



VESTMENTS
AND HOW TO MAKE THEM

LILLA B. N. WESTON

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TO MAKE THEM



THE BISHOP OF LONDON
THE RT. HON. AND RT. REV. A. F. WINNINGTON
INGRAM, D.D., LL.D.
[Vested in Cope and Mitre]

VESTMENTS

AND HOW TO MAKE THEM

BY LILLA B. N. WESTON

WITH A PREFACE BY

THE VERY REVEREND SELDEN PEABODY DELANY

DEAN OF ALL SAINTS' CATHEDRAL

MILWAUKEE



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PREFACE

This book ought to supply a long-felt and widespread need. There are many parishes and missions throughout the land that would use the proper ornaments and vestments if they had them; and they would soon have them if women could easily learn how to make them. This book will make that possible.

Where there is opposition to the use of eucharistic vestments and the liturgical colors—though this opposition is not so widespread among our Church people as many imagine—it is often due to the fact that when such vestments have first been introduced, they were cheap and shoddy and of ugly and inartistic design. They antagonized the aesthetic rather than the religious sense of the worshippers. And after all, the aesthetic sense is very akin to the religious sense. The Psalmist shows deep psychological insight when he urges us to “worship the Lord in the beauty of holiness.” When the clergy think of introducing the proper vestments in their church, they ought to shun the stiff, machine-made vestments that are displayed in certain shops, and call on the devoted women of the parish or mission to consecrate their spare time and energy to this holy work. No one can object to vestments that are beautiful, and carefully and prayerfully made by the best and most loyal women of the congregation.

Moreover, it is good for the women to be thus employed. It is much more edifying than making

clothes for mission boxes, necessary and admirable as that may be. I often think that one reason why guild work does not appeal to more women in our churches is that the sewing they are called upon to do is always of such an uninteresting character. Of course it is a noble work to make clothes for the poor; but if the only sewing done in a guild is on clothes intended for the poor, the effect on the guild members is sure to be somewhat depressing. It is as if one never saw any part of the city except the slums. In addition to sewing for the poor, let them make something rich and beautiful for our Lord and His Altar Throne.

This age has gone mad over social service. The woman with the alabaster box of precious ointment, which she purchased for the anointing of her Lord and Saviour, would doubtless receive the same harsh criticism from many Christian people to-day that she received from Judas: “Why was not this ointment sold for three hundred pence, and given to the poor?” We need to ponder over our Lord’s reply: “The poor always ye have with you: but Me ye have not always.” We need to learn again the value and the beauty of personal devotion to our Divine Lord. The making of vestments for use in the Lord’s Service of the Eucharist will help to teach Christian women this much-needed lesson. A book like this ought therefore to be of great spiritual as well as material and practical usefulness.

SELDEN P. DELANY.

TO ALL THOSE
WHO CULTIVATE TRUE PATIENCE,
THIS BOOK
IS HUMBLY INSCRIBED

INTRODUCTORY NOTE

This book has been written with the primary idea of promoting a more reverently industrious spirit among the people of our parishes. Incidentally the making of Vestments by the women of the parish saves a great deal of needless expense; but it also brings all those who assist in such work into closer touch with the Church, her meanings and her blessed privileges.

The fashioning of Vestments is not an idle task, nor should it be undertaken lightly. Vestments ought to be made when one is in a different frame of mind than one is likely to be when making a centre-piece or an apron, or even an exquisitely embroidered garment. One should bear in mind that one is busy upon holy garments—garments in which a Priest of God is to stand arrayed as he offers prayers for the living and the dead, in which he greets Our Lord when He lies upon the Holy Table. One should keep one's thoughts

and words pure and sweet while at work upon such apparel, and pray often and reverently.

It seems only reverent to suggest that no one with any great sin upon the soul should presume to assist in the making of Vestments, until such time as peace has been made with God.

Vestments should not be jested over, as is so often the case with Guild sewing, nor carried carelessly about. Such a course is not seemly and smacks of sacrilege. While not yet in actual use, their ultimate use is to be an holy one, and care should be taken to attune one's soul and thoughts accordingly. Our Blessed Lord's garments were themselves fashioned by someone before He wore them; and every Vestment should be a constant reminder of Him and His stainless life and boundless redemption.

L. B. N. W.

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SOME GENERAL REMARKS

CARE should be taken not to have too great a difference between the general scheme of Church furnishings and the tone of the Vestments. Harmony should prevail, even though the Vestments have to be made less splendid. Beautiful work can always be done, and the most exquisite sewing will be appreciated on the simplest Vestment.

The tasteful selection of shades is of distinct importance. Let them be rich and warm and of true color. Avoid a violet which is really a blue or a dark red, and take care that it escapes being a blinding purple; violet with a brownish cast is hideous. In greens, avoid a dull pasty drab or a sharp emerald; be careful of reds—they are frequently a pitfall for the unwary. Cerise is never good, and turquoise almost never, although an extremely pale shade of turquoise has been employed to good advantage for Chasuble linings, etc. Cream is preferable to dead white, and soils less easily.

Fabrics should be rich and heavy, the best being the most economical in the long run.

When Cottas are to be made, do not use cotton; use pure linen. Of course this rule applies to the Surplice, Alb, Rochet and Amice as well.

If lace is used, always have it of linen, and let it be hand-made if possible. It is far better to use no lace at all than to have it of cotton or cheaply made. The objection is sometimes raised that the use of lace on Vestments is Romish, and that it was not used in the early Church. As a matter of fact, good lace is entirely proper if tastefully employed; it is not particularly Romish, and if it were, it is difficult to discover anything criminal in the fact. The reason that it was not used in the early Church was that it had not yet been invented. However, lace should never be used too abundantly. Of the two, embroidery is usually preferable and more beautiful.

No Vestment should ever be subjected to a

sewing-machine. Every stitch should be put in by hand, as exquisitely as may be.

Vestments are fashioned from linen, damask, brocaded satin or silk, silk velvet, cloth-of-gold, plain satin, plain silk, heavy ribbed silk, etc. China silk is sometimes used for lined Chasubles when coolness is desired.

All of these materials can be obtained at the best shops or the large department stores in cities. Also, in many cities there are shops which deal exclusively in Churchly fabrics, and it is in these places that the choicest materials can be purchased. If one lives in a village or small town the most satisfactory method is to send to some large city for samples of goods, being sure to state colors and shades desired.

Colored linens are highly desirable for linings, but cannot be obtained in this country. They may be imported from England, however. They are more expensive than silk, but far more durable.

Fringes may be obtained in white or cream, and sent to be dyed any desired color. In the event of this being done, it is best to buy the material first and send a bit with the fringe to the dyer, with instructions to match the shade exactly. Gold fringe must be kept away from all dampness or sulphur, or it will tarnish and become an unsightly black. This applies to silver fringe also.

The gold thread recommended in this book is in reality gold conching thread, being gilt paper wound about a cord. It is called Japanese and Chinese gold; the Chinese is the finer. It comes in skeins and is highly satisfactory in that it does not tarnish; but care must be taken not to loosen or unwind the paper from its cord while at work with it. It should be drawn through the fabric with a *large-eyed* darning-needle, the needle removed, and the loose end of the gold thread securely fastened with needle and thread to the under side of the material. Except on Chasubles,

Copes, and Mitres, where great gorgeousness is sought, it is best to use the very fine gold thread. Several rows sewn side by side are much better than a single coarse thread.

Too much stress cannot be laid upon the necessity for frequent basting, pinning and pressing. In the linen Vestments this is as indispensable as in the thin silk, etc. Care must be taken never to press silk on the right side, unless it be in the case of a finished Vestment; then a cotton cloth (white if the Vestment be white, and of a darker color if the Vestment is a dark one; this is to prevent white lint from being pressed into a dark material) must be laid carefully over the Vestment to be pressed, and an iron (not really hot) passed slowly over it. Linen should be pressed on the right side. Paper-weights are often a great help in cutting accurately, as pins are sometimes awkward and tend to pull soft goods.

When embroidering, especially on white or cream fabrics, it is best to roll up the loose end of the goods and pin it into a large handkerchief. This not only keeps it perfectly clean and unmussed, but admits of a more convenient handling of the piece. If too large to fold into a handkerchief, use a pillow-case.

For Orphreys, Copes, and Mitres, and other large pieces of embroidery, an embroidery frame should be used. It is not difficult to make, being similar to a quilt-frame in construction, except that the two ends are much shorter and the two sides often longer. In fact, several frames are necessary if a variety of Vestments are to be made. The Cope, for instance, must be set into a frame for the purpose of fastening on the long Orphrey; as this is very long, one can easily see that it would be useless to have these long side-beams in the way when making smaller pieces of embroidery, such as Chasuble Orphreys or embroidery for the Mitre or Appareled Amice. These beams are made from reasonably heavy wood of the desired lengths, and must have holes bored at intervals for the purpose of changing the dimensions of the frame at will. The frame is illustrated on page 49. Proper clamps can usually be bought at a furniture or upholstery shop; or an ordinary bolt and nut can be used at each

corner, and the corner secured with twine. Strips of strong webbing should be tacked onto the inner side of each beam, so that the linen may be fastened to it. To use the frame, fasten unbleached linen of the desired size firmly to one side and put the frame together; finish by fastening the other side and ends of the linen onto the webbing; the linen should be stretched tight as a drum-head. It is best to turn in each edge 1 inch before putting into frame, as this prevents the linen from fraying or tearing when cord is laced into it from the webbing. Fasten the material to be embroidered onto the linen, and proceed to embroider *through the linen*. As the embroidery progresses, the beams can be rolled under so as to reduce the size of the frame, thus making the work less cumbersome. A white cloth should be lightly pinned over the portions of embroidery which are either finished or waiting to be done. This keeps silks from roughening and the entire piece from becoming soiled or damaged in any way.

When not wishing to use the frame (such as for small pieces like Stole-ends, etc.) strips of firm cambric should be basted onto each edge of the material to be embroidered. These strips should be of generous width (six or seven inches) and somewhat longer than the strip of material. They will prevent fraying of the material itself, and will also insure sufficient width for the embroidery hoop.

Do not use an embroidery hoop which is too small for the design. Even though it seems more awkward, use a very large one. Gold thread is easily damaged beyond repair by too small a hoop, and threads are disarranged. A hoop with a spring at one side is the best. An oval hoop is good too, especially where there is a length of embroidery to be done.

In all instances use a very fine needle. Be sure that it has a smooth eye, otherwise the embroidery silk or linen will become roughened and weakened.

A little white soap applied to the extreme tip of embroidery silk will render it easily threaded.

Useful little pins may be made by taking sharp needles (those with broken eyes will answer the purpose just as well as new ones) and

molding a small head of warm sealing wax about the eye-end. These will not leave holes in delicate fabrics, as will regular pins. They must not be left in the goods for any length of time, however, as they are apt to rust.

It is best to wash and iron all linens before making them up into Vestments. This shrinks them, and one can get the perfectly correct measurements. To launder, wet in cold water and rub well with a good white soap; put them into a vessel containing boiling water, a spoonful of borax and a little shaved white soap, and bring to a boil; rub them a little with the hands (adding a little cold water), rinse twice, dry them, sprinkle, roll tightly in a towel and let lie for a little while; then carefully iron them on the right side. Hang to dry thoroughly. Remember that linen scorches very easily. If there is embroidery, lay it wrong side up on a folded bath-towel, and iron until dry before ironing the plain portions of the Vestment.

French knots should be avoided in linen embroidery whenever possible. In the centres of flowers, etc., they do very well. But as a general thing they are so difficult to iron nicely that they are impractical. Chain-stitch is in some cases a good substitute, and looks well when laundered.

For padding embroidered stems, etc., use white couching cord (it comes in skeins) or ordinary white darning cotton on spools. If the latter is used (and it generally is for flowers, leaves, etc.) take the four threads as they come from the spool and pad with a chain-stitch whenever possible. There is also a soft white crochet cotton which comes in balls, and is excellent for padding. Heavy padding lends a rich appearance to embroidery, but should never be employed on thin fabrics.

Too much care cannot be exercised in the selection of embroidery silks. In the first place, make sure that they are wash silks and of the best quality. The colors may be light and dainty or rich and deep, but if one is not careful a gaudy effect may be produced. Brilliant wild-rose, no matter how charming it may look in the skein, has no place on Vestments; the peach-blossom pinks and the shades of salmon and coral and old-rose

are particularly good. Warm golden yellows are better than lemon yellow; the softer shades of moss-green and leaf-green are excellent, as are also shades of olive.

In making white Vestments of silk, satin, and the like, keep constantly in mind that the Vestment is white; do not make the mistake of spoiling its festal purity by the application of glaring pinks and startling blues or vivid greens. Add gold thread whenever possible, as it lends a delicate air along with a sumptuousness otherwise unattainable. Do not make the pattern too fine or too intricate. Simplicity of design is always safe and in good taste.

In basting, be sure to leave knots on the outside. Otherwise do not use them. They must be removed before the Vestment is pressed. If the basting has to be left in during preliminary pressing, take the scissors and snip off all knots or they will leave a permanent dent in the material. All bastings must be removed before the final pressing.

Appliqué embroidery should first be done on firm, heavy linen or canvas and then cut out perfectly, leaving a narrow rim 1-16 of an inch wide all around. Baste and hem the embroidery securely onto the Vestment for which it has been prepared, tacking it firmly through the centre with matching silk; finish by putting it into the embroidery frame and couching several rows of coarse gold thread around every edge.

The fundamental colors used in making Vestments are: white, green, red, violet, and black. Linings of Chasuble sets are not included in this list; they may be of any color which seems suitable.

The hemmed seam is used on linen work, and on other fabrics when no lining is provided. It is a blind seam and a thing of beauty. First sew the seam neatly by hand, a little more than a half-inch in depth. Crease it open with the fingernail, and trim off one edge to half its original width. Fold the wider edge over the trimmed one, and turn under as for a hem. Baste down; hem blindly with a very fine needle and thread (or silk, if the Vestment is of silk—China, for example). Press. After linen is laundered, one

will have difficulty in distinguishing the wrong side from the right.

The felled seam should be used on silk, satin and the like. This is made by folding over each edge to be sewed about half an inch on the wrong side of the material, and basting down. The edges are then laid together, right sides of material facing each other, and these basted together. The two edges are then sewed together by hand, over-and-over, using matching silk and the smallest possible stitches. When the seam is finished, remove all bastings, and flatten out the seam, pressing if necessary with a cool iron. If the edges of the material seem to fray unduly, over-cast each edge.

A convenient sewing-table may be made by taking a sewing-table, from the top of which the varnish has become worn. Wash the top well and let it dry thoroughly. Spread a third of the top at a time thinly with glue, and lay onto it heavy green felt. Press down firmly with a cloth, trim edges to fit the table-top perfectly, and set away until dry. This is a great improvement on the plain wood table-top, as goods will not slip off, and pins can be fastened into it. Keep clean by brushing.

In working on silks, the condition of the hands is most important. Before beginning such work, wash the hands thoroughly, and while still wet apply a lotion made of equal parts of glycerine and bay rum; rub well into the skin and wipe dry. If the hands perspire and if the materials be white, powder the hands sparingly.

The reader will kindly bear in mind that the Vestments herein treated of are the Vestments in use at the present time in the Church in the United States of America. No attempt has been made to undertake the description of Vestments which are obsolete or which are not required in Churches and Cathedrals in this country, and those established by missionaries going out from us. It is true that there are Vestments in the English Church with which we are unfamiliar,

such as the Pallium, Almuce, and Tippet. These the author has not touched upon.

Neither has anything been said as regards cost of material, etc. Prices vary to such an extent, according to width, quality, etc., that such a thing has been well nigh impossible. Whenever possible, the number of yards of material necessary to make up a Vestment has been given; but here again differing widths of materials have rendered the task difficult.

The Vestments herein treated are of average size. If made particularly for a very large man or a very small man, they would of course have to be changed accordingly.

When embroidering on linen, use DMC embroidery cotton, the finer the better.

A Chasuble set consists of : Chasuble, Eucharistic Stole, Maniple, Burse, and Veil. The Burse and Veil are not properly Vestments, but will be treated of in this book so that they may be made to match the rest of the set. It is best to purchase enough material to make the set and also a Preaching Stole at the same time. The linings are all alike as well as the outside material.

In making a Dalmatic, it must be remembered that out of the same materials must also be made a Tunicle, one Eucharistic Stole crossed for the Deacon, and two Maniples, one for the Deacon and one for the sub-Deacon.

While every Priest has some Vestments of his own, a well-equipped parish ought to possess a Chasuble set of each color, together with matching Preaching Stoles; and in addition to these, several Cottas for servers, two Albs, two or three Amices, two Girdles, several Copes, and at least two Dalmatics and Tunicles with accompanying Stoles and Maniples. In small parishes where there are never a Deacon and sub-Deacon assisting at Mass, the Dalmatic and Tunicle may be omitted.

The Cassock, Rochet, Mozetta, Surplice, and Mitre are always personal possessions, and are not supposed to be provided by the parish.

THE PATTERNS

THE patterns in this book have all been drawn to scale; the correct proportions are therefore always preserved.

It will be noticed that the smaller parts, such as yokes, etc., have been drawn much larger accordingly than the other portions of the same pattern. This has been intentional, with the idea of making them easier to draw and cut.

To reproduce these patterns upon paper for actual use, first procure large sheets of new manila paper of firm quality. Where more than one sheet is needed for one pattern (or portion), lap over edges of two (or more, as needed) sheets and paste carefully, afterward pressing with heated iron.

An accurate tape-measure and a good wooden ruler are indispensable; also a square, such as carpenters use. The longer the ruler the better. *Measure accurately.* This is the foundation of success in drawing the patterns.

As a rule, it is best to draw the bottom horizontal line first, and then the perpendicular one at the longest side (in a half-pattern). When the pattern is given entire, draw the line down the centre first, and work from that. One-half inch is allowed for all seams, and two inches for hems, unless otherwise stated, as in the case of the narrow hems on the Amice.

After the pattern is correctly drawn, outline it plainly with a *blue pencil*, and cut out with precision.

When one has finished using the pattern of an entire Vestment, it is best to label it and roll all the portions up together and ease the roll in tissue paper. These rolls may be laid away for future use. If the pattern is small or much worn from use, it is best to roll it on a mailing tube to prevent tearing.

EMBROIDERY DESIGNS

SUITABLE embroidery designs are somewhat difficult to obtain, but can usually be ordered through small art concerns from large dealers in art goods. Church goods dealers are often able to supply such designs. These dealers usually advertise in the best Church papers, and their addresses can be obtained in this way.

There is an English book of ecclesiastical embroidery designs published by Thomas Brown & Son, 21 Princess Street, Manchester, England, which is truly excellent and exhaustive in every way. We know of no other book covering the ground as thoroughly and at the same time as satisfactorily.

Getting the design on to the material is a delicate operation at best. Stamping powder which comes with perforated patterns cannot be relied upon, as it is likely to smear unless used by an experienced and rarely deft hand; such smearing of course ruins the material. Perhaps the best way is to transfer the embroidery design to a thin but firm paper by the simple method of placing the thin paper over the design and tracing it with

a pencil. From this thin copy, the design may be transferred to the fabric by means of a sheet of blue carbon-paper (if the fabric is light colored). If the material be dark, perforate the lines of the original design by running it through an unthreaded sewing-machine. Fasten to the fabric and rub whiting over the perforated lines, by means of a ball of cotton-batting twisted into a piece of thin cheese-cloth. Remove the design carefully, and go over all outlines on the fabric with a fine brush and Chinese White (water color). Care must be taken not to wear the white outlines off before embroidering. For this reason an embroidery frame will be found much better than an ordinary embroidery hoop.

The large and complete Church Kalendar (published by the Church Kalendar Co., 1 Madison Ave., New York), is full of Churchly information of all kinds, and goes into details as to appropriate flowers and fruit for designs to be used on Vestments at different Church seasons. By studying this yearly Kalendar one is not likely to make a blunder about these important things.

SOME NOTES ON THE ORIGINS OF VESTMENTS

THE author is conscious that many people (more than one would imagine) are afflicted with the erroneous notion that our Blessed Lord gave detailed (or at least, general) instructions to His Apostles relative to the garments which they should wear during the services of His Church. At the very least, these people are of the opinion that the Apostles themselves gave certain directions, being inspired by His wishes in the matter.

Now it is an unpleasant thing to upset opinions; but it is a graver thing to harbor mistaken conclusions.

As a matter of fact, the Apostles had no Church buildings of their own at all when they began their campaign for Christianity; much less had they any designated liturgical garments.

The author has thought best to quote directly from such learned writers as Dearmer and Duchesne, as well as from some less widely known. "The Ornaments of the Minister," by the Rev. Percy Dearmer; "Christian Worship: Its Origin and Evolution," by Mgr. Louis Duchesne; and "The Churchman's Ready Reference," by the Rev. Alexander C. Haverstick, have afforded the author much valuable information on the subject in hand.

"The Apostles of Christ, as soon as they arrived in a locality, placed themselves in communication with the Jewish community, preached in their synagogue, and set forth the object of their mission. It does not appear that they ever were completely successful, and that the entire Jewish colony in any place accepted the Gospel. In most cases, after having recruited a certain number of adherents, they and their disciples were excommunicated by the elders of the synagogue. They then founded a fresh group, schismatical in relation to the older one, with its separate meetings and with a distinctive spirit, doctrine, and government. This was the origin of the local Christian communities, the beginning of the body of the faithful—in a word, the Church of Jesus Christ.

"Detached one after another from the Jewish communities, and rapidly increased by an active propaganda among the pagan population, the

Christian Churches soon realized that they were united together by a common feeling of faith, hope, and charity. The more they spread and increased in strength, the stronger this feeling revealed itself. It was a new religious brotherhood, a loftier and more ideal nationality looking for its realization in the near future. Although on the earth, and in the world of reality, its expansion was not that of a race, nor its establishment a national one, for it had no local religious centre answering to Jerusalem and its Temple. . . . The Jewish communities were recognized; the Christian communities were not. Their existence was in contradiction to the law, and their development soon came to be considered wholly incompatible with the constitution, and even with the spirit, of the Empire. Hence the state of insecurity, and at times, of terror, in which the Christians lived. . . ." (Duchesne.)

"The Lord told Moses to make Aaron and his sons 'garments for glory and for beauty' (Ex. xxviii. 2, and 40). This reason has passed into the Christian Church. . . . Vestments are early mentioned by Church writers. Polycrates, quoted by Eusebius (fourth century), says St. James at Jerusalem, and St. John at Ephesus, wore the mitre of the High Priest. Eusebius also speaks of the 'sacred gown and sacerdotal garments worn by Bishops and priests.' The Apostolical Constitutions (third century) refer to the 'Splendidum vestum.'" (Haverstick.)

The symbolism of Vestments, mentioned by some modern writers, and accepted by many sensible people, seems to be entirely without foundation. However, these symbolisms, if separated in the mind from actual authenticity, are good and pious thoughts, and so entertained, are harmless. But it is a mistake to teach or say or think that any such meanings have come down to us from ancient or even Mediaeval times, for they have not. The *colors*, however, have gradually come to have a settled symbolical meaning; and each one expresses a fixed idea, according to the Church seasons for which it is used.

The garments which had become Church Vest-



BYZANTINE VESTMENTS
From Ravenna Mosaics

ments before the year of our Lord 600, are the Alb, Girdle, Chasuble, Tunicle, Dalmatic, Stole, and Maniple. Following is the list with corresponding Greek and Latin names.

ALB.....	{	Latin— <i>Tunica</i> .
		Greek— <i>Chiton, Enduma, Sticharion</i> .
CHASUBLE...	{	Latin— <i>Paenula, Amphibalus, Planeta, Casula</i> .
		Greek— <i>Phaenoles, Phelones, Phelionion</i> .
TUNICLE....	{	Latin— <i>Tunica, Tunicecla</i> .
		Greek— <i>Chiton</i> .
DALMATIC...	{	Latin— <i>Dalmatica, Colobium</i> .
		Greek— <i>Dalmatiké, Kolobion, Sakkos</i> .
STOLE.....	{	Latin— <i>Orarium, Stola</i> .
		Greek— <i>Orarion, Epitrachelion</i> .
MANIPLE...	{	Latin— <i>Mappula, Manipulum</i> .
		Greek— <i>Encheiron</i> .

The costume prescribed (at Rome) by a law of 397 A. D., for official persons was "An under-tunic, with or without sleeves, and a *paenula*, or immense cloak, which was sleeveless and without any opening in front. The head was passed through an aperture made in the centre of the garment, and it was lifted in folds over the arms when the wearer required to make use of his hands." (Duchesne.)

"The under-tunic has become the albe, from which have been derived, through various modifications, the rochet and the surplice. . . . The planeta (or Paenula) has become the Chasuble. . . . It was a costly garment, and the inferior clergy gave up its use at an early date. . . . The liturgical dress comprised . . . the albe . . . and the planeta (Chasuble)." (Duchesne.)

The Alb and Chasuble are mentioned in the New Testament. "Of these two the Albe is the most in evidence, because it was worn by the Jews and other Orientals as well as by the Greeks and Romans. It was also probably the first to have a distinct liturgical use. . . . The Chasuble appears as a Eucharistic vestment as early as the end of the fourth century in France. . . ." (Duchesne.)

A magistrate's attendant, "When in full dress, also donned the paenula" (Chasuble) "over the tunic . . . the under-garment being confined at the waist by a girdle." But "the albe of the deacon . . . fell straight from the shoulders." (Duchesne.)

"Deacons . . . were allowed to wear the Dalmatic . . . as early as the year 350. . . . Indeed,

Braun considers that this use . . . may date from the third century. . . . St. Martin (who died in 397) used to wear the tunic (alb) and Amphibalus (chasuble) while celebrating the Eucharist. And in the earliest monument of a bishop which we possess, the mosaic of St. Ambrose in his church at Milan, the saint is represented in Albe, Dalmatic, and Paenula; this mosaic was put up soon after his death (A. D. 397) and evidently represents him as he appears in his lifetime." (Dearmer.)

"On the day of his martyrdom in 258, St. Cyprian wore a linen tunic, a dalmatic, and an over-garment, answering to the paenula. As early as the end of the fifth century, the dalmatic, which had passed out of fashion as an ordinary article of clothing, had become the distinguishing badge of the Pope and his clergy. The Pope sometimes granted it as an honorary decoration to Bishops and deacons of other Churches." (Duchesne.)

The Maniple (*pallium, linostimum*), Duchesne tells us, appeared at the beginning of the sixth century, a variety of the napkin or *mappula*. It was woven of wool and linen, and was worn on the left arm. Dearmer tells us it was "originally worn over the left arm by servants. . . . But before it developed . . . into a Church Vestment, it had already become a mark of honor in the Roman Empire."

"The various liturgical vestments . . . hitherto mentioned were merely the ordinary garments of daily use, which were gradually invested with a sacred character." (Duchesne.)

The Stole (*orarium*), appeared in the fourth century. It was, according to Duchesne, "merely the ancient *sudarium* (handkerchief or neck-cloth)."

Dearmer asserts, in connection with the Stole, that "the Emperor Aurelian (A. D. 270-5) gave the people Oraria to wave by way of applause at the public games, just as nowadays handkerchiefs are waved."

"The ancients wore . . . in the age of Augustus (B. C. 27—A. D. 14) an Over-tunic for warmth and comfort; this corresponds with our Tunicle. . . ." (Dearmer.)

In the second century "The Emperor Commo-

dus went about publicly in a Dalmatic; this garment . . . had been introduced from Dalmatia." (Dearmer.)

The Mitre of Bishops, "Only a glorified hood, takes its origin from a cowl (*cucullus*), which in olden times was an article of apparel of the working classes and the poorer peasantry . . ." according to Duchesne. It appears to be in no way related to the papal tiara or Phrygian cap, as some authors would have it.

The Cope (Latin—*lacerna, byrrus, pluviale, cappa*), was "first introduced from Asia by Lucullus for officers in the army as a protection against the weather. . . . It became . . . fashionable among Roman citizens, by whom it was worn as a summer overcoat, a light protection against dust and rain. . . . In Trajan's time it was worn as a mantle by the Lictors. . . . The Byrrus was thicker and stiffer, and was used in the winter. . . . St. Augustine, Bishop of Hippo until 430, wore as an ordinary cloak what he calls both *Lacerna* and *Byrrus*. . . . Silk *Cappae* are mentioned in a Spanish inventory of the eighth century. . . . *Cappa* appears as the definite name of the liturgical Cope." (Dearmer.)

Dearmer also says that the Cope is "the connecting link between the Primitive and the Later Church."

The Amice (*amictus*) is spoken of by Dearmer as "A neck-cloth that was indeed part of the secular dress of ancient times. By the eighth century it had become a common Ornament of the Ministers."

"A knotted band was employed to gird the Tunic in Classical times, and this passed into Church use." (Dearmer.) This is our Girdle.

"In the ninth century we find traces of a Rochet, a tunic or *camisia* worn as a kind of linen cassock under the other vestments." (Dearmer.)

As for the Surplice, there are traces of it in the eleventh century. It means the garment worn "over the fur coat," *pellicum* or *pelisse*. "In the cold churches of the North, men wore a cassock lined with fur. . . . Thus . . . the Superpel-

licum, ungirt and with large sleeves, was used. . . . In the twelfth century we first have a distinct mention of the Surplice as a liturgical garment worn by priests; it then gradually displaced the Albe . . . being used for ministering the Sacraments; . . . though it does not appear . . . in . . . Rome till the thirteenth century. . . . It was never of course worn as a Eucharistic vestment . . . but was often worn by the celebrant under his Albe and Chasuble, no doubt for warmth . . ." (Dearmer.)

"Braun considers lace appearing on an Alb or a Rochet or a Surplice 'an abuse.' Opening a Surplice in front dates back to the age of the full-bottomed wig." (Dearmer.)

The Hood (*capitium*) was "an academical garment which was originally a common article of Mediaeval attire. . . . Before the fourteenth century . . . it was . . . a common article of secular attire. . . . The clergy also wore Hoods over their Cassocks, and so did judges, as well as common people, in the fourteenth and fifteenth centuries. Naturally the official Hoods came to be distinguished by their material and lining. . . . When the wearing of wigs made a large opening necessary, the Hood came to draggle down the back and ceased to be a Hood in anything but name. It is now steadily recovering its proper shape . . ." (Dearmer.)

The Chimere (*Chimera*) is "made like a sleeveless Cassock open in front, and" (has been) "used since the fourteenth century in England, Italy, and elsewhere." (Dearmer.)

"The Cassock, though it is always worn in Church, is not a liturgical garment but is simply the ordinary outdoor dress of the clergy, retained, with the clothes worn under it, in the services of the Church." (Dearmer.)

Dante, who died in 1321, wore the Cassock.

The Mozetta is "a cape with a small hood, worn by cardinals and bishops and the canons of many cathedrals," according to Dearmer.

Miss Hands tells us that lace dates from the fifteenth century.

Dearmer goes on to say that "it is true that the

Primitive vestments, the Chasuble, Dalmatic, etc., were also once outdoor garments, but their transference to Church use has every legal sanction."

And we may all rest assured that while the origins of the Vestments seem humble and commonplace enough, it does not detract one whit from their sacred character or the reverence in

which we should hold them.* They are all right royal apparel, and like the garments of Aaron and his sons, "for glory and for beauty."

* See booklet called "The Gospel Vestments," by the Rev. C. R. Davey Biggs, D.D., published by THE AMERICAN CATHOLIC, 118 South Broadway, Los Angeles, California. (Price, 5 cents.)

CHAPTER I

THE CASSOCK

THE Cassock is the first garment donned by a Priest prior to any Service.

Being in every instance made to fit the man, no attempt will be here made to state measurements or offer a pattern. The only proper person to employ for the making of a Priest's Cassock is a good tailor.

If choir-boys' or acolytes' Cassocks are to be made, a pattern of any desired size may be purchased from any reliable concern manufacturing dress-patterns. The Butterick patterns are as good as any.

The Cassock should be ankle-length, and the most serviceable ones are made of stout serge. It is best to buy serge which is already sponged and shrunk; this is usually from 36 to 54 inches wide. Black is the color for general wear.

For Church services, Cassocks may be black, red, or violet. While serge is the customary material, cashmere, silk, poplin, or Russell cord may be used. Choir-boys' and acolytes' Cassocks may be lined.

A Priest's Cassock is always black; a Bishop's is purple. A Bishop's Cassock may, however, have red buttons and button-holes; this is optional. Priests' and Bishops' Cassocks are unlined. Acolytes wear Cassocks of red or black, and sometimes purple and even white. Purple is the proper color for cathedral choirs. Resident cathedral clergy wear black Cassocks with a Cineture of purple silk, and purple buttons and button-holes.

The ordinary Cassock is made without a train, for obvious reasons. But a train may be worn by anybody who feels that he is able to manage one.



PRIEST
in Cassock

CHAPTER II

THE COTTA

THE Cotta is in itself a badge of servitude, and only those who serve are the wearers of it. It is for the use of Acolytes, choir-boys, etc. The choir-boy's Cotta is not ornamented with lace.

When lace is used at all, Cluny is both durable and handsome. Special servers may have hand-made lace if desired, but this is a personal expense.

As has been dwelt upon ere this, buy *linen*, not cotton. Handkerchief linen at about 60 cents per yard is good. If linen proves to be beyond the means of the parish, choir-boys' Cottas may be allowable in cotton; but for the use of Acolytes, either dispense with the cotton or the Acolytes. Remember that the Church Services are said to the glory of God; and that the best is none too good in which to serve the Most High. Vestments are not wholly for the purpose of being looked at; they are outward symbols of the highest motives of our souls: and deny not that God sees within and appreciates the intention.

Very long sleeves are both cumbersome and ugly. It should be borne in mind that the arms need freedom, or an awkward effect will result. Never put lace on Cotta sleeves unless for Cathedral servers. Besides being inartistic, lace so used is apt to catch on things and prove disastrous.

If a larger Cotta than the one described is desired, add several inches to the length of the Cotta and to the neck-band. If quite a bit larger is necessary, fold a little extra into the width of the linen when cutting, both in sleeves and body-portion. A little experimenting with a tissue-paper pattern and a boy of the proper size will suffice to show the exact proportions needed. The pattern given is designed for a boy of from twelve to fourteen years of age.

The given Cotta requires the following materials:

- 2 $\frac{1}{3}$ yds. fine white linen, 36 in. wide.
- 1 yd. fine white English linen tape.
- 1 spool No. 80 white thread.

If lace is used, it takes 1 $\frac{3}{4}$ yards, and less of the linen according to the width of the lace.

The front measurements of the pattern (body-portion) are as follows, allowing $\frac{1}{2}$ inch for seams and 2 inches for the hem:

Length down middle of front	25 in.
Length of seam under arm.....	14 $\frac{3}{4}$ in.
Length of opening slit	6 $\frac{1}{2}$ in.
Length of sleeve-slant	13 $\frac{3}{4}$ in.
Width of neck before gathering.....	17 in.
Width across bottom	30 $\frac{1}{2}$ in.

The back measurements are the same as the front except that there is, of course, no opening in the back-portion.

Measurements for the sleeve are as follows, making the same allowances for seams and hems as in the body-portion:

Length of sleeve on fold of goods, from top to bottom	16 $\frac{1}{4}$ in.
Length of slanting seam	13 $\frac{3}{4}$ in.
Length of curved seam	6 $\frac{1}{4}$ in.
Width at neck	8 $\frac{3}{4}$ in.
Width across bottom	24 $\frac{1}{2}$ in.

Half of the sleeve pattern should first be cut from paper, and laid on the *folded* linen; likewise, half of the front pattern of the body-portion; and lastly, half the back. The manner of drawing and cutting these patterns is described on page 5.

When the patterns are ready for use, cut the Cotta from the linen, being sure to place pattern correctly on goods so far as the length-wise of the linen is concerned. Cut also a band on which to sew the gathered neck, having same 21 $\frac{1}{2}$ inches long and 1 $\frac{1}{2}$ inches wide, cut lengthwise of the goods.

Having cut front, back, both sleeves, and neck-band, proceed to make the Cotta as follows:

Sew the front to the back by joining the under-arm seams. Make a hemmed seam, as described on page 3. Next sew up the curved seam of the sleeve, and hem it down. Join the sleeve on to the body-portion at the slanting seam, first pinning and basting carefully, and then sewing, beginning at the under-arm seam both times, and



CHOIR BOY
in Cassock and Cotta

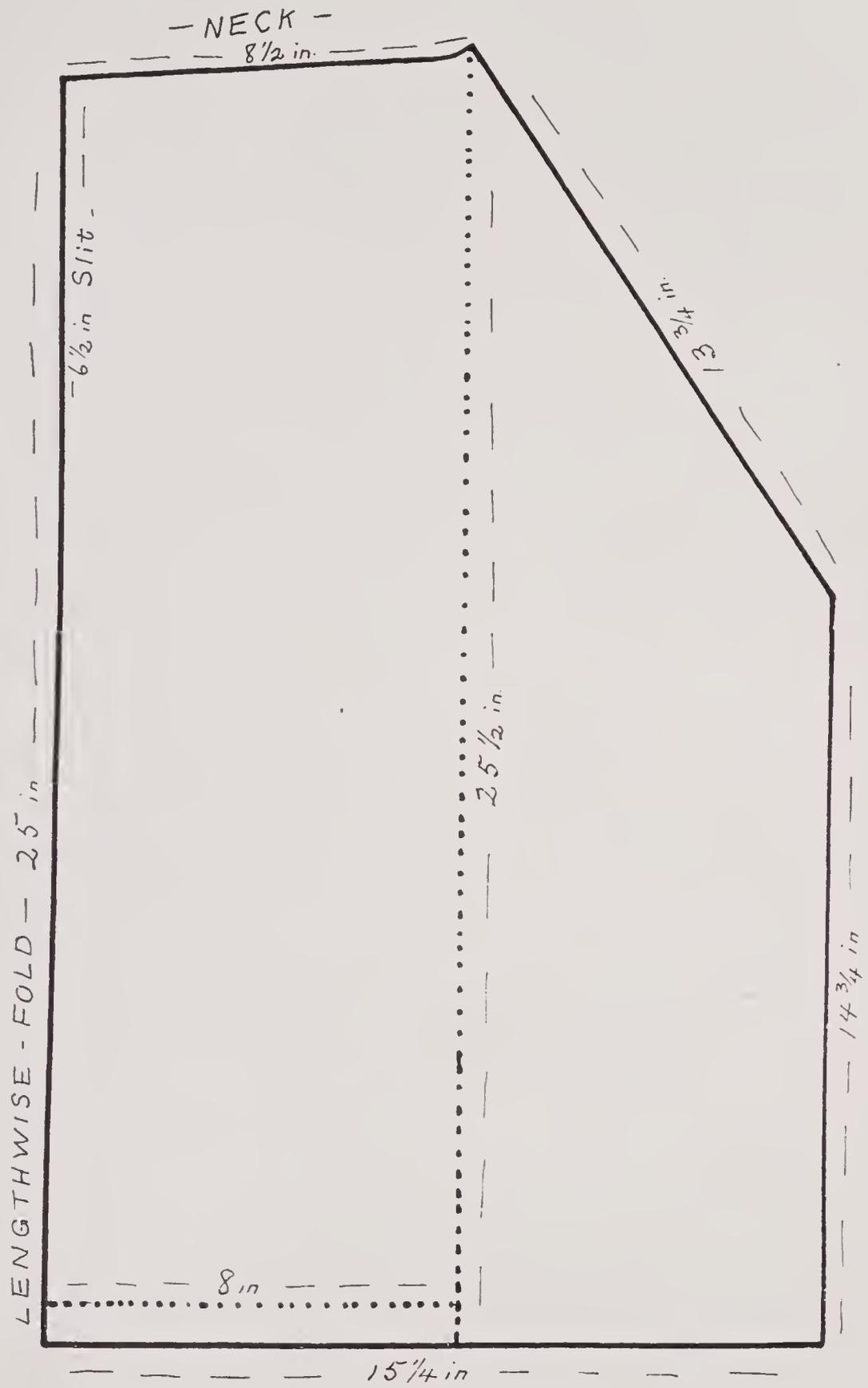


Fig. 1.

ACOLYTE'S COTTA. Front or Back—(half).
1/2 in. allowed for seams
2 in. allowed for hem.
Scale—1/4 in. = 1 in.

working toward the top. This prevents inaccuracy. Be careful not to stretch the seam, as it is on the bias and may be contrary. Hem this seam down, after carefully basting.

Measure 2 inches up from the bottom of both sleeves and body-portion, and turn and baste hems.

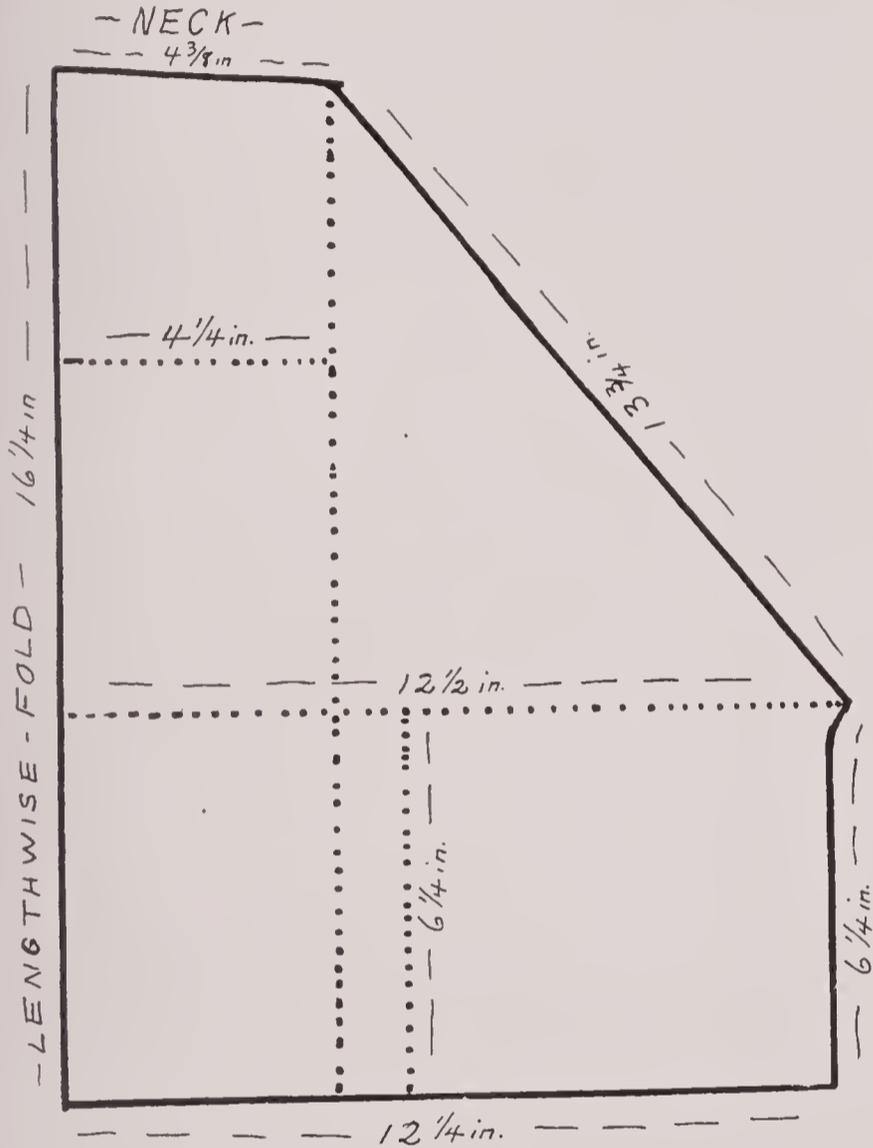


Fig. 2.

ACOLYTE'S COTTA. Sleeve—(half).

- 1/2 in. allowed for seams.
- 2 in. allowed for hem.
- Scale—1/4 in. = 1 in.

If they are to be hem-stitched, draw the proper number of threads before basting the hems. Hem either blindly or do the hem-stitching, whichever has been provided for.

Next, face delicately both sides of the opening in front; fold one side *slightly* over the other and tack firmly but invisibly.

Gather the neck and baste it on to the neck-band, having the following spaces between seams:

- Back gathers, 8 in. long.
- Gathers at top of each sleeve, 2 1/2 in. long.
- Front gathers, 4 in. long on each side of opening.

Sew firmly, turn band over onto wrong side, and fold as for a hem; baste, and hem neatly. Band should be 1/2 inch wide when finished.

In the event of lace being used, the Cotta should be made as much shorter as the width of the lace. Never put lace of any sort around the neck. Reinforce the hem at bottom of Cotta by basting at the very edge, so that this hem will in no way pull when the lace is basted on to it. Lay on lace, edge to edge, having right side of lace facing right side of linen. Remember that lace shrinks when washed, more than linen does. Pin the lace carefully to the linen, baste, and finish by sewing over-and-over. Remove all bastings, and pull lace carefully down with fingers until it has the right hang, flattening the seam down with the finger-nail.

In adding hangers, do not make the regulation loops. Cut two 3-inch lengths of fine English linen tape, and lay one of these flat underneath the neck-band at each shoulder, so that the edge of the band and the edge of the tape lie parallel; turn under the ends of the tape slightly for neatness, and sew firmly at each end. Thus the hangers lie flat when not in use; when the Cotta is worn they do not rise up impudently from a back-ground of dark Cassock.

At each end of the neck-band sew on a length of tape suitable to tie; this fastens the Cotta together when worn.

When finished, the Cotta should measure as follows:

- Length down middle of front, and back...23 in.
- Length of seam under arm12 3/4 in.
- Length of opening slit 6 1/2 in.

(Neck-band —1/2 in. wide and 21 in. long.)

- Width around bottom57 in.
- Length of sleeve-slant seam13 1/4 in.

SLEEVE

- Length of centre of sleeve from top to bottom14 1/4 in.
- Length of curved seam 3 3/4 in.
- Width around bottom22 1/2 in.

CHAPTER III

THE SURPLICE

THE Surplice, Dearmer tells us, "was never of course worn as a Eucharistic vestment; but none the less it was often worn by the celebrant *under* his Albe and Chasuble, no doubt for warmth, as for instance, by the Monks of St. Gilbert of Sempringham in 1146. This is worth remembering, since it used sometimes to be assumed a few years ago that the Canons of 1604 by enforcing the Surplice excluded the Albe; whereas the Surplice can, like the Rochet, be worn under the Albe."

In the American Church the Surplice is worn by itself without the Alb, and this excludes it from proper use as a Eucharistic vestment.

There are two kinds of Surplices. One is called the Plain Surplice and the other the Sulpician Surplice. The latter was originally adapted for S. Sulpice in France, and is quite a popular and graceful shape. It resembles the Cotta in that it has an opening in front, and some misinformed people refer to it as a "Priest's Cotta," but Priests do not wear Cottas.

THE PLAIN SURPLICE

The pattern here given for the Plain Surplice requires $5\frac{1}{2}$ yards of linen 36 inches wide. Other widths of linen would have to be figured, always bearing in mind that the length of the different portions must remain intact. A good fine linen is desirable. The yoke, or neck-band, is made double, and there are two gussets needed.

The measurements of the front body-portion of the pattern are as follows, $\frac{1}{2}$ inch being allowed for all seams, and 2 inches for hems:

Length down centre front fold.....	36 $\frac{3}{4}$ in.
Length down side.....	38 $\frac{1}{4}$ in.
Width across top.....	23 in.
Width across bottom.....	46 $\frac{1}{2}$ in.

BACK:

Length down centre back fold.....	38 $\frac{1}{4}$ in.
Length down side.....	38 $\frac{1}{4}$ in.
Width across top.....	22 $\frac{1}{2}$ in.
Width across bottom.....	46 $\frac{1}{2}$ in.

SLEEVE:

Length down centre fold.....	29 in.
Length down slanting side.....	31 $\frac{1}{4}$ in.
Width at top.....	10 in.
Width at bottom.....	47 $\frac{1}{2}$ in.

GUSSET: 3 in. square.

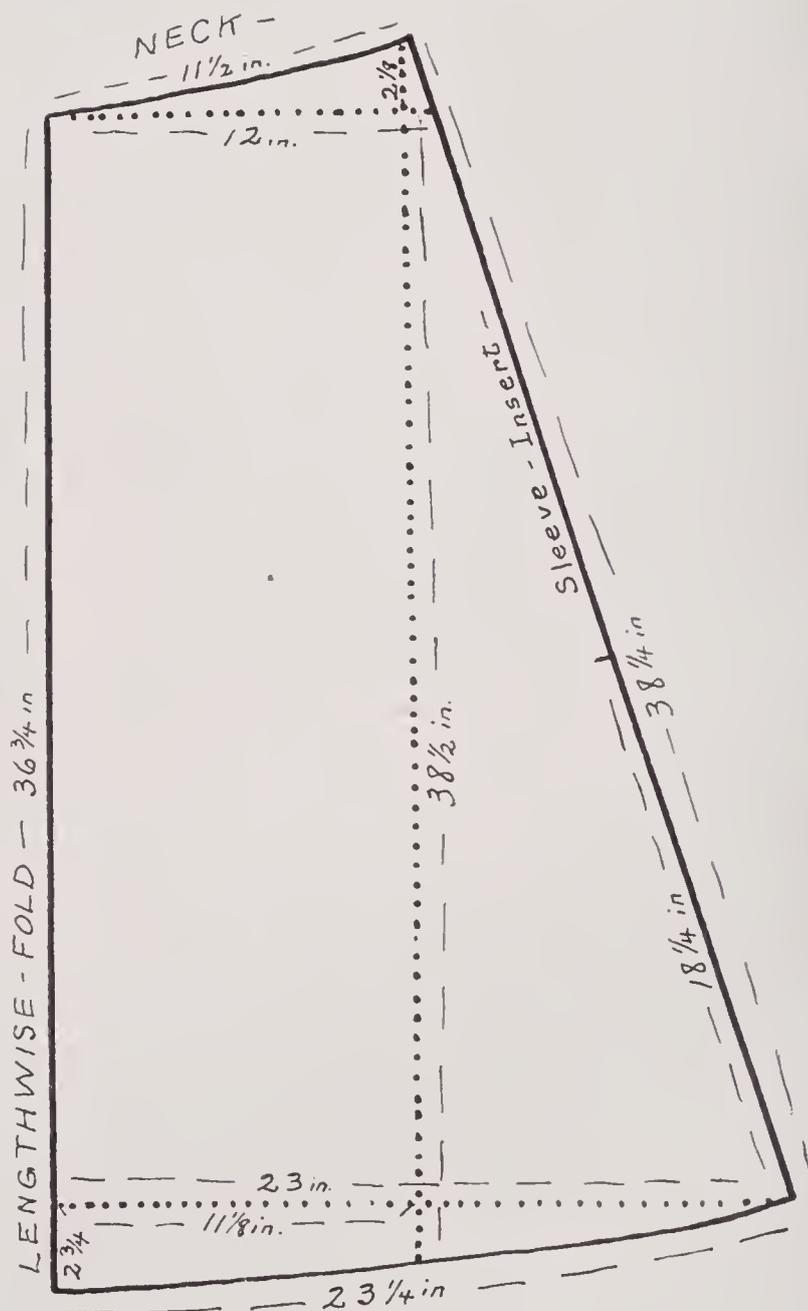


FIG. 3.

PLAIN SURPLICE. Front—(half).

- $\frac{1}{2}$ in. allowed for all seams.
- 2 in. allowed for hem.
- Scale— $\frac{1}{8}$ in. = 1 in.



PRIEST
in Plain Surplice, Cassock, and Stole

YOKE, OR NECK-BAND:

- Length down centre fold..... 2¼ in.
- Length of shoulder seam..... 1¾ in.
- Width of neck at top..... 16 in.
- Width of bottom of Yoke..... 18 in.

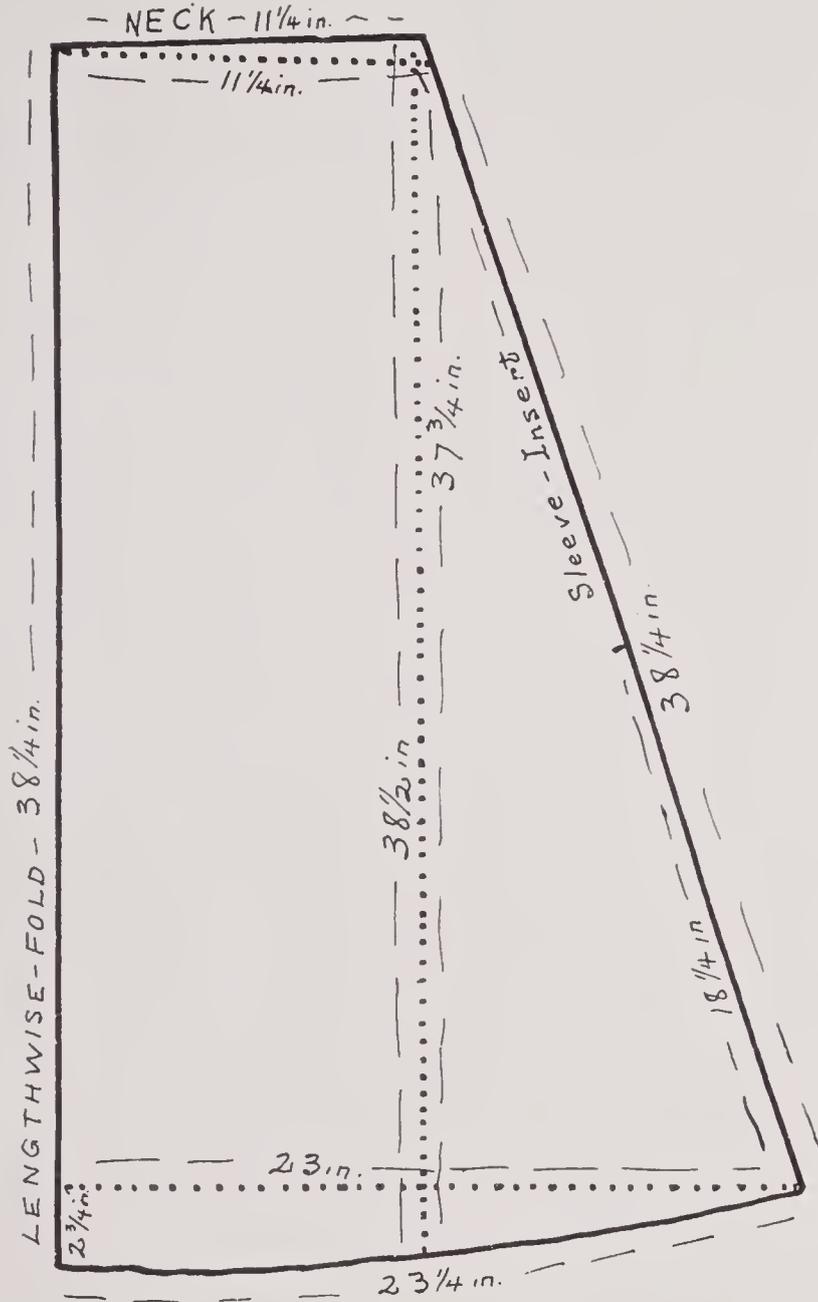


Fig. 4.

PLAIN SURPLICE. Back—(half).

- ½ in. allowed for all seams.
- 2 in. allowed for hem.
- Seale— $\frac{1}{8}$ in. = 1 in.

First draw and cut the pattern as described on page 5.

To cut the Surplice, fold the linen exactly in the centre lengthwise, and lay onto it the front half of the pattern; the linen will not be wide enough, but the extra pieces should be cut from

the remainder of the linen, after the entire pattern is cut. When the Surplice is all cut, cut these extra pieces double (the second two may be cut by turning the pattern the other way up), and baste them on (also on to sleeves); sew the selvedges delicately together with an over-and-over stitch. Cut a tiny notch 18¼ inches up from the bottom on each side. Cut the back in exactly the same manner, and also the two sleeves, with the

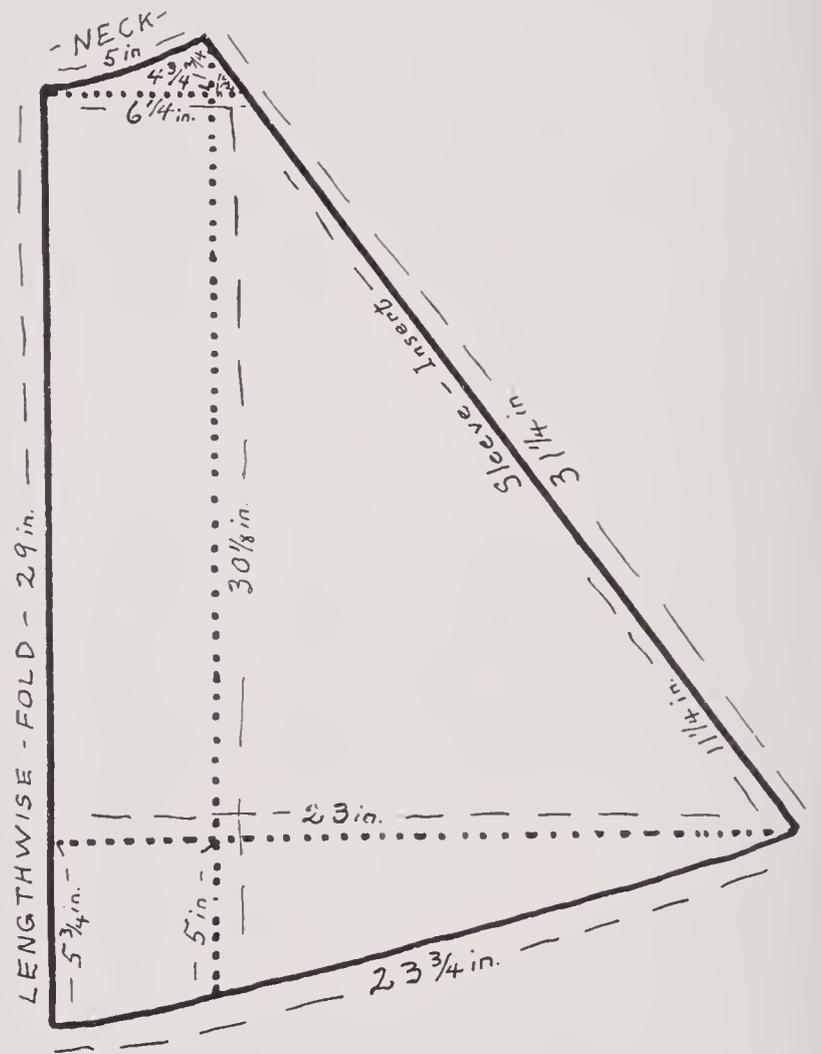


Fig. 5.

PLAIN SURPLICE. Sleeve—(half).

- ½ in. allowed for seams.
- 2 in. allowed for hem.
- Seale— $\frac{1}{8}$ in. = 1 in.

exception that on the sleeves the notch is 11¼ inches up from the bottom.

Next cut the yoke, which will be in four pieces when cut—front and back for the outside, and front and back for the lining. Lastly, cut the two square gussets.

If the front is to be ornamented with embroidery, transfer the desired embroidery design, placing it about 3 inches down from the top in the centre. Transfer to linen as described on page 5. Baste a strip of cambric to the top, and embroider with fine white D. M. C. cotton, using white darning-cotton for padding if necessary. Outline work may be corded; that is, worked first in outline stitch, the outline stitch being caught up in an over-and-over stitch all the way back to the starting point. This is effective, and wears and launders better than the plain outline stitch. When the embroidery is done, remove the strip of cambric.

If the yoke is to be embroidered, it is well to let the design run to within an inch and a half on each side of the centre, front and back, and then use a small cross or emblem of the Holy Trinity in the exact centre. Select a cross which seems to match the rest of the design pretty well.

Baste and sew the two shoulder-seams of the yoke together, and then baste strips of cambric all around the made yoke, as recommended on page 2.

Transfer the designs on to the yoke; do the embroidery, and remove the cambric.

To make, lay the front and back portions together, right sides facing each other; baste seams at each side from the bottom up to the notch. Sew, and remove bastings.

Fold each sleeve together, wrong side out; baste each side seam up from the bottom to the notch, and sew.

Turn the sleeves

right side out, and slip them into the body-portion (having this wrong side out), laying each sleeve's slanting open seam into the slanting open seam of the body-portion. Exactly at the intersection of the seams, lay the gusset, with top and bottom points running up into the seams of sleeve and body-portion, and the side-points lying at intersection of seams of sleeve and body-portion. First

baste the gusset to the body-portion, and then to the sleeve; baste the rest of the sleeve on to the body-portion, beginning always at the gusset and working toward the top. Sew,

making all hemmed seams; make the hemmed seam of the entire gusset first, so that it will lie flat and square. Turn up 2 inches around the bottoms of body-portion and sleeves, baste as for a hem, and hem. Or if hem-stitching is desired, measure $3\frac{1}{2}$ inches up from the edge and draw a suitable number of threads; baste, and hem-stitch. Sew the neck-edges of the outer yoke and the yoke-lining together; turn, and baste down flat, so the embroidery (if any) comes on the outside.

Gather the top of the Surplice, and baste it onto the lower edge of the outer yoke, having the sleeve-gathers properly distributed so that the hang will be good at the shoulders. Sew firmly and remove bastings. Pin the lining yoke to the gathers on the wrong side, turn the edge under a half-inch, baste, and hem down.

Flat hangers as described on page 13

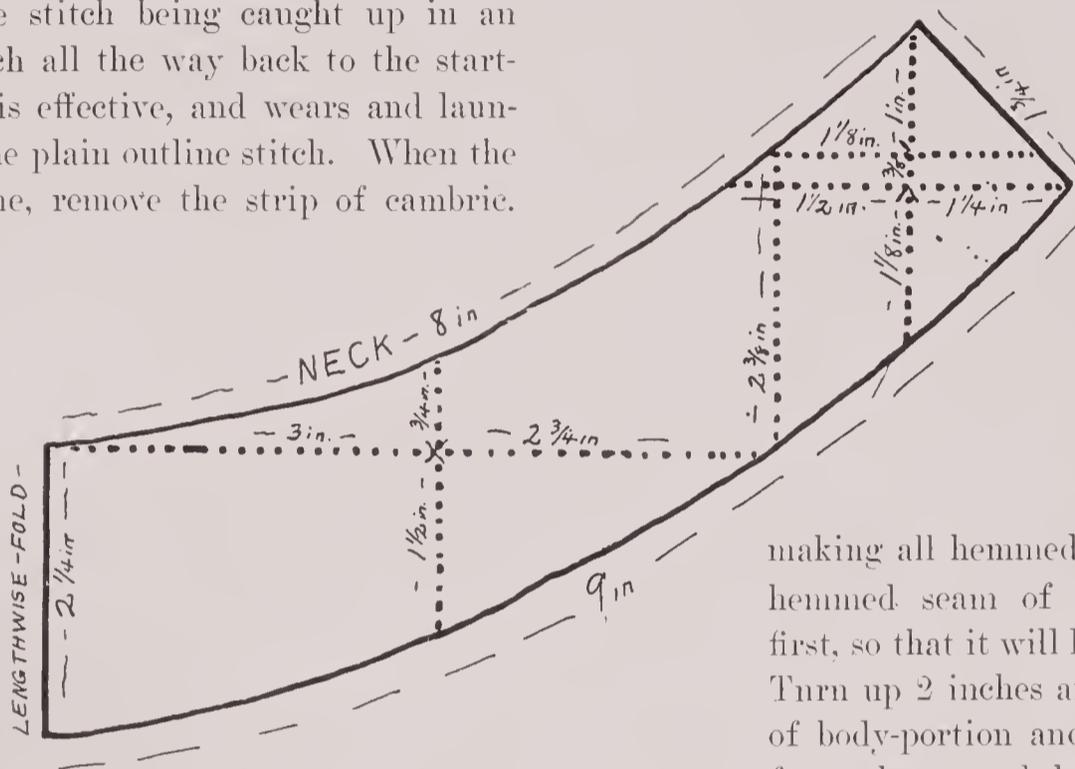


Fig. 6.

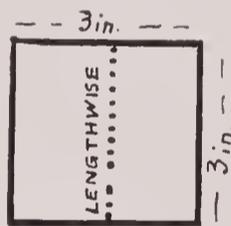


Fig. 7.

PLAIN SURPLICE.

Fig. 6—Yoke or Neck-Band—Back or Front—(half).

Scale— $\frac{1}{2}$ in. = 1 in.

Fig. 7—Square Gusset for insertion under sleeve at point of juncture with body-portion.

Scale— $\frac{1}{4}$ in. = 1 in.

$\frac{1}{2}$ in. allowed for all seams.

should be put at the lower edge of the yoke-lining on each shoulder.

When the Surplice is finished, the dimensions are as follows:

- Length down centre of front (to yoke) 34 $\frac{1}{4}$ in.
- Length down centre of back (to yoke) 35 $\frac{3}{4}$ in.
- Under-arm seam to gusset 15 $\frac{3}{4}$ in.
- Sleeve-seam to gusset 8 $\frac{3}{4}$ in.
- Seam where sleeve is inserted, from gusset to yoke 35 in.
- Length of sleeve down centre fold (to yoke) 26 $\frac{1}{2}$ in.
- Length of yoke around top edge 30 in.
- Length of yoke around bottom edge 34 in.
- Width of yoke at shoulder seam 1 in.
- Width of yoke at centre of front and back. 1 $\frac{3}{4}$ in.

THE SULPICIAN SURPLICE

First draw and cut the patterns as described on page 5.

The Surplice will take 5 yards of fine white linen, 36 inches wide.

The measurements of the body-portion of the pattern are as follows, $\frac{1}{2}$ inch being allowed for all seams, and 2 inches for hem:

- Length down centre fold (front and back) . 38 $\frac{3}{4}$ in.
- Length down each side 38 $\frac{3}{4}$ in.
- Width at top (and bottom also) 23 in.

SLEEVE:

- Length down centre fold 21 $\frac{3}{4}$ in.
- Length of side seam 9 $\frac{1}{2}$ in.
- Length of slanting seam 18 $\frac{3}{4}$ in.
- Width of bottom 18 $\frac{3}{8}$ in.
- Width of top 4 $\frac{5}{8}$ in.

NECK-BAND:

- Length 26 $\frac{1}{2}$ in.
- Width 1 $\frac{3}{4}$ in.

If Gusset is used, cut two 3 inches square, as for Plain Surplice.

Cut as follows: first fold the linen lengthwise through the centre, and lay the pattern onto it. Cut the front and back first, then the two sleeves, and lastly the neck-band. The front and back and two sleeves will have to be pieced at each side, but cut the large portions first, and cut the Neck-band and the extra pieces from the remaining fresh length.

Cut a tiny notch on each side of the front and back, 20 inches up from the bottom edge. Slit the centre of the front 8 inches down from the top edge in the centre.

The Sulpician Surplice is never embroidered.

To make, lay the front and back together, wrong side out, and baste the side seams up from the bottom edge to the notch. Fold the sleeves wrong side out; baste, and sew the side-seam of each one. Turn right side out, and insert as described on page 16 for sleeves of Plain Surplice.

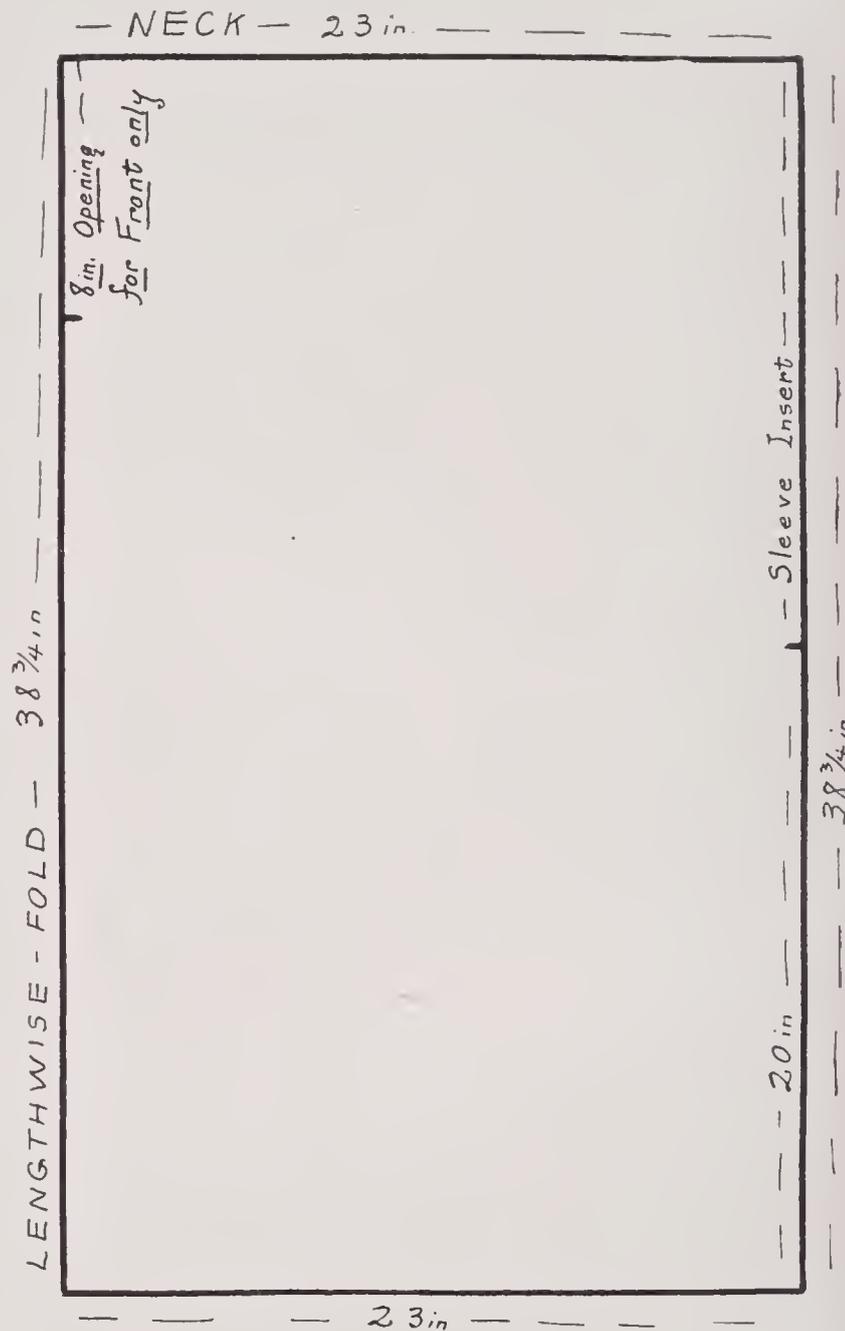


Fig. 8.

SULPICIAN SURPLICE. Back or Front—(half).

- $\frac{1}{2}$ in. allowed for all seams.
- 2 in. allowed for hem.
- Scale— $\frac{1}{8}$ in. = 1 in.

If a Gusset is to be used, proceed as already described on page 16. Make hemmed seams, as described on page 3.

If the bottom hems are to be hem-stitched, measure 3 $\frac{3}{4}$ inches up from the bottom edges, and

draw a suitable number of threads; turn up hems, baste, and hem-stitch. If not to be hem-stitched, turn up 2 inches from the bottom edges for hems, baste, and hem with a blind stitch.

Face the front slit delicately, lay one edge

sew a length of white English linen tape (fine), suitable to tie. Or a fine white linen cord may be used, both free ends being finished with a small tassel. These ties fasten the Surplice together when worn.

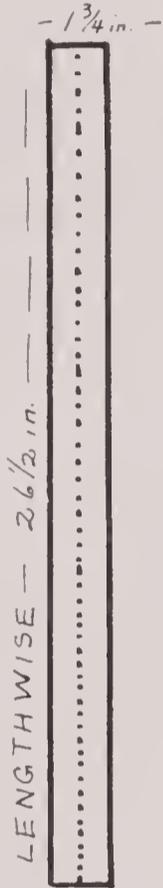


Fig. 9.

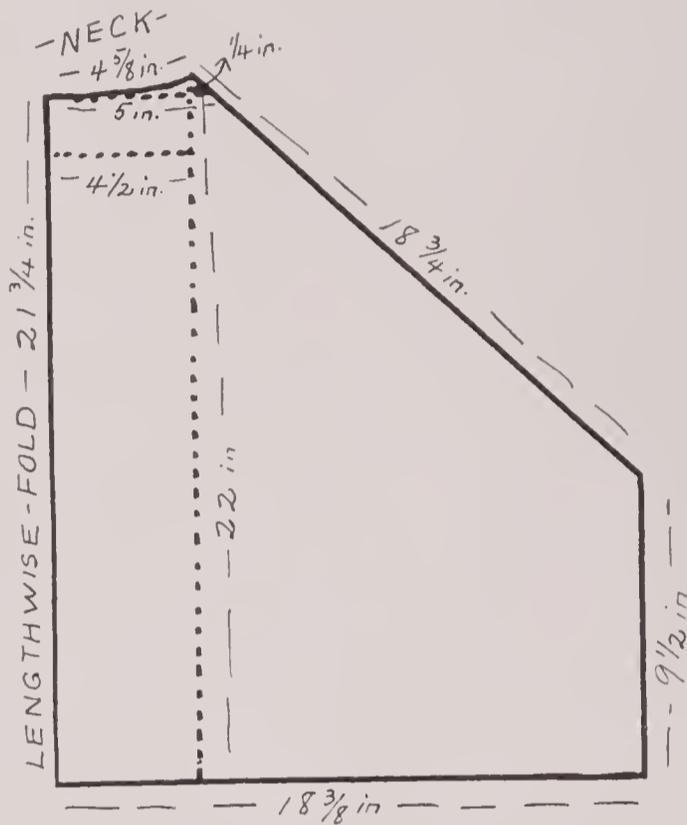


Fig. 10.

SULPICIAN SURPLICE.

Neck-band (entire), and Sleeve (half).

1/2 in. allowed for all seams.

2 in. allowed on sleeve for hem.

Scale—1/8 in. = 1 in.

slightly over the other at the lowest end, and tack firmly but invisibly.

Gather the top edge and baste it onto the neck-band, arranging the gathers so that the Surplice will hang well. Sew firmly, and remove bastings. Fold neck-band lengthwise along the centre over onto the wrong side of the Surplice, and pin; turn the edge under, baste, and hem down.

Place flat hangers under the neck-band at each shoulder as described on page 13.

Onto each end of the neck-band (in front)

When finished, the Surplice measures as follows, including neck-band:

- Length down centre of front (or back) . . . 36 3/4 in.
- Length of under-arm seam (without gusset) 18 in.
- Length of seam where sleeve is inserted . . . 35 1/2 in.
- Width around bottom 44 in.
- Length of slit down front 8 in.
- Length of sleeve down centre fold 19 1/4 in.
- Width around bottom of sleeve 35 3/4 in.
- Width of neck-band (included in above measurements) 1/2 in.
- Length of neck-band 25 1/2 in.

CHAPTER IV

THE ALB

THE Alb is worn over the Cassock and Amice, and is made of linen, not too thin. Miss Hinda M. Hands, in her book on Church Needlework, tells us that "Albes were at one time occasionally made of silk, and sometimes were even coloured." She goes on to say that "perhaps the red and blue cassocks sometimes to be seen nowadays may justify their existence by the example of these coloured albes frequently mentioned in old documents and depicted in illuminated MSS."

To-day's Alb is always of pure white, both as to material and embroidery, and is worn girt about the waist with a white linen cord or Girdle. It is certainly a typical "white shining vestment of fine linen common to all clergy."—(Council of Narbonne A. D. 580.)

Appareled Albs will not be here treated of. In Classical times a dark stripe, the *Clavus*, ornamented the Alb on either side; later, when the Alb became an undergarment to the Dalmatic, these stripes ceased to show, and so were no longer used. In the eleventh and twelfth centuries it became customary to put an ornamental border clear round the bottom hem and round the wrists; this was later reduced to two short pieces at the hem and one at each wrist.

The Alb here described requires the following materials:

- 7 yds. fine white linen (not too thin).
- 1 spool No. 80 white thread.
- 3 in. of English linen tape.
- 2 ½-in. pearl buttons

If the Alb is to be embroidered, a number of skeins of fine white D. M. C. embroidery cotton will be needed, and also a spool of white darning cotton for padding.

The measurements of the body-portion of the pattern are as follows:

Length down centre front.....	57 in.
Length down centre back.....	60½ in.
Length down side seam.....	46 in.

Around neck—front	6 in.
Around neck—back	3½ in.
Length of shoulder.....	7½ in.
Width of bottom.....	46 in.

SLEEVE:

Length down centre fold.....	24¾ in.
Length of side seam.....	20½ in.
Top	27¼ in.
Width of bottom.....	14¾ in.

FINISHING PIECE FOR LEFT SIDE OF FRONT OPENING:

Length	25 in.
Width	3¼ in.

GUSSET: 5 in. square.

The Alb should be ankle-length when finished. For a very tall or a very short man, the length would have to be altered accordingly.

First draw and cut all portions of the pattern as described on page 5.

To cut the Alb, fold linen exactly in the centre lengthwise, and lay onto it the pattern. Cut front, back and two sleeves. The goods will not be wide enough, so cut the extra pieces from the remaining length. It is best to cut these extra pieces double each time, thus making two of each, exactly alike. Baste pieces on, selvedge edges together, and sew delicately with an over-and-over stitch.

Next cut the finishing piece for the left side of front opening, and the two gussets. Also cut a strip of linen 25 inches long and 2 inches wide, with which to bind the right side of the front opening; this should be length-wise of the linen.

To make, lay the front onto the back, right sides together; baste the two long side seams to within 4 inches of the arm-hole, and sew. Baste the two shoulder seams, and sew, making a hemmed seam as described on page 3.

Turn Alb right side out, and bind the right side of the front opening with the 2-inch strip. This is really a facing, except that it leaves the width of the seam free instead of this width being turned under.

Onto the left under-side of the opening slit, lay the side of the finishing-piece having no point;

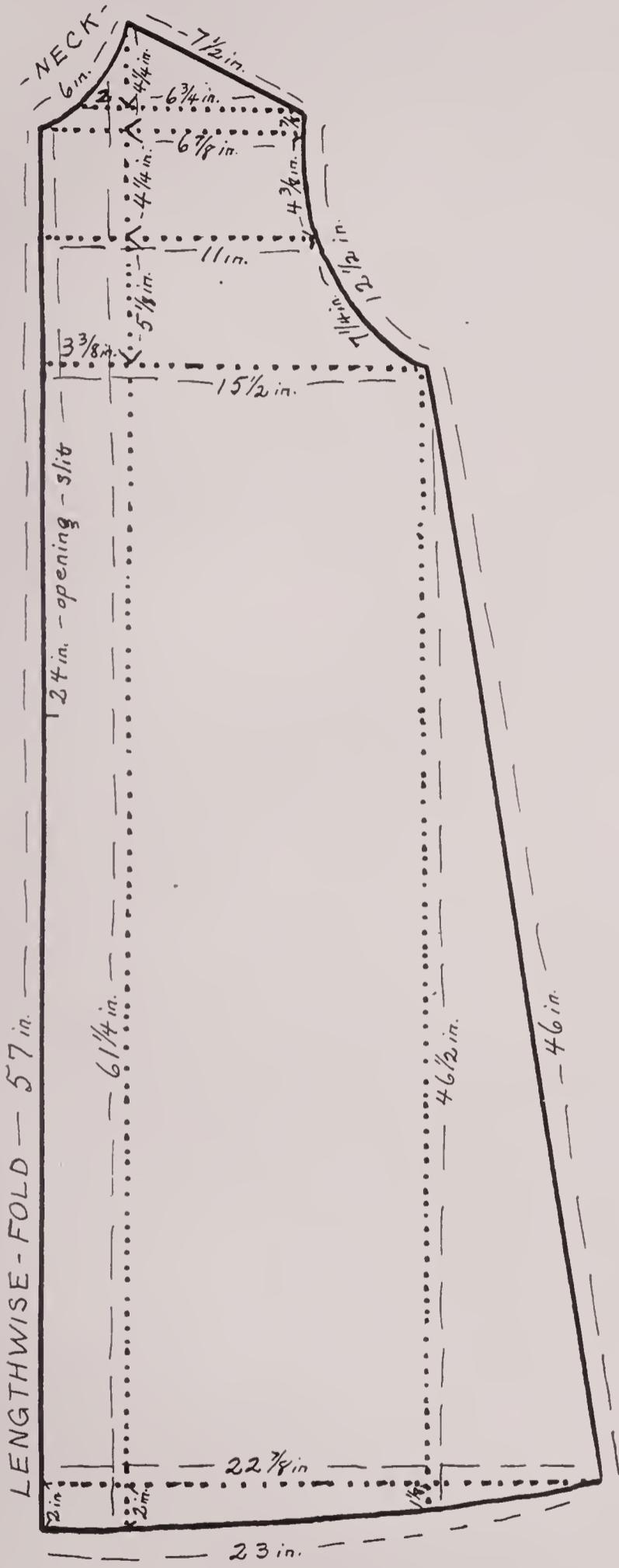


Fig. 11.

ALB. Front—(half).
 1/2 in. allowed for all seams.
 2 in. allowed for hem.
 Scale—1/8 in. = 1 in.

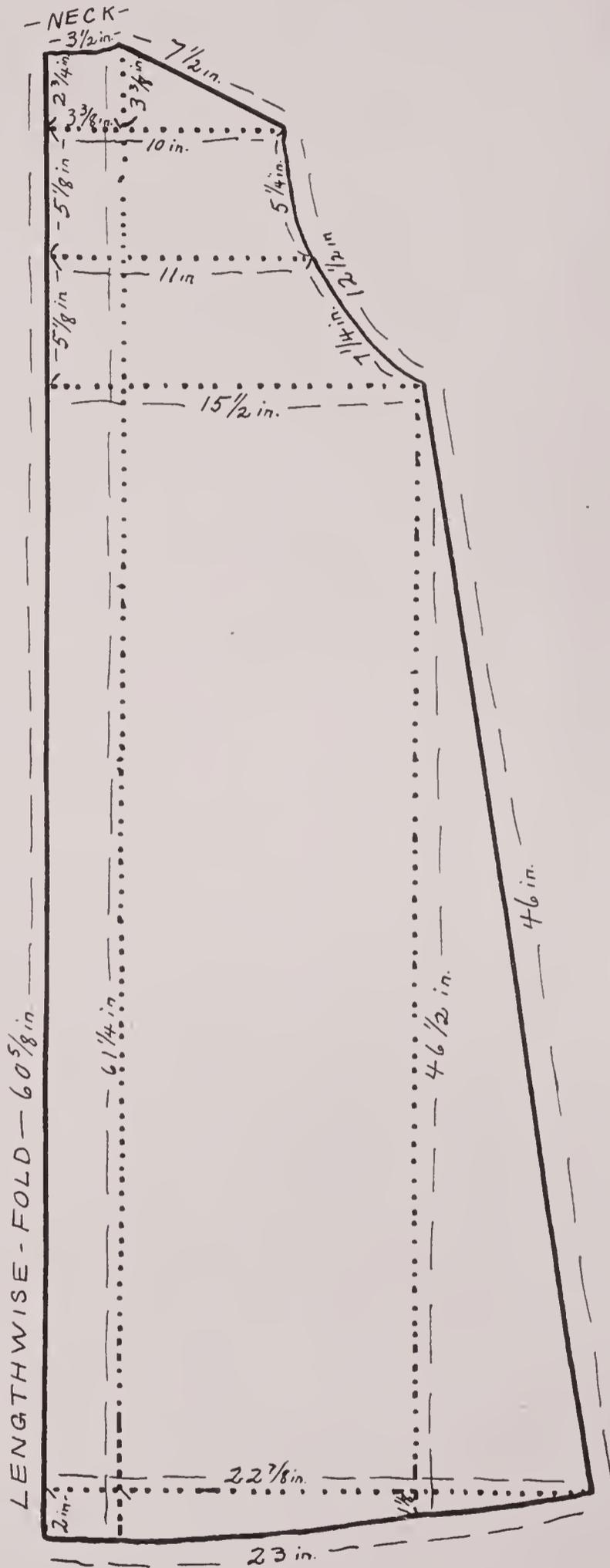


Fig. 12.

ALB. Back—(half).
 1/2 in. allowed for seams.
 2 in. allowed for hem.
 Scale—1/8 in. = 1 in.

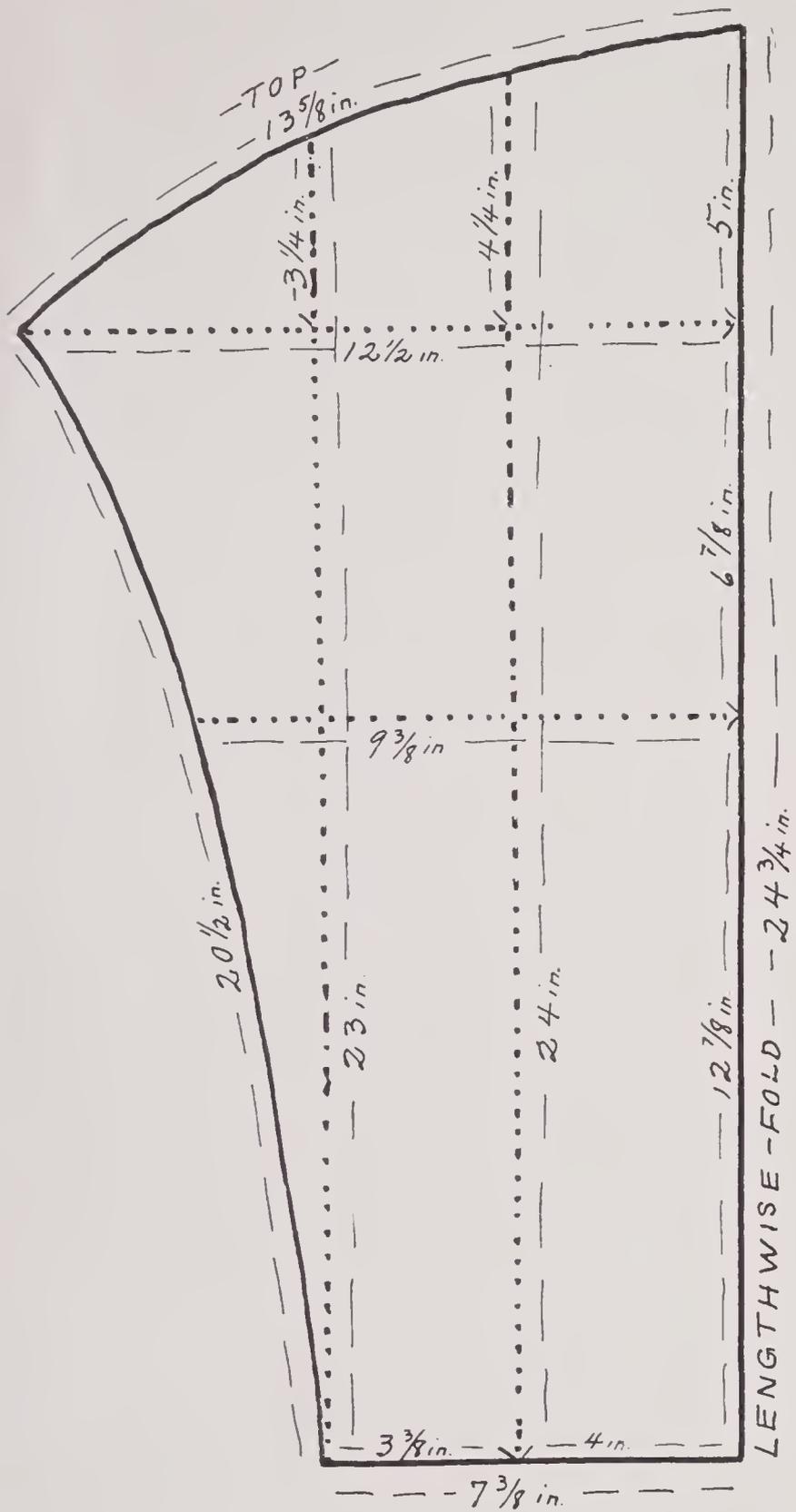


Fig. 13.

ALB. Sleeve—(half).
 1/2 in. allowed for seams.
 2 in. allowed for hem.
 Scale—1/4 in. = 1 in.

baste and sew. Flatten it out even with the front, and fold over at dotted line onto the outside; turn under as for a hem (edges of point also), baste, and sew with delicate stitches all around the piece;

sew straight across the point also, about 1/3 of an inch from the edge.

Cut a bias strip 1 1/4 inch wide and as long as is needed to face the neck. Baste onto neck, being careful not to stretch edges, and face down neatly.

Turn up Alb 2 inches around the bottom; baste for the hem, and hem.

If bottom of Alb is to be embroidered, transfer design to bottom of Alb just above the hem,

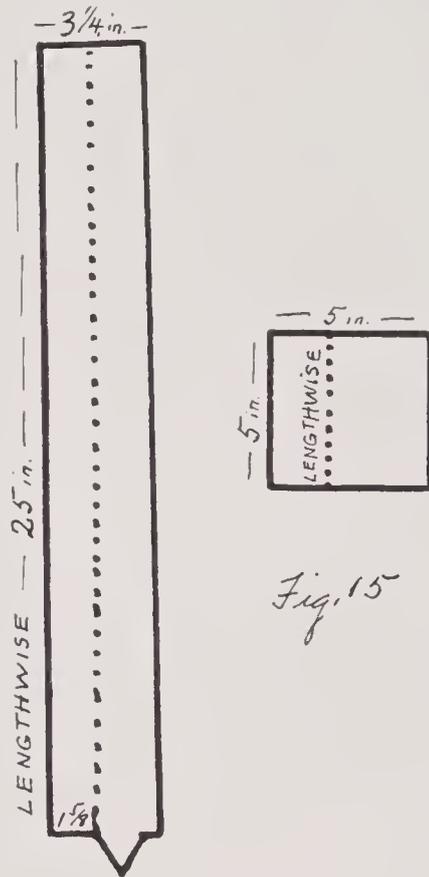


Fig. 14

ALB.

Fig. 14—Finishing-piece for Front Opening—(entire).

Fig. 15—Gusset—(entire).

Scale—1/8 in. = 1 in.

as described on page 5. Baste a strip of cambric about 8 inches wide on to the edge of the hem (page 2). It is best to leave bastings in the hem until the embroidery is finished. For embroidering, use fine white D. M. C. cotton; for padding, use four strands of white darning cotton (or crochet-cotton) in chain-stitch. Use a large embroidery hoop.

To make sleeves, fold over wrong side out; baste seam to within 4 inches of top, and sew.

Turn up 2 inches from the bottom for a hem; baste and hem.

If embroidery has been done on the bottom of the Alb, use a corresponding border just above the sleeve-hem. Transfer design to sleeves, and embroider before inserting sleeves into body-portion.

When embroidery is finished both on body-portion and sleeves, insert sleeves. To do this, have Alb wrong side out, and sleeves right side out. Have the sleeve-seam exactly even with under-arm seam of body-portion. Gather sleeve around top to within 4 inches of seam both ways, and arrange gathers evenly so that when sleeve is sewed in it will not be perceptibly gathered.

Baste in gusset, as described on page 16. Finish basting in sleeve, and sew. Make hemmed seam all around gusset first; then make hemmed seams where sleeves are inserted, hemming over onto body-portion instead of into the sleeve. Also make hemmed seams of the two long side-seams of body-portion, and sleeve-seams.

Work a cross-wise buttonhole (for $\frac{1}{2}$ -inch button) at the top of the left-hand side of the front opening, and another 6 inches lower down. Sew buttons on to opposite side.

Fasten flat hanger of English linen tape on to the facing of the neck, at the back and in the exact centre as described on page 13.

Remove all bastings.

When finished, the measurements of the Alb should be as follows:

Length down centre front.....	54 $\frac{1}{2}$ in.
Length down centre back.....	58 $\frac{1}{8}$ in.
Length of side seam, to gusset.....	40 in.
Length of shoulder seam.....	6 $\frac{1}{2}$ in.
Width around bottom.....	90 in.
Around neck.....	18 $\frac{1}{8}$ in.
Length of sleeve on centre fold.....	22 $\frac{1}{4}$ in.
Length of sleeve seam, to gusset.....	14 $\frac{1}{2}$ in.
Width around bottom of sleeve.....	13 $\frac{3}{4}$ in.
Length of front opening.....	23 in.

If strips of cambrie have been basted onto edges of sleeves and bottom hem before embroidering, remove same.

CHAPTER V

THE ROCHET

DEARMER tells us that "in times as early as the ninth century we find traces of a Rochet, a tunie or *camisia* worn as a kind of linen eassock under the other vestments; and one of the Canons of King Edgar (959—975) orders clerics not to come into church without an 'overslip,' which was the same thing. But the word 'Rochet' (which is a diminutive of '*roccus*'), and the distinctive use of the garment, belong to the twelfth and thirteenth centuries. The fourth Lateran Council (1215) ordered prelates to wear the Rochet in public and in church, unless they were monks, and thus it became everywhere a sort of episcopal linen eassock, worn out of doors and covered with other vestments in church. It was . . . a mark of bishops and certain other privileged persons; but *in this use* it . . . is . . . hardly a liturgical vestment at all, but only a personal mark of distinction. . . ."

In the American Church, however, the Rochet is worn by bishops and deans, not under the other vestments (except by the bishop, who wears the Chimere over it; and by a dean or a bishop, who wear the Mozetta over it), but by itself, as a Surplice would be worn. In fact, bishops and deans do not wear the Surplice; they wear the Rochet instead.

The Rochet is of fine white linen, resembling the Alb in that it has close sleeves, and the Sulpician Surplice in that it is gathered and is about the same length.

Some Rochets are made with yokes, and some without, according to individual taste. Those without yokes are furnished with a narrow easing at the neck, through which a linen tape is run to gather them up, thus being tied together when worn. Sometimes the Rochet is made to open on the left shoulder, fastening there with two or three buttons and buttonholes. Any of these differing patterns can be made by reconstructing the given

pattern to suit requirements. The one opening on the shoulder will require $\frac{1}{2}$ yard more of 36-inch linen than the one here given.

The Rochet here described is perhaps the best, being made with a yoke and designed to open in front like an Alb. If one desires a longer front opening, merely slit the body-portion farther down, and allow a longer facing and binding-piece. It is merely a question of convenience, as is also the gusset.

The Rochet here given requires the following materials:

- 5 yds. fine white linen, 36 in. wide.
- 1 spool No. 80 white thread.
- 3 in. fine white English tape.
- 2 $\frac{1}{2}$ -in. pearl buttons.

If to be embroidered, a number of skeins of fine white D. M. C. embroidery cotton will be needed; also a spool of white darning cotton for padding, or a ball of white crochet-cotton.

The yoke is made double.

The measurements of the body-portion of the pattern are as follows, $\frac{1}{2}$ inch being allowed for seams and 2 inches for hems:

Length down centre fold, front or back . . .	39 in.
Length of side seam	27 $\frac{3}{4}$ in.
Length of front opening slit	15 in.
Width across top, front or back	41 $\frac{1}{2}$ in.
Width across bottom, front or back	46 in.

YOKE:

Neck, front	14 in.
Neck, back	9 $\frac{1}{2}$ in.
Length of shoulder seam	5 $\frac{1}{2}$ in.
Length of side seam	4 in.
Length down centre fold, front	2 in.
Length down centre fold, back	4 $\frac{1}{8}$ in.
Width across bottom, front	18 in.
Width across bottom, back	17 in.

SLEEVE:

Width around top	24 in.
Width around bottom	19 in.
Length of side seam	20 in.
Length down centre fold	25 $\frac{1}{4}$ in.

First draw and cut all portions of the pattern as described on page 5.

To cut, fold linen lengthwise in the exact centre, and lay onto it the pattern. First cut the front and then the back, as far as the width of the linen will allow; then unfold the linen and

will be in four pieces, as the front yoke is slit in the centre so that the Rochet opens in front.

From the linen left at the side where the two sleeves have been cut out, cut a facing-piece for the left front (like Fig. 14, except that the one for the Rochet is cut 18 inches long), and a lengthwise strip for binding the opposite side (18 inches long and 2 inches wide).

To make, first piece the extra widths onto the front and back, as described on page 19. Then lay front and back together, right sides facing each other, and baste side seams; sew, and make hemmed seams as described on page 3. Turn up 2 inches from the bottom for a hem; baste and hem. If the Rochet is to be embroidered, select the designs and transfer to bottom of Rochet just above the hem, as described on page 5. Baste an 8-inch strip of cambric to the edge of the hem (page 2) and embroider, using fine white D. M. C. embroidery cotton, and four strands of white darning cotton (or white crochet-cotton) for padding. A large embroidery hoop is best. When the embroidery is finished, remove cambric and bastings from hem.

Baste (through the middle) the double back of yoke together, and also the two double front portions; then lay front portions onto back portion, and baste shoulder seams; sew, and make hemmed seams.

Gather top of body-portion (as far as the arm-holes); baste onto *outer* yoke, and sew firmly. Bring the yoke-lining down over the seam and turn as for a hem; baste, and hem down. Run a basting around the yoke armhole and the neck.

Finish the front opening as described on page 19; also make button-holes and sew on buttons as described on page 22. Cut a bias strip 1½ inches wide and face the neck.

Fold sleeve wrong side out and baste seam; sew, and make hemmed seam. Turn up 2 inches from the bottom, and baste for a hem; hem, and remove bastings. The Rochet sleeve is never embroidered.

To insert the sleeve, first gather it around the top. Insert in the arm-hole, easing the gathers,

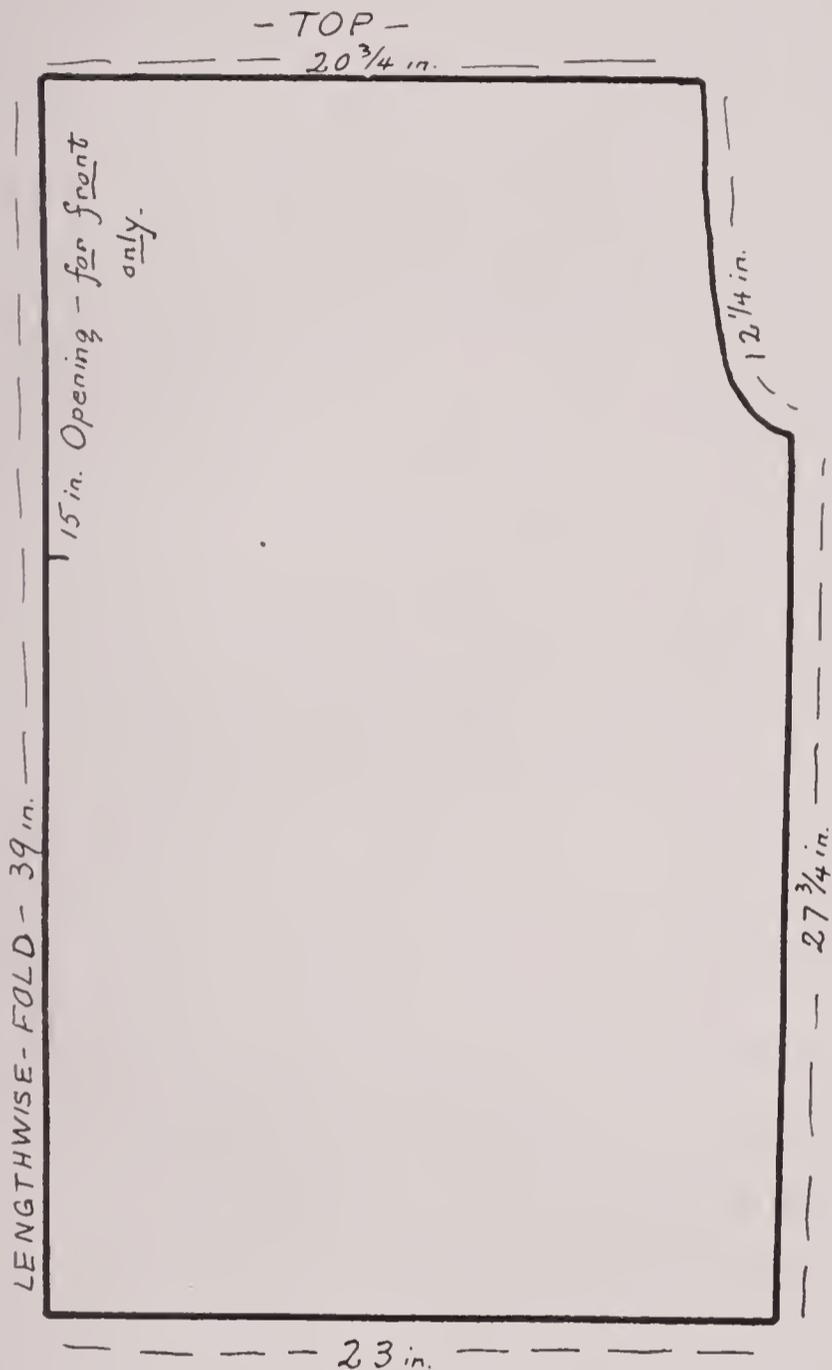


Fig 16.

ROCHET. Front or Back—(half).

½ in. allowed for seams.

2 in. allowed for hem.

Scale—¼ in. = 1 in.

cut the two sleeves flat. Then cut from the folded fresh length, the back yoke, double.

From the last length, cut the four extra pieces needed to piece the back and front to the required width; and also cut the double front yoke, which

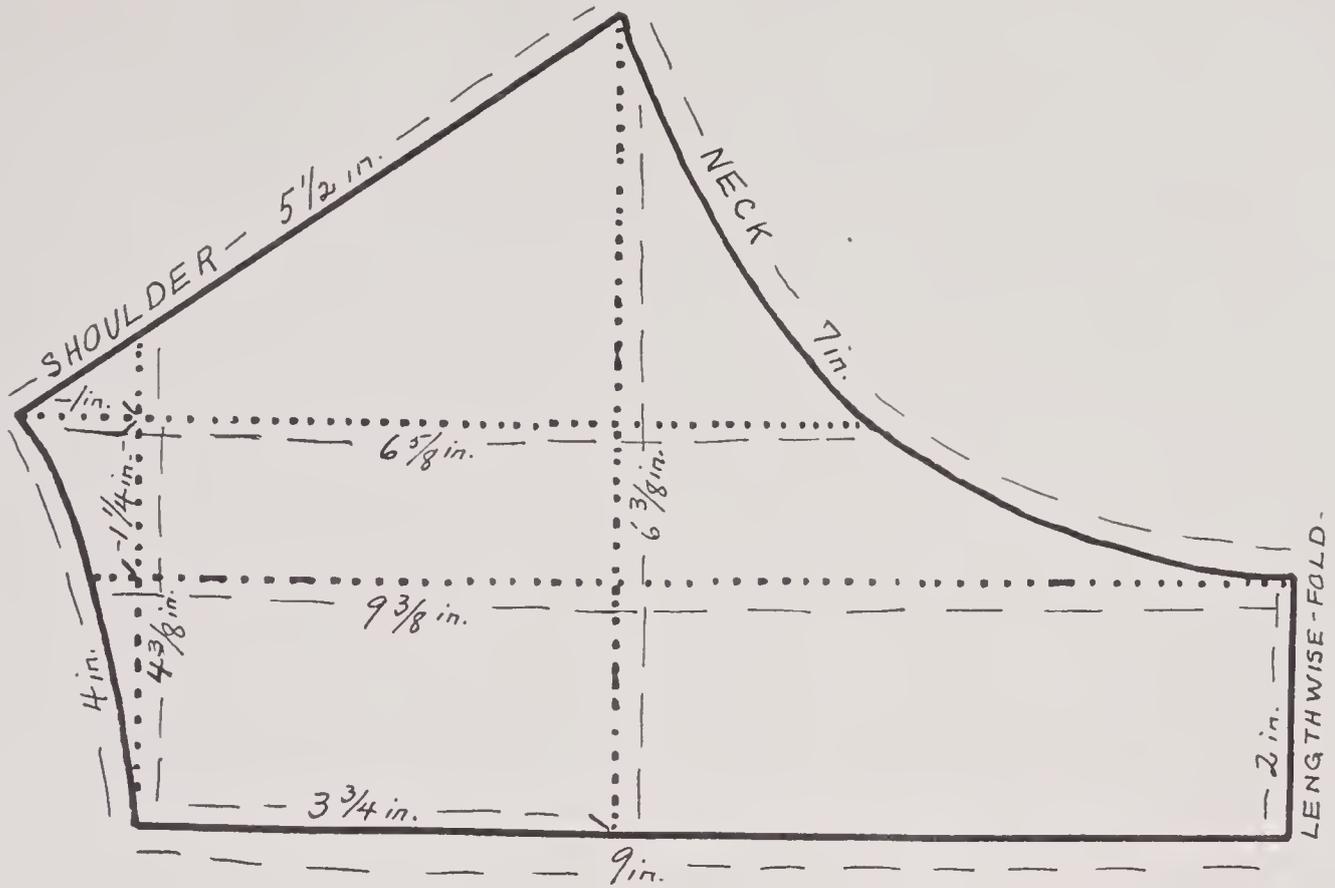


Fig. 17.

ROCHET. Front of Yoke—(half).

1/2 in. allowed for seams.

Scale—1/2 in. = 1 in.

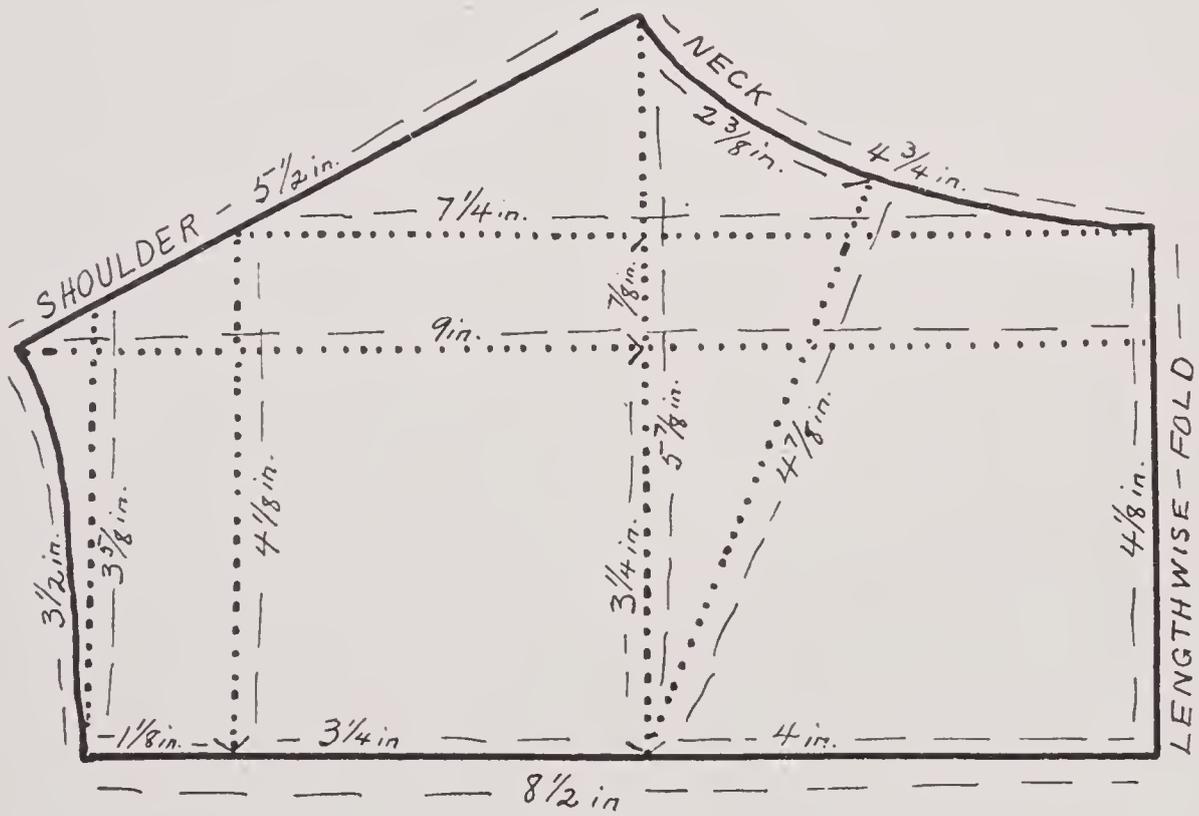


Fig. 18.

ROCHET. Back of Yoke—(half).

1/2 in. allowed for seams.

Scale—1/2 in. = 1 in.

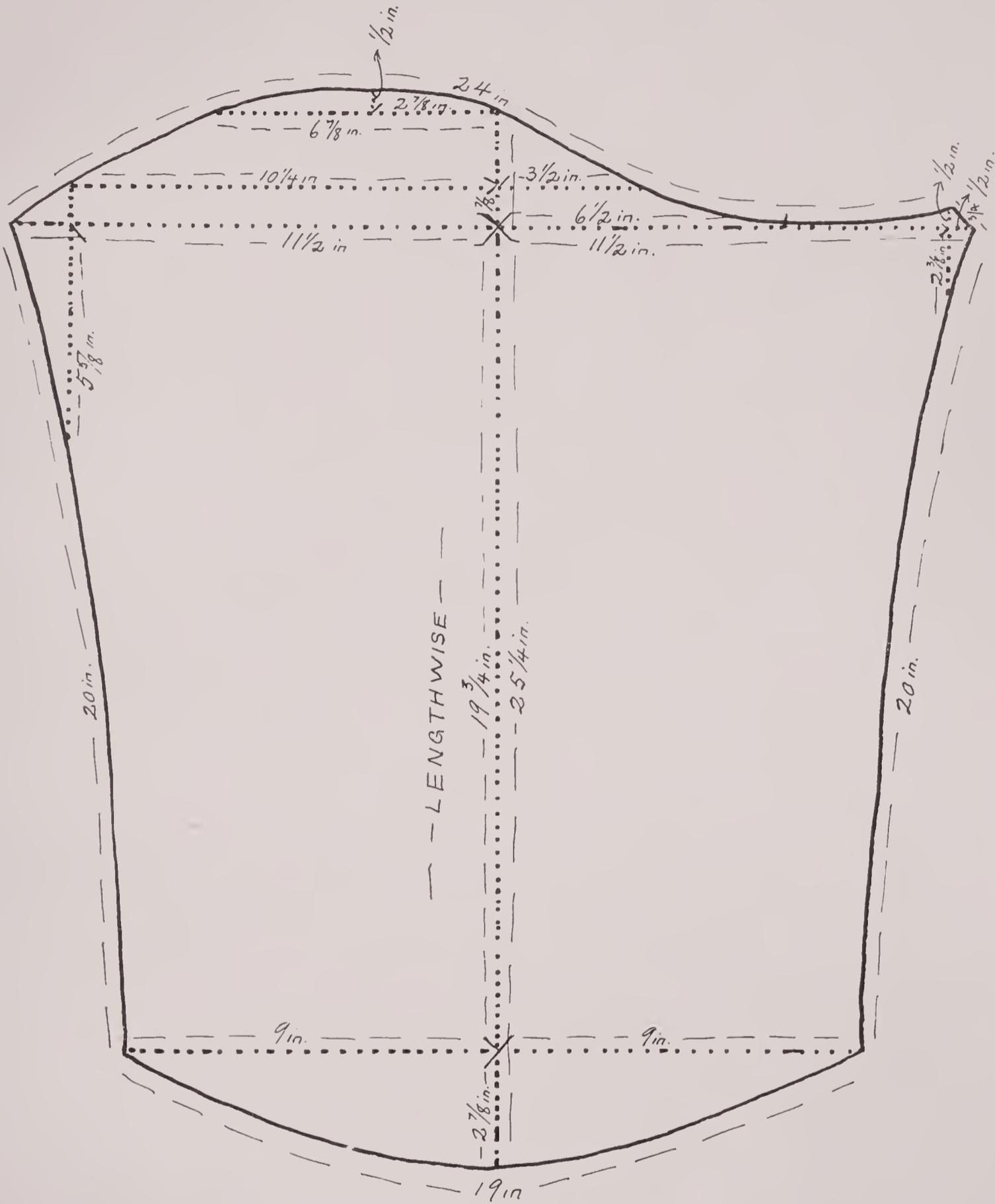


Fig. 19.

ROCHET. Sleeve—(entire).

$\frac{1}{2}$ in. allowed for seams.

2 in. allowed for hem.

Scale— $\frac{1}{4}$ in. = 1 in.

and having the sleeve-seam a little to the front of the body-portion seam, to give the right hang; baste, sew, and make a hemmed seam as described on page 3.

If a gusset is used, cut a 5-inch one (Fig. 15) and insert as described on page 16, sleeve-seam coming exactly opposite body-portion seam.

Fasten flat hanger of fine English linen tape on to the facing of the neck in the exact centre of back, as described on page 13.

When the Rochet is finished the measurements should be as follows:

Length of centre fold (with yoke), front..	37½ in.
Length of centre fold (with yoke), back...	39⅝ in.
Length of side seam.....	25¼ in.
Width around bottom.....	90 in.
Around armhole.....	29 in.
Around neck.....	25⅛ in.
Length of opening slit.....	16 in.
Length of shoulder seam.....	4½ in.
Length of sleeve on centre fold.....	22¾ in.
Length of sleeve seam.....	17½ in.
Width around bottom of sleeve.....	18 in.

CHAPTER VI

THE GIRDLE

THE Girdle dates from the most primitive times, as it was used to confine the tunic at the waist. As this was necessary for convenience, it is really quite impossible to determine at what stage of man's existence upon the earth the wearing of some sort of a girdle began.

The Girdle is crocheted, and is really a hollow tubing.

The material necessary is one box (one dozen spools) of white linen crochet thread. The best way to obtain this is to send to the Convent of the Holy Nativity, Fond du Lac, Wisconsin, for one box of linen crochet thread for making Girdles.

It will cost one dollar. Indeed, this is the only place of which the author is aware where the proper thread can be purchased.

To make the Girdle, take two spools at a time, thus using the thread double. First make six stitches of simple chain-stitch, and catch together to form a circle; then with *single-stitch* go round this circle, and keep on circling round and round until all the thread in the box is used. Fasten thread firmly at both ends.

Tie a heavy knot at each end, to form a sort of ball.

This finishes the Girdle, and it is ready for use.

CHAPTER VII

THE AMICE

DEARMER speaks of the Amice is this wise: "The Amice (*Amictus*) is . . . worn round the neck to keep the outer vestments from contact with the skin and to fill up the gap that is necessarily left by vestments which . . . go over the head. It is thus a kind of short linen

THE FRENCH AMICE

The materials needed for the French Amice are as follows:

- ½ yd. fine white linen, 36 in. wide.
- 1 bolt fine white English linen tape.
- 1 spool No. 80 white thread.
- 1 skein fine white D.M.C. embroidery cotton.
- A little white darning cotton (for padding crosses).

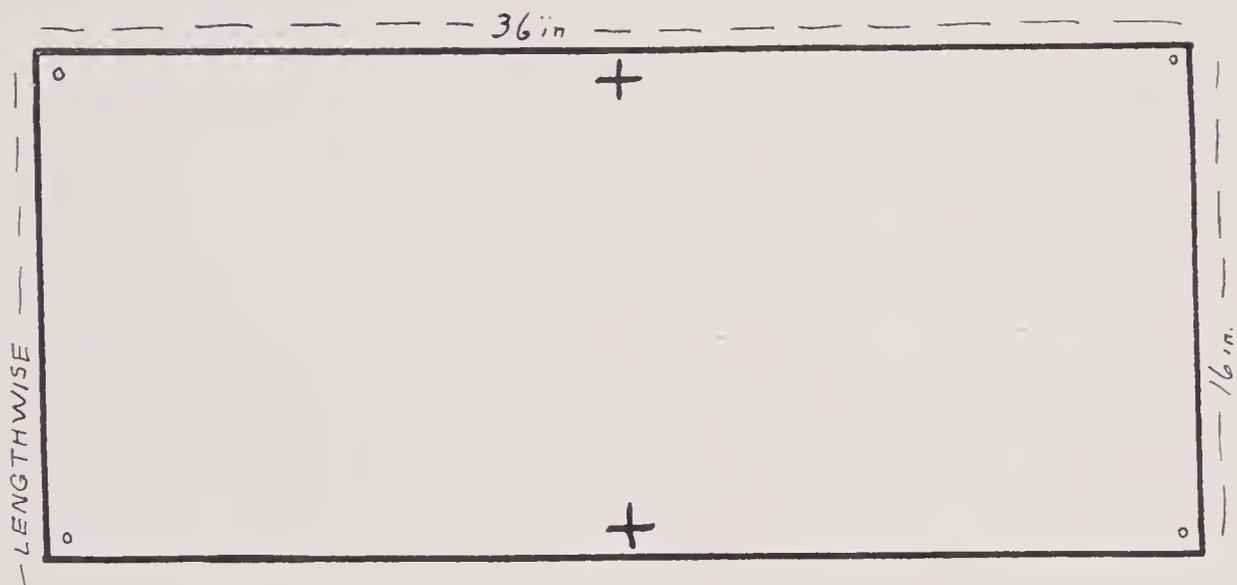


Fig. 20.

FRENCH AMICE. (Entire.)

½ in. allowed for hems.

Scale—¼ in. = 1 in.

scarf—a neck-cloth that was indeed part of the secular dress of ancient times."

There are four kinds of Amices in common use—or rather, the Amice of to-day is made in four differing ways: the limp or French Amice, the Appareled Amice, the Amice with Insert, and the Amice with Stiffened Collar. The limp or French Amice is undoubtedly the most primitive; the Appareled Amice appeared during the twelfth century; the Amice with Insert is a sort of a combination of the first two, being made all of white linen, but having its collar stiffened by inserting a strip of white celluloid. The Amice with Stiffened Collar is to all intents and purposes the same as the Amice with Insert.

The measurements of the pattern, allowing ½ inch for hems, are:

Length 16 in.
Width 36 in.

Draw and cut pattern as described on page 5. Lay it on the linen, and draw threads to determine top and bottom edges. Cut.

To make, turn a very narrow hem all around the Amice; baste, and hem. In each corner, as indicated on the pattern, work a small eyelet.

Baste onto the upper and lower edges an 8-inch strip of cambric (page 2), and transfer (page 5) a very small square cross to the centre of each edge (½ inch from hem) as indicated in pattern. Pad crosses sparingly with two strands

of white darning cotton, and embroider with fine white D. M. C. embroidery cotton, using embroidery hoop.

Cut two lengths of the tape, each 5 feet, 6 inches long. Tie a firm knot in one end of each length, and slip the tape through the two eyelets on the corners opposite either cross.

THE AMICE WITH INSERT

The Amice with Insert requires the following materials:

- $\frac{2}{3}$ yd. fine white linen, 36 in. wide.
- 1 bolt fine white English linen tape.
- 1 spool No. 80 white thread.
- Some skeins fine white D.M.C. embroidery cotton.
- 1 spool white darning cotton.
- 1 strip white celluloid, $2\frac{3}{4}$ in. wide x $16\frac{1}{2}$ in. long.

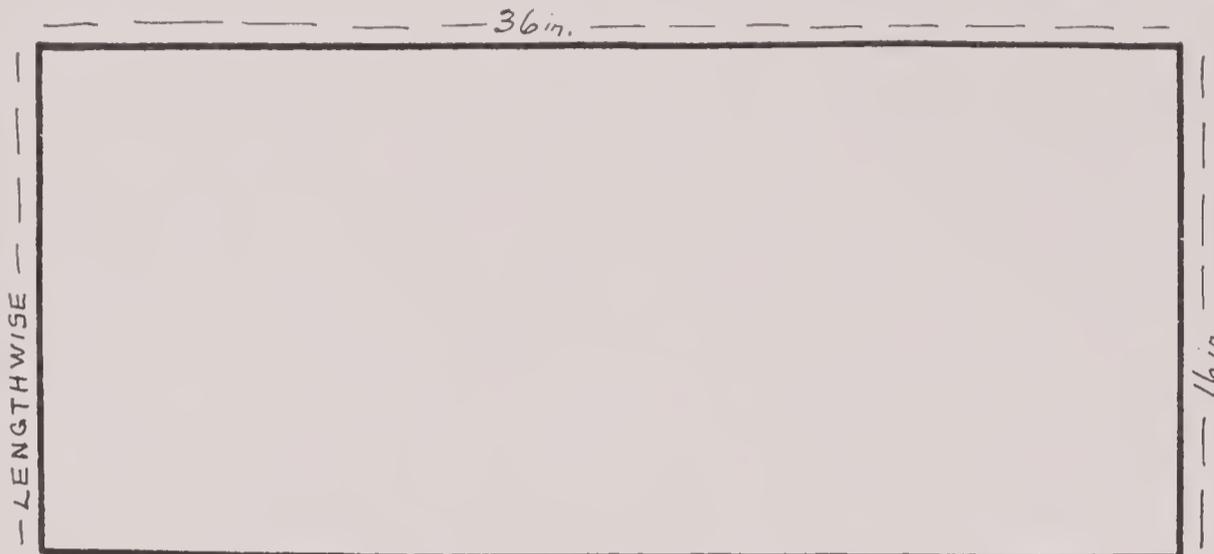


Fig. 21.

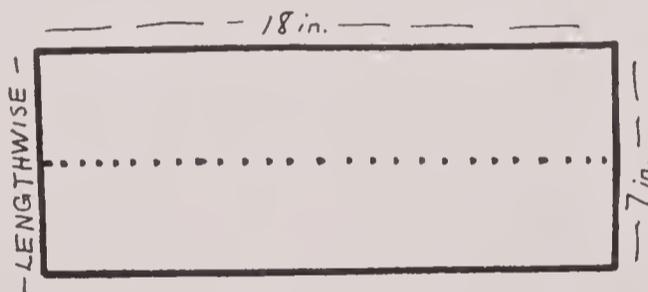


Fig. 22.

AMICE WITH INSERT.

Fig. 21—Cape-portion—(entire).

Fig. 22—Collar, to be folded on dotted line—(entire).

$\frac{1}{2}$ in. allowed for seams and hems.

Scale— $\frac{1}{8}$ in. = 1 in.

When the upper edge of the Amice becomes soiled the tapes are slipped into the two lower eyelets instead, and the Amice used the other way up.

When the Amice is laundered, the tapes are removed and done up separately, and then slipped back.

When finished, the correct measurements are:

- Length 15 in.
- Width 35 in.

The measurements of the pattern are as follows, $\frac{1}{2}$ inch being allowed for seams and hems:

- Length 16 in.
- Width 36 in.
- Length of collar piece 7 in.
- Width of collar piece 18 in.

(The length is so given because it is cut lengthwise of the linen.)

Draw and cut both portions of the pattern as described on page 5. Lay onto linen and cut out.

Baste a very narrow hem around the bottom and two sides, and hem. Next, baste a tiny hem at each end of the collar-portion, and hem. Baste an 8-inch strip of cambric onto all four sides of

portion. This will insure the embroidery being right-side-up when Amice is finished. Transfer the design to collar as described on page 5. Embroider, using fine white D. M. C. embroidery

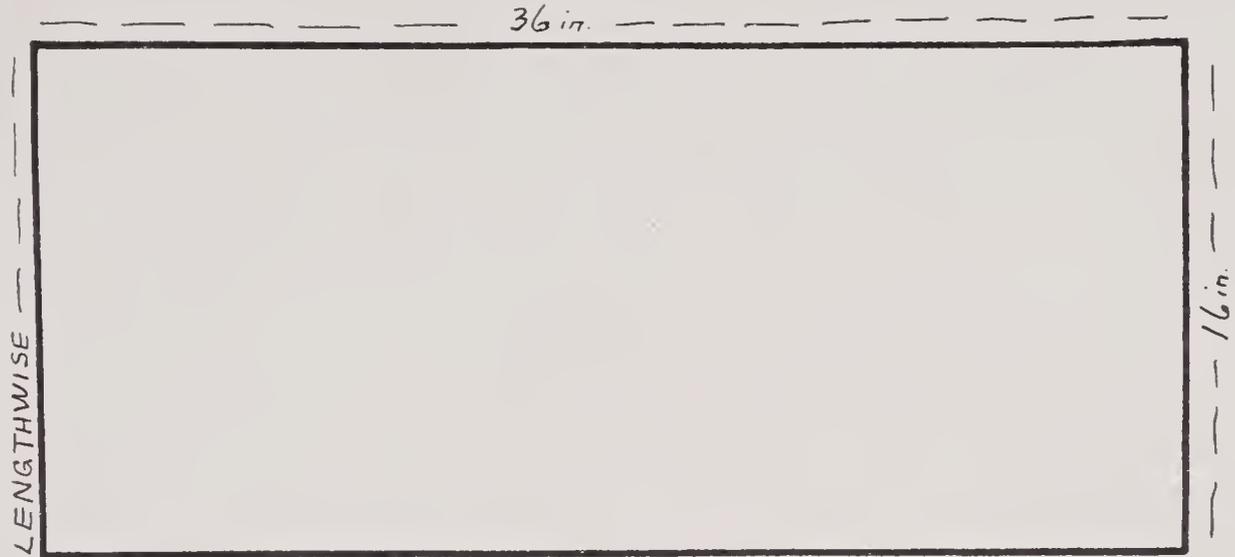


Fig. 23.

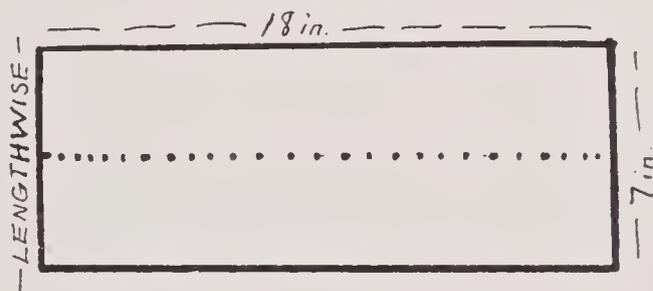


Fig. 24.

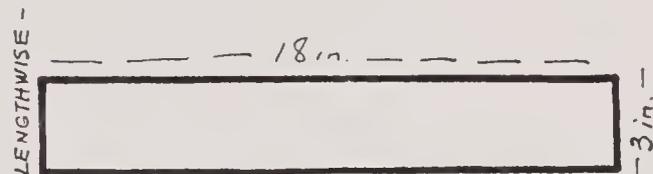


Fig. 25.

AMICE WITH STIFFENED COLLAR.

Fig. 23—Cape-portion—(entire).

Fig. 24—Collar-portion—(entire), to be folded on dotted line.

Fig. 25—Inter-lining—(entire), to be cut double.

½ in. allowed for seams and hems.

Scale— $\frac{1}{8}$ in. = 1 in.

collar as described on page 2. For embroidering, use a simple design with a small cross in the exact centre; or a small figure, such as a fleur-de-lis, repeated in one straight length. Have the bottom edge of the embroidery design facing the dotted line running through the middle of collar

cotton for embroidering, and four strands of white darning cotton (chain-stitch) for padding. When embroidery is finished, remove cambric and bastings.

Lay the centre of the unembroidered edge of the collar-portion, wrong side up, onto the centre

of the unhemmed edge of the Amice, right side up. Baste seam, and sew firmly. Fold collar (on dotted line) over seam, and baste down.

Cut an 11½-ft. length of the tape, and get the exact centre. Place this centre exactly on the centre of the seam between collar and cape-portion. Baste along entire top for a facing, turning the raw edges of both loose ends of linen in under the tape. Hem tape down delicately on both edges, and make an extra firm fastening at each of the two corners.

After the Amice has been laundered, slip into the collar the strip of celluloid for stiffening. This strip is of course always removed when the Amice is laundered. The celluloid being in, the collar is then folded back.

When finished, this Amice measures as follows:

Length	15	in.
Width	35	in.
Length of collar	17	in.
Width of collar	3	in.

THE AMICE WITH STIFFENED COLLAR

The materials required for the Amice with Stiffened Collar are as follows:

- ⅔ yd. fine white linen, 36 in. wide.
- 3 in. heavy white linen, 36 in. wide.
- 1 bolt fine white English linen tape.
- 1 spool No. 80 white thread.
- Some skeins of fine D.M.C. embroidery cotton (white).
- 1 spool white darning cotton for padding.

The measurements of the pattern are as follows, allowing ½ inch for seams and hems:

Length	16	in.
Width	36	in.
Length of collar	7	in.
Width of collar	18	in.
Length of interlining	3	in.
Width of interlining	18	in.

(The length is so given because of the proper length-wise of the linen.)

First draw and cut all portions of pattern as described on page 5.

Cut the cape-portion of the Amice, and then the collar. Next cut the interlining double from the heavy linen. Turn a very narrow hem around the cape-portion on the bottom and two sides. Baste and hem.

Next, onto the collar-portion transfer an embroidery design as described on page 5. Be sure

to have the bottom edge of the embroidery design facing dotted line of collar-portion. This brings embroidery right side up when Amice is finished and collar folded back. Baste 8-inch strips of cambric onto the four edges of the collar as described on page 2. Embroider with fine white D. M. C. embroidery cotton, using four strands of white darning cotton for padding. Use a large embroidery hoop. When embroidery is finished, remove cambric.

Baste the two strips of interlining together so that they will not slip, using no knots in thread. Lay collar flat, wrong side up, and on to the un-embroidered half lay the interlining. Baste firmly. Then along the edge near the centre of the collar, catch the interlining through on to the collar, firmly but invisibly. This is so the interlining will not double up or lump when Amice is washed.

Fold collar on dotted line so that the two right sides lie facing each other; this will show the embroidery's wrong side on one side, and the interlining on the other. Baste the two end seams, and sew firmly. Remove all bastings, turn the collar right side out, and baste it together flat.

Lay the collar (embroidery-side up) on to cape-portion (also right side up) so that the raw edges lie together; have exact centres of raw edges together. Baste the seam, and sew firmly. This will leave the entire top edge raw. Turn in edge of each loose end (on cape-portion) ½ inch, and baste down all across the top. Cut an 11½-ft. length of the tape, and baste along the entire top edge of the Amice (centres together) so as to form a facing. Hem tape down on both edges.

When finished, the measurements of this Amice are as follows:

Length	15	in.
Width	35	in.
Length of collar	17	in.
Width of collar	3	in.

THE APPARELED AMICE

The Appareled Amice is most gorgeous, and the very first instance that can be found of gold-work being put onto an Amice dates from the tenth century. "In the twelfth century this decoration took the form of a strip of material which is called the apparel (*parura*)."—(Dearmer.)

The cape-portion is of linen; the collar is made

of richly embroidered silk, with a lining of the same, stiffened with tailor's canvas. It may be made to match the Chasuble set, but is usually by itself.

The cape-portion and the collar are made quite separate, being only tacked together. These two

The Appareled Amice requires the following materials:

- ½ yd. fine white linen. 36 in. wide.
- 1 spool No. 80 white thread.
- 1 bolt fine white English linen tape.
- ¼ yd. heavy silk (of the desired color), at least 21 in. wide.
- 1 spool silk to match.

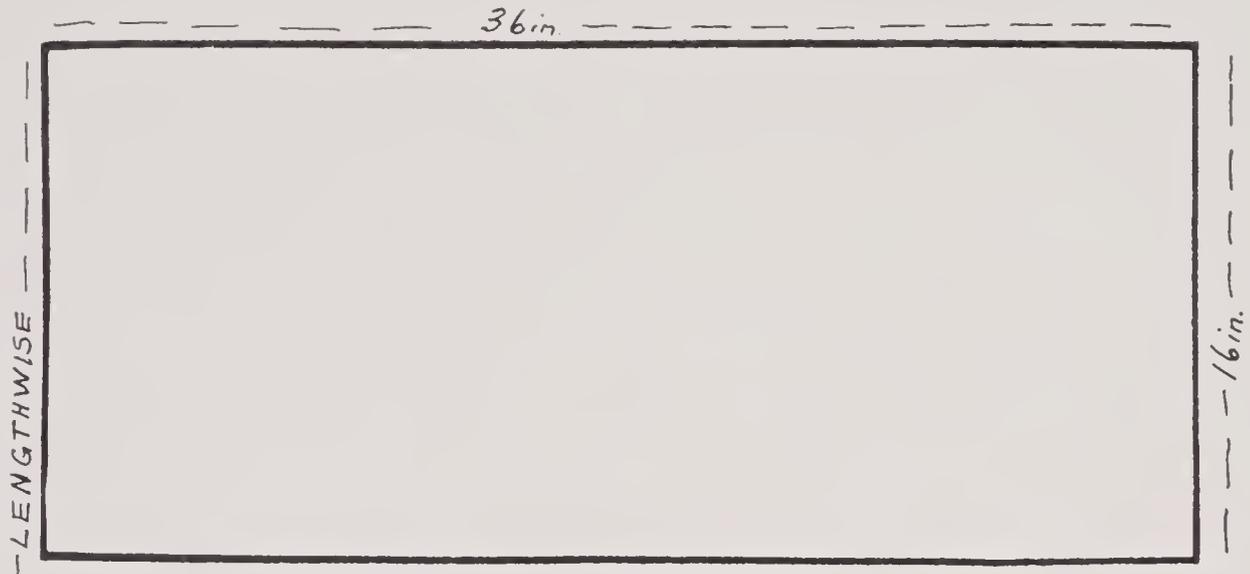


Fig. 26.

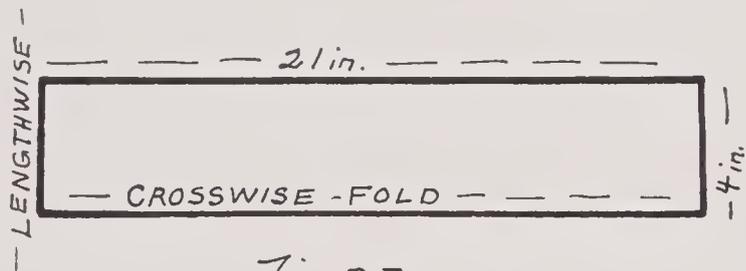


Fig. 27.

APPARELED AMICE.

Fig. 26—Cape-portion—(entire).

Fig. 27—Collar-portion—(half).

½ in. allowed for seams and hems.

Scale—⅛ in. = 1 in.

portions are taken apart when the Amice becomes soiled, and the cape-portion is washed as usual. Of course the collar, being silk, is never washed any more than other silken Vestments. After the cape-portion has been laundered, the collar is again tacked on. If a parish uses Appareled Amices, it will be found necessary to have a different-colored Apparel for each season, to match the other Vestments in color.

- 4 in. tailor's canvas (heavy).
- Embroidery silks and gold thread as needed.
- 1 spool yellow silk.

The measurements of the pattern are as follows, ½ inch being allowed for seams and hems:

Length	16 in.
Width	36 in.
Length of collar	8 in.
Width of collar	21 in.
Length of canvas interlining	3½ in.
Width of canvas interlining	21 in.

(The measurements are so given on account of the proper lengthwise of materials.)

The pattern for the canvas interlining is not illustrated, as measurements are sufficient by which to cut such a pattern.

First draw and cut all portions of the pattern, as described on page 5.

Cut the cape-portion from the linen, and baste narrow hem around bottom and two sides. Hem, and remove bastings. Face the top with an 11½-ft. length of the tape, centre to centre. This finishes the cape-portion.

Cut collar double on crosswise fold of silk. Transfer embroidery design onto silk as described on page 5. Be sure to have the top edge of the embroidery design facing the top edge of the silk, so that the embroidery will be the right way up when the Amice is worn.

The spool of yellow silk is for use in couching on gold thread. Designs are good done in colored silks outlined with one or more rows of gold thread. Baste strips of cambric on all four sides (page 2), and use a very large embroidery hoop; or put it into an embroidery frame (page 2) if much gold work is to be done, and embroider through unbleached linen. The embroidery-frame is much to be preferred in this case.

When the embroidery is finished, remove strips of cambric; or if done in a frame, remove from frame and trim linen straight with centre line and outer edges (do not trim it right up to irregular edges of embroidery).

Lay the embroidered silk wrong side up, and lay onto the embroidered half the strip of tailor's canvas. Baste it onto the silk, with knots on the right side of silk. Fold over the unembroidered portion of collar so that it faces the embroidered

portion; this will bring it so that the canvas will show on one side and the wrong side of the plain portion of the collar will show on the other side. Baste seams at both ends, and sew firmly with matching silk, using a back-stitch. Or make a felled seam. Turn collar right side out, and baste flat. Over the raw edge of the canvas fold the raw edge of the silk from the embroidered side of the collar, and baste down. Then turn in edge of silk lining, baste, and hem down with matching silk.

There is another way of putting the collar together. This is to cut the strip of canvas 1 inch shorter than the measurements given heretofore; it is then basted onto the embroidered half, and the three edges of silk are then turned in over it and hemmed down; then the plain half is folded over it, basted, the edges turned in and basted, and then hemmed down on the three sides. In this way the canvas is not fastened through, and may not stay perfectly in place, as when it is sewed in at each end along with the silk. Remove all bastings, and the collar is finished.

Turn the finished collar wrong side up, and lay the cape-portion (right side up) so that the taped edge laps just a trifle over the top edge of the silk collar. Tack on all along, and fold the collar back.

When finished, the measurements of this Amice are as follows:

Length	15	in.
Width	35	in.
Length of collar	20	in.
Width of collar	3	in.

If desired, the collar may be made an inch or so wider without violating regulations.

CHAPTER VIII

ON LITURGICAL COLORS AND SYMBOLISM

IN the middle ages, there was no such hard and fast rule about the various shades and tints of colors as we now have. For example, when the rubric ordered black, it was thought to be followed if violet, or purple, or even blue, was used. So with green; it was considered to be liturgically the same as yellow; both were therefore employed after Trinity and for Confessors' days.

"Certain colors are used for certain times: white, on the Feast of the Consecration or Dedication of a church; but the color for the festival of the patron saint of a church is simply the color of the Saint's day; if an Apostle, Evangelist, or Martyr, red; if a Confessor, yellow or green; if a Virgin, white; if the Virgin be a Martyr, some dioceses used white mingled with red. White is the color for the administration of Baptism and Confirmation, for Marriage, and Churching of women. Violet, for the Visitation and Communion of the Sick and the Communion Service, and other penitential offices. Black or violet, for the Burial of the dead. White may be used for the Burial of children under 7 years of age." (Vernon Staley in "The Catholic Religion.")

The following is taken from "The Churchman's Ready Reference," by the Rev. A. C. Haverstick:

"Intimately connected with ecclesiastical art is Church symbolism, occurring as it does embroidered upon vestments, wrought into stones, carved on altars, and engraved on sacred vessels. Many of the designs are of extreme antiquity, and are found in the catacombs, where the Christians of the first three centuries were wont to conceal themselves from their heathen persecutors. Many of them were used as masonic emblems are now, the meaning only being known to the initiated. We may thus regard them as another characteristic of the historic Church, together with her line of Bishops, her liturgy, her sacred seasons and her vestments. Some are here described:

"A Ω

"A Ω (Alpha, Omega) are derived from Rev. i: 8; they are the first and last letters of the Greek alphabet, thus expressing two ideas, the eternity of Christ's existence, and also His title, the 'Word of God'; for all spoken and written language is encompassed between the first and last letters of the alphabet.

"CHI RHO.

"*Chi Rho* is equivalent to the first two letters (XP) of the word *Christ* in Greek. It surmounted the labarum or banner of Constantine after his conversion. The cross of one of the letters is appropriately Christian. Frequently the two letters appear crosswise as a monogram.

"THE FISH.

"The fish is one of the oldest Christian symbols known. It refers to our spiritual birth in Baptism, and of the worldly profession of the first disciples, who were made fishers of men. The letters of the Greek word fish, ΙΧΘΥΣ (ichthus) are the initials in the same language for the words meaning 'Jesus Christ, God's Son, Saviour.' Tertullian in the second century mentions this acrostic. I H S are the first three letters of Jesus in Greek. It is incorrect to apply them to the Latin *in hoc signo* (in this sign), or to the initials of the Latin words meaning 'Jesus, the Saviour of men.'

"A TRIANGLE.

"A triangle or three leaf clover is emblematic of the Trinity.

"A SHEAF OF WHEAT AND BUNCH OF GRAPES.

"A sheaf of wheat and bunch of grapes represent the Eucharist.

"THE DOVE.

"The Dove is sacred to the Holy Spirit (St. Matt. iii: 16).

“THE PELICAN.

“The pelican is a symbol of the Holy Communion. It was an ancient tradition that this bird plucked the flesh from its own breast, to feed its young in the nest (St. John vi: 51).

“THE PHOENIX.

“The Phoenix is a symbol of the Resurrection. It was fabled to live single, and at the end of a thousand years to die and rise from its own ashes.

“THE PEACOCK.

“The Peacock is very often used in Christian decorations. Examples exist from the first century. It also symbolizes the Resurrection from its annual moulting and renewing its feathers. Its flesh was thought to be incorruptible, and hence was a symbol of immortality.

“THE AGNUS DEI.

“The *Agnus Dei* (Lamb of God, St. John i: 29) is conventionally represented as a lamb, bearing over its shoulder a banner of the cross.

“The Instruments of the Passion are frequently grouped, the crown of thorns, post with rings to which are bound the rope, scourge, nails, dice, reed, sponge, and hammer.

“THE CROSS.

“The Cross is the central figure of all symbolism. St. Paul rejoiced in it (Gal. vi: 14). It is mentioned by the earliest writers, and has been represented in a variety of forms.

“It is called the tau cross, because it is the shape of the Greek letter *tau*. It is incomplete, lacking the top, and is regarded as the anticipatory cross, the cross of the Old Testament. The pole upon which the brazen serpent was elevated is usually given this shape.

“The Greek cross has all four arms equal.

“The Latin cross has the lower limb a little longer than the upper.

“X is St. Andrew's cross. Tradition says the apostle was crucified on it.

“The cross of the Atonement stands upon three steps representing the Christian graces, faith, hope, and charity. . . .

“Certain saints and days have their own special symbols, as the star of the Epiphany, and the Dove of Whitsunday. The lily and the rose are appropriate to the Virgin, the keys to St. Peter, the sword of the Spirit to St. Paul, and a money bag to St. Matthew. The various instruments of torture are assigned to different martyrs, as the large knife to St. Bartholomew, the saw to St. Simon, and the axe to St. Thaddeus. There are other symbols, as a carpenter's rule to St. Thomas, because he directed a king, who wished to build a fine palace, how to build one in heaven by giving his treasures to the poor. To St. John belongs a chalice with a serpent, in allusion to an attempt to poison him at the Sacrament, the snake representing the evil departing from the eucharist. From very early days the four beasts of Ezek. i: 5, and Rev. iv: 7, have been regarded as symbols of the four gospels.

St. Matthew . . . Angel or winged man . . . Incarnation.

St. Luke Winged ox Passion.

St. Mark Winged lion Resurrection.

St. John Eagle Ascension.

“St. Matthew dwells mostly on the human side of our Lord; St. Luke on His suffering, like the patient ox; St. Mark, commencing like the roaring of a lion of St. John the Baptist, and ending with a succinct account of the Resurrection, of which the lion, which was said to liek its young to life, was a type; St. John is symbolized by the eagle, which looks unblinded at the sun, as the apostle pierced to the throne of God and saw its glory.

“COLORS.

“Colors have received symbolical use in social as well as ecclesiastical affairs. They are associated with certain seasons. The eye is used as a means of teaching as well as the ear.

“White represents joy and purity, and is used in Christmas-tide, Easter-tide, on All Saints' Day, days dedicated to the Virgin, and at Weddings, Ordinations, Confirmations, and some funerals.

“Red is used on the days commemorating martyrs to indicate that they have shed their blood for Christ; also at Whitsun-tide to symbolize the eleven tongues of fire.

"BLACK.

"Black is appropriate on Good Friday and at some funerals.

"PURPLE.

"Purple is a sign of penitence for sin, and is used in Advent and Lent.

"GREEN.

"Green is appointed for such seasons of the Church year as have no particular event to commemorate, like the Sundays after Epiphany and Trinity. Green is the color of nature's clothing of the earth, and is thus appropriate for the seasons, when the Church moves along in its even tenor."

The following extracts are taken from the Rev. Percy Dearmer's book, "The Ornaments of the Ministers":

"The Chasuble, Dalmatic, Tunicle, Stole, Maniple, and Cope, are usually worn of various colours, illustrating the seasons of the year. This useful and instructive custom grew up very slowly. The earliest traces of any distinctive variation of colour are in the sixth century, when white is occasionally mentioned as the special colour for Easter, the Chasuble (which was usually red or brown) being apparently worn of any colour at other seasons of the year. This is indeed still the most general practice in the Eastern Church to this day. In the ninth century we find in some places, besides white for Easter, black or dark vestments mentioned for penitential occasions; this would give a rough three-colour sequence (white—black—various), any colour being used for other times of the year. The only earlier mention of black is in 476 when the Patriarch of Constantinople clothed himself and his sanctuary in black as a protest against a decree of the Emperor. In 1130 at Milan red was used at Passiontide, and thus we arrive at the foundation colour-sequence of white—red—black, with presumably any colour for the remaining days. During the latter half of the twelfth century a fuller system must have grown up at Rome; for Innocent III. about the year 1200 described the colours which he found in use at that time, and they form the

white—red—violet—green—black sequence, used very nearly in the same way as now. The other colour, yellow, Innocent mentions as reserved by some for Confessors; he treats it as a variant of green, and blue as a variant of black.

"Thus definite rules for colour really arose in the twelfth century; but outside the city of Rome they remained for some time in the transitional white—red—black stage, as is illustrated by the Statutes of Bishop Patteshall at Lichfield, c. 1240, which supply the earliest complete sequence outside Rome. . . .

"The Innocentian colour scheme . . . is too well known almost to need description. Its principal features are the use of a rich white for most great festivals and for virgin-saints, of red for Whitsuntide and for martyr-saints, or violet for Advent (and for Lent in default of the Lenten ashen white), of green for ordinary days, and of black for funerals, white being used for Baptism, Confirmation, Ordination, and Marriage. Thus while a poor church can be content with four colours (white, red, green and violet), a rich church may have a sequence of eight colours, arranged as in the following table:

Advent	Violet.
Christmas to Epiphany.	White.
After Epiphany	Green.
Septuagesima to Lent.	Violet.
Lent, four weeks.	Lenten White.
Lent, Passiontide	Passiontide red mixed with black.
Good Friday	Passiontide red mixed with black.
Easter	White.
Rogation.	Violet.
Ascension	White.
Whitsuntide	Red.
Trinity	White.
After Trinity	Green.
Dedication	White.
Vigils	Violet.
Virgins, etc.	White.
Apostles, Martyrs, etc.	Red.
Confessors	Yellow.
Funerals	Black.
Baptisms, etc.	White.

"The Ornaments were not originally used with any symbolical meaning, though in the Middle Ages various mystical interpretations grew up, which were arbitrary and very diverse. Perhaps the only instances worth remembering are those which took the Amice to mean good works; the

Albe, chastity; the Girdle, discretion; and the Chasuble, charity, covering all. Another school of interpreters took the Eucharistic vestments to symbolize the bonds and the purple robe of our Lord.

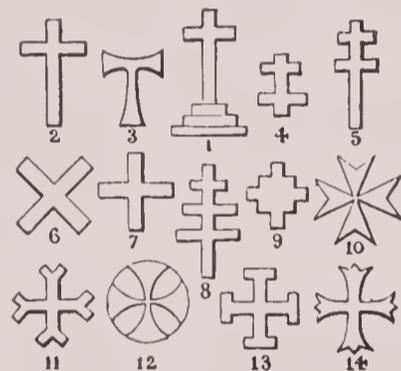
“But the real significance of the Ornaments is that they tell the office of the Ministers and the service in which they are engaged.”

The foregoing extracts cover the ground so thoroughly that it were idle for the author to add thereto.

But it may be said that in embroidering on black Vestments, green, white, or silver-gray may be used to advantage, and silver thread; also silver fringe.

Every stitch of embroidery should be done by

hand, notwithstanding the enormous quantities of machine embroidery used by certain branches of the Church; in an emergency our Vestments are sometimes purchased at shops dealing in such machine-made things, and it is unspeakably deplorable that this is so, for the cut is often modified (as in the Copes, where the neck is cut out to fit, instead of the garment being left a perfect half-circle), at the expense of antiquity. In such vestments the linings are often flimsy, and altogether the Vestment is not what it should be for the service of Almighty God. Better to have plain Vestments of rich silk, with only gold braid to indicate the outlines of Orphreys, etc., than to have a tawdry garment covered with cheap, machine-worked embroidery and gaudy silks.



Forms of Crosses.

1. Cross of Calvary.
2. Latin cross.
3. Tau-cross (so called from being formed like the Greek letter τ , *tau*), or cross of St. Anthony.
4. Cross of Lorraine.
5. Patriarchal cross.
6. St. Andrew's cross, or crux decussata.
7. Greek cross, or cross of St. George, the national saint of England.
8. Papal cross.
9. Cross nowy quadrant.
10. Maltese cross; the badge of the Knights of Malta. The eight points of this form of cross are said to symbolize the eight beatitudes (Mat. v.).
11. Cross fourchee.
12. Cross formy or patté.
13. Cross potent, or Jerusalem cross. The four conjoined crosses are said to be symbolical of the displacement of the Old Testament by the Cross.
14. Cross flory.

CHAPTER IX

THE CHASUBLE

THE Chasuble is mentioned in the New Testament as the Paenula. Dearmer speaks thuswise:

“The most useful overcoat . . . was the Paenula of heavy woolen cloth which fell all round the wearer’s body like a large cape. . . . Within the first three centuries we find examples of the Paenula in the Catacomb pictures, worn simply as an overcoat. . . . We read that St. Martin (who died in 397) used to wear the Tunic and Amphibalus (Chasuble) while celebrating the Eucharist.”

It is not the aim of this book to induce workers to undertake the elaborate and marvelous. That comes when a solid foundation of experience renders such things possible and in order. Every worker must serve her apprenticeship on reasonably simple work before attempting costly and difficult embroidery.

However, in the midst of this book on simple (though beautiful) Vestments, it may not be amiss to quote a description of a Chasuble which is at once one of the most suggestive as to motif and the most exquisite as to work in the American Church. To St. Mark’s of Philadelphia, Pennsylvania, belongs this wonderful Vestment, and from the book entitled, “St. Mark’s Church, Philadelphia, And Its Lady Chapel,” by the Reverend Alfred G. Mortimer, the following description is borrowed:

“The back of the Chasuble of the Lady Chapel white set . . . represents the Fall and Redemption of Man. We have the Tree of the Knowledge of Good and Evil, with Adam and Eve beneath the tree; the serpent is whispering into Eve’s ear, and she is in the act of plucking an apple. A scroll runs across with the inscription: *Semen Mulieris conteret caput Serpentis*. According to the ancient legend: from the seed of this apple sprang the tree, the wood of which was used for

the Cross on which our Lord died. Hence the tree passes into the Cross and afterward its branches change into a graceful rose vine signifying that the flowers which the Cross produces are all glorious, though the roses in this world still have thorns. In the centre of the Chasuble is the Crucifixion, with S. Mary and S. John beneath the Cross. Above is a dove, the symbol of the Holy Ghost, and two virgin saints.

“The front of the Chasuble. The same design is continued: a Cross springing from a tree, the branches of which become the boughs of a rose vine. At the root of the tree is a representation of the Nativity, the Virgin gazing down upon her new-born child, thus reminding us of the prophecy: ‘There shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots’ (Isa. xi, 1). Above, against the Cross, instead of our Lord, is the Virgin and Child in a vesica of rays of light, with angels holding a crown. Thus it will be seen that the front of the Chasuble represents the Incarnation while the back tells the story of the Fall and Redemption of Man.”

It may be added that the Chasuble just described is of square or Roman shape, which admits of decoration in the form of the Latin cross; this shape admits of more elaborate embroidery, but is less graceful and less ancient in shape than the pointed or Gothic, in common use in the American Church.

On account of the great diversity of widths of differing materials, it is impossible to give an estimate of the amount of material required for the Chasuble set. This Chasuble set, by the way, consists of Chasuble, Eucharistic Stole, Maniple, Burse, and Veil. The Chasuble is never made by itself, but goes with the Chasuble set.

When a parish provides Dalmatic and Tunicle, these should match the Chasuble set as to color, material, and embroidery. Bear in mind that for



PRIEST IN EUCHARISTIC VESTMENTS
[Server in Cassock and Cotta]

every Dalmatic and Tunicle made, there must be provided (to match) one Eucharistic Stole (crossed, for a Deacon) and two Maniples. Also it is well, when buying materials for a Chasuble set (unless it be of white linen) to include enough

In buying, it is well to purchase silks with no up-and-down, if possible, or with a very small pattern; otherwise considerable material is likely to be wasted on account of matching when piecing for width.

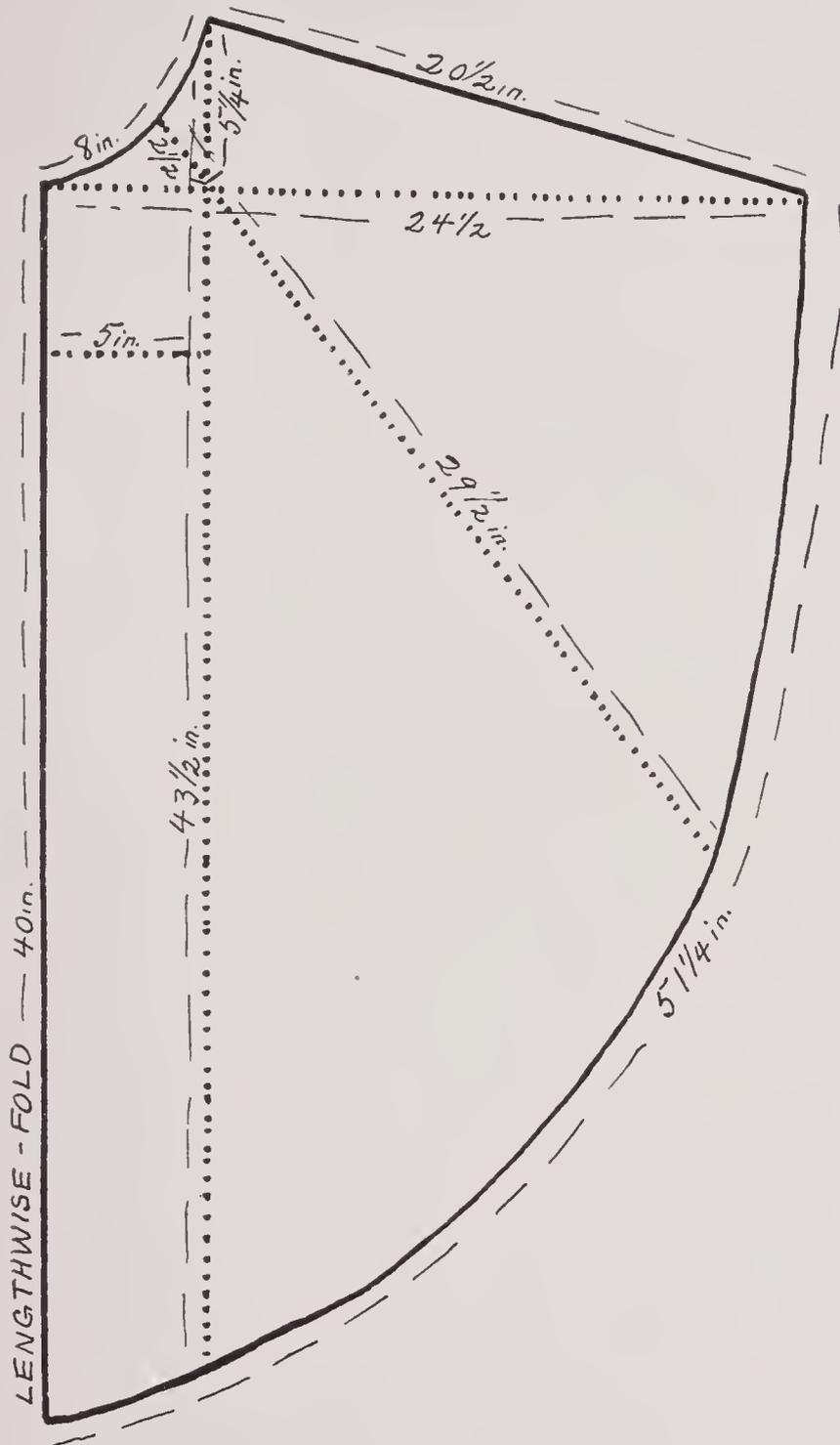


Fig. 28.

CHASUBLE. Front—(half).
 $\frac{1}{2}$ in. allowed for seams and turning in.
 Scale— $\frac{1}{8}$ in. = 1 in.

for one or two Preaching Stoles. While these are not embroidered to match the Chasuble set, it is just as well to have them match as to shade and color, and it proves to be more inexpensive to have the whole of the material bought in one length.

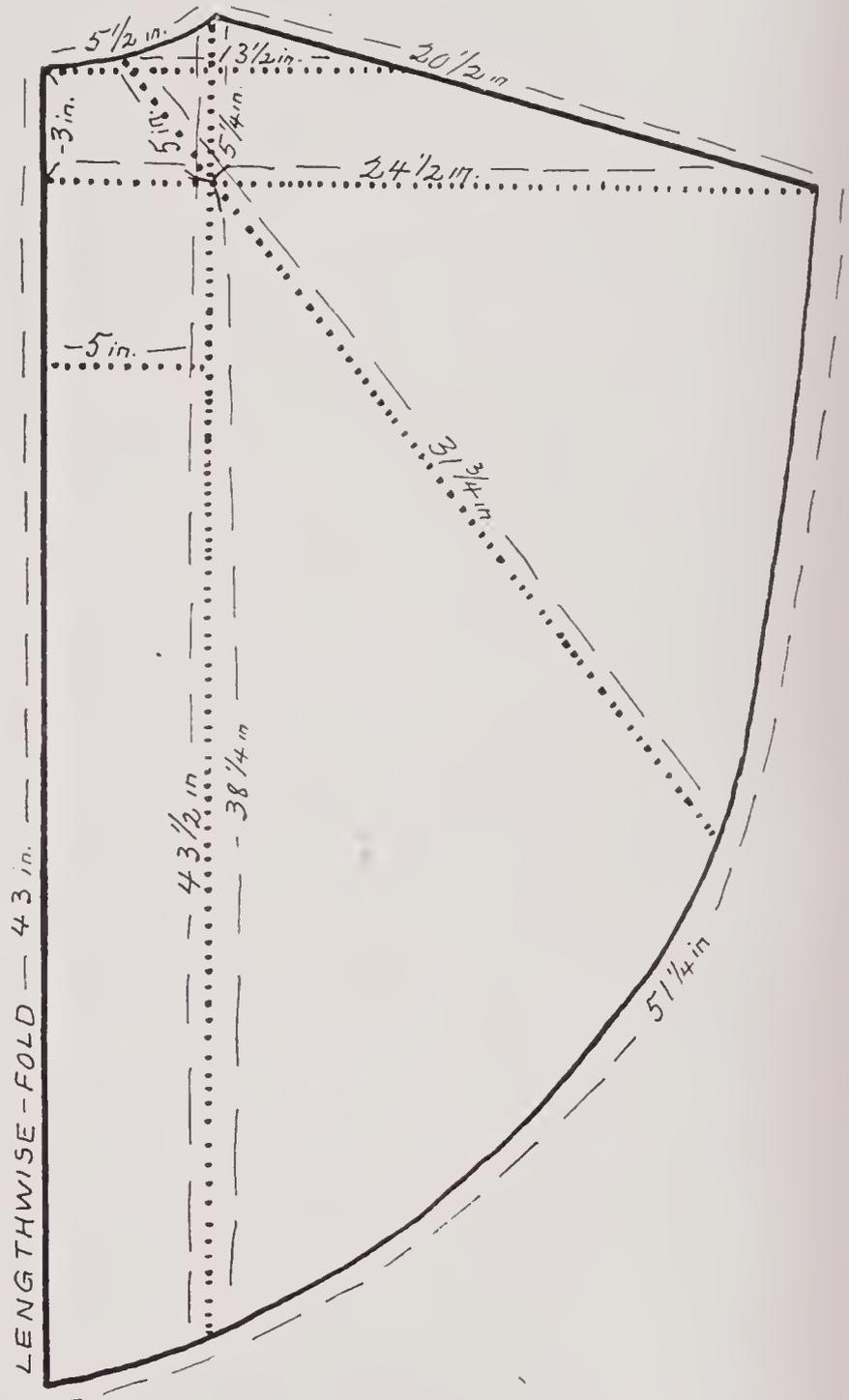
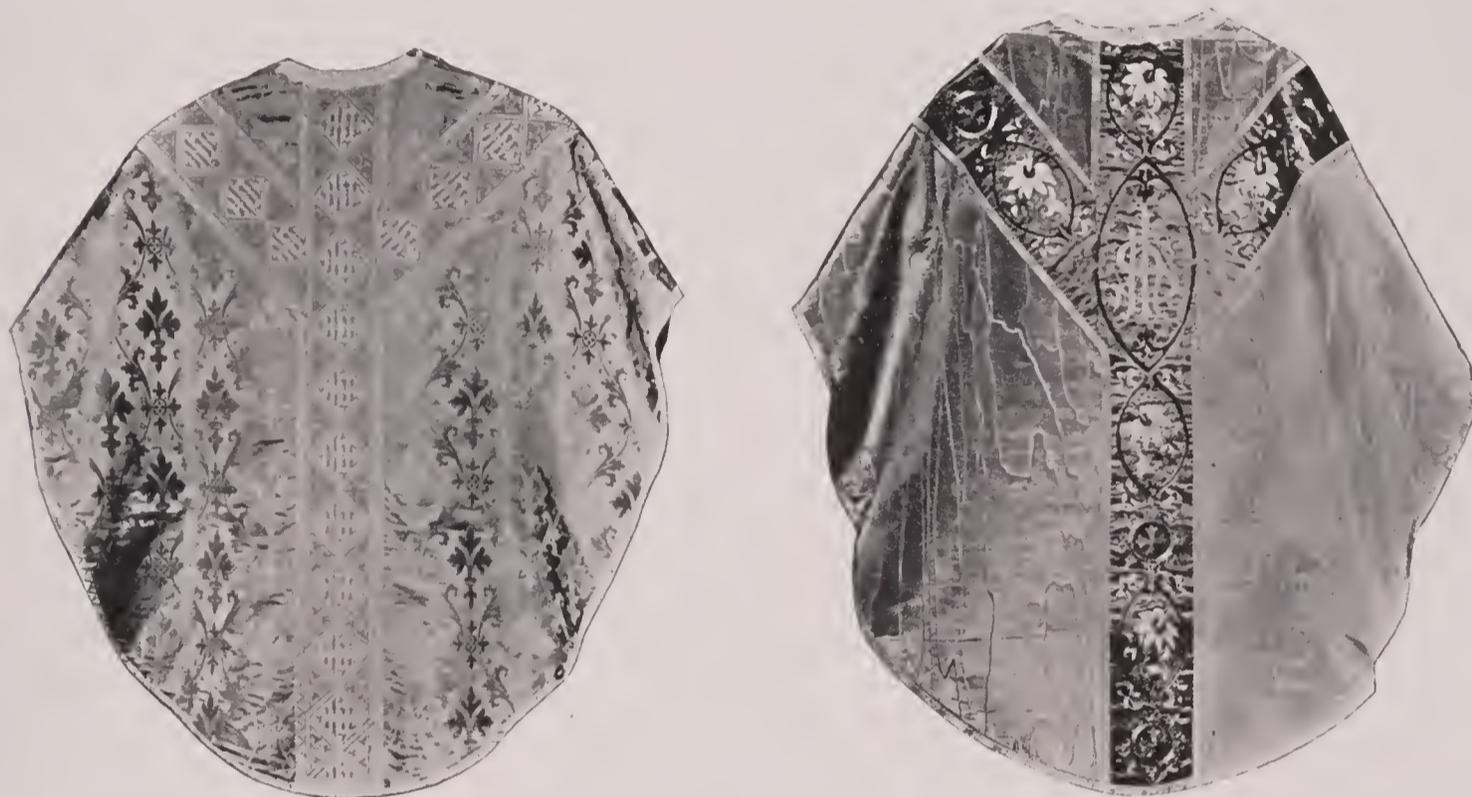


Fig. 29.

CHASUBLE. Back—(half).
 $\frac{1}{2}$ in. allowed for seams and turning in.
 Scale— $\frac{1}{8}$ in. = 1 in.

As Miss Hands says, "the material of which the orphrey is made should never be *less* rich than the vestment to which it is applied."

The back of the Chasuble is slightly longer than the front, and is usually more elaborately



EXAMPLES OF MODERN CHASUBLES

embroidered. The back Orphreys form a Y-cross (Fig. 30), while the front usually has but the one strip straight down from neck to lower edge, called the Pillar (Fig. 31). Of course, if one wishes, the Y-cross can be used on the front, the same as it is on the back.

The Orphreys and Pillar bear the embroidery.

The materials of which Chasubles are made are either some form of silk, or a handsome linen. Of colored linens we have spoken heretofore (page 1). Chasuble sets made of white linen are only for hospital use, where absolute cleanliness and even sterilization are necessary and of the highest importance.

The cut is the same, no matter what the material.

The measurements of the pattern are as follows, $\frac{1}{2}$ inch being allowed for seams and turning in:

Length down centre fold, front.....	40	in.
Length down centre fold, back.....	43	in.
Shoulder seam.....	20 $\frac{1}{2}$	in.
Neck, front.....	16	in.
Neck, back.....	11	in.
Around bottom, back or front.....	102 $\frac{1}{2}$	in.
Width of Orphreys.....	5	in.
Width of Pillar.....	5	in.

If the Y-cross Orphreys are all cut in one lengthwise strip 5 inches wide, this strip will be 102 inches long. The front Pillar takes one strip 46 inches long and 5 inches wide.

THE WHITE LINEN CHASUBLE

It goes without saying that the white linen Chasuble is the simplest to make, having no lining and no gold-work or embroidery in colored silks.

The materials required for the set are:

- Sufficient firm white linen.
- White couching cord.
- Fine white D.M.C. embroidery cotton.
- White darning cotton, or white crochet-cotton.
- No. 80 white thread.
- Some sheer white linen for facing neck and around bottom edge.

The linen for the entire set should first be carefully shrunk.

Draw and cut both portions of the pattern as described on page 5.

Cut the front and back of the Chasuble from

the linen, having the lengthwise seam down the centre of each. Then cut the Orphreys and the Pillar.

For embroidering these last, use a simple design. Use a sacred Monogram at the intersection of the arms of the Y-cross on the back, having it just the width of the Orphrey.

Transfer the embroidery design to the Orphreys and Pillar as described on page 5, having the monogram correctly placed (it may be used on the Pillar, too) and the main design running above and below it.

Baste 8-inch cambric strips onto the sides and ends of the Orphreys and Pillar (page 2). Do the embroidering, using white couching cord for padding if there are long vine-stems, and white darning cotton for the other padding. For embroidering use fine white D. M. C. embroidery cotton. Use a large hoop. When the embroidery is finished, remove the strips of cambric.

Place the Orphreys in position on the back of the Chasuble, having the lower ends of the short Orphreys come under the edges of the upright one. Turn under $\frac{1}{2}$ inch along the edges, baste down, and hem firmly. Place the Pillar in position on the front of the Chasuble, and proceed the same as with the back Orphreys.

When this is done, take the white couching cord and couch it on to the very edge of both sides of the Orphreys and Pillar, leaving it free an inch from the edge of the linen for turning in well. Use white D. M. C. embroidery cotton to do the couching. Run in a basting at the neck of both back and front to keep linen from stretching out of shape.

Lay the front and the back together, right sides facing each other, and baste the two shoulder seams. Sew firmly with back-stitching, and make a hemmed seam as described on page 3.

From the thin linen, cut a bias facing $1\frac{1}{2}$ inches wide for the neck. Face the neck with this, and remove bastings.

Also cut from the thin linen (on the bias) a facing for all around the lower edge of the Chasuble, having it 2 inches wide. Put on this facing, being extremely careful not to stretch the

curved edges. Such a facing is preferable to a hem.

This finishes the linen Chasuble.

It may be added that white China silk is some-

Lay back and front onto the silk as indicated in pattern, and cut. Match and piece (using felled seam, page 4) for width where necessary.

If the silk is wide enough to cut half without

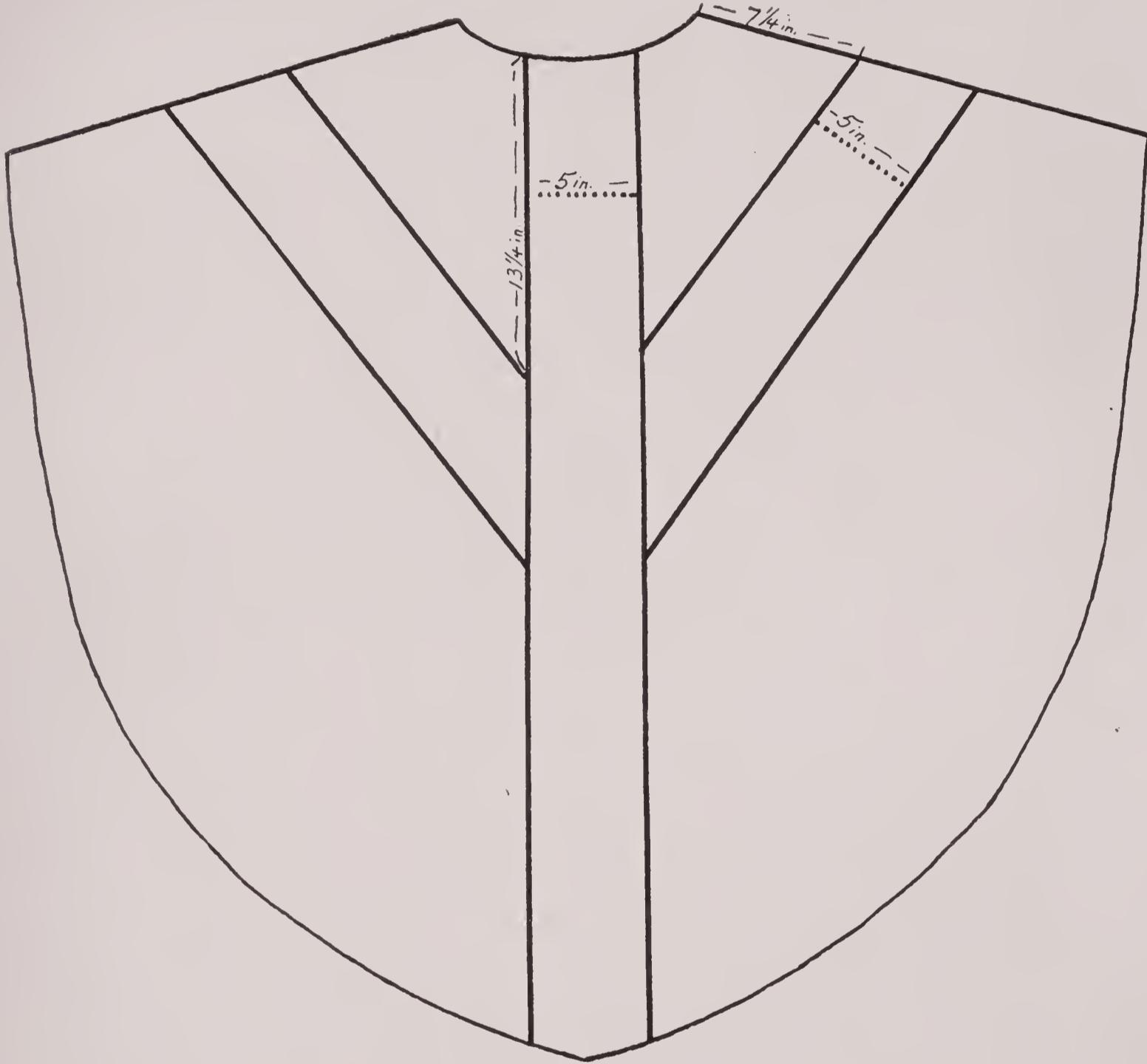


Fig. 30.

CHASUBLE. Back. Showing arrangement of Orphreys.
Scale— $\frac{1}{8}$ in. = 1 in.

times employed instead of white linen, but is so thin and flimsy for the rest of the set that the linen is much to be preferred.

THE SILK CHASUBLE

Draw and cut the pattern as described on page 5.

piecing, run the seam down the middle of the lengthwise of both back and front.

The lining may be silk of any appropriate contrasting shade or color, or it may be of changeable silk. Bear in mind that the lining is the same to every Vestment belonging to the set. Or the lining may be of colored linen (page 1),

which is more durable than silk, and also much heavier to carry through a long Service.

Next cut the lining, which is exactly the same in size and shape as the outside.

embroidered or ornamented in any way, as their own richness is sufficient ornamentation in itself.

Frequently (and especially in the case of white Chasuble sets) the lining will be of pale

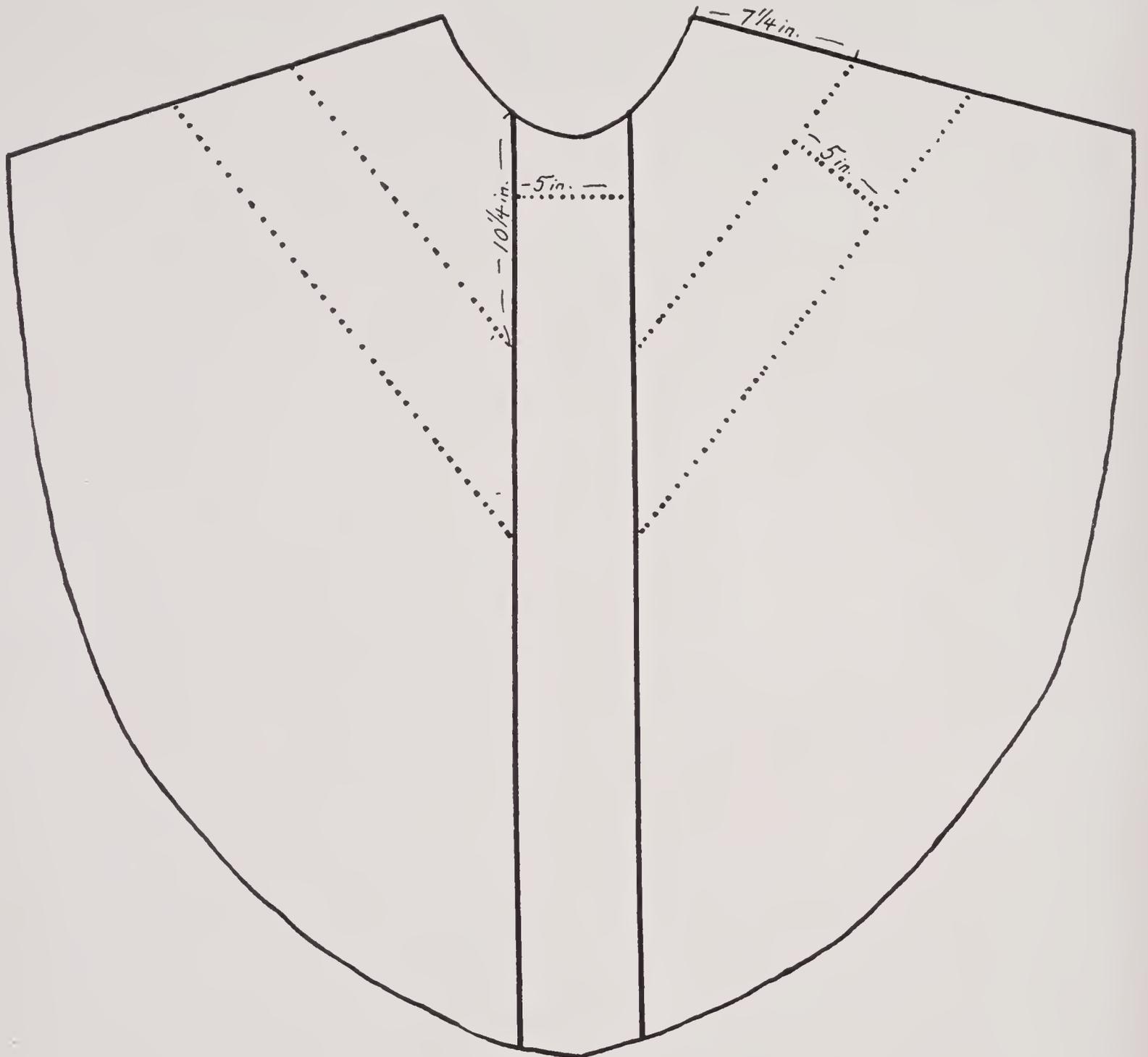


Fig. 31.

CHASUBLE. Front. Showing position of Pillar.
Scale— $\frac{1}{8}$ in. = 1 in.

Then cut the Orphreys and Pillar.

As to Orphreys and Pillar, they may be of velvet, silk, cloth-of-gold, cloth-of-silver, tapestry, satin, brocaded silk or brocaded satin or brocaded velvet. Those of tapestry, cloth-of-gold, cloth-of-silver, and the brocaded fabrics are not usually

blue silk, and the Orphreys and Pillar of a slightly deeper shade of blue satin. These satin Orphreys and the Pillar are unembroidered, being merely outlined with a narrow gold braid or a few rows of gold thread couched on. Of course the Dalmatic and Tunicle match. The Stole and

Veil have the pale blue lining; and the Stole, Burse and Veil are all embroidered with a good design in pale blue and a few other delicate tints.

down. The Pillar is indicated in the same manner on the front portion.

Sometimes, too, there are no separately cut

If the Orphreys and Pillar are to be embroidered, transfer the desired design as described

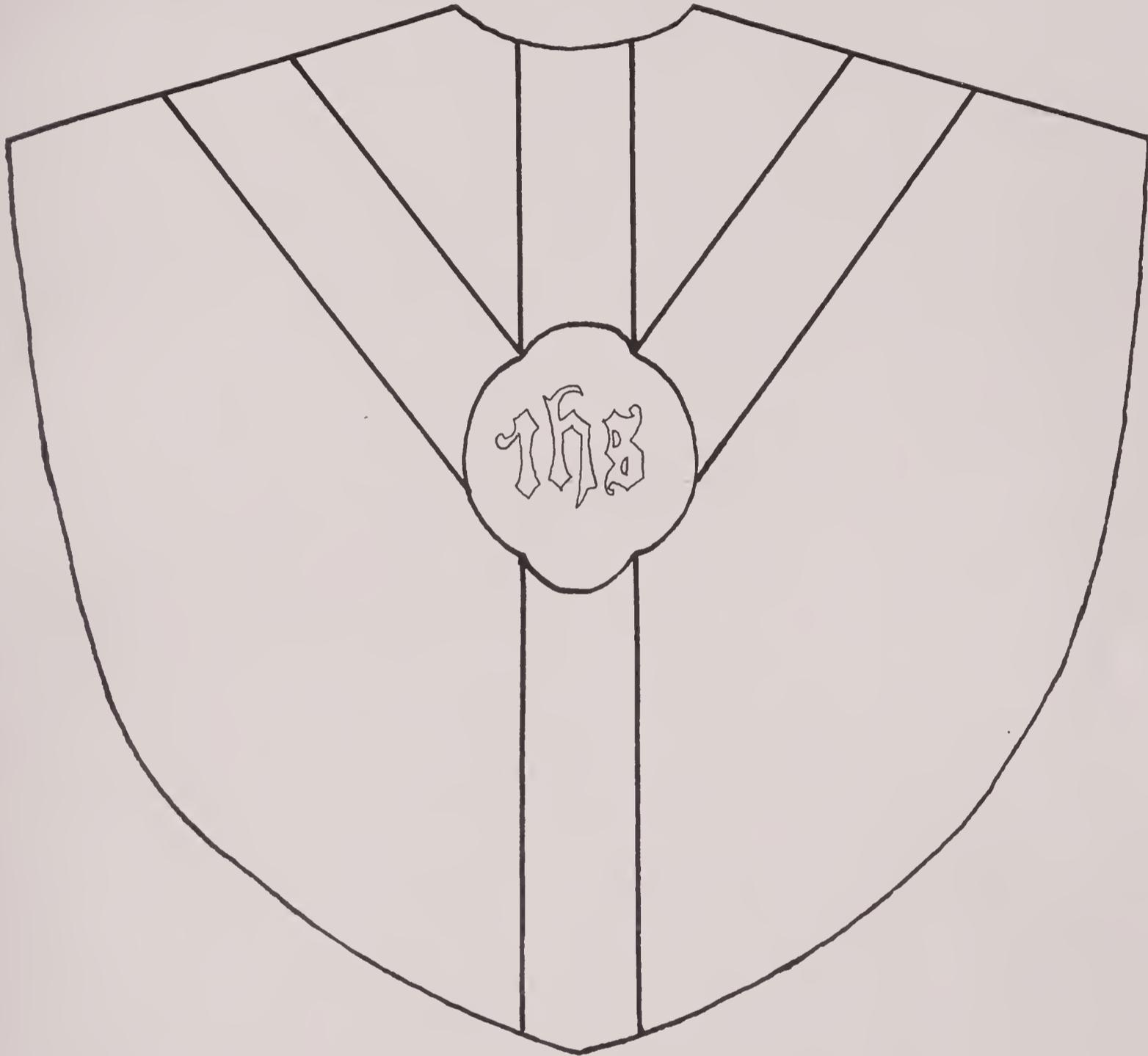


Fig. 32.

CHASUBLE. Back. Showing Flower and Monogram at intersection of arms of Y-cross.

Orphreys and Pillar, these being merely indicated by outlines in narrow gold or silver braid. In such cases, the back and front of the Chasuble must be cut with no seam down the centre. When the back is made, it is laid flat upon a large table, and the outlines of the Orphreys marked with chalk; then the braid is basted on and sewed

on page 5. For the sacred Monogram at the intersection of the arms of the Y-cross, IHC is often used instead of IHS, and is equal to it in every way, the C being the older form of S.

Relative to sacred Monograms, Miss Hands writes as follows:

“They have been used from very early times,

and are among the most beautiful and suggestive of the symbols. They should not be used indiscriminately, but given a due place of honor, such as on an altar-frontal or the orphrey of a chasuble

embroidered on a circular piece of the Orphrey material, and couched on after the Orphreys are applied, as in Fig. 32. This is often finished as a Vesica, as in Fig. 33, being simply many rays

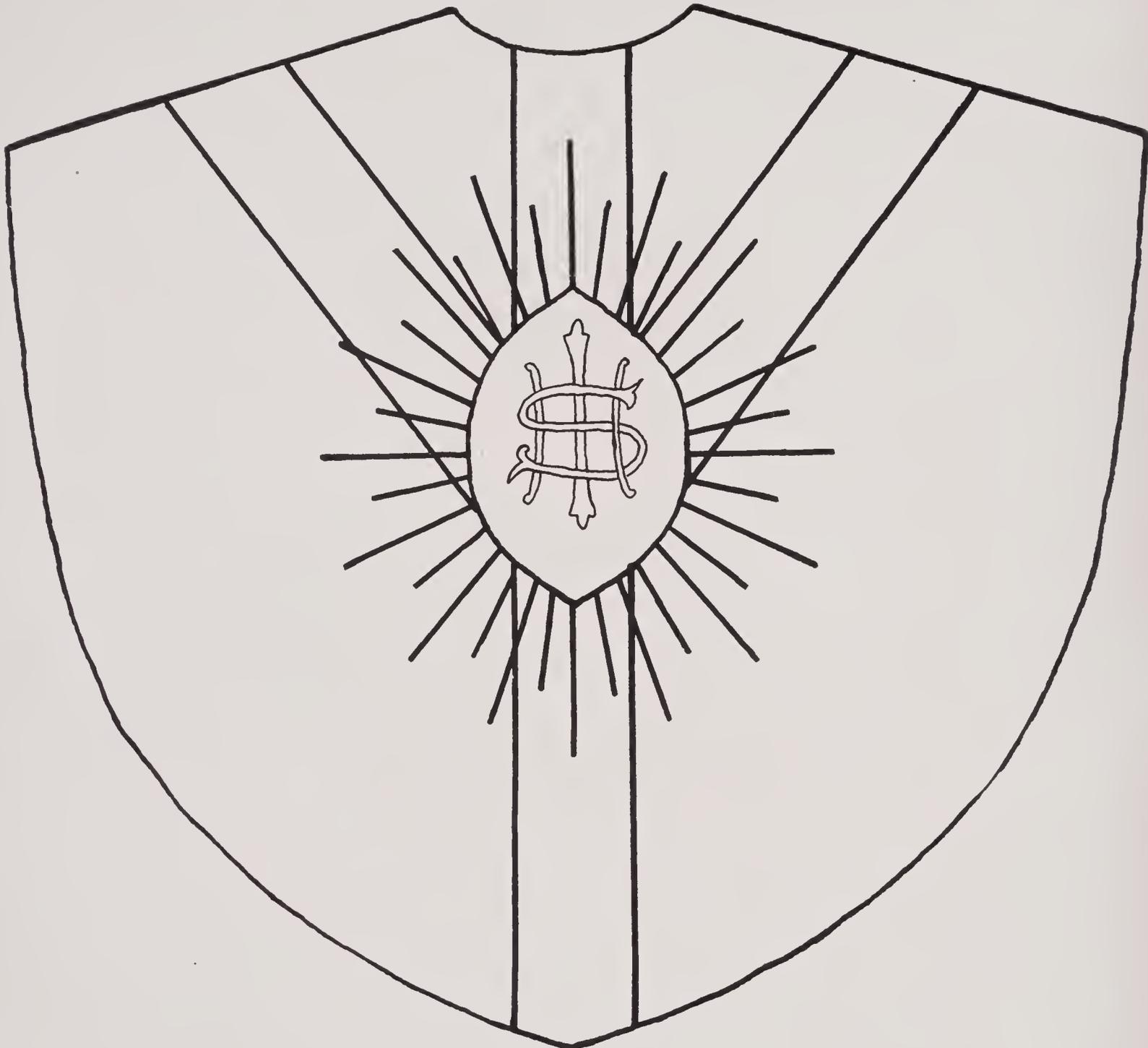


Fig. 33.

CHASUBLE. Back. Showing Vesica of rays in gold-work at intersection of arms of Y-cross.

or cope. They can be, and often are, extremely decorative, and the thoughtless worker is sometimes betrayed into placing them most inappropriately simply because she happens to possess a good drawing of one."

Sometimes a Monogram alone is used, being

of gold thread radiating in reality from the centre of the Monogram, but applied from the edge of the Monogram disc outward over the Orphreys and as far out onto the Chasuble itself as good taste dictates.

Or the Monogram may be done on heavy can-



THE LATE JOHN MASON NEALE, D.D.
[Vested in Eucharistic Vestments]

vas through linen (in a frame, as described on page 2) cut out, and appliquéd into place, gold thread being couched onto all the edges. A Flower (Fig. 32) may or may not be used under the Monogram.

As to the Flower (which is merely a back for the Monogram, being in shape a trefoil, quartrefoil, round, oval, or pointed oval) it is usually the color of the prevailing shade in the embroidery on the Orphreys. As in the case of a white Chasuble on which the Orphreys are white, embroidered in shades of old-rose, the Flower would be of old-rose with the Monogram embroidered in white and outlined in gold. The Flower itself, the Orphreys, and the Pillar would all be outlined in gold; the lining of the entire set would be a delicate shade of old-rose.

To embroider Orphreys, Pillar, or Flower, set linen in the frame, baste silk portions flat onto it, and proceed to embroider through the linen.

The sacred Monogram on a Vesica is embroidered in the same way. If the Vesica has no ground-piece, being merely a Monogram from which rays of gold radiate, this Monogram is embroidered on a piece of canvas, through the linen in the frame; after it is removed from the frame, the linen and canvas are cut away to within $\frac{1}{8}$ of an inch of every edge of the embroidery, inside and outside. The entire back of the Chasuble is basted onto the linen in the frame, and the plain Orphreys applied and outlined in gold; then the Monogram is put into place at the intersection of the arms of the Y-cross, and fastened firmly down with back-stitching along every edge, inside and outside. These raw edges are then covered with rows of coarse gold thread couched on. When this is all finished, the rays should be drawn on the Chasuble with chalk and a ruler, to a circle around the Monogram. Of course they can be put on to a greater number than in Fig. 33, and when there is no ground-piece to the Monogram no line is done in gold to circle the Monogram, as is illustrated in Fig. 33. This gives the effect of a glory shining round about the very Name of our Blessed Lord.

When the embroidery is finished, take Orphreys, Pillar, and Flower from the frame.

The Orphreys are applied to the Chasuble back in several different ways, according to the amount of embroidery, stiffness of material, manner of treatment, etc. Common sense and a little experience will guide one concerning the work in hand.

While a frame is an absolute necessity in many instances to prevent drawing of materials, it is not always so. When very simple, soft Orphreys and Pillar are to be put on, it may be done the same as in the case of the linen Chasuble, described on page 41, with the exception that narrow gold or silver braid is used instead of the couching cord to finish the edges.

When they have been embroidered in a frame, take from frame and trim the linen $\frac{1}{2}$ inch inside the edges of the silk; turn the silk under $\frac{1}{2}$ inch over the edge of the linen, and baste. Then put on to the Chasuble the same as described on page 41, using narrow gold or silver braid to finish the edges.

To apply heavy Orphreys (the Pillar is applied to the front in the same way) baste the back of the Chasuble onto the linen in the frame. The Orphreys (having been embroidered in the frame and the linen cut even with the edges) are laid in place on the back of the Chasuble, and basted down. They are then sewed firmly on, the edges being left raw. Remove bastings, and couch on rows of coarse gold thread sufficient to cover the raw edges beautifully and entirely.

When velvet Orphreys and Pillar are used, the best way is to do the embroidery separately on linen, cut it out and appliquéd it onto the velvet Orphreys and Pillar. This is done by basting the velvet Orphreys and Pillar onto the linen in the frame, and appliquéd and finishing the edges of the embroidery as described on this page for the monogram. The Orphreys and Pillar are then taken from the frame and applied to the Chasuble, as described above for heavy Orphreys. The writer once saw a green silk Chasuble made in this way, in which the Orphreys and Pillar were of a rich green velvet; the embroidery design was a vine with clear-cut flowers and leaves; the flowers were done in shades of shrimp-pink and salmon and the leaves were of wonderfully

shaded greens touched with salmon. This embroidery was appliquéd onto the velvet Orphreys and Pillar, every outline in the embroidery design, as well as the outer edges, being done in couched gold-thread; also each leaf had a central vein of gold.

In whichever manner the Orphreys and Pillar are finished onto the Chasuble, the back and front should be finally laid together, right sides facing each other, and the shoulder seams basted for felled seams (page 4). Sew securely, using silk to match; remove bastings, and turn right side out. Press carefully on wrong side, if necessary.

Sew lining together in exactly the same way. Leave it wrong side out, and slip it into the outside. Have the shoulder seams matched exactly at both sides of the neck and on the outer edges. Baste together at the neck and around the bottom, 1 inch from the edge. First turn in the *outside* of the neck $\frac{1}{2}$ inch, and baste onto itself; then turn in the lining so that it comes to within $\frac{1}{8}$ inch of the edge, and baste it to the outside; hem invisibly with silk to match lining. Do the same all around the bottom.

It is best to sew a fine, narrow lace to the edge of the neck (both inside and outside), so that it lies over onto the Chasuble, protecting the silk edge and keeping it from wearing. This lace (which is not visible from the Chancel to people in the Nave of the church) can be removed when soiled, and replaced with new.

If a warm Chasuble is desired, it is best to buy a heavier grade of goods, as much silk being in it as possible, and some wool. Cashmere is good. The only drawback in the case of wool is the danger of moths; cedar-berries (or something which

will not discolor fabrics and is not too offensive as to odor) should be kept in the drawer with Vestments containing wool, and the drawer overhauled frequently. If the desired shade or color cannot be obtained in an otherwise acceptable material, the goods may be sent to a reliable dyer.

Interlinings should not be used in making Chasubles. They render the Vestment clumsy in the extreme, and for summer use they are simply sweltering.

Black Chasuble sets should be lined with a quiet green, gun-metal, etc. They should be embroidered in green, silver-gray, mouse-gray, white, etc. Silver thread may be used to finish, or white silk cord. White Chasuble sets are often lined with red, and red sets are frequently lined with a good shade of blue. Green sets may be lined with tan, pale green, a soft pale blue, or a changeable silk. Violet sets should be lined with a lighter shade of violet, or a pale lilac.

It should be borne in mind that there are red cloth-of-gold, green cloth-of-gold, blue cloth-of-gold, yellow cloth-of-gold, etc., and buy accordingly.

Chasubles sometimes have a cord or elaborate gold braid, or both, all around the outer edge, and gold braid around the neck.

Thistles and thistle-blossoms, butterflies, and palm-boughs are not unknown in the embroidery of Chasuble sets, as well as of Tunics and Dalmatics. These have to be treated in a masterly way, it may be observed, but if properly done they are exquisite.

Designs for the embroidery on the Chasuble may easily be adapted for use on the rest of the set.

CHAPTER X

THE EUCHARISTIC STOLE

THE Eucharistic Stole is worn hanging straight from the shoulders, by a Bishop; crossed in front under the Girdle, by a Priest; and crossed under the left arm, by a Deacon. To a sub-Deacon it is denied, the Maniple being worn with no Stole.

Eucharistic Stoles are made, as a rule, to match the Chasuble set. If there be no embroidery on the Chasuble, the Eucharistic Stole is embroidered in colors which harmonize with the general tone of the set. The lining always matches the rest of the set.

If an extra Eucharistic Stole is to be made, a heavy grade of ribbon is sometimes used. In such a case, the selvedge-edges must always be trimmed away. Taffeta ribbon is used for the lining of ribbon Stoles, and matches the lining of the Chasuble with which it is designed to be used. This is sometimes done when the first Eucharistic Stole wears out, while the rest of the set is still good.

As the Eucharistic Stole is usually made from the same piece of material from which the rest of the set is cut, that is provided for. The lining also comes off from the piece used for the lining of the set. Besides these, the following materials are needed:

- ¼ yd. fine white erinolin.
- ½ yd. heavy silk fringe (same color as the outside of the Stole).
- Basting thread.
- Sewing silk to match both outside and lining.
- Sufficient white Venetian cloth for interlining.
- Embroidery silks and gold or silver thread as embroidery design requires.
- Yellow sewing silk (for couching on gold thread) or Pale gray sewing silk (for couching on silver thread).
- 1 fine linen handkerchief (embroidered); or
- A 12 in. length of fine hand-made lace; or
- A 12 in. strip of white hand-embroidery, either the lace or the embroidery being 2½ in. in width.

The measurements of the pattern are as follows, allowing ½ inch for turning in at each side, and 1 inch for turning in at bottom:

- Length (not including fringe).....101½ in.
- Width at centre of neck..... 3¾ in.
- Width across each end..... 6¼ in.



Fig. 34.

EUCHARISTIC STOLE. (Half.)
 ½ in. allowed for turning in.
 Scale—½ in. = 1 in.
 (This pattern does not include length of fringe.)

Draw and cut the pattern as described on page 5. If necessary, one cross wise seam is allowed, this being at the centre of the back or neck.

Cut both the outside and the lining; also the interlining. If the interlining has to be pieced, do not sew it in an ordinary seam; merely lap it, and sew with fine thread, using no knot.

If the Stole is cut in two matching halves, sew the seam at the centre of the neck before transferring the embroidery design onto it. Determine upon the embroidery design to be used, and transfer it to the outside material of the Stole as described on page 5.

Merely the ends may be embroidered, or the Stole may have rich embroidery running its entire length. Select a design the motif of which corresponds closely to the Chasuble embroidery; or use an adaptation of the Orphrey design. Transfer a small square cross to the exact centre at the neck. This cross is finished by couching on several rows of gold or silver thread, according to the rest of the embroidery.

For embroidered Stole-ends, a design on a violet Stole may be done in shades of violet and lilac, outlined in gold thread; a black Stole may be done in white or pale gray, and outlined in silver thread. Rose designs are best carried out on white or deep

cream Stoles. Gold work is good on a red Stole.

Baste the outside material onto the linen in the frame (Fig. 35), as described on page 2, and do the embroidery. Remove from frame, and trim the linen $\frac{1}{2}$ inch inside the outer edges, and 1 inch inside the two ends.

Cut a piece of the crinolin ($\frac{1}{2}$ inch smaller all around than the pattern) for each end of the Stole, having it 6 inches deep. Lay one of these pieces 1 inch from the edge of each end of the interlining of the Stole, and baste into place.

Then, with the pieces of crinolin on the upper side, lay interlining on to the wrong side of the outside-material. Baste together through the centre lengthwise. Fold over both the edges $\frac{1}{2}$ inch, and each end 1 inch, and baste down carefully.

Cut the fringe so that it can be finished securely on the ends, and finish it to the width of the two ends of the Stole. Lay it onto the wrong side of the Stole, baste on, and sew firmly. Be sure that it is right side out.

Lay the Stole wrong side up, and onto it lay the lining, right side up. Placing it accurately, baste all together lengthwise through the centre.

Proceed to fold in the edges of the lining so that they lie within $\frac{1}{8}$ inch of the outer edge of

the Stole. Baste lining so folded under, and hem invisibly with silk matching the lining.

For the protector at the neck, cut a strip $1\frac{1}{2}$ inch wide from the linen handkerchief; hem it delicately, and lay it right side out onto the wrong side of the Stole, having it lap over the Stole just enough so that it may be tacked lightly on and then folded over onto the right side.

Fold over, and tack at each corner on the right side. This saves wear on the Stole, besides keeping it clean. The protector can be removed and laundered or replaced when it becomes soiled.

Hand-made lace (very fine) or a strip of hand-embroidered linen (all in white) are preferable, but of course either one takes a great deal of time to make.

When the Stole is entirely finished, it should be carefully pressed on the wrong side.

If the Stole is designed to go with a Dalmatic, it should be embroidered accordingly. Also, it must be crossed and fastened together so that it crosses under the Deacon's left arm, somewhat below the waist-line, the ends hanging loose from there.

EUCCHARISTIC STOLE OF WHITE LINEN

If the Chasuble set be of white linen for hospital use, the linen is cut for both outside and lining of the Stole. There is no interlining and

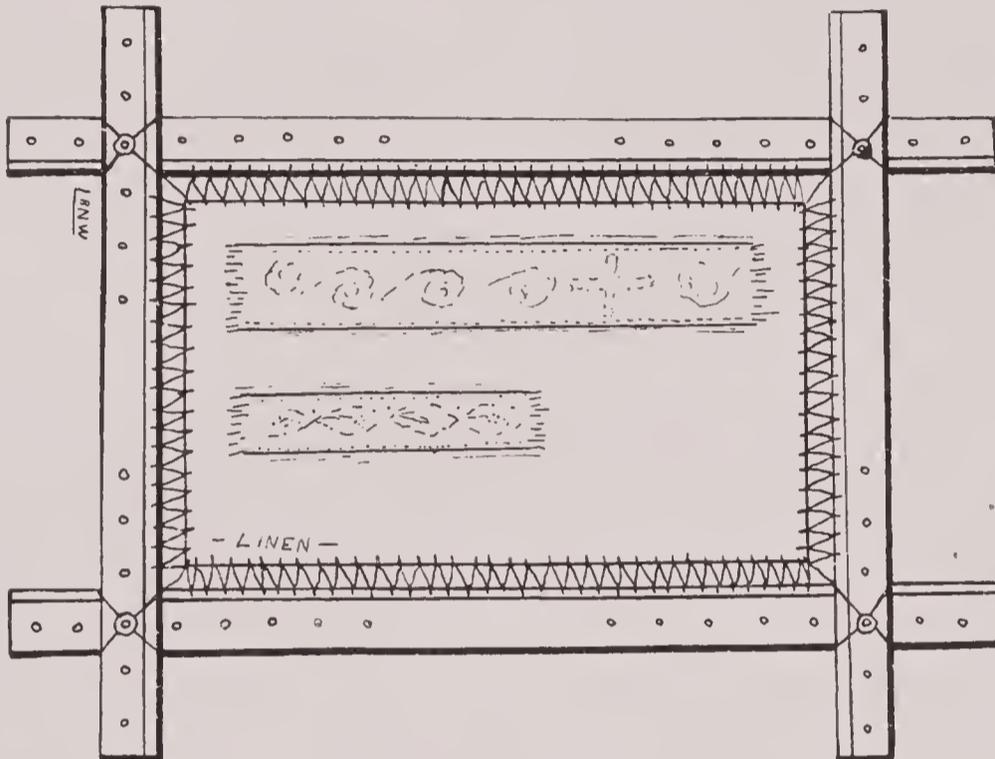


Fig. 35.

EMBROIDERY FRAME.

Shows frame fastened together ready for use, and unbleached linen already in. Strips of material are basted onto linen ready to be embroidered. The holes in the beams are for making the frame larger or smaller at will. Some frames (such as Copes are set together in) are a great deal longer than this one would seem to be. They must not be too wide or one cannot conveniently reach the work. Notice the lengths of webbing fastened along the inner edges of the beams, on which to fasten the thread lacing into the linen. (Greatly reduced.)

no stiffening at the ends. The fringe is heavy, and of white linen.

The embroidery is not done in the frame, but a large hoop is used; 8-inch strips of firm cambric are basted onto the sides and ends while embroidering (page 2). The embroidery is done entirely in white, fine D. M. C. embroidery cotton being used, and white darning cotton for padding. When the embroidery is finished, the cambric strips are removed, edges turned in $\frac{1}{2}$ inch, ends turned in 1 inch, and fringe fastened into place; the lining is then basted on flat, turned in, and hemmed down with fine needle and thread. A fine linen embroidered protector is added at the neck.

This Stole can be laundered with the rest of the white linen set. When drying the fringe, it

should be well shaken out every few minutes until entirely dry; in this way no trouble will be experienced with it.*

* "Whatever the history of the Stole and Maniple may have been, the way in which they are now worn inevitably reminds the wearer of the halter round the neck of the Saviour by which He was dragged through the streets, and the rope which tied His wrists together and had to be loosed, before He could reach to Malchus. It is no wonder that the reverence of the Western Church puts them now out of sight beneath the over-all. We may reasonably distrust such accounts of their origin as makes them merely Western developments by way of remnant from some more ample and more dignified garments; because similar Vestments are found in the East, in Churches which were never within the area of the Roman Empire, and which were out of communion with Rome long before the Stole and Maniple were recognized as ecclesiastical Vestments in any Churches of the West." (*The Gospel Vestments*, by the Rev. C. R. Davey Biggs, D.D.)



THE STOLE AND MANIPLE OF ST. CUTHBERT

CHAPTER XI

THE MANIPLE

THE Maniple is worn on the left arm of the Bishop, Priest, Deacon, or sub-Deacon.

Dearmer tells us that "the Maniple seems to have been used by deacons as a towel when their original napkins had developed into Stoles. . . . It is like the Stole . . . except that it is shorter. The sub-Deacon, though he does not wear a Stole, wears the Maniple at the Eucharist (and is thus . . . distinguished from the . . . Acolyte). . . ."

The Maniple matches the Chasuble set in every particular. It especially matches the Eucharistic Stole as to embroidery, of which it is a replica in miniature.

However, there are a few points of difference between the Eucharistic Stole and the Maniple besides the difference in size. The Maniple, in the first place, is embroidered on one side or one end only, it being folded in the centre over the arm. Were it embroidered on both ends or sides, the embroidery on the side next to the wearer would soon be worn to shreds, besides catching on other Vestments. Also, the Maniple has no linen protector, it needing none.

It has, however, an elastic garter fastened inside at the top after the Maniple has been folded over. This elastic fits the fore-arm of the wearer, and serves to keep the Maniple in place. It goes over the sleeve of the Alb. The Maniple is fastened down to the elastic, so that both sides hang close together without showing the elastic.

A cross is embroidered in gold or silver at the top in the centre, the same as on the Stole.

The measurements of the pattern are as fol-

lows, $\frac{1}{2}$ inch being allowed for turning in at each side, and 1 inch for turning in at each end:

Length (not including fringe) 38 in.
 Width at centre $3\frac{1}{2}$ in.
 Width across ends $5\frac{1}{2}$ in.

Materials required, besides outside and lining, interlining and crinolin, are:

- $\frac{1}{3}$ yd. heavy fringe (color to match).
- $\frac{1}{2}$ yd. white elastic, 1 in. wide.
- Embroidery silks, and gold or silver thread as required by embroidery design.
- Silk for couching on gold or silver thread.
- Basting thread.

Make as directed for the Eucharistic Stole, of course omitting the protector and half of the embroidery.

Fold exactly in the centre, and add the elastic as described.

THE MANIPLE OF WHITE LINEN

This is to match the white linen set designed for hospital use.

As in the case of the white linen Eucharistic Stole, there is no stiffening and no interlining; the embroidery is done in white with fine D. M. C. embroidery cotton; a hoop is used instead of the frame, and 8-inch strips of cambric are basted on

to the sides and ends while the embroidery is being done.

Make as directed for the white linen Eucharistic Stole, of course omitting the protector and half of the embroidery. Use white linen fringe on both ends.

The elastic should be removed while the Maniple is being laundered, as hot water ruins its elasticity.

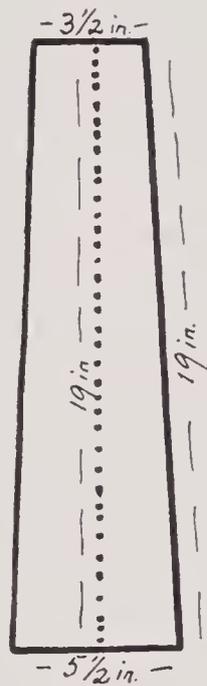


Fig. 36.

MANIPLE. (Half.)

1 in. allowed for turning in at ends.
 $\frac{1}{2}$ in. allowed for turning in at each side.
 Scale— $\frac{1}{8}$ in. = 1 in.

CHAPTER XII

THE PREACHING STOLE

THE Preaching Stole is a variation of the Eucharistic Stole, being a trifle narrower and much shorter, as well as being less elaborate of decoration.

Sometimes, however, especially for Cathedral use, the embroidery design is full-length, and the work is splendid with gold thread and jewels and colored silks.

White Preaching Stoles are sometimes ornamented with a painting of our Blessed Lord and one of the Holy Mother, these being done on separate pieces of white satin, cut Gothic, and appliquéd onto each end of the Stole. The edges of these delicate paintings are then covered with several rows of gold thread. Such Stoles are extremely beautiful, but the painting must be exquisitely done.

The Priest's or Bishop's Preaching Stole is naturally more elaborately decorated than the Deacon's. The Deacon's Preaching Stole is worn around the neck and is then fastened together at the left side by means of a hook and eye placed $4\frac{1}{2}$ inches from the ends.

The Preaching Stole is worn at every Service excepting the Holy Eucharist. Even then, when a Priest or Deacon (wearing no Dalmatic) assists by offering the Chalice, he wears for the time being a Preaching Stole.

It has been said heretofore that the sacred Monogram should be used with due regard for its significance; therefore, on Preaching Stoles which are to be worn at the celebration of the Eucharist, at plain Marriages and Funerals, Baptism, Confirmation, and Confession, a sacred Monogram is in order.

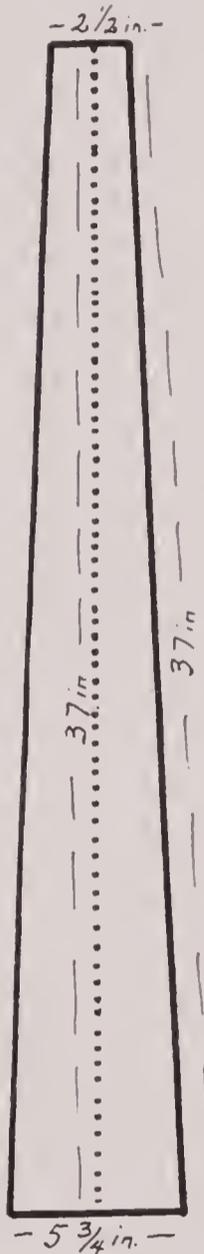


Fig. 37.

PREACHING STOLE. (Half.)

1 in. allowed on each end for turning in.
 $1\frac{1}{2}$ in. allowed on each side for turning in.
 Scale— $\frac{1}{8}$ in. = 1 in.

The Preaching Stole is made exactly like the Eucharistic Stole, except that the embroidery design does not have to match any other Vestment's embroidery. Separate designs are employed and worked out in any effective and beautiful way.

Select good shades and avoid glaring colors, both in materials and embroidery. Many a Preaching Stole, otherwise beautiful, has been utterly spoiled by the injudicious selection of designs and embroidery silks. Have the design appropriate and Churchly. Do not indulge in a vine of bright pink roses interspersed with blotchy leaves and kittenish buds. We have seen such, and shuddered. Err on the side of dignity, if necessary.

Preaching Stoles are made from damask, brocaded satin, plain satin or silk, ribbed silk, cloth-of-gold, cloth-of-silver, and any other form of silk from which Eucharistic Stoles may be made. Again, the Preaching Stole differs from the Eucharistic Stole in that the lining of the former always matches the outside in color. This lining is usually of silk or satin.

Where only the ends are embroidered, it is best to have the lower edge of the design $1\frac{1}{2}$ inches from the end of the Stole.

The colors of the Preaching Stole follow the Church seasons, of course. It is well to have two of each color, a simple one and a more elaborate one.

Beware of using white fringe on a cream Stole, and vice versa; or the fringe may be of gold or silver, according to the embroidery.

Heavy ribbon may be used, both for the lining

and for the outside. Brocaded ribbon is often handsome for the outside.

Preaching Stoles are never made from white linen.

For a Preaching Stole the following materials are necessary:

- 1 yd. of material for outside of Stole. If ribbon is used, it will take $2\frac{1}{4}$ yds. of 6-in. width.
- 1 yd. silk or satin for lining. If of ribbon, it will take $2\frac{1}{4}$ yds. of 5-in. taffeta.
- $\frac{1}{3}$ yd. heavy silk fringe (or gold or silver).
- 1 spool fine sewing silk to match Stole.
- 1 yd. white Venetian cloth for interlining.
- $\frac{1}{4}$ yd. fine white crinolin.
- 1 fine linen handkerchief (embroidered).
- Basting thread.

1 spool yellow (or pale gray) sewing silk for couching on gold (or silver) thread.

Skeins of fine gold or silver thread, according to embroidery.

White darning cotton for padding embroidery.

Embroidery silks, as required by design.

The measurements of the pattern for the Preaching Stole are as follows:

Length, not including fringe.....74 in.

Width at centre of neck..... $2\frac{1}{2}$ in.

Width across each end..... $5\frac{3}{4}$ in.

For turning in, $\frac{1}{2}$ inch is allowed on both sides and 1 inch on each end.

Draw and cut pattern as described on page 5.

Proceed to make as directed for silk Eucharistic Stole.

CHAPTER XIII

THE COPE

THE Emperor Augustus, as Suetonius relates, tried to stop the custom, which was growing among the Romans even in his time (B. C. 27—A. D. 14) of giving up the national Toga in favor of foreign garments, and therefore ordered the Aediles to prevent anyone coming into the Forum or the Circus, unless they had taken off their *Lacernae*. This garment was thus a mantle worn often over the Toga: it was . . . a semi-circular garment fastened with a clasp in front. . . . The Byrrus was another form of this mantle. There was no essential difference between the Byrrus and the Lacerna. . . . Both words were employed to describe the outer garment which St. Cyprian laid aside at his martyrdom, A. D. 258. . . . The Byrrus under the name of *Capa* is . . . common . . . today as the ordinary winter cloak of Italians, just as in Spain the *poncho* still perpetuates the lay Paenula as a common overcoat. . . .

“We find pictures of the Lacerna in Ravenna and Rome in the sixth and seventh centuries: in the sixth century mosaic representation of the Christian Altar at St. Vitale, Ravenna, Melchizedek wears it; in the seventh century mosaic of the same subject at St. Apollinare in Classe, Melchizedek presides at the Altar vested in a Lacerna that is precisely like the liturgical Cope of the fifteenth century pictures; among other instances may be mentioned the fresco in the catacomb of St. Ponziano, Rome, which belongs to the sixth or seventh century, where Saints Abdon and Sennen wear similar Lacernae or Copes. No doubt the words Lacerna and Byrrus were then both obsolete, but the garment was not; and already in the seventh century we find the word *Cappa* appears as the definite name of the liturgical Cope; and in the ninth this garment is called the *Pluviale*.” (Dearmer.)

The Cope is enormously large—by far the largest Vestment we have to deal with.

When worn, it should properly come halfway to the top of the head in the back, and fasten on the breast in front with a Morse—which may be a large, jewel-encrusted clasp of precious metal, or a short strip of embroidered and lined material, matching the Cope itself instead of the Orphrey.

Some modern Copes are cut out to fit the neck, thus spoiling the semi-circle of the Cope of antiquity, and also allowing the Cope to rest low upon the shoulders instead of being properly adjusted; this brings the Morse somewhere in the region of the diaphragm instead of directly across the chest where it belongs, and gives the whole Vestment a naked, swinging effect generally.

The semi-circle is, in a way, theoretical; for when drawing the pattern, the centre of the circle is placed 3 inches above the straight top line. This prevents the Cope (which is exceedingly expensive and gorgeously embroidered) from dragging its lower edge along on the floor and so becoming hopelessly frayed and ragged after being worn a few times.

Copes may be made from damask, silk, brocade, velvet, satin, or cloth-of-gold. The lining may be of silk or colored linen; silk is desirable because it is of light weight; and linen is desirable because of its unexcelled durability. The colors of the Cope follow the Church seasons. The lining is always of a contrasting color—and more of a contrast than in any other Vestment.

The long Orphrey may be made of tapestry, velvet, plush, cloth-of-gold, cloth-of-silver, or of contrasting silk heavily embroidered. It is always of a contrasting color, unless indeed it is only indicated on the Cope by gold or silver or silk braid. It is highly desirable that there be a *real* Orphrey, however, and not a mere indication.

The Hood is made of the same material as the Cope. It is made separately, and gorgeously embroidered, usually all over, and almost always has

the sacred Monogram in its centre. Sometimes the Hood is ornamented with a large sacred Monogram alone, done solidly in gold or silver, and appliquéd onto the centre of the Hood. Such a Hood is right splendid. It may be well to here caution workers against buying such Monograms ready-made. Those which are bought are machine-

than the round or pointed ones. As to the fastening, after the Hood is finished it may be sewed down firmly onto the Cope at the time the Orphrey is applied; or it may have small loops of silk cord (or gold or silver cord) which slip over corresponding buttons on the Cope. Such buttons should be covered with silk or woven gold or silver,

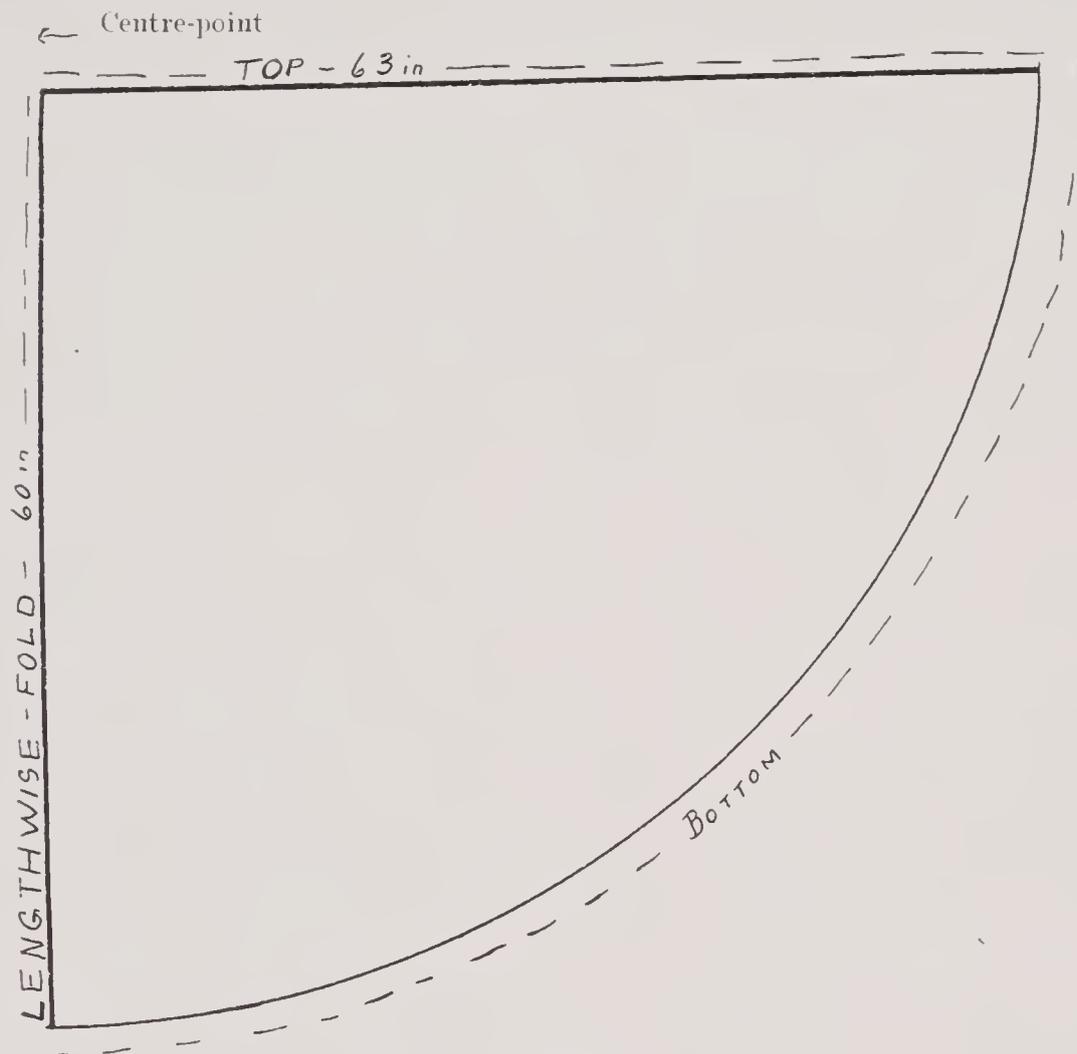


Fig. 38.

COPE. (Half.)

$\frac{1}{2}$ in. allowed all around for turning in.

Scale—1-16 in. = 1 in.

It will be noticed that the drawing-centre is placed 3 in. above the implied centre of the outside circle.

made and unworthy to ornament so regal a Vestment as a Cope. They should *always* be embroidered by hand on linen or canvas in a frame. The Hood is lined with the same lining as that of the Cope, and may have gold, silver, or silk fringe around the sides and lower edge. The top fastens onto the Cope either at the centre of the lower edge of the Orphrey (Fig. 43), or over the Orphrey (Fig. 42). The Hood may be more pointed than the one here given, if desired; or it may be square, although square Hoods are less graceful

according to the Cope, and should be tiny but well-formed, so as to hold the loops without danger of slipping. The Hood, if heavily embroidered, is stiffened with tailor's canvas. But there are Cope Hoods with a simple Monogram done in silks, which are not stiffened—merely lined.

The Morse is lined to match the Cope lining.

Copes are sometimes embroidered all over. If one has a life-time at one's disposal, such embroidery might be urged. It is well known that no two people embroider exactly alike, therefore

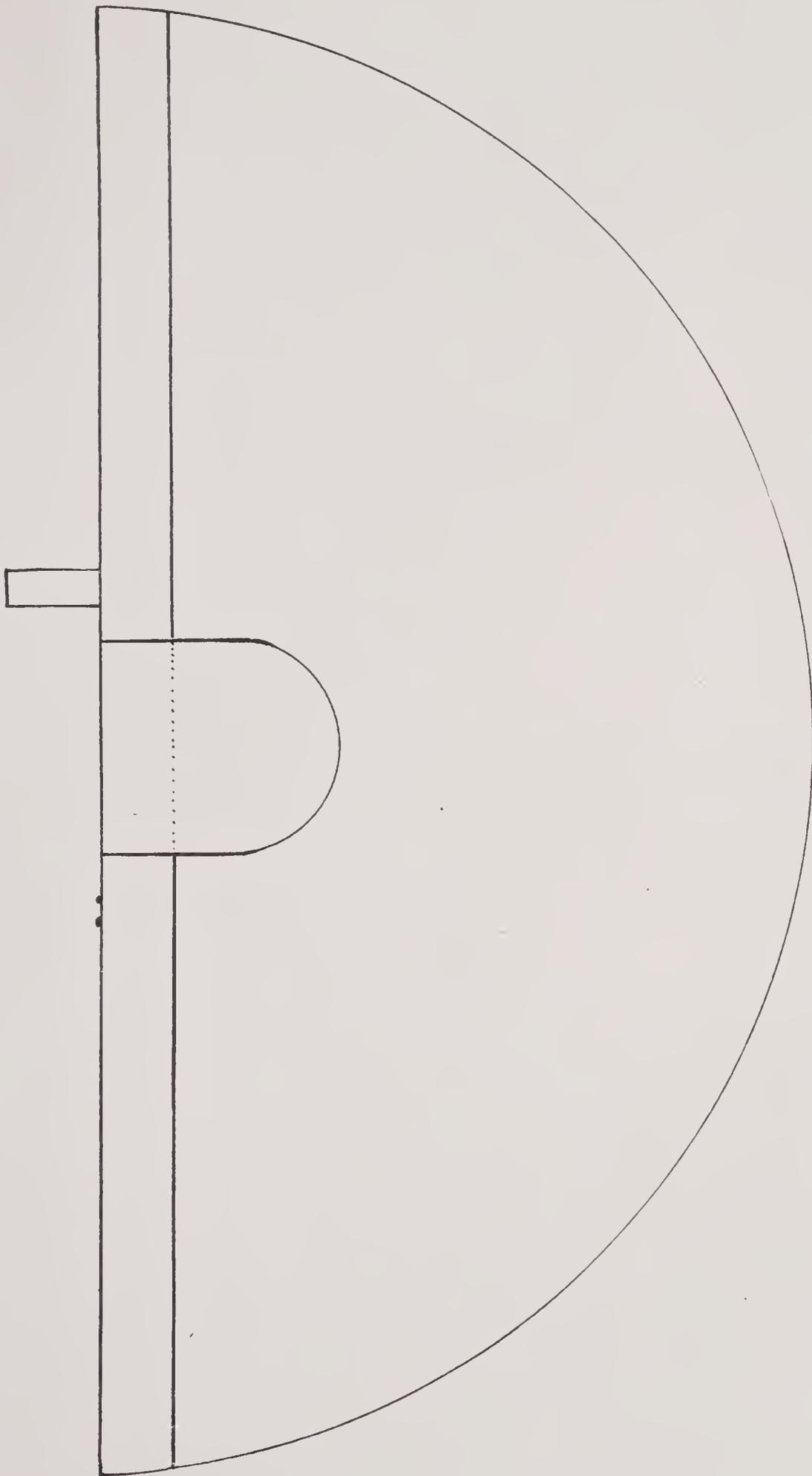


Fig. 42.

COPE. (Entire.) Showing Position of Orphrey, Hood, and Morse.

On this Cope the Hood is attached to the upper edge of the Orphrey, thus covering the Orphrey for 18 in. Another manner of attaching the Hood is shown on page 59.

Scale—1-16 in. = 1 in.

The measurements of the pattern are as follows, $\frac{1}{2}$ inch being allowed for seams and turning in (but no allowance being made for seams sewed in the process of piecing for necessary width), and 1 inch being allowed at one end of the Morse for inserting into edge of Cope:

Width across top.....	126 in.
Length from centre of top to centre of lower edge	60 in.
Width across top of Hood.....	19 in.
Length down centre of Hood.....	21 in.
Length of Morse.....	9 $\frac{1}{2}$ in.
Width of Morse.....	4 in.
Length of Orphrey.....	126 in.
Width of Orphrey.....	11 in.

The lining of Cope, Hood, and Morse, is cut exactly the same size as the outside.

First draw and cut all portions of the pattern as described on page 5.

Cut the outside, Morse, and Hood, and then the lining for them. Lastly, cut the long Orphrey. If there is to be a border of tapestry (matching the Orphrey) around the bottom of the Cope, cut that to fit the curved edge, each section being the width of the material.

If the Orphrey is to be embroidered (and it usually is), select the embroidery design and transfer it as described on page 5. Usually a Cope Orphrey is about 10 inches wide when finished, although they may be narrower.

Also select embroidery designs for Hood and Morse. The embroidery on the Morse agrees in design and treatment with that of the Orphrey, but should, of course, be narrower. Transfer these designs.

Then baste the Orphrey, Hood, and Morse onto linen set into suitable embroidery frames (page 2), and do the embroidery. If the Cope is to be embroidered all over, or if an embroidered border is to be done around the bottom, the design must be transferred on (agreeing in general with the embroidery on the Orphrey), and the entire Cope set into a frame on mbleached linen, and the embroidery done. It is best to keep everything covered except the immediate space being embroidered, or the Cope will become soiled. Often jewels are set into the embroidery, especially that on the Hood.

It may not be out of place here to deplore the

use of so-called "jewels," which are sometimes purchased for use in embroidery. These are in reality nothing but the cheapest bits of colored glass set into backs of brass or tin; frequently they are not even cut, merely being pressed, and are anything but rich or effective. Such tawdry things should *never* be used on Vestments. If precious stones cannot be afforded (or given), do not stoop to the using of imitations. This does not mean that good doublets may not be used. Have the settings of gold or silver. Jewels are often bequeathed to the Church for such purposes. Garnets are about the least expensive stones to buy.

When the embroidery is all finished, and taken from the several frames, the linen is carefully cut away.

Make the Hood by cutting the stiffening $\frac{1}{2}$ inch smaller all around than the pattern. Baste this canvas onto the wrong side of the embroidered Hood; turn the edges of the outside material over the edges of the canvas all around, and baste down. Lay fringe on around the bottom and side edges, and sew firmly, being sure that the fringe is going to be right side out. Fasten on the loops of silk cord (for slipping over buttons) at the top edge of the Hood, and sew securely onto the canvas.

Lay the lining (right side up) onto the canvas, and baste together; fold under the edges so that they come to within $\frac{1}{8}$ inch of the edge of the material of the Hood; baste down, and hem firmly with silk matching the lining. This finishes the Hood, unless gold or silver braid or cord is sewed next to the edge all around (on the right side), top included. Or a number of rows of gold or silver thread may be couched on instead of the braid or cord (according to the way the Orphrey is intended to be finished), care being taken not to catch threads through onto the lining.

Or if the Hood is to be fastened bodily onto the Cope, the top edges should be left raw, both as to lining and outside, and the braid or cord or gold thread sewed on $\frac{1}{2}$ inch from the top edge to finish. In this case, leave a firm basting along the raw edge at the top of the Hood.

Make the Morse by simply turning in the edges $\frac{1}{2}$ inch on top and bottom and right end, and basting down. Onto the under side of the left

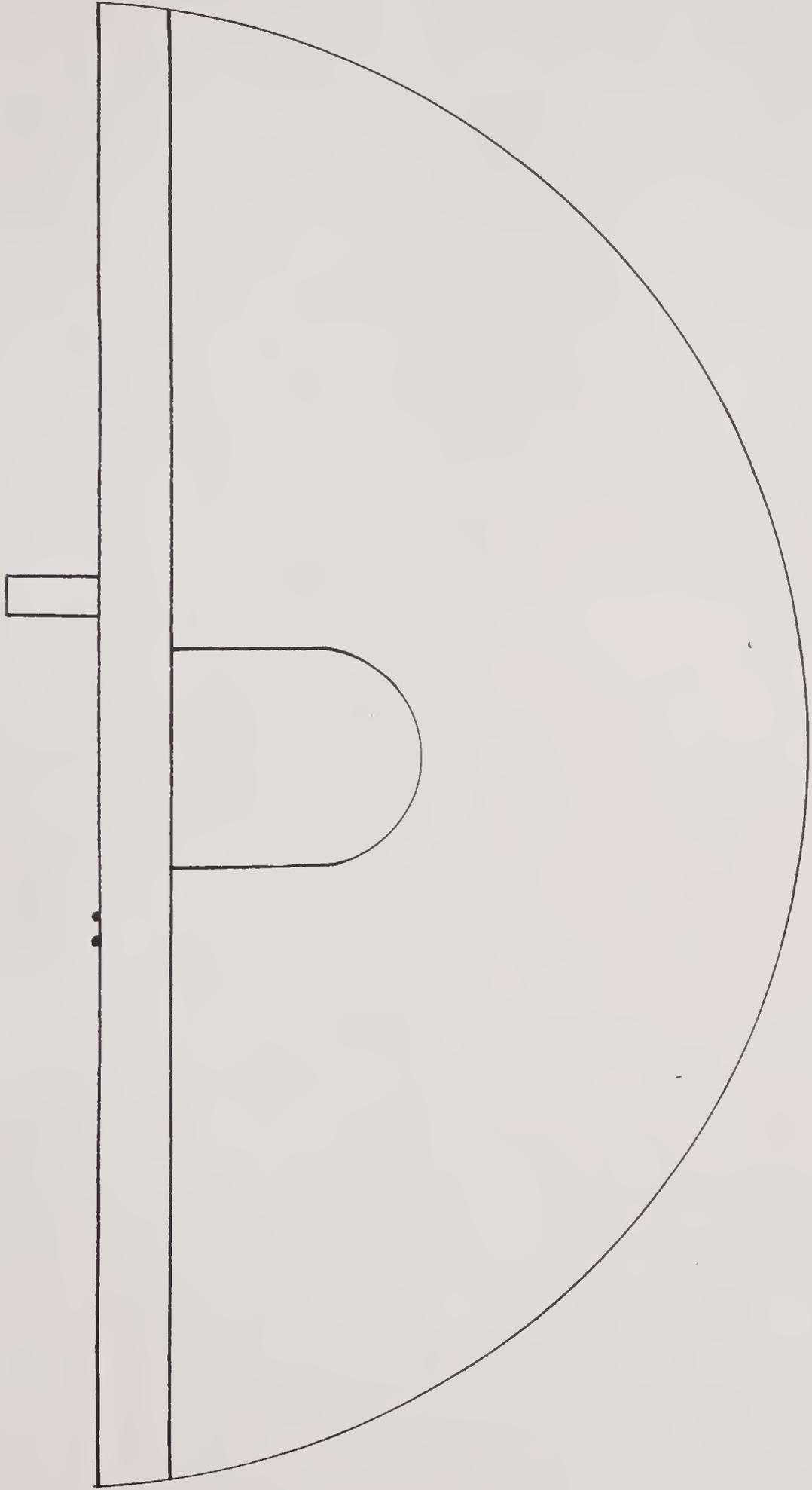


Fig. 43.

COPE. (Entire.) Showing second manner of attaching the Hood.
This Hood is attached at lower edge of Orphrey, being less cumbersome than the one shown in the preceding drawing.
Scale—1-16 in. = 1 in.

edge, securely fasten the two large hooks, so that they come $\frac{1}{4}$ inch inside the edge. Baste the lining (right side out) on to the wrong side, fold it under to within $\frac{1}{8}$ inch of the outer edges (having it fit flatly and perfectly around the hooks) on the three sides; baste down, and hem with silk to match. Remove all bastings except the one across the left end, the edges of which are left raw.

Baste and over-sew together (see page 4 for felled seam) the widths of material comprising the outside of the Cope. Do likewise with the lining, which of course runs the opposite way of the goods.

Prepare unbleached linen in the largest embroidery frame, and baste the top edge of the outside of the Cope on to it, to a depth of 20 inches. Over this silk lay the long Orphrey into place, $\frac{1}{2}$ inch from the edge of the Cope. If the Hood is to be sewed onto the Cope, insert the $\frac{1}{2}$ inch of raw edge (at top of Hood) under the lower edge of the Orphrey at the centre, as may be judged from Fig. 43, and baste. Baste on the Orphrey, and sew it down with back-stitches, using silk to match. Remove bastings, and couch on a number of rows of gold or silver thread (or gold or silver braid or cord, according to the scheme of the Cope) to cover *both* raw edges of the Orphrey.

Or if the Hood is to be buttoned on, fasten the Orphrey onto the Cope without regard to the Hood, and finish on both edges with the gold thread or braid, etc. Then proceed to sew the seven small buttons just outside the braid (or gold thread or cord) on the edge of the Orphrey, along the centre, as may be judged from Fig. 43. Or if the Hood is to go over the Orphrey, set the buttons as might be judged from Fig. 42.

The Cope may now be taken from the frame, and the linen trimmed away to within $\frac{1}{2}$ inch of each side of the rows of sewing.

Turn in the edges of both top and circular bottom $\frac{1}{2}$ inch and baste. Place Morse in position, setting it in 1 inch, and baste and sew firmly as indicated in Fig. 42. Place eyes on opposite side to match, as seen in the same drawing, and sew securely. If fringe is to go around the bottom of Cope, baste and sew it onto under side of edge, being sure that it is going to be right side out.

Lay outside portion (wrong side up) flat on a large surface, and onto it lay the lining (right side up). Have it exactly in proper position. Pin along the top, then at centre of bottom edge; keep dividing and pinning, until entire edge is pinned flat and even. Then baste $1\frac{1}{2}$ inches from the edge all around and across top. Turn under the edges so that the lining comes to within $\frac{1}{8}$ inch of the folded-in edge of the outside material; baste, and hem down with silk to match lining. Remove bastings. If gold braid or cord is to be sewed around the bottom edge, baste and sew it on the last thing, being careful not to catch it through onto the lining.

If there is a border of tapestry, this should be applied to the Cope in a frame, at the same time that the Orphrey is applied, and in exactly the same manner.

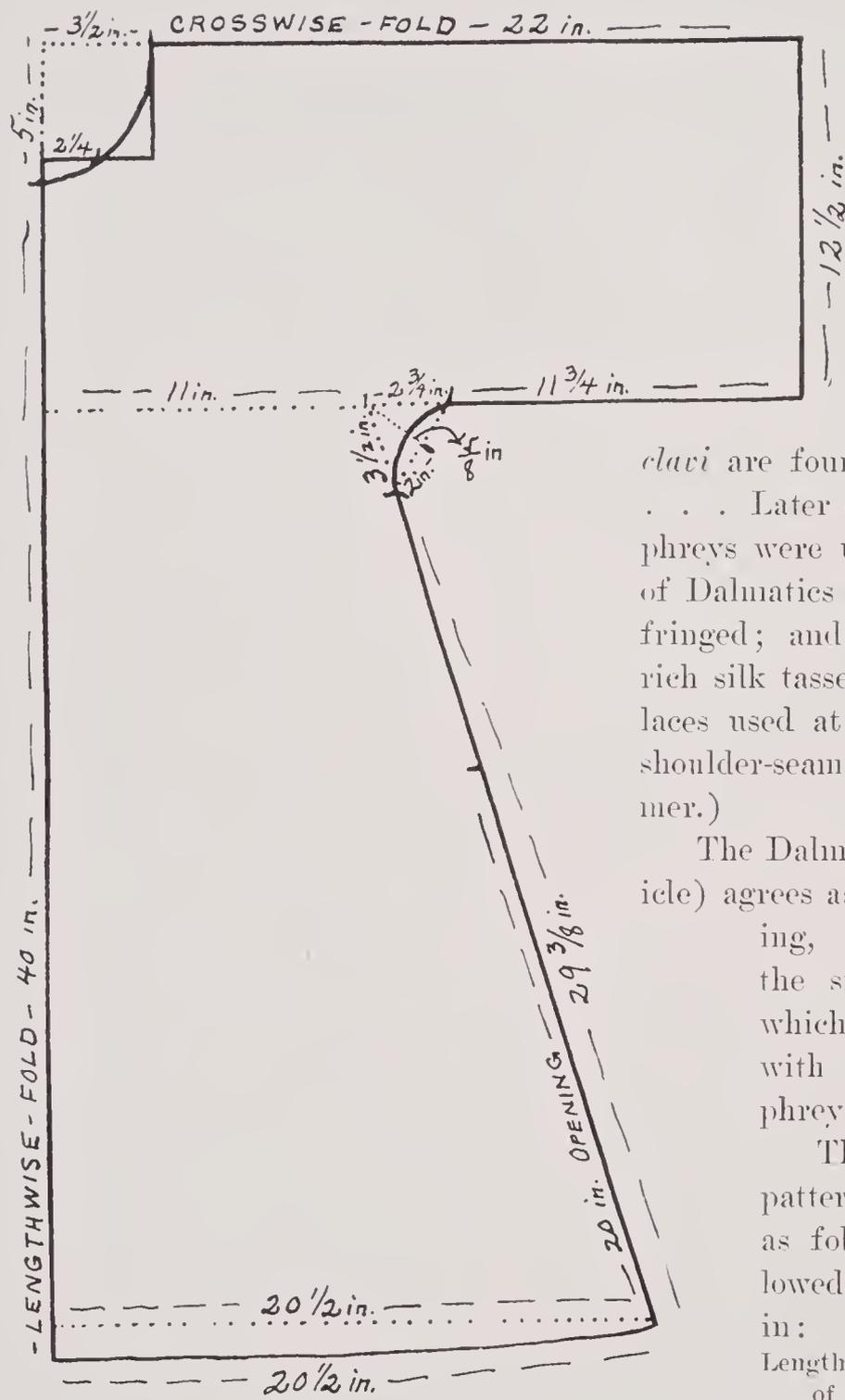
This finishes the Cope.

It may be added that if a large metal clasp is preferred to the made Morse, one has only to omit the Morse both in making and inserting, substituting the metal Morse the last thing instead. The metal Morse would occupy the same position on the Cope that the made Morse does.

CHAPTER XIV

THE DALMATIC

THE Tunicle and Dalmatic of Church use have long been practically the same thing, with no difference except that the Dalmatic is often the more richly decorated of the two. . . . The ancients wore already in the age of Augustus (B. C. 27—A. D. 14) an Over-tunic for warmth and comfort: this corresponds with our Tunicle. In the next century we read that the Emperor Commodus went about publicly in a Dalmatic. . . . In 350 A. D. the Dalmatic was worn in Rome by the Deacons, for whom it was very suitable because it left their arms free for serving at the altar and was at the same time a distinguished and stately garment. . . . As the Deacon enjoyed the privilege of wearing the Dalmatic, other servants of the sanctuary had to be content with the less distinguished Over-



tunic, which is now called the Tunicle, and is still the special vestment of subdeacons and clerks. . . . The orphreys go back to classical times when they were called *clavi* and were generally purple. These

clavi are found also in the mosaics. . . . Later on, richly decorated orphreys were used. . . . The edges of Dalmatics and Tunicles are often fringed; and they often have also rich silk tassels, which represent the laces used at one time to draw the shoulder-seams together." (Dearmer.)

The Dalmatic (and also the Tunicle) agrees as to color, material, lining, and embroidery with the silk Chasuble set with which it is to be worn. As with the Chasuble, the Orphreys bear the embroidery.

The measurements of the pattern (front or back) are as follows, $\frac{1}{2}$ inch being allowed for seams and turning in:

Length down centre of front	40 in.
Length down centre of back	41 in.
Width of shoulder fold	22 in.
Side, to under-arm curve	29 $\frac{3}{8}$ in.
Sleeve-seam, to under-arm curve	11 $\frac{3}{4}$ in.
Width at bottom of sleeve	12 $\frac{1}{2}$ in.
Width across bottom	41 in.

Fig. 44.

DALMATIC. (One quarter.)

The curved neck is for the front, and the square neck for the back.

$\frac{1}{2}$ in. allowed for seams and turning in.

Scale— $\frac{1}{8}$ in. = 1 in.

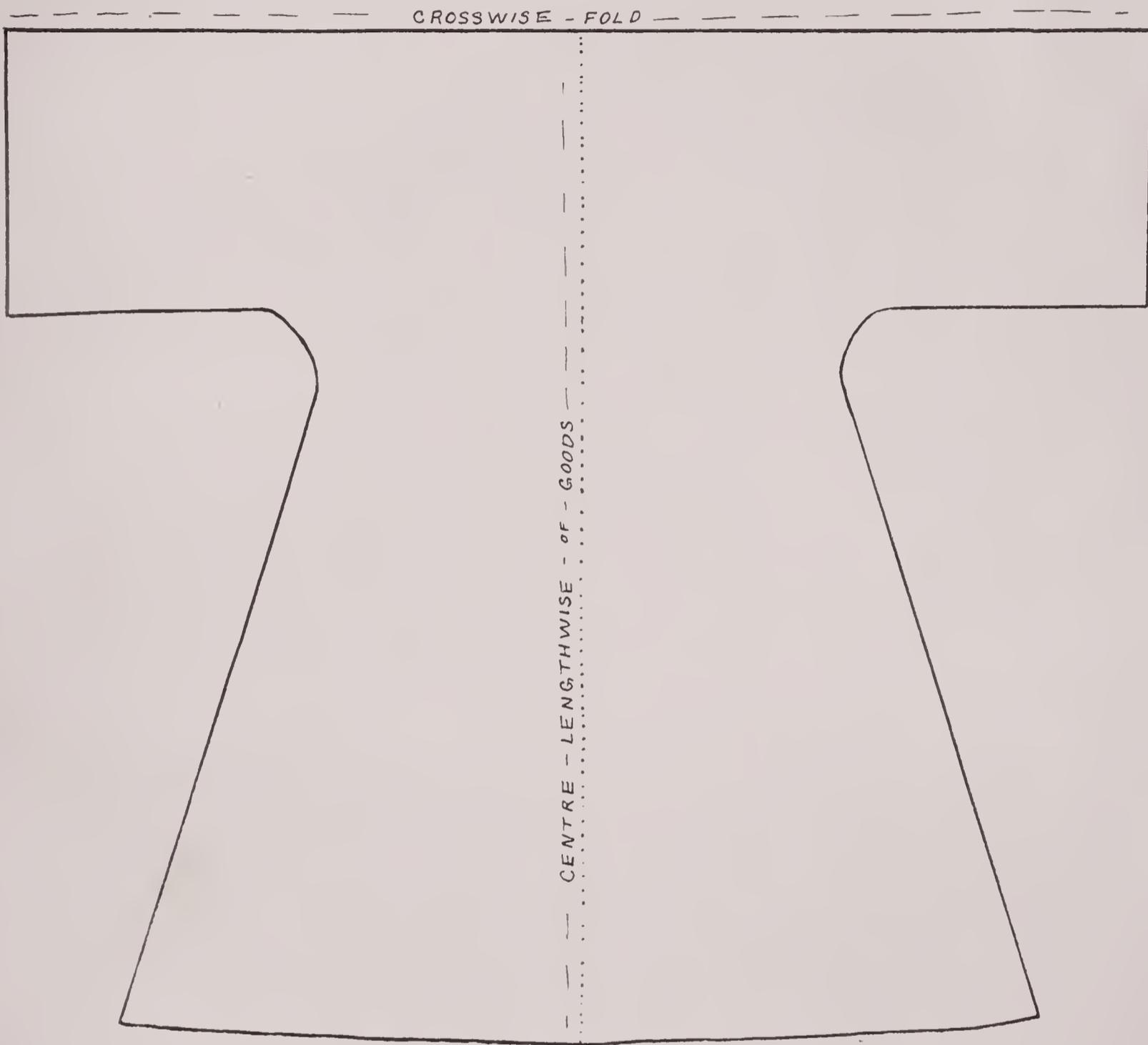


Fig. 45.

DALMATIC.

Showing manner of laying pattern onto goods for cutting. After this is cut, the Neck-pattern (on next page) is laid into place, and the neck is cut out independently.

The Orphreys are cut 4 inches wide, and are measured as follows, allowing $\frac{1}{2}$ inch for seams, and 1 inch on each end of the crosswise Orphreys for slipping under the long Orphreys:

- 2 long Orphreys, each.....91 in.
- 4 crosswise Orphreys, each.....10 $\frac{1}{2}$ in.
- 2 sleeve Orphreys, each.....26 in.

This makes altogether 276 inches of Orphrey.

The Dalmatic is cut all in one piece, back and front. This is done by first drawing and cutting

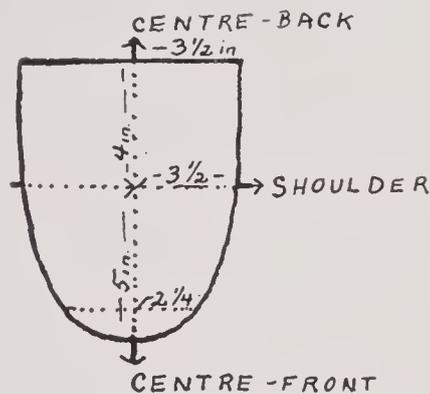


Fig. 46.

DALMATIC. Neck Pattern—(entire).

See preceding page.
Scale— $\frac{1}{8}$ in. = 1 in.

the entire pattern (of which Fig. 44 is one-quarter). To do this, prepare paper large enough to fold double at the top; then draw and cut the Dalmatic double, as in Fig. 45. When this is done, plainly mark the shoulder-fold, and flatten out the pattern; at the neck lay on a pattern cut according to Fig 46, and thus cut out the neck properly.

First cut the outside material, piecing (using felled seam, page 4) as necessary for width. Then cut the lining exactly the same as the outside, and in the same manner.

To make, prepare the Orphreys as described in the chapter on the silk Chasuble, both as to design and treatment. To apply Orphreys, set the entire Dalmatic (flat) into the long embroidery frame, and fasten on the Orphreys as described in the chapter on the silk Chasuble. For position of the Orphreys, see Figs. 47 and 48.

Fold the outside material together wrong side out, and baste and sew the sleeve-seam and the side-seam (all in one) on each side to within 20 inches of the bottom of the Dalmatic. (See Fig. 44.) Do likewise with the lining.

Then on the outside material, turn in onto the wrong side the edges of the neck, bottom (back and front), and the side opening, to a depth of $\frac{1}{2}$ inch, and baste down.

If fringe is to be put on around bottom of sleeves, bottom of skirt (front and back), and side openings, baste and sew it onto the turned-in edges, being careful not to catch the needle visibly through onto the outside.

Slip the lining into the outside and fit together exactly. Pin firmly together all around the edges, and then baste to within $1\frac{1}{2}$ inches of every edge. Turn under the edges of the lining to within $\frac{1}{8}$ inch of the edge of the outside; baste down, and hem with silk matching lining.

This finishes the Dalmatic, unless one desires to add a heavy silk cord and tassel to hang from each shoulder. In this case, the cord is fastened to the inside edge of the Orphrey on each shoulder, the tassel hanging down to the centre of the upper crosswise Orphrey, both back and front.

For every Dalmatic there must be provided a Eucharistic Stole and a Maniple, matching the Dalmatic and the Chasuble set.

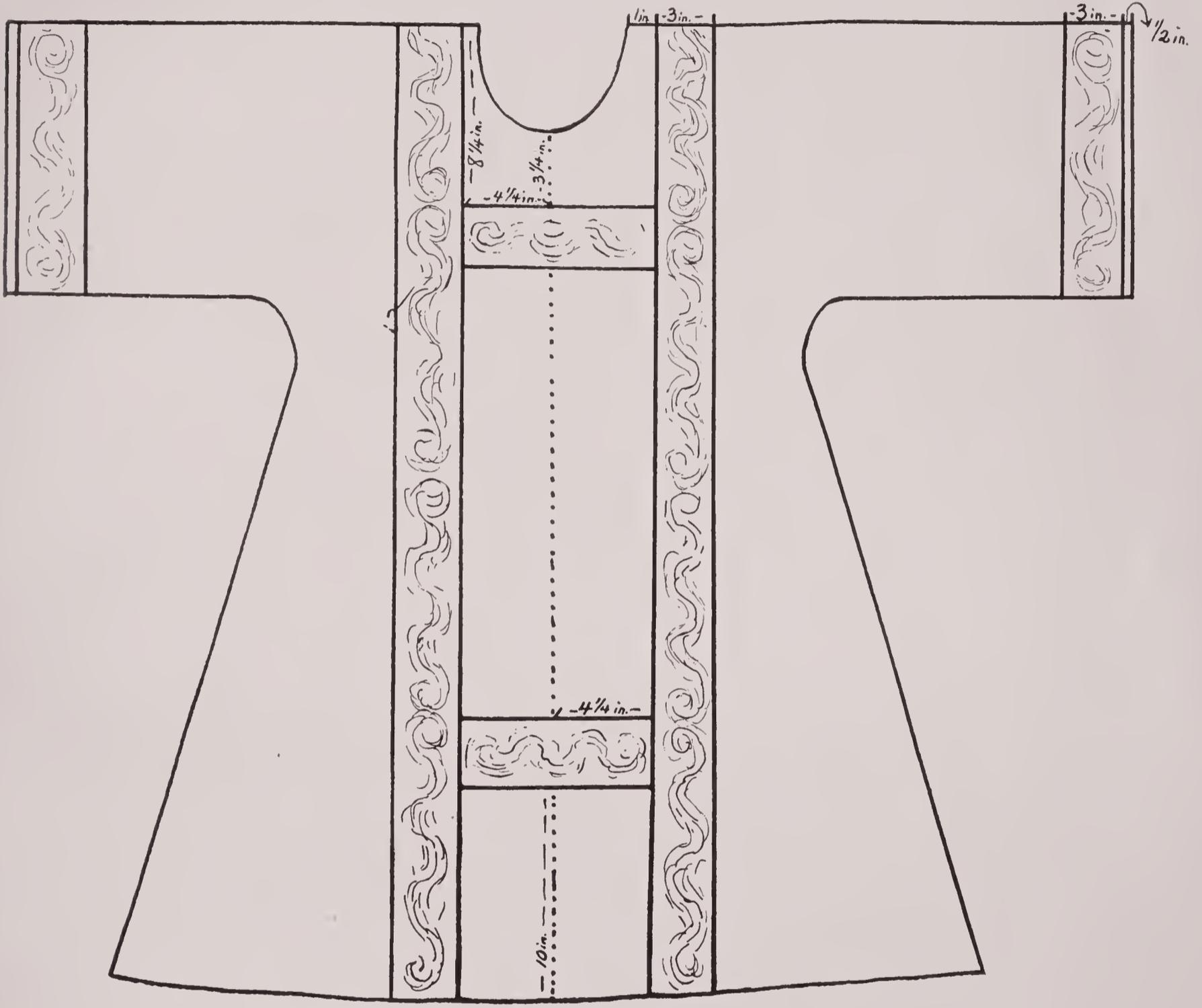


Fig. 47.

DALMATIC. Front.
Showing arrangement of Orphreys.

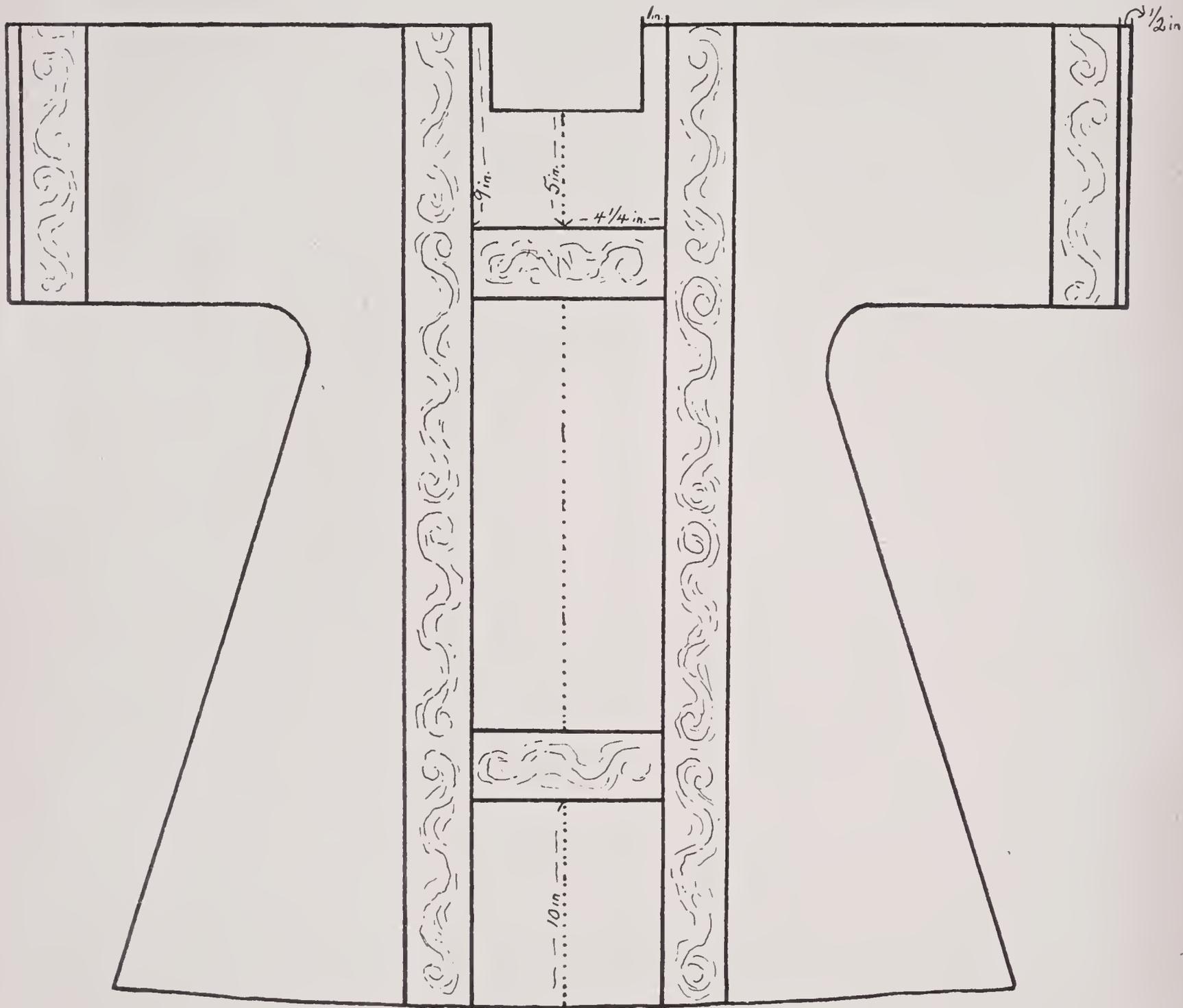


Fig. 48.

DALMATIC. Back.
Showing arrangement of Orphreys.

CHAPTER XV

THE TUNICLE

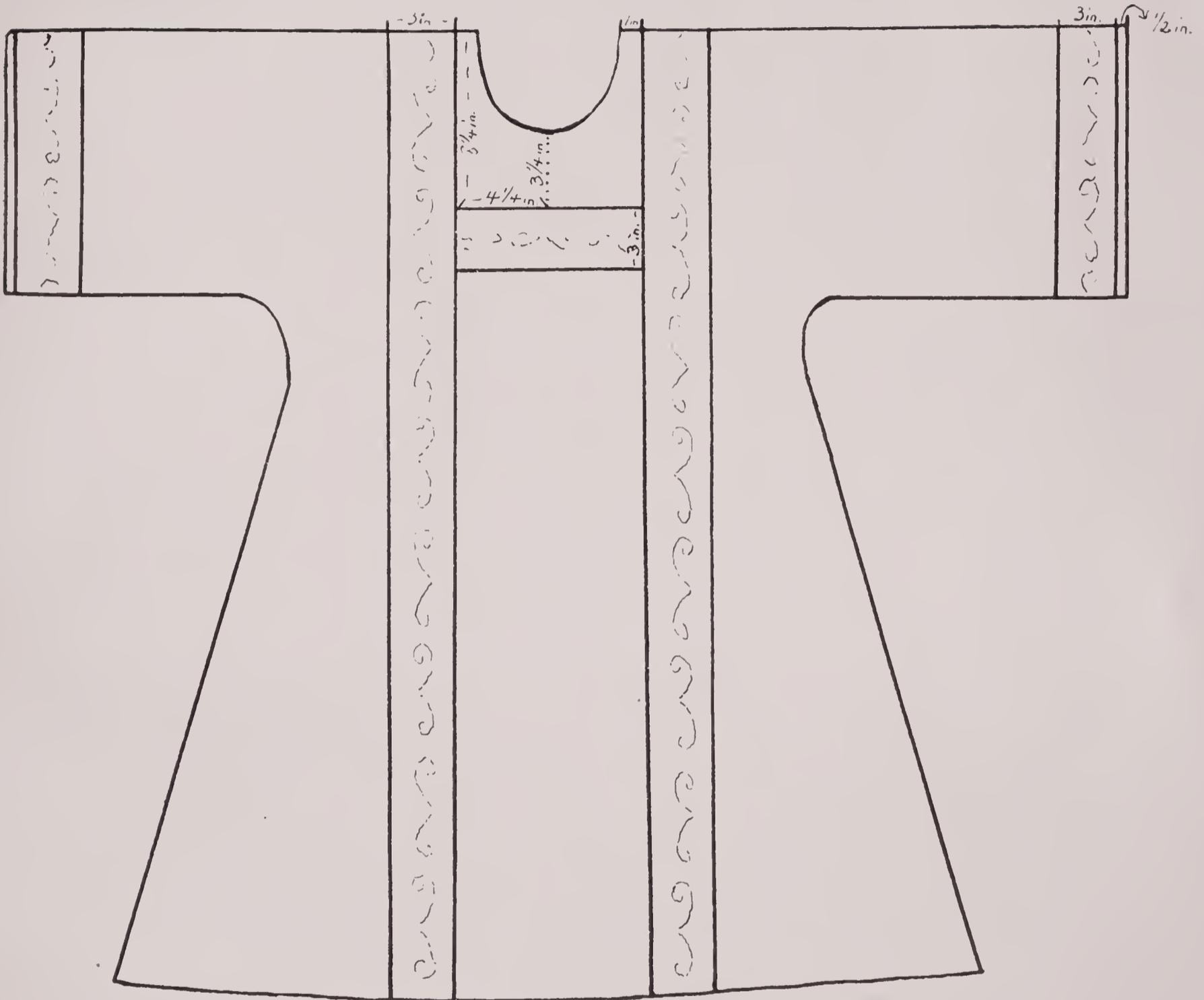


Fig. 49.

TUNICLE. Front.
Showing arrangement of Orphreys.

THE Tunicle is exactly the same as the Dalmatic as to color, material, treatment, and make; except that on the Tunicle the lower crosswise Orphrey is missing on both back and front.

If desired, the upper crosswise Orphrey may be placed slightly lower down on the Tunicle than on the Dalmatic.

The embroidery, while being the same design

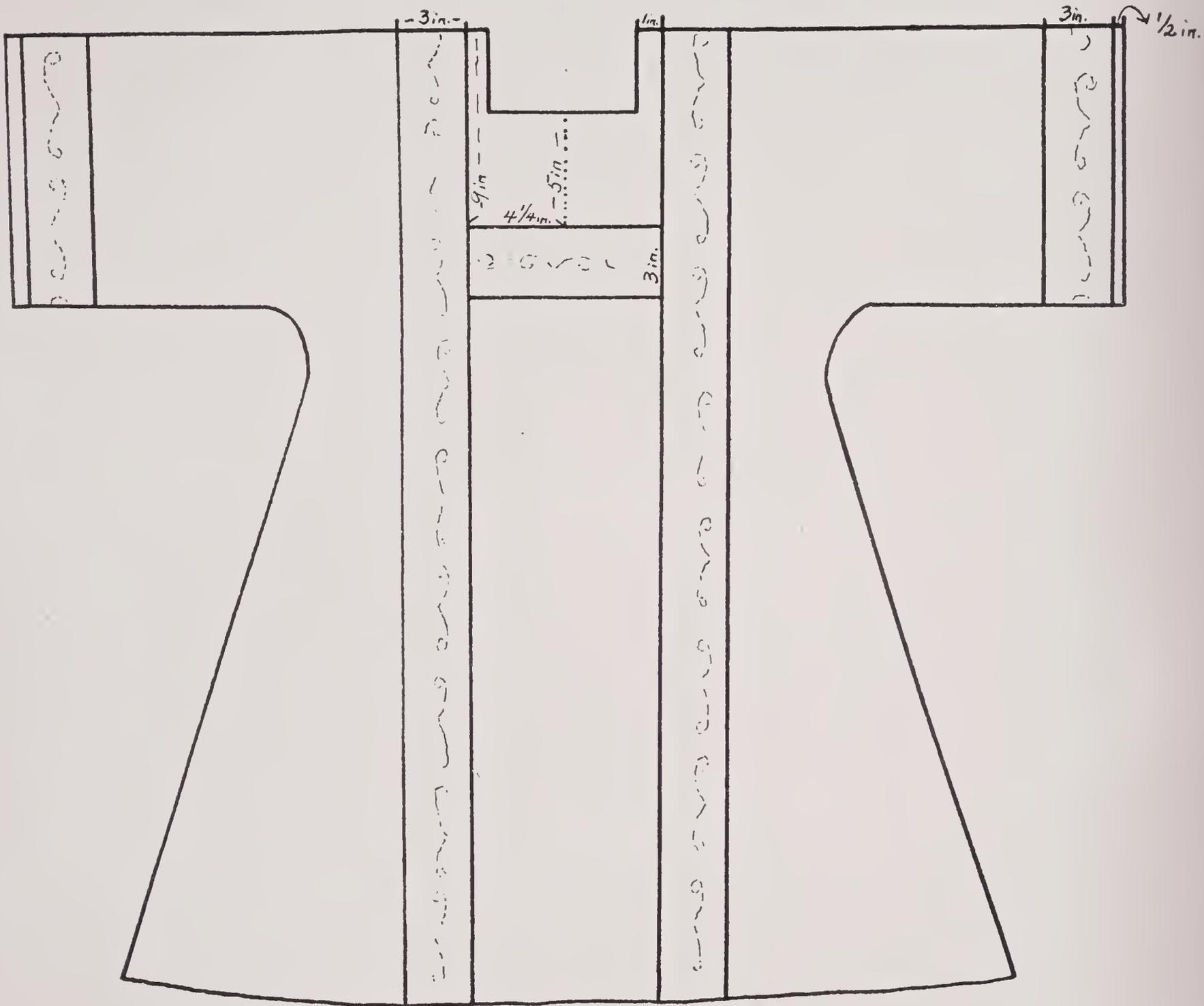


Fig. 50.

TUNICLE. Back.
Showing arrangement of Orphreys.

as that on the Dalmatic and Chasuble, is worked out in a much simpler way, so as to give a plainer effect throughout to the Tunicle.

A general idea of the arrangement of the Orphreys on the Tunicle may be gained by looking over Figs. 49 and 50.

The silk cord and tassels may be put on the Tunicle in the same manner as on the Dalmatic. If they are used on the one, they should be used on the other.

For every Tunicle there must be provided a Maniple to match the Dalmatic and Chasuble set.

CHAPTER XVI

THE MITRE

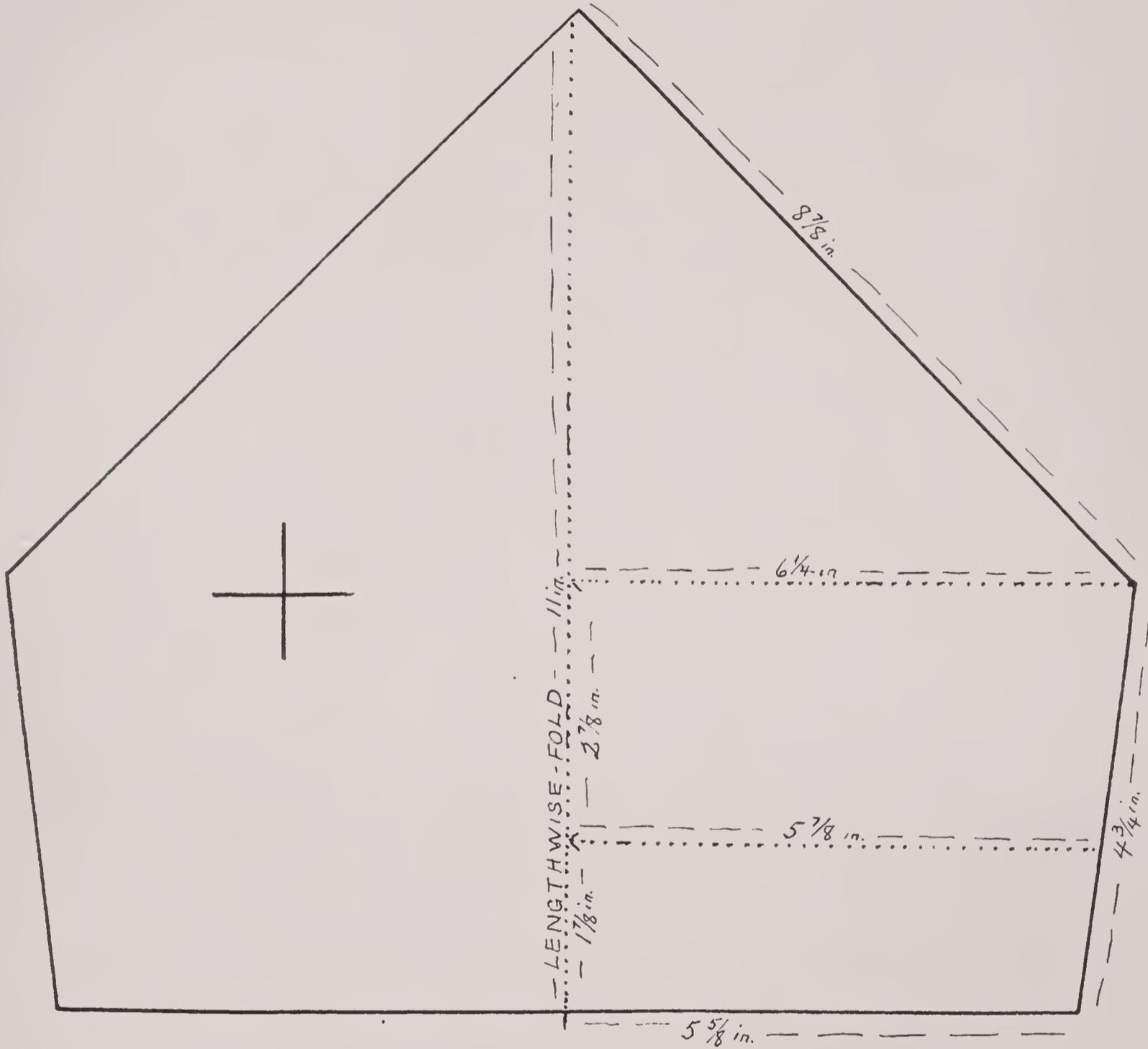


Fig. 51.

MITRE. Front or Back—(entire).

$\frac{1}{2}$ in. allowed for seams and turning in.

Also shows position of appliquéd gold-work cross, or large jewel.

Scale— $\frac{1}{4}$ in. = 1 in.

WHILE Duchesne asserts that the Mitre of Bishops is in no way related to the papal Tiara or Phrygian cap, Dearmer states that the earliest illustration of the Mitre "is on a coin of Egbert, Archbishop of York, 734—766: it next

appears in Roman coins of the tenth century. But we have no reason to suppose that Egbert wore it in Church, for our bishops are represented as bare-headed till after the Norman Conquest. . . .

"On the conical mitre shown in the frescoes

at S. Clemente in Rome (before 1084), there is a fillet: this developed pendent lappets (*infulae*), which became characteristic, and the fillet itself generally assumed the form of a **L**-shaped orphrey. The mitre came to be richly ornamented and jewelled; and thus these varieties became convenient—the *Mitra pretiosa*, jewelled; the *Mitra aurigrigiala*, without jewels, used at times of less solemnity; and the *Mitra simplex*, of plain linen, used on ordinary days and on penitential occasions.”

The Mitre is the personal and private property of the Bishop for whom it is made. Therefore the head size differs with the individual. The Mitre here given is of average dimensions.

The Mitre is made of any precious material—cloth-of-gold, heavy brocaded silk or satin, heavy corded silk, etc. It is sumptuously embroidered, usually all over, and is often jewelled. (In regard to jewels, see page 58.)

Sometimes, however, Mitres are made of heavy corded silk, with separate Orphreys, head-band, and Infulae of plain satin edged with a silk cord. White Mitres are frequently made in this way.

The lining is the same as the outside, both as to Mitre proper and Infulae.

The front and back are well-stiffened with an interlining of tailor's canvas; the top is one thickness of material matching the Mitre; the Infulae are either embroidered all over and lined, or are of the same material as the Orphreys and lined with material matching the Mitre proper.

Usually the Orphreys are merely indicated by the embroidery. At each side (back and front) of the upright Orphrey is placed a separately made cross of solid gold-work (sometimes bearing a large jewel), or a single large jewel richly set in gold or silver, according to the general scheme of the Mitre.

Often black silk is couched on in rows alternating with the gold thread; this is an enrichment

if used judiciously and in a manner to rather accentuate outlines.

Gold or silver or silk fringe may be put onto the ends of the two Infulae, which may be pointed or straight across. The pointed Infulae-ends are preferable.

A cord of gold or silver or silk (to match fringe and general color-scheme of the Mitre itself) is added all around the top-seam and down the side-seams. Narrow gold or silver braid is put on as a border around the edges of the head-band, the upright Orphrey, and along the edges of the Infulae.

The materials needed, therefore, for the Mitre are as follows:

- Sufficient goods for outside and lining (alike).
- Sufficient tailor's canvas to stiffen back and front.
- Gold or silver cord as required, or silk cord.
- Gold or silver braid as required.
- 10 in. of gold or silver or silk fringe for ends of Infulae.
- Gold or silver thread as required by embroidery design.
- 1 spool sewing silk to match Mitre material.
- 1 spool yellow (or pale gray) sewing silk for couching on gold (or silver) thread.

If black embroidery silk is to be used in doing the embroidery, a certain amount of it will be required. Colored embroidery silks are not used on the Mitre, the work being done entirely in gold or silver thread.

First draw and cut

the pattern as described on page 5.

Cut the outside and the lining for both back and front of the Mitre; also outside and lining for the two Infulae; lastly cut one thickness for the top.

If the Mitre is to be embroidered, transfer the embroidery designs as described on page 5. There is an embroidered band around the head; a front and back upright Orphrey, which leads into the top edge of the embroidered band; and an all-over design often covers the front and back of the Mitre except where the head-band and Or-

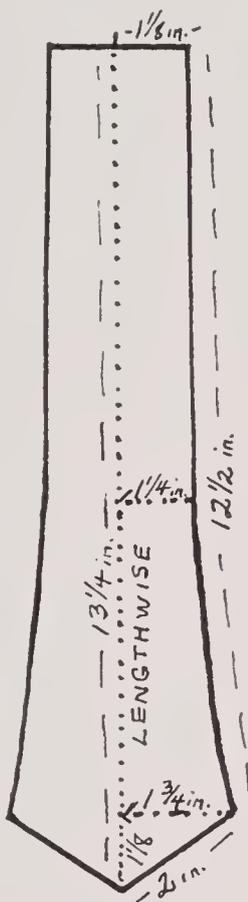


Fig. 52

MITRE. Infula. (One Streamer.)

There are two of these Infulae, which hang from the back of the Mitre to the shoulders of the Bishop. (Entire.)

1/2 in. allowed for turning in.

Scale—1/4 in. = 1 in.

phreys lie. The Infulae are also embroidered all over if the Mitre itself is so treated. A square cross is often done by itself in solid gold-work on linen, cut out, and appliquéd (outside of the all-over embroidery) onto each side of the upright Orphrey, both front and back. There will therefore be four of these crosses to be independently done.

Set unbleached linen into a medium-size embroidery frame (page 2) and onto it baste the outside of the front, back, and two Infulae; also the extra piece of linen with the four crosses stamped on it. Do the embroidery, adding gold braid (if desired) to the edges of the Infulae and Orphreys and along both edges of the head-band. Remove from frame, cutting linen $\frac{2}{3}$ inch smaller all the way around than the embroidered material.

Make the two Infulae by turning in the side and bottom edges $\frac{1}{2}$ inch and basting these down. Lay fringe on the pointed bottom edges, baste, and sew down. Baste on the lining, turn it in $\frac{1}{2}$ inch on the sides and bottom, and hem down with matching silk. Leave the top edges raw.

Baste the canvas onto the wrong side of the embroidered back and front.

Lay the front right side up, and to its top edges fit the corresponding top edges of the top-piece (Fig. 53). Baste in a neat felled seam,

and sew with matching silk (see page 4). As it lies, pick up the two loose edges of the top-piece and fold it up to fit the two seamed edges just done; lay on the stiffened back, and baste and sew a seam the same as in the front top. Then baste and sew together the two side-seams of the stiffened front and back. The Mitre is now together.

Turn the bottom edge over the stiffening $\frac{1}{2}$ inch, and baste down. On the under-edge at the back add the two Infulae, having them either close together or an inch apart; set them $\frac{1}{2}$ inch inside the lower edge of the Mitre, from which they hang; baste, and sew down securely.

Onto the Mitre, in proper position, appliquéd the four made crosses; or fasten on jewels that have been provided. (See left half of Fig. 51.)

Lay the lining together; baste for felled seam and sew the two side-seams with matching silk. Leave wrong side out, and slip it up into the Mitre. Pin into place, and then baste all around $1\frac{1}{2}$ inches from the edges. Turn in to within $\frac{1}{8}$ inch of the lower edge; baste and hem down. Do the same around the top, having seam inserted between lining and stiffening.

Finish by sewing the cord up each side-seam and around the top seam, inserting ends between bottom outside and lining.

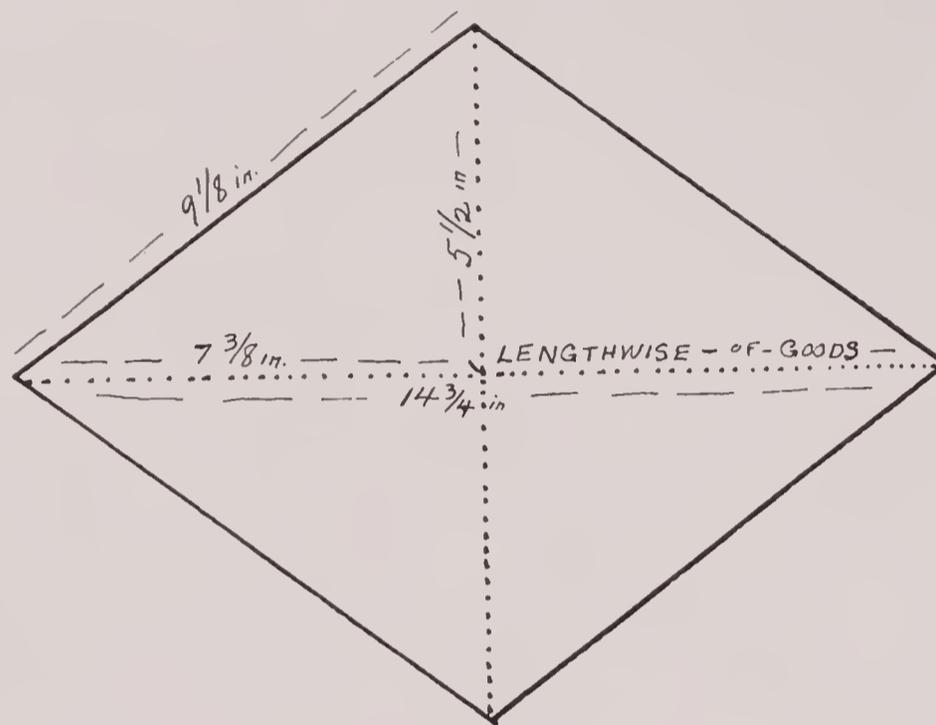


Fig. 53.

MITRE. Top—(entire).
 $\frac{1}{2}$ in. allowed for seams.
 Scale— $\frac{1}{4}$ in. = 1 in.

CHAPTER XVII

THE MOZETTA

THE Mozetta is a deep cape of silk, worn only by Bishops and Cathedral clergy. This comes from the fact that in olden times, Cathedrals being very large and unheated, they became intensely cold in winter time. In order to protect themselves from the cold, Cathedral clergy had a cape made to wear about the shoulders; this cape was made from heavy cloth, and was lined with fur. Some still retain the fur lining.

The Cathedral color being purple, the Bishop wears none but a purple Mozetta; while the Cathedral clergy, Dean, Canon, etc., wear Mozettas of black silk lined with purple silk and having purple buttons and buttonholes and purple stitching. If a Bishop wishes, he may have his Mozetta lined with red silk instead of purple, the Mozetta being then stitched with red, and having red buttons and button-holes. This is optional; but whichever the lining of the Mozetta proper is, the Hood must also be so lined.

The Mozetta is worn over the Rochet.

Like the Mitre, the Mozetta is the personal and private property of the individual for whom it is made. It seems needless to add that the Mozetta is not sewed by hand, having rather a tailored effect than otherwise.

It must be confessed that the Mozetta is about the most complicated and difficult to cut of any of the patterns in this book. The Hood is particularly so. But if strict attention be paid to measurements, and a blue pencil used to outline outside edges, the task will be much simplified.

The most greatly varying measurements (according to the size of the man) will be found to be those of the neck and the neck-band. These can easily be adjusted, however, as can also be the shoulder-seam, if the given pattern is found not to fit the individual as well as it should.

The measurements of the pattern are as fol-

lows, $\frac{1}{2}$ inch being allowed for seams and turning in:

Length down centre of front.....	20 in.
Length down centre of back.....	23 in.
Length of shoulder-seam.....	23 $\frac{1}{2}$ in.
Width around bottom of front (one side).....	30 $\frac{3}{4}$ in.
Width around bottom of back.....	56 in.
Around neck, back.....	10 in.
Around neck, front (one side).....	7 $\frac{1}{2}$ in.
Width of neck-band of Hood.....	2 $\frac{5}{8}$ in.
Length of neck-band (one side).....	12 $\frac{1}{2}$ in.
Length of curving seam.....	18 in.
Around oval cut-out.....	9 $\frac{3}{4}$ in.

The materials necessary for the Mozetta are as follows:

- Sufficient heavy black (or purple for a Bishop) silk for Mozetta and Hood.
- Sufficient purple silk for lining of same.
- 14 small purple silk buttons to match lining.
- Strip of fine white crinolin, 2 in. wide.
- Strip of white linen, 2 in. wide.
- 1 spool purple sewing-silk to match lining.
- 1 spool black sewing-silk (for seams, if Mozetta be black).
- Basting thread.

First draw and cut all portions of patterns as described on page 5.

Fold the outside silk lengthwise to cut the back, piecing as necessary for width. Cut two outside front-pieces, and also two outside portions for the Hood.

Then cut the lining exactly the same, and in the same manner.

To make the Mozetta, lay the two fronts on to the back-portion, matching the shoulder seams. Baste these seams, and stitch on the machine with silk to match. Press open carefully.

Make the lining in the same way.

Onto the wrong side of the left outside half of the front, baste a 2-inch strip of fine white crinolin, $\frac{1}{2}$ inch from the edge. This is for working buttonholes through. Onto the right half baste the 2-inch strip of linen, which serves as a stay when fastening on the buttons.

Slip outside and lining together, *having both*



THE BISHOP OF MICHIGAN CITY
RT. REV. JOHN HAZEN WHITE, D.D.
[Vested in Rochet and Mozetta]

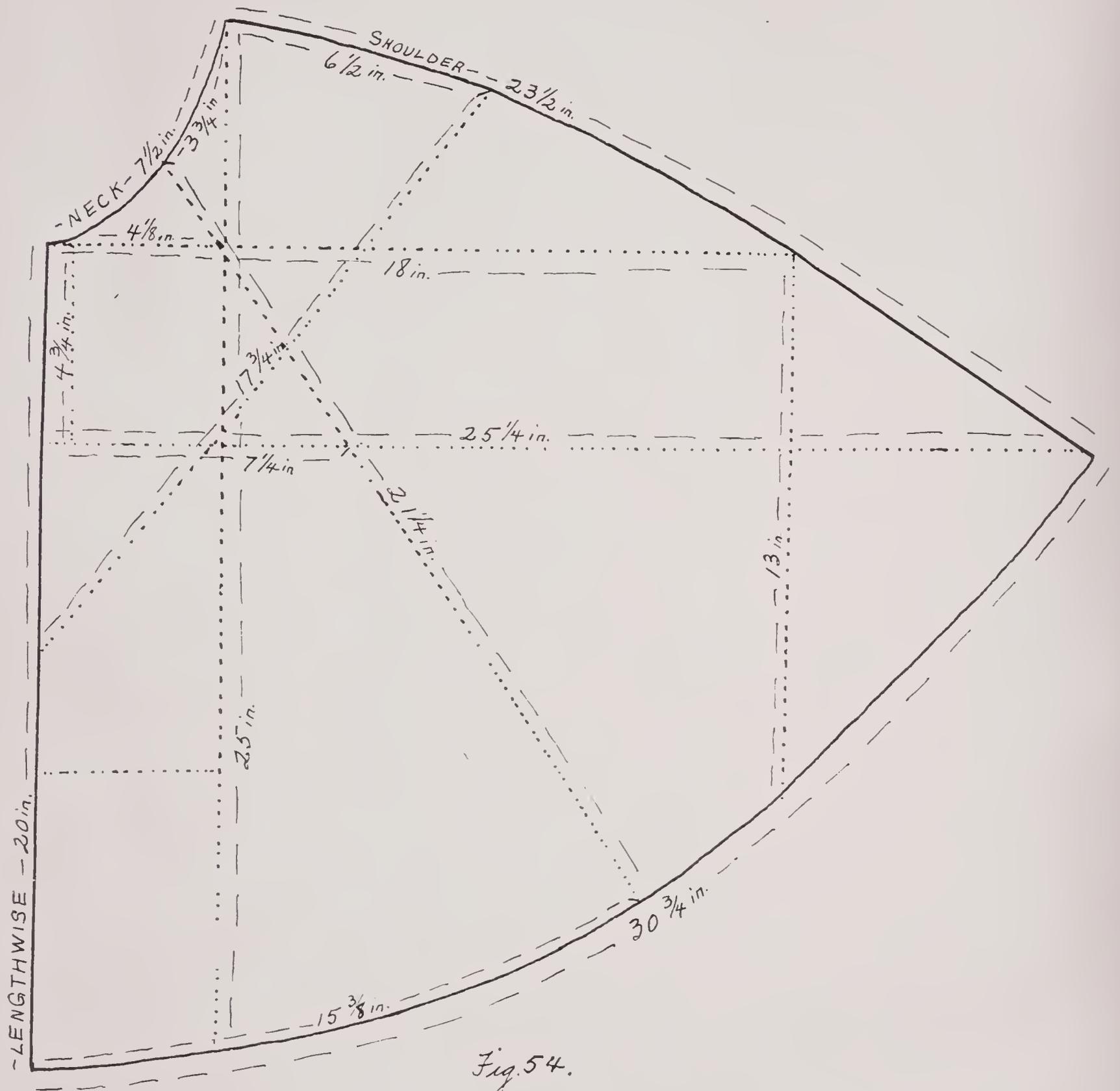


Fig. 54.

MOZETTA. Front—(one side).
1/2 in. allowed for seams and turning in.
Scale—1/4 in. = 1 in.

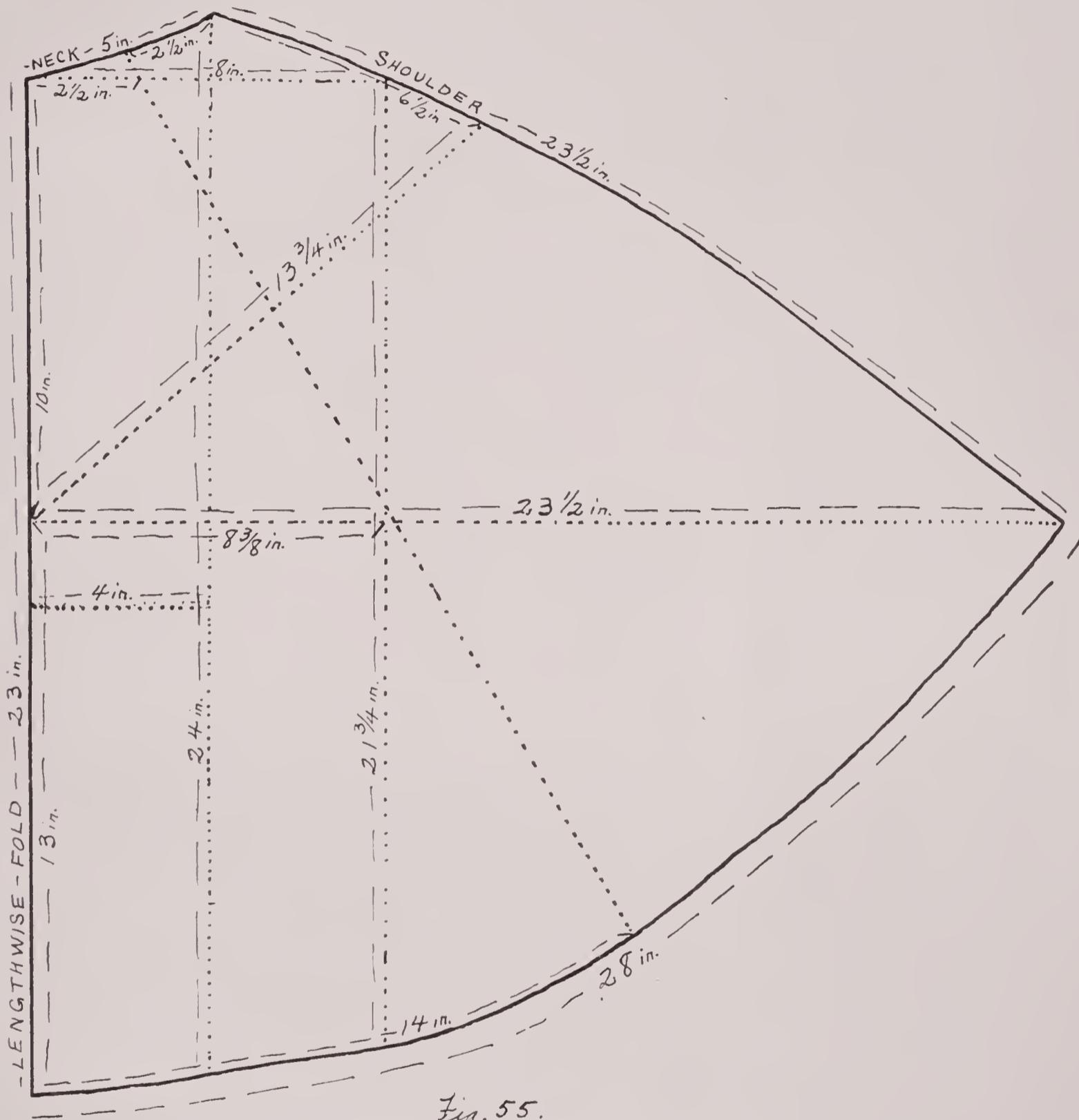


Fig. 55.

MOZETTA. Back—(half).

1/2 in. allowed for seams and turning in.

Scale—1/4 in. = 1 in.

wrong side out. Baste for a seam the two sides of the front and the entire bottom edge. Stitch together on the machine. Turn the Mozetta perfectly right side out; baste all around the sides and bottom edge, matching seams of the outside and the lining exactly.

lining and outside together. Open out as flat as may be, so that the neck-band hangs from each side at the top. Baste the raw edges of the oval cut-out of the outside, to the same of the lining, to form a seam; baste also the outside-ends and the lining-ends of the neck-band. Stitch these seams

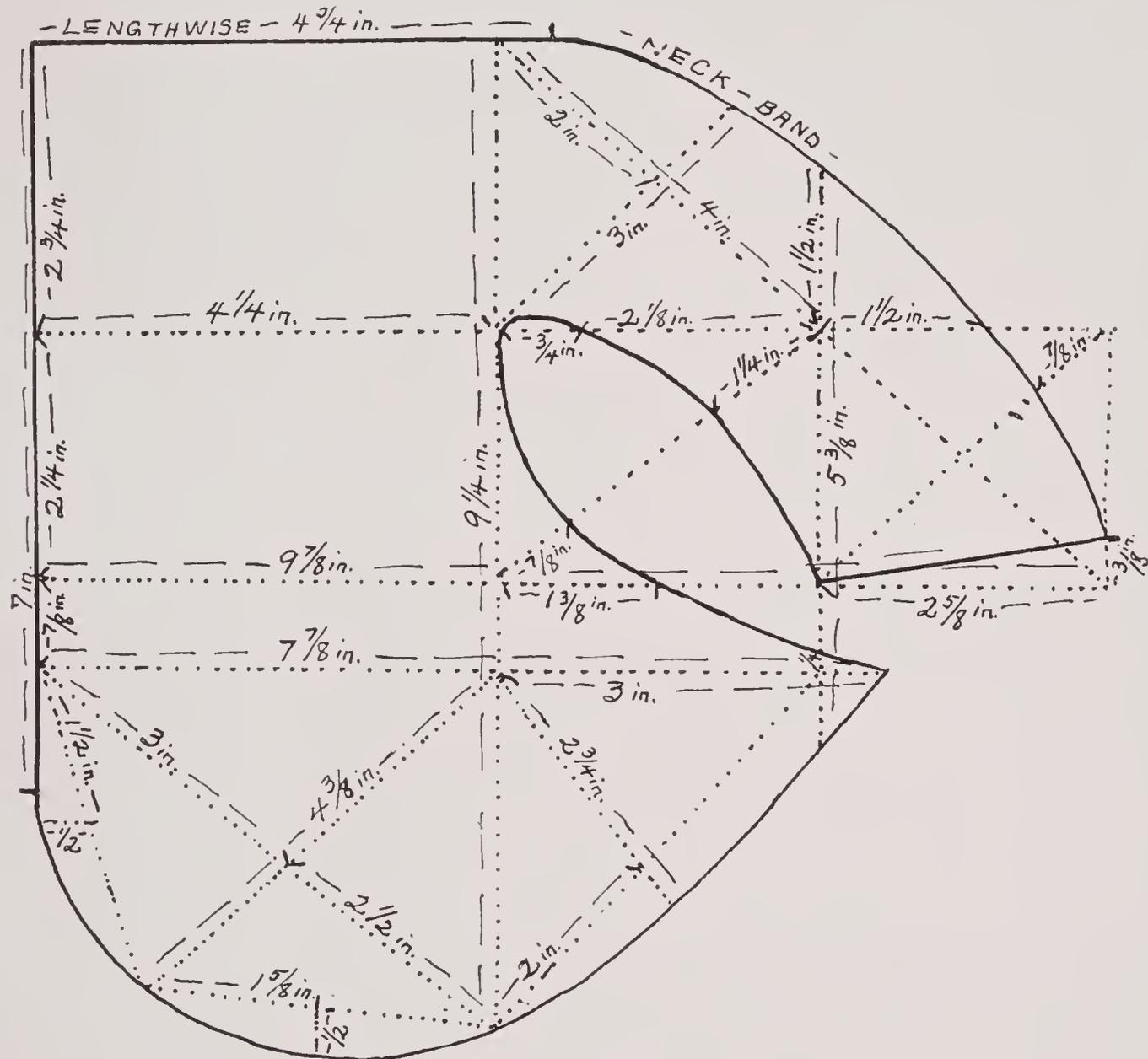


Fig. 56.

MOZETTA. Hood—(one side).

$\frac{1}{2}$ in allowed for seams and turning in.

Scale— $\frac{1}{2}$ in. = 1 in.

Next make the Hood. To do this, lay the two portions of the outside together, and baste up the long curving seam to the point. Stitch on the machine with matching silk, and press seam open carefully.

Make the lining in the same way, and slip it into the already made outside, having both wrong side out, matching seams and edges exactly. Pin

on the machine. Turn perfectly, and baste all around the hood $\frac{1}{2}$ inch from the edge. Baste the neck-band lengthwise through the middle.

Fasten the Hood to the Mozetta by the simple method of fitting the neck-band to the neck of the Mozetta, and basting the *outside* material together in a seam. Remember that it is the lining of the Hood that shows when it is folded back and worn,

instead of the outside. The neck-band is not folded over, but stands up straight and so forms a narrow collar around the neck.

Stitch on the machine the outside of the neck-band and the outside of the Mozetta, and press carefully. Bring up the lining of the Mozetta, and over it lay the lining of the neck-band. Pin down, and turn under the edge $\frac{1}{2}$ inch, baste, and hem down with purple silk.

Thread the machine both above and below with purple silk, and stitch once all around (on the right side) the edges of the Mozetta (bottom and sides), up across the ends of the neck-band, and around the outer edges of the neck-band and the Hood, $\frac{1}{4}$ inch from the edge.

Cut and work (in purple silk) thirteen horizontal button-holes of suitable size along the edge

of the left front; also one in the neck-band. Sew the buttons in corresponding positions onto the right front and neck-band, using purple silk.

Finish Mozetta by fastening a flat hanger (page 13) of stitched purple silk onto the underside in the centre of the neck-band.

Remove all bastings, and press carefully with a cool iron on the wrong side, laying a cloth between the iron and the silk.

Sometimes the neck-band proper ends a couple of inches from each end of the Mozetta-neck, which is itself turned in and finished with stitching. There is then no band at the immediate throat, and the priestly collar is in evidence, as in the case of the cassock neck-band. Perhaps this way of finishing has the more pleasing effect.

CHAPTER XVIII

THE CHIMERE

THE Chimere is of black or purple satin, and is worn only by Bishops. It is worn over the Rochet.

The Chimere is too difficult to make, to warrant any but a professional maker in attempting it.

When properly made, it is a beautiful and dignified garment, without sleeves, and reaching well down to the feet. It is open in front, and is therefore something like a sleeveless Cassock.

Dearmer tells us that "it was worn by Bishops over their Rochets before the Reformation as their out-door habit, even when they went on horseback: it is part of the episcopal walking-dress which the bishops were warned not to 'intermit' by the 74th Canon of 1604. . . . It has also been worn by Post-Reformation bishops as a liturgical vestment. . . . The Canons of 1604 order the Cope, and not the Chimere, to be worn by the principal minister at the Holy Communion in Cathedral churches."



THE PRESIDING BISHOP
RT. REV. D. S. TUTTLE, D.D., LL.D.,
Bishop of Missouri
[Vested in Rochet and Chimere]

CHAPTER XIX

THE BURSE

THE Burse is a case used for holding the Corporal.

The outside of the covers is embroidered silk, both silk and embroidery matching the Chasuble set for which it is made. The two covers are lined with fine white linen, previously washed and ironed; the side-pieces are of silk, lined with the white linen.

The two outside pieces and their lining are each cut 11 inches square. The two side-pieces and their lining are each cut 10 inches long and 3 inches wide. This allows $\frac{1}{2}$ inch all around for turning in.

First cut both portions of the pattern, as described on page 5.

Lay the square pattern onto the outside silk, and cut two squares; also cut two like squares of the white linen. Then cut two side-pieces (Fig. 58) of the silk, and two like pieces of the linen; these four pieces constitute the outside and the lining of the side-pieces.

Cut four squares of heavy cardboard (or have

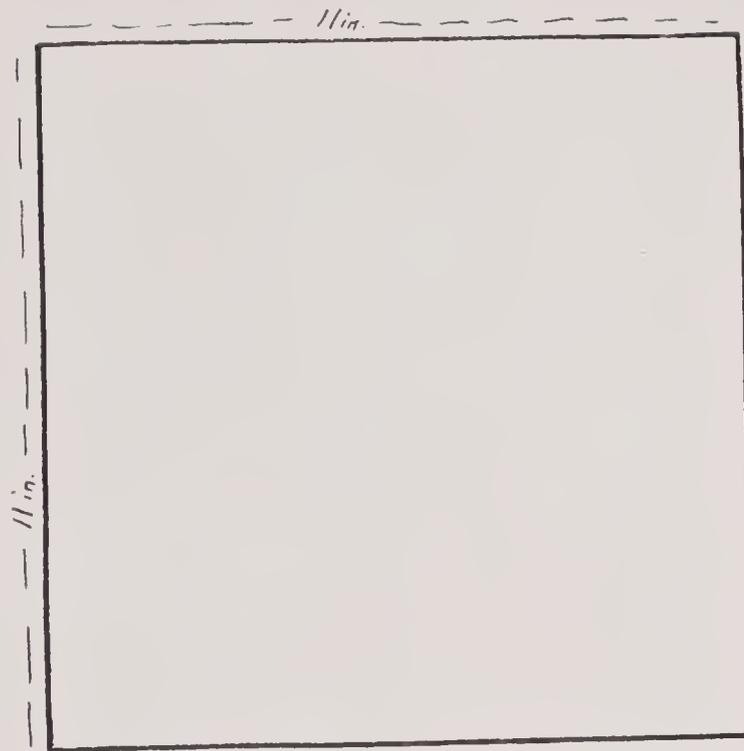


Fig 57.

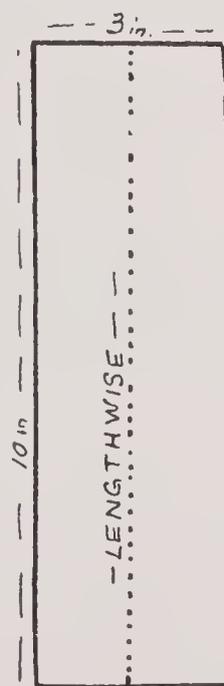


Fig 58.

BURSE.

Fig. 57 is the pattern for the outside covers and lining. (Entire.)

Fig. 58 is the pattern for one side-piece. (Entire.)
 $\frac{1}{2}$ in. allowed for turning in.
 Scale— $\frac{1}{4}$ in. = 1 in.

them cut) each ten inches square.

Select embroidery design for top square of silk (to match Chasuble set), and transfer it as described on page 5. This embroidery design may be an adaptation of the Chasuble set embroidery if not actually like it, or an ornamental cross. The design is always square.

Set the silk into an embroidery frame (page 2), and embroider according to the rest of the Chasuble set. When done, remove from the frame, and trim linen to within $\frac{1}{2}$ inch of the outside edges.

Take the four squares of cardboard, and stretch the embroidered square over one. This may be done by placing the cardboard exactly in the centre of the wrong side of the silk (holding it in place by means of a heavy, but conveniently managed, paper-weight), and taking long stitches from side to side across the cardboard, catching each time into an opposite edge of the silk.

In like manner fasten the plain square of silk

onto a square of cardboard; then the two squares of white linen each onto a square of cardboard.

When this is done, lay the embroidered square (cardboard-side up) on a flat surface, and onto it lay a linen square (linen-side up). Hold or tie these two together firmly, and over-sew each edge together with fine thread or white sewing-silk. Fasten the other two squares together in the same way.

Prepare the two side-pieces by simply basting together a linen piece and a silk piece, turning in all the edges $\frac{1}{2}$ inch, and over-sewing delicately with fine white thread. There will of course be two of these pieces when done, each with a linen lining.

Set a side-piece in on each of two opposite sides of the embroidered square (linen-side in), just at the edge; then lay on the plain square (linen-side in) and fasten in this position onto the two opposite sides.

Push the side-pieces in between the two out-

side squares, so that they each fold into a pleat; over-sew the *left* end of each pleat together. This leaves the Burse open at the right side and closed at the left side. Finish closing the left side by taking several firm stitches (on top of each other) at three places evenly through the edges, thus making three silk hinges at the left side, or back, of the Burse.

Finish the Burse by sewing a cord all around the six edges, and a single cord along the back. Have the cord match the Chasuble set as far as possible.

THE WHITE LINEN BURSE

If the Burse is to match a white linen Chasuble set for hospital use, it is made in the same way, but all of white linen. It is not set into a frame to be embroidered. Plainer embroidery may be used, if desired. A white linen cord, if any, is used around the edges. Or white conching cord is permissible.

CHAPTER XX

THE VEIL

THE Veil is used to cover the Chalice and Paten at the beginning and at the end of the Communion Service.

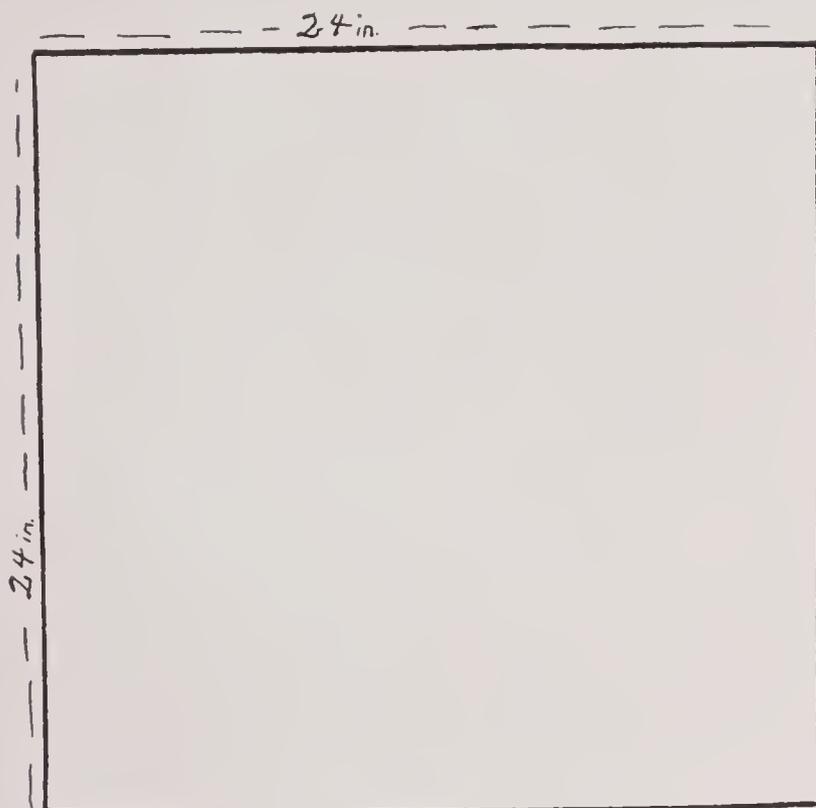


Fig. 59.

VEIL. (Entire.)

$\frac{1}{2}$ in. allowed all around for turning in.

Scale— $\frac{1}{8}$ in. = 1 in.

It is 23 inches square when finished, and matches the Chasuble set as to outside material, lining, and embroidery. The embroidery is the same design as that used on the Burse, but slightly smaller.

First draw and cut the pattern as described on page 5.

Cut the outside and the lining alike.

Embroider the outside as described in the chapter on the Burse. Fig. 60 shows the position of the embroidery on the Veil, and also the method of division for arriving at same.

When the embroidery is finished, take from the frame, and trim linen $\frac{1}{2}$ inch inside the four edges. Turn in each edge of the silk $\frac{1}{2}$ inch and

baste down. Onto the wrong side baste the lining (right side up); turn under the edges to within $\frac{1}{8}$ inch of the edge of the outside material. Baste, and hem down with matching silk.

Finish by sewing a cord (to match that on the Burse) all around the edge.

THE VEIL OF WHITE LINEN

The white linen Veil is to match the white linen Chasuble set, used for hospital purposes.

It is a simple square of fine linen of the same dimensions as the silk Veil. It has no lining, being hemmed delicately on all four edges.

The embroidery matches that on the linen Burse.

The white linen Veil is not set into a frame to be embroidered.

Sometimes hand-made lace is put all around the edge; or it may be finished with white couching cord, to match the white linen Burse and Chasuble.

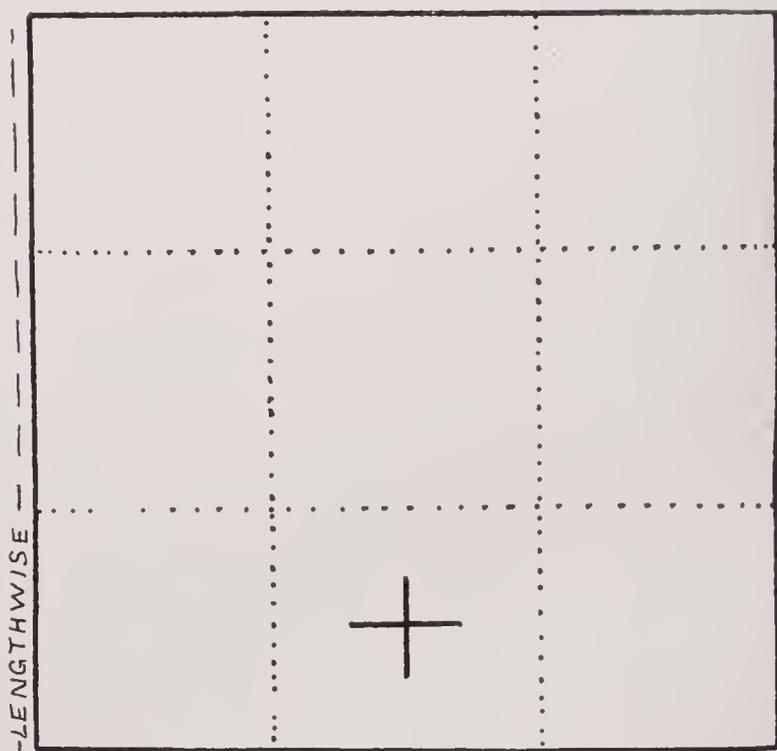


Fig. 60.

VEIL.

Showing position of embroidery.

Scale— $\frac{1}{8}$ in. = 1 in.

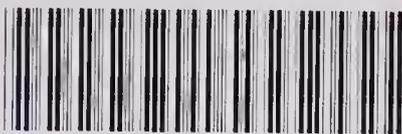
CHAPTER XXI

CONCLUSION

THE author is fully aware that this book contains instructions which are painfully minute as to detail. There may be some who will take offense at this; but the author has written with the sole idea of *helping*. It seems reasonable to believe that those who already know how to make Vestments will not need a book of instructions; and that those who wish to learn will welcome exhaustive directions. Some workers are more deft than others, and some are quicker to embrace new suggestions; but all need instructions in the beginning.

The author wishes to thank many persons who have given much kindly and valuable assistance towards making this book possible. The Rt. Rev. W. W. Webb, D.D., Bishop of Milwaukee, and the Very Rev. S. P. Delany, Dean of All Saints' Cathedral, Milwaukee, have been extremely obliging; but perhaps beyond all others the Sisters of the Holy Nativity have been untiring in their assistance and encouragement. To these and all others who have helped by word or act, the author tenders her heartfelt and affectionate thanks.

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