

# BURSES AND VEILS *and* STOLES

**F**IG. 35 is a photo of the gold burse and veil in use at Washington Cathedral on festival days. It is made of a soft shade of gold silk damask in a fine diagonal diaper pattern.

This burse and veil and those that follow were made before the Cathedral was ready for services. The Cathedral Altar Guild was organized when the Cathedral land was bought; the making of the vestments was begun; and when the first service was held in Bethlehem Chapel everything that could possibly be needed in the way of vestments was found to be ready and waiting.

The Eagle of St. John, Fig. 36, was embroidered by Miss Irene Noble, one of the members of the Guild. The veil and the damascene gold on the burse were done by Miss Mackrille.

This burse and veil are shown to illustrate the *damascene* stitch which is done here directly on the flat surface of the damask. The gold is sewed down with rainbow colours, which gives a fascinating glint in certain lights. The Jerusalem cross is also in gold thread; each cross is couched in a different colour. The "W" at the back of the veil stands for Washington; this also is in gold and sewn with several shades of silk.

It was intended to cover the veil all over with damascene gold, but the time would not allow; so it was finished in the Vesica shape.

Fig. 37 is a photo of the Advent blue veil at Washington Cathedral used on penitential seasons. The burse showing the Ox, symbol of St. Luke the Evangelist, was embroidered by Mary Vander

Vere, one of the members of the Altar Guild. Miss Mackrille embroidered the veil on which is the Angel bearing the Advent message: "Awake! The night is far spent; the day is at hand." The angel is represented flying over the city of Washington, waking the people out of sleep. Below is the city, the Cathedral on the height, the monument down on the river, the Capitol on the hill. The angel is in a blue robe, in long and short stitch, the wings are in opal shades. The face and

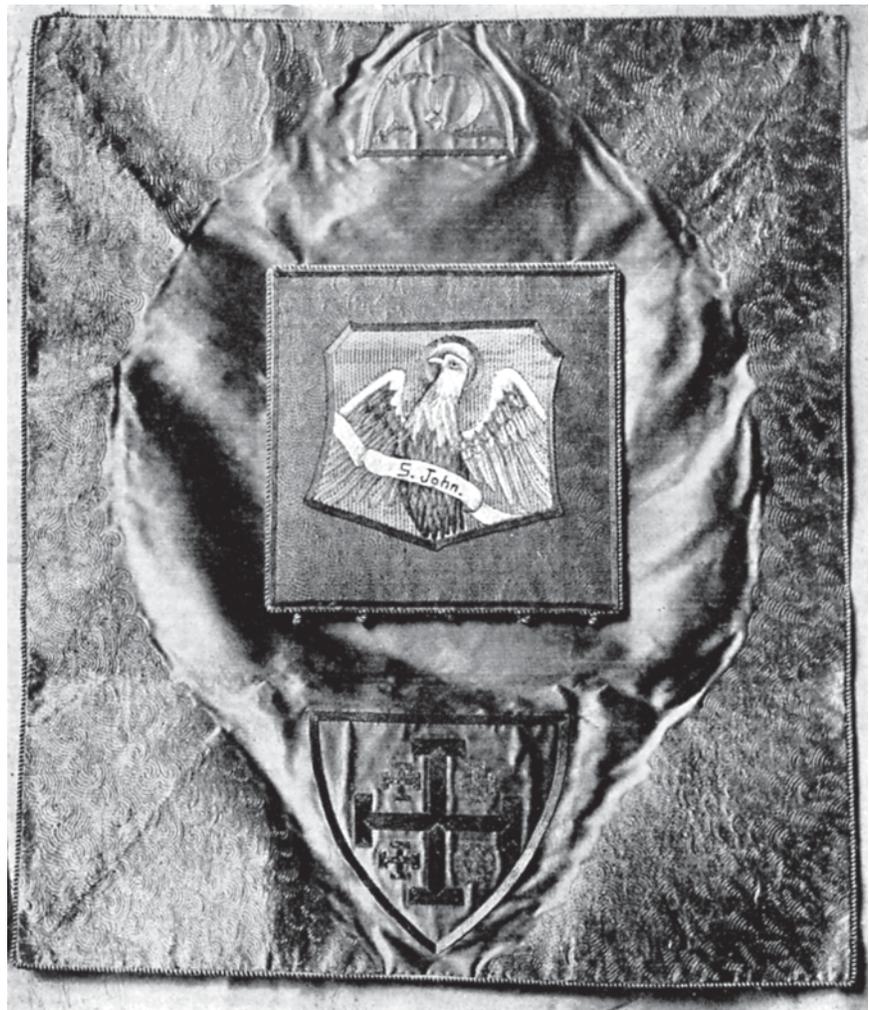


Figure 35  
GOLD BURSE AND VEIL



Figure 36

THE GOLD BURSE SHOWING THE DAMASCENE STITCH DONE IN GOLD THREAD ON THE GOLD DAMASK

The background of the Eagle is the morning sky done in shades of blue and opal, in stitches running from left to right and crossed with fine gold thread in Italian stitch. The eagle feathers are shaded browns, and the wings are in lavenders and greens and flame colours. The halo is palest yellow encircled by five lines of double gold thread; that is two threads sewed at one time.



Figure 37  
THE ANGEL VEIL, WASHINGTON CATHEDRAL

hands are done in tram silks. The trumpet is in gold thread. The blue veil is lined with red satin; the gold veil is lined with gold satin.

Another of the Cathedral veils is shown here, Fig. 38, the red veil, and the red burse with the Lion, emblem of St. Mark. When the veil is placed over the Chalice on the Altar, the entire visible front is seen covered with embroidery. The cross is flame colours in Italian stitch, with circles in the corners in golden browns in long and short stitch. The cross is set in a quatrefoil of gold and blue on a ground of interlaced circles, made of gold thread sewed with orange silk, using two threads of gold.

The Lion is on a background representing the sky. The wings are flame colours, using six shades. The Lion is a tawny brown, using the twisted stitch, sometimes called thorn stitch, to imitate the hairs. The four-sided figure in which the Lion is set is called a Quatrefoil, a symbolic figure.

The veil is edged with a half inch veil fringe, as a protection against wear on the edges. Cord is sometimes used to prevent this wear of the silk. This veil is made of Canterbury damask in a rich blood red, with a tinge of rust in it. Every circle has a tiny cross in it, made of tan colour silk with a tiny spangle in the centre. The label crossing the figure of the Lion is cream floss shaded with fawn colours; and the word S. Mark is done in red floss. The figure is set in a quatrefoil, a figure symbolic of creation, the four corners of the earth.

A large photo of the red burse follows, and also

of the Gold burse in an effort to show the details of the stitches used. See Figs. 36 and 39.

The Lion was embroidered by Mrs. Minnie Lowell, a member of the Altar Guild. She is seen in the foreground of the picture in Fig. No. 1, with a lapboard on her lap. She was a devoted and faithful member.



Figure 38  
THE RED BURSE AND VEIL, WASHINGTON CATHEDRAL

A green veil is shown in Fig. 40 to illustrate a Trinity design, the triangle and three interlaced circles. Behind this Trinity figure is the cross, the New Testament revelation of the Love of God, the Person of God, in His Son Our Lord.

The whole of the embroidery is done in gold thread, each figure being sewed with a different colour. The four colours used are red, green, blue

gold, in very bright shades.

Fig. 41 is a white burse and veil showing the lustrous Large Rose damask in rich cream colour, worked in old rose and old blue and much gold. The burse is made without gores, and the cord around the burse and veil is mixed blue and rose and cream with gold thread. This set was made for St. John's Church, Georgetown, D. C.



Figure 39  
THE RED BURSE, WASHINGTON CATHEDRAL

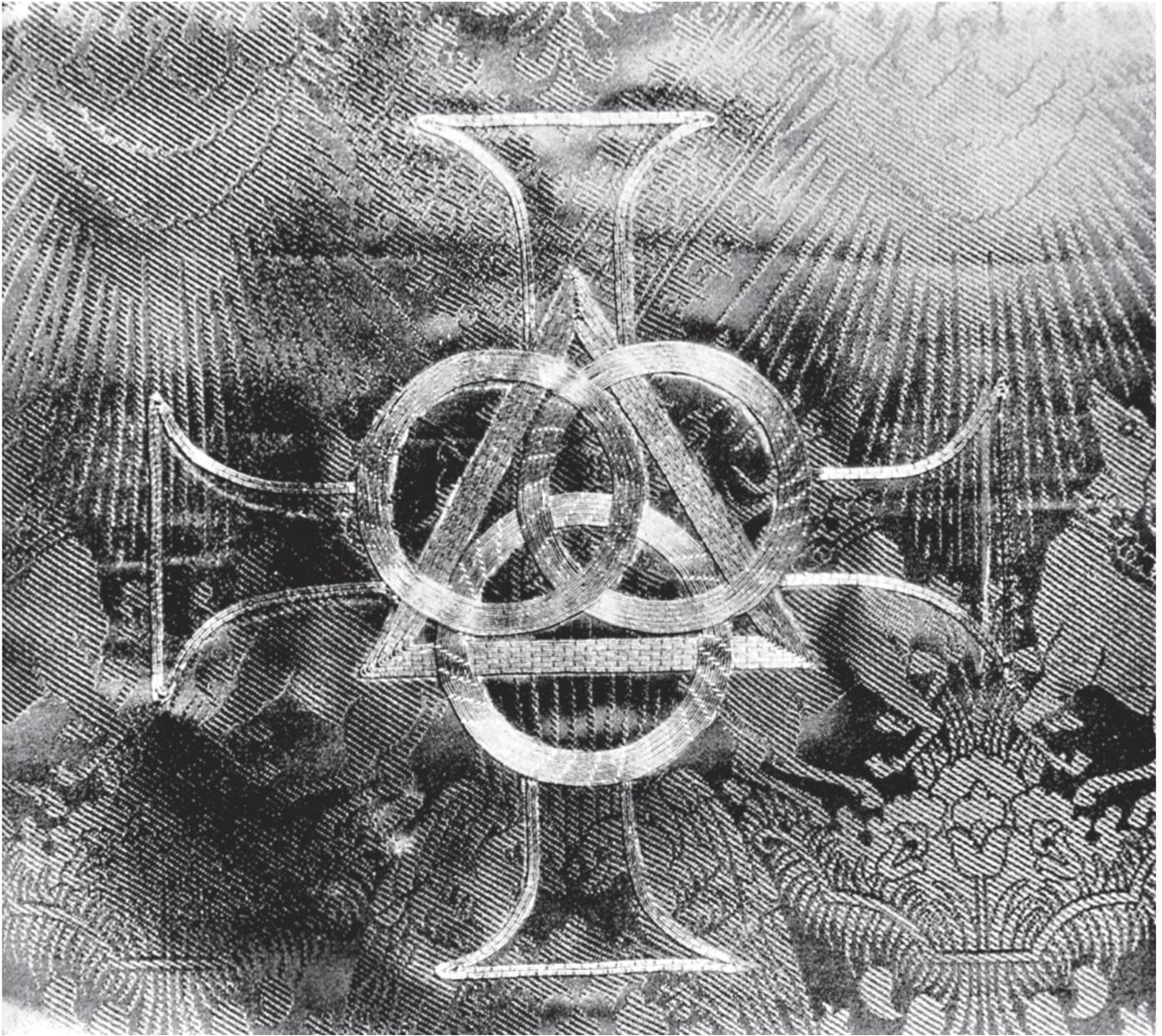


Figure 40

DESIGN ON GREEN VEIL, WASHINGTON CATHEDRAL

The green damask used in this veil is the "Hart damask" illustrating the 42nd Psalm: "Like as the hart desireth the waterbrooks, so longeth my soul for Thee, O God."



Figure 41  
CREAM WHITE BURSE AND VEIL MADE OF "LARGE ROSE" DAMASK FOR ST. JOHN'S CHURCH GEORGETOWN



Figure 42  
SPADE END STOLE, WITH ROSES EMBROIDERED IN CHAIN STITCH AND LONG AND SHORT STITCH



The Alleluia stole is gold damask, and belongs to our gold set. The design is ancient. The shields have a background of sky blue clouds covered with gold thread in damascene stitch, to match the stitch on the gold veil. The IHC is in dark red filo in long and short stitch. The Alleluias are embroidered in long and short stitch on scrolls. The letters "A" are all in red, the small letters are black. The scrolls are in fawn colours shading to white. The five petal flowers are coral red, and the four petal flowers are old blue, the leaves are shaded greens, and the stems are browns.



Figure 43  
CHALICE STOLE, ALLELUIA STOLE, AND ANGEL STOLE

The "Angel Stole," as we call it (Fig. 43), is embroidered almost wholly in long and short stitch, the stems in gold thread, and the little ruby jewels in raised satin stitch. We make the jewels by rolling absorbent cotton into a pellet and sewing it down lightly for padding and working over it, with the silk.

The flowers are alternately old blues and old rose shades. The leaves are shades of gold, a greenish gold with green turnovers. The wings and the robe of the angel are five shades of pale blue. The under robe is in three shades of brown gold. The face and hands are done in tram silks. The lute is done in fawn shades, in long and short; the strings are threads of gold.

The stole with the Chalice, Fig. 43, is embroidered to the top with wheat and grapes and leaves on gold colour Agnus Dei damask. The leaves are all in six shades of gold in long and short stitch. The grapes are in solid gold thread, heavily padded with embroidery cotton. The gold thread is worked back and forth over the padding, being sewed down only at the sides or edges. The rays around the Host are alternate gold silk and gold thread. The ornaments on the Chalice are edged with red. The border at the bottom of the stole is composed of flowers or leaves in pale pinks, pale blues, and the centre one, pale greens. The fringe combines the greens and golds and rose shades with a little red.

Fig. 42 is a white damask stole, very old, probably 100 years old, embroidered by the St. Katharine Sisters in London. It is shown here because of the unusual shape, called "spade end," because it is the shape of a spade. The roses are done in soft shades of old rose silk, in chain stitch, and long and short. The leaves are outlined with gold thread, and not embroidered. The cross is done in gold thread, sewing down but a single thread of gold at one time. A jewel in satin stitch in gold colour silk is in the centre. The body of the stole is only two inches wide, all the way up to the neck. The spade end is  $4\frac{3}{4}$  inches deep. The width at the bottom is  $4\frac{1}{2}$  inches.

Chain stitch is rarely used in silk embroidery, but here is an example that is unique; the turnover petals of the roses are done in chainstitch. There are three lavender rose shades used in this rose, the palest shade is in the turnover petals.

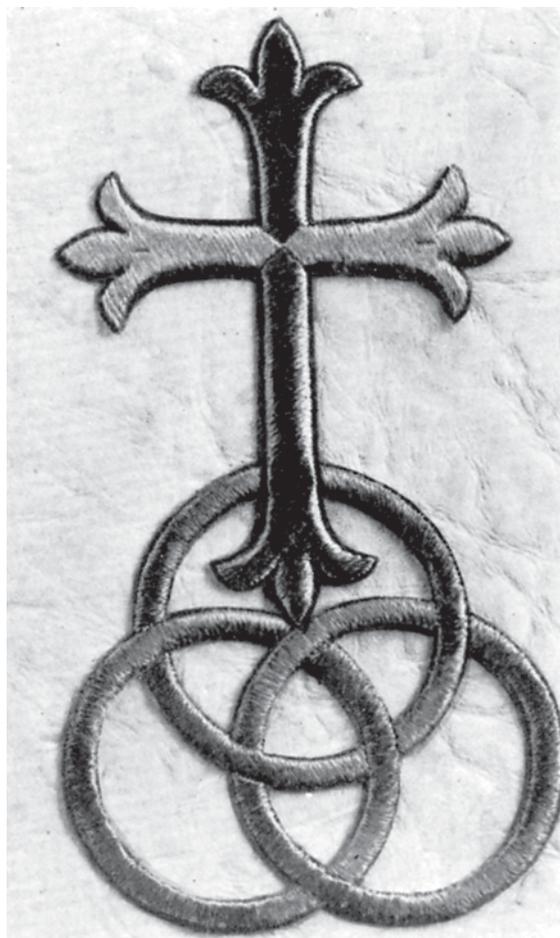


Figure 44

This is a Trinity design for a stole, as well as a suitable design for any of the four colours. The three circles are symbolic of the God-Head, Father, Son and Holy Spirit. Out of the God-Head comes the last revelation of God to the world of Our Blessed Lord, the Christ and the cross. It is at once beautiful and heart-stirring. A different expression of this symbol of the last Revelation is shown in Fig. 40 in a green veil made for Washington Cathedral.

An unusual treatment is to outline the leaves in a double row of gold thread, as shown in this stole.

Two stoles are sometimes used at Baptism a purple one for the first part of the service and a white one for use after the person is baptised. These two stoles are sometimes made into one stole, purple on one side and white on the other side, for convenience, each stole to have its cross and its fringe.

# EMBROIDERED ALTAR LINENS

**L**INENS should be embroidered in a frame, in which the linen can be stretched tight; otherwise the linen will be inevitably drawn in the working, and can never look well or be ironed smooth.

Linen embroidery is to be frequently washed, therefore the stitches should be smooth and flat and firmly taken. Heavy padding is a detriment, and sooner or later the linen is cut by the iron all around the edge of padded embroidery.

My first lessons in linen embroidery were given to me by a German woman named Minona Maidel. She used an ordinary slate frame from which the slate was broken. She wrapped the four sides all around with soft cotton torn in two inch strips. My linen, a surplice front, was "pinned" to this frame with No. 9 needles, because pins were too coarse and would make holes in the linen. The needles were set about one inch apart, and stretched the linen quite tight. This frame was clamped to the corner of a table. When I came home I set the frame into the crack of a bureau drawer. When I went to England they showed me how to use a round frame which was set over the edge of a table, and a thin two-inch strip of oak

wood was laid over the edge of the frame and clamped on both sides to the edge of the table. I still use my strip of oak wood, after forty years. I have known some workers to sew their linen to a double sheet of stiff note paper all around the design, and work it perfectly. I prefer to embroider linens just as I do silk, with one hand underneath the frame and the left hand on top.

May I again advise against padding, as in Fig.



Figure 45

THIS IS A CROSS IN CHAIN STITCH IN ONE CORNER OF A CHALICE VEIL

In which are embroidered the five crosses, one in the center and one in each corner, in red and blue, which together with the white linen veil give the three Sarum colours, red, white and blue, commonly used in England on Altar linens. The linen appears coarse, but it has been enlarged to twice its size. The linen is the finest India linen lawn, and so shining as to appear to be silk instead of linen.



Figure 46  
GRAPE LEAVES AND GRAPES, LINEN EMBROIDERY

49. I think Fig. 48 is infinitely to be preferred.

If hemstitching is used on the veils, let it be close and fine, as it is the first part to wear out. If the linens can be laundered by members of the Altar Guild, and certainly this is the way it should be, and one reason why Altar Guilds exist, the life of the linens can be prolonged several times. Altar Linens should never, never, never go to a commercial laundry, nor surplices either.

A number of favourite designs are here shown. The embroidery is done in D.M.C. embroidery cotton. We get this in France, and it is called "Floche Special D.M.C." It has shining qualities. For embroidery we like Nos. 20 to 30.

No. 46 is a favourite design of grape leaves and grapes, symbolic of the wine in the Blessed Sacrament. The leaves are outlined in long and short

stitch, heavily veined in satin stitch and seeded. The grapes and the IHC are padded. This design is suitable for the Fair Linen (centre), veil, corporal, credence and pall. In this case it is on the 24-inch veil.

No. 55 is also grapes and leaves with quite a different treatment. The leaves and IHS, the quatrefoil and the circle are worked over a cord, in outline, an over and over stitch over a cord. The veins are treated the same way. The back stitch in the circle is most effective. The leaves are seeded. This design is suited for any of the linens named above.

No. 48 is what we call the "wood cross" because it shows the grain of the wood. This is a pall. The leaf is worked in satin stitch, solid, and the veins are done separately, also in satin stitch. The lines in the cross are worked over a thread of crochet twist. No. 49 shows another treatment of the same design.

No. 52 is an example of wheat and grape leaves, symbolic of the Sacrament of the Holy Communion. The wheat is padded. The treatment of the leaves of the wheat is attractive, the veins being indicated

by back-stitches or jewel stitches. This is a Post-Communion Chalice veil to veil the Chalice after the Celebration is over.

No. 58 is the crown of thorns seeded and enclosing the letters I N R I, meaning "Jesus of Nazareth, the King of the Jews," the title that Pilate set up over the cross. This is a pall, though the design can be used on the Fair Linen, corporal, veil or credence, being careful to work it flat on the linens that lie flat.

No. 51 is a cross and crown of thorns. Note that the seeding in the cross is bricked.

No. 57 is the IHS enclosed in rays.

No. 54 is the crowned cross with jewels. A smaller edition of this cross is a favourite design for the linens used for the Private Communion.

No. 53 is a pall representing the Nativity. This

design is worked almost entirely in outline stitch in shades of gray silk, split filo.

No. 45 is an English chalice veil embroidered in red and blue, the arms of the crosses being done in the finest chain stitch, and the other parts in satin stitch. This veil is made of India linen and it shines like silk.

No. 56 is a purificator made of finest birdeye linen, with rolled hem, 12 inches square.

No. 50 is a chalice veil with double hemstitched hem and embroidered cross in the centre. The only linens on which hemstitching is permissible is on those that hang over the chalice. Linens that lie flat must not be hemstitched, for the reason that crumbs of the Bread may get caught in the hemstitching and be scattered on the floor.

Lace may be added to any of the Altar linens with the exception of the corporal, though even the

corporal may have lace on the front edge and allowed to hang over the front of the Altar. A three inch depth of lace is an attractive and suitable width for this purpose for festival occasions.

The pall may have a very narrow  $\frac{1}{2}$ -inch lace all around the edge, or a deeper lace that may be fulled, and fall three to six inches, thus taking the place of a chalice veil. When the embroidered pall becomes worn on the corners it may have a lace edge put to it, and be tacked to the linen covered aluminum, and continue to do service longer.

A three or four inch depth of lace added to the ends of the Fair Linen is lovely; but should be tacked on with loose stitches that it may be removed when the Fair Linen is laundered. A wide border of lace may border the Chalice veil, or the veil may be made entirely of lace. A Duchesse lace handkerchief makes a lovely veil, with a small cross embroidered in the centre.



Figure 47

This is the same design as Fig. 55. It is simply worked with red embroidery cotton in outline stitch or stem stitch, except the IHS and grapes which are done in satin stitch without padding

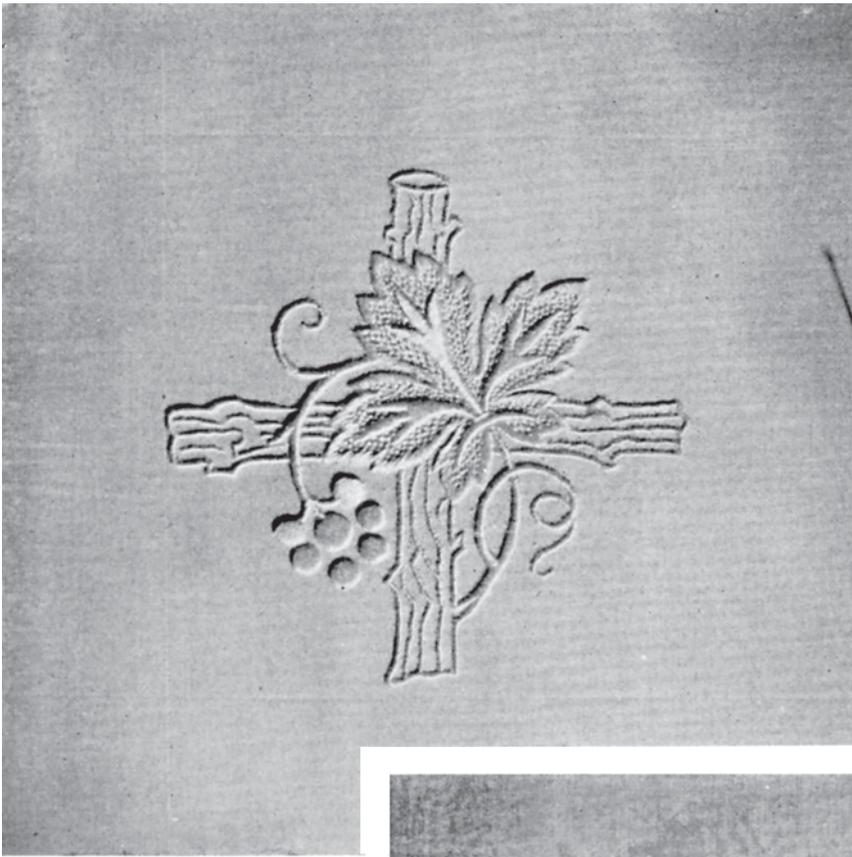


Figure 48  
WOOD CROSS FLAT

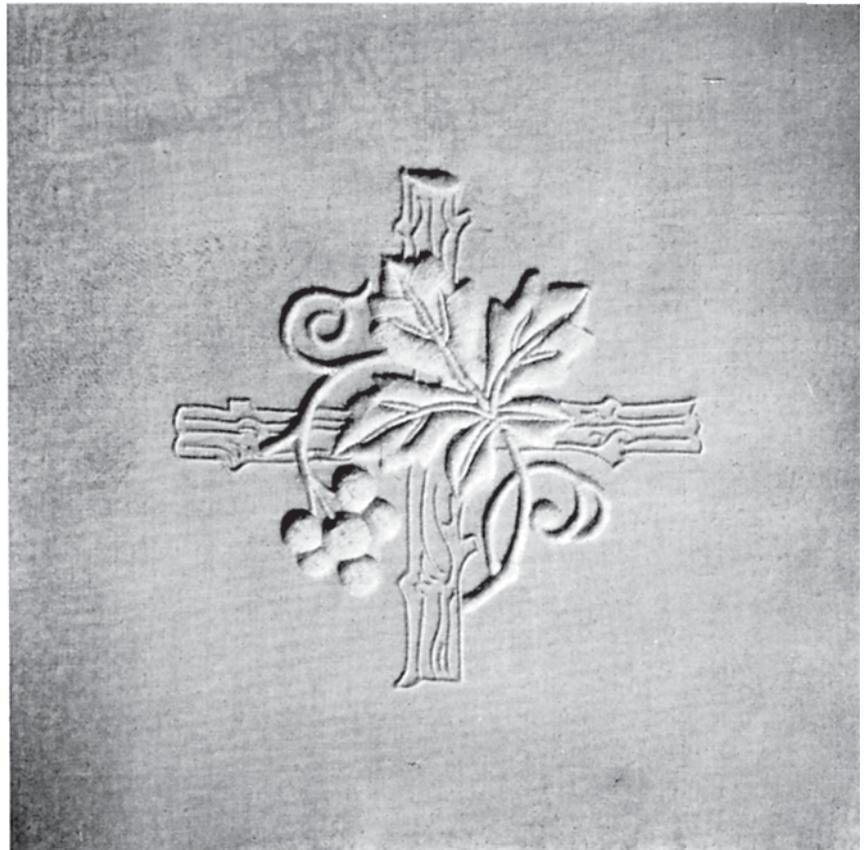


Figure 49  
WOOD CROSS PADDED

Figure 50

OBSERVE THE FINE CLOSE  
HEMSTITCHING IN THIS CHAL-  
ICE VEIL

Nevertheless, in laundering do not run the iron along the hemstitched edge. Hemstitching is always more frail than the body of the linen and is therefore the first to wear out. We like to make this 12-inch veil of finest Bishop's lawn. We have been using three of these exquisite veils at Washington Cathedral for 28 years, and they seem to be in perfect order today. But they have exquisite care.

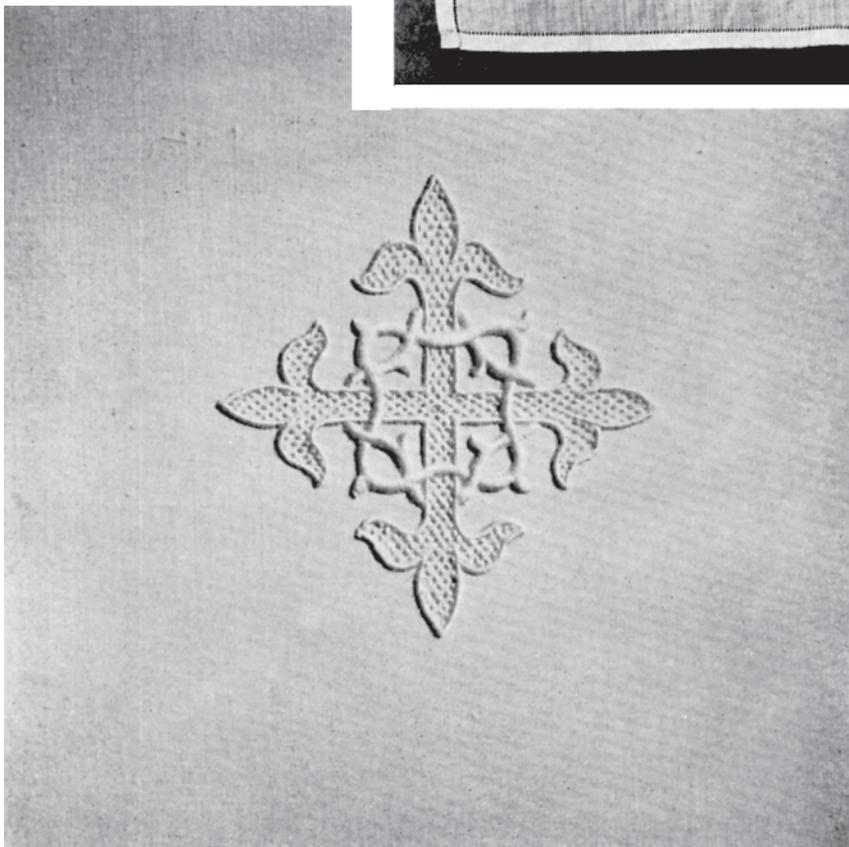
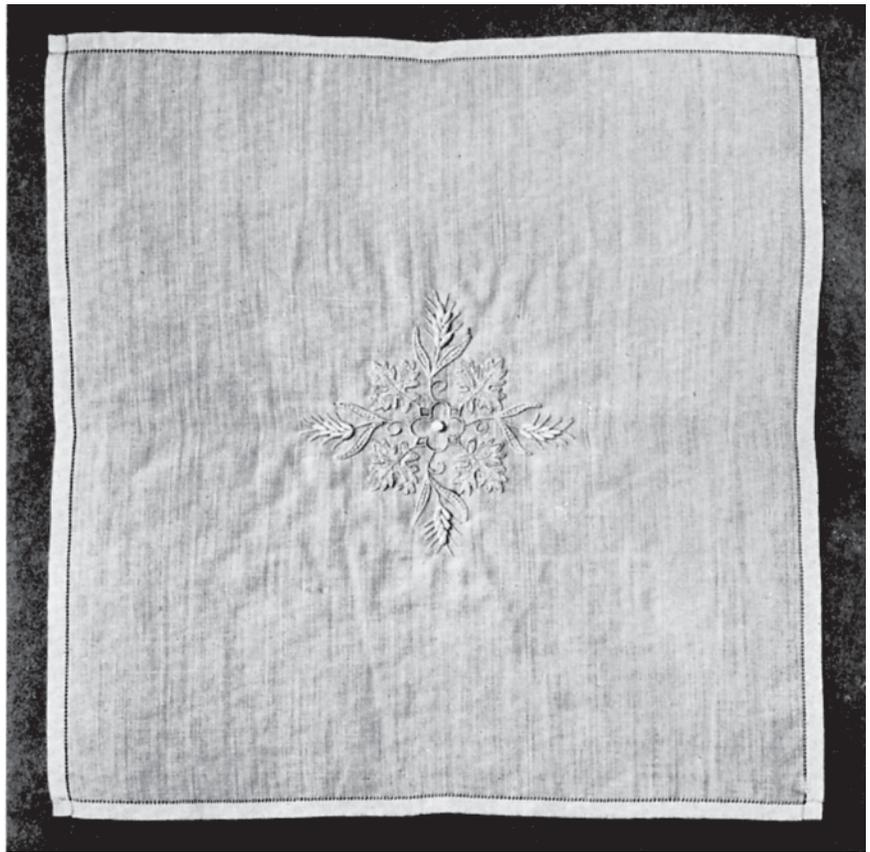


Figure 51

THE SEEDING IN THIS CROSS  
IS PERFECT

It is a back stitch, not French knots. French knots should never be used in linen embroidery, because the linen must be often laundered, and knots would loosen and be unsightly. The crown of thorns in the design would look better if done in stem stitch, one row after the other. Thorns do not look well in satin stitch.



Figure 52

THIS IS A CHALICE VEIL DONE ON BISHOP'S LINEN LAWN.

It is an Exposition piece. The treatment of the leaves of the wheat is attractive. This embroidery was done by Miss Winifred Winthrop, daughter of the former Admiral of the British Navy. This is the same family that gave John Winthrop to the Massachusetts Bay Colony. In the IHC the letters are first outlined by working over and over a thread of crochet cotton, and then the seeding is put in; and here, as in the wheat leaves, the seeding is like tiny jewels. There are three stitches to each jewel, or seed. I have to look at them with a magnifying glass to count them. This is truly a labour of love. Only love can take such exquisite pains to make beautiful these precious linens for the Eucharist.

Figure 53

NATIVITY PALL

It is a marvel how much beauty can be put in outline stitch, also called stem stitch as seen in this lovely pall. The features of Joseph and the Virgin Mother are perfect, even exhibiting humility in every line. The figures are done in the finest split gray filo. The circle and lovely entwining scrolls are done in the finest gold metal thread—I think they call it cordonnet. It has been washed three times; and though the gold has lost some of its brilliance, it is yet gold. The star with its rays is gold, and also the rays around the blessed Child. The flowers in the corners are done in white filo in satin stitch and seeded.

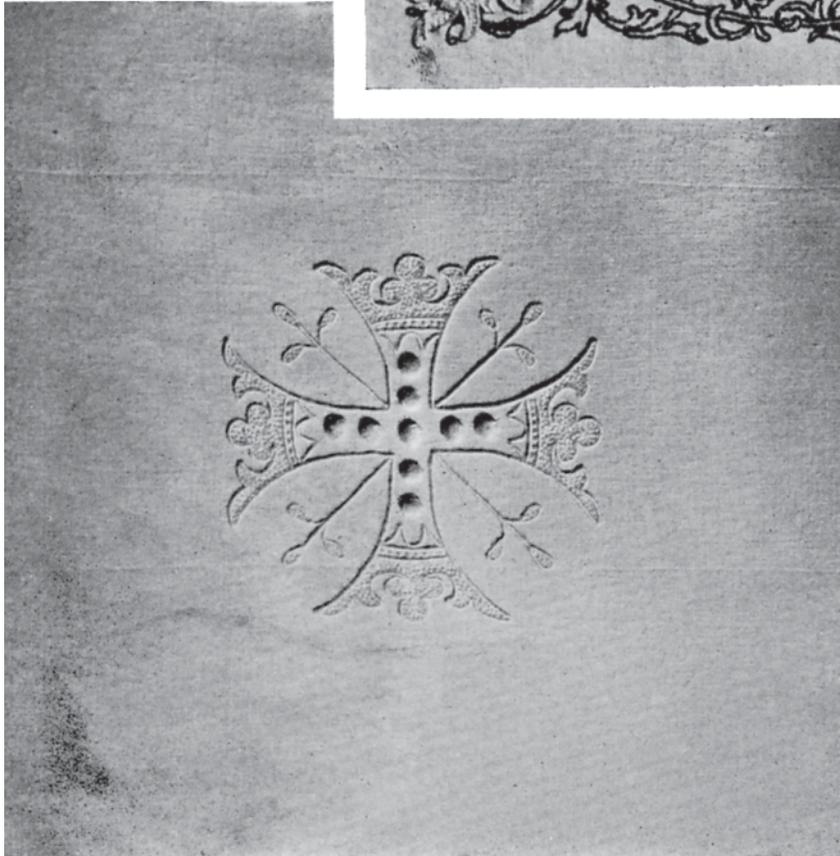


Figure 54

JEWEL CROSS

This jewel cross with crowned ends is a favorite design, and is especially lovely for a set of private Communion linens. For the corporal the jewel should be made flat.

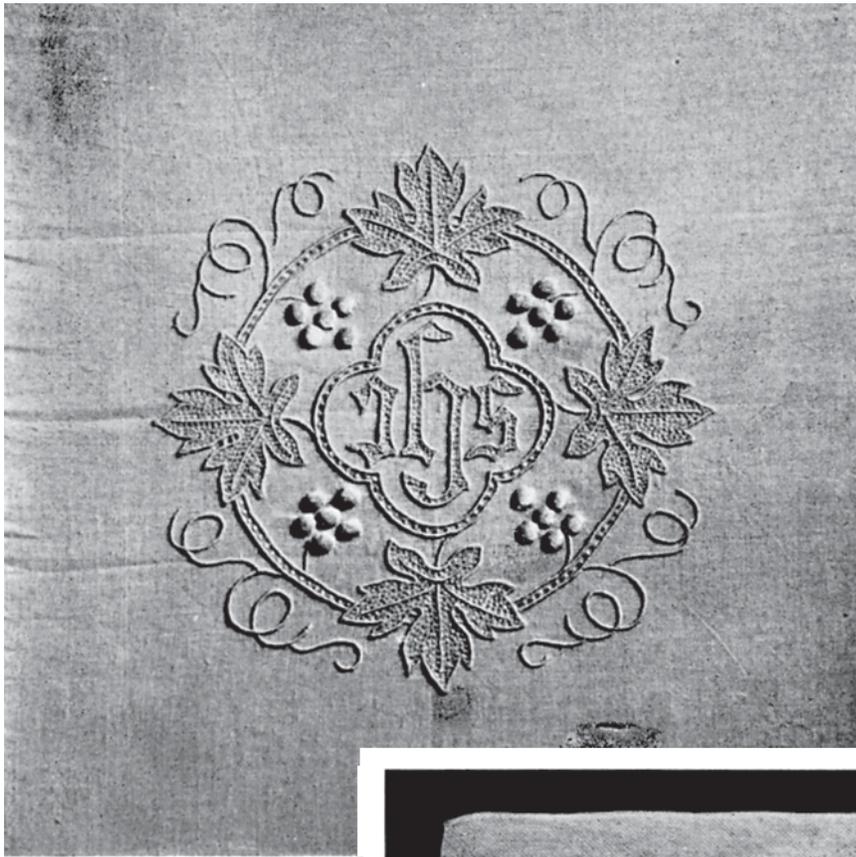


Figure 55

LINEN PALL

This is another piece of Miss Winthrop's beautiful work. It is a pall; as otherwise she would have made the grapes flat. Note the round curves in the scrolls. Note the tiny jewels in the circle and in the quatrefoil.

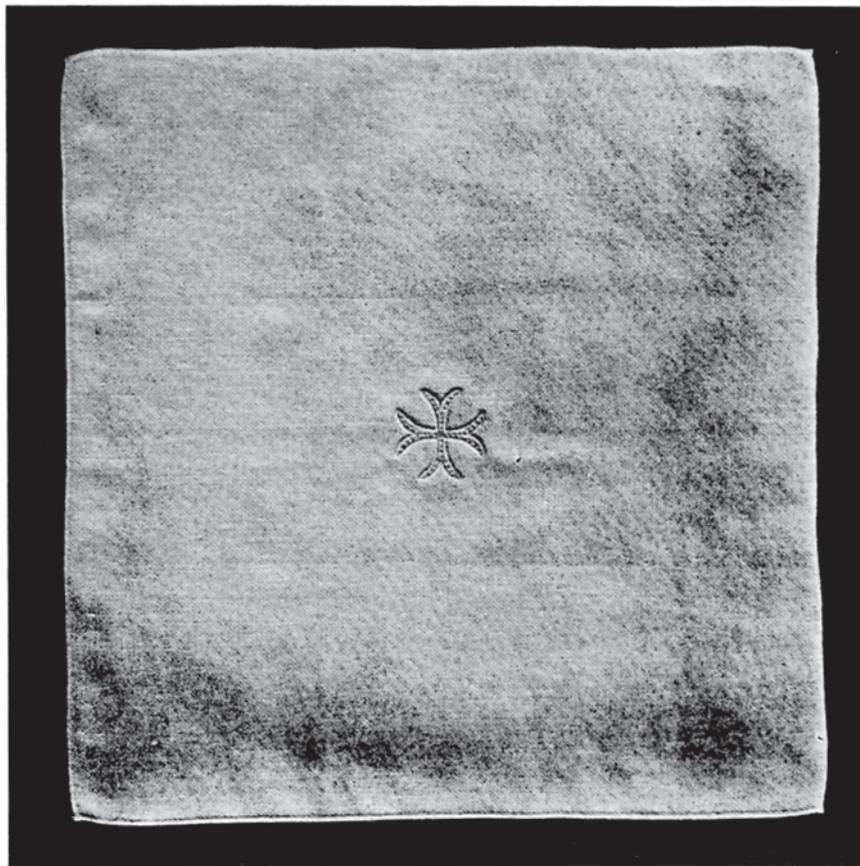


Figure 56

PURIFICATOR

I have put this purificator here to bear evidence to the age-long custom of making them of finest bird-eye, and with the tiniest of rolled hems. The hem is generally rolled between finger and thumb, and sewn with the finest of hemming stitches. The embroidered cross is always in the centre, and should be small and flat.

Figure 57

IHS AND RAYS  
EMBROIDERED

This is another pall. It is done satin stitch and the rays are worked over and over a thread of croch cotton. There is padding in satin stitch. This padding is done with embroidery cotton, and is laid in a direction at right angles to stitches that are to be taken over

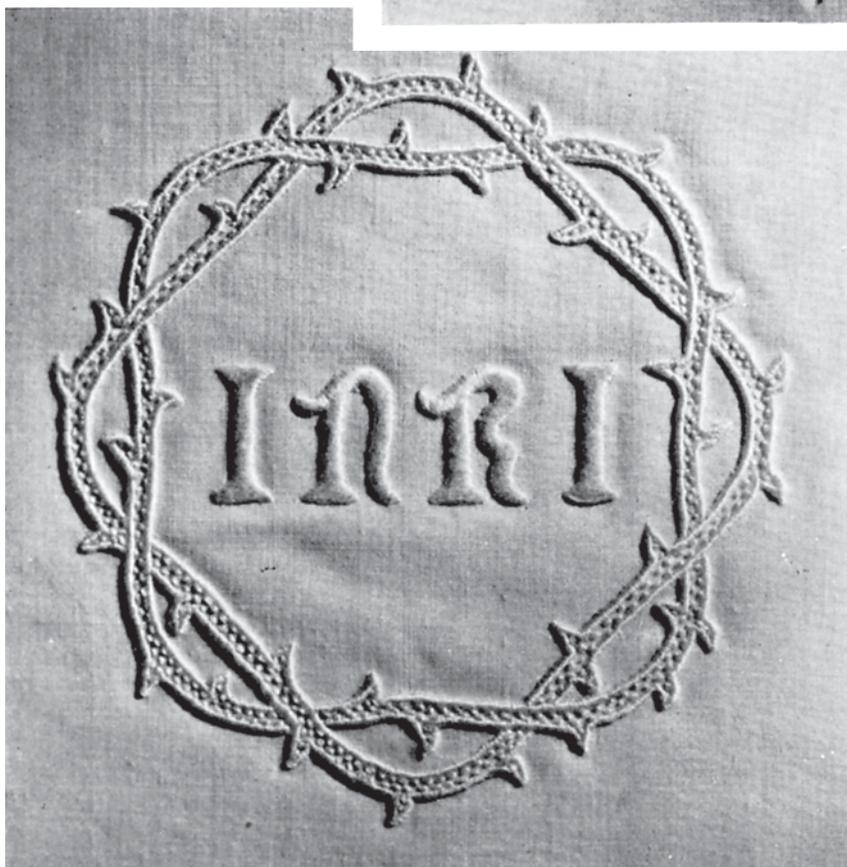
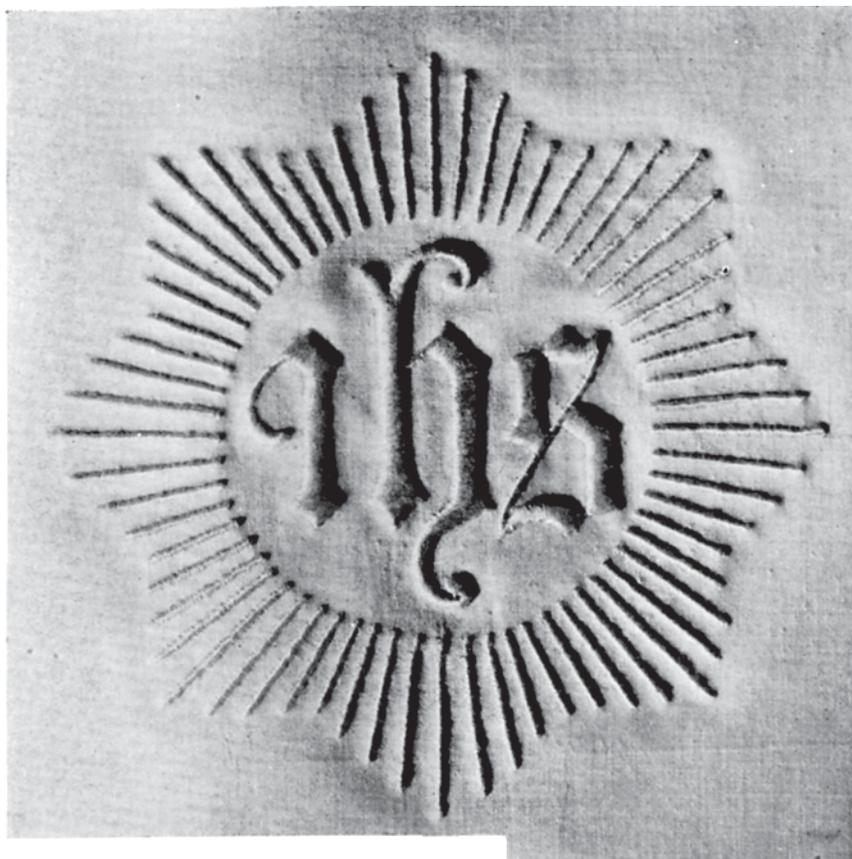


Figure 58

CROWN OF THORNS

This design shows the embroidering of a crown of thorns. It is not the best selection of stitches for the subject. The crown of thorns is at its best in silk embroidery in long and short stitch in six shades of wood browns with sharp thorns, each tipped with blood red. The letters are in satin stitch.

# APPLIED WORK

**A**PPLIQUE or *Applied Fabric Work* means the applying to one material of fabrics cut out of another material. The robes of figures, saints and angels allow an endless array of beautiful effects attained by using materials instead of embroidery, if there is necessity for economy of time or money. Almost any handsome material can be used in applique—silk damask, velvet, cloth of gold, satin. To prepare these various materials the design of the figure of the saint or angel is first stamped on the framed linen, and then on the material to be used for the robes. The design in the frame is then pasted over with starch, almost liquid, having no lumps in it. Cut out the stamped fabrics and lay them on the starched surface and press down gently with a dry brush. When dry, which will take some time, the edges may be trimmed and the folds outlined or otherwise shaded. Figures, 59, 60, 61 and 63 are examples of applied work, also S. Chrysostom, Fig. 68.

In Fig. 59, Our Blessed Lord has a robe of wine colour damask lined with golden tan damask. The alb beneath is deep cream damask tinted or shaded with fawn colours. The orb in His hand is white satin shaded with blue. The globe and clouds on which He stands are made of Jap-gold-and-silk-repp, the clouds are shaded with blue and lavender stitches and outlined with silver thread.

In the angel, No. 60, the entire figure, including the wings (excepting the face and hands), is cut out of pale pink satin, and pasted down on the design in the frame which has been wet with starch. When dry the folds are shaded, and the wings sketchily embroidered. The face and hands are stamped on flesh colour satin and cut out and pasted to the figure, and afterwards embroidered.

Heavy linen in red, white, blue, green or purple is often used for parts of the robes in figures. The faces of the figures are made of a delicate flesh coloured satin or taffeta. On this the design of the face and hands is stamped, cut out, leaving a narrow edge all around, and pasted down on the freshly starched surface of the whole design. When dry the features can be embroidered in sketchy stitches. Sometimes we embroider the face and hands in a small frame and cut them out and paste them down on the figure in the larger frame.



Figure 59



Figure 60  
KNEELING ANGEL, APPLIED FABRIC



Figure 61  
ANGEL ON LACE SUPERFRONTAL, WASHINGTON CATHEDRAL  
See "The Angel Orphreys," Bethlehem Chapel Altar



Figure 62



Figure 63  
S. CATHARINE, APPLIED FABRIC

Fig. 61, a kneeling angel, (see the "Angel orphrey") gives an example of the use of one of our most beautiful fabrics, white Jap-gold-and-silk-repp, in which the finest gold thread is woven in horizontal lines across the silk.

This angel, wings and all, except the face and hands, is made of this lovely fabric, which is cut out and pasted down on the design. The face and hands are done on a separate frame and afterwards starched and cut out and attached to the finished figure. The shading stitches of the robe are blues, with a fine line of black outlining the folds, and gold thread lines for the high lights and for the borders. The under robe which is shown at one side is a rich gold colour. The clouds are shaded with lavenders and outlined with silver. The wings are shaded with a minimum number of horizontal stitches, between the woven gold lines, in blues and pinks, and outlining stitches up and down are in darker shades. The hair is embroidered by hand. The scanty stitches in the face and hands, over flesh tinted satin are split stitch. The face and hands are outlined with maroon silk. This repp is available in several shades, gold, white and blue. This angel is done on the White-and-Jap-gold.

The figure of S. Catharine, Princess and martyr (Fig. 63) is partly finished. The face and hands were done in one frame, and the figure done in another frame, then cut out and pasted on the outlined figure in the large frame, the hair and crown being embroidered with the face. The foundation for the finished figure is a lustrous gold damask. The wheel is the implement of S. Catharine's martyrdom. It is cut out of dark gray silk, and the sword blade is made of the same. The palm is green silk outlined with couched green floss. The sword handle is made of gold colour silk. The robe is old rose satin over a skirt of white silk damask. The sandals also are white silk damask. The yoke, belt and sash are peacock blue silk embroidered with jewels. These silks are pasted on the linen in a frame on which has been stamped the figure, and which has been wet with thin starch. The shading stitches are then put in. In the white damask skirt are several brown shades, and a wide border of gold thread. In the old rose robe are darker rose stitches, all the folds being outlined with one thread of gold.

The figure is starched on the back, and after it is

dry it is cut out and tacked down on the gold silk damask with many stitches. It is then outlined with a heavy strand of dark brown or black flosselle. A glimpse of the label over the head of the figure is seen. It reads: "Be ye faithful unto death." This label was to be embroidered directly on the gold damask.

The "marble" tiles are outlined with gold thread and black twist.

The satin used for the face and hands should be a very excellent quality, the very best you can buy, or it will soon rub away. These handsome figures are expected to last for many years; and on banners especially, they are subjected to very hard wear. If they are to last we should use the very best obtainable materials. When not in use they should be covered, preferably with a large bag open at the side into which they can be slipped, and hung, never laid flat.

#### BETHLEHEM CHAPEL ALTAR

I have given two frontals with orphreys of cloth of gold or other contrasting material. Now let us consider orphreys on the superfrontal where no frontal is used. Orphreys originated back in the 14th century. On the great Festivals, Easter and Christmas the Clergy would hang their best stoles over the ends of the Altar to add beauty and ornament to the superfrontal; and in time such adornments were made a permanent part of the superfrontal, and such ornaments take the place of much embroidery. They may or may not extend below the edge of the fringe; but they may hang down several inches longer than the superfrontal, and they may be embroidered if desired. A good width is seven inches. A good length is 12 to 15 inches. The orphreys may be made separate from the superfrontal and be used on any of the superfrontals, one pair of orphreys being sufficient for several superfrontals. Or they may be hung from the ends of the Altar without any superfrontal. Visitors to Washington Cathedral may remember the Angel orphreys on Bethlehem Chapel Altar, so much loved by those who come to the early Celebrations of the Eucharist, and a photograph of our precious Bethlehem Chapel Altar is here introduced to show these Angel orphreys in use. Such orphreys can be used with a lace superfrontal.

A favorite material for orphreys is cloth of gold without embroidery.