

Figure 22

Stole

STOLE - WITHOUT GALLOON EDGE

NOTE:

1. For comfort many priests prefer a stole that is well fitted and narrow around the neck.
2. The stole **must always have a cross at the back of the neck**. Crosses or trim at the stole ends is not mandatory .

CUT:

- 2 stole face pieces
- 2 stole interfacing pieces
- 2 stole lining pieces

CONSTRUCTION:

1. Baste interfacing to wrong side of face material inside the 1/2" seam allowance. Fig 22a
2. With right sides together, pin and stitch center back seam of stole face pieces. Press seam open. Fig 22b.
3. Pin and stitch cross to the center back of the stole. Fig. 22c.
4. Clip interfacing diagonally across corners. Fig. 22d.
5. Pin and stitch crosses/trim to stole ends--be sure to center them. Fig.22e.
6. With right sides together join the center back seam of the lining. Press seam open.
With right sides together, pin lining to the stole face. Stitch around the stole with a 1/2 " seam leaving about an 8" opening for turning stole. Press seams flat. Trim comers diagonally, clip curves. Turn to outside and press. (A wooden yardstick maybe used to help turn the stole and a point turner can be use to push out the corners,) Hand stitch opening closed.
7. Optional : Topstitch close to the edges around the stole. This give a good crisp edge.
8. Pin and stitch fringe to the ends of the stole. Fig. 22f.

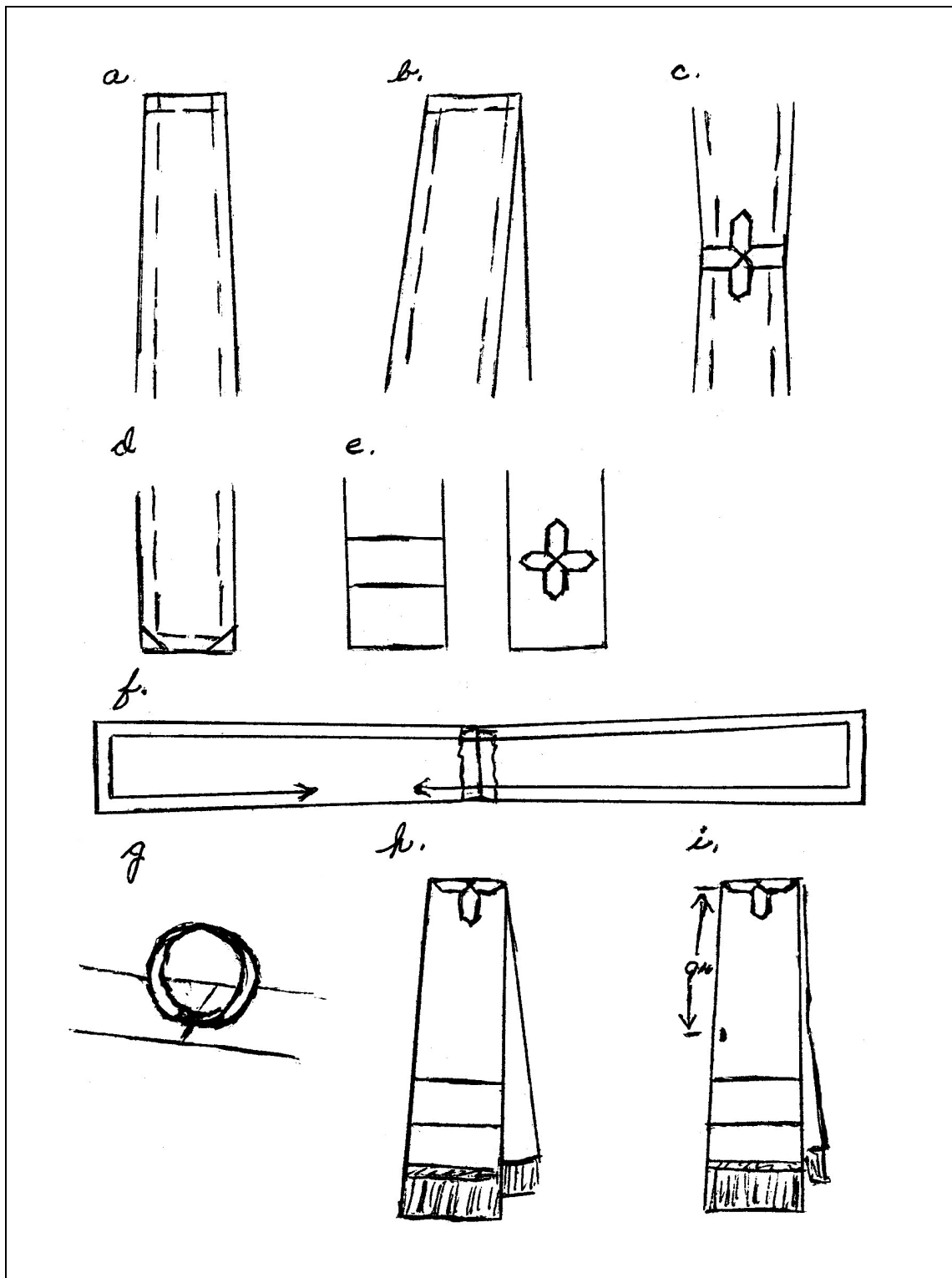


Figure 23

Maniple

MANIPLE - NO GALLOON EDGE

NOTE:

1. With Modern Gothic vestments a maniple is not usually worn but with traditionally styled Gothic and the Roman styles, the maniple is always used.
2. A cross *is required* at the center of the maniple. Crosses are often used as trim on the ends of the maniple but are not required. Fig. 23 e

CUT:

- 2 maniple face pieces
- 2 maniple interfacing pieces
- 2 maniple lining pieces

CONSTRUCTION: ..

1. Hand baste the interfacing to the wrong side of the face material along the seam line. Fig. 23a.
2. With right sides together, pin and stitch the center seam. Press seam open. Fig. 23b
3. Pin and stitch across at the center seam. Fig. 23c.
4. Clip the interfacing diagonally across the ends. Fig. 23d. Pin and stitch crosses/trim to the ends of the maniple. Be sure to center the crosses/trim design. The trim on the maniple and stole should be placed in the same position. Fig. 23e.
5. With right sides together, pin and stitch the center seam of the lining. Press open. Right sides together, pin the lining to the maniple. Stitch around the maniple with a 1/2" seam leaving an opening for turning. Fig. 23f. Press flat to set stitches. Turn to the outside and press. Hand stitch the opening closed.
6. Optional: Topstitch close to the edges around the maniple.
7. Cut a 12" piece of 1/4 inch elastic. Make a loop and stitch ends together. Stitch this loop to the center of the wrong of the maniple so that it will slip over the arm and keep the maniple in place. Fig. 23g.
8. .Stitch fringe to the ends. Fig. 23h. Measure down from the center of the maniple about 9 inches along the edge. Bar tack the maniple edges together at this point. Fig. 23i

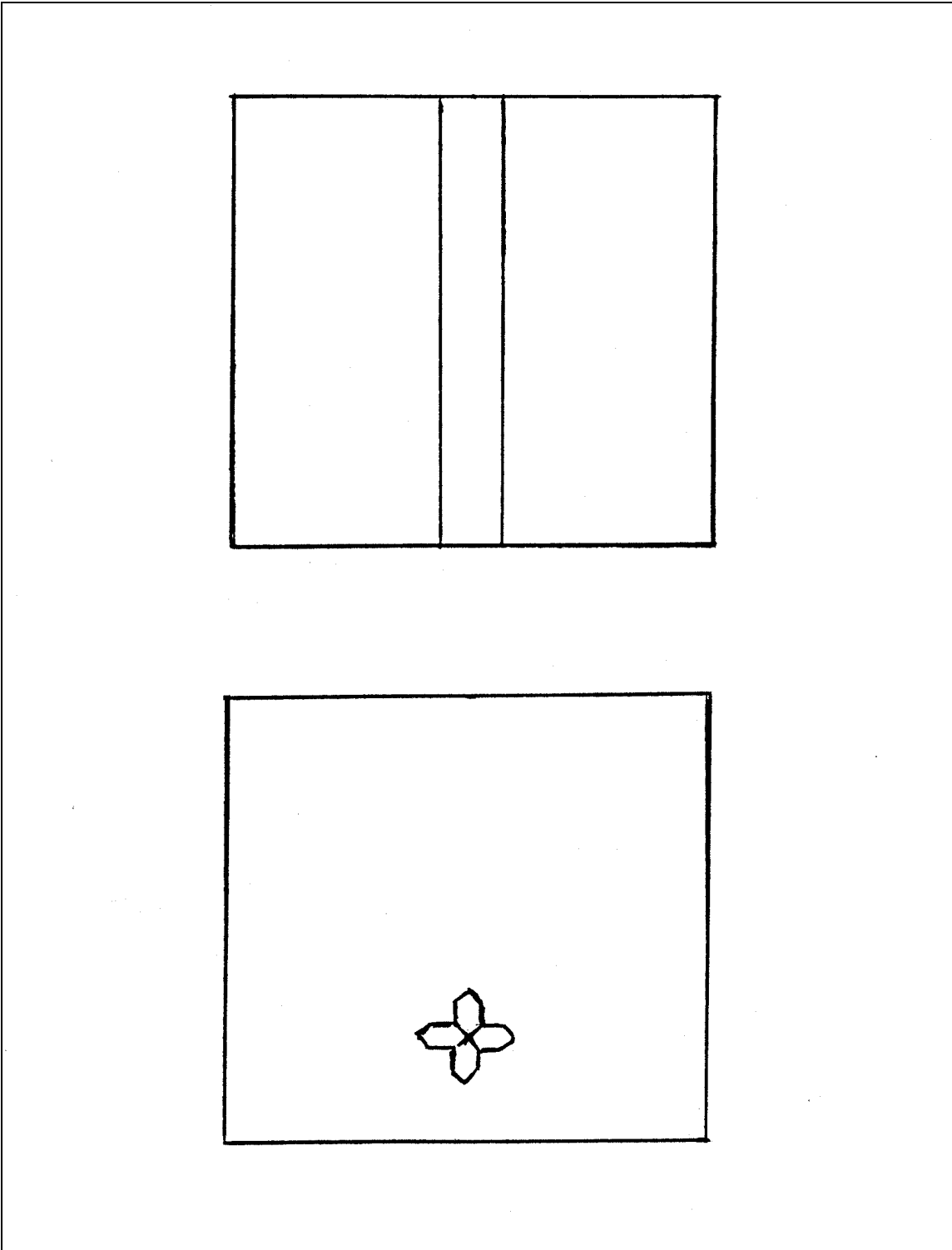


Figure 24

Chalice Veil

CHALICE VEIL

NO GALLOON EDGE

NOTE:

The minimum size for a chalice veil is 18" x 18". For a very large chalice it can be 24" square or larger but a good size is 20" to 22" square.

CUT:

1 face piece 21" to 23" square
1 lining piece 21" to 23" square

CONSTRUCTION:

1 On the wrong side of the face piece, press on a small square of iron-on interfacing to stabilize the area of the chalice veil where the cross will be sewn or a strip of iron-on interfacing may be applied if a wide banding is used.

2. Pin and stitch the galloon cross or banding to the face material. The cross should be centered in the front part of the chalice veil (*about 3" from the bottom*). Fig. 24.

3. With right sides together, pin and stitch lining to the face of the veil leaving an opening for turning. Clip corners diagonally. Press seams open over seam roll Turn to right side and press seams flat. Hand stitch the opening closed.

4. Optional: Topstitch around edges.

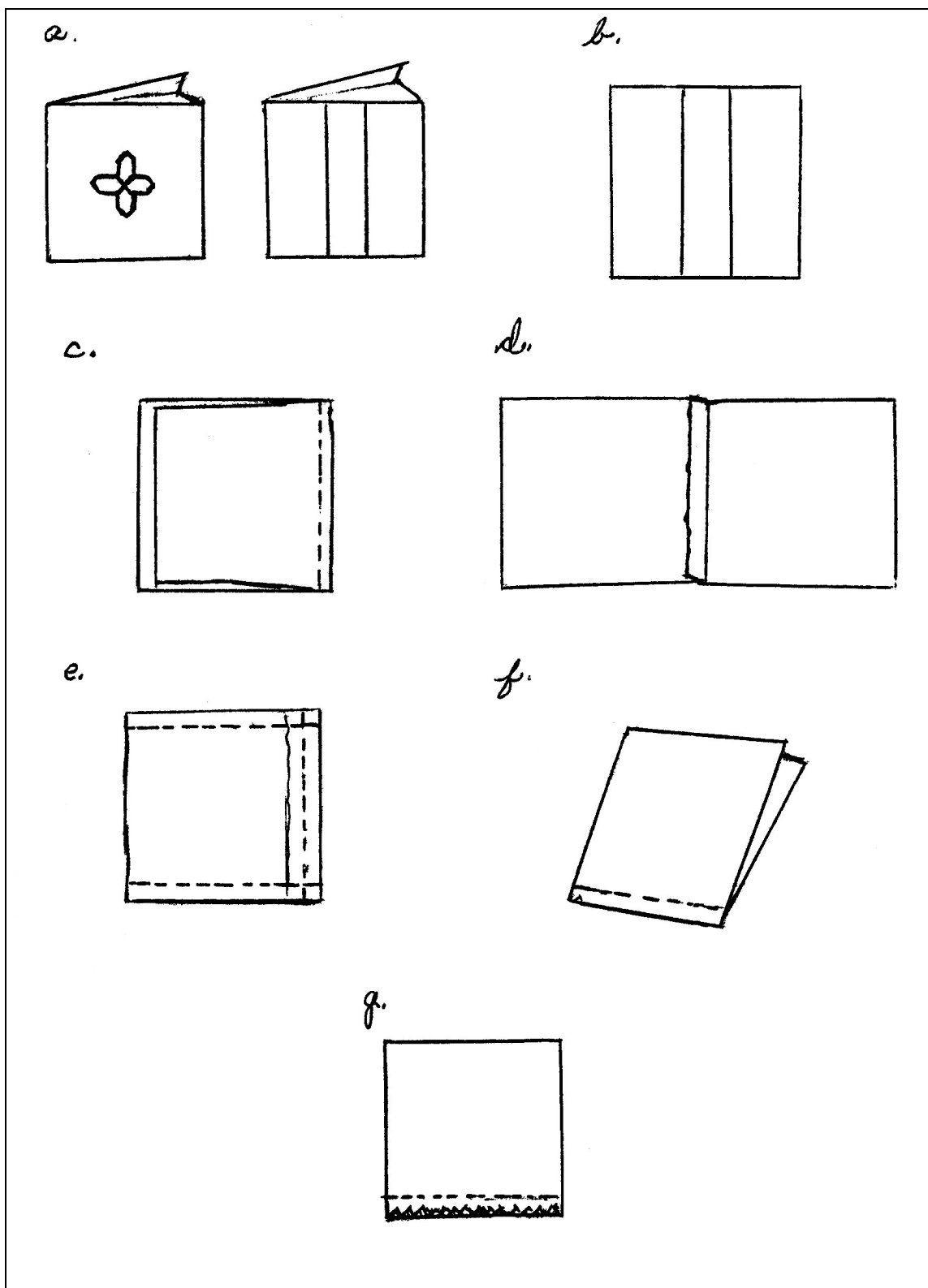


Figure 25

Burse - Bellows Style

BURSE

The burse is made in the form of a pocket or envelope into which the priest places the corporal. He uses the burse to carry the corporal to and from the altar.

NOTE:

1. The Bellows and the Gusset style are two simple methods for making the burse.
2. The usual burse size is 9" x 9" but it is sometime made smaller.
3. You will need 2 burse boards of 1/16" white styrene plastic or plexiglass.
4. Keep in mind as you look at the burse, the opening is to the right. The pattern and lengthwise grain should run parallel with the opening. Fig. 25a
5. Linen is the prescribed material for lining the inside of the burse.
6. The fabric must fit very tightly over the burse boards.

BELLOWS STYLE

This style burse is the one I use the most. The front of the burse is made with the face material and the back is usually made from the lining material. This method of making a burse works well for a fabric with a pattern because you can more easily center the pattern on the front of the burse. Also, if you need to save on face material use this style burse.

CUT:

- 1 front piece from face material $10\frac{1}{4}" \times 10\frac{1}{4}"$
- 1 back piece from lining material $10\frac{1}{4}" \times 10\frac{1}{4}"$
- 2 side panels from lining $4" \times 9\frac{1}{4}"$
- 1 front & 1 back from linen $10" \times 10"$
- 2 side panels from linen $3\frac{1}{2}" \times 9"$
- 2 pieces woven iron-on interfacing $10\frac{1}{4}" \times 10\frac{1}{4}"$

CONSTRUCTION :

1. Press the iron-on interfacing to the wrong, side of the front and back pieces. (This reinforces the burse material for longer wear. Note: if using a light weight silk or silk-like fabric you may need to use a light weight sewn-in interfacing instead of an iron-on because the glue may show on the surface.)
2. Center, pin, and stitch the cross or banding to the front face piece. Fig. 25b.
3. With right sides together, pin and stitch the linen front to the front piece along the opening edge, stretching the linen to fit. Fig. 25c. Press the seam towards the linen. Fig. 25d.

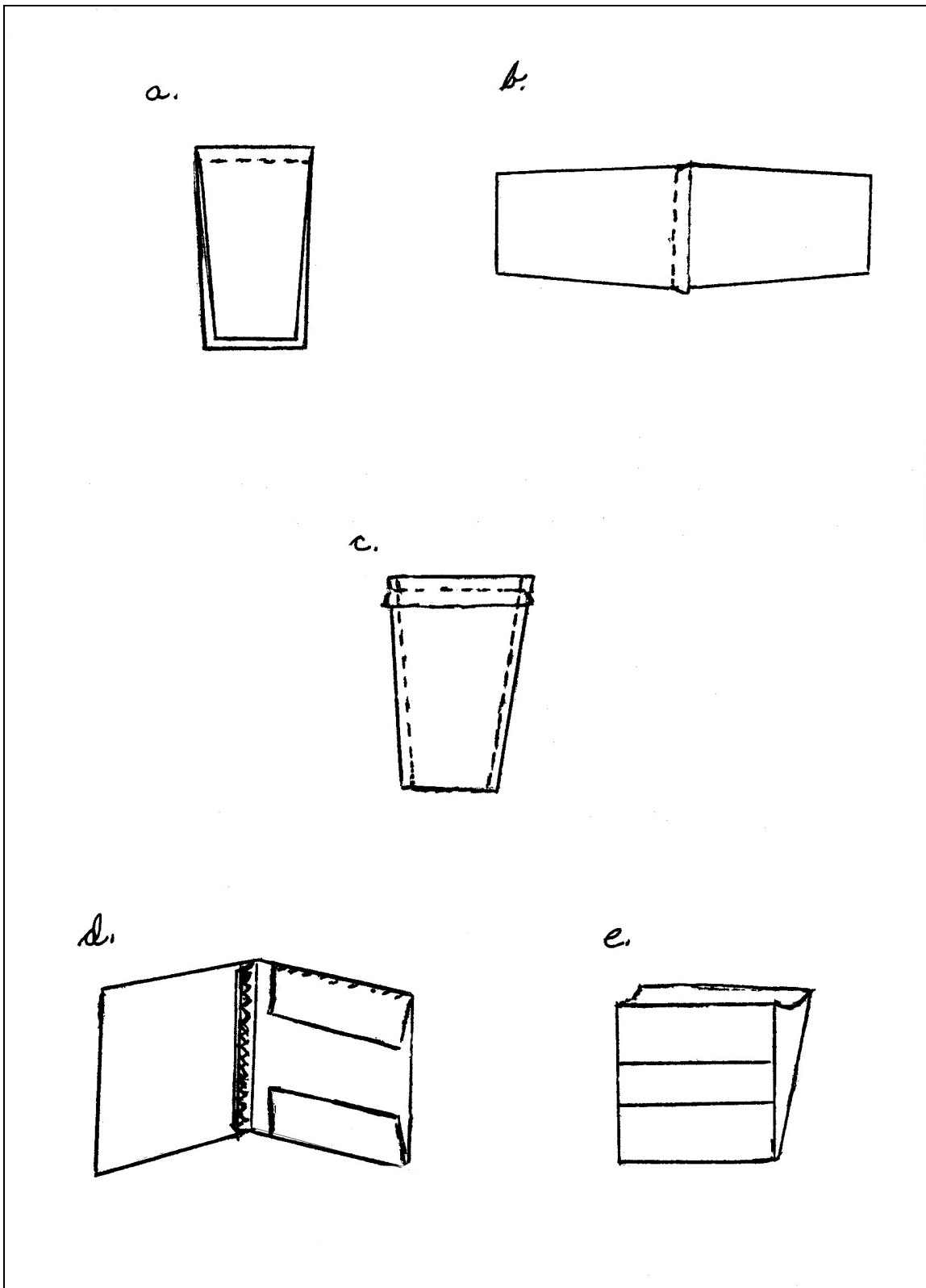


Figure 26

Burse - Bellows Style (cont'd)

4. Pin and stitch 2 side seams to form a pocket. Fig.25c. Turn to right side..
5. Repeat steps 3 & 4 for the back pieces.
6. Slightly sand or clip the corners of the burse boards to round off the sharp corners just a little. This helps prevent the corners from cutting through the fabric. Slip the burse board into the pocket with the seam towards the linen side. The fabric should be stretched tightly over the burse board and should have no extra give to it. If too loose remove the burse board and make tighter .
7. With right sides of front and back together, pin the bottom edges. Stitch about 1/4 " from the edge of the burse boards to form the hinge.. Fig. 25 f. Make a second row of zig-zag stitching about 1/2" from the board. Trim the seam close to the stitching. Fig. 25g.
8. With right sides together, pin and stitch the linen side pieces to the side pieces at the narrow top edge, stretching linen to fit. Fig. 26a. Press toward the linen. Fig. 26b. Right side together, fold the piece so that the face fabric rolls toward the linen side and pin and stitch side seams. Fig. 26c. Turn to right side. Press, the outside should turn slightly toward the inside. Press under the remaining raw edges 1/2" and slip stitch closed. Press in half lengthwise.
9. Pin the side pieces to the front and back of the burse to form a bellows , matching the top edges. Hand stitch into place. Fig.26d &26e

GUSSET STYLE BURSE

In the gusset style the front and back of the burse is made with the face material. It is best to use a plain fabric where you don't have to center the fabric pattern.

CUT:

1 piece from the face fabric	10 1/4" x 19 1/4"
1 piece from linen	10" x 19"
1 piece white mid-weight woven	
iron-on interfacing	10 1/4 x 19 1/4"
2 gusset pieces from the face fabric	5" x 2 1/2"

CONSTRUCTION:

1. Press the iron-on interfacing to the wrong side of the face material to stabilize and strengthen it. Fold the short ends together and press to mark the center line on both the face fabric and linen. On one end the face fabric measure 4" from the center line and mark. Fold this end in half lengthwise and find the center. Mark. This is the center of the burse front. Center the cross or trim on this mark and pin. Stitch the trim in place.
2. With right side together pin the linen to the face material along one short end easing it to fit. With a 1/2" seam, stitch. Fig. 27a Press the seam towards the linen.

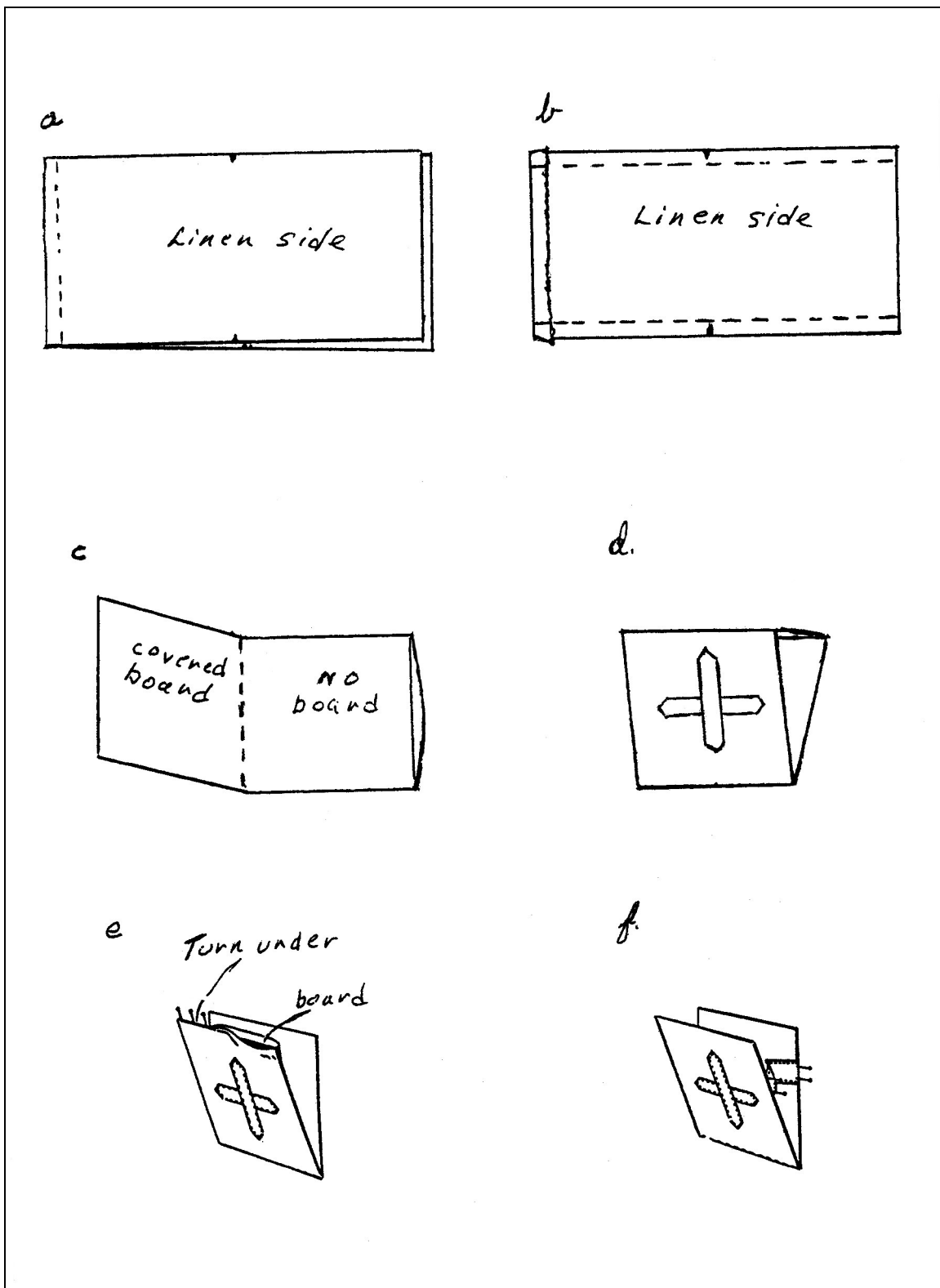


Figure 27

Gusset Style Burse

3. Fold the face fabric along the short end right sides together so that it rolls slightly towards the linen side. Pin the face material to the linen along the long sides matching center markings and stitch with a 1/2" seam. Fig. 23b. Trim the comers diagonally on the short sewn end. Turn the envelope to right side.
4. Slip one burse board into the closed end of envelope. The seams should be on the linen side of the burse and the envelope should fit over the burse board very snugly.
5. Close the envelope by stitching along open side of the envelope, as close as possible to the burse board. Fig 23c. This stitched side is the *bottom edge* of the burse. Fig. 23d.
6. Slip second burse board into open end of the envelope. Fold the seam allowance of the face fabric over the burse board and turn under the seam allowance of the linen.. Holding the material taut (it is important to keep the material taut at all times) to fit the board snugly, pin the the linen to the face fabric along the edge of the burse. Hand stitch along the edge of the burse. Fig. 23e.
7. To make the Gusset pieces for sides of burse, fold the pieces in half lengthwise, right sides together. Pin. Stitch on one end and lengthwise edges with a 1/4" seam. Clip comers and turn to right side. On open end turn to inside 1/4" and handstitch closed. Topstitch all around the edges. Fold length of strip in half and stitch along folded edge, close to edge.
8. On the inside of the burse, at the left and right sides of back measure down 2" from top edge. Mark. Mark left and right sides of the burse front in the same manner. Starting at back, place a gusset-piece so that the top edge is at 2" marking, and one short end lies edge to edge with burse. Fig. 23f. Pin edge to edge. Handstitch in place.
9. On the front, place opposite end of gusset-piece so that the top edge falls on 2" marking and lies edge to edge with Burse. Pin and hand stitch in place. Finish other side in same manner .

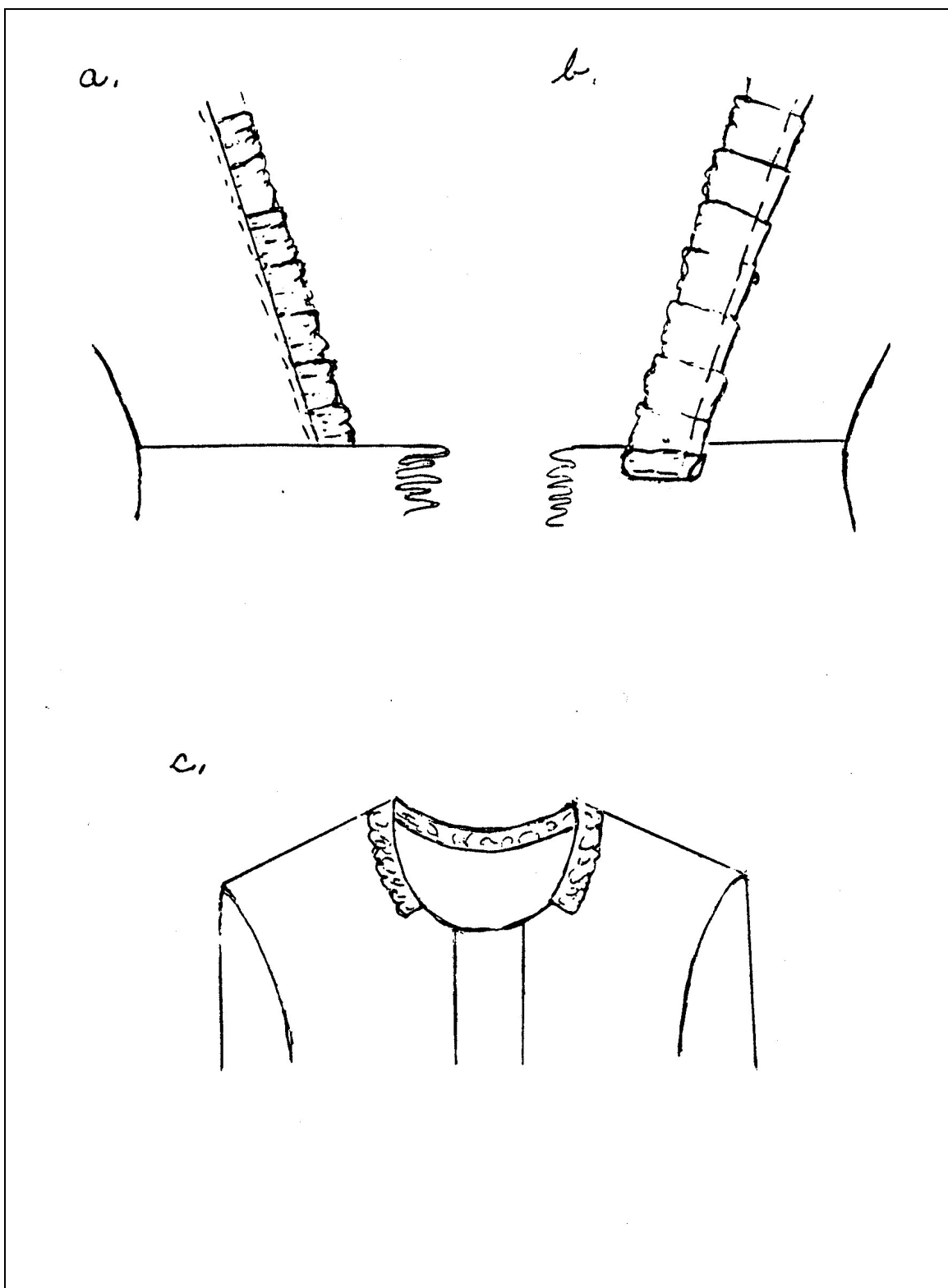


Figure 28

Lace Collars

STOLE, CHASUBLE, AND COPE COLLARS

The stole, chasuble, and cope collars are a strip of linen finished with lace or a piece of wide lace used to protect the vestments from perspiration and wear from rubbing against the neck or cassock. These collars should be applied to all stoles, chasubles and copes. They may also be applied to the neckline of the humeral veil.

FOLDED COLLARS On chasubles that have a shoulder seam such as the German, Austrian, Gothic, and Spanish styles, a folded linen or lace collar is applied. Fig. 25c. The finished length and width including the lace of the linen collar is 2 ½" x 21", with a very narrow finished hem. When linen or lace stole collars are attached, the center of the collar should correspond to the center back neckline of the vestment and be turned over the edge on the outside about ½" to 1". Baste in place with a long basting stitch so that the collar may be easily removed for laundering.

For folded lace collars use about a 1½" to 2" wide cluny type lace. It should be either part or all cotton and applied in the same manner as previously described.

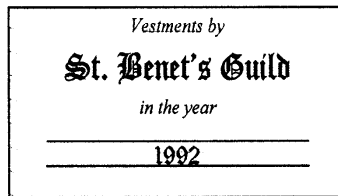
PLEATED COLLARS

On chasubles where there is no shoulder seam and the back comes over the shoulder to form a front yoke, such as the Classical Italian, American, and French styles, a wide lace is pleated around the entire neckline. When the lace is attached the pleats should be about 1½" apart and face away from the front panel. In this method the lace is not turned over the edge but rather sticks out about ½" to 1" around the neckline. Fig. 25a. It should be basted by hand to the lining around the neckline so that it may easily removed for cleaning. Fig. 25b. About a 1½" wide cotton or part cotton lace should be used for a pleated lace collar. Also a cotton acetate gross grain ribbon maybe used for pleated collar as maybe seen in some vestment in Rome.

On copes either a folded linen, lace or pleated collar may be applied.

DATING VESTMENTS

I suggest that on all new vestments a label with the year on it be sewn to the lining or the year marked with a laundry marking pen on the lining at the back neckline of the chasuble, stole, and on the lining of the other pieces in an inconspicuous corner. This will let those using the vestment know the age of the vestment and perhaps at some future date may increase their value.



INCOMPLETE VESTMENT SETS

I am often brought vestment sets that are incomplete. If the chasuble has a wide band trim in a pattern that is still available from suppliers, the set can sometimes be completed. A maniple and stole can be made from banding. Make darts in the banding to form the curve on the neckline of the stole.

If the set has a stole but needs a chalice veil or burse try piecing them from the stole and make a band stole. Or make the chalice veil and burse to match the frontal and/or the tabernacle veil. A simple gathered frontal can be made very inexpensively from a moire, taffeta or satin in a matching color to pull the set together.

PRESERVING OLD VESTMENTS AND FURNISHINGS

If your church has older vestments that have beautiful embroidery designs take pictures of them. If possible, photocopy the embroidery on the copier. In this way we can preserve the designs for future use.

If a vestment has beautiful embroidery on it but the fabric on the vestment is worn out but the embroidery is good, the embroidery may be lifted and relayed on a new project.

Splendid old vestments and furnishings that are no longer serviceable should be framed or put in a display case and exhibited. The beautifully painted and embroidered Benediction burses, embroidered palls, and motifs of church lace that can no longer be used, make nice display pieces when framed. They may be hung in the rectory, churches offices convent, church hall or displayed in some other area of the church.. But again, I suggest that you photograph and photo copy the designs on them first, so that the designs are not lost.

SUGGESTED BOOKS

The following are suggested books of interest (most are out of print) to church needleworkers that may be obtained through public, art institute, or college libraries. If they are not available locally, ask your librarian to get them for you through an interlibrary loan. Some of these books are in other languages but the illustrations are usually self-explanatory. It is a good idea to photocopy the books that are out of print and keep them for reference.

Another source for out of print books is the Internet from used book dealers such as ABE Books or on Ebay.

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Liturgical Arts Magazine, November 1955 Translation of *L'Ouvrier Liturgique* articles on vestments including surplice, amice, alb, dalmatic, chasuble, cope, humeral, and altar linens

Note from internet: at the Louvre bookstore last week I bought a wonderful book. It is a joint French, Italian and Canadian venture to classify all the paraphernalia (past as well as present) of Roman Catholic liturgy. The English title is *Thesaurus of Religious objects: Furniture, Objects, Linen, Clothing and Musical Instruments of the Roman Catholic Faith. ISBN 2 85822 265 7 (Paris 1999)*. Not only does it give you a description and related terms in French, English and Italian, but it is also beautifully illustrated. Amazon.com doesn't seem to carry it, but amazon.fr does.

Appendix I

GIRM Chapter VI-D. Vestments

297. In the Church, the body of Christ, not all members have the same function. This diversity of ministries is shown outwardly in worship by the diversity of vestments. These should therefore symbolize the function proper to each ministry. But at the same time the vestments should also contribute to the beauty of the rite.

298. The vestments common to ministers of every rank is the alb, tied at the waist with a cincture, unless it is made to fit without a cincture. An amice should be put on first if the alb does not completely cover the street clothing at the neck. A surplice may not be substituted for the alb when the chasuble or dalmatic is to be worn or when a stole is used instead of the chasuble or dalmatic.

299. Unless otherwise indicated, the chasuble, worn over the alb and stole, is the vestment proper to the priest celebrant at Mass and other rites immediately connected with Mass.

300. The dalmatic, worn over the alb and stole, is the vestment proper to the deacon.

301. Ministers below the order of deacon may wear the alb or other vestment that is lawfully approved in each region.

302. The priest wears the stole around his neck and hanging down in front. The deacon wears it over his left shoulder and drawn across the chest to the right side, where it is fastened.

303. The cope is worn by the priest in processions and other services, in keeping with the rubrics proper to each rite.

304. Regarding the design of vestments, the conference of bishops may determine and propose to the Apostolic See adaptations that correspond to the needs and usages of their regions. [92]

305. In addition to the traditional materials, natural fabrics proper to the region may be used for making vestments; artificial fabrics that are in keeping with the dignity of the liturgy and the person wearing them may also be used. The conference of bishops will be the judge in this matter. [93]

306. The beauty of a vestment should derive from its material and design rather than from lavish ornamentation. Representations on vestments should consist only of symbols, images, or pictures portraying the sacred. Anything out of keeping with the sacred is to be avoided.

307. Variety in the color of the vestments is meant to give effective, outward expression to the specific character of the mysteries of the faith being celebrated and, in the course of the year, to a sense of progress in the Christian life.

308. Traditional usage should be retained for the vestment colors.

a) White is used in the offices and Masses of the Easter and Christmas seasons; on feasts and memorials of the Lord, other than of His passion; on feasts and memorials of Mary, the angels, saints who were not martyrs, All Saints (November 1), John the Baptist (June 24), John the Evangelist (December 27), the Chair of St. Peter (February 22), and the Conversion of St. Paul (January 25).

b) Red is used on Passion Sunday (Palm Sunday) and Good Friday, Pentecost, celebrations of the Lord's passion, birthday feasts of the apostles and evangelists, and celebrations of martyrs.

c) Green is used in the offices and Masses of Ordinary Time.

d) Violet is used in Lent and Advent. It may also be worn in offices and Masses for the dead.

e) Black may be used in Masses for the dead.

f) Rose may be used on *Gaudete* Sunday (Third Sunday of Advent) and *Laetare* Sunday (Fourth Sunday of Lent).

The conference of bishops may choose and propose to the Apostolic See adaptations suited to the needs and culture of peoples.

309. On solemn occasions more precious vestments may be used, even if not of the color of the day.

310. Ritual Masses are celebrated in their proper color, in white, or in festive color; Masses for various needs and occasions are celebrated in the color proper to the day or the season or in violet if they bear a penitential character, for example, ritual Masses nos. 23, 28, and 40; votive Masses are celebrated in the color suited to the Mass itself or in the color proper to the day or season.