



Sewing for the Sanctuary.



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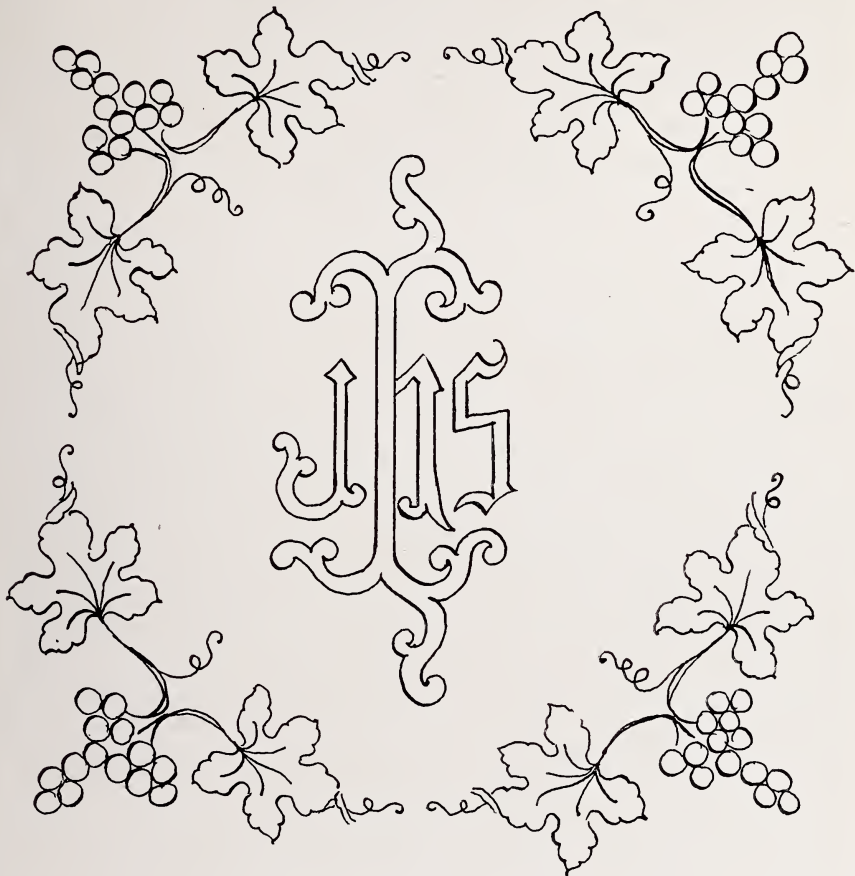
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OUR SUNDAY VISITOR PRESS  
HUNTINGTON, INDIANA





# SEWING FOR THE SANCTUARY



*This series of booklets*

*THE ART OF MAKING ALTAR LINENS*

*THE ART OF MAKING ALTAR LACES*

*SEWING FOR THE SANCTUARY*

*Is Lovingly Dedicated to the Eucharistic Heart of Jesus*

ORDER OF SAINT VERONICA  
OUR SUNDAY VISITOR

HUNTINGTON, INDIANA



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## The ORDER OF SAINT VERONICA

is a Society promoted by

### OUR SUNDAY VISITOR

to instill into all hearts a deeper devotion to the sufferings of Christ.

MEMBERSHIP is extended to every soul for whom He walked to Calvary.

THE OBLIGATION is 'to perform one act of love to commemorate the compassion which Saint Veronica had for the pitiable condition of our dear Redeemer.'

THE OBJECT is to aid poor Mission Chapels where Jesus dwells in the Tabernacle for love of us, His children.

A DONATION of Altar linens, vestments or money, should be sent to

## ORDER OF SAINT VERONICA

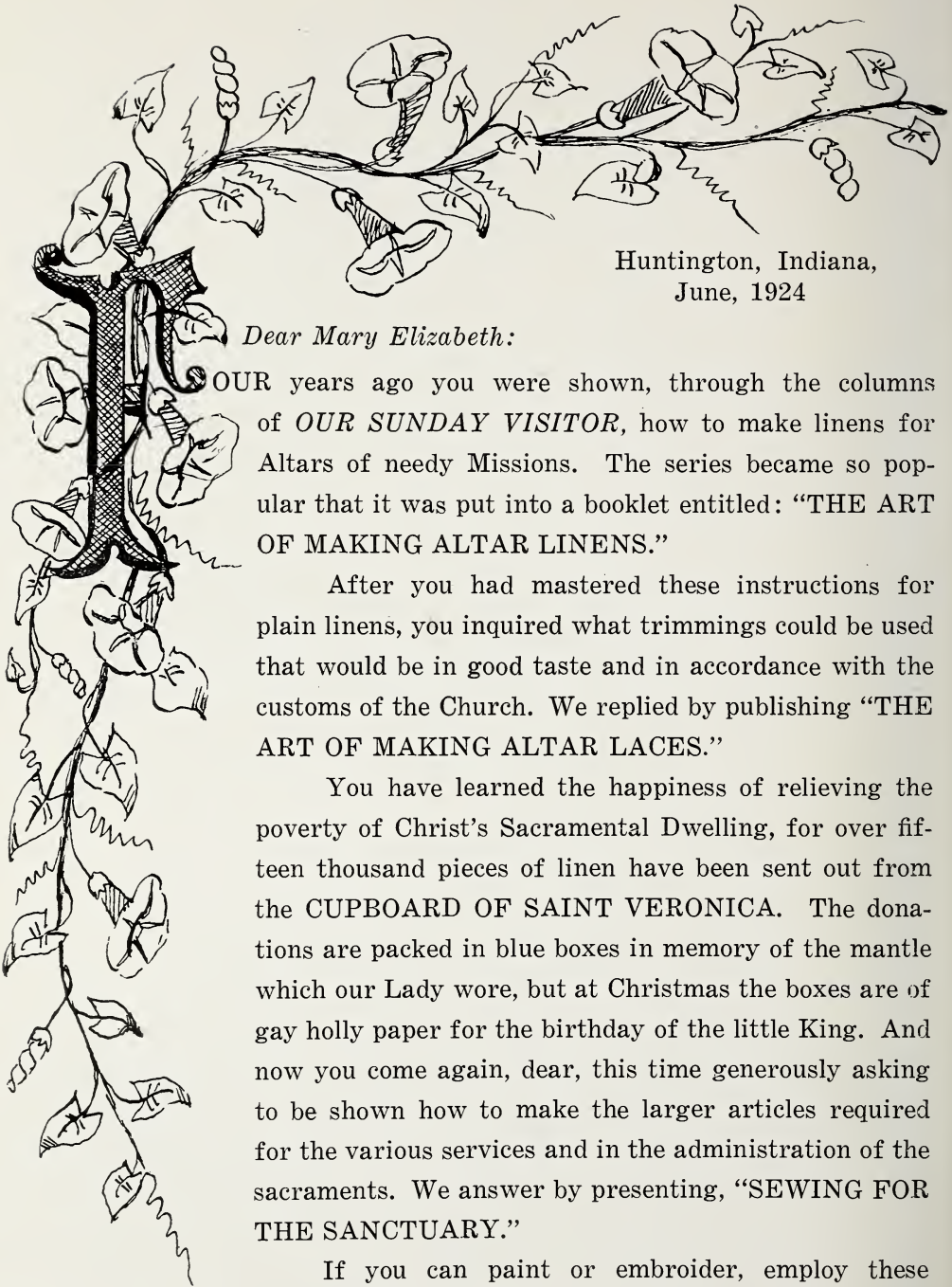
Care Our Sunday Visitor

Huntington, Indiana

A PERPETUAL MEMBERSHIP CARD will then be mailed to the donor on which he may inscribe the name of the person, living or deceased, for whom membership is desired. Retain the card.

Order the following booklets from us:

THE ART OF MAKING ALTAR LINENS.....	25c
THE ART OF MAKING ALTAR LACES.....	25c
SEWING FOR THE SANCTUARY.....	50c



Huntington, Indiana,  
June, 1924

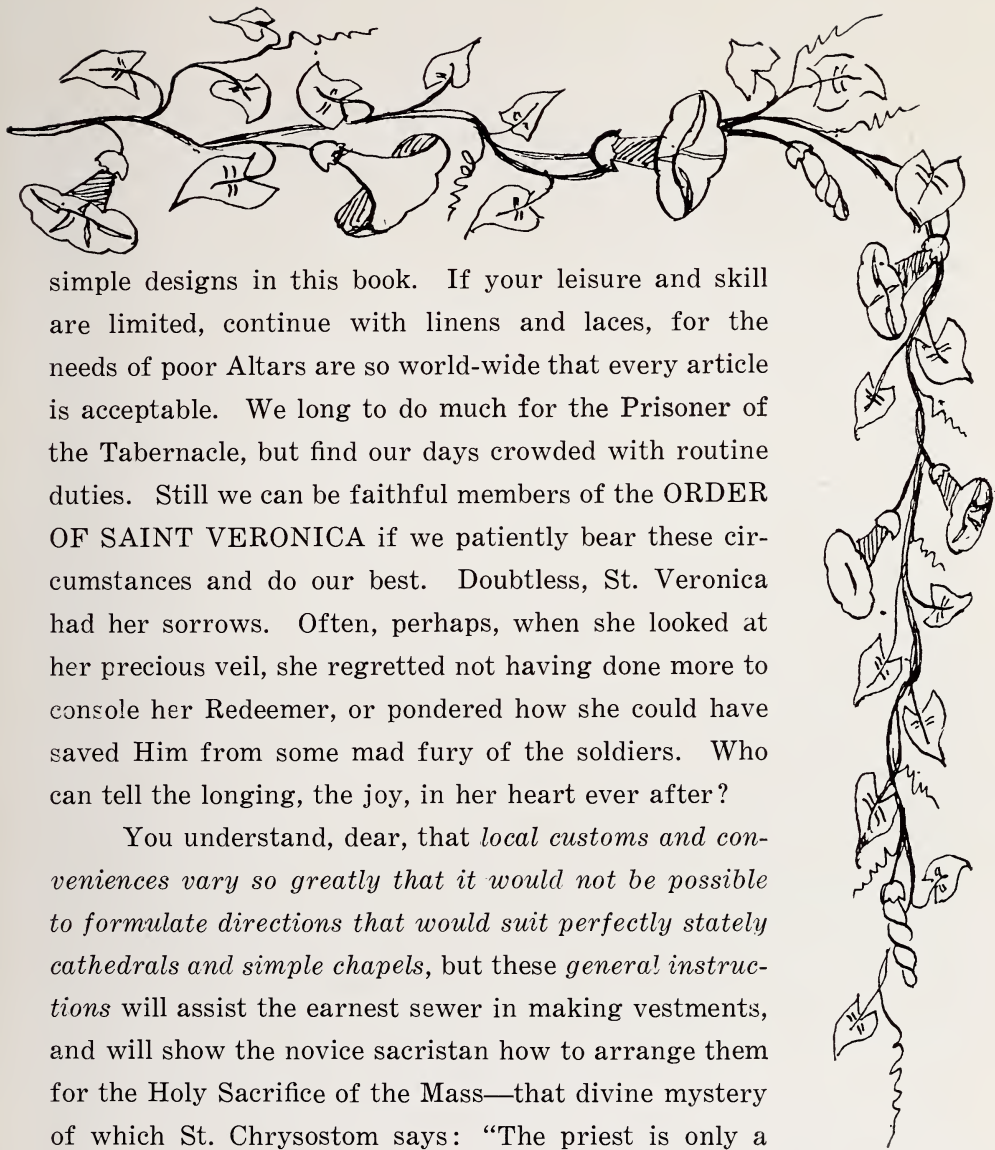
*Dear Mary Elizabeth:*

FOUR years ago you were shown, through the columns of *OUR SUNDAY VISITOR*, how to make linens for Altars of needy Missions. The series became so popular that it was put into a booklet entitled: "THE ART OF MAKING ALTAR LINENS."

After you had mastered these instructions for plain linens, you inquired what trimmings could be used that would be in good taste and in accordance with the customs of the Church. We replied by publishing "THE ART OF MAKING ALTAR LACES."

You have learned the happiness of relieving the poverty of Christ's Sacramental Dwelling, for over fifteen thousand pieces of linen have been sent out from the CUPBOARD OF SAINT VERONICA. The donations are packed in blue boxes in memory of the mantle which our Lady wore, but at Christmas the boxes are of gay holly paper for the birthday of the little King. And now you come again, dear, this time generously asking to be shown how to make the larger articles required for the various services and in the administration of the sacraments. We answer by presenting, "SEWING FOR THE SANCTUARY."

If you can paint or embroider, employ these artistic talents in fashioning silks, satins and velvets into appurtenances for the sanctuary as shown by the



simple designs in this book. If your leisure and skill are limited, continue with linens and laces, for the needs of poor Altars are so world-wide that every article is acceptable. We long to do much for the Prisoner of the Tabernacle, but find our days crowded with routine duties. Still we can be faithful members of the ORDER OF SAINT VERONICA if we patiently bear these circumstances and do our best. Doubtless, St. Veronica had her sorrows. Often, perhaps, when she looked at her precious veil, she regretted not having done more to console her Redeemer, or pondered how she could have saved Him from some mad fury of the soldiers. Who can tell the longing, the joy, in her heart ever after?

You understand, dear, that *local customs and conveniences vary so greatly that it would not be possible to formulate directions that would suit perfectly stately cathedrals and simple chapels*, but these *general instructions* will assist the earnest sewer in making vestments, and will show the novice sacristan how to arrange them for the Holy Sacrifice of the Mass—that divine mystery of which St. Chrysostom says: “The priest is only a minister, for He Who sanctifies and transforms the Victim is Christ Himself, Who at the Last Supper, changed the bread into His flesh.”

Wishing you blessings in your labor of love as you sew for some lowly Tabernacle, I am,

Very sincerely yours,

*Trulla V. Mills*

## THE SACRISTAN.

The celebration of the Holy Sacrifice requires:

### AN ALTAR

which should have the following:

**CRUCIFIX:** Above Tabernacle, nothing else is permitted to rest on Tabernacle. The **RIGHT HAND** of the crucifix denotes the right side, or Gospel side of Altar; the **LEFT HAND** of corpus indicates the left, or Epistle side, of Altar.

**WAX CANDLES:** One lighted candle is placed on each side of the Tabernacle, on the first shelf of Altar for a Low Mass; four or six candles are burning on the higher shelf during High Mass; at least twelve lighted candles are required for Benediction. Suitable decorations of flowers may be used. Care should be taken to avoid fire.

**ALTAR CLOTHS:** Three linen cloths should cover the table of Altar during the Holy Sacrifice. The under cloths may be shorter than the upper cloth, which should touch the floor.

**MISSAL STAND:** Place at the Epistle side of Altar at beginning of Mass.

**MISSAL:** Is placed on the vestment case for the priest to mark. The server carries it to and from the Altar.

**ALTAR CARDS:** Stand the largest card before the Tabernacle; the Gospel of St. John occupies the right side of the Altar; remaining card is placed back of the missal stand.

**BELL:** For the server should be placed on the Epistle side of Altar step.

**ABLUTION CUP:** Stands on first shelf of Altar at left of Tabernacle; place small finger-tip towel beside cup.

**CREDESCENCE TABLE:** This may be a small stand covered with a neat white cloth on which to place the cruets; one cruet filled with water and the other filled with wine. The finger bowl and finger towel also are placed here.

**VESTMENTS:** In the correct color of the day, indicated by a sacristy calendar, or the Ordo, should be placed as follows:

**CHASUBLE:** Right side out, place front down on vestment case. Fold the back up twice so this may be thrown over the head. Place the following articles on top of the chasuble in the order named:

**STOLE:** Right side down gives correct position for slipping around neck.

**MANIPLE:** Is placed above stole.

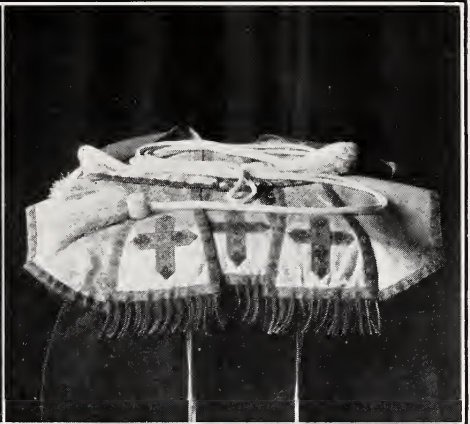
**CINCTURE:** Folded double and laid across these.

**ALB:** Arrange sleeves so arms can be inserted easily. Take sides of alb at bottom hem and gather up loosely in your hands into folds until back of alb skirt rests on vestment case.

**AMICE:** Being the first vestment to be donned is put on top of the others. Arrange tapes so they will not tangle.

**CHALICE:** This is left in the sacristy to be prepared by the priest. A fresh purificator, corporal, and pall may be laid out beside the chalice veil and Mass burse, which are of the color of the day. Should necessity or accident require a layman to move the chalice, use a linen cloth to keep the hands from touching it.

**HAND TOWEL:** A fresh towel should be had for use when the celebrant washes his hands before vesting for the Holy Sacrifice.



## EXPLANATION OF VESTMENTS.

A set of vestments consists of: CHASUBLE representing the purple robe of derision, and the cross to which Christ was nailed; STOLE represents His chains; MANIPLE, the bonds with which His hands were bound; VEIL of chalice typifies the veil of the temple, rent at the moment of the Redeemer's death; the BURSE holds the corporal, which is always kept separate from the other linens because upon it the Host is consecrated. It reminds us of the napkin which was placed over our Lord's Face while in the tomb, which on Easter Day was found "not with the other linens, but wrapped together in a place by itself."

There are five colors of vestments: white is used on all feasts of our Lord, of the Blessed Virgin Mary, of confessors and of virgins to signify innocence; red, on the festival of the Holy Ghost, Who came upon the apostles in the form of tongues of fire, and also for the martyrs who shed their blood for the Faith; purple is worn in time of penitence, Lent, Advent, etc.; green vestments are used on all Sundays when the proper office of the day is said; black is used in Masses for the dead, and on Good Friday, when we commemorate the death of our dear Saviour. Gold vestments may be used in place of white, red, or green, and silver may be used in place of white. The materials permitted in ecclesiastical garments are silk, satin and velvet.

Because the Mass may not be celebrated without vestments, it is a great charity to provide these gifts for the Altar, not a difficult task for a neat sewer with a pattern. Lovely sets have been made from wedding gowns, from dresses worn by novices at their receptions into religious communities, from ball gowns of society women, or from discarded materials in the home. The materials and the colors must conform to the above limitations, and the fabric be in such condition that it will give good service in the sanctuary, or it will not repay making into vestments.

A light weight chasuble is more comfortable than one which burdens the celebrant. If the material will permit making without seams, the chasuble need not be lined. A good quality of sateen makes a durable lining. Silk linings are employed in the finest vestments. For missions, reversible chasubles are convenient, white on one side and black on the other; the red and the purple being joined, the green chasuble being unlined.

Braids and gold and silver galloons trim the vestments, and a simple design, hand embroidered, may be placed at the intersection of the cross on the chasuble. Ecclesiastical emblems of gold or silver threads may be purchased ready to sew on from church goods houses, but it is the touch of handwork that enhances our gift to the sanctuary. Plain vestments are best for mission churches, and the beginner should confine her efforts to these.

An excellent idea is to make an extra panel front for the chasuble, as the front wears by rubbing against the Altar table while the rest of the set is quite serviceable. If you cannot do this, place sateen, same color, under panel to ease the wear at this point.

## MAKING THE VESTMENTS.

**MATERIALS:** 3 yards silk 36 inches wide; 3 yards lining 36 inches wide; 17 yards narrow braid; 10 yards wide braid; 1 yard fringe; 6 cardboards 9x9 inches square; 3 yards white tape.

**CHASUBLE FRONT:** Baste narrow braid around edge of chasuble, extending outer edge slightly beyond raw edge of silk (just enough to conceal lining which later will be turned in between silk and braid).

**PILLAR:** A strip of paper, 29 inches long and 6 inches wide, should be creased down the center and basted on central front of chasuble as a guide for placing the wider braid to form "pillar." Baste braid just outside paper. Mitre corners in opposite directions. Base of pillar stands on narrow braid, (see dalmatics, page 13). Remove paper and machine stitch **both edges** of pillar braid. Fasten mitered corners by hand. Baste wide braid across chest **over ends** of pillar braid and insert under narrow braid. Machine stitch **lower edge only** of narrow outlining braid.

**LINING:** Baste lining to front. Turn edges of lining **over** raw edge of silk and **under** the outer edge of braid. Blind stitch or machine stitch **outer edge** to finish.

**CHASUBLE BACK:** Make a plain cross, outlined by braid. Or embroider an ecclesiastical decoration on back of chasuble having center of design 10 inches from neck. Baste small braid around chasuble, sewing **inner edge only**. Do not braid neck now.

**CROSS:** Baste 6 inch paper guide, 40 inches long, from neck to hem for the tree of cross; baste 6 inch strip, 20 inches long, across shoulders to enclose decoration, cross arms coming within 2 inches of outer braid. Start wide braid at neck outlining paper cross as directed for pillar. Remove paper guide. Stitch **both sides** of "cross" braid. Baste braid on neck and sew **lower edge only**.

**LINING:** Baste lining to back; turn lining over silk and **under** braid; stitch **outer edge** of body and neck braidings.

**JOINING:** Keep upper front lining free. Lay shoulder pieces of back on front of chasuble, under chest braid and sew securely. Stitch upper edge of chest braid. Sew front lining by hand to finish.

**TAPE:** A white tape, 3 yards long, should be sewed across front lining, near chest braid. Sew firmly to within 1 inch of outer edges of garment.

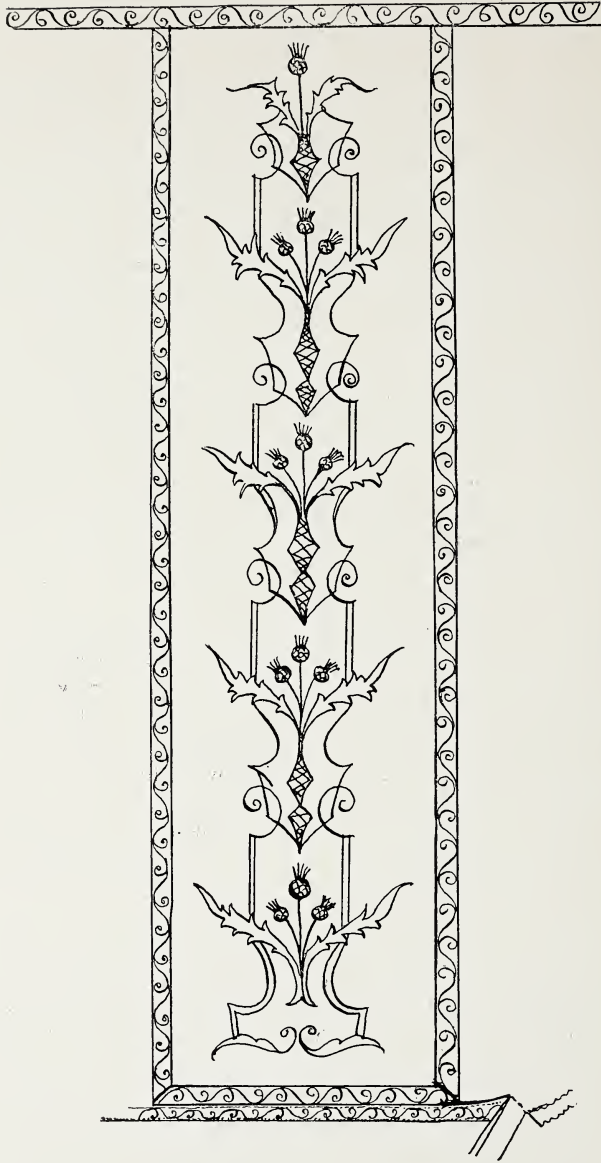
**STOLE:** Decorate wide ends of stole to conform to chasuble or make a cross with trimming braid (see page 7). Seam sections together at back of neck. Cover this seam with small braid; cross it with braid of equal length to form cross. Baste braid around stole starting at corner where join can be hidden. Sew **inner edge only**. Insert fringe across ends of stole.

**LINING:** Join sections at neck. Baste to silk and proceed as directed for lining chasuble.

**MANIPLE:** In making maniple, follow stole directions except that at seam over left forearm, a small loop of braid, 1½ inches long should be sewed on extending toward the elbow, to permit fastening maniple to alb sleeve. Cover seam with braids for cross as at neck. About 9 inches from this seam place a 2-inch piece of narrow braid to draw sections together. Braid, place fringe, and line as directed for stole.

**VEIL:** Place a cross of the wide braid, or embroidery, in the center of the front half of the veil. Braid and line as directed for the other articles of the vestment set.

**BURSE:** The directions for the benediction burse will show how to make a Mass burse, but, of course, the color, fabric and style of decoration must conform to the vestment set.



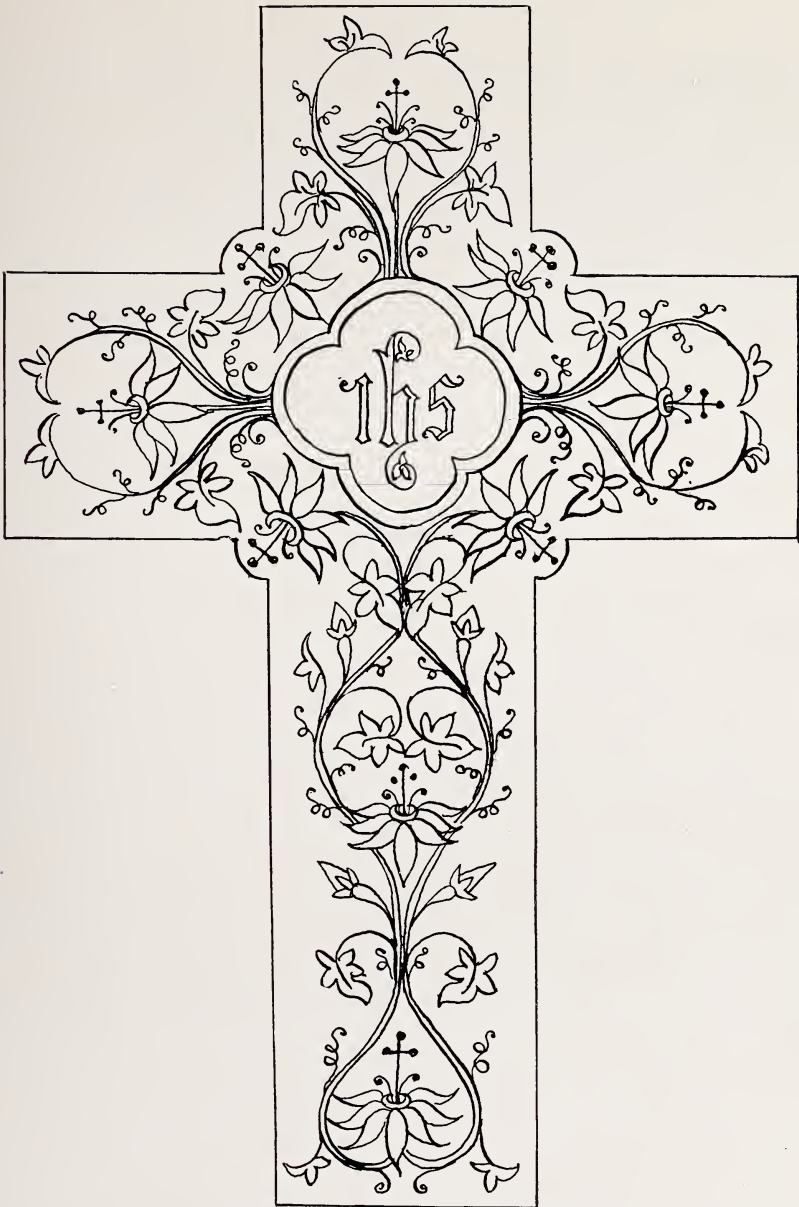
### PATTERNS FOR VESTMENTS.

Patterns for vestments, dalmatics, copes, veils, surplices, albs, cassocks and rabat may be purchased from Extension Magazine, 180 North Wabash Avenue, Chicago, Illinois.

Price each .....	\$ .25
Set .....	\$1.50

Before starting to make any of the articles contained in this instruction book, please read the whole book through carefully as the information which you require may be found on another page. When in doubt, cut little paper patterns from the sketches in this booklet, and thus solve your difficulty.



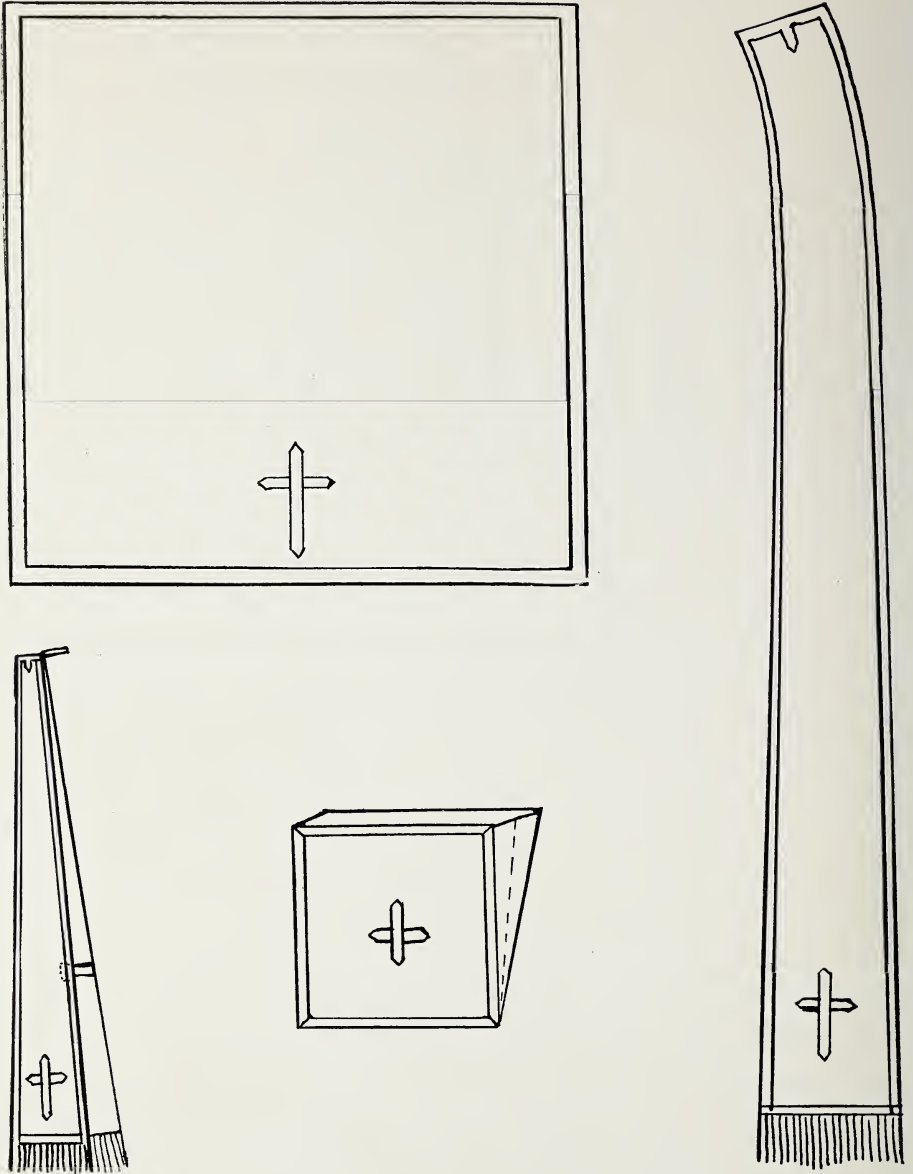


CROSS ON CHASUBLE BACK.

Passion Flower Design.

In an elaborate pattern the front panel and the cross on the back of the chasuble may be heavily decorated and the smaller pieces embroidered or painted to correspond.

A plain set may have the pillar and the cross outlined with braid and have no other decoration. Sometimes a small design is placed at the center of the cross-arms. Gold and silver ornaments ready to sew on, may be purchased from church good houses.



**VEIL, STOLE, MANIPLE AND BURSE.**

This illustration shows how a plain set of vestments is trimmed with braid. The panel and the cross of the chasuble may be simply outlined with the braid.



### DALMATICS.

These vestments are worn by the deacon and by the subdeacon during Solemn High Mass, and in processions. The colors usually follow the color of the chasuble.

These vestments differ from the chasuble in the decorations, and also in the wide sleeves which are often tied shut with ribbons.

A stole over the left shoulder, and a maniple over the left arm, are worn by the deacon; the subdeacon has a maniple, but no stole.

A set of dalmatics makes a most appropriate gift for a silver ordination anniversary.

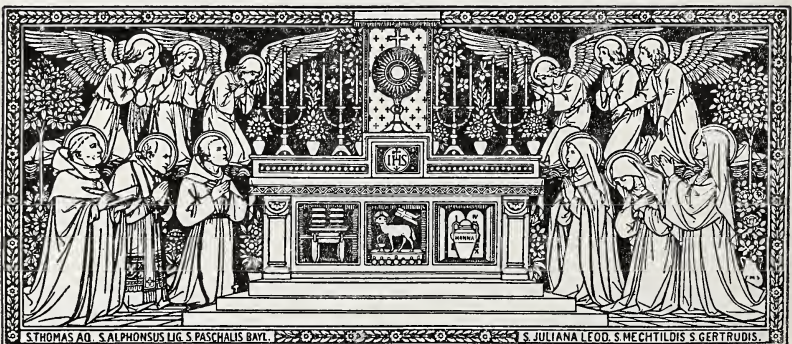




### THE COPE.

The cope, which is used for benedictions, processions, and at the Asperges, is an ankle length cape shaped like one-half of a circle. It is usually fastened in front by a clasp at the neck. An ornamented cape adorns the back.

At funerals a black cope is used; the other colors are governed by the color of the vestments.

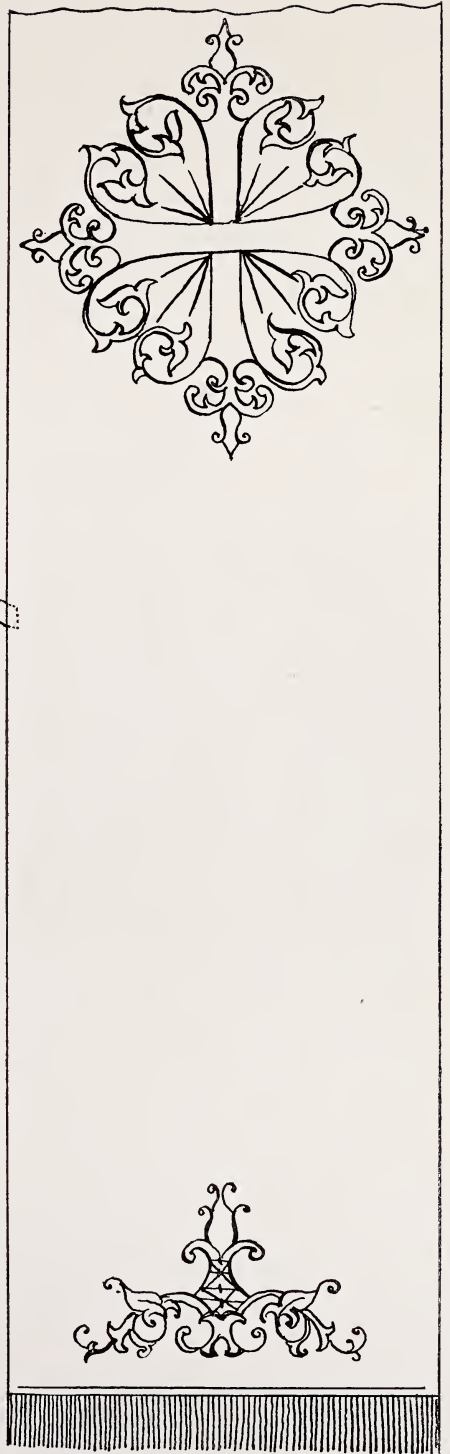


### BENEDICTION VEIL.

The white, or yellow, velum is made of silk or satin and is worn over the cope during the time benediction is being given. The veil covering the priest's hands shows that this blessing comes from the Sacred Host.



A veil should measure about 20 inches by  $2\frac{3}{4}$  yards. Gold fringe usually finishes the ends. A suitable emblem should be placed in the center of the veil. Line with soft sateen or silk in a corresponding color, or in red. Where a heavy material is used, a 16-inch square of lining on each inner end will permit the monstrance to be held with ease and security. For fastening, white ribbons about 27 inches long should be sewed on veil 16 inches from center of neck.



### THE ALB.

**MATERIAL:** Albs are made of white linen. Some albs have a skirt of lace, others have lace of ankle depth. Many are made without lace trimming.

**TO CUT:** Cut according to pattern, notching carefully. Fold linen lengthwise to avoid seams front and back. The alb will be strengthened by cutting front and back in one piece instead of joining at shoulder seams. Open remaining material and place sleeves and cuffs for cutting. Frontfacing, collar band, and shoulder straps, may be cut from material at armhole curve.

**TO MAKE:** Sew frontfacing on **wrong** side of 19 inch opening from neck. Turn facing over on **right** side of alb, baste raw edges in and stitch  $\frac{1}{4}$  inch from edge to make a neat finish. Sew shoulder straps on right side of alb to strengthen shoulders. Lay cuff under sleeve and sew at wrist. Turn cuff on upper right side of sleeve and baste to secure same finish as facing on front. Put sleeve in armhole with felled seams. Sew up side seams and sleeve by felling. Gather neck to fit collar band; baste collar with notches matched at center of back. Sew, turn over raw edges, and stitch. Hem alb to proper length.

**TO FASTEN:** Put 18 inches of white ribbon or linen tape on each end of collar for fastenings.

If lace cuffs are used, set lace over wrist-length linen sleeve of alb because cassock sleeves should not show through as would be the case if the linen did not extend under the lace.





### THE SURPLICE.

**MATERIALS:** Surplices may be made of white linen, net, lace or sheer cotton fabrics. Two styles of yoke may be used, a one-piece yoke which has the advantage of not slipping from the shoulders, or a yoke with two shoulder-pieces and three narrow yoke bands. This style permits the use of smaller pieces.

**BODY:** Cut the garment according to the pattern, notching carefully. Face front by stitching placket on wrong side; reverse, crease, turn in raw edges and stitch neatly on right side. Sew front and back together at underarm seams as far as gusset notches; fell seams. Hem bottom of surplice.

**SLEEVE:** Sew sleeve as far as gusset notches; fell, hem sleeve. Insert corner of gusset into sleeve and baste. Lay gusset lining on inner lining of sleeve; baste so squares will enclose seam when turned; repeat on other side of sleeve seam. Join sleeve to body according to notches, having points of gussets where underarm ends. Gather top of sleeve to fit shoulder piece of yoke. Gather top of surplice to fit fronts and back of yoke.

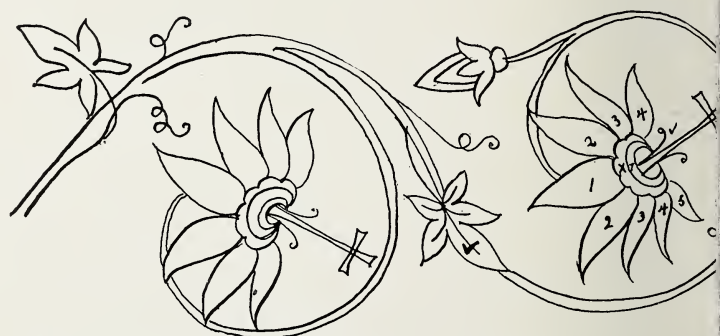
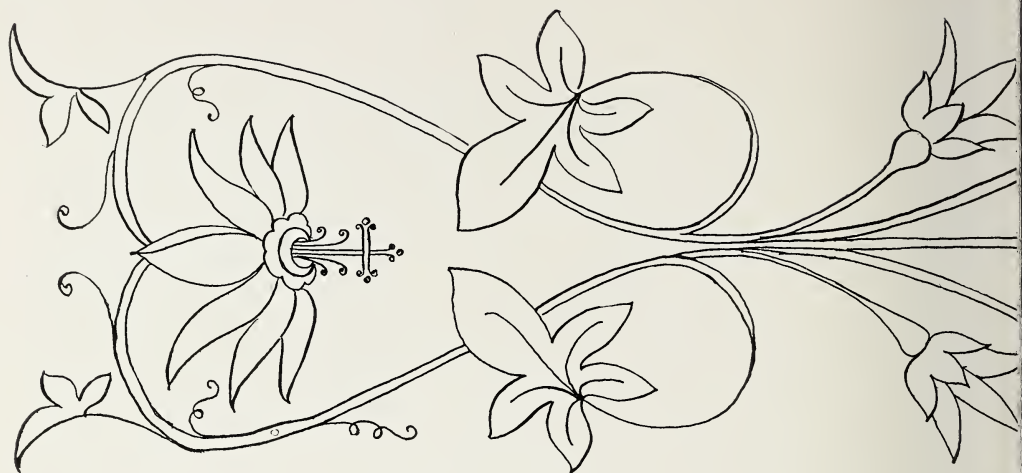
**YOKE:** Stitch top and lining together by running machine stitching around fronts and neck; turn right side out; join body to yoke lining; baste top of sleeve to shoulder lining. Turn in raw edges of yoke and stitch on machine.

**FINISH:** Tie yoke with inch wide white ribbon or linen tape. The two ties may be made from 1½ yards. Trim surplice with lace at sleeve and bottom if desired.



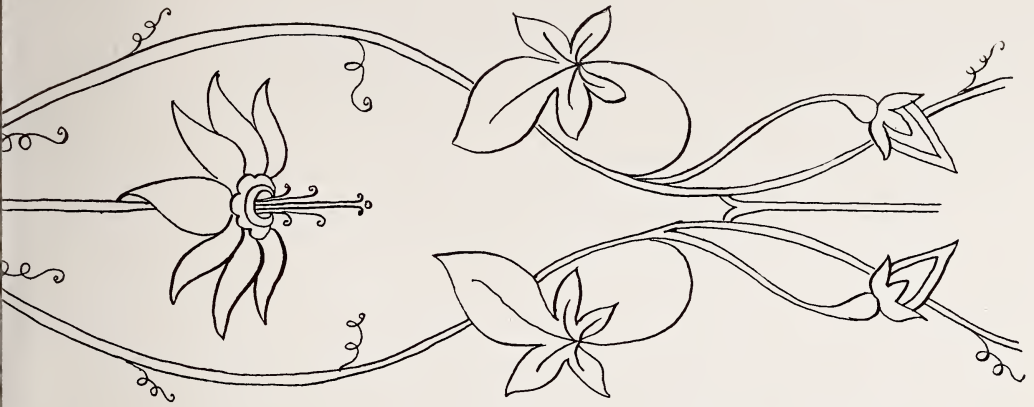






Color Scheme.— Petals. v deep purple, 2,3,4,  
 Leaves : v different shades of green; Corona: X green;  
 The Passio:

A favorite for ecclesiastical decoration is the passion flower. Ten petals suggest the apostles, except St. Peter and Judas; the corona typifies the crown of thorns; five stamens remind us of the Sacred Wounds; the pistil images the cross, or the lance; the three nails are also seen. On a black chasuble, this design may be worked in white; on a white chasuble, use the above color scheme.



a shade lighter; Stems and Tendrils -  $\uparrow \uparrow$  brown;  
 yellow; Pistil:  $\vee$  brown or gold; Buds:  $\times$  green,  $+$  lavender and purple  
 Flower.

Stems, sepal, calyx, leaves and tendrils should be worked in shades of green. The half-opened petals of the bud require delicate pinks deepening into faint lavenders. The petals of the full-blown flower should be of pinks and verge into lavenders; blend yellows and pinks for the crown; the inner edge of which is a delicate green. The styles should be worked in brown to represent the nails, as should the cross.



### ONE PIECE CIBORIUM COVER.

The little mantle which drapes the vessel containing the Sacred Hosts is called a ciborium cover. It is usually made of white silk or satin and lined with red silk or satin. Red, white and gold are the colors used for the Blessed Sacrament.

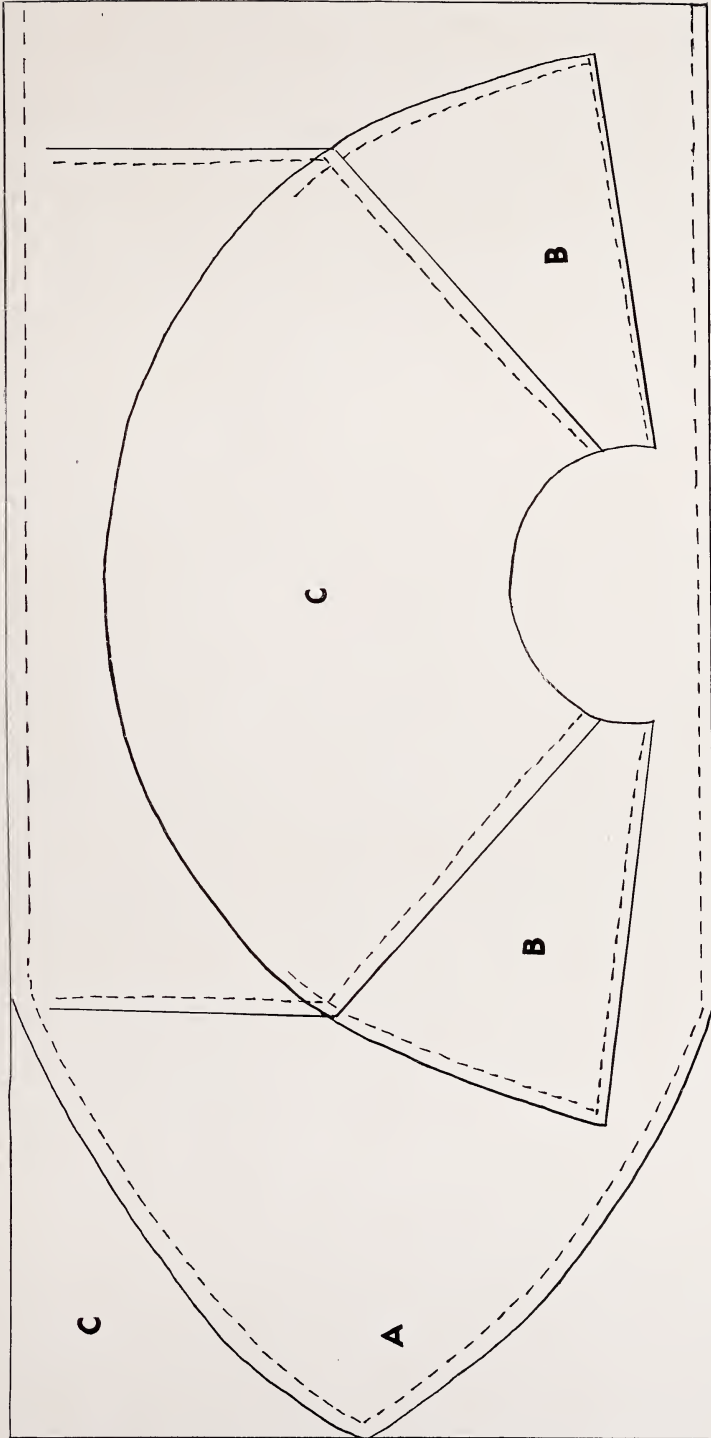
To make the petal design, advantageous where small pieces of silk are used, cut a paper pattern like sketch opposite. Top of petal pattern should fit into one-half of circular half-yoke pattern. Cut four petals from white fabric, say satin; cut four linings; sew a petal and its lining together all around except at the top where petal is turned right side out. Cut material and lining for yoke; sew up shoulder seams of white satin; sew together both shoulder seams of lining; lay yokes together wrong side out (seams meeting) and stitch on the machine around the little "neck." Press and machine stitch close to edge of neck as here will come the greatest wear from the little cross surmounting the lid of the ciborium. Have opening large enough to slip easily over arms of cross. An interlining of linen will strengthen fragile fabric.

Baste the four petals around white yoke; machine stitch; hand sew lining down to cover raw edges. Briarstitch or sew gold braid trimming on to hide join at yoke. Buttonhole over machine stitching where cross will pass through neck. If handwork is wanted on petals, do this before lining them. When gold fringe is used, cover should be made correspondingly shorter.

Opposite sketch gives actual size suitable for a little ciborium cover, so one-piece, two-piece, three-piece, or four-piece designs may be made according to the size of the material you have.

To save space, two patterns are shown in opposite diagram. The petal ciborium cover is made of six pieces, the four petals being marked "A" and the one-half of yoke piece is marked "B."

The panel design is made of four one-piece panels as shown by "C." The yoke "C" merely showing how to slope the top of the panel to fit the ciborium cover. A paper pattern cut from this design should fit an ordinary sized ciborium.



## TABERNACLE LININGS.

Tabernacles are made of wood, or if of steel, are lined with wood so that the draperies may be fastened with ease.

**MATERIALS REQUIRED:** An interlining of linen is required for a Tabernacle. About 1½ yards will be needed according to size of that particular Tabernacle. The preferred drapery is of silk, although satin is tolerated. The amount required will depend upon the width of the material, but about 2 yards should be sufficient; material for curtains, (if these are to differ from the interior lining): ¾ yard of silken cord for curtain pull-backs; a dozen thumb tacks; linen corporal, or linen doylie, for floor of Tabernacle; white cardboard.

Cut paper pattern exactly to fit the ceiling, floor, sides, back, and front of Tabernacle interior.

**CEILING:** Cut cardboard slightly smaller than ceiling pattern, about ¼ inch less, this is to be governed by thickness of fabric used. To make a substantial false ceiling, several thicknesses of cardboard should be pasted together. Cover by sewing on the linen interlining, cut 1 inch larger than the cardboard. Satin should now cover the linen-covered ceiling-board.

**SIDE DRAPES:** Cut satin for the back and two sides of Tabernacle according to the pattern, but allow enough extra width to fall in gentle folds, and enough length to permit a nice hem and also allow about 1 inch for gathers at top. Sew side seams together. Hem bottom on three sides. Gather top, dividing its fullness into three parts for the back and the sides; sew divided tops to upper back and sides of ceiling-board.

**LINEN LINING:** Cut linen lining only slightly larger than the pattern. Sew side seams. Hem bottom. Sew top of lining to back and sides of ceiling-board, outside the silken drapes, so linen will be next to the walls when placed in the interior.

**CURTAINS:** Tabernacle curtains divide in the middle. Cut them an inch or so longer than actual measurements to allow for draping back with cords, and perhaps a hem will be required. Curtain decorations may be painted, embroidered, have jewel work, gold or silver lace, or soft chiffons, or crepes, in white. After the front of the curtain has been decorated, the back of the curtains should be lined as daintily as possible with satin like the interior drapes, as this will be so near our Eucharistic Lord. When the curtains are made, center them and sew them to the front of the ceiling-board.

**FASTENING:** When this little canopy is completed, enter it into the Tabernacle sidewise; push front up first, as usually there is a groove above the door which will assist in holding the false ceiling in place. Fit the corners correctly and fasten with thumb tacks; arrange the side drapings; place two pieces of fitted linen on the Tabernacle floor; cover with linen doylie, or corporal, and secure these with thumb tacks. Draw curtains apart with silk cords and fasten with thumb tacks.



**BENEDICTION BURSE.**

**MATERIALS:** A piece of white silk or satin for the front 12x12 inches; red satin for back and folds 12x16 inches; white linen for lining and interlining 16x36 inches; 1¼ yards gold cord; 6 pieces of white cardboard 9x9 inches.

**PASTEBOARDS:** Make a stiff foundation on which to mount front by pasting two pieces of cardboard together; same for back. Keep remaining sheets single on which to paste inside linings.

**LININGS:** Cut a 4 inch strip clear across linen from selvage to selvage. From this strip cut two pieces 11 inches long for lining folds. Cut the large piece of linen into three equal parts 12x12 inches. Wash all the linen, roll for a moment in a towel to prevent iron sticking; iron smooth. Center single cardboard on one square of linen; put paste on margins of cardboard; slash linen at corners; fold edges over paste pulling gently so that right side will be smooth. Do this to remaining single cardboard and set aside, to dry.

**INTERLINING:** On remaining square of linen, draw pencil marks through the exact center, lengthwise, crosswise and diagonally to assist you in straight mounting. If you intend to do beadwork, or jewelwork, the design may be marked on this linen and pattern worked from the back.

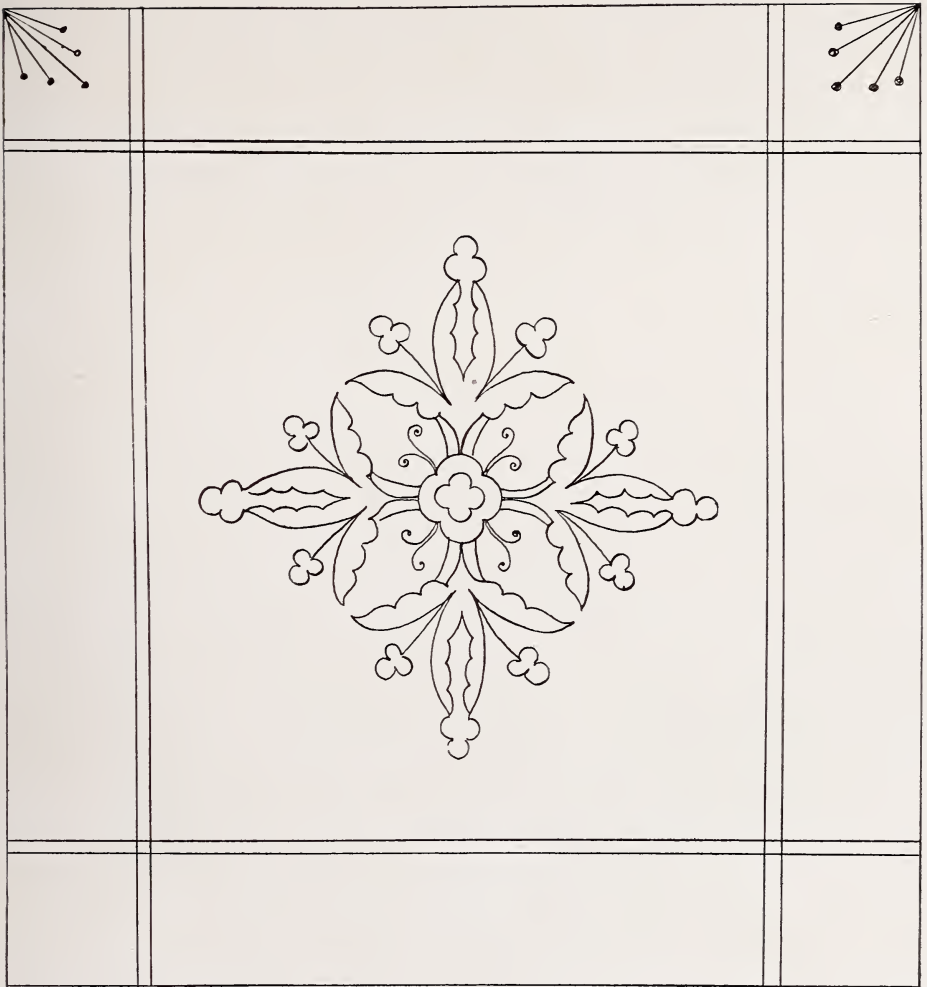
**FRONT:** Place white satin right side down; lay designed interlining on it; baste, machine stitch along edges. When decoration of painting, embroidery, or jewel work, is placed on satin, the double pasteboard should be marked to correspond with guiding marks on interlining. Center satin on double pasteboard according to guide lines; paste overlapping fabric on inner margin and leave to dry, after which sew the linen-pasted cardboard to the four edges of the front.

**BACK:** Lay one of the pasteboard squares on the wrong side of the red satin and with a warm iron crease top and bottom where satin will lap over board, allowing enough satin at bottom to act as a "hinge" without straining fabric. At sides of satin, baste linen lining for folds; sew top, outside and bottom. Turn right side out and press. Paste overlapping satin to top of back pasteboard; touch edges of folds with paste to secure them to back. Sew linen-lined back to satin at top.

**JOINING:** Sew edges of folds to sides of front; push folds evenly within burse. Sew up at bottom (remembering "hinge") but leave one inch open until you have sewed the gold cord around four edges of front. Fasten ends of cord so they will not ravel, and hide by inserting in opening; finish sewing shut.

**HELPFUL HINTS:** Pasting is the quicker method of making a burse; sewing the surer way for a beginner. Protect fabric from sharp corners of cardboard with a bit of adhesive tape. Stiff white paper, 9x9 inches laid under the linings and under the front will give a smooth surface from which wrinkles may be stretched. In jewel work a softening effect is secured by placing a layer of cotton on mounting board. If you have made the mistake of placing too many beads, do not rip; remove bead by breaking with pincers. A white slip to cover burse when not used will keep it clean.





### BRAIDED SEAM DESIGN.

Small pieces of silks may be used by this method, for the seams are hidden by a gold braid, or by handiwork.

Some burses are without the side folds, being held together with little tapes or braid sewed at the sides, near the top.



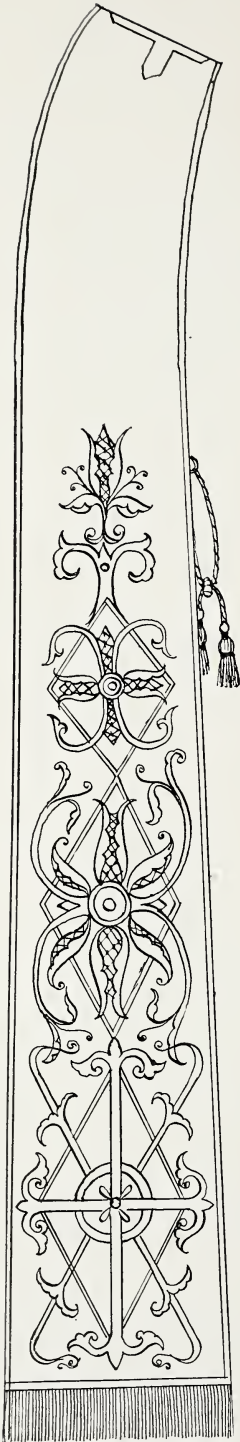
### JEWELLED CHALICE BURSE.

This burse may be made very effective by painting this design and using small brilliants to cover the O marks.



### JEWELLED CROSS DESIGN.

For a twenty-fifth anniversary, this benediction burse could have the design outlined in silver beads or braid and twenty-five brilliants used to indicate the years spent in God's service. For a golden anniversary the idea could be carried out in yellow beads, braid, or floss with fifty stones being used.



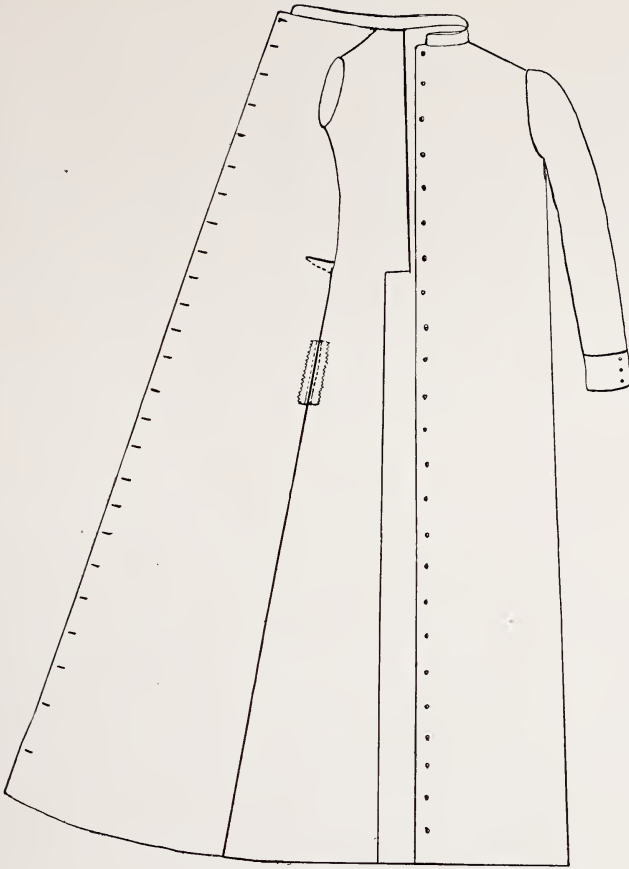
### STOLES.

The preaching stole is generally of white silk, watered silk or satin, heavily ornamented and tied across the chest with gold cords. The stole is about 90 inches long, and from  $2\frac{1}{4}$  inches in the back, widens to about 10 inches at the fringed ends.

The confessional stole is about 2 yards long and 2 inches wide. This is usually made of ribbon woven white on one side and purple on the other, or it is made of ribbons in these two colors, sewing the ribbons together.

Where the two ribbons are used, before joining them, embroider a cross in yellow floss on the white ribbon; on the purple side have the cross in white or in yellow. The same color scheme applies to the cross at the neck of the stole.



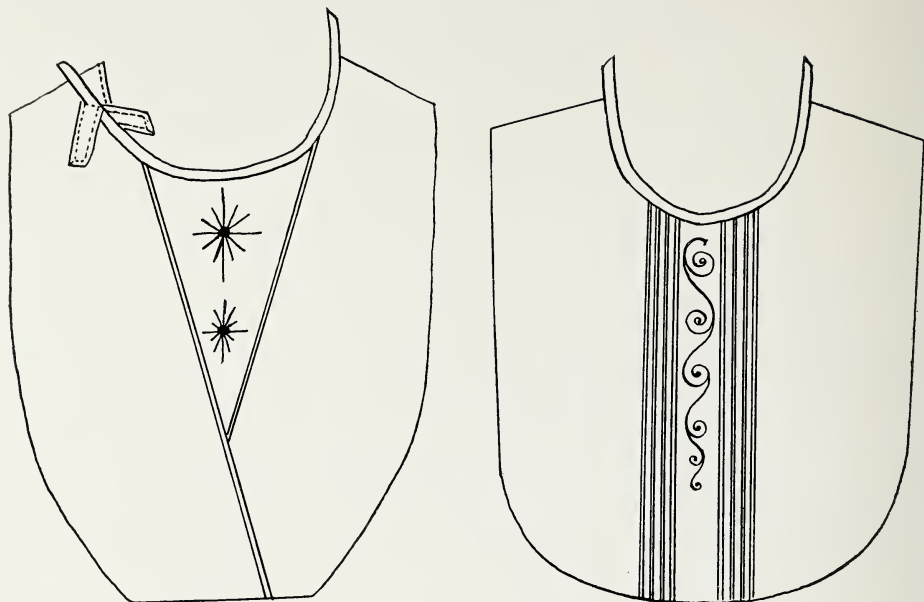


**THE CASSOCK.**

**MATERIAL:** Serge, cashmere, or poplin, in black, red, or purple, are generally used. An altar boy ten years of age will require 3 yards of 44 inch material; lining 36 inches will require 5 yards; 24 buttons.

**TO MAKE:** Cut lining according to pattern, notching carefully. Baste lining on serge and cut. Take up waist-line dart in front. Baste under arm pieces in front; baste front to back according to notches. Seam up the backs. Baste plaits in place. Sew side seams together leaving pocket slits in seams. Seam up sleeves; hem at wrist; sew sleeves in body of garment. Turn laps on both sides of fronts; stitch down entire lengths. Lap left front over right front and sew together within 18 inches of neck. Work buttonholes down this far; place buttons to correspond. Sew remaining buttons down lap to end of hem. Or buttons and buttonholes may be put from neck to hem. Place notch of collar to central seam in back; baste and sew. Finish hem to required length. Finish seams by notching. Cuffs may be used on sleeve and have buttons on.

**POCKETS:** Join pocket sections; sew on front side of skirt slit. Finish placket to leave an opening in cassock skirt. A side-entrance breast pocket should be placed on left lining. A small watch pocket may be put below this one.



### RABAT.

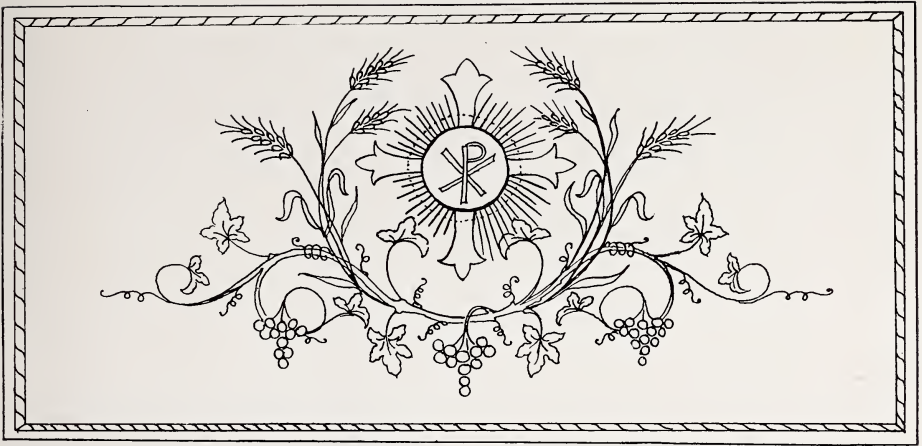
Also Called the Stock.

**MATERIAL:** Black silk may be used for the rabat, but it is not considered good taste to introduce satin or velvet even by way of ornament. Silk 13 inches long by 10 inches wide will make the stock.

**TO MAKE:** Cut the neck to fit; round rabat at lower edge. A suitable lining, silk preferred, should be stitched all around except at the neck through which rabat should be turned right side out.

**NECKBAND:** To make the neckband, which should be  $\frac{3}{4}$  of an inch high by  $10\frac{1}{2}$  inches long, use several thicknesses of linen starched together or part of a clean old collar. Cover this by sewing on the machine, on the inner, lower side of the neckband, a strip of black material 4 inches wide by  $11\frac{1}{2}$  inches long. Baste the neck of the bib  $\frac{1}{4}$  inch from the bottom of the neckband or on about the same line on which you sewed the collar covering. Turn raw ends in; bring lining over top of band and handstitch neatly below machine sewing.

Priests prefer them plain, but in case you should do any handiwork or tucking, this should be done on a larger piece of material before sewing it to the lining. A small button sewed on inner center of band will serve as a collar button and keep rabat in place.



### THE ANTEPENDIUM.

This oblong cloth which covers the entire front of the Altar base is usually made of purple silk, cashmere, or other suitable fabric. Black is also used, but purple is preferred before an Altar where the Blessed Sacrament is reposed. An antependium may be used at other times, when it should be the color of the vestments.

The antependium may be made to suspend from the Altar table to the floor. Another method is to mount material on a light frame of wood, to correspond to size of Altar front, against which the frame rests.

**DECORATIONS:** The center of this pallium may be ornamented with an ecclesiastical design, which can be bought ready for mounting. The edges are usually bordered in gold, or silver, or some other harmonizing braids.





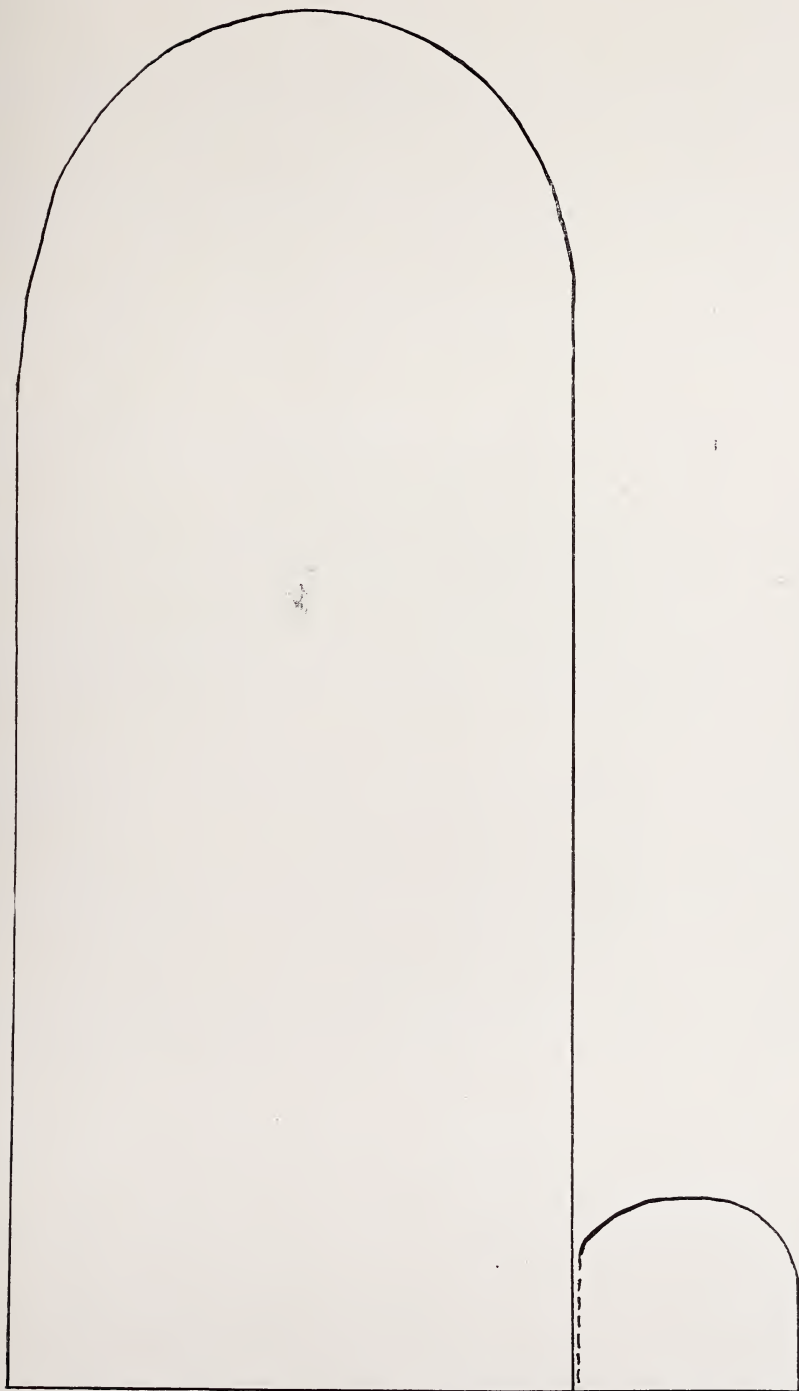
### THE OIL STOCK CASE.

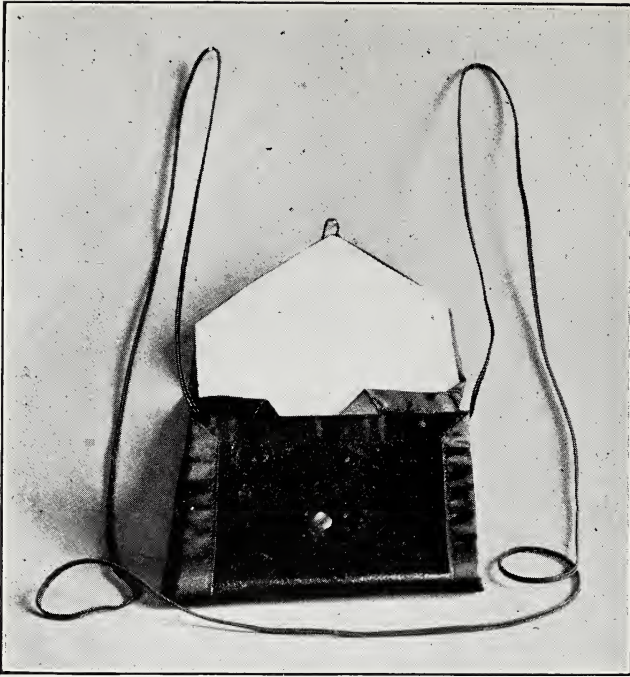
An oil stock case is usually made from dark material and is lined with white. Silk or satin ribbon, or small pieces of suitable material, may be used.

The pattern opposite shows the exact size required for the case. Cut material and lining slightly larger for seam allowance; place right sides together and stitch on the machine, closing all but two inches through which to turn the case right side out. Baste in the raw edges of turning place. Briar stitch around entire case to give a neat finish. Gather in the fulness of both side pieces so that the heavy silver tube holding the holy oils cannot slip out. At top of lap fasten about 18 inches of narrow ribbon with which to tie case shut. Of course, there is a little lap on each side of pattern, but lack of space prevents showing this.









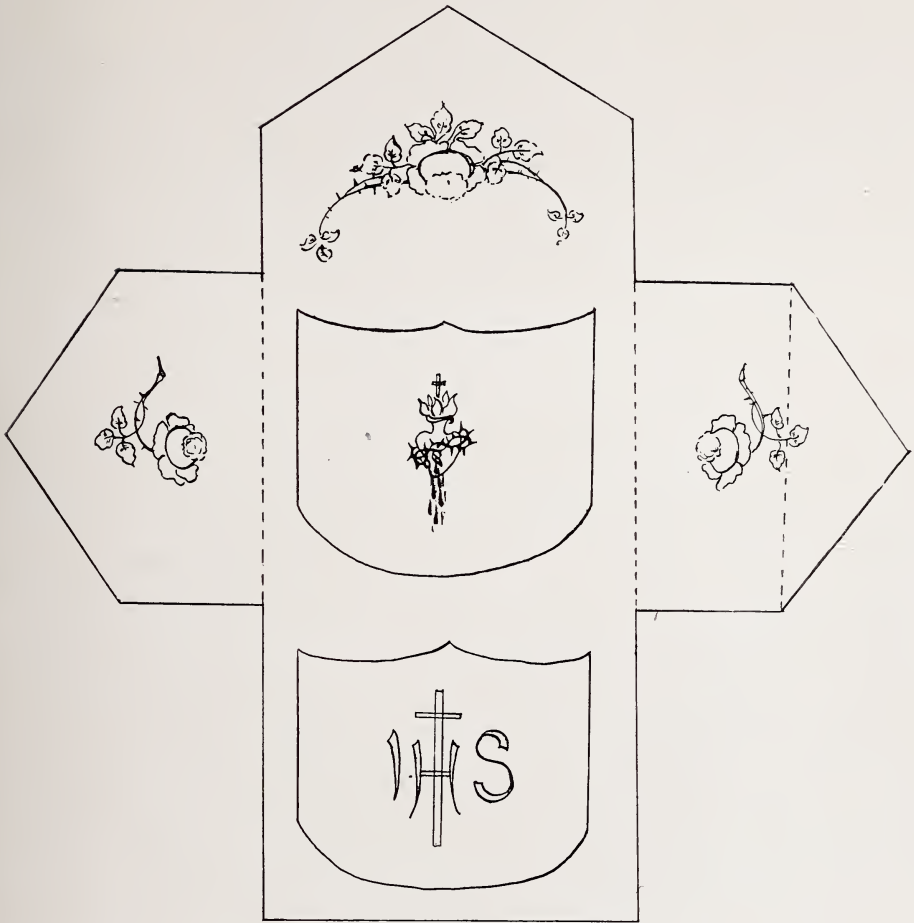
### THE SICK CALL BURSE.

This receptacle is used to carry the Blessed Sacrament to invalids and to the dying.

**MATERIALS:** The interior of a cross-shaped burse will require 12x12 inches of white silk or satin for interior and pockets; 12 inches of stiff white lining, or tarlatan, for foundation; bronze, or suede leather or heavy silk in dark color for the back; 1½ yards of black silk cord; ¼ yards of ribbon, or braid binding, for edges of the back; a clasp, or a button for fastening.

**INTERIOR:** Cut a paper pattern like sketch; this is 11 inches from top to bottom; 10 inches across folding arms. Fold pattern to prove both sides equal. Cut lining according to this pattern. Baste satin over lining; slash satin at corners to fit cross-shape and baste surplus over on back. Fasten all around the edges with briar stitch, or buttonhole, in white silk thread.

**POCKETS:** The pyx which holds the Blessed Sacrament, is a little silver case about as large as a man's watch, but somewhat thicker. A piece of satin 5½x5½ inches should be neatly hemmed all around so no raw edges will be in the pocket. At the top allow a hem deep enough to make two rows of fancy stitching between which to insert a bit of elastic. as this rubber will prevent pyx slipping out of



pocket. Baste pocket to center of burse and brair stitch it in place. Make a similar pocket on lower fold to hold a little purificator, or sick call towel. Suitable designs may be painted or embroidered in burse.

**BACK:** The material for the back should be cut slightly larger than inner part. Prove that it fits interior. As a binding for the edges of outside, use satin ribbon, or silk braid, in a corresponding color. Crease center of binder to act as a guide in basting. Button or clasp should be sewed on back. Sew binding on by hand or by machine. Sew ends of silk cord to corners of lower fold. When burse is closed cord will be up, and pass around neck to prevent loss.

**FASTENING:** To close burse, put a clasp and a snap on it, or sew a button to go in a loop of silk buttonholed at the top point. Now paste, or sew, the finished interior to the finished back. Crocheting is sometimes used to make the pockets, and for finishing the edges.

## SICK CALLS.

**For the Administration of Holy Viaticum.**

In case of illness, send for a priest in time, avoiding night calls if possible. Courtesy requires a personal request for his services, and an escort where there is not a question of urgent necessity. Out of respect to the Divine Visitor, the room should be put in order, and the patient's face, hands and feet sponged to refresh them.

**TABLE:** Prepare a table near the foot of the bed on patient's right hand, if convenient, so it will not be in the priest's way of carrying on the rites, and so the sick person may be able to see the crucifix. Cover table with a clean, white cloth, linen preferred.

**CRUCIFIX:** This should be placed on table at center rear.

**CANDLES:** Two blessed wax candles should be placed on each side of crucifix. They should be lighted before the priest enters the room with the Blessed Sacrament.

**HOLY WATER:** A vessel containing Holy Water is placed at right of crucifix, toward the front of table.

**SPRINKLER:** Should be placed in the vessel of Holy Water. This may be made of blessed palm, finger length, tied together.

**WATER:** A tumbler of common water, for the purpose of purifying priest's finger tips and afterwards giving a sip of water to the patient.

**TEASPOON:** To be placed beside tumbler.

**For the Administration of Extreme Unction.**

**BREAD:** A small portion placed on a little plate or dish.

**SALT:** Put a little heap of salt on the dish beside the bread.

**COTTON:** Clean cotton, separated into six small balls will be required to remove any excess Holy Oils. In case these last mentioned articles are not taken charge of by the priest, they should be carefully rolled in paper and burned.

**NAPKIN:** Or a white cloth should be at hand to serve as a Communion cloth on the breast of the communicant.

It is a pious custom when the priest carries the Blessed Sacrament to the sick, that he be met in silence at the front door, and with a lighted candle be shown to the bedside of the sick person. The guide should then kneel, facing the Holy Viaticum, or if the patient wishes to go to Confession, retire, but remain within easy distance, so that when the priest opens the door, the person may re-enter and kneel as before. At a signal from the priest, the Confiteor should be said.

"Is any man sick among you? Let him bring in the priests of the church, and let them pray over him, anointing him with oil in the name of the Lord. And the prayer of faith shall save the sick man; and the Lord shall raise him up; and if he be in sins, they shall be forgiven him."—St. James 5: 14-15.



## DOMINE NON SUM DIGNUS.

Lord I am not worthy that thou shouldst enter under my roof; but only say the word and my soul shall be healed.—Roman Missal.

## THE MANTLE OF BLUE.

When every door was closed by them  
 Those heedless folk of Bethlehem,  
 When colder grew that holy night  
 While one great star shone strangely bright—  
 A lowly stable sheltered you,  
 Poor Mary, in your mantle blue.

Beholding first Christ's radiant face  
 (Ancient Beauty and infant grace  
 In this surpassing mystery)  
 You found Heaven's wealth—earth's poverty,  
 Nestling close to your heart so true  
 For warmth beneath your mantle blue.

To save Jesus from Herod's hand  
 You sought exile in a strange land.  
 Did twilight bring a wondrous joy  
 As you sang to your little Boy  
 Sweet lullabys the while you drew  
 About His rest your mantle blue?

At dawn, did He pray at your knee  
 Though Master of Eternity?  
 Throughout those years without record  
 How reverently you served your Lord  
 And loved your Son. Our love renew  
 Sweet Mother in your mantle blue.

Compassion for the poverty  
 Borne by the Holy Family  
 Inspires zealous work, dear Mary,  
 In sewing for the sanctuary  
 On cope, velum, and vestment, too,  
 In memory of your mantle blue.

Our gifts to God remain our own,  
 For past transgressions they atone;  
 So, for some Altar's Nazareth  
 We will provide, praying that death  
 May bring us safe to Christ and you,  
 His Mother, in your mantle blue.

—TROELLA V. MILLS.



MEMORANDUM

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