

Chapter 1 : Vestments and how to make them

With sixty patterns and diagrams, 12 illustrations plus the history of the use of the various vestments, this book becomes an indispensable reference for those who wish to create beautiful traditional vestments for use today.

Archbishop John Maximovich wearing an episcopal mantle. In the Eastern Orthodox Church and Eastern Catholic Churches, any member of the clergy of whatever rank, will be vested when serving his particular function during the Divine Liturgy or other service. As in the Latin Church, the use of vestments is rooted in the early history of the church. The various vestments serve several different functions. The three forms of stole Orarion, Epitrachelion, and Omophorion are marks of rank. The three outer garments Sticharion, Phelonion, and Sakkos serve to distinguish the clergy from the laity. Some are practical Zone and Epimanikia, holding the other vestments in place. Some Nabedrennik and Epigonation are awards of distinction. In addition to these functions, most vestments carry a symbolic meaning as well. These symbolic meanings are often indicated by the prayer that the priest says as he puts each item on. These prayers are verses taken directly from the Old Testament, usually the Psalms. For example, the prayer for the Sticharion is from Isaiah My soul will rejoice in the Lord, for he has clothed me with a garment of salvation and wrapped me in a robe of gladness; he has placed a crown on my head as on a bridegroom, and adorned me with beauty as a bride. It is also used by non-ordained persons carrying out a liturgical function, such as altar servers. For priests and bishops, it is made of lightweight material, usually white. It corresponds most closely with the Western alb see above. It is also worn by subdeacons and, in some places of the Greek tradition, by tonsured altar servers. It corresponds to the Western stole see above. It is worn around the neck with the two adjacent sides sewn or buttoned together, leaving enough space through which to place the head. The deacon wears them beneath the sticharion, priests and bishops above. They are not used by any lower rank. Corresponds to the Western cincture see above. Byzantine rite Bishops may also wear the phelonion when not serving according to hierarchical rubrics. Corresponds to the Western chasuble see above. This is a tunic reaching below the knees with wide sleeves and a distinctive pattern of trim. It is always buttoned up the sides. Nabedrennik Slavonic A square or rectangular cloth suspended on the right side by two adjacent corners from a strap drawn over the left shoulder. This is a relatively recent Russian invention and is not used in the Greek tradition. It is an award, so it is not worn by all priests. Bishops do not wear it. It is worn by all bishops and as an award for priests. It corresponds to the Western pallium see above. Armenian Orthodox, on the other hand, have the Byzantine mitre as part of the normal vestments worn by priests of all ranks, and their bishops are distinguished by wearing mitres after the western shape.

Chapter 2 : Basic Priest Stole Sewing Instructions – Eloquent Vestments

On the minus side, if you are interested in modern liturgical garments, or vestments for women this book will not be of much interest to you. Also you would need to have a good deal of knowledge in pattern making to really use this book for making vestments.

The Church Historical Society of Denmark, n. It is written by a man who is considered one of the most learned of Danish Priests. We give it in a somewhat abbreviated form in the English language as we feel that part of it has a wider interest to Lutheran readers in general. We all agree that the subject of this little book belongs in the class: *Adiaphora*;--yet the learned priest of the Mother Church has thought it worth while to undertake the rather laborious work of research in order to present this matter. The expressions of Luther are interesting, and it is instructive to notice the position of the church in Germany in the days of Paul Gerhard when the command was issued by a king of the reformed adherence of faith: The royal command was only emphasized and loss of office indicated to the obstinate ones. This--to a considerable extent--silenced the opposition to the royal will. The Lutheran church of Germany yielded to the reformed the royal command. It lost its external churchly character and became "black" as the "black school" of Scholasticism. Rationalism finished what royal commands had begun in Germany. Rationalism played havoc with much in the sanctuaries of Scandinavia, yet--the churches of Scandinavia were never subjected to humiliations like those of Germany. But is it not peculiar to notice what time accomplishes: Many are apt to think it particularly Lutheran when all in the church is "black". The priest before the Altar is "black" as a raven, the singers are black--and yet to realize that all this "blackness" does not go much farther than years back--and that only in a portion of the Lutheran church that had to yield repeatedly to influences from powerful Calvinistic quarters. But time performs strange transformations. Bearing this in mind one may well wonder, but--at the same time--realizes easier--the admiration at times expressed in certain quarters of our American Lutheran Church for "our friends the Presbyterians"--and also how the reformed practice of quarterly or half yearly communions are not only tolerated but reckoned quite normal. A person cannot help thinking that in practical matters there as been a constant drawing away from the conceptions and ways of reformation days and a constant approach to the ways and conceptions of the church of Calvin. We of the churches of Scandinavia may well be aware that in the Mother-Church of those Northern countries may he easier be recognized the church of the days of Luther and he church alluded to in the Augsburg confession--rather than in the portions where concession after concession had to be made to those of another faith. We have from time to time been requested by churchmen of the English branch of our church to help make known o English readers the historic customs of the Church of Denmark as a portion of the Lutheran church in the world and the Church Catholic of the ages. We omit a number of the notes of purely local interest and for the same reason a number of explanatory paragraphs are abbreviated. Our aim is, however, that nothing of value to the general reader shall be omitted. In the Ritual of for the "Church of Denmark and Norway", page 11, we read: Preaching, baptism or otherwise. He shall put off the chasuble and leave it by the altar. If the service at the altar is to be continued later, he shall again put it on; but the surplice alb shall be worn during the entire service from beginning to end". The direction for the church--then-- and this has never been lawfully altered --is: There is, however, an exception to this in the abnormal cases where there is no communion after the sermon: This abrupt mode of closing the service is not a proper part of the altar service and should really not be said before the altar. The older custom directed expressly: This mode of closing the preaching service is most desirable--for it places full emphasis on the imperfect character of the service without the communion. The impression should never be conveyed that the preaching service in itself is a complete service. If there be no communicants all should feel there ought to have been and that there can not be a full and complete service till there are communicants--the only normal thing in "the Common Service". The one great objection against the Common Service as used in the American Church is that it is arranged as two distinct services which may be combined--but do not at all need to be in order to make a complete service. The preaching service has become the dominating--the ordinary service--leaving the principal part of the service to occasional observance--a few times a year. The preaching

service is rounded off in a manner leaving the impression of a complete service with no reminder of the communion at all--instead of leaving the definite impression in the minds of the people: This impression of incompleteness is definitely intended in the arrangement of the Ritual in the Church of Denmark. It is further directed that "during the services on Wednesday and Friday when the Litany is said, the priest, vested in a surplice alb shall kneel before the altar himself saying the last two versicles and a collect" page On this occasion he wears no chasuble for this service was originally part of a procession and is a service apart from the Communion. The edition of the Altar Book of has on the title page an etching which shows the priest before the altar, vested as the custom was at the time: The alb which is closed in front reaches to the ankles and over it is the chasuble with a stripe in the center. It is straight on the sides and reaches down over the knees. Of the private garb of the priest nothing is seen except the ruffled collar. The black garb is not seen at all and is not mentioned any place in the Ritual. The black garb of the priest is properly his private dress at home and abroad, on the street and in society. The form of this garb dates back to the days of the Reformation. The undergarment was the ordinary cassock as used at the present day--in its Latin, or the Sarum pattern. Over it was worn the loose flowing gown. The Germans called it: It was open and without buttons. The edge of it was turned back and formed a collar Vinger. Being without buttons a person had to wrap it around himself in order to lose it. It is thus we see it on portraits of that day--of Luther and others. The sleeves of the gown might be short and very wide so that the narrow sleeves of the cassock would be shown through the sleeves of the gown. They might also be very wide and long. In that case it was used in two ways- A little below the shoulder would be cut a slit--through which the arm could pass--or else the sleeve would be folded up over the arm and hang in rich folds. This refers especially to the academic gowns of the day. The cloak which the common parish priest wore over his cassock when appearing in public had no sleeves and was the type that is now the regular personal garb of the Danish parish priest. The ruffled collar--in our day distinctive for the Danish and Norwegian Clergymen came into use about the year These two distinct garments worn by the clergy: These "proper clothes for the priest" shall according to Danish Law be worn by the clergyman when he appears in public;--but they should not be seen during the service in the church. To the private dress of the clergy belonged also a Biretta. This has never been ordered discontinued but ceased to be used--so far as can be ascertained--when the wigs came into vogue in the latter half of the 18th century. The regular garb of the Danish clergy was worn as late as the days of Bishop Balle d. He himself wore the clerical habit till his death and declared in response to the powerful liberal elements of his day who wanted to do away with every thing reminding of the office: He also declared that it was cheap for--whatever a person wore under it might be of the plainest material. This much in regard to the personal habit of the clergyman. The proper Vestments of the church are of much older date and origin--; but also they have been subject to changes which have not always been very fortunate. Of this we will now consider: The Alb and the Surplice. That garment which the Ritual calls "Messeskjorte" is technically called Superpelliceum. It indicates simply a garment worn over a furcoat. For this reason it is very loose and has wide sleeves. Its origin cannot be traced farther back than to about year It appears then in England, France, and Germany. The canons and monastics wore it during the choir services, but it was never used by the celebrant of the Holy Communion. It became part of the monastic regulations that their members should be supplied with furcoats reaching to the floor and such were naturally used by the entire clergy during the daily services in the cold churches. But it was just as certain that the services of the sanctuary must be conducted in white vestments. This naturally led to the introduction and use of the surplice. The surplice soon came into common use on all sorts of occasions--both in and out of the church. The alb, however, remained the proper vestment for Communion. From the 14th century it is found that the surplice was used in place of the alb. This, however, never became the general custom. The famous Scandinavian Archbishop Absalon, died , gives in his will one ermine coat and one surplice to his chaplain Thord. It shows that the two belonged together. The peculiarity of the surplice is that it hangs loose and has wide sleeves. It has also been used considerably--in Germany and to some extent also in Denmark--without sleeves altogether. Its length has varied much at different times. The alb is not loose like the surplice. It closes rather tight around the neck, has narrow sleeves, and is held to its proper length by a girdle. It has always reached to the ankles. Since the time of the "wigs" this has been changed in Denmark as far as the surplice is

concerned. The "wigs" got out of order in putting it on. The name alb is met north of the Alps since the time of Charles the Great. The word is used in Italy from the time of Innocent the 3rd, and the name originates from the color. But the garment itself has older names and belongs to the classical Greek and Roman ages. Unusually thorough and impartial information as to these matters is given by Joseph Braum: The Alb is nothing but the common dress of Antiquity and the Latin name is Tunica, Its form about the beginning of the Christian era was like a sack which is open below. The upper end has a hole cut in it for the head to pass through, and two slits in the sides for the arms.

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Iron Roping Vestments, the traditional garb of Christian priests, are a specialized set of garments made in particular colors and fabrics. The garments are typically made to order for each priest, as they are sized individually and adorned with embellishments according to the needs and style of the priest and the church he serves. Specific colors, adornments and patterns are required to do the job, as well as substantial sewing experience. General Instructions For the Entire Set Purchase the vestment fabric, lining and embellishments for the set. The colors and type of material are very specific, and purchasing the correct ones is crucial to the job. There are a variety of specialized suppliers for this type of material. The important aspect is to be clear on the needs of the priest they are being made for. Sketching and describing the set, the embellishments and the type of material in detail with the person who will wear them prior to purchasing any fabric is a good idea. Lay out the fabric for the pieces and organize your patterns. The typical vestment set consists of a chasuble, stole and maniple. The chasuble is an ample tunic-like garment that resembles a highly decorative and embellished poncho. It is the most noticeable piece of a vestment set. The stole is a long cloth scarf that hangs around the shoulders and down the front of the priests alb, or robe. It is worn beneath the chasuble and made in specific colors for specific rites. The maniple is a highly decorative cloth worn over the arm of the priest during mass or communion. Cut the fabric using the lined cutting mat and wheel or the scissors. Use the pattern for the piece you are making, and lay the fabric and the pattern on the mat. Pin the fabric and cut. Lay out the banding or edging, such as the banding used on the chasuble, and pin to the fabric. Press if necessary to remove any creases or wrinkles. Take care to mark the fabric and embellishments with very light fabric chalk or not at all as any heavy marks may not be removable and will ruin the vestments. Chasuble Lay out the main fabric you cut for the chasuble. The fabric should be in a very large oval shape with the hole for the head cut out. Adding the banding and embellishment is done before the chasuble is lined or finished. Measure the banding and cut the ends very carefully so they are even. Pin them into place according to the pattern of the chasuble design you are creating. Keeping the embellishments straight and placed correctly on the pattern is an important step, so before sewing hang the garment on a form or hanger as it would be when being worn and check the positioning. Sew the banding or embellishments into place with the sewing machine, using very fine and straight stitching. Cut the lining fabric using the pattern. Generally the lining is a bit smaller than the outer garment and most patterns will allow for this. However, you may have to make your own adjustments. In that case, cut the pattern about 1 inch smaller on all edges for the lining. Place the lining fabric with the outer vestment, right sides together. Be sure the patterns match and trim any areas where necessary. This is a formal garment and all edges and seams should look finished and professional. Pin and sew the outer hems and edges, making sure the lining is smooth and even and no wrinkles or bulges are sewn into the hem. Hang the garment at least 24 hours before sewing the neck line hems to be sure the lining is hanging correctly. Make piping for the neckline by cutting a 2-inch wide strip of the vestment fabric long enough to match the neckline. Place a piece of roping in the center of the strip and fold it over so that the roping is on the inside of the fold. Roping is a basically a thin cotton cord that adds form and solidity to a hemline. Pin in place, then sew in a zig zag stitch, close to the roping. Cut away the excess fabric. Pin this finished piping to the neckline between the outer vestment and the lining, and sew in place using a very fine machine stitch or by hand. Stole And Maniple Lay the cut pieces for the stole on the work table. Note that the stole is curved to lay around the shoulders without bunching. The pattern pieces will require stitching together at the center of the curve, then hemming the outer edges together. The stole also requires two layers of thin canvas as interfacing to give it a nice firm bulk. Stitch each section together at the neck seam to put the two pattern pieces together in one solid stole. Pin the two pieces of the lining together at the seam, then put the two pieces of the outer fabric together at the seam, laying them together before sewing to be sure they will match up when seamed. Sew the seam on each piece, but do not sew them together. Pin the two layers of canvas together and check them for a match against the outer pieces. These will be smaller than the outer pieces as they are sewn inside but should follow

the same line as the outer pieces. Once matched, sew them together at the neck seam. The two layers can be sewn together since they are inside the garment. Add any embellishments to the outer fabric now, pinning then sewing into place before assembling the garment and finishing the edges. This ensures the stitching does not go through the entire garment, just the top outer layer of fabric and the under stitching is hidden inside the garment after it is put together. The same applies for the maniple if any embellishments are added. Lay out the three layers of the stole: The raw edges should be on the interior of the garment. The canvas interfacing remains inside the piece and does not get folded or hemmed. Sew the outer hem lines on the stole with a very fine machine stitch or by hand, with the stitching on the very outer edge of the garment. Assemble and sew the maniple in a similar process to the stole, however the maniple is not curved. It does have the same layers but in a smaller and different shape. Assemble the outer layer, interfacing and lining, fold the outer edges in, press flat, and hem. Catholic Encyclopedia - Vestments About the Author Caprice Castano recently left the field of construction management to operate her own contracting business and spend time developing her writing career. Current projects include freelance writing for Internet publications and working on novel-length fiction.

Chapter 4 : How to Sew Roman Catholic Priest Vestments | Our Pastimes

Vestments and how to make them by Weston, Lilla B. N. (Lilla Belle Norton) and a great selection of similar Used, New and Collectible Books available now at calendrierdelascience.com

In all, Barbara constructed: This is a huge body of work. You know by now that it has been my ministry to reclaim the crafts of making our own vestments and making our own linens. I want to give you two pieces of information – one about neck openings for chasubles and the other about laying down orphreys. When do you cut the neck opening? Do you cut the front separate from the back? The first thing I do is stitch the shoulder seams – all the way across – and press open. We have to have a pattern for this and the pattern is really important! For flat neck chasubles, the neck opening circumference should be 25 – 27 inches. Everyone who makes chasubles has a neck opening shape that is oval and 25 – 27 inches in circumference. This pattern is usually an oval. My pattern is made out of paste board. The biggest mistake we make with neck openings is cut them too large. This mistake happens because the neck shape pattern has been incorrectly drawn. Do not include the seam allowance depth in your neck opening pattern. If you include the seam allowance on your pattern, sure as God made little green apples, you will cut along that line! Do you see the problem? On neck openings the cutting line and stitching lines are reversed. The outside edge of your neck opening pattern should be the cutting line. Laying Down Orphreys – There are two kinds of orphreys: The ready-mades come with nicely finished edges; all you have to do is stitch each side both in the same direction and, voila! Both edges of the galloon are stitched both in the same direction. The cumulative effect of six seams stitched close together, however, causes a noticeable amount of take-up. Enough to be a problem! Take-up will leave your top and bottom chasuble seam allowances scant. On a frontal, the bottom hem will be scalloped at the orphreys. I see this on the frontals in my Cathedral. The problem of take-up is avoided by pre-making the orphreys – applying the entire orphrey all at once, using only two rows of stitching. Cut the orphrey fabric and stitch the galloons on the edges very straight! Stitch the entire orphrey to the vestment – using only two rows of stitching. Thank you, Sue Newman! A helpful notion in this process is Dritz Temporary Spray Adhesive a very light spray, please! Included are patterns for both a folded cowl and a simple collar. Both are one-piece, bias cut and have no seam allowance around the outer edge to add bulk. Cowl necks are a fairly recent addition to chasubles brought about by the advent of the cassock-alb – first invented in the s. Prior to the invention of the cassock-alb, clergy utilized the combination of alb and amice, worn over a cassock. At issue is the question of whether the cassock-alb is adequate to the job. I happen to think not. First, the amice ensured that skin oils did not stain our valuable vestments. I recently spent some time looking at the lovely and very valuable chasubles in my Cathedral and lamented the staining and wear around the neck openings. It is my humble opinion that – if only for the sake of good stewardship – clergy should make the sacrifice of using an amice any time they vest in an expensive chasuble. The puffy folds of the amice fill the chasuble neck opening. There really is no way to structure a chasuble neck opening so that it contains the stole properly. I am seeing open-neck chasubles with an invisible zipper inserted into the inner edge of the shoulder seam – which allows the neck opening to be made smaller. This looks very nice! Cowl collars do not protect the chasuble from skin oil staining. Cowl collars do, however, deal with gappiness at the neck. One would think that a cowl collar involves inserting a cowl into your 25 – 27 inch chasuble neck opening shape. Adding a cowl collar requires a larger neck opening. Which brings up the issue of neck openings – size and shape. There are at least 8 million different neck opening sizes and shapes! The most frequent chasuble construction mistake is the too-large neck opening – which makes the chasuble look like a peasant blouse that might slip off the shoulders at any moment. How much of the neck opening goes in front of the shoulder seam and how much goes in back? Should the front dip way down? Should the neck opening be more circular or more oval? Our Liturgical Colors Our liturgical colors are a significant consideration for vestment makers. The more we understand about our color traditions, the richer our designs will be. This site was put up by a priest in my diocese and I think he did an outstanding job with it. I hope you enjoy it and find it as useful and informative as I have. Robes, Albs, Amices and Surplices The two most frequently seen robes

are the Roman cassock the one with 33 buttons up the front and the Cassock-Alb " sometimes called the Anglican cassock. The pattern for the Roman cassock is available from Butterick. I think I am the only one offering a pattern for the cassock-alb. For religious services, a surplice and stole were worn over the cassock. Or, if the Eucharist was to be celebrated, in place of the surplice, clergy vested in an alb and amice. The amice also serves to protect beautiful vestments from being stained and damaged by skin oils, make up and beard abrasion. Then, in the s a new invention appeared! Now, we all know how strongly the Church resists new inventions! Because the cassock-alb was a such a huge convenience, it instantly became wildly popular among the clergy! This popularity was so instantaneous that the alb and amice vesture disappeared almost over night. Nor will you find the simple directions telling how to put on an amice. I find this amazing! The cassock-alb replaces the alb and amice combination. It serves as a cassock. The finished neck badly replaces the amice. One, single vestment takes the place of two vestments. Cassock-albs were invented in the s. Cassock-albs worn by clergy are usually white or off-white but are sometimes seen in gray or light blue. My intent is to allow parish seamstresses to generate a suite of patterns to fit everyone " from smallest acolyte to largest server. This Master pattern set gives you the information you need to adjust the size properly. The same is true of extra-large. You need to see how the proportions vary and my patterns give you that information " as well as patterns for both hood and stand-up collar. As you can see from the pictures, the cassock-alb pattern is double-breasted: There are two fronts; one of which crosses under and attaches inside the opposite shoulder; the other front crosses over and attaches outside of the opposite shoulder. People who wear a large jacket size are ill advised to use a rope cincture or cummerbund; better to leave the slimming pleats to hang freely. The cassock-alb neck opening may be a stand-up clergy-type collar or a hood. The cassock-alb fashion statement is the four pleats that extend from the shoulder seams all the way to the hem. Actually, there are only 3 pleats; the front edge placement gives the appearance of a fourth pleat. Slender people wear a cincture well. Cinctures tend to make us larger or hippy folk look like bags tied in the middle. Good liturgy does not require that we use cinctures that cause us to not look our best! The cassock-alb pattern is so useful within our parishes that I should think these patterns would be given out to clergy upon graduation from seminary. Keep in mind that the cassock-alb does not give the protection from skin oils, make up and beard abrasion given by the alb and amice combination. Colors are white, off-white, deep blue, violet, Roman purple, rose, dark green, medium green. I find that it pulls a bit. There is another fabric which a number of my customers are trying out. Take notes and report back. I offer the heavy cotton insert lace to place above the cuffs and hems. The information about albs and amices is contained in my reprint of a pamphlet put out by J. It was written for the Roman Catholic Church and high-church Anglicans.

Chapter 5 : The Proper Communion Vestments, by P. Severinsen

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There are two reasons I did this. In denominations that use a wide range of vestments, stoles are the most frequently used vestment. Second, because stoles are deceptive. Stoles appear to be simple to construct. Stoles are not simple because their design parameters are stringent. Excellent stole construction requires 2 things: An excellent pattern and an excellent construction method. There are several stole construction methods: One is to make the entire stole out of a single length of fabric, running the seam down the center back pretty innovative! Over time, a visible pressure ridge develops down the center front. The seam runs along the outside edge of the stole all the way around. Thank you, Holy Spirit, I do believe that I offer both! The set-back places a space between the edge of the stole and the lining as a deliberate design element see the left-hand stole below. Except at the center back neck, my patterns "correctly" show no seam allowances. As I say, my set-back construction method is unique. And, if this is your first stole, you might as well learn to do it right "the first time! I offer Teaching Stole Kits because learning the set-back method is a challenge. The challenge comes because the set-back method is unexpected. The set-back method uses techniques that are different from those used to construct skirts and trousers or drapes or upholstery. The unexpected difference in techniques feels disorienting. Now I get it! This picture shows three stoles: Kathy added the tassels and, they really look nice! The stole on the left shows the reverse side of a stole made using the set-back construction method. The face fabric is snug and stable against the firm interfacing; the stole edges stay straight and clean. There is no shifting. The lining cannot pook out on the edges. Kathy went directly from her Teaching Stole Kit to build this extremely handsome stole. Kathy is an excellent designer "all she needed to know was HOW to put the stole together! The fabric is Dupioni silk do you see that soft Dupioni gleam? And, in spite of the fact that I urge you not to make your first stole a work of art, she went ahead and did it anyway. She had never done gold-work embroidery either! I believe that the Holy Spirit wants us to be about the task of making vestments and linens for our parishes rather than purchasing them ready-made. One reason I believe it is that the information I need has always comes to me "in a book that falls open to just the right page or, in this case, a stole falls into my hands that is sooooo handsome that I know this is the construction method for us! I offer you excellent patterns that do exactly what they are supposed to do "and do it well. Once you know how to do it, these Set-Back stoles are so much fun to make that they become addictive. I can make a nice stole with orphreys and fringe in 6 hours. I want very much for you to learn this Set-Back construction method and so I have put together Teaching Kits. I want you to be successful in using these kits and so I guarantee them. You cannot learn how the Set-Back construction method works by looking at a pattern! The set-back method uses techniques that are different from those used to construct skirts and trousers or drapes or upholstery or wedding dresses. She was positive she could work it out. It was hard for her to get back to me and order the rest of the kit. You might just as well purchase the kit. My Teaching Stole Kits contain everything you need to learn the Set-Back method and to construct a simple stole "face fabric, interfacing, lining, pattern and the Constructing Stoles instruction booklet. You get to choose the color of Dupioni silk you want for both face fabric and lining. I would not ordinarily use something like a spray adhesive. I use it only because it was recommended to me by my quilting friends "and you know how our quilters are! They would not use anything that would cause future harm. Do this on all three patterns "face fabric, interfacing and lining. This will increase the amount of fabric required. They may also be pinned with a handsome pin www. Today, those people who are familiar with Warham Guild design will travel miles to see old pieces that still exist. I know where every bit of Warham Guild vestments live in my own diocese. I am very pleased to be able to offer one of their patterns "taken directly from one of their stoles. And this is a stole I made from the same pattern about a year ago. For future stoles, you can choose: This pattern is essentially different and better! Ready-made V-back stoles are straight along the inside neck edges; the inside edge comes to a V also. I would mention that the necks of human beings do not come to a point in back "giraffes, yes; humans, not so much. My V-back stole pattern fits what a concept! Many people purchase one of these patterns along with their

Teaching Stole Kits and go right into using it when they complete their first stole. The V-Back pattern requires more fabric " wider and longer " and so are not offered in the Teaching Stole Kits. The Constructing Stoles pamphlet may also be purchased separately. There are many styles of stoles " of course. See the picture at the bottom of this page: The the stole on the handsome priest at the far right of the back row tucks in under the chin a bit. Sue designed this stole out of pieces of all the different Dupioni colors and shades that I carry. I offer pre-cut stole lengths in the Dupioni silk ask me for a set of color samples. I offer the special orphreys, trims and fringes to decorate your stoles " we work out these custom designs together, either by email or by phone. If you have a ministry with our military Chaplains, Sue and I offer camouflage stole kits designed to military specifications. I gotta show you this new embroidery that Sue has done! Francis, for Blessing of the Animals: With little birds on each side of the neck cross. Is this wonderful or what?? We have a large diocese " 7 deaneries and parishes. We had a sewing group active in each of our 7 deaneries. I have many happy stories to tell about that time in my life! We made full sets of four stoles for every newly ordained deacon " for years! Unfortunately this delightful project was terminated by the next Bishop " very silly of him. Be that as it may, my point here is that a diocesan stole project is both useful and enjoyable! You know how when you go to a seminar put on by an expert and you hope to learn something new? The expert always brings examples of her most beautiful work. While I enjoy seeing beautiful work, what I really want to see are her mistakes. See what I did here? This was a mistake. Do you see what it did? At first, I was accustomed to thinking of stoles as vestments that were worn under chasubles mostly. Standard decoration was to put either a pair of lovely Christian symbols or an orphrey at the bottom of each stole end. But, many of the stoles we make are meant to be worn all by themselves. Because the body of the stole is not covered up by the chasuble the stole must be designed differently. When the entire stole is seen, the design must achieve a visual balance. These next pictures are of stoles decorated with orphreys " a handsome and traditional look. Orphreys add visual weight to stoles. These stoles show me experimenting with how long the orphreys need to be to achieve the correct visual balance " how much visual weight does a stole need and where should the weight be placed? I was discovering how much is too much, how much is not enough and how much is just right. The orphrey on the green stole is 23 inches long. The orphrey on the white stole is 18 inches long. I prefer the appearance of the white stole.

Chapter 6 : Make Vestments to Save Money - Here's How

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The Red Vestment came with the Statue The Statue is six inches tall and looks like this without the vestment on. The best way to figure out how to make a vestment seems to be to properly investigate the original. I took apart some stitches and studied it. The span of this vestment is about 10 inches, including the lace. Cape - This is the red sides, and around the back. This can be a separate piece, or connected to the vestment. Vestment - This is the white part, which is under the cape and visible in the front. Sleeves - This are more like hand-holes on a small statue, covered in lace. The left-hand holds the globe, so the hole has to be considerably larger and slightly lower than the right hand. For small statues, it is implied by the lace on the bottom of the vestment. This is what it looks like on the inside This vestment has three pieces of fabric: The white vestment, the red cape, with the red collar inner piece. The vestment and cape are half-ovals which is not pictured here because of some sewing. The red goes us into an house shape, that is sewn to the inner red collar piece, and sew the lace so that it sticks out the seam. Lace is sewn down the seam between the red and white to give edging to the cape, making it appear separate. Then sew lace around the bottom edge of the whole oval. The front collar has some folded-down lace. Then try the vestment on the statue to find the position for the hand holes, and round them with lace. Decorations can be added.

Chapter 7 : Sewing Vestments - How to Make a Stole and the Maniple

To make certain you have the right shade, buy only fabric specifically designed for vestment sets. All of the pieces will be lined with satin. Both the stole and the maniple will be interlined with canvas.

Stoles are one of the more difficult vestments to make. They have several layers to them: This pattern is the simplest version of the priest stole with the seams along the edges of the stole. It is approximately 4 inches wide at the bottom edge and the pattern includes instructions on calculating the length of the stole given the wearers height and type of trim being used on the bottom edge. This is work that glorifies God so why not use the finest materials available? For the Basic Priest Stole you will need the following: I purchase fringe from Almy and galloon from La Lame. The lining, interlining and face fabric should be ironed to remove any wrinkles. I also tend to steam them to help pre-shrink the fabric a bit. I recommend dry cleaning the stoles once they are completed. Extra blades - Dont scrimp on these - switch them out often to get nice clean cuts of fabric. Cutting mat - I have several of these in the old green style that I use to cover a larger area for cutting fabric. Pattern Weights - Use these to hold the pattern down while using the rotary cutter. I have 8 total. Metal ruler - These things are awesome. Use for straight cuts as well as squaring up fabric. Get at least 48" or even larger 72" if you plan to make chasubles or copes. Sewing clips - I use these now instead of pins to hold fabric pieces together for sewing. They are MUCH faster than pins - and colorful! Sharpie - I use these alot in creating patterns. Use the 1" square boxes in the bottom right corner to validate the print size is accurate. Two working pattern pieces are created: For complete instructions on creating the working pattern, visit this post. For pattern piece 1, role out a length of tracing paper that is longer than the FSL calculated measurement. Position the tracing paper over piece 1A close to the top edge of the tracing paper. Trace the top piece 1A using a straight edge to produce clean straight lines. Refer to your worksheet and extend the two side lines the length of the calculated PAL. Repeat these steps to create pattern piece 2 from pieces 2A and 2B. Make sure that you include the pattern notches on the edges as well as transfer the center line which will be used to align the pattern to the fabric design. Cut out two pieces for a right and left side from each of the three fabrics. Cut two pieces for a right and left side. For that reason, I cut each piece of the face fabric separately, flipping the pattern to cut the second piece. In our example below we are using an ivory silk tudor rose design. We will want to center the pattern piece along the roses so they run down the length of the stole. First, iron out the face fabric to remove any wrinkles. Lay out the fabric on your cutting surface. Lay a straight edge along the fabric in the position where you will cut out the pattern. Gently pull on the fabric to align the fabric design along the length of the straight edge so that the pattern is square and straight. Notice the centers of the roses are lined up along the edge of the ruler. Gently remove the ruler from the fabric so as not to disturb the fabric. Place the pattern on the fabric lining up the center line of the pattern with the design in the fabric. To help with placement of the pattern for the other side, trace some of the fabric design onto the pattern. Then cut out the pattern piece. Note the tracing of the rose pattern from the fabric onto the pattern piece. This will facilitate placement for cutting the second piece. Prepare the fabric the same way as described above for the second piece, aligning and squaring the fabric design. Make sure you flip the pattern piece before placing on the fabric - remember you need two pieces, a left and a right cut from the fabric. Use the fabric design traced onto the pattern for cutting the first piece to align the pattern to the fabric for the second piece. Once the design lines and the center lines on the pattern are aligned to the fabric, cut out the second face fabric piece. Notice the pattern has been flipped for the second piece and the lines drawn for placement of the rose pattern are aligned with the fabric for the second piece. First, iron out the wrinkles from the lining fabric. Cut out the pattern, cutting two pieces at once, one for the left and one for the right. Use the pattern on the folded lining to cut out two pieces, one for the right and one for the left. Lay the patten piece on the interfacing and cut out the pattern, cutting two pieces at once, one for the left and one for the right. Fold over the fabric and smooth it out flat. Lay the patten piece on the cotton duck and cut out the pattern, cutting two pieces at once, one for the left and one for the right. Lining center back seam Press the lining center back seam open. Press the face fabric center back seam open. On the wrong side, press open the center back seams on the lining and face fabric. At

this point you would add any desired orphreys to the face fabric as well as embroider a small cross at the center back seam of the face fabric. For instructions on creating orphreys, see any of the posts below: Lay out the face fabric, wrong side up, on your ironing surface. Use a straight edge along the edge of the fabric to square up and straighten the fabric. This will make it easier to place the interlining. Straightening and squaring up the face fabric Place one of the interlining pieces on the wrong side of the face fabric. The center back edge of the interlining should be place on the center back seam of the face fabric. The edges of the interlining should be along the edges of the seams for the face fabric. Edge of duck cloth interlining lines up with center back seam of face fabric. Long edges are along the seam lines of the face fabric. Lower edge of duck cloth should be just inside the 1" hem line of the face fabric. If necessary, trim the duck cloth interlining. Face fabric wrong side up with duck cloth interlining positioned inside the seam lines Without disturbing the face fabric or interlining, lay the interfacing on top, aligning edges and having the fusible side down. The top edge of the interfacing will overlap the center back seam. Fuse the interfacing to the face fabric and duck cloth following manufacturers instructions. Interfacing at center neck seam extends beyond the duck cloth to the edge of the center back seam. You may want to trim off some of the interfacing along the bottom edge to reduce bulk in the hem. Interfacing fused to wrong side of face fabric with cotton duck interlining in between. Repeat the steps for the other side of the stole. Overlap the interfacing at the center neck seam. Wrong side of face fabric with cotton duck interlining and interfacing. Note the interfacing overlaps at the center back seam. Handle the face fabric-interlining-interfacing gently and pin right sides together to lining along one of the long edges. Pin right sides together the face fabric and the lining along one of the long edges. Trim and clip the seam. Repeat with the second long edge. Both long seams stitched and curves clipped. If you have orphreys that add a lot of bulk such as velvet , you may want to grade those areas of the seam to reduce the bulk. Grade seams in areas that are bulky. The stole now is like a long tube or sock that is wrong side out. Start at one of the ends and turn the stole right side out. Start turning the stole at one end, being gentle with the fabrics Continue turning along the entire length of the stole tube. Once the stole is turned completely right side out, gently press the stole flat. Gently press the stole flat with an iron; the seams should be on the edges. Remember, never press velvet with an iron except from the wrong side. Turn under the 1" hem at the lower edge and press it flat. Finish the hem either by hand or stitching the bottom edge with a machine, depending on your choice of trim for the bottom edge. Turn under the 1" hem and finish either by hand or machine. The bottom edge of this one is finished off with a 1" wide galloon and stitched by machine. For instructions visit this post.

Chapter 8 : â€œClothing Christâ€™™ in handmade vestments

Vestments and how to make them. This is a simple to understand book. It gives you the back ground about vestments. Nice little drawing's to make your own. It's very.

Chapter 9 : Vestment - Wikipedia

This lovely stole is a new addition to my stole collection! Featuring Sonia Showalters Garden Cross, you may order your stole in any liturgical color. Please be sure to include th.