

CHURCH NEEDLEWORK

BURSE, VEIL
and STOLE

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Burse, Veil and Stole

by

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THE EMBROIDERERS' GUILD

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*Stole in cream silk, embroidered with Japanese gold thread, grey Filoselle and tiny beads, lined with gold-coloured taffeta. Finished with a hand-made gold silk fringe.
Designed and worked by Mrs. N. M. Jones.*



INTRODUCTION

THE methods of working suggested in the following pages are intended as a guide to those interested in church work. It must be borne in mind that workers sometimes differ in their methods. As far as possible the simplest approach has been used. With experience, individual workers can develop their own ideas. It is advisable to have the full co-operation of the church when planning new work. This will prevent any misunderstanding with regard to design, colour, or fabric.



MATERIALS

1. Traditional fabrics for church work of all kinds are made in the liturgical colours by firms specializing in this type of material. This can be of pure silk, cotton, or rayon, or a mixture of these, the most expensive, but the richest, being silk. There are damasks in various patterns, both large and small, and plain colours. Where small quantities are required, as for stole, burse and veil, these can sometimes be purchased either cut to shape, or by the half width, thus saving outlay on unnecessary material, a consideration where expense is concerned.

2. Modern non-traditional fabrics offer a wide range of materials to the church worker. Silks, rayons, cottons and linens, as well as man-made fibres, can be utilized by careful choice, remembering that only the best of its kind is suitable for church work. Where good simple designs are used, fabric with an interesting texture can add to the appearance of the work. Sometimes the "wrong side" of a fabric is better than the "right side", or the use of both, applying one on to the other. All fabrics must be hard wearing and of good quality and look right in the position they are to occupy. The lighting in churches varies considerably, and colours appear to change in different lights, so it is advisable to obtain patterns where possible, and see them in the church itself.

3. Backings and linings can be purchased from needlework supply shops and elsewhere. For backing, linen is the best choice and can be had in varying thicknesses according to need. It is possible to buy pieces during sale time at a considerable saving. Where expense must be considered, a strong cotton backing can be used. Both materials must be washed to shrink before use. Lining fabrics should be of good quality, otherwise the finished work can look shoddy. Any trimmings used must also be of the best. It is better to use a hand-made fringe or cord where possible, or leave it plain, rather than use poor quality material.

4. Frames must be of the "square type", the stronger the better. On a flimsy frame, work is pulled out of shape. It is sometimes possible to get one made quite cheaply from a working drawing.

5. All kinds of threads are used in church work. Silk, cotton, linen and metal threads can all be used and these are supplied by good needlework shops, who will also supply by post. Also spangles, beads, jewels, etc., may be needed and small quantities can be purchased.

6. Tools. Two pairs of scissors, one for cutting out, and a small pair that cut to the point, two thimbles, wax, ruler, set square, silk and cotton, needles of varying sizes, and needles to use as pins (as they mark the fabric less), and good string.

DESIGNS AND COLOURS

THE choice of materials for church work is a very interesting one. Traditionally damask and banner silks have been much in use, and where most of the existing vestments have been in these fabrics, their use for replacing the smaller articles is an obvious choice. When new sets are being planned, other fabrics can be considered, but the authorities concerned should always be consulted. With materials other than the traditional ones care must be taken to choose colours that are correct for church use. In Victorian times colour tended to be limited, but today more latitude may be acceptable, e.g., white can be interpreted as white and gold, or gold. All shades of blues and greens can be used, and in mixed patterns the appropriate colour should predominate.

Designs.—Where professional assistance is not available, designs are best kept simple. Good fabric and working threads add richness to the most simple shapes. Public libraries, and their reference sections, have books on symbolism, church furnishings, fonts, windows, bosses, etc., with information and ideas adaptable for designs.

Treatment of design should be simplified from traditional ideas, with a bolder use of shapes and colour as a modern approach. A few simple elements can compose a satisfying design.

A METHOD OF CREATING A SIMPLE DESIGN

Having chosen the various shapes to be incorporated in the design, draw out on thick paper or card the actual shape to be filled. If the material to be used is a dark tone, paint over the card with dark ink or watercolour, as light shapes appear larger on a dark background and vice versa. Draw out the shapes required in the design on another piece of paper. These can be drawn quite simply, all detail added at a later stage. Cut out the shapes and then place them on the prepared ground. It is then possible to move each piece into different positions until a balance is obtained. When this has been decided, stick the pieces on to the ground to prevent movement. Lay over a sheet of tracing paper and draw the shapes carefully, adding details, connecting lines, and any other decorative features necessary to complete the design. Finally use a clean tracing paper, draw the complete design in ink with a fine pencil, pen, or brush. It is then ready to prick.

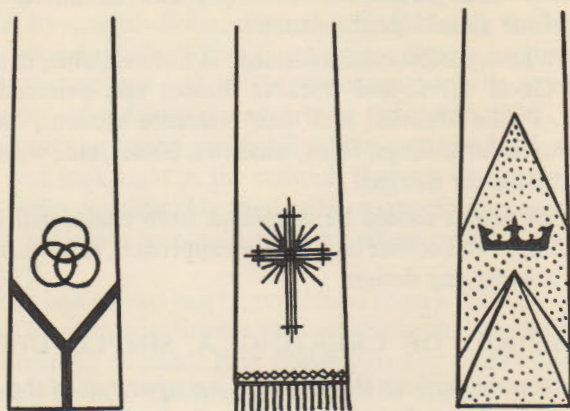
Too much stress cannot be laid on the need for careful preparation of designs. Improvements cannot be made once they are painted on the material. A set square, T square, squared paper, compass, etc., must be used to achieve accuracy.

The designs of the three stoles shown below give an idea of how they can be built up from the drawings illustrated.

1. A stole with the symbol of the Trinity. The lower edge is planned to apply the "wrong side" of the fabric as a finish. The edge of the applied piece is outlined with two threads of Jap gold. This creates a "fork", a very old sign, one meaning signifying the expectant soul or man gazing aloft with outstretched arms.

2. A crown, with rays in gold cord. As a further decoration a simple stitch could be introduced into the material between the rays.

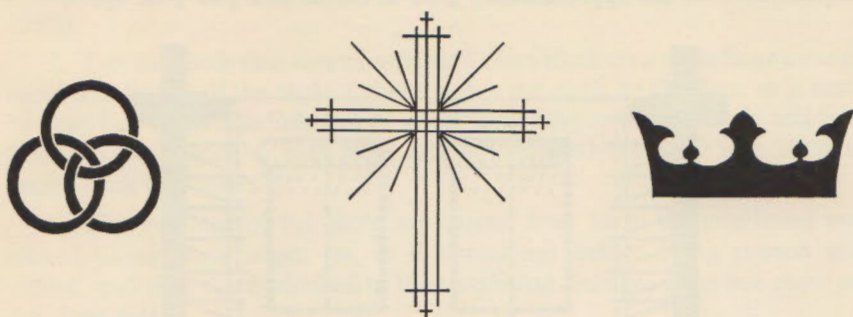
3. A cross simply applied, and a fringe with a decorative heading.



THE STOLE

THE Stole is derived from the napkin or towel originally worn by the deacon over his left shoulder, but by four hundred A.D. it had become his distinctive ceremonial vestment. At a later date bishops and priests came to wear it, but over both shoulders, for honour and not for service, and it is the distinctive vestment for the administration of any Sacrament. When worn over the Surplice, it hangs straight down in front ; when worn with the Alb the ends (crossed in front in the case of a priest but straight in the case of a bishop) are passed under the girdle. The Stole is thus a long strip of narrow material, the average length of which is 100 in. to 108 in., according to the height of the wearer, but must be long enough to show beneath the Chasuble. The width varies according to the style of vestment chosen. It can be a strip

2½ in. wide (St. Cuthbert's Stole is 2¾ in. wide). Alternatively the ends can widen slightly and gradually. Exaggerated forms are not recommended. The colour of the material follows the church season as do all the vestments.



WORKING METHODS

1. Cut a pattern in paper the exact shape of half the Stole, i.e., from lower edge to centre back neck. Mark centre line. Lay on the fabric and cut, allowing not less than ¾ in. turnings all round.

For patterned materials, the pattern of the fabric must be matched for each side and both cut the same way of the pattern.

On plain material, the two lengths can be dovetailed.

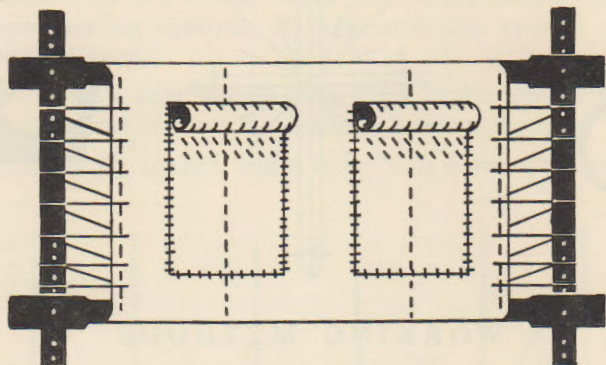
Tack a centre line by the thread on each piece. Mark round the outline.

2. If the material chosen is rather fine, the backing material can be used as an interlining as well, in which case 1½ to 1¾ yards of backing linen is mounted in the frame. The width of the linen must be sufficient to take the two ends to be embroidered side by side. If the embroidered part of the Stole only is to be backed, the length of the linen will be the length of the design plus a few inches. The width remains the same. Where possible it is easier to work a design the right way up in the frame. If the design is too long for this method it can be placed horizontally, but is more awkward to work.

The sides of the linen are best strengthened by turning under once about ½ in., and placing stout string under the fold and stitching in place by running stitch and an occasional back stitch. The linen is then mounted into the frame in the usual way. Tack a centre line on the linen (by the thread) for each Stole end.

3. With linen fairly loose in the frame, lay the Stole ends in place on the backing, matching centre lines. Pin into position using needles (8 or 9 are convenient size). Pin from the outside towards the centre.

It is very important to keep the grain of the two fabrics exactly the same, so check the horizontal and vertical threads. With sewing silk stitch down the Stole by bringing the needle up through the linen and down into the two fabrics. Stitches are approximately $\frac{3}{8}$ in. in length and $\frac{1}{8}$ to $\frac{1}{4}$ in. apart.



Begin at the centre of each side and work outwards. At the top where the extra material is rolled up (on a roller or soft cloth) take two or three horizontal rows of tailor tacks over a piece of tissue paper.

4. Tighten up the frame. Check with a T square or set square to see that the material lies correctly in the frame. When putting on the design, a book placed under the material helps to keep it flat. After painting on the design run round the main lines with fine sewing silk. Make a very small running stitch on the front and a longer at the back. This prevents any movement of the fabric. This completes the preparation for embroidery.

MAKING UP

1. While still in the frame run a warm iron over the wrong side of the work.

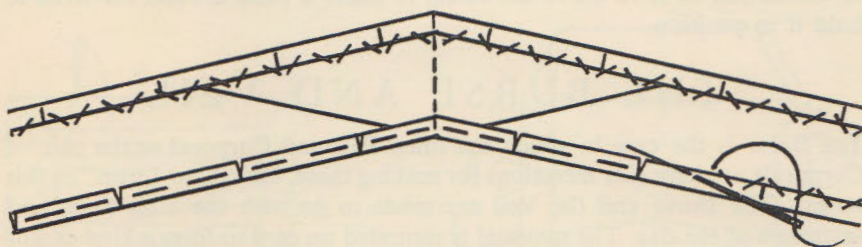
2. Remove from the frame and cut away the backing close to the work (if not used as interlining).

3. Join the back neck seam by back stitching. Open and press. Sometimes a shaped seam is used, in which case the neck edge will be half an inch deeper than the outer edge. A small cross may be worked over the seam. If the neck edges are joined before cutting out of the frame, the small area for the cross can be sewn down on the linen at the top or sides, and be worked in the frame. This cross is not essential in the Church of England but is required by the Roman Church.

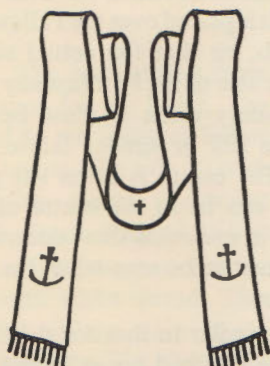
4. Cut the interlining with half an inch turning and fold this in, tack and press. This will prevent the sharp cut edges of the interlining from wearing through the Stole. Alternatively the cut edges can be bound with the narrowest lint bandage instead of being turned over. (*Embroidery, Autumn, 1955.*)

5. Lay the Stole face downwards on a clean cloth on a table large enough to take at least half the Stole. Otherwise lay the cloth on the floor as it must be kept flat. Place interlining in position, matching centres, and pin and tack from the lower ends to back neck on both sides. Overlap the interlining at centre back and stitch.

6. The turnings of the Stole are turned over on to the interlining and nicked along both edges (as in dressmaking) before being pinned and tacked, and then catch stitched to the interlining. Stitches must not show on the right side.



7. Cut the lining the same as the front. Join the back neck seam and press open. Snip the turnings as for the front, and place over the Stole. Pin and tack into position.



Slip stitch together, beginning from centre back each time. If cut a fraction smaller, a contrasting lining will not show from the front.

If a fringe is added, it will be attached before being neaten by the lining. One with a decorative heading is stitched to the right side of the Stole. A plain fringe should be attached to the wrong side, on to the interlining and turnings, so that the stitches do not show through.

THE MANIPLE

THE Maniple seems to have been used by the deacons as a towel, when their original napkins had developed into Stoles. In the 9th and 10th centuries, there was a fashion for carrying it between the fingers, but by the 12th century it was almost always, for convenience, pushed over the left wrist. It is now made to match the Stole and is worn only at the Eucharist by bishops, priests, deacons, and by the sub-deacon. It can be a straight strip, or follow the shape of the Stole, and can be decorated in a like manner or left plain. The Roman Church requires a cross on the Maniple but it is optional in the Church of England. The length can vary between three feet and five feet. The shorter length has been in fashion for some time, but can be awkward at the altar; the longer Maniple avoids this fault.

After being made in a similar manner to the Stole, the edges of the Maniple are caught together to encircle the arm over the other garments, or elastic can be sewn on to the lining to make a band around the wrist to hold it in position.

THE BURSE AND VEIL

THE Burse is the case in which the linen Pall and Corporal or the pair of Corporals are kept (for directions for making these, see "Altar Linen" in this series). The Burse and the Veil are made to go with the altar linen and vestments of the day. The material is mounted on card to form a kind of stiff pocket 9 to 11 in. square, and one side is usually embroidered, sometimes very richly. When designing a Burse and Veil the two are usually planned as a pair, but it must be borne in mind that the Burse presents a flat surface, whereas the Veil hangs over the Chalice.

The Chalice Veil is a square of silk between 20 and 24 in. in the Church of England and often larger in the Roman Church. It is placed over the Pall (which rests on the Chalice) and hangs down in folds, so that the actual size is determined by the height of the Chalice and the size of the Pall (usually 6 in. square). The material chosen and the embroidery upon it must be soft enough to hang in folds, and the lining a fine silk or similar fabric. The decoration can be simple or quite elaborate. The centre is often left plain where it rests on the Pall, and the decoration can be in the centre of one side or it can have a border all round. Examples in museums show decoration all over the Veil. So long as the design is planned to be seen when the Veil is covering the Chalice, it is a matter of choice.

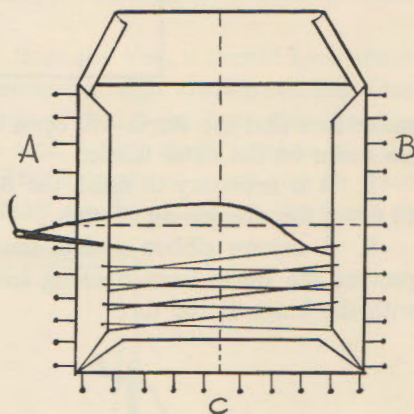
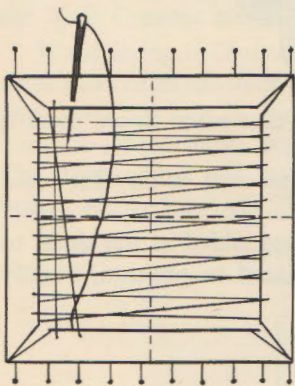
Preparation.—The method of preparation is similar to that for the Stole. The backing linen is mounted in the frame, the silk laid on as before and

the design prepared. The backing linen must be as fine as possible for the Veil, but strong enough for the type of work planned. Centre lines are again tacked on the linen and silk in both directions, to ensure that the grain of the two fabrics is exactly the same.

MAKING UP

The Burse.—Four pieces of card are needed, the size of the finished Burse (approx. 9 in. square). These can be cut, or bought from church work shops.

1. After taking out of the frame cut the front (including the backing) with a one-inch turning all round. The backing linen will protect the silk from the sharp edges of the card. Place face down and put one cardboard square in position, centres matching. Starting at the centre of each side, stretch and pin the material to the edge of the card, keeping the thread of material level with edge of card. The corners are cut to within a quarter to half an inch and mitred to avoid bulk. Lace across in both directions.



2. The back differs from the front as one side has a three-inch turning allowance for the hinge. The cardboard is placed in position and the sides pinned to the edges as before. The two sides (a) and (b) in the diagram are laced across. The side (c) is stuck down and the flap is left pinned at this stage.

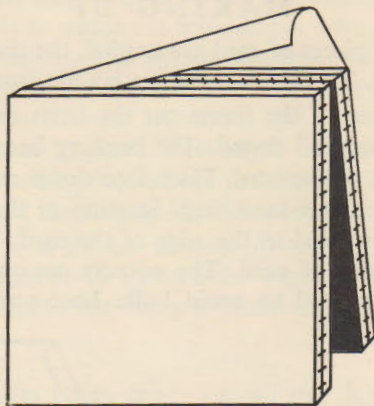
3. The second two boards are for the lining; each is covered and laced, like the front, with white linen that has been washed and ironed.

4. Place the two lining boards right side together and oversee one edge with white thread. This is for the hinge.

5. Place the front of the Burse over one of the lining boards, wrong sides together. Pin, then oversee three sides, the hinge side being left open.

6. Place the back over the second lining board, wrong sides together, with the flap for the hinge against the oversewn hinge of the lining. Oversew the three sides again, leaving the hinge open.

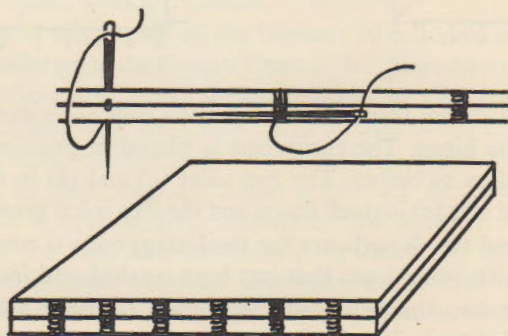
7. Close the Burse, tuck the flap down between the boards at the front, pin in place. The pins on the edge of the board are removed. Before sewing



make sure that the Burse will open quite flat and that when closed there is no strain on the outer fabric.

8. It is necessary to finish the Burse with a fine cord or tiny flat braid to cover the oversewing stitches.

9. A narrow ribbon or fine elastic is sometimes added at the sides, to prevent the Burse from opening too far when placed in position, usually with the hinge at the top.



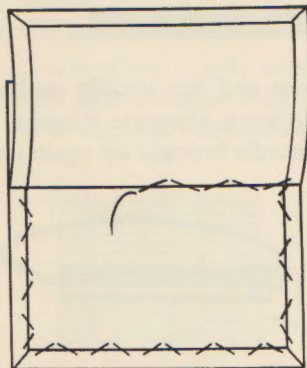
Another method seen is with the front and back both cut with an equal turning allowance all round. It is stretched on the two boards without any

flap for the hinge. The lining is stretched over the second two boards as before. The wrong side of the front is placed against the wrong side of one lining board and oversewn all round. The back is prepared in the same way. The two are then placed together, the linings facing each other, and little worked loops are made along one side to make the hinge. This is not such a strong method and the hinges wear in time, nor does it look as neat. It may present fewer difficulties for a beginner.

There are various other ways of making up a Burse. After mastering one method it is for the individual worker to experiment and decide which is preferable.

The Veil.—After working, the backing linen is cut away close to the embroidery unless used as an interlining, if fine enough. The edges are turned in, the turning allowance cut to approximately $\frac{1}{2}$ in. The edges are then catch stitched in place, no stitches showing on the front. The Veil is then laid flat, face downwards, and the lining laid over it. Match centres carefully. Slip stitch into place, the edge of the lining a fraction less than the Veil. Corners are mitred.

If the lining is likely to “fall away” from the Veil, it should have about three rows of catch stitching worked, before the edges are slip stitched. One edge is tacked into position. At a distance of 5 to 6 ins. from this edge the lining is folded back. Beginning at the side, a tiny stitch is taken into the Veil, then a tiny one into the lining. This is repeated every two to three inches across the Veil. These stitches must not be visible on the front or



outside of the lining, so only one thread of the fabric is taken up. This is a method used for lining curtains.

The Veil can be finished with a fine cord or braid; it must, however, be in keeping with the decoration.

SILK WORK

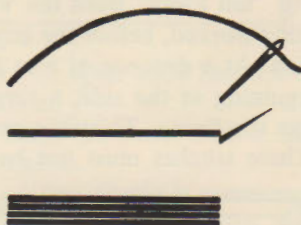
LAID WORK

THIS type of work is suitable for large, flat areas, and for contrast in simple shapes that are not too small or irregular. It gives a flat surface, tied down simply, in self colour, or tied decoratively, where pattern is wanted. The stitches are laid either at right angles to or following the main direction of the shape. If stranded silks are used, three threads in the needle is an average amount. The silk is mainly on the front of the material and is therefore economical.

The stitches can be laid in one colour, or shaded.

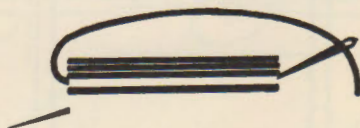
METHODS OF WORK

1. Using one colour—the stitch is brought up on the outline and taken down at the opposite side of the shape. The needle is then brought up close to where the stitch was taken down, and again brought to the opposite side.



The edges need protection and are usually outlined afterwards.

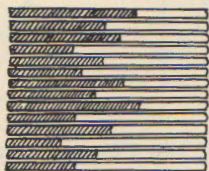
Another method is to work alternate stitches. The first stitch is taken down as before, and the needle brought up again (on the same side), leaving



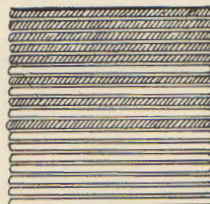
enough space for one stitch. A second needle is threaded and begun, and worked alternately with the first, or the alternate stitches can be filled in afterwards. This gives a stronger edge as there is a longer stitch on the wrong side and the stitches lie better on the material. This method is particularly useful in modern design where a soft edge is necessary and no outline is

used. A fine split stitch in self colour is sometimes used to protect the edge without defining it too strongly.

2. *Shading.*—(A) From side to side (for wide areas) one colour is taken down part of the way across the shape, and brought up in position for the next row. A second colour is brought up into the end of the first stitch, and continues to the edge of the shape. The stitches are so arranged that the change from one colour to the next is not placed directly beneath that of the previous row. This would create a hard line.



A

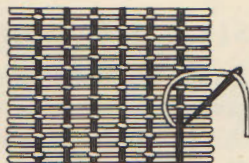


B

(B) Working down (for long shapes).—The required distance is worked in one colour. Where a change occurs, alternate stitches, one light, one darker, are taken (two or three of each). This avoids a sudden change from one colour to the next.

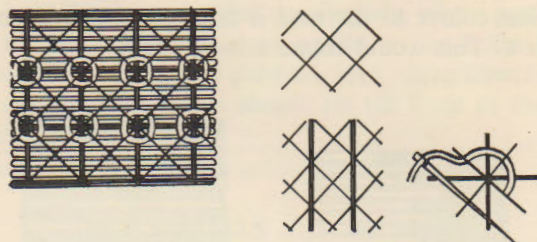
3. *Curved shapes*—are worked by introducing extra stitches less than the full width of the shape on the outer curve. If placed between two long stitches, the short stitch will not be noticed.

4. *The Tying Stitches.*—These are usually worked with one thread of a stranded silk in the needle, or split if a coarser one is used. The stitches must not be pulled too tight, but lie flat. The tying thread lies at right angles to the

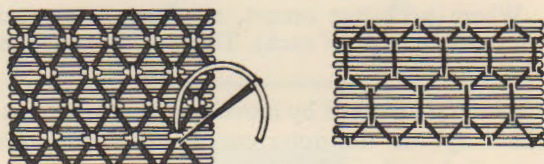


laid thread. The needle is brought up on the outline and the thread taken down at the opposite side. Then it is brought up again a little along the outline and is taken back across the shape. The space between these threads averages $\frac{1}{4}$ inch, but will of course vary according to the size of the design

and the thickness of the threads used. These threads are now tied down by a tiny stitch taken over them at right angles. The stitches alternate in each row (bricking). Other more decorative tyings can be used. (See diagrams below.) Care must be taken when tying down using isolated motifs to



ensure that all long stitches are secure. When the laid threads are shaded the tying threads can change, dark on dark, and light on light. Where three colours are used the tying thread is often the medium one. For shapes with



strong curves, the tying lines can be split stitch to preserve a better line. Metal threads are often used for decorative tying down, the small tying stitch being in silk.

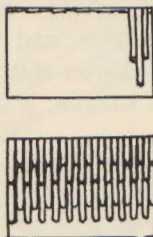
SILK SHADING

This work requires a certain amount of practice, but once the method is understood, it should not present the difficulties often associated with it. The term "long and short stitch", by which it is commonly known, is confusing. The first row only consists of long and short stitches, placed alternately. This is a deliberate means of creating an uneven row of stitches, on the inside of the shape. This enables the next row (all of which are now long stitches) to dovetail into the first row and still retain an uneven edge for the following ones. The placing of the stitches not only gives a smooth surface, but helps one colour to blend into another.

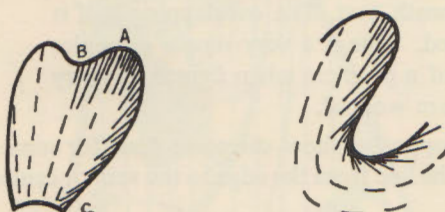
METHODS OF WORK

1. If the material is loosely woven or textured, a split stitch, worked along the outline first, helps to give a firm edge. A beginner may also find this helpful.

2. Two strands of silk in the needle (about number 9) is an average amount. (See below.) The needle is brought up at one side about $\frac{1}{4}$ inch in from the



outline. It is taken down on the outline, just beyond the split stitch, where used. This makes the short stitch. The needle is brought up to make the long stitch close beside the first one. Work across. For the second, and all succeeding rows, the stitch is a long one. The needle is then brought up into the short stitch, overlapping about a third (to prevent a gap), and is taken down towards the base of the shape. It is not necessary actually to split the short stitches, except at the sides to give a firm, neat edge. It is essential to keep the stitches regular for the next row to dovetail correctly. Direction lines marked with a hard pencil, or painted in, are a great help, particularly in large spaces. When working on to an outline of differing heights, it is easier to begin at the highest point and work downwards. For leaves, and petals of flowers, and other similar shapes, the long and short edge is worked down the sides of the shape. (Diag. left.) The direction of the stitches



is either towards the base, or to a vein. The petal in diagram (left) is begun at A, and worked down to the centre B. The thread is then taken back to the top (A), and worked down the outline to C. The stitches must not turn in towards the centre, but lie close to the outline. When working round a convex curve

it will be necessary to put two short stitches between two long ones, several times. Similarly a concave curve may need stitches omitted. Stitches are usually shorter on curves to prevent too much overlapping in succeeding rows.

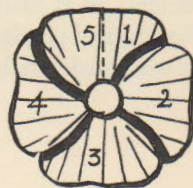
3. In silk shading the parts of the design that are underneath are worked first.

To create a clear edge against these areas, a line of split stitches is worked close to the previous stitches, and the long and short edge of the upper part of the design worked over them. Sufficient contrast of colour, and the change of direction of stitches, help to distinguish the two forms.

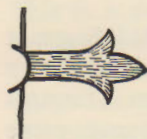


This diagram explains the method. The parts marked 1 are worked first, shading according to size. Number 2 is worked next, beginning with the darkest shade under the turnover, and working over the split stitch at the sides in medium colour, down towards the centre of the flower. Number 3 is worked last. A split stitch will surround the whole shape to lift it above 1 and 2. The first line of long and short stitches is taken over the split stitch against No. 2 (the edge of the petal), in the lightest colour. The second row, in medium colour, will work over the split stitch on the outer edge, to complete the petal.

This rule applies, however complicated the design. The diagram shows a flower; part of each petal is underneath, and part overlaps. To begin, work the half that is underneath first. The overlapping half is the last to be worked. This is a very simple example; it becomes more of a problem when figures, drapery and backgrounds are worked.



The diagrams opposite show direction lines for some typical shapes. In small leaves, etc., the line from the edge to the vein or centre is kept as long as



possible. This enables the worker to introduce more than one colour. A shallow angle gives a flat appearance which is sometimes needed.



A useful means of trying out colour combinations is to work a small piece at the side of the frame, as any colour can appear to change according to the background and other working threads.

Reversing natural light, i.e., edges dark, shadows light, is very useful on some backgrounds, and for special effects.

Gold threads can be used with this work very effectively. Veins and outlines can be couched down using Japanese gold or silver of a suitable size. Other metal threads are available, including a round thread of Lurex in gold or silver (the gold rather pale), which is a very easy thread to work.

In church work, faces, figures with drapery, animals and birds, are often worked by a slightly different method. All the stitches are vertical and do not follow the contours.



GOLD WORK

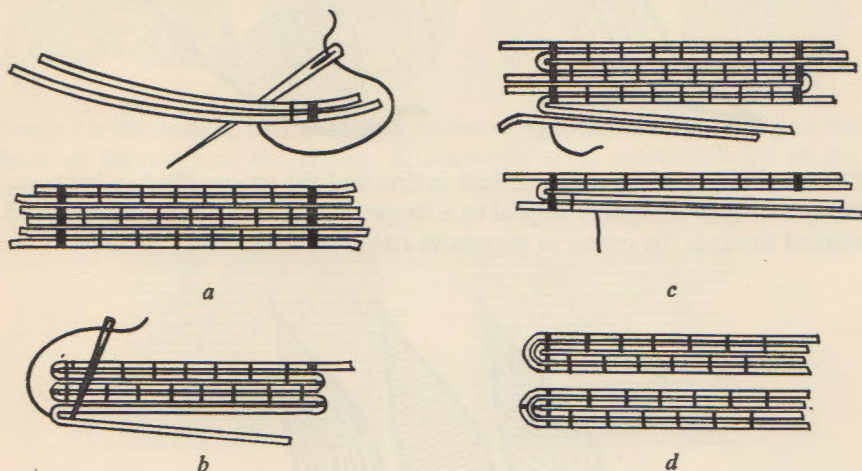
THERE are many different types of metal threads, but Japanese gold or silver is more generally used. It is supplied in various thicknesses. This is an untarnishable thread made of gilded paper cut in strips and wound round a silk core. The colour of the silk core affects the gold, deep orange making the gold rich and warm, pale yellow cools the gold. At the present time most Jap gold is on a medium orange core, but in time more varieties may be available. After deciding the thickness of gold thread, the couching threads can then be considered. Jap gold is always tied down with another thread, and it is usual to tie down two gold threads at a time. For a simple self colour a special thread is used called Maltese Silk (horsetail)—a very strong twisted silk. Unfortunately it is supplied in very few colours. For work where colour is essential on the gold, Filoselle or Filofloss can be used. For gold work it is usual to run the thread along a piece of beeswax each time a new thread is begun, as this helps it to cling to the gold and also prevents the working thread from twisting and knotting up. The gold thread is wound double on a small roll of soft cloth. It may be necessary to twist the threads from time to time when working, to prevent the core from showing, but otherwise the threads should be handled as little as possible.

METHODS OF WORKING

1. For a flat shape where the threads are to lie either vertically or horizontally, bring the working thread up on to the outline, place two strands of gold in position with about half an inch left on the outside of the shape. Take two stitches over both the threads, then along the row taking one stitch over both of the gold threads about $\frac{3}{16}$ of an inch apart, and the exact width of the gold threads. In the succeeding rows the tying down stitches are placed centrally between those of the preceding row (bricking). There are various ways for turning at the end of a row.

(a) A double stitch can be worked on the outline (as at the beginning) and the ends cut and taken down to the back afterwards. The threads are either threaded separately into a chenille needle and taken to the back, or a loop of strong thread can be tied on to a large needle, the threads put through the loop and pulled sharply to the back. With very thick threads or cords it is best to make a small hole in the material with a stiletto first, otherwise the ground fabric may split. Keep the cut ends on the front of the work as long as possible as they are apt to get in the way when taken through. When taken to the back, if further work is intended near to the cut ends, they can be stitched back and cut to approximately $\frac{1}{2}$ in.

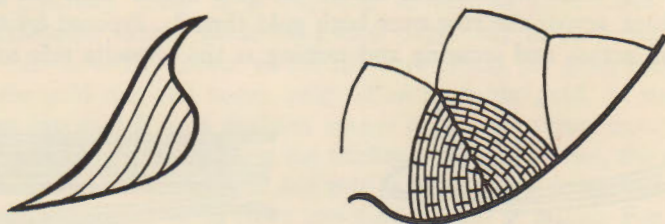
(b) The threads can be turned singly, which gives a very neat edge and is suitable for narrow shapes. Bring the thread up on to the outline and secure a single gold thread, then pass the working thread to the opposite side of the shape to be filled. Secure the gold again. Turn the gold and work back across the row over both gold threads. Proceed by throwing the gold across and securing and turning at the opposite side as before.



(c) Begin with two strands of gold and work across the shape. At the turn cut off the outside gold thread (leaving enough to take to the back). Turn the other thread and take in a new one, and work back across the shape. Turn by cutting the top thread and continuing with the lower. It will be seen that each new thread is turned once before being cut, and this method is a compromise between (a) and (d).

(d) Both threads can be turned at the end of a row by sewing each gold thread separately, turning sharply, then sewing each thread separately again. Then work in brick stitch. A horizontal stitch is sometimes used on the turn, and may need to be taken double on thick gold thread to facilitate the bending round of the gold thread. This is probably the most difficult method of turning for a beginner, but gives a strong edge and is economical with the gold thread. It must be very accurately worked and although outlined afterwards, an uneven edge cannot be hidden. It is necessary to allow for the area the turn takes up. No threads must lie beyond the outline of the design. When tying, particularly thicker gold threads, a back stitch taken into the fabric with the tying thread enables the gold to be turned without straining the previous stitch.

2. Irregular shapes present a problem with regard to the direction of the threads. Where a flat shine is wanted the threads should turn as little as possible and can run at an angle across the shape and be lost at the edge.



The main direction lines can be laid in first and the spaces filled in between. When a change of light is helpful to a shape the outline can be followed and worked towards the centre in successive rows.



Leaves with veins offer another treatment, the threads being laid at an angle to the main vein, or directly across the shape (see diagrams).

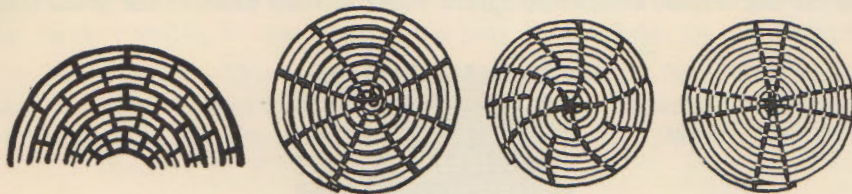
In turning corners, curves, etc., care must be taken to keep the drawing accurate. For right angles, the threads are sewn separately to keep them in place and for sharper angles the outer thread is extended and turned.

The choice of direction and treatment of any shape other than simple ones is one of the enjoyments of this type of work. Examples can be seen in churches, museums, historic houses, etc., which can be a help and inspiration.

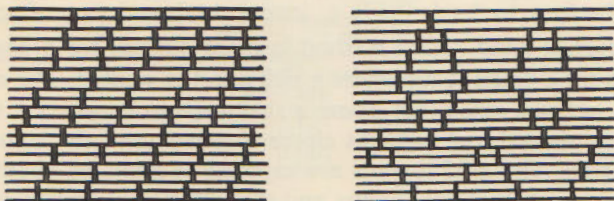
3. *Curves and Circles.*—For simple curves, the length of the inner curve is not very much less than that of the outer one, so that the brick stitch will be closer on the inner rows but the gold thread will not be entirely covered.

To prevent overcrowding in succeeding rows, on a greater curve, stitches are omitted at regular intervals. The brick stitch must be kept as regular as possible.

Circles are frequently tied down in a decorative manner, in which case the motif chosen can be painted on with the design, or worked "by eye", according to the experience of the worker. The working threads are begun



singly on the outline, tied according to the design, finished by taking to the back of the work at the centre. Alternatively some workers begin at the centre and work to the outline.



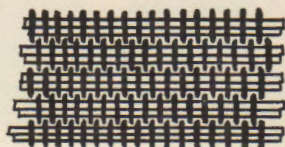
Flat surfaces can be tied down in such a way that the tying down threads create a pattern. Many ingenious patterns can be evolved using coloured threads according to the effect required. The pattern lines are drawn on the material as a guide (see diagram).

Sometimes pattern is created by working the background in brick stitch and leaving the pattern plain.



Burden Stitch.—This is a method of flat stitching that is used with the addition of coloured silks. The gold threads are spaced out in rows (single or double) and tied with a matching thread. They are placed at right angles

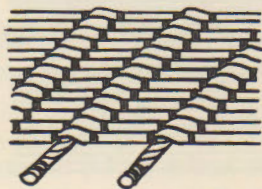
to the main direction of the shape or by the thread of the fabric. The silk stitches are worked just below the first gold thread, over the next and up to the third. The space between the stitches is a little more than the width of the silk thread, but can be spaced wider to show more of the gold. The



next row begins just below the second gold thread and is again taken over one and to the next. The stitches rest between those of the previous row. Once the method is understood it is obvious that the silk stitches can be shaded to give form to the design (e.g., leaves, petals and, very often, drapery).

Gold Couched Solid.—This method is more difficult for a beginner, but can be tried for a small motif where a rich effect is wanted. The silk threads tie the gold in brick stitch, but where a shadow is to be worked, the stitches are gradually shaded and brought closer together until the colour entirely covers the gold. The gold threads are exposed as much as possible for the highlights, using the lightest colours and the widest spacing between stitches. The brick stitch is worked as far as possible. This method can be used on the background and design, the threads travelling across the whole width of the work. This method is called *D'or Nué* and is too ambitious for the beginner.

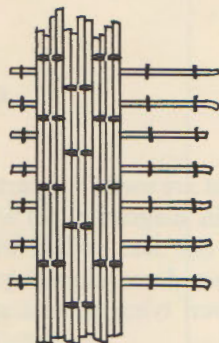
Other fillings can be devised with the addition of coloured silks or with gold alone, either solid or open, similar to those used for wool and silk work. These can include cut wire, spangles, beads, or any other suitable decoration, but they must be used with discretion for church work.



Simple Raised Effects.—Patterns can be evolved by laying down string and then working gold threads over the top. The string (e.g., Macramé) is couched down where needed, using a waxed thread, and stitched down

sufficiently closely to hold it firmly in place. The thickness of the string varies according to the gold thread. The background is usually bricked and a stitch is always taken close to the string on each side. In planning this method it must be remembered that the gold thread crosses the string at right angles as far as possible, so that some curves may be unsuitable for this method.

Basket Stitch.—This is a suitable method for filling a fairly large space, and is a good contrast to a flat area. String is couched down leaving a space between each row (in relation to the size of the gold thread). The gold



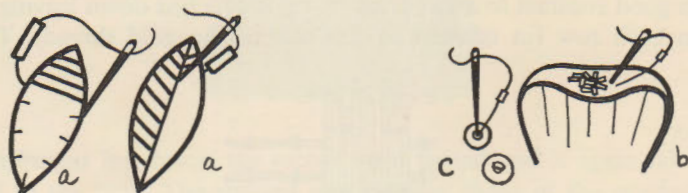
threads are laid at right angles to the string. Two threads of gold are couched at a time, and they pass over two lines of string and are sewn down with a waxed silk thread. A second pair of threads is worked beside the first. The third and fourth pairs are couched down after the first, third, fifth, etc., lines of string. The fifth and sixth pair are the same as the first and second. More complicated variations can be worked out. Examples can be seen in churches and museums.

Soft thick cotton, e.g., *Coton à Broder*, or any other similar cotton, can be used to pad a small area. It is especially useful where a surface of differing heights is wanted, as it can be built up where needed. It is couched down and cut at the corners before beginning again a little way in from the point. This keeps the corners sharp in a small shape. Excessive padding is not recommended, it looks heavy and serves no useful purpose.

4. *Felt*, cut to fit the shape, built up to the height required, is frequently used. If more than one layer is needed the under one is cut a fraction less. The original pricking is used as a pattern for the felt. It is stitched down with sewing silk or cotton and the stitches taken up through the ground fabric and down into the felt with enough stitches to hold it in place. Where the felt is very narrow it is best to take the stitch right over the felt. All the

stitches for padding by any method must be just within the outline. Gold threads are applied over the top of the padding in the normal way.

5. *The Purls* (bullion).—These are made of twisted wire, and are cut and threaded like beads. The thread can be smooth (with a shine), rough (dull), or check (rough textured and shining). These threads are used mainly for



badges and heraldic work, but are useful for particular effects in church work. Three uses are illustrated in diagram : (a) shows two small leaves, one padded, the other showing one side rough, one smooth; (b) shows small pieces of check cut and sewn down close together in different directions; (c) shows a small piece of purl tying down a spangle.

GENERAL REMARKS

In this booklet it has been possible mainly to deal with one type of gold thread. Various other metal threads, e.g., Tambour, Passing, Lurex, or any other similar threads in gold, silver, aluminium, and copper, can all be worked in a similar manner. Many of these threads are cheaper but most have a tendency to tarnish. Lurex threads are untarnishable. The flat type is difficult to use. Recently a round thread has become available in both gold and silver. These should be useful and are reasonably priced. They are not as rich looking as Japanese gold or silver, but have their place in church embroidery. There is plenty of scope for experiment with threads of differing thicknesses, tone and colour. Texture can be contrasted, smooth or rough, bright or dull, all adding interest. Colour used with gold can bring out or take down the richness and brilliance. Threads should be handled as little as possible and cool hands are a great advantage.

Outlines.—Cords can be bought by the yard, some from church work shops, others from the big stores, but there is not a wide choice. Hand-made cords, using the same silk as in the embroidery, look far better and are not difficult to make. The same applies to fringes.

THE DESIGNS

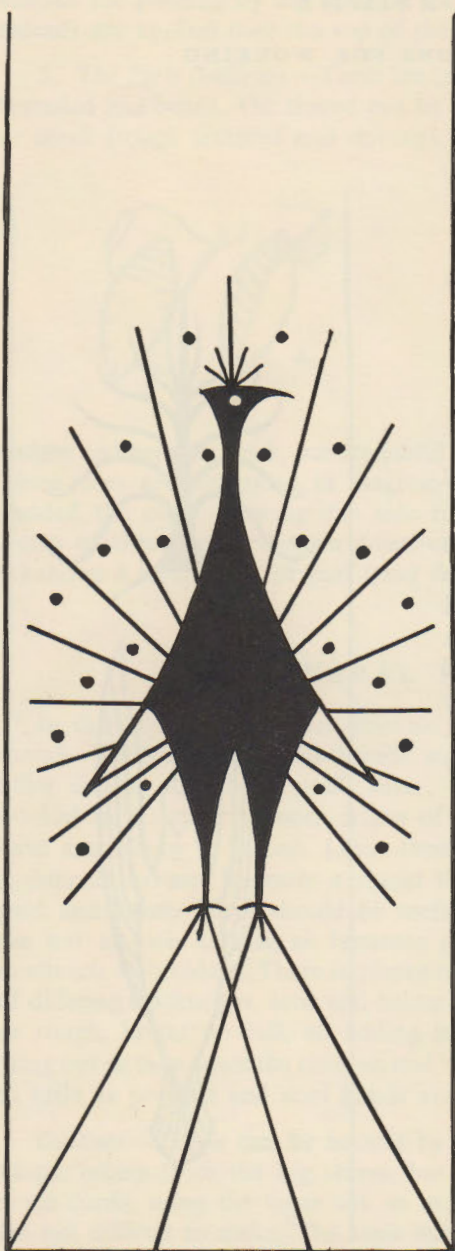
WITH SUGGESTIONS FOR WORKING

THE STOLE

1. The dove as the soul, aspiring to victory, symbolized by the palm.

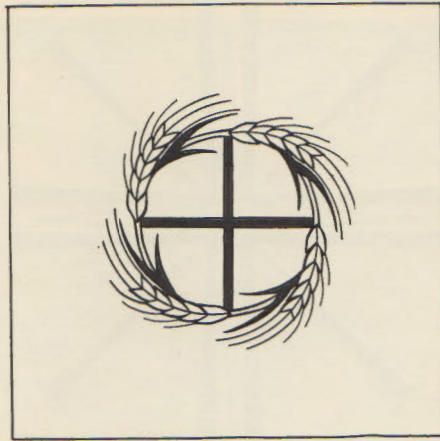
The dove could be worked in silk shading in pale greys (not white, as this suggests purity and is often used for the dove of the Holy Spirit). The outlines could be couched in gold thread. The palm might be entirely in gold, and tied down with green silk.





2. The peacock—was used in the early days of the Church as a symbol of immortality.

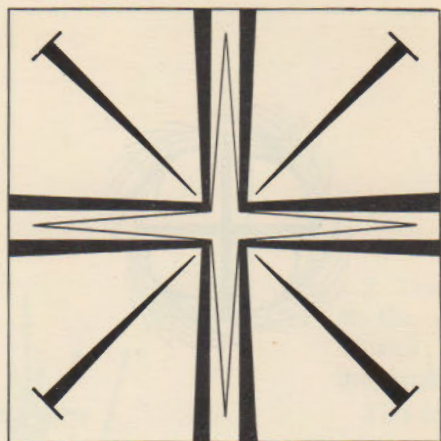
This design could be worked entirely in gold. The body could be padded with felt, and the Jap gold taken across, and tied with a rich orange silk. The lines for the tail could be couched in a suitable gold cord to contrast with the smoothness of the body. The eyes in the tail suggest spangles, either in gold or in colour. The lines for the rays could match the spangles if in colour, or if in gold a smooth cord might be used.



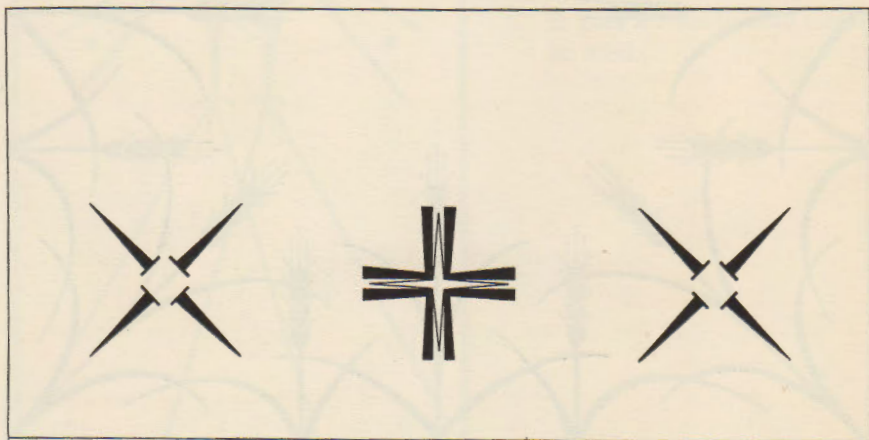
THE BURSE AND VEIL

1. The corn is a typical symbol for a burse and veil. The ears of corn might be worked in fine jap gold, the stitches at the turn forming a line down the centre. The leaves, again, could be worked in Jap gold, and tied down with green silk. Alternatively the stems and leaves could be worked in silk shading, possibly with Filofloss. The cross on the burse would look well in Filofloss also, and in colour contrast to the background. This would also contrast with the richness of the gold.



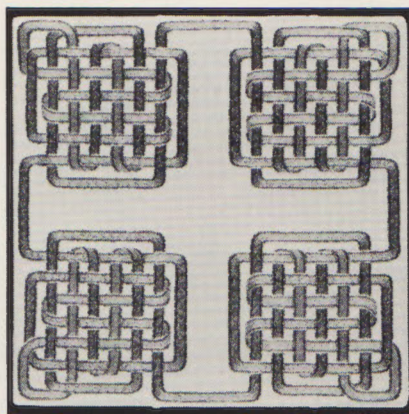
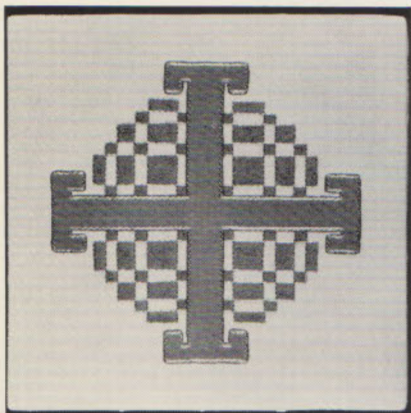


2. The cross consists of four gammas and a star. The four nails are one of the instruments of the Passion. Although three nails are often used today, it was not until the 10th to the 12th century that Christ's feet were shown crossed on a crucifix. Before that time the feet were side by side. The four gammas would look well in gold thread, with the star in coloured silk. The nails could be gold, outlined with a coloured cord to match the star.





Festal Burse. Embroidery on a white Lurex woven material in several types of gold and aluminium thread and silk. Worked by Sister Susan for the Church of St. John the Baptist, W.14.



Two Burses worked on a hand-woven natural linen for the Convent of the Holy Child Jesus, St. Leonards-on-Sea. The Cross (left) has been applied in red linen, and in the other (right) the shape of the Cross has been formed by the filling-in of the background with an interlacing design.

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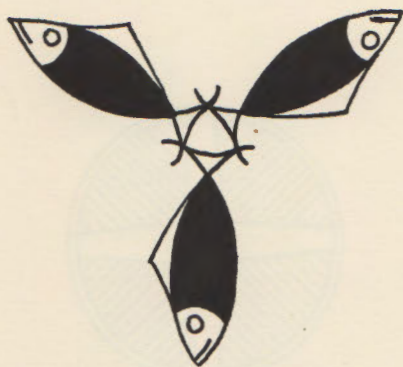
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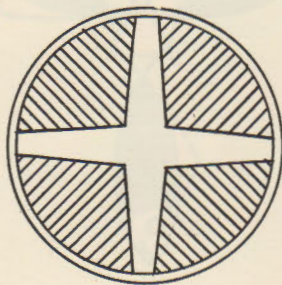
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