

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.

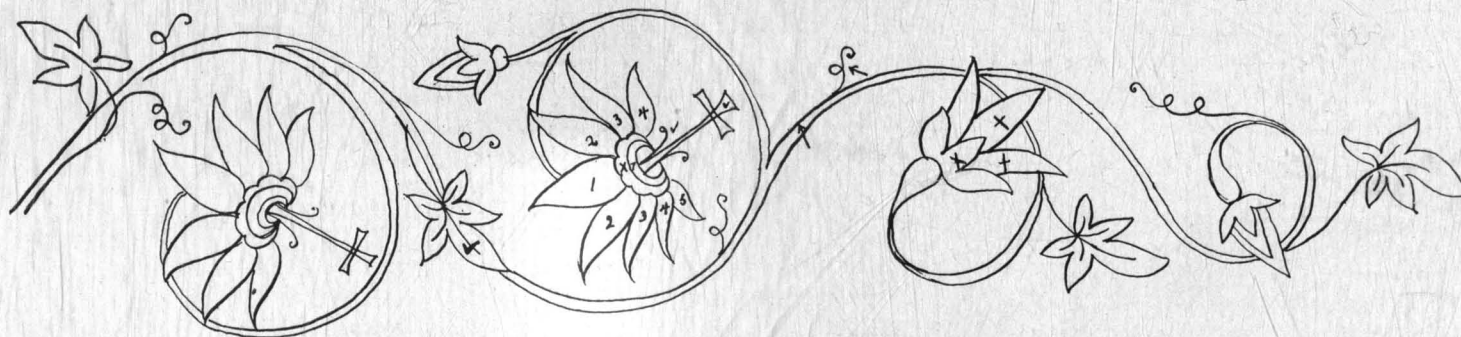
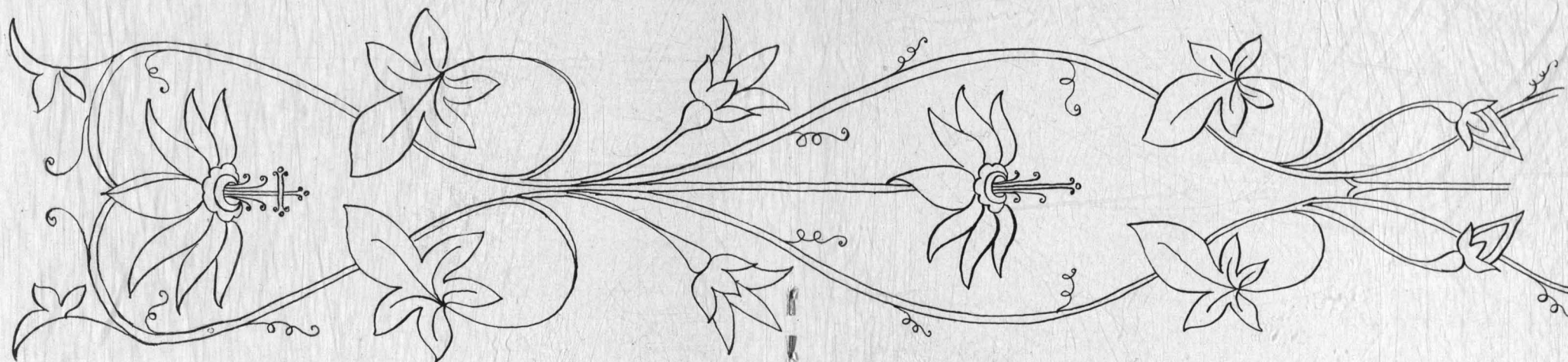
BODY: Cut the garment according to the pattern, notching carefully. Face front by stitching placket on wrong side; reverse, crease, turn in raw edges and stitch neatly on right side. Sew front and back together at underarm seams as far as gusset notches; fell seams. Hem bottom of surplice.

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 $1\frac{1}{2}$ yards. Trim surplice with lace at sleeve and bottom if desired.

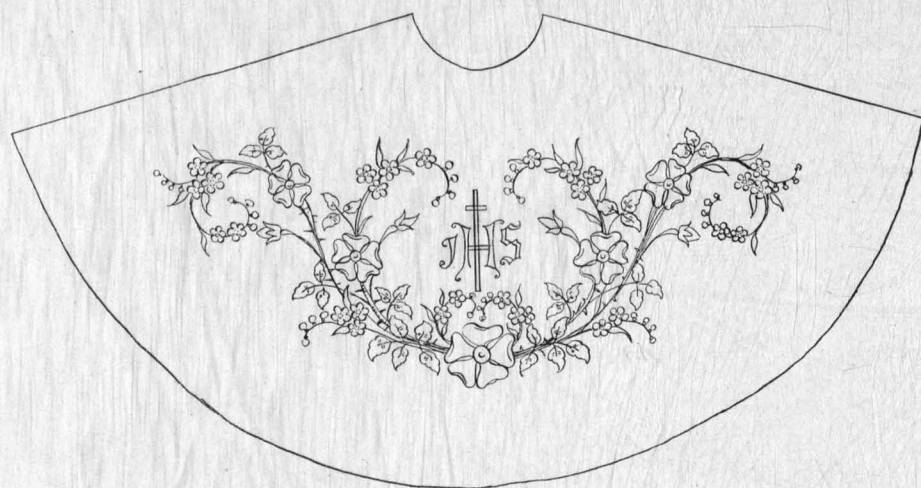




Color Scheme:— Petals: v deep purple, 2,3,4,5, a shade lighter, Stems and Tendrils: ↑↑ brown,
Leaves: v different shades of green; Corona: x green, 1 yellow; Pistil: v brown or gold; Buds: x green, + lavender and purple
The Passion Flower.

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.

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.

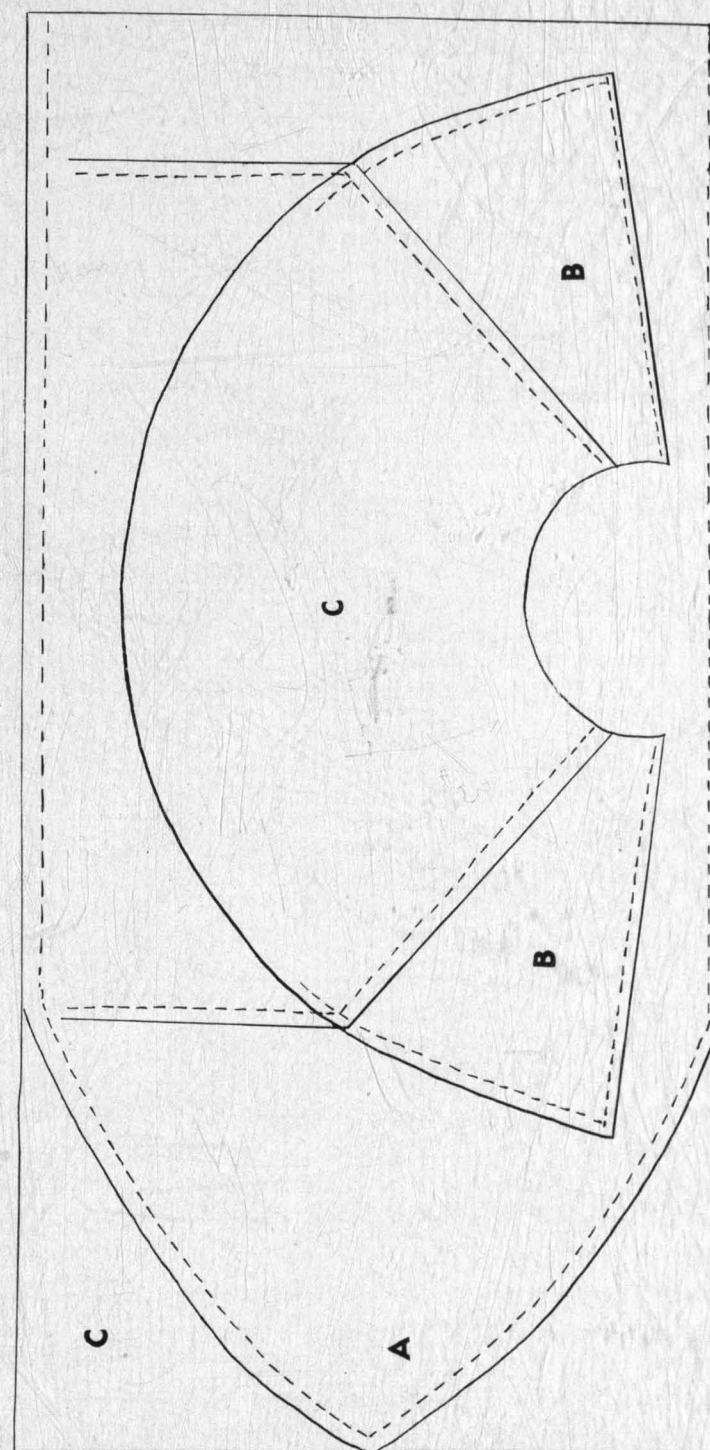
To make the petal design, advantageous where small pieces of silk are used, cut a paper pattern like sketch opposite. Top of petal pattern should fit into one-half of circular half-yoke pattern. Cut four petals from white fabric, say satin; cut four linings; sew a petal and its lining together all around 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 $1\frac{1}{2}$ 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): $\frac{3}{4}$ 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 $\frac{1}{4}$ 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.

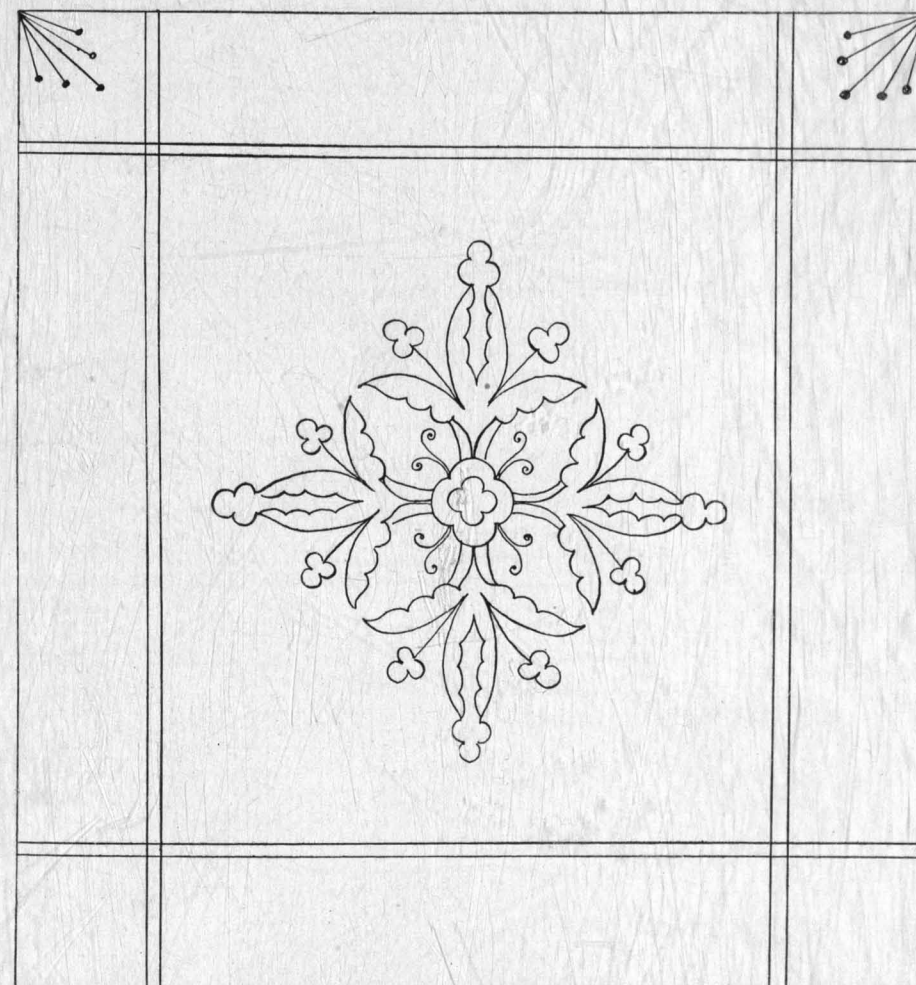
INTERLINING: On remaining square of linen, draw pencil marks through the exact center, lengthwise, crosswise and diagonally to assist you in straight mounting. If you intend to do beadwork, or jewelwork, the design may be marked on this linen and pattern worked from the back.

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.**

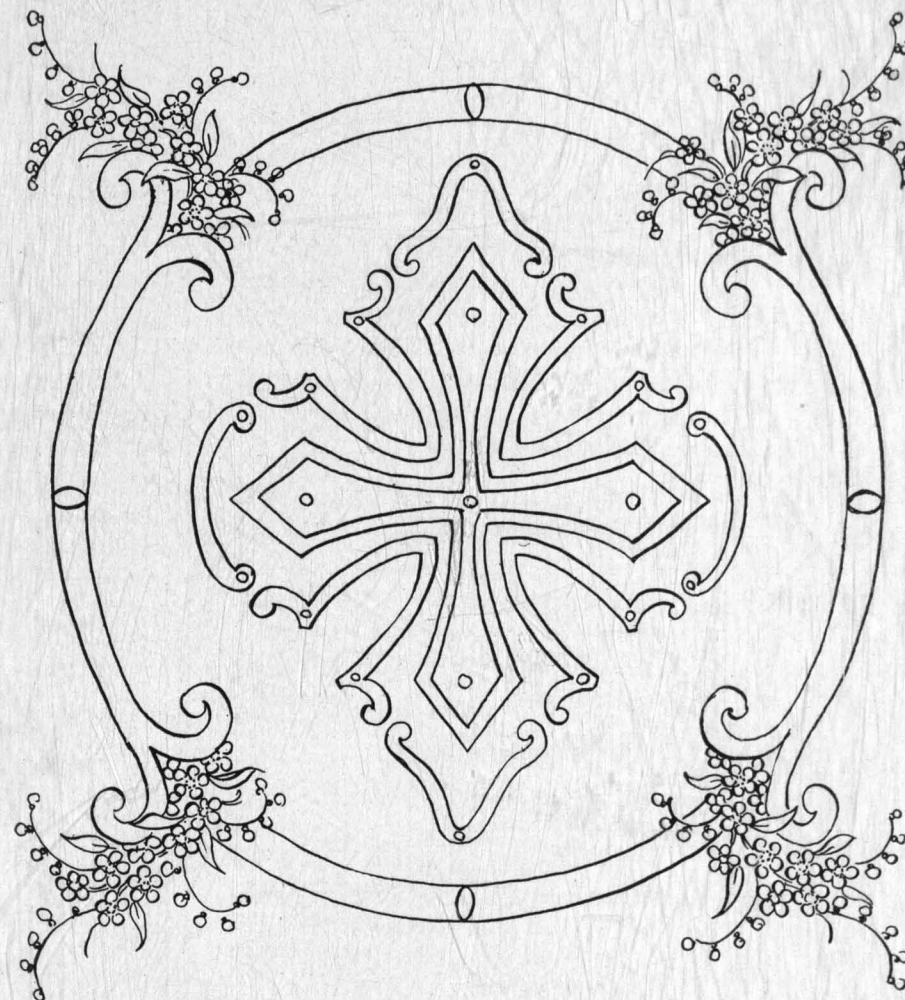
Small pieces of silks may be used by this method, for the seams are hidden by a gold braid, or by handiwork.

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



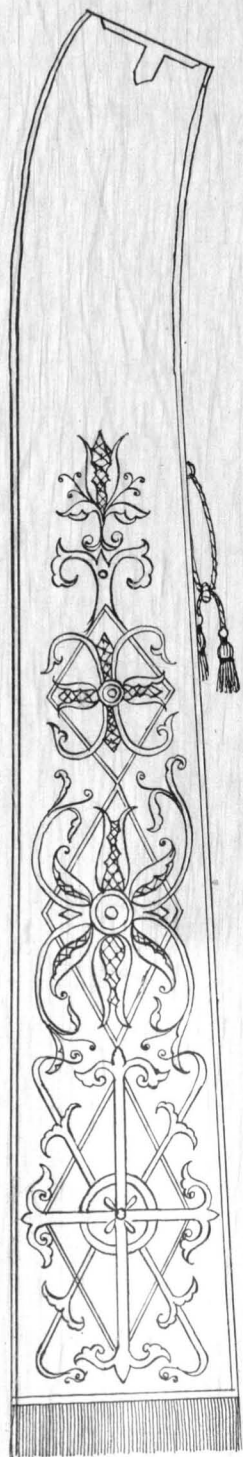
JEWELLED CHALICE BURSE.

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 heads, braid, or floss with fifty stones being used.

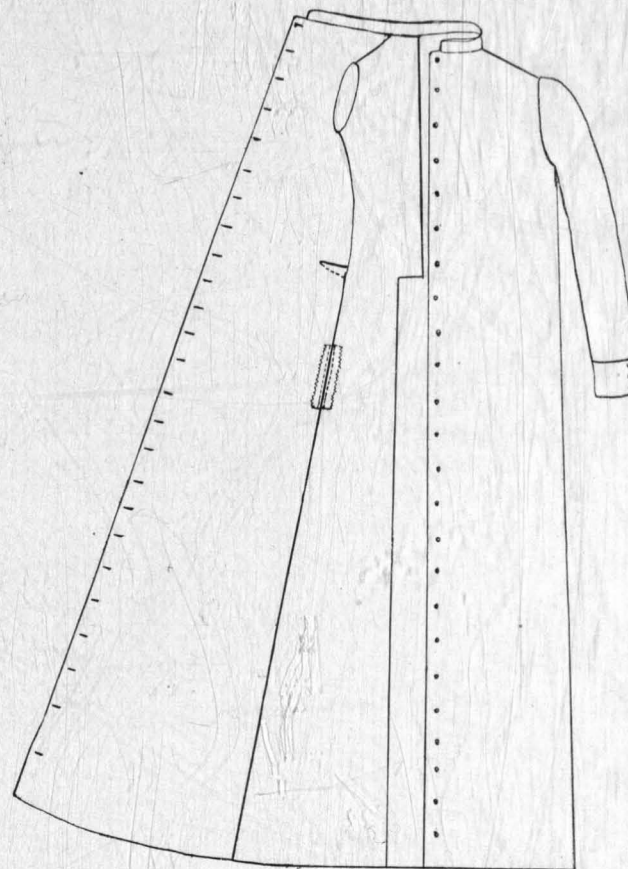
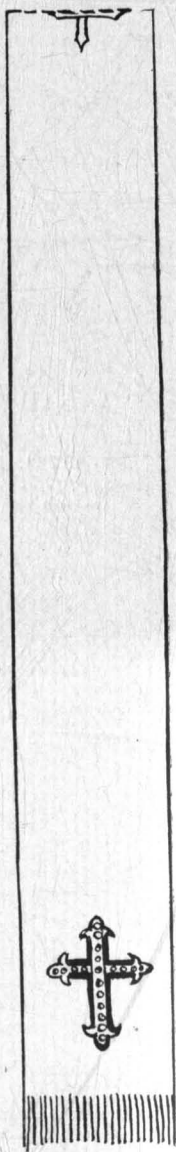


STOLES.

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.