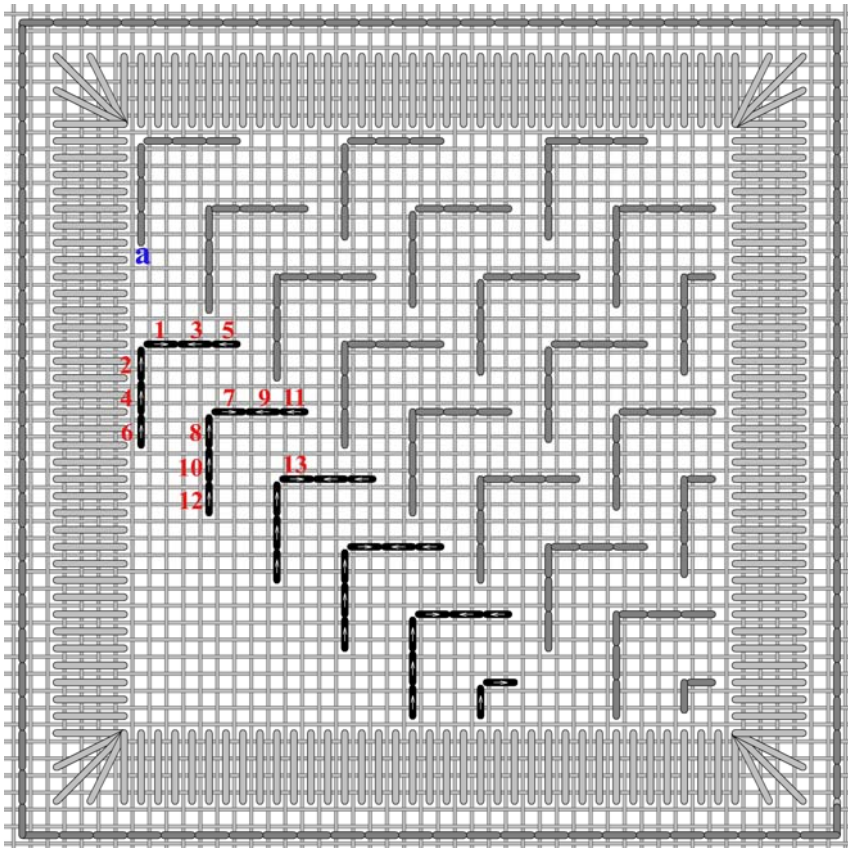
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To begin the third run stitch up at the beginning of stitch **1**, the 6th hole to the right of **a**.

Then complete each set of stitches as in the previous runs. In this run there are two full sets of stitches and one compensating set.



The fourth run starts 6 linen threads down from **a**.

The second set of stitches start with stitch **7**, and stitch **7** begins 4 linen threads to the right and 2 up from the bottom of stitch **6**.

Complete each set of stitches as in the previous runs. In this run there are five full sets of stitches and one compensating set.

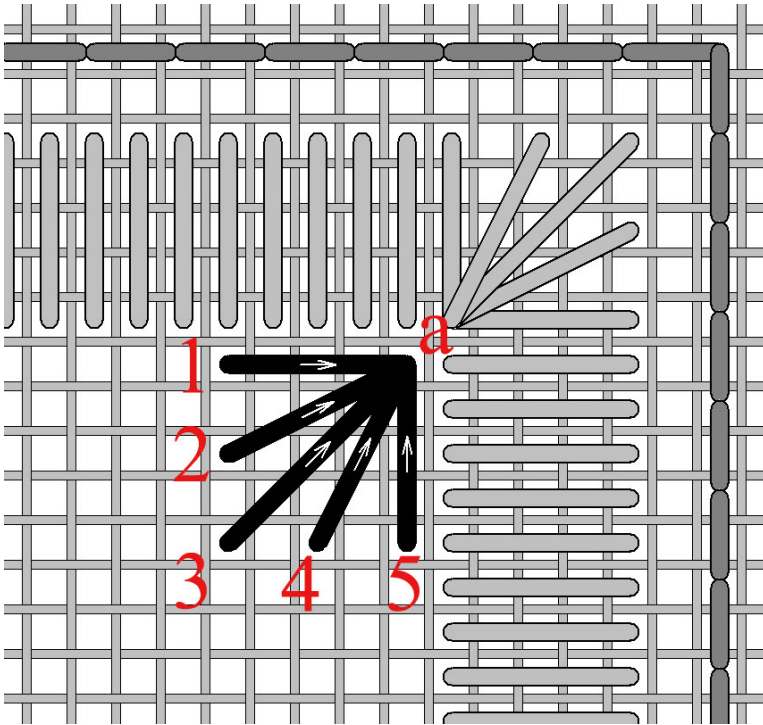
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14. Leaf Stitch

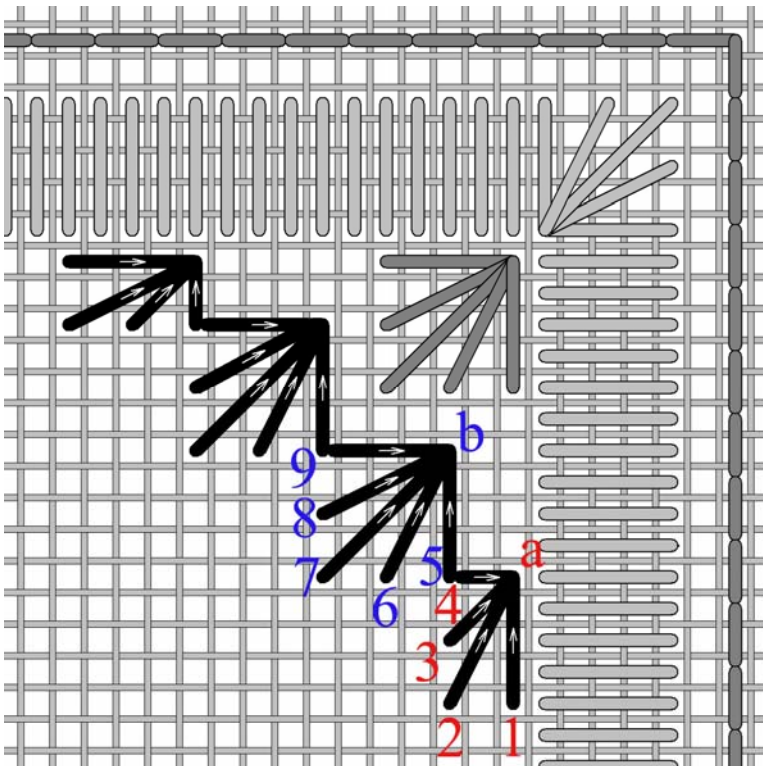


The Leaf Stitch is started in the top right corner and then worked in diagonal rows down towards the bottom left corner.

Rather than number the start and end of each stitch, in these stitch diagrams, the start of each stitch is numbered. Stitch up at the numbers and stitch down at **a**.

Stitch **1** begins 1 linen thread down and 5 linen threads to the left of the top right corner. Stitch down at **a**, 4 linen threads to the right of **1**. Stitch up at **2**, 2 linen threads down from **1**, and pull. Stitch down at **a**, up at **3**, 2 linen threads down from **2**, and pull. Stitch down at **a**, up at **4**, 2 linen threads to the right of **3**, and pull. Stitch down at **a** up at **5**, 2 linen threads to the right of **4**, and pull. Stitch down at **a**.

The Leaf stitch appears like a partial eyelet stitch, with all the stitches ending in **a**, the hole at **a** will be more pronounced.



On the reverse side slip under a few satin stitches down towards **a**.

In this row there are 4 groupings of satin stitches. Note that the last and first stitch of each satin stitch grouping share the same hole, as seen with stitch **4** and stitch **5**.

The leaf stitches in the next row are always offset from the previous row. The pivot hole, **b**, of the first full satin stitch grouping in this row is 2 linen threads to the left and 2 linen threads down from the last stitch, stitch **5**, of the leaf stitch in the first diagram.

Thus, the first grouping in this row is comprised of compensating stitches, $\frac{1}{2}$ of a leaf stitch.

To begin this row, stitch up at **1**, 10 linen threads down from the bottom of the last stitch (**5** in the first diagram). Stitch down at **a**, up at **2** and pull. Follow the stitch order.

The first stitch, stitch **5**, of the second grouping share the same hole with stitch **4**, the last stitch of the previous grouping.

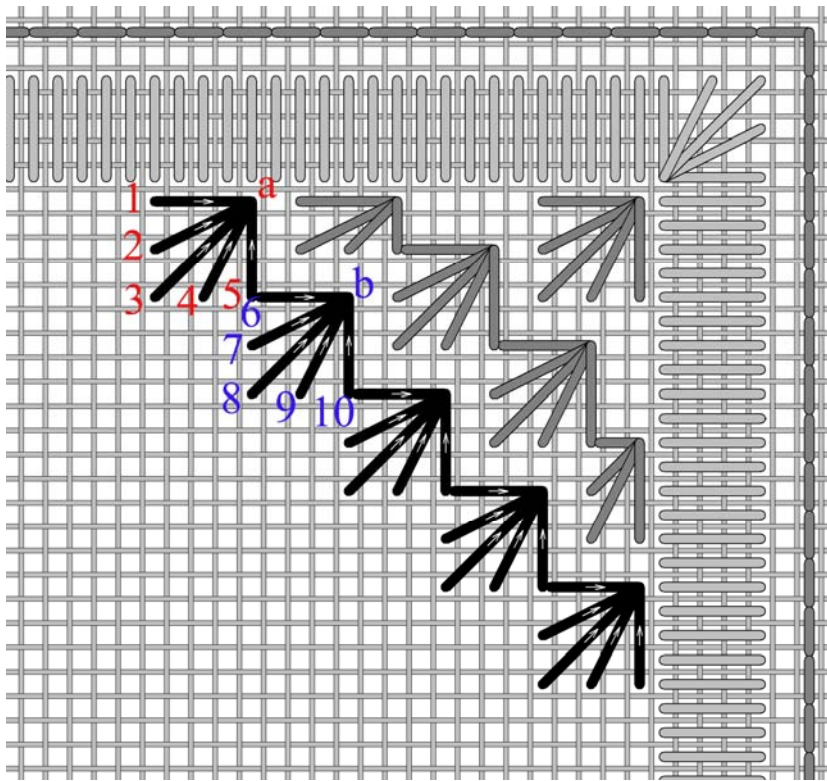
Continue towards the end of the row.

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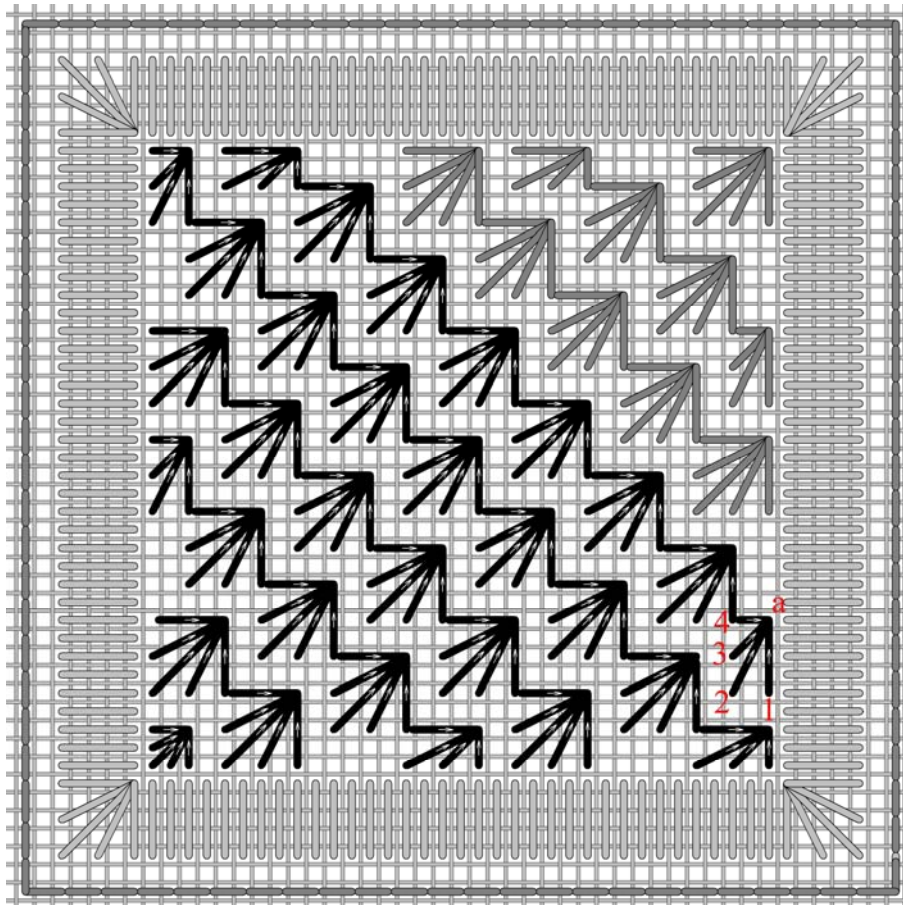
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On the reverse side slip under a few satin stitches towards **a**.

To begin this row, stitch up at **1**, 6 linen threads to the left of the last stitch in the previous row. Stitch down at **a**, up at **2** and pull. Follow the stitch order.

Complete leaf stitch groupings fit into this row. No compensating groups were required.



This diagram shows the completed square, and the start of the next row. Arrows indicate the direction of the stitches.

To begin this row, stitch up at **1**, 10 linen threads down from the bottom of the last stitch

Follow the sequences as in previous rows.

Although I started this stitch in the top right corner, it is recommended (as with most pulled thread stitches) to make your first row (or path) along the longest section of the enclosed area.

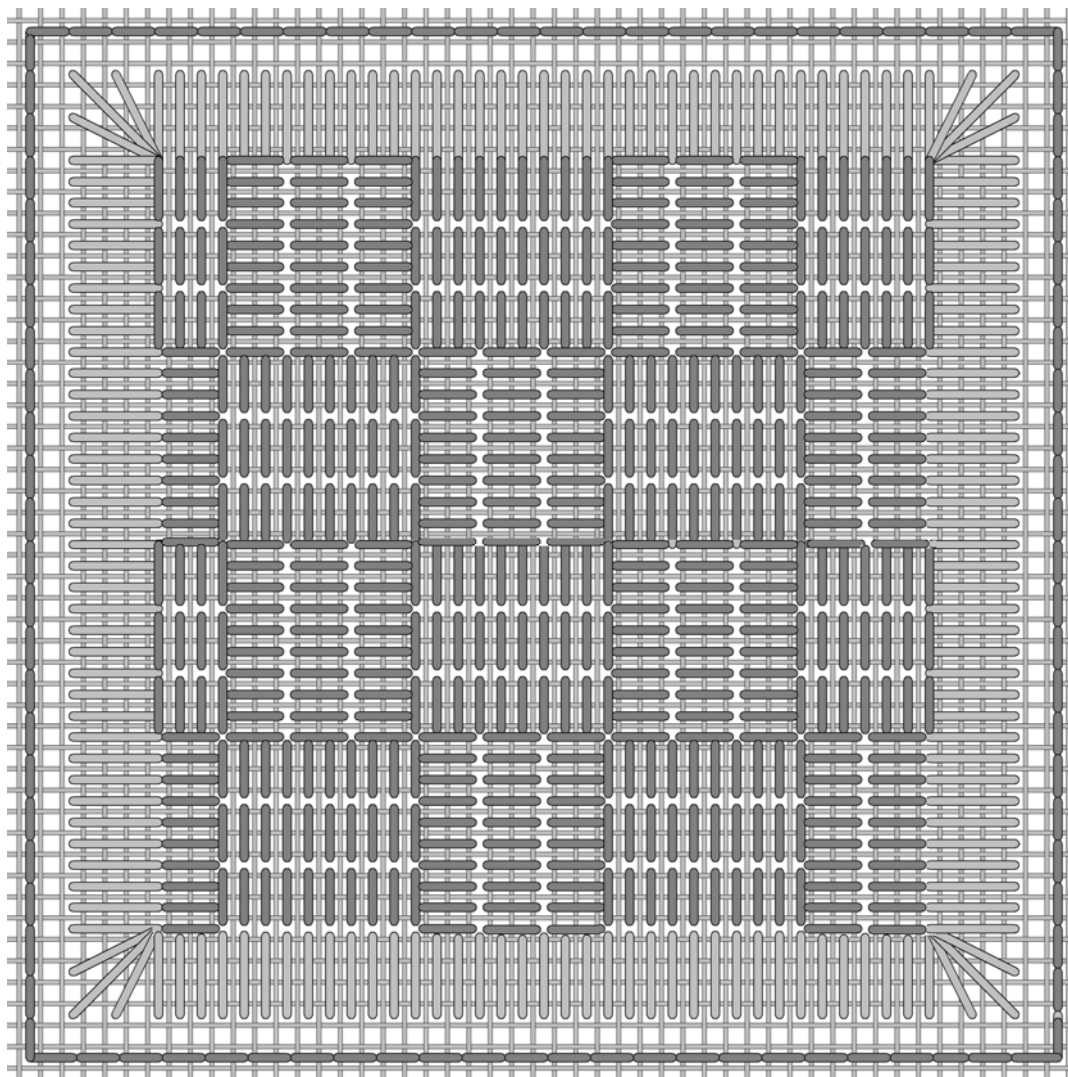
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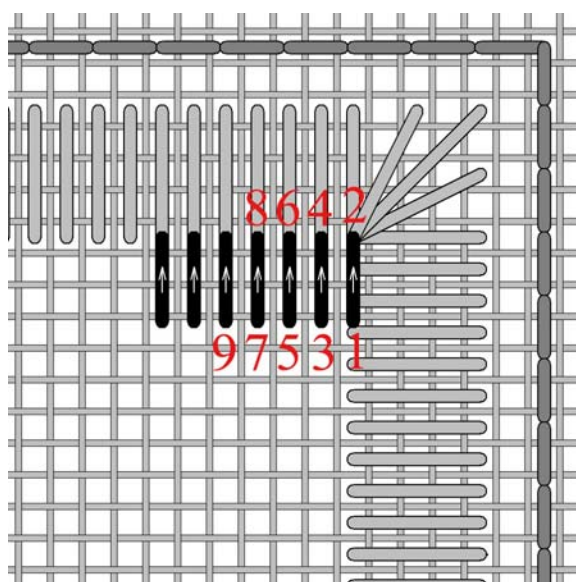
14. Chessboard Filling Stitch



Even though this pattern is very straight forward, I thought that showing the completed square along with the verbal description would make it easier to visualize.

A block of stitches is comprised of 3 rows of 10 satin stitches, and each satin stitch is stitched over 3 linen threads.

The neighbouring block is then worked in the opposite direction.



The first block in the top right corner is a compensated block. Although each of the satin stitches is stitched over 3 linen threads, there are only 7 stitches in each row.

Stitch **1** begins 3 linen threads down from the top right corner. Stitch up at **1** and down at **2** (over 3 linen threads from **1**). Stitch up at **3** (the next hole to the left of **1**) and pull. Stitch down at **4**, up at **5**, and pull. Stitch down at **6**, up at **7**, and pull. Stitch three more satin stitches to complete this row.

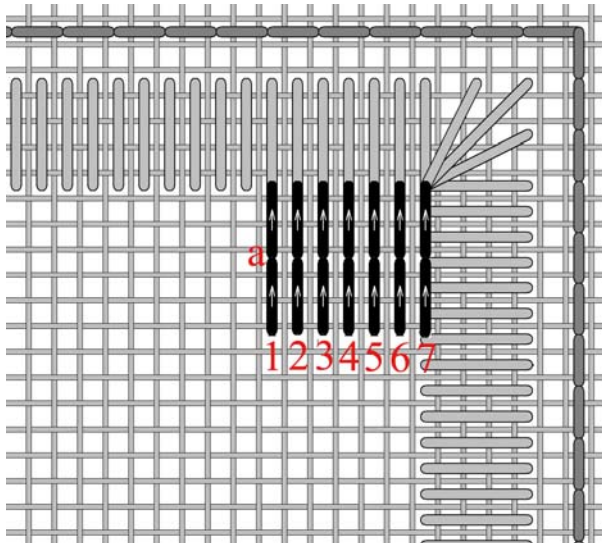
The arrows indicate the direction of the stitches.

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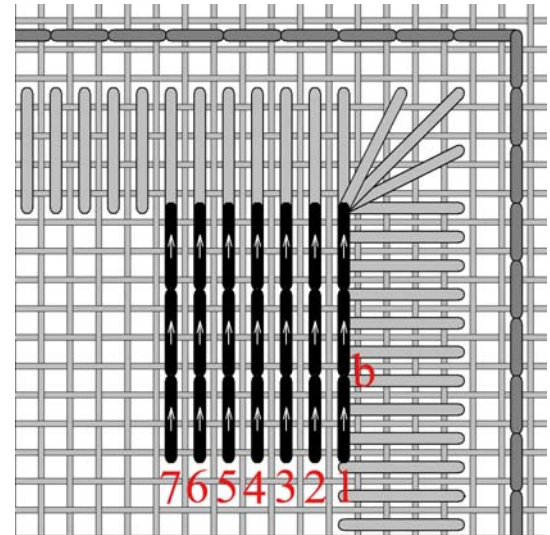
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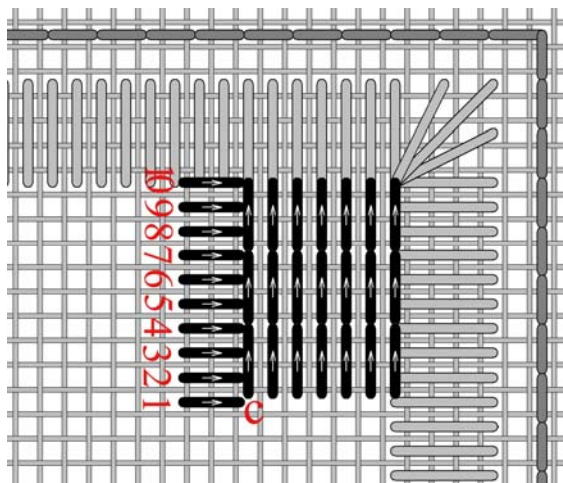
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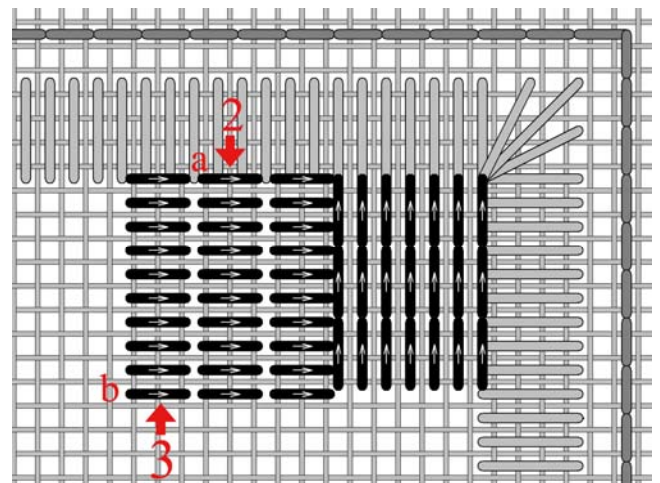
The first row of satin stitches moved right to left. In the second row the stitches will move left to right. Stitch up at **1**, 3 linen threads down from **a** (the bottom of the last stitch in the first row). Stitch up at **2** (the next hole to the right of **1**), and pull. Following the numerical sequence, always stitch up in the next hole to the right and stitch down into the hole 3 linen threads above (the same hole as the bottom of the above stitch). As in the row above there are seven satin stitches in this row as well.



The third row of satin stitches (as the first) moves right to left. Stitch up at **1**, 3 linen threads down from **b** (the bottom of the last stitch in the second row). Stitch up at **2** (the next hole to the left of **1**), and pull. Following the numerical sequence, always stitch up in the next hole to the left, and stitch down into the hole 3 linen threads above (the same hole as the bottom of the above stitch). Again, there are seven satin stitches in this row.

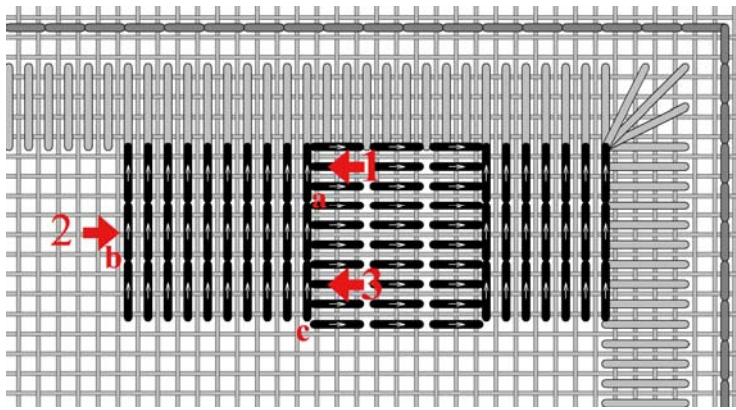


The next block of stitches is worked in the opposite direction, with three columns of 10 satin stitches. Begin the first column of stitches at **1**; **1** is 3 linen threads to the left of **c** (the bottom of the last stitch in the previous block), stitch down at **c**. Stitch up at **2** (the next hole above **1**), and pull. Following the numerical sequence, always stitch up in the next hole above and stitch down into the hole three linen threads to the right.



The second column is worked from the top down. Begin at **a**, and complete the 10 satin stitches. Always stitching over 3 linen threads to the right and don't forget to pull. The third column is worked upwards. Begin at **b**, and complete the 10 satin stitches. Always stitching over 3 linen threads to the right and don't forget to pull.

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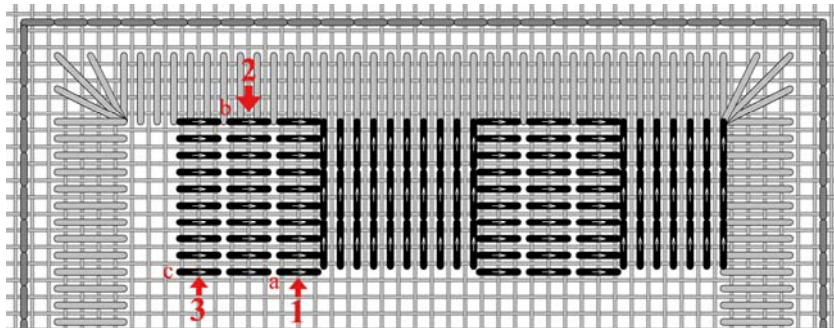


The next block of 3 rows is in the same direction as the first, but has 10 stitches in each row.

To begin row **1**, start at **a** (3 linen threads down from the last stitch of the previous block). Move towards the left.

Row **2** begins at **b** (3 linen threads down from the last stitch of the previous row). Move towards the right

The **3rd** row begins at **c** (3 linen threads down from the last stitch of the previous row). Move towards the left

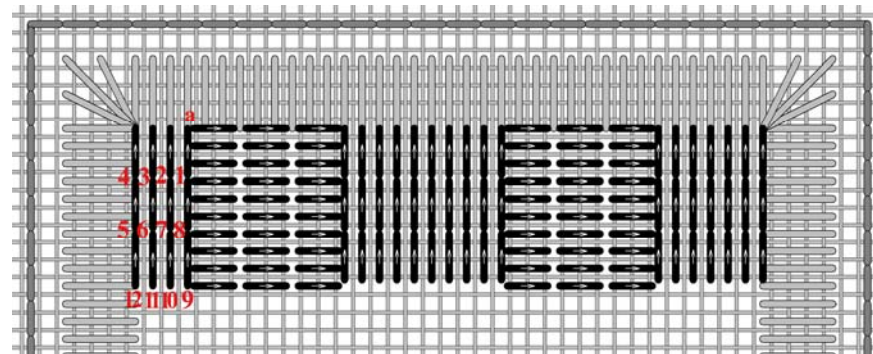


The next block is again worked in columns.

Start with the first column at **a**.

The second column is worked down beginning at **b**.

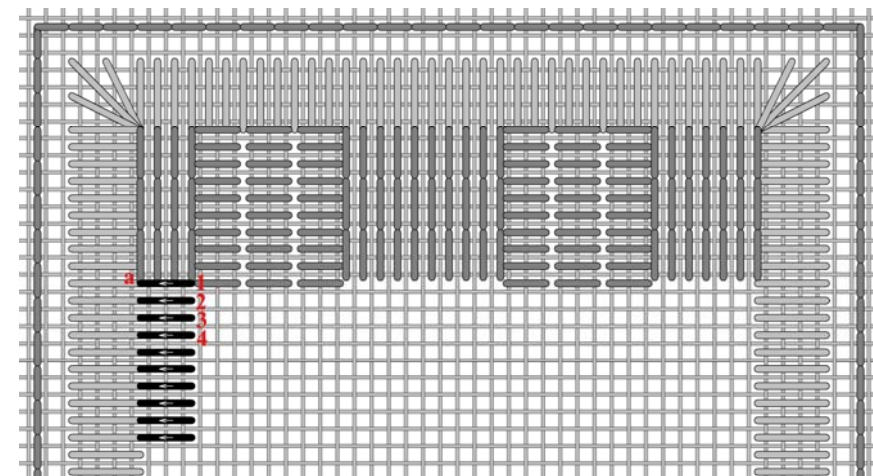
The third column is worked up starting at **c**.



The last block is worked in rows, with only 4 satin stitches in each row.

Start at **1** (3 linen threads down from **a**)

Follow the sequence to complete the block.



The first block in the next row is again compensated. Beginning at **1** (3 linen threads to the right of **a**, the bottom of the last stitch of the previous block).

Following the sequence, stitch only 1 column of 10 satin stitches. The arrows indicate the direction of the stitches.

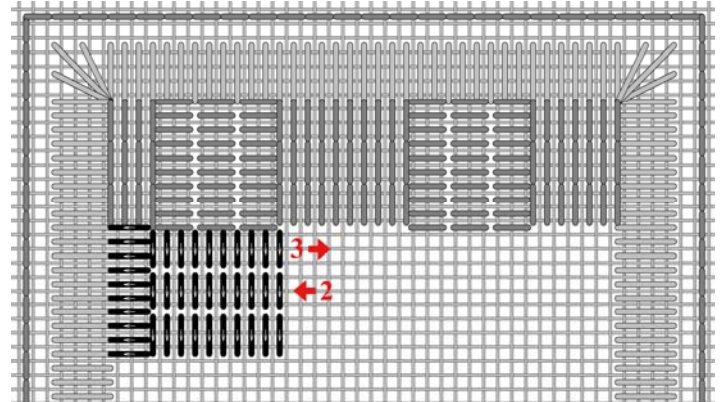
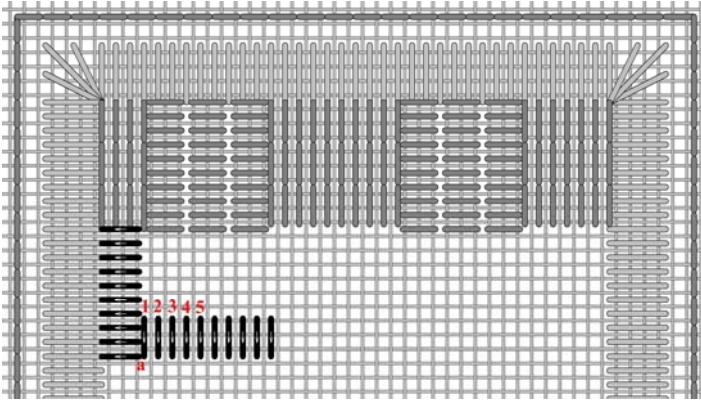
Being right handed and stitching in hand, I find it easier to hold my fabric in my hand. I would first count over and stitch up in the starting hole, and then turn my fabric appropriately, so I can stitch the satin stitches in a sewing motion.

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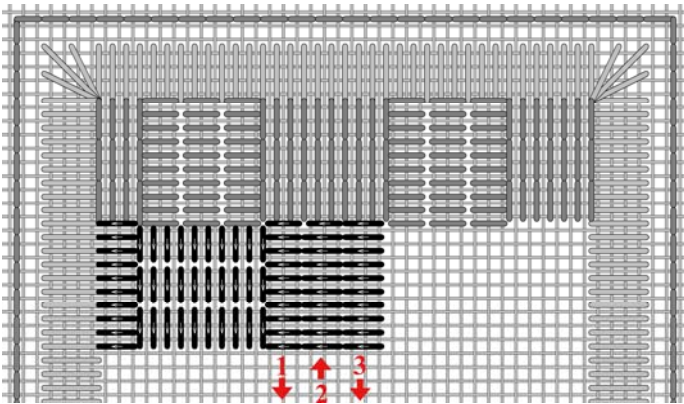


To ensure a clean path, the satin stitches of these block of rows and block of columns are stitched in the reverse. The satin stitches in the columns are stitched right to left and the satin stitches in the rows are stitched from the top down.

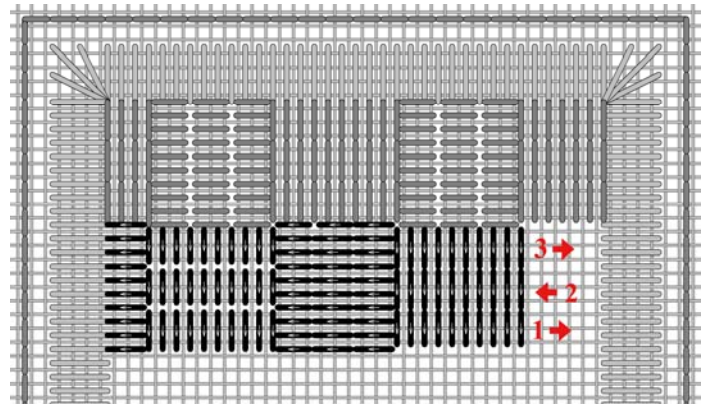
Row 2 is worked moving to the left, stitching from the top of the stitch down to the bottom of the stitch.

Follow the sequence. The arrows show the direction of the stitches.

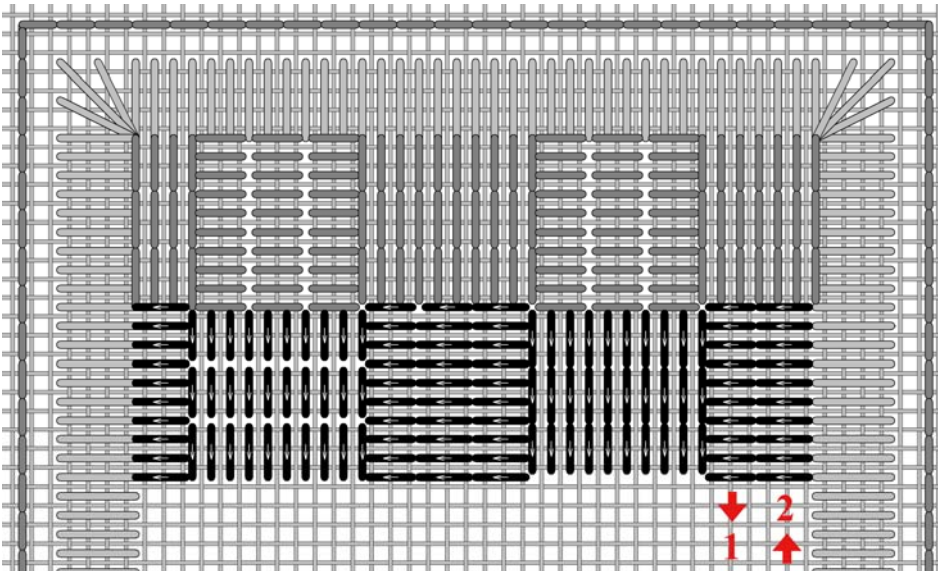
Row 3 is worked moving to the right, stitching from the top of the stitch down to the bottom of the stitch.



The arrows indicate the direction of the columns.



The arrows indicate the direction of the rows.



The last block in this row only has 2 columns.

Slip through the satin stitch border on the reverse side towards the starting stitch of the next row (3 linen threads down from the bottom stitch of the column above)

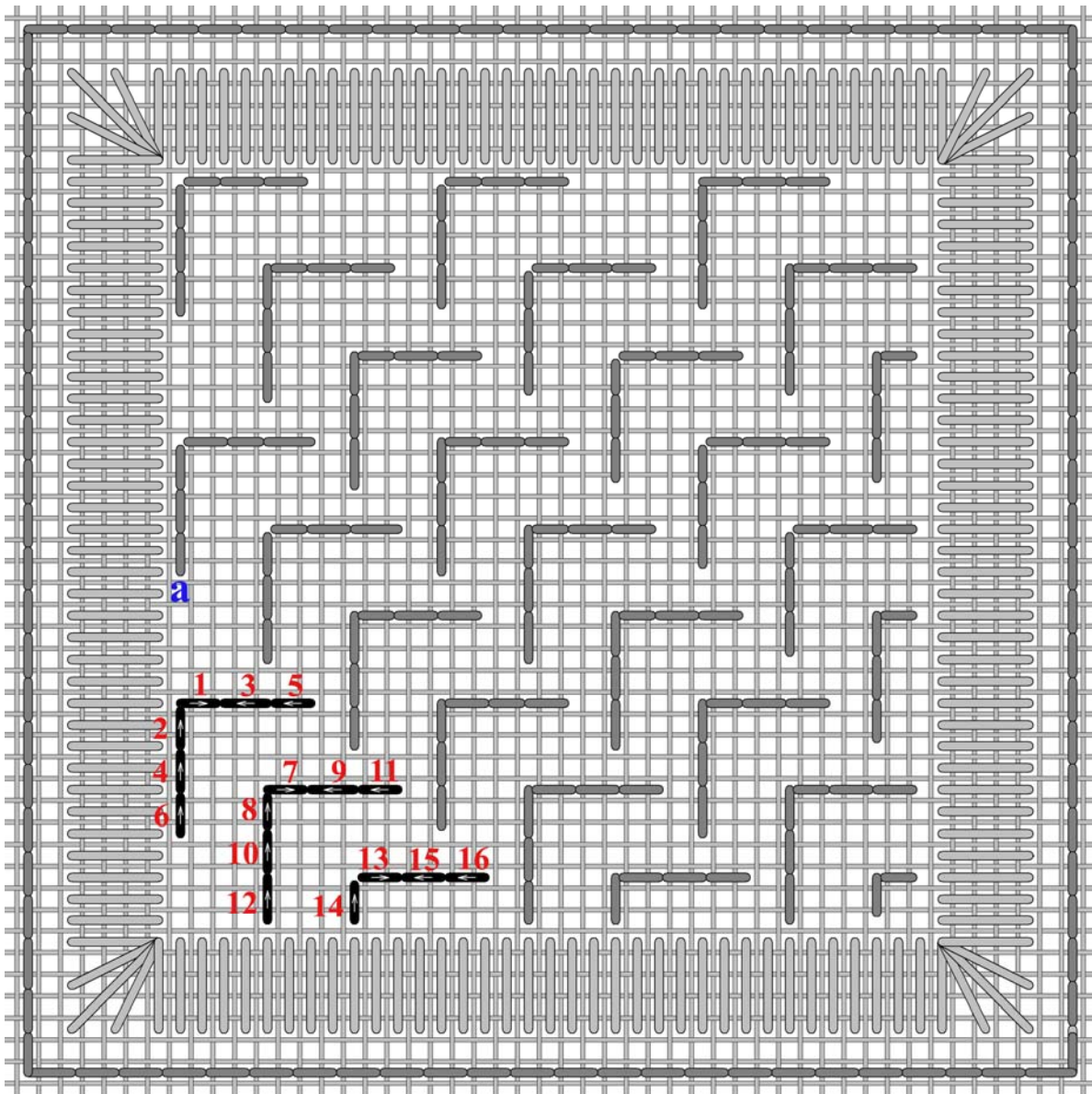
Then stitch the next two rows of satin stitch blocks to fill the square, by repeating the two rows you just stitched. Begin at the first diagram.

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The final (fifth) run starts 6 linen threads down from **a**. Complete each set of stitches as in the previous runs. In this run there are two full sets of stitches and one compensating set.

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