



BRADFORD CATHEDRAL

YOURS : FAITHFULLY

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FOR IMMEDIATE RELEASE

PRESS RELEASE

The Cathedral is hosting its first exhibition of ecclesiastical embroidery, bringing together pieces from churches around the Diocese.

The exhibition, part of the Cathedral's Artspace programme, includes pieces from the Cathedral itself to as far away as Cautley near Sedbergh. Vestments, including chasubles and stoles, as well as altar frontals, burses and veils are among over forty exhibits – each one unique and showing the diversity of the churches in the Bradford Diocese. Not only will visitors be able to appreciate the skill of local people who designed and hand-stitched most of these impressive pieces, they will discover more about the symbolism behind the designs and the customs of the Anglican Church such as the use of liturgical colours, vesting prayers and the seasons of the Church year. Opening on the first day of Lent, a time of reflection, the exhibition gives people a chance to understand more about the traditions used to enhance daily worship.

The exhibition opens on Ash Wednesday, 17th February at 12noon. Visitors will be welcome to stay for a light buffet lunch which is followed by the first of the new season of Lunchtime Organ Recitals with Dr Harry Brama. Please contact the Cathedral Office on 01274 777720 for further details and usual opening times.

END

Image attached: the Ernest Sichel altar frontal and fall.

Further brief notes on individual pieces

Please note that this list may change and we cannot guarantee all these pieces will be exhibited. A programme, available at the exhibition, will give more detail and further information will be provided about the symbolism and customs behind the exhibits and the Anglican Church.

Cathedral Altar Frontal (Lady Chapel)

Jesus the Good Shepherd, designed by Ernest Sichel (1862 – 1941)

Ernest Sichel's father Victor arrived in Bradford in 1847 at the age of 15 from Frankfurt-am-Main. Why Ernest, a contemporary and near neighbour of Frederick Delius (1862 – 1934), should return to Bradford after finishing his studies at the Slade School of Fine Art in London is unknown but, until his death in 1941, he remained at the family home painting, sculpting and designing silver and bronze pieces almost exclusively for Bradford and Leeds patrons.

Cathedral Altar Frontal (not generally on public view)

The Bradford Khaki Club – Louisa Pesel (1870 – 1947)

In total contrast to the Sichel, this simple cross stitch frontlet bears the following words on its reverse:

“This frontlet was worked by shell shocked soldiers in the autumn of 1918 at Bradford Khaki Handicrafts Club for use at their services at the Abram Peel Hospital. It was lengthened and the frontal added by their teachers in 1919 and was accepted in memory of them for the Bolling Chapel in 1920.”

The Bradford Khaki Club was formed by Bradford-born Louisa Pesel, a distinguished scholar and practitioner of the art of embroidery. Up to 1907 she held the post of Director of the Royal Hellenic School of Needlework and Laces in Athens and, in 1920, was elected the first president of the Embroiderers Guild of Needlework. The Pesel Collection, bequeathed to the University of Leeds in 1947, consists of a total of 116 embroidered items and also includes Louisa Pesel's notebooks, photographs, and drawings.

Cathedral - burse, veil, pulpit fall, stole

In the 1980's Canon Kenneth Cooke asked Mrs Sheila Garnett if she would undertake the making of wide stoles for the Cathedral. Sheila together with three ladies from the Yorkshire branch of the Embroiderer's Guild, designed and made four green stoles, burse, veil and pulpit fall and four purple stoles, burse, veil and pulpit fall. The untimely death of Sheila (15 years ago) brought to an end this project.

St Margaret Ilkley – chasuble, stole, veil, burse, cope

Low Mass set (Sarum): chasuble, stole, veil, burse, made of unbleached linen with red orphreys, probably dating from the 1940's. Sarum colours for lent are known as Lenten Array and are unbleached calico/linen with red embroidery usually with symbols of the passion.

Red cope and stole: shot red and gold damask with gold orphreys, probably from 1940's.

High Mass set: green chasuble, stole, burse, veil, and cope made of green wool with gold orphreys, embroidery and appliquéd cross design. This set was made by Margaret Nicholson in the early 1990's and donated anonymously. She also made a Laudian altar frontal, dalmatic and tunicle, which are not exhibited. Margaret did all her work under the direction of an embroiderer from Lincoln Cathedral.

High Mass set: purple cope only, made of wool embroidered with a passion flower design entwining a cross. This is part of a set made by Margaret Nicholson and donated by the Revd Alan Brown in thanksgiving for his ordination as a priest in 1996. Father Brown recalls much discussion about the number of petals the passion flower should have, and whether they symbolised for example the Apostles. Mrs Nicholson embroidered 10 petals on all the complete flowers.

St Margaret Thornbury – stole, chasuble

A red stole, given as an anonymous gift in thanksgiving for 45 years of a happy and fulfilled professional life in the service of others. The stole was designed and made by Betty Lamb, at a workshop run by Jennifer Boyd Carpenter (who made vestments for Archbishop Ramsey). The design is of tongues of fire, which represent the fruits of the spirit (Galatians 5:22), worked in hand sewn appliqué, using a variety of fabrics, on furnishing fabric.

Blue chasuble designed by Shaeron Caton-Rose and worked on by her together with a group of women from St Margaret's. It uses embroidery and appliqué techniques, including reverse appliqué, and was made for the season of Advent.

St James the Great, Woodhall - chasuble

There are two occasions when rose-pink is worn in the Church's year - the third Sunday in Advent, known as Gaudete Sunday and the fourth Sunday in Lent called Refreshment or Laetare Sunday.

St Christopher, Holme Wood – altar frontal

This red altar frontal, with pomegranate design, was designed and made by Sue Bullock (formerly Hodgson) in 2000, in memory of Jack Harrison. The work was inspired by the song "Light up the Fire" with pomegranates, a long established religious symbol.

St Mary Kelbrook - altar frontal, stole, burse and veil, pulpit fall

The incumbent encouraged a group from the congregation to enrol on a goldwork course, and they then met to design and create all the items exhibited. It had been felt that the use of colour and non-verbal communication in textiles would enhance worship, and designs used the colours and shapes found in the stained glass windows of the church. In general the Celtic cross design is based on stone high crosses found in Ireland and other Celtic areas dating back to the 7th century. The Christian symbol of the cross speaks of the crucifixion and resurrection of Christ, which continues to offer the hope of salvation to the faithful throughout all time. The cross is encircled, as a symbol of eternity and the endlessness of God's love as shown through Christ's sacrifice on the cross.

St Mark Cautley – altar frontal, section of altar runner

The winged lion altar frontal has traditionally been an emblem of St. Mark the Evangelist because his gospel is the one which focuses on Christ's royalty and resurrection.

The section of altar runner in canvass work was made by Judith Bush and her sister, Pauline Brown. The original runner was very faded and worn (made c1847) and they decided to re-use the horse hair and make a new one. When they unfastened the canvas from the horsehair stuffing they found the underside had not faded and the colours were vibrant. They matched the colours with new Appleton's wools and worked to the original design in tent stitch. The design background is a deep blue colour. There is a repeat pattern of a diamond shape, framed in yellow and filled with a strong cerise colour. Across the blue and cerise background a vine trails, complete with leaves and bunches of grapes. The stem and leaves are yellow, with highlights of orange. Some green is introduced into the bunches of grapes. A border of dark brown frames the whole runner. The base is wood covered with horsehair and the canvas is fixed onto that with upholstery tacks. Judith has designed all the small kneelers in St Marks using the diamond idea and the same colour scheme.

St Michael Kirky-in-Malhamdale - Lady Chapel altar frontal

The work is very fine, and full of symbolism, the main theme being of hope with appliquéd flowers on white cotton, designed and stitched by local farmer's daughter Damaris Hill.

St Margaret High Bentham - Lady Chapel altar frontal

Locally designed, and made by a group of ladies from the congregation under the guidance of Mrs Barbara Stephens, with roses in blue and silver; the mystic rose, symbol for Mary, in Celtic appliqué. The mystic rose, symbol of the Virgin Mary's mystical participation in the Holy Trinity as Heaven's Rose or Mystical Rose.

All Saints, Burton-in-Lonsdale – credence cloth

A fine linen credence cloth in Assisi work - a form of counted-thread embroidery based on an ancient Italian tradition where the background is filled with embroidery stitches and the main motifs are left void, ie unstitched. Cross-stitch is used for the background and Holbein stitch is then used to outline the motif and create the surrounding decorative scroll work. Gold, blue and red were the traditional colours; in this example, blue is used.