CHURCH EMBROIDERY
AND
CHURCH VESTMENTS

"The Utmost for the Highest"

BY
LUCY VAUGHAN HAYDEN MACKRILLE

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AND

CHURCH VESTMENTS

Profusely Illustrated

A Complete and Practical Guide to this Fascinating Art

BY

LUCY VAUGHAN HAYDEN MACKRILLE
Head of Washington Cathedral Altar Guild

A PUPIL OF ST. MARY'S, WANTAGE, THE OLDEST EMBROIDERY SCHOOL IN ENGLAND

AND OF

THE SISTERS OF THE CHURCH, RANDOLPH GARDENS, KILBURN, N. W. LONDON

AND

ALL SAINTS SISTERS, BALTIMORE, MD.

"THE UTMOST FOR THE HIGHEST"

CATHEDRAL STUDIOS
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FOREWORD

WE need, in this American Church of ours, just such a manual as has been produced by the authoress of this book. What is required today is correctness in design, colour and ornament, both in the external and internal architecture of our buildings, and in the proper ornamentation of the same.

The beauty of holiness can become a consecrating factor in developing the holiness of beauty.

This little volume is an earnest endeavour to bring about reform and improvement in this department, and it is lovingly presented by its author; and sincerely commended."

WILLIAM ANDREW LEONARD,
Bishop of Ohio.

"Where love is concerned small things become important. For real love is too infinite ever to be adequately expressed in its greatness; and so we reverse the attempt and symbolize it by infinitesimal actions and attentions—things that prove love because they are too slight for anything but love to think worth doing, as for anything but love to see when done."

DR. ILLINGSWORTH.

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"Moreover thou shalt make the tabernacle with ten curtains of fine twined linen and blue and purple and scarlet; with cherubims and cunning work shalt thou make them." Ex. 26:1.

"And I will make the place of my feet glorious." Isaiah LX:13.

"The work is great, for the palace is for the Lord, and not for man." 1 Chronicles 29:1.

CHURCH embroidery had its beginning in the days of the Exodus. And it is in this second book of the Old Testament, in the 31st chapter and sixth verse, as also in the 38th chapter and 23rd verse, that we find the name of the first person in history who is known to have been an embroiderer. This person was "Aholiab, son of Ahisamach, of the tribe of Dan, an engraver and a cunning workman, and an embroiderer in blue, and in purple, and in scarlet, and in fine linen." Ex. 38: 23. Aholiab embroidered the veils and the curtains of the Tabernacle in the Wilderness; and he also embroidered the vestments of the High Priest. He is supposed to have learned his art during the sojourn in Egypt.

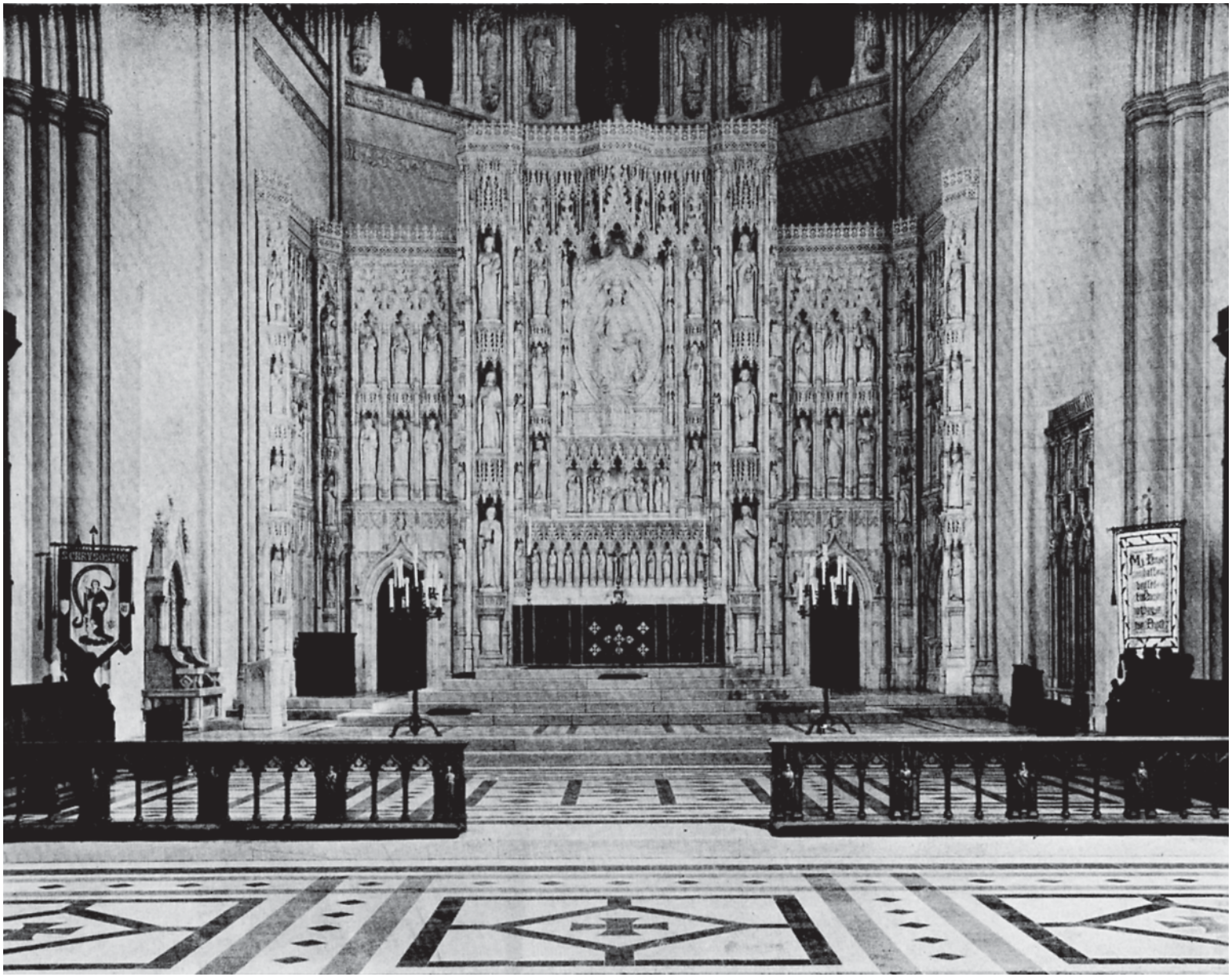
Hundreds of years later Josephus tells us of the embroideries on the wonderful veils of the Temple at Jerusalem. Let us realize the fact that God gave the command that the embroideries should be made; and if it pleased God to have his house made beautiful then, do we not suppose it would please him now? We must have in mind the hunger of the human heart for the beautiful and the mystical, the beauty of colour and the mystery of the Spirit of God. And one important way in which we can teach the mystery of the Faith is through the eye. We can often teach in picture what words fail to convey.

"The women of England had attained great perfection in needlework early in the 7th century, and within one hundred years their work was considered to be finer than that of any other school in Europe." (Needlework as Art, by Lady Alford.) They had a peculiar style of needlework which was all their own, which was called Opus Anglicanum. Their embroideries were much sought after and brought a high price. The best examples of their work are the Syon Cope in the Kensington Museum, London; the Pluviale of St. Sylvestre at Rome; the great Pluviale at Bologna in the Mueso Civico, and St. Cuthbert's stole and maniple (A.D. 905) in the Durham Cathedral Library. Germany has a greater number of examples of Pre-reformation embroideries than England has. See those of the Cathedral of Halberstadt, the Markt Kirche of Brunswick and Heidelberg, the Abbey of Goss, and the museums of Berlin, Vienna and Munich.

As a daughter of the Mother Church, the Church of England, this glorious heritage is ours. Let us claim it; and retrieving the lost years make for the American Church a name for the beauty and order of worship.

"Every Art unfolds its secrets and its beauties, only to the man who practises it."

For those Churchwomen who may not have had the privilege of studying in England, the art of Church embroidery, as I have, this book is written.



WASHINGTON CATHEDRAL HIGH ALTAR

The Jerusalem Altar, vested in a red frontal of Gloucester silk damask, with panels or orphreys made of black and gold St. Hubert cloth of gold, made in the Cathedral Studio.

THE VESTMENT MAKER

Into the sanctuary, work of my hands,
Go, and be worthy!
There in the very Presence of God,
Before the Most Holy,
Gleam fairer, thou, than the lights
On the pale Altar.

Under the sun and the stars and the rain,
Grew, for thy weaving,
Flax, glowing slender and tall in the morn and the eve,
Proudly upraising
Lightly poised head, ready-crowned for the glory approaching;
But I, who have made thee—
These hands that have shaped thee, and fashioned the cross of redemption
On thy fair linen,
Red must they be in God's sight—yet—go, thou, and be worthy.

Up to the very Altar, work of my heart,
Go—be thy message
Mute on the ears of man, heard of God:
Plead there for forgiveness . . . .
Shine purer, thou, than the flowers
Strewn on the Altar.

THEDA KENYON.

"O send wisdom out of Thy holy place, that, being present, she may labour with us."

PART ONE

CHURCH EMBROIDERY

MEMBERS OF WASHINGTON CATHEDRAL ALTAR GUILD AT WORK IN ST. ALBAN'S SCHOOL BUILDING, WASHINGTON CATHEDRAL CLOSE, BEFORE THE SCHOOL WAS OPENED

THE CHURCH COLOURS

"And of the blue, and purple, and scarlet, they made cloths of service to do service in the holy place, and made the holy garments for Aaron; as the Lord commanded Moses." Ex. 39:1.

WE see from the above verse that the Levitical colours were gold, blue, purple, scarlet and white. These were the colours of the Tabernacle in the wilderness, of the Temple at Jerusalem, and of the Ancient Church. These colours are still in use in some Churches in England and in the United States, and were the Colour Use of Washington Cathedral for twenty-eight years. This colour Use is called the Sarum (Salisbury) Use; and persisted in England up to and after the twelfth century. I recommend the reading of "The Ancient Use of Liturgical Colours" by C. C. Rolfe, London, on this subject.

Blunt says: "It is worth noticing that the more usual Ecclesiastical colours are those which may be especially accounted the colours of England—red, white and blue—being combined in the national flag and designating the Admirals of this country's fleets. Possibly the close and apparently untraceable relations which have for several centuries subsisted between the Church and the Navy, in the Admiralty and Ecclesiastical Courts may have tended to perpetuate this correspondence." (Annotated Book of Common Prayer.) The fact is that the colours of the English Flag as also the design originated in the Ecclesiastical Court of England, and the symbolism of colours is as follows: Blue for the Father, White for the Son of God, and Red for the Holy Spirit.

Green appears to have been added to the list of canonical colours by the Church of Rome in the beginning of the eighth century. The blue of the Levitical Use, and of the Sarum Use is the flag blue. The blue used on the festivals of the Virgin Mary is a heavenly blue, cerulean blue. Blue in heraldry is azure. This heavenly blue was the colour of the Ephod (Ex. XXXIX-2-22). It was the colour of the cloth that covered the Ark of the Testimony (Num. IV-6), and the colour of the cloth that covered the Table of the Shewbread (Num. IV-7) and the colour of the cloth that covered the golden Altar.

Colour Uses

Writing of the English Use today, Rolfe says: (see "The Ancient Use of Liturgical Colours") "The burning question of the day in the Reformed Church of England is this—what is her true system of ritual worship? To judge by the variety of uses which now prevail, the subject has not as yet been satisfactorily settled."

"As the Book of Common Prayer is mainly based upon the lines of the Old Sarum Use (vide Ann. Bk. of Com. Pray.) it cannot be disloyal to the Reformed Church of England to advocate a return to it with regard to the use of coloured liturgical vestments. There is nothing in the old Sarum use which is not in accordance with the Ornaments Rubric." Page 207.

"Like everything else that is truly orthodox in the system of the Catholic Church, her use of colours for sacrificial vestments is derived from the use of the Ancient Mosaic Church: a use which was instituted not by man, but by God Himself."

"From the earliest period of her history, right up to the time of the Reformation, our English branch of the Catholic Church maintained in her system the five true sacrificial colours." See comparative table.

"That cloth of gold was a favourite material for vestments is shown in the inventories that remain. In an inventory taken in 1536 of the vestments belonging to Lincoln Cathedral, there were made of cloth of gold 49 copes, 9 chasubles, and 11 Altar hangings. Made of blue, there were 33 copes, 8 chasubles, and three Altar hangings. Of red material there were 95 copes, 12 chasubles and 9 Altar hangings. Of white material there were 40 copes, 7 chasubles and 2 Altar hangings." (See page 169.)

To quote further from the Ancient Use of Liturgical colours by Rolfe, referring to the great beauty of funeral palls:

"When Prince Arthur, Henry VII's oldest son, was buried, the coffin was covered with three cloth of gold palls."

"When Bishop Kellew of Durham died in 1316, there were laid over his body three red palls, with his arms. King Edward sent from York to Dur-

ham a cloth of gold pall with which the body was decorated." Page 149.

"The ancient use of the Church of England with regard to frontals is not so easily ascertained. We know that Altar cloths of gold and blue and purple and red and white, etc., were in use in the ancient Church of England system. Though at what season these different colours were used is not clear. The Sarum rubrics do not appear to deal with the matter."

A comparative table of the liturgical colours which have been in use at various periods in the Church of God upon earth, extending over 3300 years:

The Ancient Church	Gold: Blue: Purple: Red: White.	The Levitical use from the time of Moses. The Ancient British use, and the early Saxon use.
	Gold: Blue: Purple: Red: White.	Late Anglo Saxon use.
	Gold: Blue: Purple: Red: White: Green: Black.	Early Mediaeval English use.
Mediaeval	Gold: Blue: Purple: Red: White: Green: Black: Brown Tawney; Murrey: Pink: Cheney.	Late Mediaeval English use.
	Gold: Blue: Purple: Red: White: Green: Black: Brown Tawney; Murrey: Pink: Cheney.	English use in Edward the VI's time.
Modern	Gold: Blue: Purple: Red: White.	English use in Bishop Cosin's time.
	Red: White: Green: Black: Violet.	Modern Roman Sequence.

The Roman Colour Use: the sequence of colours in common use in the Church today is the Roman Use—red, white, green, black and violet. There is also the Ancient Use of Liturgical Colours, as observed in various Churches in England, from pre-reformation times. There follows a table of the Church Year, with the Roman Colour Use:

The Church Year (according to the Roman use) from Advent to Advent:

Advent, a penitential season, the preparation for Christmas. Colour violet.

St. Thomas, Apostle, colour red.

Christmas Day, with octave, which means that the feast is to be kept through a period of the eight following days. (All the greater feasts have their octaves: Christmas Day, Epiphany, Easter Day, Ascension Day, Whitsunday, and All Saints, have octaves.) Colour white. Flowers, red and white roses or red and white carnations, or all red.

St. Stephen, martyr, colour red.

St. John, Evangelist, colour white.

Holy Innocents, colour violet.

Circumcision, colour white.

Epiphany, with octave, colour white. Christmas greens should now come down. Green after octave.

Conversion of St. Paul, colour white.

Purification of the Blessed Virgin, colour white. Candlemas Day. New candles today.

Septuagesima, seventy days before Easter. Colour violet.

Sexagesima, sixty days before Easter, colour violet.

St. Matthias, Apostle, martyr, colour red.

Quinquagesima, fifty days before Easter, colour violet.

Ash Wednesday, a penitential season, colour violet. No flowers this day.

Lent, colour violet. Flowers white, and on Sundays only. Vases to be removed during the week days.

Annunciation of the Blessed Virgin Mary, colour white. White flowers, lilies if possible.

Passion Sunday, fifth Sunday in Lent. Cross veiled in purple. Colour violet. No flowers.

Palm Sunday, colour violet, palms on the Altar, no flowers. Cross veiled in purple.

Holy Week, colour violet, cross veiled in purple.

Maundy Thursday, colour white and cross veiled in white for the Eucharist only. Flowers, white lilies, if possible, a few, not many, and for the service only.

Good Friday, colour black, cross veiled in black.

Easter Even, colour violet, cross veiled in purple. Easter decorations may go on in the afternoon.

Easter Day, with octave, colour white, flowers, white lilies if possible.

St. Mark, Evangelist, colour red.

St. Philip and James, Apostles, colour red.

Ascension Day, with octave. Colour white.

Whitsunday, with octave, color red, flowers red, red gladioli if possible.

Trinity Sunday, colour white. Except the following days green until Advent.

St. John Baptist, colour white.

St. Peter, Apostle, colour red.

St. James, Apostle, Martyr, colour red.

Transfiguration of Christ. Colour white.

St. Bartholomew, Apostle, colour red.

St. Matthew, Evangelist, colour red.

St. Michael and All Angels, colour white.

St. Luke, Evangelist, colour red.

Sts. Simon and Jude, colour red.

All Saints Day, with octave, colour white, white flowers.

St. Andrew, Apostle, martyr, colour red.

Thanksgiving Day, colour white, flowers yellow chrysanthemums. A conservative decoration would suggest sheaves of wheat on each end of the retable, perhaps twelve to fifteen inches high, and two cornucopias or horns of plenty, one on each side of and facing toward the cross, filled and running over with fruit and grapes, oranges, apples, plums, pomegranates, pouring out on the retable.

Ordinations and Confirmation, red or white.

Armistice Day, colour red, red flowers or white.

Side chapels need not conform to colour use. Red is always correct as a permanent colour.

The colours used for Church vestments stand for the teaching of the Church Year. Briefly, according to the Roman Colour Use, customary today, gold and white are festival colours, used on festivals of Our Lord. Red is symbolic of martyrdom and of the Holy Spirit; as witness the flames of fire that descended on the heads of the apostles at Pentecost. So red is used for Pentecost (Whitsunday) and for those of the holy apostles who were martyrs. Purple signifies penitence, and is used in Advent and in Lent; and for funerals. Green is a ferial or ordinary colour, for use on ferial, or ordinary or common days after Epiphany and Trinity; but not on any feast day. Celestial blue is the colour for the festivals of the Virgin, Annunciation and Purification, or in the absence of blue, white. Gold is considered glorified white, for very special festivals.

A penitential blue, a dark blue, in some European countries, is used indiscriminately with purple. The purple of the south is blue, and is called lividum. The violet or dark blue colour was anciently allied so nearly to the colour black that the Church of Rome used them for one and the same on days of mourning and fasting. (Georgius VII, page 412.)

There are three sorts of purple, crimson and amethyst and violet. Purple in the north is very dark, further south it is blue, in the tropics it is red. This is because the shellfish which dyes the colour, is of a paler colour in the waters of the south than in the north. Johnson's dictionary reads: "Purple in poetry signifies red."

Black is used for Good Friday.

If the Church can afford only one colour let that be red.

Choice of Symbols for the Season of the Church Year

The white vestments and the gold vestments are used for Festivals of Our Lord: Christmas, Epiphany, Easter, Transfiguration, Ascension. Therefore we would choose for the white vestments emblems of Our Lord, such as, the IHS, the cross, Chi Rho, crown, lily, rose, Agnus Dei, The Good Shepherd, Alleluia, Gloria in Excelsis, pelican.

The red vestments are used at Pentecost, the Festival of the Holy Spirit, and also for the days of the Apostles and Martyrs. For the Holy Spirit we would have the Dove, and rays of glory, the seven flames of the Holy Spirit, meaning the seven gifts of the Holy Spirit. For the victory of Christ over death we would use the Three Alleluias, the Agnus Dei, cross and crown, IHS, Chi Rho, lily rose, Chalice and Host, pelican.

Green is the ferial colour—meaning ordinary—a colour not used on any festival. The green vestments are used on Sundays after Epiphany and after Trinity. We are then in the season of the Church Year when we are learning of the GODHEAD, the NATURE OF GOD, in the three revelations given us in the Father, the Son and the Holy Spirit. For emblems we would select the Alpha and Omega (the beginning and the ending), the three Holys or Sanctus, Sanctus, Sanctus, the three circles, the triangle and circles, the cross growing out of the three circles.

For the purple vestments used in Advent and Lent we remember the Passion of Our Lord, and the emblems of the Passion, the crown of thorns, the three nails, cross, passion flower, grapes and wheat (representing the wine and the bread in the Last Supper), the Chalice and Host, pelican, IHS, cross.

For the black vestments the cross is sufficient.

But the Requiem set can be as gloriously beautiful as heart can desire, with angels and embroidery in gold, in token of our belief in the resurrection of the body from the dead.

In choosing emblems for the Good Friday hangings and vestments let us not forget that our Lord is not dead. Our Lord is risen from the dead, and ascended and reigning in heaven. We are not again to crucify Him. Our Church Year is in memory of His life here on earth, and His crucifixion for our miserable sins. But when we look upon the crucifix let us remember that He is not dead, but risen and ascended and reigning forever and ever. Our black vestments, therefore, need not be too black. For that reason, when I do use black crosses, I like to put a thread of gold around the edge, to show the victory over the sacrifice. It is a glint of hope, even on Good Friday. It says: "I have overcome the world." It says: "He is not dead but risen." Do not let hopelessness take possession of us even on Good Friday. So, when the Clergy say to me: "Why did you put that gold around the black cross?" I say: "That is for HOPE."

So now you can understand how we can even put gold crosses on the black. With one mind we remember the crucifixion; and with one mind we remember that "He is risen in Glory." So there is also precedent for green crosses on the black; as witness the return of the green leaves in the spring after the winter's death; the green witnesses for the resurrection from the dead. And that is why we put a green Y cross on a black chasuble, and a green orphrey and a green lining on the black cope.

There are many texts or verses from the Canticles that may be used on the Altar hanging, such as for Christmas: "Behold Thy King Cometh Unto Thee." Also "Gloria in Excelsis." For Epiphany: "A LIGHT to LIGHTEN the Gentiles." For Lent: "GOD be MERCIFUL UNTO US." For Easter: "CHRIST IS RISEN." For the black vestments: "I KNOW THAT MY REDEEMER LIVETH."

This chapter was written in 1938. The fabrics herein named are no longer available. Nevertheless we let this chapter stand as a memorial to English devotion to the things that pertain to the spirit.

The post-war chapter that follows tells of the new and modern materials in use at the present time.

FABRICS

A FEW words on this subject may be a help in choosing materials for making vestments. There are the well-known silk damasks, all 100 per cent silk, 27 inches wide, and some of them registered by name, such as "Ely," a pattern which repeats at 6 in. and can be used across or up and down; "Small Rose," which also repeats at 6 in. and can be used either way; "Pine" damask which repeats at 5½ in. and can be used both ways; "Passion Flower," which repeats at 13 in. and runs both ways; "Fleur Lys," which is an all-over design, available both ways.

Among the more high priced all-silk damasks are "Large Rose," a pattern which repeats at 7½ in. and is usable both ways; "Salisbury," also a superb damask which repeats at 11½ in. and runs up and down only; "Agnus Dei," damask which repeats at 11 in. and runs up and down only. All these are 27 inches wide, and are safe damasks for the most elaborate and ambitious embroidery.

For making copes and for dossals there are a few fifty-inch damasks in all silk quality, the pattern of which runs only up and down. These are "St. Albans," "Gloucester," "St. Nicholas," and "Cathedral." "St. Nicholas" is now being made in a mixture of rayon or Art silk and silk, at half the price, and losing nothing of its beauty. "Kirkstall" is a good durable and handsome silk-and-linen material for copes and dossals and at two-thirds of the price of the all-silk damasks and can be used any way.

There are several excellent materials in 50-inch brocades available for copes and dossals in rayon and cotton, really lovely and only half the price of the silk goods; and these are made in the best designs.

The cord silks, 27 inches wide, that are all silk, are firmly fixed in the affections of many conservative Churchmen. These can also be had with a cotton mixture 36 inches wide that has wonderful wearing qualities, and looks well to the last.

There are also most attractive 50-inch brocades in silk and cotton mixture that are desirable and inexpensive. The rayons have one objection and that is that they crease when folded. If they can be laid out flat or hung over a round pole this objection loses weight.

Pure Irish linens are to be had in every wanted quality, for clerical vestments, for the Altar and for the choir. These come in all needed widths, from 27 inches to 54 inches; and for purificators we now have the finest linen birdeye in 24-inch and 36-inch widths.

Galloons and braids and cords are most valuable and necessary for edging burses and veils, and chasubles, and also for the Y cross and pillar on the chasuble. The galloons come in half-inch to four-inch widths.

Fringes are narrower than formerly. Two-inch and two and a half-inch depth is common for the Altar; though three-inch fringes always will be wanted; and for stoles, even one-inch fringe is now used.

Spaced fringes have become popular. Fringe in spaced colours is a glorious decoration, especially if there is a decorative heading to the fringe, either of silk blocks, or of pure Jap gold; and it takes the place of much embroidery. There is little decoration in fringe that matches the material in colour, on which it is placed. Gold silk fringe is recommended for those who are conservative.

All silk fringes are the best. Cotton mixtures become rough, and rayon fringes crease out of shape with folding.

For bookmarks ribbon is preferable, gros grain ribbon. This comes made for the purpose, in all the colours, and is in ½-inch to 3½-inch widths.

Satin and silk serge, and rayon serge, for linings, come in all the colours, and in 36-inch to 40-inch widths. Satin is preferred for lining the burse and veil, stole, chasuble, pulpit and lectern hangings.

Heavy cream linen used for backing the Altar hanging or superfrontal is made in 36-inch and 54-inch widths. The superfrontal for the Altar is made on this linen and there is no other lining required.

Cloth of gold is our richest fabric. It is made of silk and gilt thread, and is used for orphreys on the chasuble, Altar hangings, lectern hangings, dossals, stoles, etc. It comes in 24-inch and 36-inch widths in all the colours. If it is lacquered it will not tarnish.

Embroidery silks must be unfading dyes. We have Stout Floss which is an untwisted silk of exquisite lustre, just as it is reeled off the cocoon; and which should be used only by experts, as it is very difficult.

Filo floss is perhaps most commonly used for embroidery, in all its parts.

Filo selle is used in making the wool of the Agnus Dei; also for edging designs and for scroll work. It is fine in basket stitch, and French knots.

Purse twist is a heavy twist used for basket stitch and for scrolls in place of or in combination with gold thread.

"Tram" silk is used for face embroidery. The filaments are untwisted and are finer than hairs. It comes in all the flesh and hair tints.

Japanese gold thread is of the untarnishable quality, wound on silk or cotton, the best quality being wound on silk. It comes in many sizes. It is the only gold thread that will give permanent satisfaction. The quality wound on cotton is a very good substitute for the best quality wound on silk.

Aluminum thread (silver) is untarnishable, and is used most often on purple vestments instead of gold thread. It is in many sizes and varieties, and is very beautiful. We sew it down in single threads usually, and with a gray silk.

FABRICS: A POST-WAR CHAPTER 1947

THIS book is a pre-war composition. Sad changes have come over the textile industries of the world. With tears we handle the lustrous and luminous folds of the luxuriant fabrics of years now gone. It is difficult to contemplate Church life without them. Those were golden days and we did not know it.

We are now emerging from a devastating war; which necessitates the revision of my chapter of Silk Fabrics. The precious silks I wrote about on page 19 are no more. The English 27-inch damasks we loved so much are gone perhaps forever. They have been destroyed by bombs and fire. The very looms and machines, the patterns and designs are gone, destroyed, obliterated. There is no more silk thread to weave; even if we had the looms to weave it. No more silk thread to make embroidery silks, nor to make the shining cords and twists, and luscious fringes. All silk thread came from Japan. And now they talk of cutting down the mulberry trees which feed the silk worms; so they can plant gardens to feed the starving Japanese people.

With the destruction of the English silk industry, silk textile workers in the United States undertook to weave a 50-inch width silk damask, copying the English registered, patented designs, Ely, Agnus Dei, and Small Rose, as long as the silk thread lasted, and until the U. S. Government commandeered all there was left, for the U. S. Forces, parachutes, etc.

These silk damasks, U. S. Make are excellent, and the width is most acceptable, reducing the number of seams in a superfrontal, for instance. But now the meager supply of silk is no more; and the synthetic fabrics do not compare favourably. A few years ago a silk industry was established in Canton, China. Now that Japan has evacuated Canton there is hope for the restoration of this infant silk industry.

Gold thread is gone too. Japan made all the untarnishable gold thread. Whether we ever see any more is a question. These may again come to our shores if Japan can get ships.

Cloth of gold is no more. That was largely made in Europe, especially France; but those factories not destroyed by bombs have been stripped of every scrap of machinery. Nothing is left,

called a "mounted frame." There is no shorter road to the proper framing of linen for Church embroidery.

A stand that will hold the frame at the proper angle is a help. (See illustration, Fig. 1, showing members of Washington Cathedral Embroidery Guild at work using the stands.)

The stands shown are for the long, flat superfrontal frame and also for the small frames holding the smaller pieces such as stoles, etc., these being set at a convenient angle. Small frames can be also clamped to the end of a table.

A frame (Fig. 3) is shown next in which a piece of silk damask is "stretched" and the embroidery partly finished. This is a chalice veil of "Salisbury" damask, which is to be 24 inches square when finished. The peculiar shape of the design is the visible front of the veil when the chalice is vested (as you will see in the photo of the "Vested Chalice" (Fig. 97) in the Church Vestments section of this book). The design is not complete. It is intended to have a border around the entire design.

The cross is represented as in the sky with a label behind it. On this label will be the words Sanctus, Sanctus, Sanctus. The sky is being done in Italian stitch, the blue floss, representing clouds, being crossed by finest gold thread. The label is being done in long and short stitch, and the words will be in black silk. The cross is done in damascene Italian stitch.

The frame is shown to demonstrate the mode of mounting the silk damask on a frame of mounted linen, and the embroidery being done through the two fabrics. Always the linen sheeting or other stout linen must be mounted first, and then the silk damask mounted on that. To avoid making needle holes through the damask we sew the catstitching through a folded strip of heavy linen, wherever the stitches might show. At the bottom where the silk is to be turned up in a hem the catstitching is done directly on the damask. The cross is about finished. A thread of black twist is going to be couched around it when the background is finished. There will also be a black thread of twist around the label. The silk damask is stretched as tight as it can be pulled, in order to prevent the puckering of the damask in the working of the stitches.

EMBROIDERY FRAMES

THERE will be needed frames of several sizes in which to do the embroidery, say 12 inches square, 18 inches square, and 24 inches square; and a long one 12 inches by 80 inches to hold a superfrontal long enough for a six-foot Altar. There will be needed a stand or rack to hold the small frame, or a clamp to fasten it to a table. (See Fig. 1. Members of the Cathedral Altar Guild at work.) There will also be needed a strip of stout ticking, a piece of linen sheeting, some 3-ounce tacks, a ball of heavy, soft, cotton cord, and a cord needle large enough to hold the cord.

Frames must be oak wood. Each frame is composed of four pieces. In a 24-inch frame two sides would be 24 inches long by 1⅜ inches wide, by ⅞ inch thick; and two sides or ends would be 24

Figure 2
THE MOUNTED FRAME, AND WORK DONE DIRECTLY ON THE LINEN

inches long by 1¼ inches wide by ⅜ inch thick. In these thin ends or sides there should be two rows of holes running in a zig zag line from end to end, large enough to hold a medium size screw eye. In the two thick sides and about one inch from each end there should be cut mortise holes large enough to admit easily the thin ends of the frame to slide in and out. Now with the two ends run through the two sides, there is a square frame. (See Embroidery frame, Fig. 2.)

A piece of pillow ticking is cut three inches wide and folded in two and closely tacked along the heavy sides of the frame between the end mortise holes. The tacks should be not more than ½ inch apart.

A piece of linen sheeting should be cut to go in this frame. It should be 20 inches to 22 inches square and should be cut by a thread. The four sides are then evenly turned over ½ inch; and heavy cord will be sewed in two opposite sides with a running stitch. A crochet silk or linen thread might well be used for this sewing. The two other opposite sides of the linen will be sewed to the ticking in the frame, care being taken that the linen is the same distance from one end of the frame as from the other. The thin ends of the frame are then run through the mortise holes, and the thick sides of the frame are stretched apart by means of the screw eyes. Then with a cord needle threaded with the heavy soft cord, the corded ends of the linen are laced over the thin ends or sides of the frame with stitches about one inch apart. The linen should then be thoroughly wet and allowed to stand until dry, when the frame can be stretched both ways as tight as the linen will allow. From time to time the linen will give, so that it will be necessary to tighten the frame from day to day. The frame when prepared as above is

Figure 3

THE MOUNTED FRAME WITH SILK DAMASK STRETCHED OVER THE LINEN AND WORK BEING DONE THROUGH BOTH FABRICS

called a "mounted frame." There is no shorter road to the proper framing of linen for Church embroidery.

A stand that will hold the frame at the proper angle is a help. (See illustration, Fig. 1, showing members of Washington Cathedral Embroidery Guild at work using the stands.)

The stands shown are for the long, flat superfrontal frame and also for the small frames holding the smaller pieces such as stoles, etc., these being set at a convenient angle. Small frames can be also clamped to the end of a table.

A frame (Fig. 3) is shown next in which a piece of silk damask is "stretched" and the embroidery partly finished. This is a chalice veil of "Salisbury" damask, which is to be 24 inches square when finished. The peculiar shape of the design is the visible front of the veil when the chalice is vested (as you will see in the photo of the "Vested Chalice" (Fig. 97) in the Church Vestments section of this book). The design is not complete. It is intended to have a border around the entire design.

The cross is represented as in the sky with a label behind it. On this label will be the words Sanctus, Sanctus, Sanctus. The sky is being done in Italian stitch, the blue floss, representing clouds, being crossed by finest gold thread. The label is being done in long and short stitch, and the words will be in black silk. The cross is done in damascene Italian stitch.

The frame is shown to demonstrate the mode of mounting the silk damask on a frame of mounted linen, and the embroidery being done through the two fabrics. Always the linen sheeting or other stout linen must be mounted first, and then the silk damask mounted on that. To avoid making needle holes through the damask we sew the catstitching through a folded strip of heavy linen, wherever the stitches might show. At the bottom where the silk is to be turned up in a hem the catstitching is done directly on the damask. The cross is about finished. A thread of black twist is going to be couched around it when the background is finished. There will also be a black thread of twist around the label. The silk damask is stretched as tight as it can be pulled, in order to prevent the puckering of the damask in the working of the stitches.

PATTERNS AND DESIGNS

"While the hand is toiling there should be peace in the heart." "Unity and Diversity." Biggs.

PATTERNS should be carefully drawn. Circles and segments of circles should be drawn with a compass, straight lines with a ruler. For perforating patterns the paper should be bond paper. If no machine perforator is at hand a No. 12 needle may be used, half of which has been thrust in a cork, the more easily to hold it between finger and thumb. A piece of folded felt will serve as a pad. Laying the pattern on this pad, and holding the needle perpendicularly, prick the lines with holes quite close together, not less than 16 to the inch. The pricked design may be laid on the silk to be stamped, with the rough side up, if to be stamped with powder; or with the smooth side up if to be stamped with liquid. A stump pad, to distribute powder, may be made of a strip of felt, a half inch wide and perhaps twelve inches long, and rolled up tightly and fastened—sewed—firmly. Talcum powder may be used, or powdered chalk or starch. For white grounds a little powdered charcoal, enough to make a grey powder, may be mixed with the white. Dip the stump in the powder and pass it over every pricked line, lifting a corner of the paper to see how the work is progressing. After removing the paper design, trace over every line with a fine camel's hair brush, dipped in water colour of some dark shade. If liquid stamping is to be used, wet the stump or pad in noninflammable Energine and rub it over your cake of black asphaltum; and laying the pattern on the silk or linen with the smooth side up, rub the wet stump over the design until the entire pattern is transferred.

For stamping on a dark shade of silk, as red, or purple or green, good results may be obtained by dissolving white oil paint, (Chinese white such as you buy in a tube at any Art Shop), in benzine, or noninflammable Energine, using a four-ounce bottle, making a little at a time, as it evaporates quickly, and rub this over the smooth side of the pricked design with a pad of absorbent cotton. The pattern must be cleaned with Energine every time it is used, to prevent the clogging of the holes with paint. A very thin liquid is necessary for this stamping.

For stamping linens the black asphaltum and Energine (using the felt pad) will be admirable.

For stamping linen I have had success with a powder the Sisters gave me made of powdered rosin and Prussian Blue. This is rubbed over the rough side of the perforated pattern with the stump pad, using very little powder. The pattern is removed, and the design is ironed over with a hot iron, which melts the rosin and fixes the pattern to the linen. Excess powder may be brushed away; but it is easily washed out in soap and water.

Embroidered designs may be transferred to paper by laying a soft paper over the embroidery and rubbing the surface over with heelbaw, which is a stick of carbon used by shoemakers to polish heels. I can find this only in England, however.

After the silk embroidery is finished it will be necessary to starch it on the back, *after tightening* the *frame for the last time.* A simple, clear starch, such as is used to starch clothing, made thick enough not to wet the fabric through to the silk side, will be satisfactory. If the work is small, library paste, such as may be found in any stationery shop, is recommended, as it does not shrink the embroidery in drying. The Sisters have given me a recipe for a shoemaker's paste that I have used faithfully; it is as follows: Three tablespoons of rye flour (rye flour is rich in gluten), as much powdered rosin as you can put on a ten cent piece, mix thoroughly with a cup of water. Set this on the fire and stir constantly until it has boiled five minutes. This is ready for use when it is cool.

For the clear starch take a tablespoon of starch, dissolve it in cold water, and stir it into a pint of boiling water and boil five minutes, stirring constantly. Either of these starches can be kept in the frigidaire for a week.

Embroidery after being starched on the back must be allowed to dry for twenty-four hours before cutting it out of the frame. It must be absolutely bone dry before taking out of the frame, or it will shrink; and if that happens nothing can be done to restore it.

A word about symbolic frames outlining or enclosing various sacred emblems, especially for the IHS, the symbol of Our Lord's name.

The vesica is the most important of these frames, as the vesica itself is a symbol of Our Lord, perhaps the most ancient. (See page 122 for the definition of its origin.) For examples of the vesica see the centre of the funeral pall, page 116 and also the vesica in Washington Cathedral reredos framing the Figure of Our Lord, seated on His throne.

The quatrefoil is another symbolic frame, shown on page 28, Fig. 5, framing the Agnus Dei, and also in figures 38 and 39; and many other examples you will see, especially in the Linen Embroidery section. The quatrefoil symbolizes the Creation, the four corners of the earth.

The shield is a favourite frame for bearing various symbols of Our Lord. The symbolism here is that the shield is our breast-plate and our badge of loyalty. For examples see the gold damask burse and veil, on which are three shields. On the cope of the Bishop of Norwich there are six shields, see figure 84, and the Archbishop of Canterbury has many shields on his cope figure 85.

The circle is the emblem of the eternal God. See Figs. 47, 53 and 97.