



Blackwork Journey Blog

February 2018

Create a Chatelaine! Part I Scissor Pouch



Accessories and ideas!

PLEASE NOTE THAT IN FEBRUARY THERE MAY BE SOME DELAY IN POSTING CHARTS, BUT THEY WILL BE DISPATCHED AS SOON AS POSSIBLE. THANK YOU FOR YOUR UNDERSTANDING.

What's new for 2018?

Make a chatelaine for an embroiderer

Chatelaines, their history and use.

A chatelaine is a decorative belt hook or clasp worn at the waist with a series of chains suspended from it. Each chain is mounted with useful household appendages such as scissors, thimbles, watches, keys, vinaigrette and household seals.



Chatelaine bags refer to bags suspended from a waistband by cord or chain, which were popular from the 1860's to the end of the 19th century.

Chatelaines were worn by many housekeepers in the 19th century and in the 16th century the Dutch Republic, where they were typically used as watch chains for the wealthiest. Similar jewellery was also worn by Anglo-Saxon women, as seen from the burial records, but their function is uncertain. The name chatelaine derives from the French term *châtelaine* and was originally used disparagingly as it referred to a device designed to have all the tools necessary for the woman of the household to sort out any problem she may encounter in her day, like a fraying curtain.

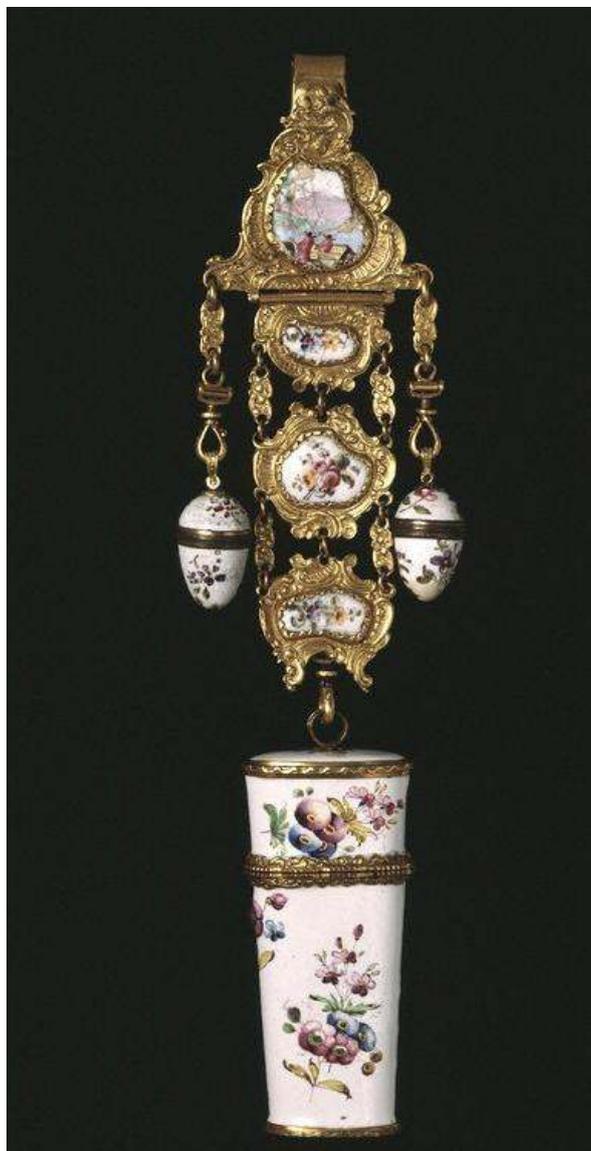
Ancient Roman women wore chatelaines with ear scoops, nail cleaners and tweezers. Women in Roman Britain wore 'chatelaine brooches' from which toilet sets were suspended.

The Japanese wore netsuke and inro or the Chinese wore embroidered purses and pouches. Though purses and pouches preceded the chatelaine and are mentioned in Chaucer, later purses were very small and dainty. The chatelaine was a more useful addition to an outfit.

Status among women

The chatelaine was also used as a woman's keychain in the 19th century to show the status of women in a household. The woman with the keys to all the many desks, chest of drawers, food hampers, pantries, storage containers and many other locked cabinets was "the woman of the household".

As such, she was the one who would direct the servants, housemaids, cooks and delivery servicemen and would open or lock the access to the valuables of the house, possessing total authority over who had access to what. Frequently, this hostess was the senior woman of the house. When a woman married a son and moved into his father's house, the son's mother would usually hold on to the keys. However, if the mother became a widow, the keys and their responsibilities and status were often passed to the oldest son's wife. Younger women and daughters in the house often wanted the appearance of this responsibility and would wear decorative chatelaines with a variety of small objects in the place of keys, especially bright and glittering objects. In the case of the absence of a woman of the house, the controller of the keys was often a hired housekeeper.



Chatelaine, 1765-1775 V&A Museum no. C.492:1 to 7-1914

Techniques - Painted enamel on copper, with gilt-metal mounts and attachments

Artist/designer - Unknown

Place - West Midlands, England

Dimensions - Depth 22.86 cm

Object Type - This type of waist-hung ornament is commonly called a chatelaine, but this term was adopted only in the early 19th century. It refers to a medieval *châtelaine*, or lady of the castle and by extension, her bunch of keys and other useful items. The 18th-century name for this item was 'equipage' and its main component was normally an *étui* (a container for small tools), or sometimes a watch.

Ownership & Use - The main element of this chatelaine is an *étui*, a container fitted with a penknife, a bodkin for threading ribbon through lace, a combined nail-file and tweezers and a combined toothpick and earscoop. Because these items are a selection from a fairly standard list of *étui* equipment, it is possible to tell from the shape of the remaining empty slot that this *étui* once also contained a hinged pair of ivory memorandum leaves (these could be written on, using a pencil). The small egg-shaped screw-top containers known as *breloques* may have been for small breath-freshening sweets. Chatelaines were not just attractive ornaments for ladies, but their contents were useful too and not unlike today's manicure sets, sewing kits and Swiss army knives.

Materials & Making - Mid-18th-century chatelaines were usually made from gilt metal, an alloy such as pinchbeck, or silver and gold. They were often ornately embossed with Rococo scrolling and sometimes had mother of pearl or agate panels. Enamelled chatelaines are comparatively unusual. They were quite complex

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to assemble and few West Midlands workshops, except enterprises as large as that of Boulton & Fothergill of Birmingham, were capable of producing all the components, including mounts and enamelled parts. This is therefore the product of a larger factory, or if from a small workshop, a composite of parts bought in.

Source: <http://images.vam.ac.uk/indexplus/page/Home.html>



From buttonhooks to scent funnels the variety of tools carried on a chatelaine was endless

Liz's Chatelaine

Looking through Pinterest it is possible to see a wide range of chatelaines from the practical to the ornate and whilst collecting needlework tools has been a passion of mine for many years and whilst I would love to own a silver chatelaine, they are both rare and expensive so I decided to make my own chatelaine to attach to my belt.

The chatelaine contains the tools that I use on a daily basis and tend to forget if I am in a hurry. The equipment needed to make a chatelaine is cheap, easily available and the options are endless.

Each tool attaches to the loop individually so it can be added or removed as necessary depending on what I am doing.

Initially, I started with a small scissor pouch for my smallest and most precious embroidery scissors and a silver needle case which I think probably used to hold pencil leads. It also contains a John James pebble containing a selection of tapestry needles so I always have the correct needle for the job.

The second small pouch contains a very small notepad to jot down ideas wherever I am and a clip on pen.

A tape measure is always useful and there is room to add a small pair of tweezers or a stiletto. A pipkin contains my silver thimble and a pincushion and pin wheel complete the chatelaine.

Decide which tools you want to make and follow the parts in 'Freebies' where every month a new 'tool' will be added.



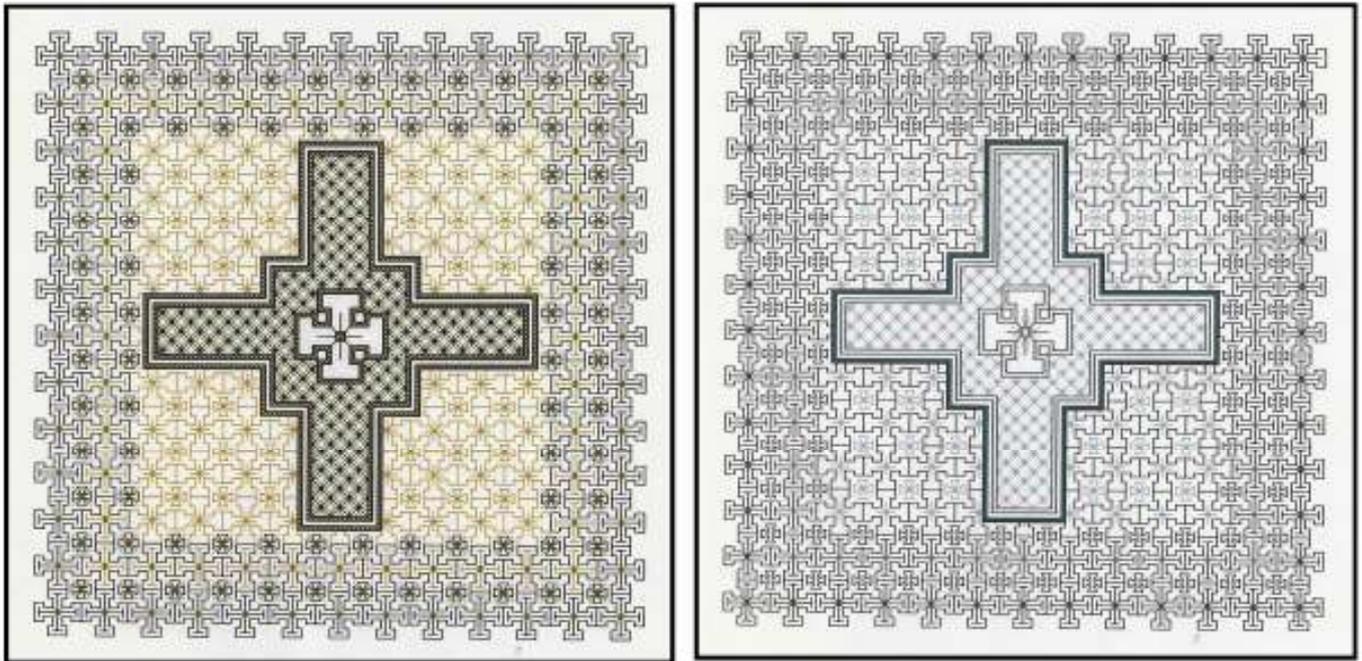
*Liz's Chatelaine clicks together and slots on a belt.
Create and add your own tools.*



FR0154 Scissor Pouch can be found in 'Freebies'

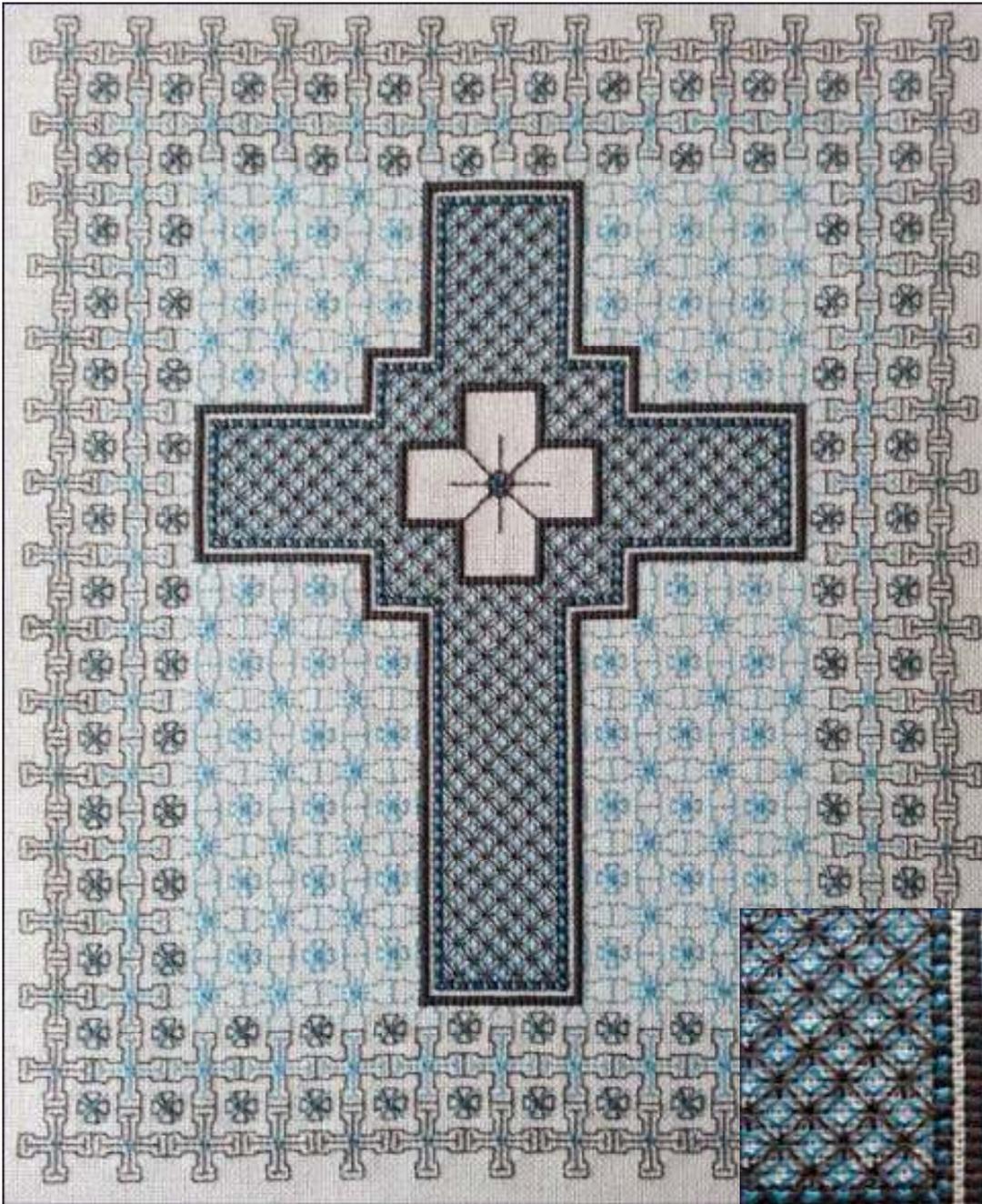
Changing charts!

Changing charts to suit individual needs can be very satisfying. Changing the colour is easy, but altering the actual structure of the design can be more difficult. In 2008 I designed two heraldic cross designs to fit into a project I was doing at the time, CH0017 Heraldic Gold Cross and CH0018 Heraldic Silver Cross.



The cross is a religious emblem and heraldic symbol of Christian armies in the crusades. The cross, being a simple form, was one of the most common charges to be painted on a shield and it occurs in a great variety of forms.

Bernarda has taken the cross and extended the shape to create her own design. She has adjusted the background and borders to fit the shape.



Bernarda's Heraldic Cross



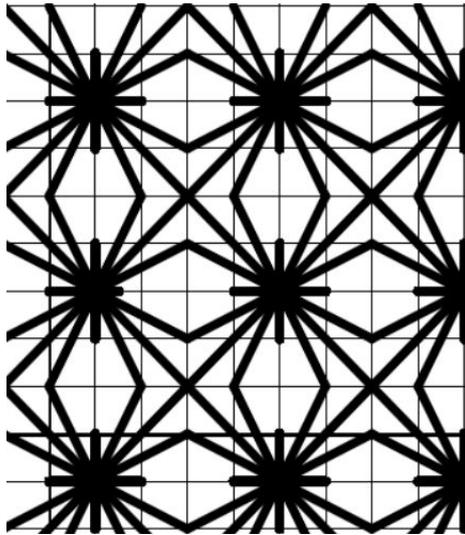
Detail from Bernarda's Cross



There is a free chart with a number of crosses in 'Freebies' if you wish to make a simple card or embroidery for Easter.

FR0043 Alwyn's Crosses

Understanding stitch patterns



If you are new to blackwork some of the stitches can look confusing.

If the stitch is one square or two threads wide, but diagonally over two blocks or four threads, it is always worked as one long stitch. It will not work if you try to do two small stitches as it needs to be on the diagonal. Where you see dark square blocks on a pattern they are cross stitches worked in two strands of floss or Cotton P erle No.12, depending on the pattern. If the pattern key says 'Call outs' this is the software saying they are metallic cross stitches.

My blackwork is worked in one strand of floss unless the pattern tells you otherwise.

The chart provides the basic information, but the most important point is the Design Area. This tells you how big the actual embroidery will be, for example 8.57 x 8.57 inches or 120 x 120 stitches.

From this information the size of the material needed can be worked out. I add at least two inches all the way round so that the embroidery can be worked in a ring or frame. There is a Fabric Calculator on the home page of Blackwork Journey where you add in information needed to calculate the fabric required. If in doubt please contact me!

Rotation Gold

Author: Elizabeth Almond
Copyright: Elizabeth Almond
Grid Size: 124W x 124H
Design Area: 8.57" x 8.57" (120 x 120 stitches)

Legend:

■ [2] DMC-310 ANC-403 DLE- black

Backstitch Lines:

— DMC-310 black — DLE-E3852 Dark Gold

Beads:

⊙ MHG-2011 Mill Hill Glass Beads-Victorian Gold

Two different brands of floss are shown:
DMC and Anchor

The bead symbol, make and colour are also shown.

What equipment do you need to learn blackwork?

Blackwork is both simple and effective.

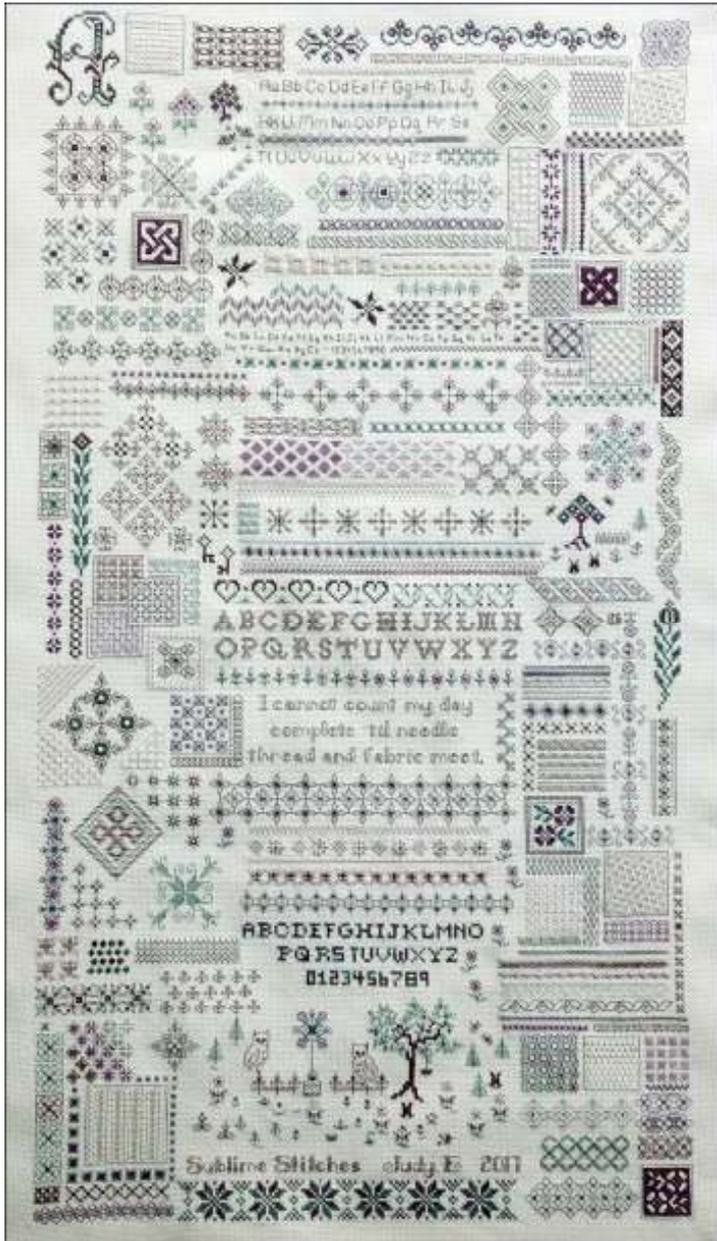
It requires a small number of threads, a fabric you can work on comfortably and a needle you can see to thread! A good light/lens to work with, a small ring or frame, a comfortable chair and time to practise and enjoy your new skill.

Cross Stitch Calculator

Graphed Size: stitches wide by stitches high
Fabric Count: threads per inch
of threads each X covers? (Aida is 1, linen is usually 2)
Extra fabric on each side for border? inches
Extra fabric on each side for finishing? inches

The stitched area will be inches wide by inches high
The fabric should be inches wide by inches high
I suggest using a size tapestry needle
I suggest using strands of floss for stitching
For backstitching, I suggest strands of floss

Use the Tab key to move between fields.
Extra fabric for border is the distance between the stitching and the edge of the frame.
Extra fabric for finishing is the amount of fabric allowed for mounting or sewing.
This table requires [JavaScript](#). Designed by [Yarn Tree](#).
Add this [calculator](#) to your web site or use it in your store.



Many people are finishing off 'Sublime Stitches' and new members are starting 'Save the Stitches' and posting photos in the Facebook group. I have added several here for you all to enjoy!

This is Judy's 'Sublime Stitches'

Mary D decided that she wanted to enlarge her 'Save the Stitches' and this is her very long runner! This really was a labour of love. Well done Mary!



Holly's 'Pandora's Box'

Lavender Sachet Number 2

I cannot bear to throw away small pieces of fabric, so I like to create small accessories so I can use up all the scraps. Scented sachets are always suitable for gifts and since I had a large bag of lavender from Nice, France, I decided to make two more, one as a birthday gift for Jenny and the second for Blackwork Journey.

Small items are a good way of trying out new stitches and this month I have used Cobbler stitch which is a pulled thread stitch. If you have a favourite pulled thread stitch just replace the Cobbler stitch. If you wish to add initials there are a number of different alphabets in 'Freebies' in Blackwork Journey.

Design Area: 4 x 8.14 inches

Material: 28 count evenweave, two pieces 6 x 6 inches

Threads:

DMC Cotton P rle No.12, one ball

One skein of floss for the letter

Mill Hill glass beads No 2022 Silver, one packet

Tapestry needle No.24

Beading needle

The red line is the cutting line

Stitches used:

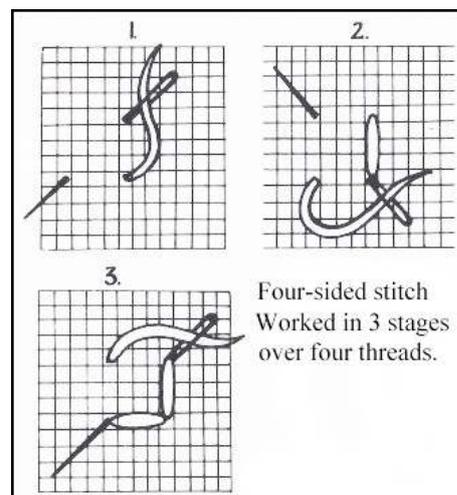
Cross stitch, two strands

Four-sided stitch, Cotton P rle No.12

Cobbler stitch, Cotton P rle No.12

Slip stitch

Four-sided stitch



Method: Front

Four-sided stitch is a pulled thread work stitch.

Pulled thread work is a counted embroidery technique, worked on a loosely woven evenweave fabric. Stitches are worked around groups of threads in the fabric and pulled, using the tension of the stitches to form gaps, creating lacy, open fillings, bands, border and hems. It is usually worked in white thread on white fabric, but can also be worked with coloured threads.

Four-sided stitch

Work two squares of four-sided stitch using Cotton P rle. The outside row of four-sided stitch will also be the joining line for the two completed squares of fabric.

Four-sided stitch consists of 3 straight stitches, to form the end, the middle and the top of the 'square'.

Work from right to left over 4 threads. Always put the needle in at one corner and come out at the opposite one. Follow diagrams 1-3. Pull tight to create the holes.

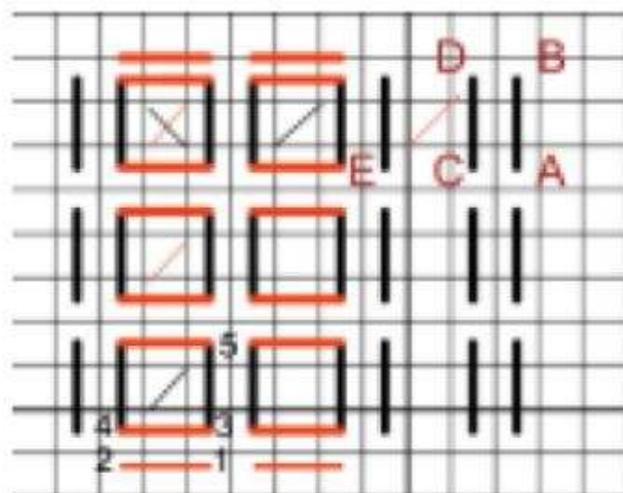
Trim the square to half an inch beyond the outer row of four-sided stitch. Fold the raw edges in and tack carefully to hold the raw edges in place.

Cross stitch initial 'J' for Jenny

Work the initial in two strands of floss.

Method: Back

Work two squares of four-sided stitch. Insert the cobbler stitch into the square counting carefully.



Cobbler Stitch

J is for Jenny!

Insert the Cobbler stitch:

Start in the top right hand corner. Work the vertical rows first over 4 threads in pairs leaving one thread between each stitch.

Row 1 Vertical: A - B, C -C, C - D, D – E (one thread between each pair)

Row 2 Turn your work to complete the pairs making the top of the box. Horizontal: 1-2, 3-4, 4-5 (one thread between each row)

Making up

Trim the square to half an inch beyond the outer row of four-sided stitch. Fold the raw edges in and tack carefully to hold the edges in place.

Line the two squares up carefully so the four-sided stitch edges meet. Using sewing cotton and the beading needle catch the top loops from both squares and slip stitch together. Add a bead each at each stitch. Leave a small opening, insert the lavender sachet and a small amount of wadding. Slip stitch and bead the opening closed. Enjoy!

I hope you enjoy this month's Blog

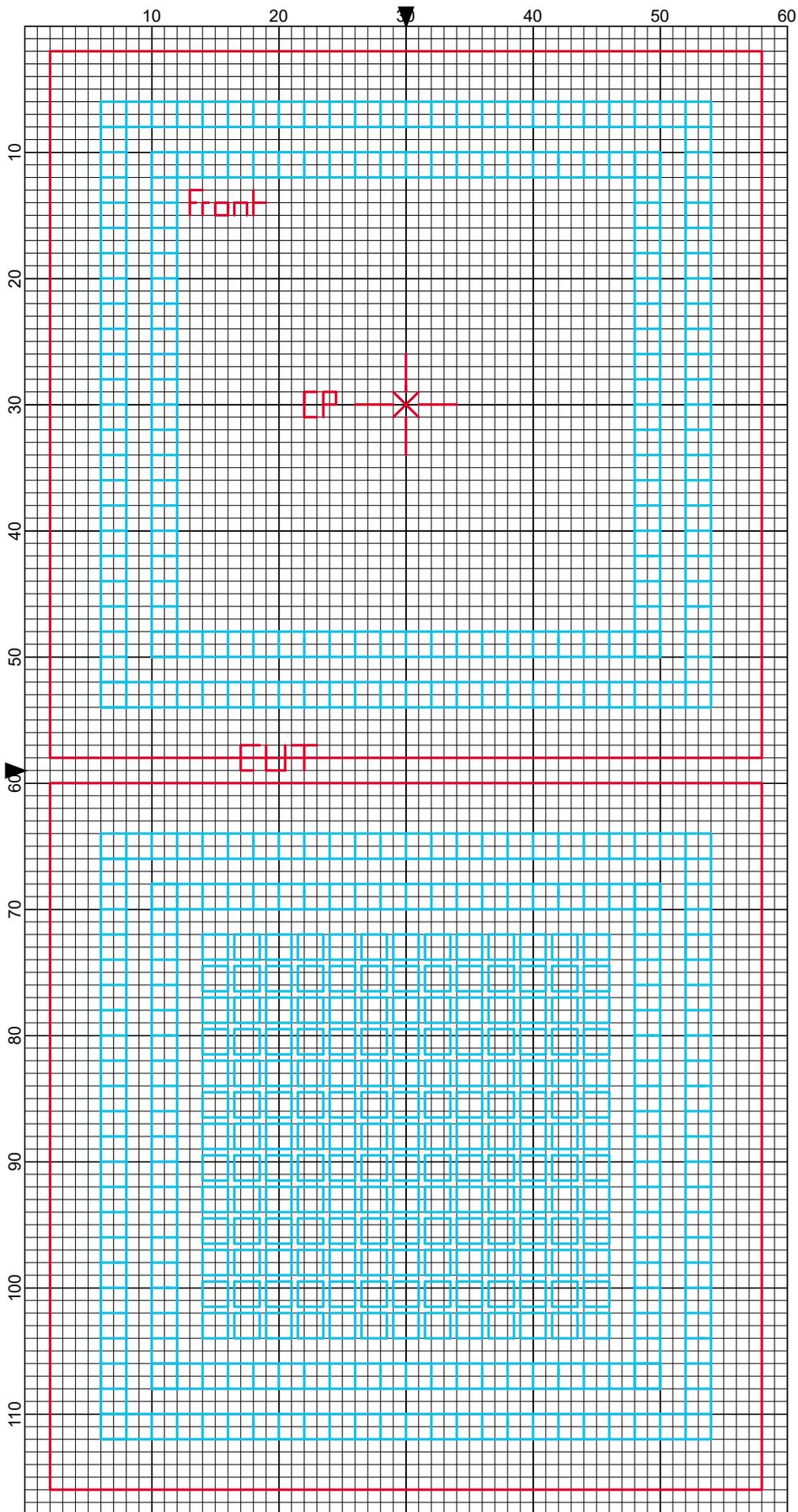
If you have any queries please contact:
lizalmond@blackworkjourney.co.uk

Happy stitching,

Liz



Lavender Sachet 2



Backstitches:
DMC-996
DMC-666

Happy Birthday Jenny!

