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The GLOSSARY, FABRIC DESIGNS, BIBLIOGRAPHY, AIDE MEMOIRE and SAMPLE PAGES are separate documents in TEXTILES on this website.

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TEXTILES HAND-BOOK (400-499)

WHAT TO INCLUDE: Alms bags, altar cloths and all fair linen, banners, bookmarkers, burses and chalice veils, chasubles, corporals*, credence cloths, curtains**, dalmatics, dossals, flags/regimental colours (including poles), frontals and superfrontals, funeral palls, hassocks, houselling cloths, humeral veils, kneelers, lavabo towels*, mats, pallae*/pall boards, pulpit and lectern falls, purificators*, riddels, rugs** and carpets** (including ornate carpet rods), stall falls, scarves, stoles, tunicles, veils, vestments etc.

Where applicable, include all metal and wooden fittings e.g. posts, poles and rails are recorded with their hangings. Textiles framed on the advice of conservators (not just to hang on walls).

* If these items are made from old cloths and handkerchiefs, then just state *xx pieces of white cotton or linen of assorted sizes used as purificators, corporals, pallae and lavabo towels*. If they have embroidery, or are known to have been either given or made for the church, then they should be listed as usual.

**Only record those which are significant in the use of the church or which have an association with someone named as having donated or made them. Please exercise common sense when recording these objects. However if any item has a special history, or is particularly ornate please use the 1–10 format.

WHAT TO EXCLUDE: Do not record any vestments or personal possessions belonging to the incumbent, minister or other member of the church. Do not include temporary bits of carpet or rugs, door mats, coco-nut matting, bits of old carpet, likewise bits used on benches or on the floor of the pulpit, and curtains and mats of little merit or utility items such as towels.

Textiles created as *framed pictures* are recorded in **Paintings etc.**

RECORDING TEXTILES ORDER

Recording an Object in the 1-10 format, together with the book *Inside Churches*.

400 is reserved for frontals and superfrontals. If there are none say so and do not use this number for any other object. In a non-Episcopal church 400 will not be relevant. **In this case** use **401** for the Communion Table cover and **402** for pulpit falls.

Objects made or stored in matching sets can be recorded as sets under the same number; eg chasuble, stole, burse and veil. If not, cross-reference with the items they match.

Objects, or groups of objects, must be recorded in **Liturgical colour order** which is – purple, white/cream/gold, green, red, black. In rare cases, a church uses a non-compliant colour e.g. blue, instead of purple, for Advent and Lent. For the order, record it as if it were the customary colour. Otherwise non-liturgical colours, blue, all season multicolour etc., should be recorded last.

Record frontals (**400**) first, dossals if matching frontals, then ceremonial textiles - copes, chasubles, burses and veils, stoles, maniples, vestments; items used on the altar for communion - altar cloths, communion linen, credence cloths; pulpit, lectern and desk falls, alms bags, book marks; banners and flags, kneelers, curtains and dossals if not matching frontal, cushions, carpets, sundry items.

Do not use “modern” - 20th or 21st C.

RECORDING AN OBJECT

Only use a pencil for making notes and a soft tape for measuring.

All textiles should be folded and neatly replaced where they were found.

Do not take up carpets without prior agreement.

Complete the title line as shown in Sample Pages. Most objects are 20th c or 21st c so state at the top of the Section: **All objects in this Section are 20th or 21st century and the condition is satisfactory unless otherwise stated.**

Because of the regular laundering of linen, you may find that there is always something missing. Count such objects at one visit and state the date when this was done, then put the following statement: **The following objects were present on the day of recording.**

Complete as many as possible of the ten pieces of information requested in the **1-10 Format**, beginning with a description at **1**. Some objects of lesser importance or with little information to supply may be recorded without using the **1-10** format but any information given should be set out in the same order e.g. description followed by dimensions. See **Sample Pages** for examples. The notes below give additional points to take into account specific to this Section.

- 1** For major objects start with a general statement such as “ A fitted, green damask frontal with four orphreys and a central embroidered Latin cross”.

Describe the fabric and mention if the object is hand-embroidered or machine-made. Avoid using the term ‘gold’ for thread or fringes unless it is gold thread: better to say *gold-coloured*. If you have knowledge of embroidery, name the different types of stitches used. The difference between embroidered and woven material is that in the latter the threads always lie at right angles to each other, whereas in embroidery the threads lie in any direction. If there is a maker’s mark, however it appears, state here where it is, and give the name in **5-6**. Record any text other than memorial/dedicatory inscriptions. Remember to give the style of lettering and whether caps or l/c.

Describe any fixings including those for frontals and superfrontals (how do they stay on the altar?).

Kneelers can be recorded in a table (see p. 5). Unless some kneelers are for specific areas, in heading say About the Church. State the holes **per inch** for canvas-work (not tapestry) and if worked in wool in what stitch (see Stitches p. 18). Try to work out what is the stuffing. No need to itemise assorted non-significant worn kneelers, just count.

Describe the textile covering a wooden kneeler and give to Woodwork Recorders, but a box totally covered in fabric or canvas-work goes into Textiles.

As last statement in **1**. state condition if other than good, and describe any damage. If needing repair inform the Churchwarden.

- 2** Give main materials used only.

- 3 Materials can give a clue to date. If Lurex is used then the object is later than 1946. Gold kid has been popular since about 1960. Rayon was produced in 1901 (see Glossary p. 17).
 - 4 Frontals and superfrontals which cover the table top should include those measurements (see Measuring Textiles, p. 6). Kneelers should be measured as they are used i.e. horizontally (see Measuring Textiles, p. 6).
- 5-6** Designer, Artist, Maker, Supplier etc
- 7 Any history or information about object, with reference eg (ref. a)
 - 8 Donor and date of donation
 - 9 Memorial/dedicatory inscription, copied with caps and l/c and punctuation as it occurs. Do not try to use the same font - only use Times New Roman¹² or Arial¹¹
 - 10 References eg
 - a) Wippells catalogue, p. 32

RECORDING KNEELERS CHART

Where there are numerous kneelers in a variety of designs, in the title line state **About the Church** unless they are specific to certain areas such as Altar Rail, and record them on a chart, including the catalogue number if known - see below.

	Design & Jackson's Catalogue No.		Worked by	Donated by	Dedication
1	K032	Spring scene	Jean Gibney	Gibney family	St Anne's church
2	K076	Oxford	S.L. Richardson	S.L. Richardson	-
3	K002	Spring flowers	Betty Shawyer	Betty Shawyer	EMRV
4	K132	Flower festival	Marion Hutton	Marion Hutton	To Ruby
5	K105	Summer scene	Marion Hutton	Marion Hutton	To Hebert
6	K033	Durham	Therèse Hamer	O.M.A.	For Anita
7	K073	Salisbury	M. Hutton	M. Hutton	For her granddaughter
8	-	Golden star on blue	Ann Richards	Ann Richards	In memory of Roy Richards 1926 – 2008
9	K168	Iona Cross	M. Hutton	M. Hutton	For her grandson

When you have completed your final draft give to:-

Memorials Recorders, for inclusion in their list of Gifts given in Memory, for each gift the name(s) of the dedicatee(s), with their date(s) of death and the relevant object number.

Group Leader / Compiler -

A list of all names in the Section with their relevant object numbers (noting any agreed exclusions).

A list of all artists, craftsmen etc with their trade and relevant object number.

Copies of any letters or emails you have received from experts for inclusion in the Record, omitting personal details.

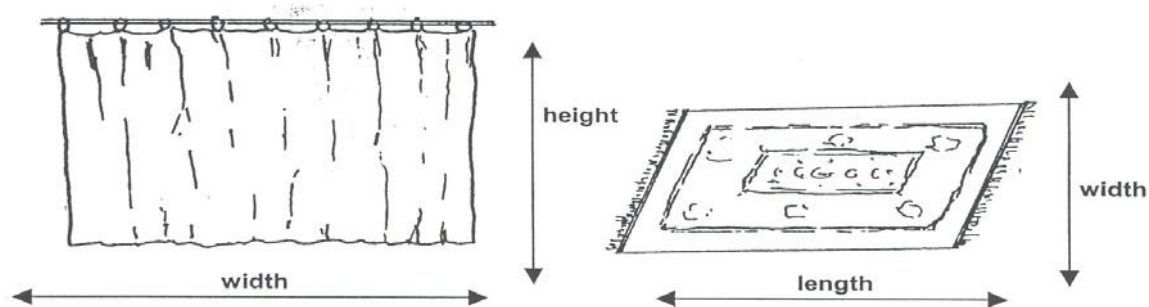
SECTION CHECKLIST see AIDE MEMOIRE on CRS website

PHOTOGRAPHY

Liaise with your Photographer and Group Leader to decide which objects should be photographed.

MEASURING TEXTILES

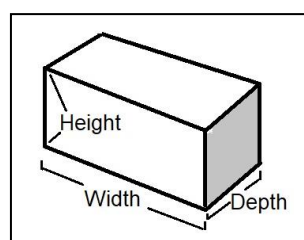
Whilst the majority of items in this section are in fact simply two-dimensional objects and are measured as such, some can present difficulties due to the fact that in use they are applied onto or around a solid object whose shape and form they then take on, eg tablecloths, veils and garments.



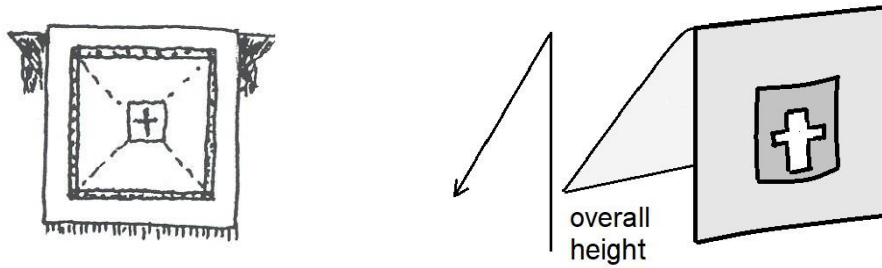
The basic rule readily applies for straight forward items such as the above, namely, when standing or hung **vertically** – **height x width** (h. x w.) eg **curtains, falls**; when lying **horizontally** – **length x width** (l. x w.) eg **rugs, carpets**.

Kneelers are measured as they are used

horizontally h. x w. x d.



Lectern and pulpit falls – where there is a book-rest extension measure overall height x width (h. x w.) or as **Frontals** (see below).

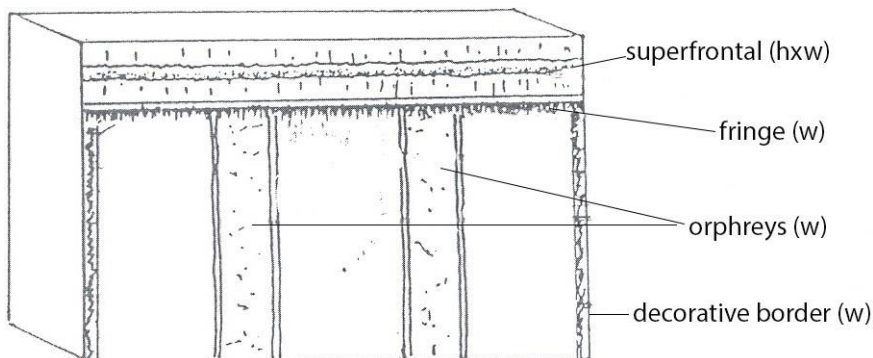


FRONTALS and SUPERFRONTALS

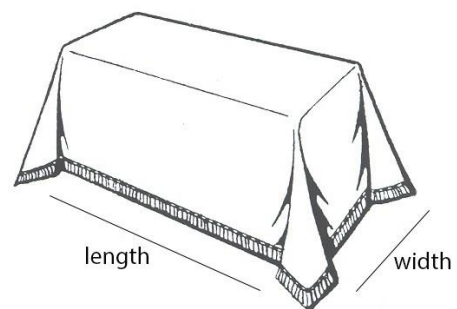
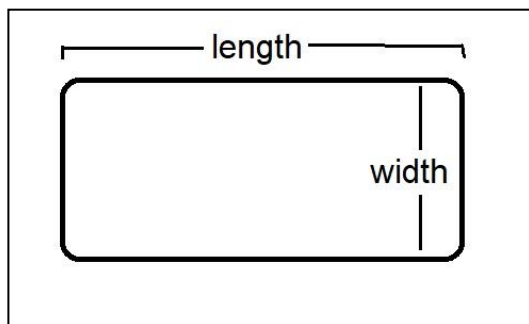
Altar frontals and superfrontals, being hung vertically, are measured in terms of **height** x **width** (h. x w.) not length. Note that any band-like decorative features such as orphreys, panels, borders, hems or fringes, are measured in terms of **width** whether they run vertically or horizontally.

Some frontals are mounted on a wooden frame - state how this is attached to the altar table.

Many frontals and superfrontals (also lectern and pulpit falls) are kept in place by an altar top extension. Part of the object, in use, therefore lies vertically and part horizontally and hence difficulty and confusion often arises regarding measurements. In such cases it is suggested that the frontal or superfrontal itself is measured as above **height** x **width** (h. x w.) and that the dimensions of the extension are expressed separately as **width** x **depth** (w. x d.).



Laudian Frontals are measured, **overall length** x **overall width** (l. x w.)



Altar cloths, dust covers etc should be measured as any 2-dimensional horizontally lying objects ie **length x width (l. x w.)** - measurements should include any over-hang at front or sides.

ALTAR LINEN

The Purificator

Description A towel of soft linen, used for wiping the vessels after the Ablutions. Has a fine hem. It might have a small cross or other emblem embroidered in white thread in one corner.

Size: Usually *about* 30cm sq.



The Corporal

The Consecration of the Elements takes place on the corporal.

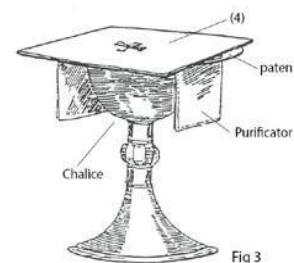
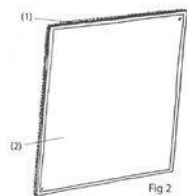
Description A cloth of fine, firm linen with about a 3cm hem. It may be ornamented with a single linen-thread cross (not raised), close to the hem.

Size: *about* 50 to 55cm sq.

The Pall or Palla (plural *pallae*) In some churches this is used in place of a second Corporal for covering the chalice during the service.

Description If a made-up pall is used, it is generally in the form of a stiffened fine white linen-covered square, **15cm square**, or large enough to cover the paten. It consists of an outer case of linen, (1) in Fig 2, containing a stiff, removable piece of cardboard or plastic. The top side of the case might be decorated with a linen-thread cross and on the underside there might be a piece of fine white linen, (2) in Fig 2 stitched on lightly at the corners. The linen thread embroidery on the top face of the pall should be of a design as to be alike whichever way it faces. The pall is placed on the paten covering the priest's wafer. See (4) in Fig 3.

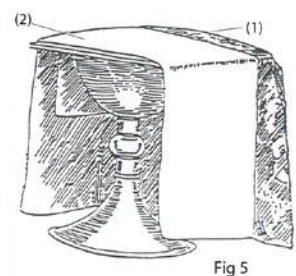
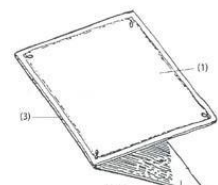
Size: *about* 15cm sq.



The Burse is used to contain and carry the corporal (or corporals, if a made-up pall is not used) when not actually on the altar.

Description A case made in the form of two conjoined envelopes with an inner stiffener of stiff cardboard, covered on the outside faces with silk to match the silk **veil** and lined on the inside with stiff linen. The two squares are hinged with stitches or fine cords (**book-style burse**) at one edge only; some burses have side gussets (**bellows-style burse**). One outside face of the burse might be decorated with a device or other embroidery in gold or silk thread and other suitable decoration in keeping with the silk **veil**, which matches the burse. Fig 4, (1) indicates the outside silk, (2) the linen lining, (3) the stitch hinge.

Size: *about* 22cm sq.



The Chalice Veil used for covering the chalice, paten and pall, before and after the Consecration.

Description An ornamental silk veil, of the colour of the liturgical season, lined with silk or other similar material. It is placed over the vessels, with one side turned up and laid back on top with the lining showing as in Fig 5 to allow the priest's hands to reach the chalice.

It might be ornamented with a cross or orphrey in gold or silk thread. The coloured silk is indicated by (1) and the inside (2) in Fig 5.

Size About 55cm sq.

The Ciborium Veil is used to cover the ciborium (which is a chalice-shaped vessel with a lid) for reservation of the host. This veil will have a hole in the centre to pass over the finial on the ciborium. Some are white with lacey edging.

The Lavabo Towel is made of linen, or other smooth, white absorbent material. It is fringed or hemmed at both ends and might have a white thread device or cross, at the left- or right-hand corner. It is used by the priest to dry his hands.

Size: About 60cm long and 30cm wide

Altar Coverings

In addition to the **frontal**, which hangs on the front face of the altar or is in the form of an ample cloth spread all over the altar and touching the ground on all sides (Laudian Frontal); there are four altar cloths whose possible use is shown below. These are shown in Fig 6.

Waxed Cloth (1 in drawing) needed if the altar is of stone and in a really damp church. It is of a sheet of specially prepared cloth, the size of the altar top. It is used to prevent condensation moisture from dampening the linen cloths and it is laid directly on top of the altar, under the frontal.

Superfrontal or Frontlet Cloth (2 in drawing)

A thick linen cloth the size of the altar top. It might be fitted to the corners or extend over the back of the altar with a pocket for the counter-balance weight rod.

Stitched to the front edge is the silk ornamental **superfrontal** or frontlet, about 15 to 20 cm in height.

If the **superfrontal** is attached to the Frontal it is termed **integral superfrontal** and described with the **Frontal**.

Altar Cloth/Fair Linen Cloth (4 in drawing). A long cloth of fine linen the width of the altar and long enough to reach to within a few centimetres of the ground on each side.

Some churches use a plain cloth the size of the altar top beneath the altar cloth (see 3 in diagram).

Where a Laudian frontal is used the fair linen cloth might be similar in shape and almost as long. It might have white thread crosses to mark the corners and the centre of the altar. The

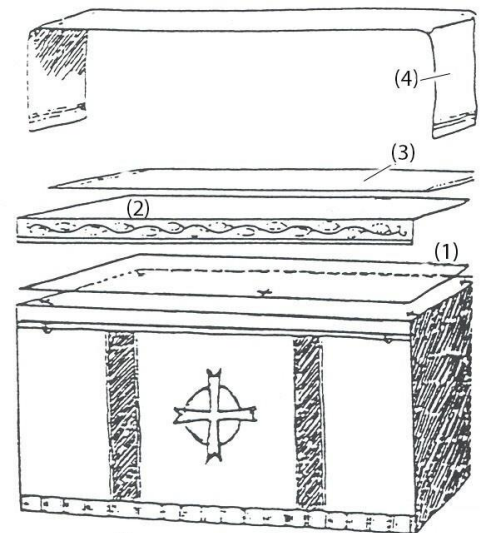


Fig 6

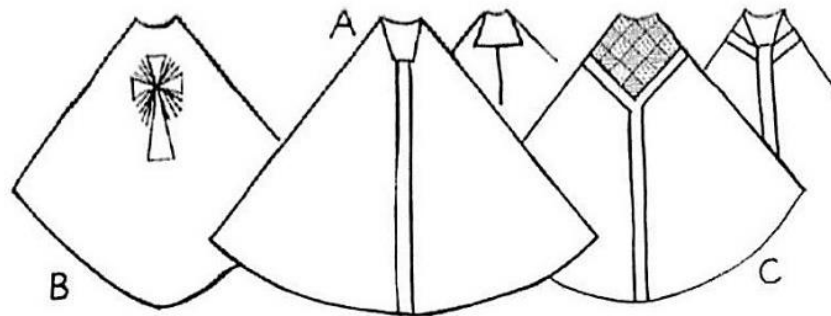
ends might be ornamented with drawn thread work, or a linen fringe, lace or crochet.

CREDESCENCE LINEN

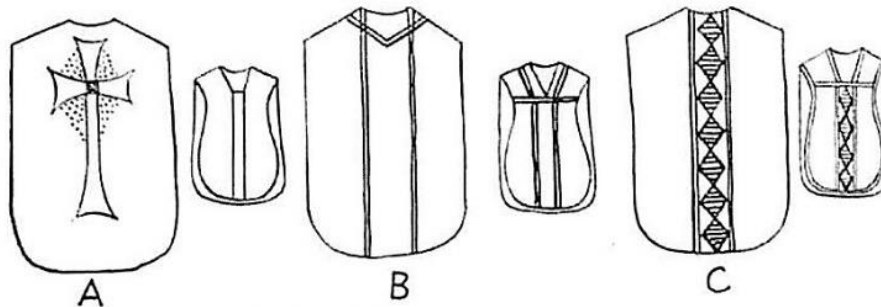
The top of the credence table, shelf or cupboard might be covered with a white fine linen cloth, laid over so as to hang down well at each end. When not in use it might be covered by a coarse, coloured linen dust-cover, to hang over and cover the linen, or the credence cloth might be removed. A tray-cloth is often used instead.

CHASUBLES

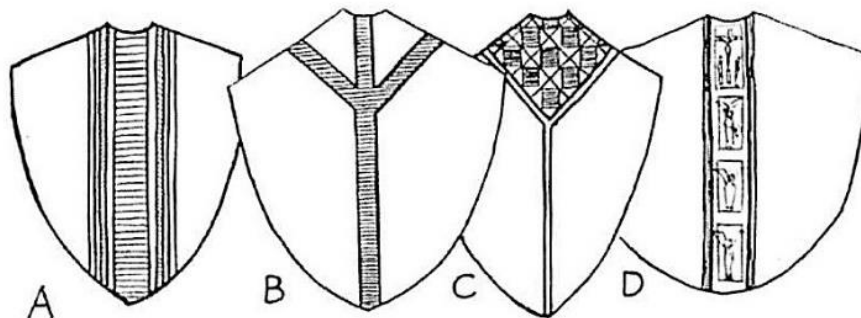
Measure height from back of neck. Width of hem/diameter optional.



Conical Chasubles



Latin Chasubles



Gothic Chasubles

RECORDING ARMY STANDARDS, GUIDONS and COLOURS

General

Since very early times, it has been customary for military units to carry a flag or other emblem, partly to distinguish each one from any other and partly to act as a rallying point for the members of the unit, in the confusion of close quarter battle. Carrying the emblem was something of an honour and of course, uncommonly dangerous in battle. For a combination of these reasons the emblem itself began to attract a certain additional importance as a symbol not only of identity, but also of sacrifice. Eventually this was recognised, at first privately and later by War Office or Ministry of Defence order, emblems came to be consecrated when first presented. When, after a period, they were taken out of service upon replacement, they came to be "laid up" in churches or other public places. Previously, they had been retained by the Colonel of a Regiment (the usual practice upon disbandment, for example) or they were destroyed. We know or can find out when, where and by whom, most emblems were presented to army units over the last 150 years. We know some details from earlier periods; we doubt there is anything much around from the 17th century but we do not propose to try to go back before 1660! The question now is: what is still with us, where is it and in what condition? When we have the answers, we can make information available and we can consider what useful purpose can be served with it.

In the British Army, there are three types of textile emblem or flag.

Standards

Either square or oblong flags of silk of different colours and with a variety of emblems painted or embroidered on them. Standards which were and are carried by cavalry units are usually quite small, around 2 feet square or a little more.

Guidons

Oblong flags with a swallow tail of silk and of various colours and designs as with Standards. Guidons were and are carried by light cavalry units and are usually over 60 cm long on staff.

Colours

Larger flags which vary in size from 6 feet (180 cm) square to an oblong measuring over 3 feet (90 cm) on the staff. There are two basic designs: one is the Union Flag; the other may be of any colour except that if it is black or white it will also have a broad red cross. Each type might have a variety of painted or embroidered devices on it.

Note: Colours are laid up in pairs, called a Stand.

This consists of the Queen's Colour which may have battle honours from the 1st and 2nd World Wars, and the Regimental Colour which could have battle honours from other campaigns.