



**Florence Brocade** is a late Victorian design created by Willam Perkins. The main features of the design were inspired by an altar piece by the 15th century Florentine painter Jacopo Di Cione.

**Red Lichtie Tartan** was adopted by the Arbroath Community Council in 2012. The name is the east coast dialect for red light and is about the flames which would have been lit at night in the "Round O" window of the Abbey to guide seafarers home to harbour. See accompanying letter from the designer for a full explanation of the design.



# Ecclesiastical embroidery

## Designed and made by Ruth Black

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### Main fabric

Florence Brocade - cotton and viscose

### Linings

- Chasuble and veil - polycotton
- Stole - Red Lichtie tartan - pure wool
- Burse - pure linen

### Embroidery detail

tartan, metallic stitching

### Care instructions

*Dry cleaning recommended*

*Store flat. Press on reverse with steam iron*



# A bit about your Celtic Vestments



The cross on these vestments has been developed from the Aldbar Cross - an ancient sculptured Pictish cross slab that is housed in Brechin Cathedral. The cross dates from probably about 9th century. Nobody knows for certain about the meanings the sculptor intended to convey, but one theory is that the circle around the head of the cross represents the perfection of Heaven, while the square base represents the Earth. The two figures flanking the cross are probably monks or priests. So, we are guided from earth to Heaven by way of the cross, assisted by the saints.

The reverse of the stone depicts various scenes from the Old Testament.

The knotwork designs are my own invention but follow the "rules" of Celtic design, each piece comprising one single line with no beginning or end. As red is the liturgical colour used at Pentecost when a flame appeared above the heads of each of the Apostles, the knotwork has been created to resemble flames.



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### **Main fabric**

Glastonbury Brocade - cotton and viscose

### **Linings**

- Chasuble and veil - polycotton
- Stole - Dundee Old tartan - pure wool
- Burse - pure linen

### **Embroidery detail**

tartan, metallic and rayon stitching, hand woven  
fringes - silk, viscose, wool, metallic.

### **Care instructions**

*Dry cleaning recommended*

*Store flat. Press on reverse with steam iron*



# A bit about your Celtic Vestments

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The design for the cross on these vestments is adapted from one of the Monifieth Pictish stones which is on display in Edinburgh at the National Museum of Scotland. The stone dates from around the 9th century and features both spiral and knotwork motifs, both typical of the Celtic/Pictish art of the period. These design styles are continued by using Celtic knotwork to embrace the cross and spiral/wave designs which represent the waves lapping on the shores of the Firth of Tay.

## Dundee Old Tartan

This tartan is a district tartan the design for which was recorded in the Wilsons of Bannockburn 1819 pattern book. An early woven sample was given to a museum in Dundee with a note to its provenance, but not much more is known about it.



## Glastonbury Brocade

This brocade has a deeply symbolic design by William Perkins senior, circa 1890 combining the Rose and the Crown of Thorns. The early Christians placed roses on the tombs of martyrs as a symbol of the Resurrection and the Crown of Thorns is symbolic of Atonement.





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## Saint Columba tartan

This tartan was designed by Peter MacDonald for St. Columba's Church on Mull to commemorate the 1400th anniversary of St. Columba's death. The Tartan Society describe this tartan thus "Based on all the natural colours of Iona, this tartan was designed to raise money to restore a church roof."



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### Main fabric

Glastonbury Brocade - cotton and viscose

### Linings

- Chasuble and veil - polycotton
- Stole - St Columba tartan - pure wool
- Burse - pure linen

### Embroidery detail

tartan, metallic stitching

### Care instructions

*Dry cleaning recommended*

*Store flat. Press on reverse with steam iron*



# A bit about your Celtic Vestments

The cross on these vestments has been developed from the St John's cross on the Isle of Iona. The free-standing stone cross has a lot more detail than could possibly be reproduced on this scale of embroidery, but the outline is fairly close.

The original cross (right) has been damaged and repaired many times and now is kept inside Iona Abbey in the infirmary museum. A reproduction (below) stands outside the Abbey.

St Columba founded the monastery on Iona when he first came across the sea from Ireland in the 6th century, reputedly in a coracle. He used the island as a base from which he brought

Christianity to the Picts of the north.

The knotwork designs are my own invention but follow the "rules" of Celtic design, each piece comprising one single line with no beginning or end.







The Clergy tartan is unique in being the only ancient tartan woven for a particular profession.

The same sett but with the minor colour changes is sold as Clark - the relationship being to do with the term "Clerk in Holy Orders".

A variation of the sett is recorded by the Smiths in their 1850 publication "Authenticated Tartans"

where they wrote: "Down till a very recent period, this pattern was generally worn by the Clergy in the Highlands for their weekday habiliments; and even now the secular mantle or plaid of the priesthood in the North is not unfrequently made of this, or similar kinds of stuff." Although they seem to speak with the voice of authority, there is still debate on the matter although the following gives further credibility: "It is well known that in earlier times the Highland clergy wore the Highland dress and carried arms. Many attempts were made to prevent them wearing tartan and to force them to wear conventional ministerial habit. These, however, had only limited success."

The Clergy tartan is known in the Highlands as "Breacan nan Cleirach" - the tartan of the Clergy. As with so very many tartans, there are many variations of the Clergy sett, due to the vagaries of the illustrators of tartan books.

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### Main fabric

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### Linings

chasuble and veil - polycotton  
stole - Clergy tartan - pure wool  
burse - pure linen

### Embroidery detail

tartan, metallic stitching

### Care instructions

*Dry cleaning recommended*  
*Press on reverse with steam iron*  
*Store flat or on padded hanger*



# A bit about your Tree of Life Vestments



The classic vinescroll or “Tree of Life” design is found on ancient Pictish stones in the north of Scotland such as this one (left) at Hilton of Cadbol, near Portmahomack. It is a style which also appears around the cloisters of Iona Abbey on the Isle of Iona just off the west coast of Scotland where there are many medieval grave slabs (example right) and in the Book of Kells. This decorative theme has been used for this chasuble and stole, but it is not a copy from any one source - just an interpretation of the style.

The Book of Kells is believed to have mostly been created during the 8th century in Scotland, possibly at Portmahomack and then subsequently used at Iona Abbey. During the time of the Viking raids it was taken to Kells Abbey in Ireland for safe keeping and is now housed in Trinity College Library in Dublin.



The cross on these vestments is from the Saint Martin Cross (left) on the Isle of Iona. The free-standing stone cross has a lot more detail than could possibly be reproduced on this scale of embroidery, but the outline is fairly close.

This is the best surviving of the high crosses on the island and stands 4.3m tall just outside the entrance to the Abbey.

St Columba founded the monastery on Iona when he first came across the sea from Ireland in the 6th century, reputedly in a coracle. He used the island as a base from which he brought Christianity to the Picts of the north.