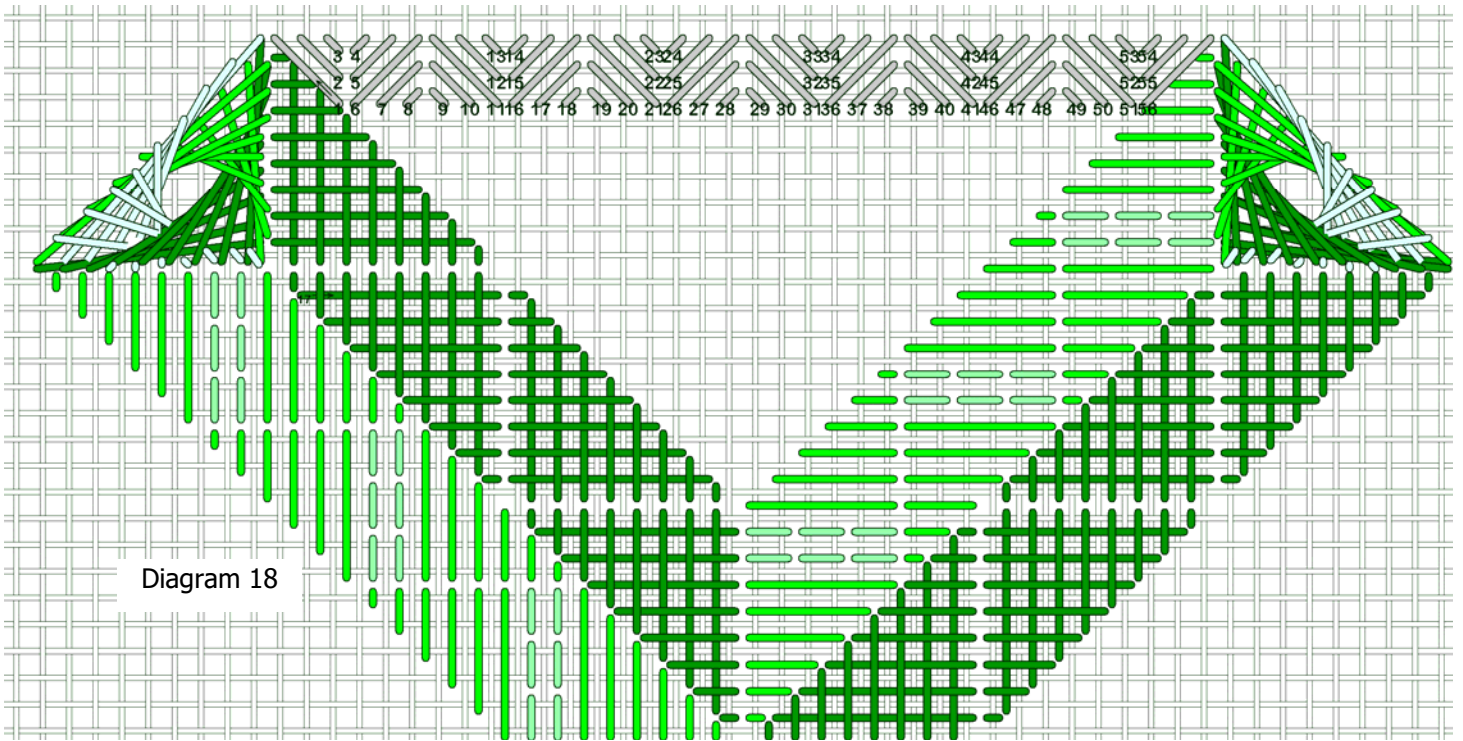## Section 4—Brighton

I had intended to put something else in this area, but upon reflection realized that this was supposed to be a back ground area, and the stitch I had selected was too textured to be back ground. So, a change from my original intention.

For this area, I used 2 strands of Splendor S900 Pale Beige. I tried with 4 strands, but it seemed to be too heavy. I didn't want to use 3 strands because I wouldn't be able to use a loop start, so I settled on 2 strands. I'm pretty pleased with the result.

These are diagonal stitches, and when stitching it's very similar to a reverse scotch stitch over 3 canvas threads. Begin as shown in Diagram 18.

Diagram 18

Usually I try to bring the needle up in empty holes and down in shared holes, but the traveling path is a bit better with no chance of thread carries showing through to come up in shared holes as shown.

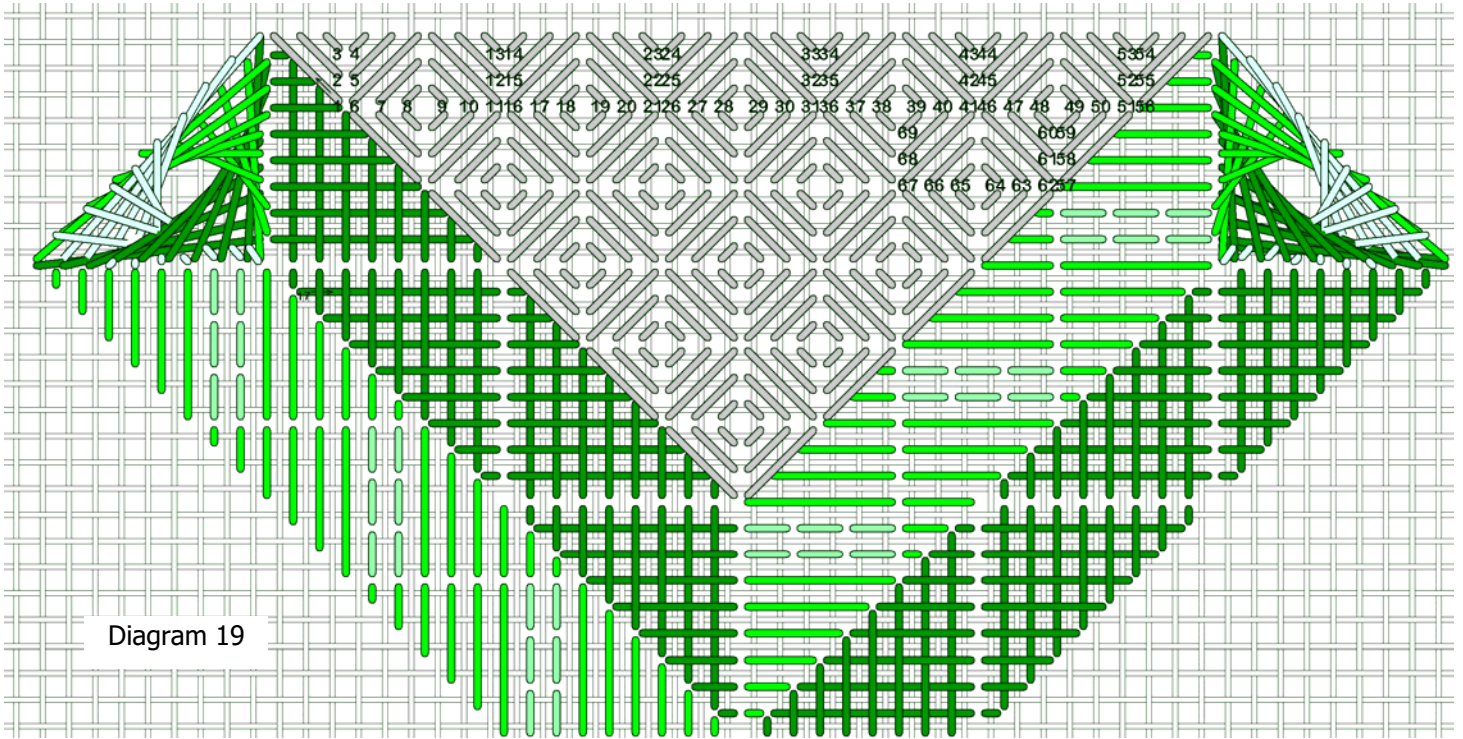Stitch in back and forth rows as shown.

Diagram 19

Stitch the remaining areas in the same way. You can turn the canvas to stitch if you want.
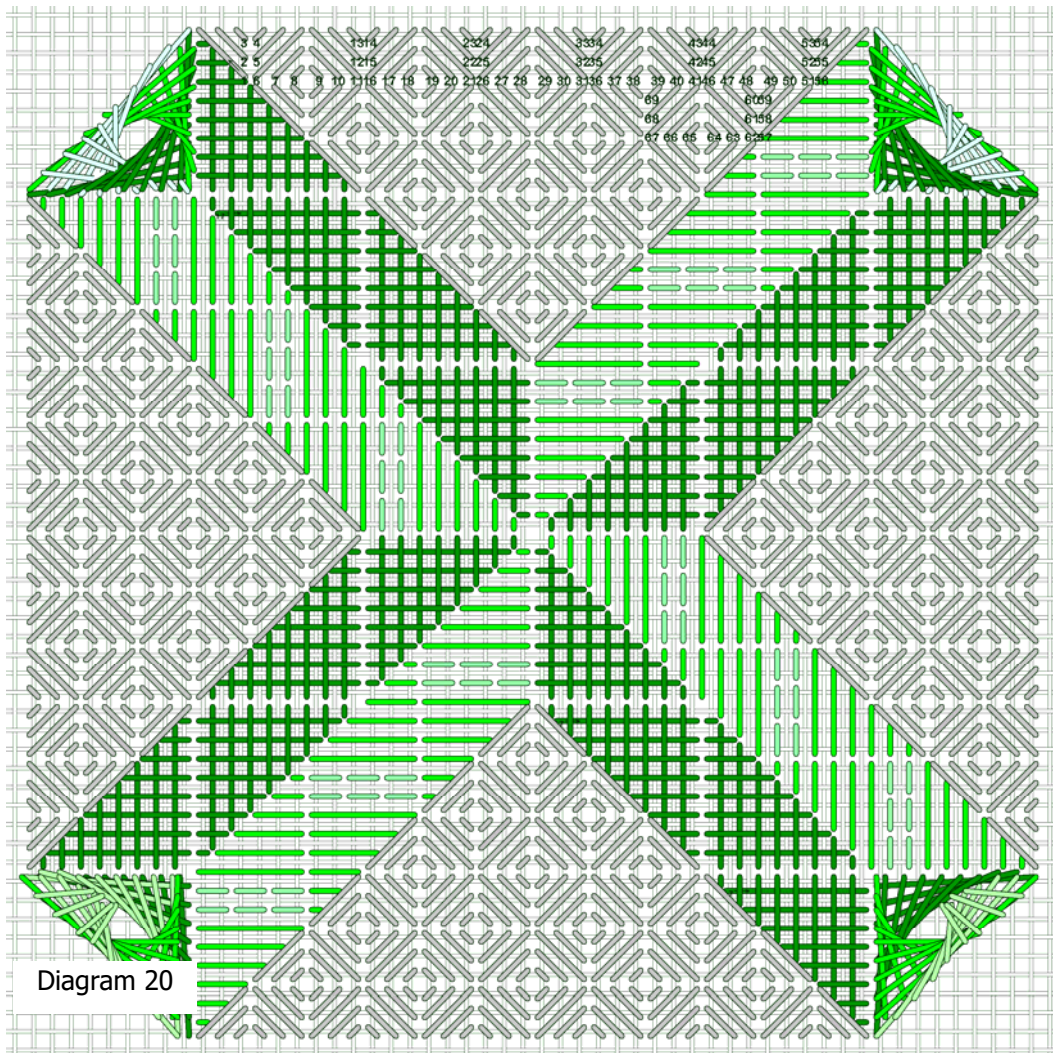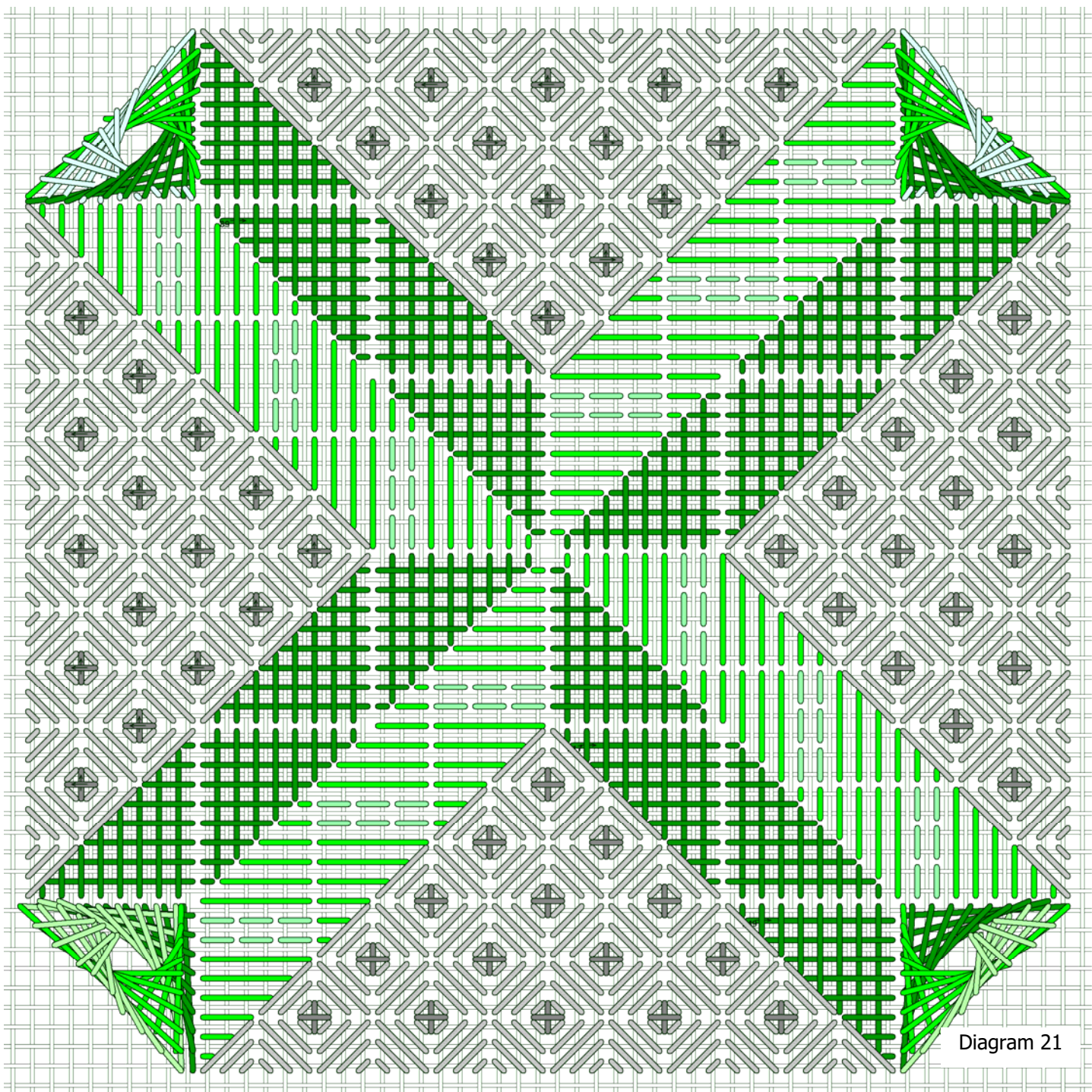

Diagram 20

It would be fine to leave this area as it is, but for a Brighton stitch there are upright cross stitches that go in the open spots. I stitched the upright crosses with Kreinik #8 5555 Oyster, but you can use a contrasting color if you like.

Diagram 21

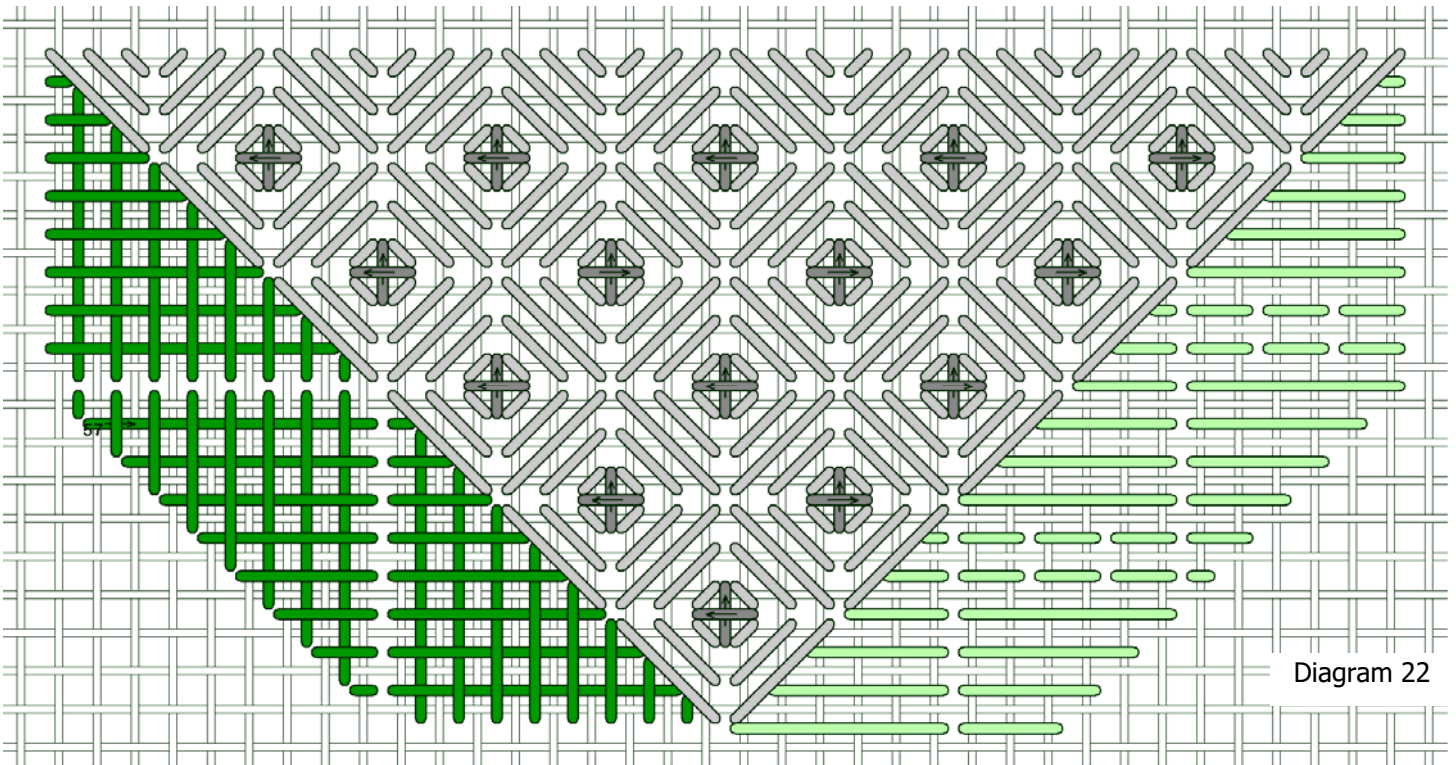I did not stitch partial stitches at the edges, but you may if you want.

Diagram 22

I did want to point out to make sure the final stitch for the upright crosses is the same. If you turn your canvas while you stitch you need to be aware of this. I did not turn the canvas as I stitched for this reason.

Also, the direction of the stitch is important. The final stitch can be made in either direction without altering the final appearance of the stitch, but the direction of travel can.

I stitched the top and bottom areas in horizontal rows, and altered the stitch direction of the final stitch as shown in Diagram 22.

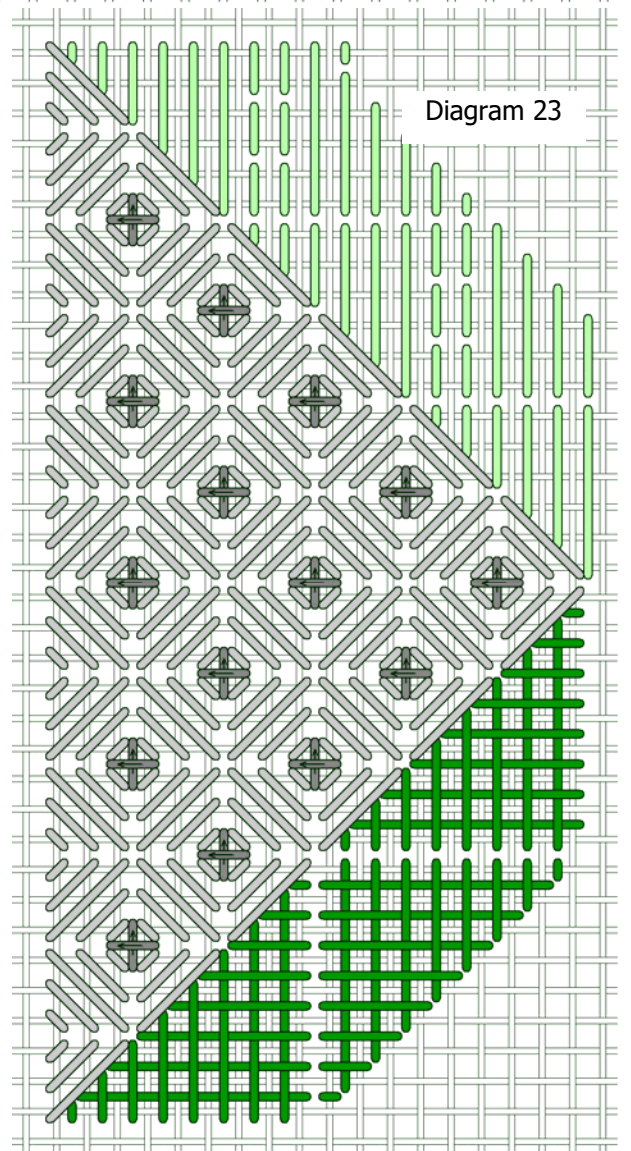It isn't as important if you stitch in vertical rows, as I did for the left and right areas.

Diagram 23