

# Bradford's SCULPTURE TRAIL

## What is Sculpture? AND WHAT IS ITS EFFECT ON THE CITY OF BRADFORD?



Sculpture is traditionally thought of as a three dimensional object and is most likely to be associated with a 19th century public monument commemorating a notable figure whose life in some way affected the town or city in which they now provide a physical testimony. Indeed Bradford was rich in this tradition and employed some of the most distinguished sculptors of the time. Sadly, it also must be mentioned that like other major cities, 19th century sculpture in Bradford has suffered with the move into the 20th century. Horse drawn vehicles and trains have been replaced by the motor car and bus, new shops and office buildings have led to the demolition and re-structure of areas where public sculpture once stood. This has led to many sculptures being relocated from the city centre to park environments (see notes at the end of the trail) or simply moved within the city.

Although the original context of such sculpture has been lost, the intrinsic value of the sculpture as an art form and the work of the sculptor remain. I can thoroughly recommend you to explore Peel Park and the Cartwright Hall Art Gallery in Lister Park, not far from the city centre.

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This guide is available in Braille, large print and on audio cassette.

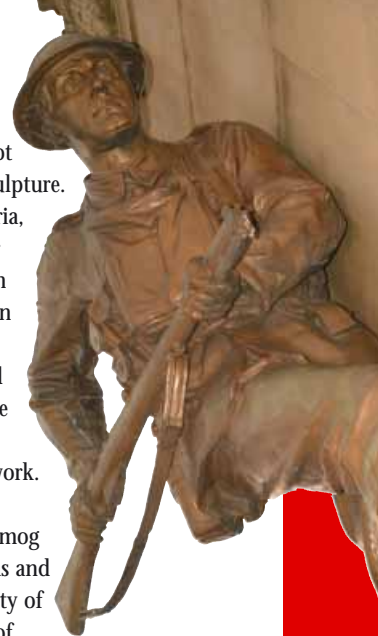
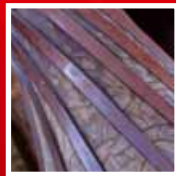
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*A self  
guided walk  
around some  
of Bradford's  
sculptures*



# Bradford's SCULPTURE TRAIL



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The 20th century has also seen the cleaning of many of the 19th century sculptural works, not always to the advantage of the sculpture. It is noticeable that Queen Victoria, W.E. Forster and Richard Oastler have all been given a heavy brown coating. This would not have been the original intention of the sculptors, who were highly skilled in their attention to detail and the effects of weathering on a public outdoor bronze or carved stone work. However, no sculptor could have foreseen the effects of industrial smog and blackening of Yorkshire towns and cities which has led to the necessity of 20th century cleaning. Methods of conservation are continually improving and ultimately, Queen Victoria might regain her original splendour.



Sculpture however, is far more than simply a public statue. As Bradford grew in the 19th century as a textile centre, so did the wealth of individual merchants. The town and the merchants wished to show their prosperity to the nation by enhancing their buildings with sculptural ornamentation, taking the form of keystones in the shape of grotesque faces (St. George's Hall), 7ft high statues (City Hall) of British monarchs, portrait relief plaques (Wool Exchange, Church House) and eccentric personal symbols (Little Germany).

By the 20th century, Bradford had two world wars to reflect upon and the gradual decline of the textile industries. Since the 1960s, public sculpture has moved into a new phase, where the physical representation of an important personage has become secondary to a more personal emphasis on a conceptual idea and the participation of the viewer both physically and mentally.

*You may find it useful to take a pair of binoculars or a zoom camera lens to study the detail of some of the sculpture and ornamental carvings which are described.*

*NOTE: All italicised text on blue background as shown here indicate the trail directions.*

# The tour begins

IN THE CENTRE  
OF BRADFORD WITH

## 1 BRADFORD CITY HALL 1873

**Architects** Lockwood and Mawson

**1908 Extension** Richard Norman Shaw.

Opened by Matthew William Thompson Esq.  
Mayor of Bradford

**Stone Carvers** Farmer & Brindley  
(Craftsmen Sculptors 1850-1930) London

When the current City Hall was first opened, Bradford was still a town, City status was received in 1897 which precipitated the need for the 1900s extension.

The City Hall encapsulates the Victorian love of the 13th century gothic style, with a clock tower in the form of a Tuscan campanile. The 'gothic revival' was very much a fashion of the 1850s and 1860s and Bradford received its fair share of this rich tradition. The building however, is elevated in quality by the fine sculptural addition of 35 seven foot high carved sculptural figures of British monarchs. The figures were the work of Farmer and Brindley, a firm of stone carvers who played an influential part in the craftsman revival associated with Victorian gothic architecture. Each figure is carved in immense detail from a single block of Cliffe Wood Quarry stone, local to Bradford. From Bridge Street, the monarchs follow their chronological order in history, beginning with William I and ending with Henry VIII. The two Queens, Elizabeth I and Victoria, take pride of place on either side of the main entrance. The only anomaly is that Oliver Cromwell is included with the monarchs!



*After viewing the statues, go into City Hall through the West entrance in Channing Way.*

### Opening Times

Monday - Thursday, 9am - 5pm Friday 9am - 4pm  
Saturday and Sunday closed The inside is certainly worth a visit. The 1873 building displayed its sculptural ornamentation on the outside, the extension and alterations of 1908 put the sculptural enhancement within the building.

At the kiosk in the West entrance, ask the way to the Banqueting Hall. Entry depends on whether the room is being used for a civic function, but if it is vacant it is worth visiting for the carved

## HIGH RELIEF OVERMANTEL

1A

above the large fireplace. It is an impressive example of allegorical sculpture typical of the turn of the 19th century.

The frieze was carved by C.R. Millar of Earp, Millar and Hobbs, Stone carvers.

The relief illustrates the motto of the City of Bradford "Labor Omnia Vincit" (Labour conquers all things) which is particularly relevant to an industrial city. From left to right, the allegorical scene begins with a woman holding a ship symbolising the travel involved with trade; a boy holding a cornucopia of fruits symbolising the fruits of labour; an artisan holding a model of a wool combing device associated with the names of Cartwright and Lister; an agricultural labourer holding a scythe symbolising the connection of the land with the staple (wool) trade; an old woman (behind) symbolising age and experience; a woman holding a shuttle in one hand and a roll of fabric in the other symbolising the textile industry; a boy holding a fleece, symbolising the wool trade; and in the centre a central winged female figure holding a wreath and winged sphere or globe, symbolising the reward of successful exertion and its world-wide application. The sun radiates behind her. Next to her is a youth buckling on the belt of work and responsibility followed by the contrasting elderly figure symbolising wisdom and experience needed to compliment youthful eagerness. The small figure of winged Icarus, who impulsively flew too close to the sun and burnt his wings, serves to emphasise the point of age and experience as a compliment to youth and exuberance. A female figure symbolises music and literature and holds a lamp of truth; a man holding a church and set of plans symbolises



architecture and the final figure of a woman holding a palette in one hand and small figure in the other symbolises the fine arts, painting and sculpture.

*Leave City Hall by the West entrance, turn right and walk towards*

## 2 BRADFORD FIRE DISASTER MEMORIAL, 11 MAY 1985

**Unveiled** by Lord Mayor Councillor Mohammed Ajeeb and Oberbürgermeister of Hamm, Prof. Frau. Sabine Sech, 11th May 1986. Also present Neil Kinnock (then Labour Leader)

**Sculptor** Joachim Reisner  
(German, contemporary)

The impact of the disastrous fire at the Bradford City Football ground is evident in this memorial and the continuation of fresh flowers surrounding it. 56 people died and more than 300 were injured.



The sculpture depicts three ethereal figures in bronze moving in a broken circle. The broken circle represents the damaged stadium, whilst the figures symbolise the divide between life and death and the rescuers running to offer help. The bronze figures and base are covered in the names of those who lost their lives. The artist said 'As I cast each letter of each name, I began to realise how enormous had been the damage done by the fire. In some cases the same surname occurred again and again. It was then that I knew how cruel the tragedy had been for those left behind.'

The form of the memorial was a collaboration between the sculptor in Germany and Bradford City Council's landscape architects. The height of only 4 feet was a deliberate part of the design, so that children could read the names and understand the significance of the figures. The steps were made from local stone from Bolton Woods by Messrs. Ogen Waterhouse and Denbight Ltd. The sandstone support pillars were the work of the stone mason, Rainer Wohrle.

Joachim Reisner's role as the sculptor appears almost one of fate. Bradford is twinned with the German town of Hamm, and his wife, Joyce Reisner, was one of the members of the Hamm Civic Party at the Valley Parade ground on the fateful day of the disaster. She also grew up in Wilsden near Bradford and met Reisner on an exchange visit to Hamm, when she was only 15. Ten years later they married. Such was the impact of the disaster on her, that she took back to Germany the idea of giving Bradford a memorial gift, thus the memorial was a gift from the People of Hamm to Bradford.

*At the other side of the walkway, opposite to the Bradford Fire Memorial, is a commemorative garden*

## PEACE

**Unveiled** 22nd December 1997, Centenary Square

**Sculptor** Chris Hoggart (Contemporary)

The Peace plaque can be found in a small commemorative garden in Centenary Square. It is a symbol of Bradford's efforts to become a city of peace. The circular stone has the world carved in the centre and a dove carved and then painted in white at the top. Around the outside edge the word "peace" is carved in all the languages spoken in the city. The artist, Chris Hoggart has a strong affinity with the City of Bradford, not only artistically, his brother, David Hoggart founded the City's Commonweal collection at Bradford University.

Close to Peace is an inscribed stone commemorating the "Bradford Pals and other servicemen of West Yorkshire who served in the Great War 1914-18 – And lo a mighty army came out of the North."

Other dedications include trees planted for notable councillors and a plaque inscribed, "To the citizens of Sarajevo from the citizens of Bradford. We are bound together in a common cause. 50th anniversary of Oslobodenje."

*From the commemorative gardens walk towards Thornton Road and the junction with Godwin Street. Turn right into Godwin Street and walk up to the Aldermanbury building*

## 4 QUESTOR



**Unveiled**  
3rd June 1998

**Sculptor**  
Keith McCarter  
(Contemporary  
– b. 1936)

Questor, was commissioned under the Per Cent for Arts scheme by Huntingdon, the York based developers of the five-storey Aldermanbury office development. Questor symbolises the cultural progress and adventurous nature of Bradford. The two upright

sections represent progress and reaching out to new challenges. The joining circular section depicts the on-going cycle of life. The steel sculpture weighing 1.25 tonnes stands 15 feet (6 metres) high. It stands on a granite base, confidently marking an entrance to the building, at the corner of one of the main road arteries into the city.

The sculptor Keith McCarter is based in Norfolk. He was born in Edinburgh and studied at the Edinburgh College of Art, after which he travelled extensively, living in America from 1961-3, one of the most interesting and exciting periods of artistic development in the USA. He has worked as a member of the design team for a government project at

Vauxhall and has several public sculptures in London including "Embrace" in Regents Park. Over a 10 year period McCarter made repeated visits to Bradford studying the architectural and social history of Saltaire and its creator Sir Titus Salt. Intrigued by Bradford's cultural and historical nature he created Questor as a monument to Bradford's future.

*Retrace your steps to the bottom of Godwin Street, cross over the pelican crossings and walk towards the Alhambra Theatre. To the left of the Alhambra you will see a statue of Queen Victoria*

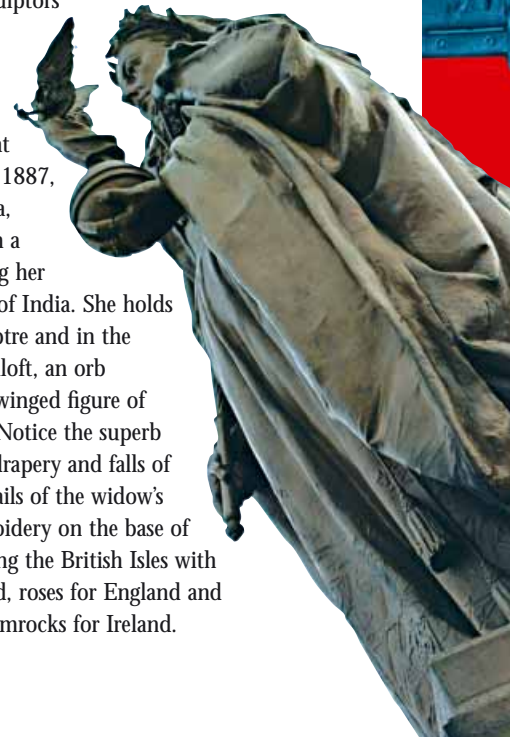
## 5 QUEEN VICTORIA (1837-1901)

**Unveiled** 4th May 1904  
by the Prince of Wales (later King George V)

**Sculptor** Alfred Drury, RA (1859-1944)

It is perhaps hard for us now to understand the enormous impact the death of Queen Victoria in 1901 had upon the nation as a whole. Towns and cities throughout the country wished to celebrate her reign and their own growth of prosperity during it, in the form of a public monument. Bradford was no exception and in commissioning Alfred Drury as the sculptor, chose one of the most important and well recognised sculptors of the day.

Queen Victoria is depicted as she would have been at her first jubilee in 1887, wearing full regalia, crowned, and with a wreath symbolising her status as Empress of India. She holds in one hand a sceptre and in the other hand, held aloft, an orb surmounted by a winged figure of Victory or Peace. Notice the superb modelling of the drapery and falls of her gown, the details of the widow's veil and the embroidery on the base of her dress celebrating the British Isles with thistle for Scotland, roses for England and Yorkshire, and shamrocks for Ireland.



The winged figure on the orb is also worth closer scrutiny, particularly if you are lucky enough to have brought binoculars or a zoom camera lens. This tiny figure is again perfectly modelled and holds a laurel branch of Peace.

Alfred Drury was one of a group known as 'The New Sculptors' who worked at the turn of the century. Their work concentrates the ideals of physical detail with symbolic meaning.

Queen Victoria is 12 feet high and was cast by the founders J.W. Singer & Sons, Frome using 3 tons of bronze. The founders stamp can be found on the base left of the Queen, and the artist's signature can be seen on the front of the base. Drury received a fee of £1,800 for the work, but the total cost of the statue amounted to £3,050. The statue was unveiled by the Prince of Wales (later George V) and was attended by a crowd of 70,000 people.

The Pedestal and balustrade were all part of an architectural scheme designed by J.W. Simpson (also the architect of Wembley Stadium, and of Cartwright Hall Museum and Art Gallery, opened on the same day by the Prince of Wales). The stone lions, although apparently unsigned, were carved by Alfred Broadbent (flourished 1890-1910), a local sculptor from Shipley.

Alfred Drury became one of Bradford's most favoured sculptors. A fine representation of his portrait work and 'ideal' work can be seen at Cartwright Hall. He was a highly gifted sculptor, whose progress through the South Kensington School of Art was considered quite remarkable. After winning various medals for modelling, he won a National Scholarship in 1879 which gave him free tuition and maintenance for 2 years. Whilst at Art School, he trained under one of the finest French 19th century sculptors, Aime Jules Dalou and when Dalou returned to France, Drury went with him as his studio assistant, where he assisted on some of the finest Republican sculpture in Paris. Perhaps, apart from his natural talent, Drury's gift as a modeller owes much to the boldness of form seen far more in French sculpture than in British.

*On the boundary wall of the garden to the rear of the statue is a system of standard lengths installed by the Corporation of the City of Bradford in 1913.*

*Just below Queen Victoria and perhaps slightly obscuring the original grand scheme of her monument is Bradford's First World War Memorial*

## FIRST WORLD WAR MEMORIAL 6

**Unveiled** Saturday, 1st July 1922

**Architect** Walter Williamson (City Architect)

At first glance, it is hard to imagine that this memorial caused any form of controversy. It was designed by Bradford's City Architect, Walter Williamson and is in the form of a cenotaph of locally quarried stone from Bolton Woods Quarry. High on the front, the cross symbolises 'sacrifice', and a wreath containing the words 'Pro Patri Mori' (they died for their country) symbolises 'grief'. Two bronze figures of a soldier and sailor are realistically represented, lunging forward with their rifles. It is these



figures that caused the controversy. Originally bayonets extended from their rifles, which explains the overbalanced forward movement of the figures. Their stance and the bayonets were considered far too aggressive and warlike and as late as the 1960s the offending bayonets were deliberately bent and damaged. When the monument was cleaned, it was decided to remove the weapons permanently.

The monument was significantly unveiled on the 6th anniversary of the first day of the Battle of the Somme, when the Bradford 'Pals' Battalion of the West Yorkshire Regiment suffered massive and severe casualties. The roll of honour contained 37,000 names, an astounding figure when it is realised that the crowd attending the unveiling numbered 40,000, only 3,000 more people. Lieutenant Colonel Alderman Anthony Gadie, who served in France and was a former Lord Mayor of Bradford, carried out the official commemoration, with a dedication read by the Vicar of Bradford, Archdeacon W. Stanton Jones.

*Walk back into Glydegate Square, which is behind the statue of Queen Victoria, and look at the kiosk in the Square.*

**Unveiled** 16th February 2003

**Installation artists** Frances Hegarty and Andrew Stones (Contemporary)

Extra is an exciting installation because it not only celebrates Bradford as a city of film, but it captures Yorkshire actors and actresses on film and allows the viewer to interact with the work. The work was commissioned under the Per Cent for Art scheme by Bradford Metropolitan Council's Film Office and the developers of Glydegate Square, Leeds and London Holdings Limited with a grant from the National Lottery fund.

Extra is a testament to Bradford's contribution to the British film industry, not only the many actors and actresses who have come from Yorkshire but also its technological contributions which have assisted the development of cinema.

The installation is marked by a giant screen in a ground floor window of a kiosk on Glydegate Square. An hour-long film is screened for two hours each evening. The film consists of a number of well-known film personalities with Bradford connections mingling with about 100 extras. However, by triggering halogen lights the viewer can also become an extra in the film. The image of the viewer is ghosted onto the existing film.

The artists Frances Hegarty and Andrew Stones are based in Sheffield and have worked together on several public commissions using film including Sheffield and Dublin. Fundamental to their work is a sense of the history and culture whilst simultaneously using developments in science and technology to give a strong visual impact.

*Cross Little Horton Lane and walk toward the National Museum of Film, Photography and Television.*

**Inaugurated** 11th January, 1985  
by Lord Gowrie (then Minister for Arts)

**Sculptor** Tim Head (contemporary b. 1946)

Camera Lucida is a work which invites the viewer to walk around, between and peer through the clear glass circles in each panel at eye level, to the central double circled panel. In keeping with the nature of the Museum, Camera Lucida combines a number of ideas taken from the camera and film. The 9 panels are each 9 feet high and span approximately 30 feet. They are constructed from toughened (armour plated) glass by Pilkingtons and represent optics used in a modern camera. Not only can it be likened to a camera shutter, but also to old glass plate negatives. During the day the glass panels reflect the buildings and movement around, whilst at night it is illuminated. The sculpture took 2 years to construct and cost approximately £20,000.

Tim Head's Camera Lucida reflects his own interest in mixed media, combining ideas from sculpture, painting and photography. Head's sculpture was the first contemporary work created for a city centre site. Head studied art at the University of Newcastle Upon Tyne from 1965-69. He then went on to study at St. Martin's School of Art, London at a most interesting period in the development of British Art. The 1960s was a period when the American artists were at their most influential, stealing the stage from the Europeans and influencing English Art Schools with ideas such as Pop Art, Minimalism and Conceptualism. In 1968, Head worked as an assistant to Claes Oldenburg (American Pop Art) in New York and in 1971 worked with Robert Morris (American Minimalist) at the Tate Gallery, London. It is therefore not surprising that his first one man show at the Museum of Modern Art, Oxford in 1972 was a group of installations creating illusory spaces. His interest in the camera, its use as a visual conveyor of information is a deliberate intention to inspire the viewer to become both mentally and physically involved with Camera Lucida.



*Turning to face the Pictureville Cinema, on your left you will see a large imposing sculptured figure of one of the City's most famous sons.*

## 9 JOHN BOYNTON PRIESTLEY (1894-1984)

**Unveiled** 31st October 1986

by Jacquetta Hawkes (J.B. Priestley's widow)

**Sculptor** Ian Judd (contemporary b. 1947)



The bronze figure of Bradford born writer, J.B. Priestley stands before the National Museum of Film, Photography and Television with his coat flapping behind him, in a typical Bradford breeze. After an education at Belle Vue School, Bradford, Priestley worked as a clerk in the Bradford wool firm, Helm & Co. He served in the First World War, after which he went to Trinity College, Cambridge where he graduated in 1922. A

journalist, critic, dramatist, and most well remembered in Yorkshire as a novelist, Priestley was offered many honours, but accepted only two; the freedom of the City of Bradford in 1973 and the Order of Merit in 1977.

The sculptor, Ian Judd wanted to convey an image of Priestley as depicted by close friends, of a shy humorous man, with a characteristic Yorkshire bluntness and sureness of mind. Judd was born in London and worked as a graphic designer before changing careers and going to Art College. In 1984 he moved to Yorkshire to set up a workshop in Leeds.

The over life size bronze figure stands overlooking the centre of Bradford on a granite plinth with a mounted bronze plaque with a quotation from J.B. Priestley's novel *Bright Day* 1946, chapter 2, describing an industrial city named 'Bruddersford' based on Bradford.

*Walk back towards Centenary Square but turn right at the Police Headquarters, pass the fountain on your left and head for the Magistrates' Court. The Magistrates' Court maintains a secure environment, but the sculpture is available to view on request at reception.*

## THE GORDIAN KNOT

10

**Unveiled** 1972

by Ralph C Yablon and the Lord Mayor of Bradford, Alderman Mrs Audrey Firth

**Sculptor** Austin Wright (1911-1997)

The Gordian Knot was presented to the Law Courts to mark the opening of the new Courts (now Magistrates' Court) and Ralph C Yablon Law Library on behalf of the Bradford Law Society. The aluminium structure stands on the first floor concourse at the top of the stairs in the waiting area. Its title symbolises the function of lawyers in solving disputes and cutting through legal problems. The Magistrates' Court was built in 1972 and the sculpture is typical of that period and true to a 1970's setting.

Austin Wright was born in Chester, but grew up in Cardiff. He moved to Yorkshire in 1937 and lived and worked in York. He was a pivotal figure in the development of sculpture from the 1940s onwards. Most of Wright's work is not representational although many sculptures are based on the human form or organic growth. He was Gregory Fellow in Sculpture at Leeds University from 1961-4 and had many one-man exhibitions in London and Europe with major retrospectives at the Yorkshire Sculpture Park 1981 and 1998 and York City Art Gallery in 1994.

*Now walk back to Centenary Square. Look across the Square towards a distinctive red brick building.*



On Tyrrel Street, in front of the Co-operative Bank, notice the Pavement Poems

## 11 PAVEMENT POEMS 1987

The carved paving stones of natural sandstone were part of a City Council scheme. The poems were written by three pupils from Carlton Bolling Upper School and chosen by the Poet Laureate, Ted Hughes; 'As they Dance' by Shamin Kauser, 'The Photograph' by Alvina Alam and 'The Sun' by Afsana Kauser.

*Turn right from Tyrrel Street into the lower part of Ivegate and stop at the wrought iron gate.*

## 12 IVEGATE ARCH 1988

**Design** Peter Parkinson

**Construction** Richard Quinnet  
(Fire and Iron Design Group)



Ivegate Arch was commissioned by Bradford City Council and marks one of the oldest streets in the city, dating back over 500 years. The original Ivegate was one of the main entrance ways into the old town and the area had its own manor house, coaching inn, prison and court.

The idea of a main entrance into the city centre has remained in this contemporary design. A central archway is flanked

either side by 15 panels in wrought iron, symbolising important aspects of Bradford's past and present.

A separate leaflet is available describing the panels in the arch.

*Turn left into Market Street to view another Gothic revival building.*

## THE WOOL EXCHANGE 1867 13

**Opened** 1867

by the Chairman of the Exchange, Isaac Wright Esq.

**Architects** Lockwood and Mawson

**Mason and Joiner** John & William Beanland,  
Horton Lane, Bradford.

**Sculptor** James Tolmie (died 1866)

The Wool Exchange is a wonderful example of the 19th century love of embellishing important commercial buildings with high quality sculptural ornamentation, not only to give added significance to the building but also to commemorate notable figures and interest the viewer. It is essential to walk right around the building to appreciate its detail.



The Wool Exchange certainly has a diverse range of high relief portraits. But at the main entrance beneath the clock tower, on the corner of Market Street and Hustlergate, are two three dimensional figures by the sculptor James Tolmie. On the left is Bishop Blaise, the patron saint of

wool combers, holding in his right hand a wool comb, which in fact was the implement used in his torture and subsequent martyrdom. On the right is King Edward III, holding a sceptre and orb, who greatly promoted the wool trade.

Both figures are slightly less than life size, but beautifully carved. It is likely that the London



based sculptor, James Tolmie, who also worked on the Prince Consort's mausoleum, never saw the figures' final installation since he died a year before the building was completed.

From beneath the clock tower, along Market Street to Bank Street are the over life-size roundel portraits of the following historic figures: Richard Cobden, MP for West Yorkshire, calico merchant and advocate for the Repeal of the Corn Laws; Sir Titus Salt, Liberal MP and Bradford Mayor,

industrialist and builder of the model village Saltaire; Robert Stephenson, the inventor of the Rocket locomotive; James Watt, inventor and improver of the steam engine; Richard Arkwright, inventor of water powered spinning machines; Samuel Cunliffe Lister, First Baron Masham of Swinton, Bradford MP, inventor, Manningham Mills owner and benefactor of Cartwright Hall Museum and Art Gallery; William Ewart Gladstone, 4 times Liberal Prime Minister; Henry John Temple, Third Viscount Palmerston, 4 times conservative Member of Parliament and whilst Prime Minister laid the Wool Exchange foundation stone; James Cook, Yorkshire man and great explorer; George Anson, First Baron Soberton, first Lord of the Admiralty; Sir Walter Raleigh, explorer and Elizabethan courtier adventurer; Sir Francis Drake, circumnavigator of the world in the ship the Golden Hind, and Christopher Columbus, explorer of the new world.

*The Wool Exchange has recently undergone major renovations to provide modern retail and office floor space. Its main hall is occupied by Waterstone's booksellers, and located here is the statue of Richard Cobden.*

### 13A RICHARD COBDEN (1804-1865)



**Unveiled** 25th July 1877  
by Rt. Hon. John Bright MP

**Sculptor** Timothy Butler  
1806-1879

Richard Cobden, as already mentioned above, was for many years an MP for the West Riding and was heavily involved in the Anti-Corn Law League which demanded a free trade policy. He maintained that the Corn Laws were economically disastrous and morally wrong, benefiting

the land owning class at the expense of both the middle and lower classes. He was the main force in converting the Prime Minister, Sir Robert Peel to repealing the Corn Laws. Between 1847 and 1857, Cobden sat in the House of Commons as MP for the West Riding of Yorkshire.

The statue was a gift from George Henry Booth, from the United States of America, who was a partner in the firm Firth Booth and Co., Stuff Merchants in Bradford. The marble statue is carved from a single block of Italian carrara marble. It stands on a red polished granite plinth upon a stone base.

The sculptor Timothy Butler trained at the Royal Academy schools from 1825-1828 on the recommendation of William Behnes (Sculptor of Bradford's Sir Robert Peel in Peel Park), one of the key establishment sculptors of the day. Butler exhibited over 100 portrait busts at the Royal Academy, and it is in this medium that he is largely remembered. His full-length statue of Richard Cobden is therefore a relatively rare occurrence.

*From the Wool Exchange go up Bank Street.*

### THE BRADFORD COMMERCIAL BANK

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**Architects** Andrews & Pepper 1868

Note the finely carved mediaeval style gargoyles of mythological animals and head of kings on the National Westminster Bank, originally the Bradford Commercial Bank.

*Continue up the hill into Darley Street. Darley Street presents a steep walk and you may wish to refresh yourself with a tea or coffee at BB's in the Kirkgate Centre, entrance on the left of the street, or in the delightful first floor tea rooms at H.R. Jackson's further up on the right-hand side. At the top of Darley Street, look straight, slightly to the left, at Unity Hall. Here there is another carved high relief portrait, this time of*

### FRIEDRICH VON SCHILLER (1759-1805)

15

a German poet and dramatist. Unity Hall was leased by the German community in Bradford, who used it as a club named Schiller-Verein from 1862. Not many years later it became a masonic hall and in 1910 became the base of the Oddfellows Society.

*From Darley Street, cross the road into North Parade. Carry on walking on the left-hand pavement to view the Church Institute on your right.*

## 16 CHURCH INSTITUTE 1871-1873

**Architects** Andrews and Pepper



This building is recognised by its gothic arches and pinnacles. In such a narrow street it is not an easy building to view and it is difficult to see the architectural detail well.

Church Institute was the home of the Church Literary Institute and the building included a library and lecture room. The architectural sculpture is somewhat depleted.

There are two roundel portraits of ecclesiastic figures, one of Archbishop Sharpe (1644-1713), who was born in Bradford, and the other of Bishop Blaise, the patron saint of Woolcombers. Two niches with gothic style canopies were presumably the home of two small 3 dimensional statues. Notice on the roof line, the heraldic looking dragons holding shields and over the first floor windows, allegorical beasts projecting outwards.

*Carrying on up to Northgate on the left, a small pedestrianised street with benches where Richard Oastler stands.*

## 17 RICHARD OASTLER (1789-1861)

**Unveiled** 15th May 1869  
by the Seventh Earl of Shaftesbury

**Sculptor** John Birnie Philip (1824-1875)

It has to be mentioned that this is not the original site of the statue. After two different sites, in Forster Square and Rawson Square, the current one was chosen in 1968.

Richard Oastler seems almost a tragic hero. He was a humanitarian, inspired to help factory children from working cruelly long hours for small wages, but did so in the face of massive opposition from the exploitive factory owners and to the detriment of his own health. From 1820-1838, Oastler was steward at Fixby Hall, Huddersfield. During this time, he continually spoke and campaigned for improvements in factory legislation. One of the chief spokesmen for the Ten Hours Bill, Oastler worked tirelessly. In 1836 his health broke down and he was dismissed by his employer accused of embezzlement. He was fined, convicted and reduced to a debtor's prison. In reality, his dismissal was the result of his concern for helping the

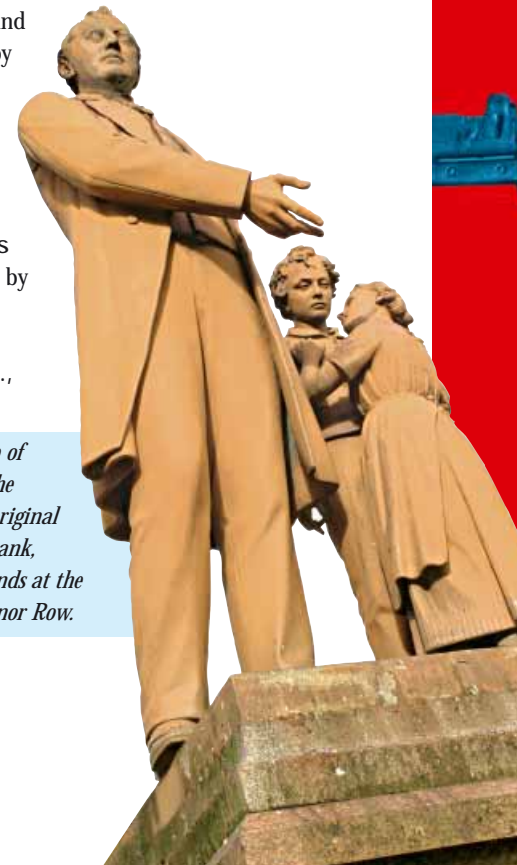
very people his landowner employer was exploiting. Friends paid his debts and he was later vindicated. The Bradford memorial to Richard Oastler was the result of a national subscription, and since most of the donations came from Bradford and Oastler's close association with Yorkshire, Bradford was considered the most suitable site for a commemorative statue. The figure was cast from 3 tons of bronze and cost £1,500. Significantly, the Earl of Shaftesbury, one of the great reformers for better conditions for children unveiled the statue.

The sculptor, John Birnie Philip trained in London and first worked in Augustus Pugin's wood carving department working on the Houses of Parliament. His ability to harmonise sculpture with architecture can further be seen on the Albert Memorial at Hyde Park, London. He became one of the key sculptors commissioned by major towns to carry out commemorative public sculpture. His representation of Oastler is a sympathetic portrayal of a man appealing to the people to look at the suppression of factory children.

A boy and girl stand almost engulfed by his size, wearing working clothes and clogs.

The sculptor's signature can be seen on Oastler's right and the side by the children, the founder's stamp, H. Prince & Co., Southwark.

*Go back to the top of North Parade to the corner where the original Yorkshire Penny Bank, built in 1895, stands at the junction with Manor Row.*



## 18 YORKSHIRE PENNY BANK

**Architect** J. Ledingham

Notice the elaborate ornamental architectural sculpture in Renaissance grotesque style. Over the main entrance are four roundel portraits of the bank's founders: Colonel Edward Ackroyd (1810-1887), Halifax worsted manufacturer and founder of the Yorkshire Penny Bank; Henry Ripley (1813-1882), a prominent Bradford dye works proprietor; Peter Bent, General Manager of the Bank from 1858; John Ward, Director of the Bank between 1873-1880. In the centre, on the left a caryatid holds a casket with a putti above pouring from a cup of plenty, whilst on the right is a caryatid counting coins with the assistance of another winged putti. Everywhere there is an abundance of fruitful cornucopia symbolising bountiful richness.

*Now walk back towards the center of town via Manor Row and Cheapside. Stop, on the right hand side of the road, at the junction with Duke Street.*

## 19 CONNECTING THE CITY



**Unveiled** 3rd July 2000  
by Councillor Anne  
Hawkesworth

**Sculptor** Rick Faulkner,  
Chrysalis Arts  
(Contemporary)

Connecting the City or The Needle was commissioned by Bradford City Council's Detailed Design Group as part of a city initiative to use public sculpture as a means of improving the townscape.

The concept of a threaded needle uses the idea of the thread as the connection from the railway station and main road into the city. From the railway station entrance the needle stands on the opposite side of the road inviting the pedestrian into the heart of the city through an area of merchants' warehouses. Looking back at the needle from Duke Street the view is of the hilly suburbs. The needle symbolises Bradford's textile history – burlers

and menders used needles to tidy the woven fabric before it was dyed, printed or conditioned. The needle is made of polished steel weighing nearly one tonne and standing 15 feet (4.5 metres) high. The thread made of fibre optic is illuminated at night.

Connecting the City was surprisingly controversial in its planning stages accruing adages such as "pointless" and "angry locals get the needle." However, it now stands proudly as a symbol to Bradford's textile past and its future in new technology and electronic industries.

Rick Faulkner co-founded Chrysalis Performance Arts in 1985, which in 1990 became Chrysalis Arts specialising in Public Art in city and townscapes.

*Cross Cheapside using the pedestrian crossing and walk down towards the Midland Hotel. Turn left before the hotel towards Forster Square Station. Follow the stone cobbled road until you come to two striking sculptures in St Blaise Square.*

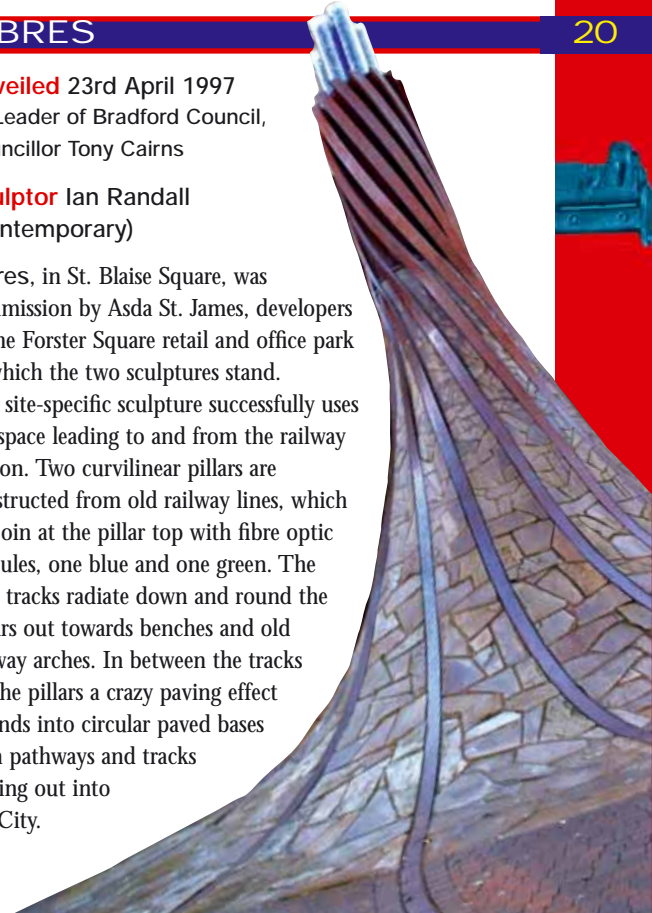
## FIBRES

**Unveiled** 23rd April 1997  
by Leader of Bradford Council,  
Councillor Tony Cairns

**Sculptor** Ian Randall  
(Contemporary)

Fibres, in St. Blaise Square, was commission by Asda St. James, developers of the Forster Square retail and office park in which the two sculptures stand. The site-specific sculpture successfully uses the space leading to and from the railway station. Two curvilinear pillars are constructed from old railway lines, which conjoin at the pillar top with fibre optic capsules, one blue and one green. The iron tracks radiate down and round the pillars out towards benches and old railway arches. In between the tracks on the pillars a crazy paving effect extends into circular paved bases with pathways and tracks leading out into the City.

## 20



Fibres has a progressive, even slightly futuristic presence surrounding it. The concept achieves successfully the notion of regeneration of the former railway site, together with a pathway to the City. At night Fibres takes on a different form when the fibre optic threads are illuminated and the railway arches are floodlit.

The sculptor Ian Randall is based in Cleckheaton.

The local artist and blacksmith, Chris Topp, designed the ornate railing surrounding the Inland Revenue offices adjoining St. Blaise Court.

St. Blaise Court itself provides a quiet backwater from the hustle and bustle of the city centre and is named after the Patron Saint of Wool combing. The area won a Civic Trust commendation award in 1997.

*Return to Cheapside and carry on around the corner to the end of Canal Road from where the following can be viewed:*

## 21 WILLIAM EDWARD FORSTER (1818-1886)

**Unveiled** 17th May 1890 by the First Marquis of Ripon

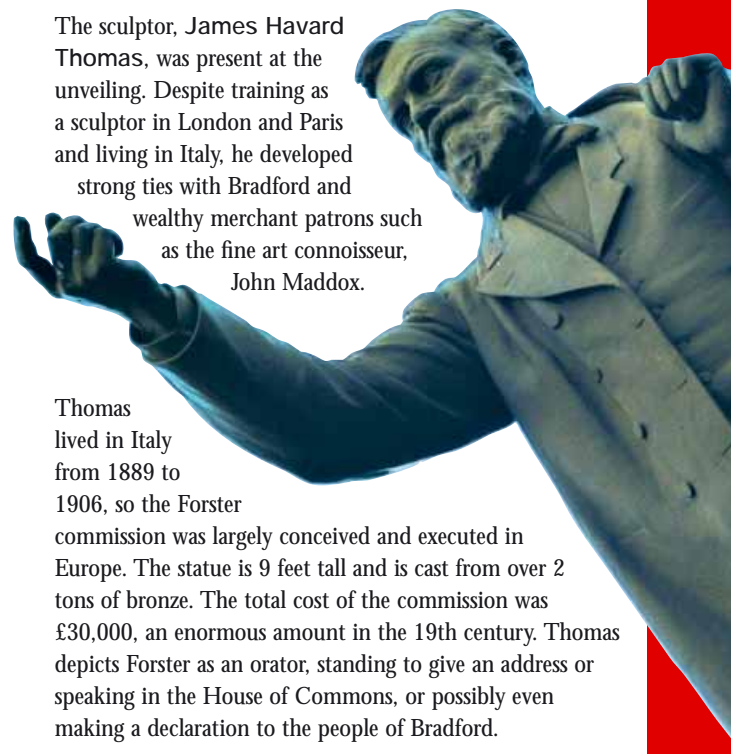
**Sculptor** James Havard Thomas (1854-1921)

Again this statue has suffered from the city's 1960s developments. It was moved to its current location in 1967 and may be temporarily removed during the redevelopment of Forster Square. The once impressive bronze figure of William Edward Forster seems perhaps slightly diminished in stature by his present position. This undermines Forster as a pre-eminent Bradford worthy, with Forster Square literally named after him. Forster represented Bradford as a Liberal MP for 25 years from 1861 until his death. In the light of current politics, this was no mean achievement.

He arrived in Bradford in 1841 and became a partner with William Fison in a woollen manufacturing business. The partners transferred the business to Burley-in-Wharfedale in 1850. However, it is Forster's commitment to people for which he is chiefly remembered. He was committed to change so that the poor man was no longer prevented from rising by the power of those who held capital. He was largely responsible for the 1870 Elementary Education Act, which was the first National Education Act in this country.

The sculptor, James Havard Thomas, was present at the unveiling. Despite training as a sculptor in London and Paris and living in Italy, he developed strong ties with Bradford and

wealthy merchant patrons such as the fine art connoisseur, John Maddox.



Thomas lived in Italy from 1889 to

1906, so the Forster commission was largely conceived and executed in Europe. The statue is 9 feet tall and is cast from over 2 tons of bronze. The total cost of the commission was £30,000, an enormous amount in the 19th century. Thomas depicts Forster as an orator, standing to give an address or speaking in the House of Commons, or possibly even making a declaration to the people of Bradford.

Like Alfred Drury, James Havard Thomas belonged to the New Sculpture movement. His work is well represented at Cartwright Hall Art Gallery in Lister Park.

*From here retrace your steps and cross over Cheapside at the pelican crossing, turn left and walk around the corner of the building into Petergate, using the sub way or pedestrian crossing in Petergate to cross over to Church Bank. To the left of Church Bank are steps which lead to the main precinct of Bradford Cathedral*

## CATHEDRAL CHURCH OF SAINT PETER

22

Open Monday – Saturday 8.30 – 4.30;

Sunday open only for services at 10.00 and 6.30.

Bradford Cathedral and its small precinct is an oasis of calm and sculptural achievement. Originally Bradford's main church, it received Cathedral status in 1919 and in the 1950s was extended and rededicated in 1963.

Entering through the North Porch, on the right as you enter is a wonderful stained glass window by A.J. Davis, Bradford's memorial to the First World War.

*On the left as you enter is an unusual memorial tablet to*

## 22A JOSEPH PRIESTLEY

consisting of a carved relief scene depicting an engineer wearing a top hat supervising two workmen involved in the construction of a canal. Behind them a series of canal locks can be seen. The memorial pediment incorporates an assembly of engineering equipment including a globe, dividers, a quill, compass, ruler and set square. Joseph Priestley (1743-1817) was the engineer who supervised the building of the Leeds- Liverpool canal, which ran not far away from the Cathedral. The canal obviously played an enormous part in extending trade links and therefore local prosperity. Such was its contribution to Bradford, that Joseph Priestley was commemorated in the church by The Company of Proprietors of Canal Navigation from Leeds to Liverpool with his memorial tablet.

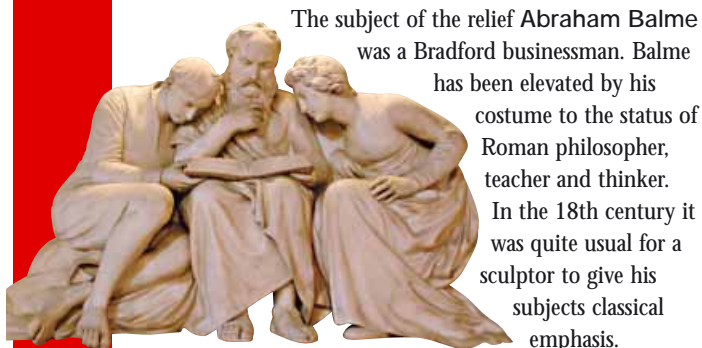
The sculptor, William Pistoll (flourished 1814-1844) was based in London. His main sculptural output was memorial tablets such as this one, although perhaps no others have such a unique and naively carved historical nature.

*Moving into the North Transept there is a high relief of a man reading to a boy and girl.*

## 22B INSTRUCT THE IGNORANT

Monument to Abraham Balme (1706-1796)

**Sculptor** John Flaxman (1755-1826)



The subject of the relief Abraham Balme was a Bradford businessman. Balme has been elevated by his costume to the status of Roman philosopher, teacher and thinker. In the 18th century it was quite usual for a sculptor to give his subjects classical emphasis.

The sculptor, John Flaxman, regarded this as one of the best memorial tablets and one of his finest compositions. The original composition in fact came from a series of drawings made by Flaxman for an allegorical story depicting

acts of mercy, entitled 'The Knight'. The original drawing was given the lines "Instruct the ignorant in heavenly things/And aim the untaught mind/Against the assaults of evil". Flaxman was one of the most versatile late 18th early 19th century sculptors. He was born in York and was soon recognized as an infant prodigy, exhibiting at the Royal Academy when he was only 15 years old. For many years he was chief modeller for Josiah Wedgwood at his ceramic factory in Stoke on Trent, and in 1810 took on the accolade of Professor of Sculpture at the Royal Academy.

*Walking along the North Ambulatory on the left is St. Aidan's Chapel. The Chapel contains*

## THE CROSS OF ST AIDAN

22c

Carved by Chris Shawcross, 1992 plus contemporary wall hangings and panels

*Leaving the Chapel and moving between the choir stalls and the chancel, high up on either side of the altar are*

## TWO RELIEF STATUES

22d

designed by the sculptor Alan Collins (contemporary, London) and carved by local craftsman Raymond Perkins.

This area of the church is part of the 1950s extension and it is important to see the continuing tradition in using sculptures for church carved ornamentation. On the left hand side is St Peter holding his net and keys and on the right St Paul with his bible and gilded sword.

Also in the sanctuary, on the arch over the organ, there are contemporary

## SCULPTURAL CORBEL HEADSTONES

22e

of Sir Edward Maufe RA (the architect of the cathedral extension) and Provost John Tiarks of Bradford Cathedral who was involved and assisted in the planning of the extension. Both are carved by David Hardy, a Leeds based sculptor. Also carved by Hardy are the two portrait heads of J.J.Cullingworth and A.E. Simpson, above the central arch of the Lady Chapel which is behind the altar table. Both men were churchwardens at the time the arch was built and have thus been immortalized in stone.

Other interesting sculptural features in the cathedral include the many 18th century memorial tables.

## 22<sub>F</sub> ST. CECILIA IN THE SONG ROOM

carved by Vernon Hill (contemporary), and the

## 22<sub>G</sub> BRADFORD CITY FIRE MEMORIAL ROUNDEL

on the east wall of the transept carved on Westmoreland slate by John Shaw (contemporary, Leeds) commemorating the Bradford City Football Fire Disaster. Another interesting detail is the

## 22<sub>H</sub> ALTAR CLOTH

in the Lady Chapel designed by Bradford sculptor Ernest Sichel (1862-1941). Sichel is another of the "New Sculptors" whose work is well represented in Cartwright Hall Art Gallery.

Around the corner from the Bradford Fire disaster memorial is an early sculptural feature, parts of Saxon crosses. It is also worth taking some time over the East window in the Lady Chapel, made by William Morris.

***The Cathedral has a number of helpful volunteer guides who are available to give advice and information on the Cathedral and its art works. Exhibitions of sculpture and art are often hosted by the Cathedral - ring 01274 777720 for details.***

*Leave the Cathedral, as you entered it, by the north porch, turn right into Stott Hill and right again, cross Church Bank and stop below Peckover Street.*

Now look back to the Cathedral at the south chancel wall where Alan Collins' sculpture of

## 23 MAJESTAS

Christ crucified looks dominantly back. On Christ's robes are the carved words 'Alpha, Omega, King of Kings, and Lord of Lords'.

*Now cross the road into Peckover Street to discover Little Germany.*

Here Victorian merchants expressed their status as tradesmen and citizens with some of Bradford's finest quality architecture, often more akin to small palaces than warehouses and offices. The merchants enhanced their buildings with some amusing, enigmatic and exuberant examples of architectural sculpture.

*Take the first right down Curren Street (a small car park stands at the junction) to the junction with Vicar Lane and look to your right.*

## 72 VICAR LANE CIRCA 1860

24

**Architect** Eli Milnes

The warehouse entrance has a finely carved stag head whose antlers evolve into richly carved leaf scrolls.

*Walk back up Curren Street to number 10*

## PELICAN HOUSE

25

**Architect** Eli Milnes

Built 1862. Here a carved high relief pelican with reeds behind holding a fish in its bill stands on a scroll keystone draped with a swag of carved flowers over the entrance way.

*Go back to the top of Curren Street, turn right into Peckover Street.*



Here, under the ornate glass and iron canopy of Merchant House, is a sculpture affixed to the main entrance wall entitled

## 26 LAP LIGHT

**Unveiled** 7th February 1992

**Sculptor** Charles Quick (contemporary, b. 1957)

Lap Light was commission for Bradford Council with the assistance of Public Arts. The sculpture symbolises the bringing of the Victorian Warehouse and area into a new regenerated era. The sculpture takes the form of a green metal hemisphere, 5 foot in diameter and pierced with tiny holes which give a shimmering effect in daylight. At night, Lap Light is lit from behind by computer controlled lighting.

Quick won the commission in a limited contest.

The sculptor studied at Leeds Polytechnic and was artist in residence at the Henry Moore Centre for the study of Sculpture in Leeds in 1985. One of his best known works, known by many who travel on the Bradford/London train is A Light Wave (1985-88) on Wakefield Westgate's station platform. This sculpture runs alongside the platform in a series of wooden planks in the form of waves which are lit by a rippling light at night. Both Lap Light and A Light Wave show a similar theme dedicated to the play of light through shuttered surfaces.

*Cross over and turn right into Chapel Street.*

## 27 GRANDAD'S CLOCK AND CHAIR 1992



**Sculptor** Timothy Shutter (contemporary)

This is an amusing interpretation of a mill owner's office with a comfortable chair, mirror and grandfather clock. Again, the work looks back to the past, but the swinging pendulum of the clock indicates that time does not stand still and the past has an important contribution to make to the future.

Timothy Shutter was commissioned by Bradford Council and the Little Germany Action Group in 1991 after his design won a sculpture competition. The work is carved from sandstone and cost £5,000.

*Now walk down Chapel Street to number 30. Here is a most unusual 19th century building with*

## SCULPTURED KEYSTONE HEADS 28



Their significance is a mystery; they might represent the different countries the warehouse merchant was trading with, or perhaps the continents. Whatever their reasoning, they are boldly carved and very well preserved, enticing explanation of some kind.



*Walk to the bottom of Chapel Street, turn left up Leeds Road to the bus stop.*

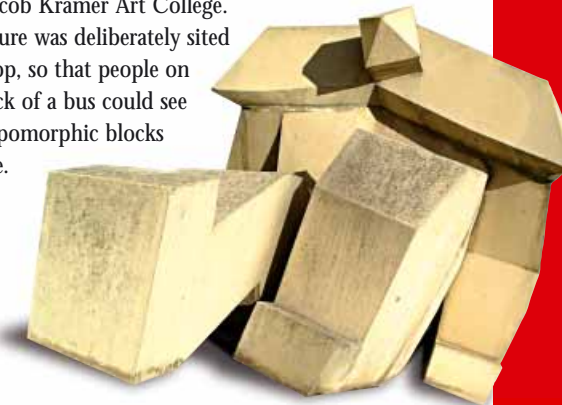
## UNTITLED SCULPTURE, 1992 29

**Sculpture** Terry Hamill (contemporary, b. 1942)

Commissioned by Bradford Council and the Little Germany Action Group, the sculpture is carved from sandstone blocks and weighs approximately 6 tons. It takes the form of a geometric seated figure in the process of rising to stand. The motion from seated to standing symbolises the metamorphosis of a building into human form and the emergence of Little Germany into a contemporary centre for culture and the arts, together with the regeneration of the area.

Terry Hamill was born in Dewsbury and taught at Leeds Jacob Kramer Art College.

The sculpture was deliberately sited at a bus stop, so that people on the top deck of a bus could see the anthropomorphic blocks from above.





Turn back down Leeds Road towards the City Centre. Stop at

### 30 53-55 LEEDS ROAD

to view another Eli Milnes warehouse, built between 1859-62. The architectural sculpture in the form of roundels is wonderfully original and lighthearted. From the entrance you can see a bird in flight carrying an olive branch of peace in its beak, sheaves of wheat, a globe, a beehive (symbolising industry), a quirky camel with a wool pack on its back, a woman, and lastly a steam ship.

Turn right at Vicar Lane and stop in front of number 62 Vicar Lane,

### 31 DE VERE HOUSE

**Architect** Lockwood and Mawson, built 1871

Here the impressive entrance is surmounted by a spread-winged eagle with a low relief sunburst behind. The Warehouse was built for Thornton, Homan & Co. and their TH monogram can be seen above every 2nd floor window. The importance of their connection with the American trade is symbolised not only by the winged eagle, but also by the small relief panels of stars and stripes in the first floor window heads.



Cross Leeds Road and then go through the old Exchange Station entrance in the stone wall and up to the new Crown Court building. Continue round to the right.

### HOMAGE TO DELIUS 1993

32

Frederick Delius (1862-1934)

**Unveiled** 25th November 1993

by Councillor Bob Sowman, Lord Mayor of Bradford

**Sculptor** Amber Hiscott (contemporary)



Homage to Delius is in the form of two giant winter leaves, half decaying and skeletal and half still alive shown by coloured glass giving an overall effect of transparency. The work expresses Delius' love of nature and recurrent interest in the themes of life, death and regeneration expressed through his music.

Frederick Delius was born in Claremont, Bradford in 1862. Despite his German ancestry and spending much of his career and mature life in France, Delius' music is perhaps most appreciated in Britain due to a typically English stylistic appeal. Inspired by authors and poets, his music reflects his commitment to nature. A stunning portrait of Delius by the Leeds artist Jacob Kramer can be seen at Cartwright Hall Art Gallery.

Just as Delius' music evokes the emotional response of the listener, so Amber Hiscott's Homage to Delius encourages the participation of the viewer, not just to look, but to walk through the 20 foot long tunnel created by the meeting of the two leaves. Constructed from steel and coloured glass, the sculpture cost £36,000.

Amber Hiscott, a Swansea artist, won the Bradford commission through a National Competition which asked sculptors to create a focal point for the new public Exchange Square. This work, however, was not without the controversy which surrounds so much contemporary art which involves a conceptual idea rather than a physical representation. One critic likened the leaves to a Colorado Beetle!

*From Exchange Square, go round to*

### 33 ST. GEORGE'S HALL



**Architects** Lockwood and Mawson, 1851-53

This building is very much in the classical style with pillars and pediments. Sculpturally it is worth noting the large carved keystone faces and swags of flowers on the ground floor level.

*From St. George's Hall, using the crossing, cross over Hall Ings, walk down the Bridge Street side of Britannia House and turn right into Broadway. Walk to the far corner of Britannia House at the junction with Bank Street*

### 34 POETRY AND FILM BENCHES, 1998

Two benches of typical street furniture design take on greater significance after more careful inspection. Both celebrate Bradford as a city of film. One is a poem entitled "I Wanna be a Movie Star" by Class 6D of Wyke Middle School. Each metal slat of the bench is etched with a line of the poem. The bench beside it has etched into each slat films that were made in the Bradford district, the earliest being A Boy, a Girl and a Bike made in 1947 to Amy Foster in 1997. However classics such as Billy Liar 1963, The Railway Children 1970 and A Private Function 1980 are all listed.

As part of the centenary of British cinema in 1996 the centenary committee of the British Film Institute awarded commemorative plaques to sites associated with the development of British cinema. Bradford received seven plaques, which confirmed its status as a "City of Film."

*Retrace your steps and cross Bridge Street to the back of City Hall*

### 'BRADFORD BY THE SEA' CITY PARK

35



**Unveiled** 1997

**Designer** Maggie Howarth (Contemporary - b.1944)

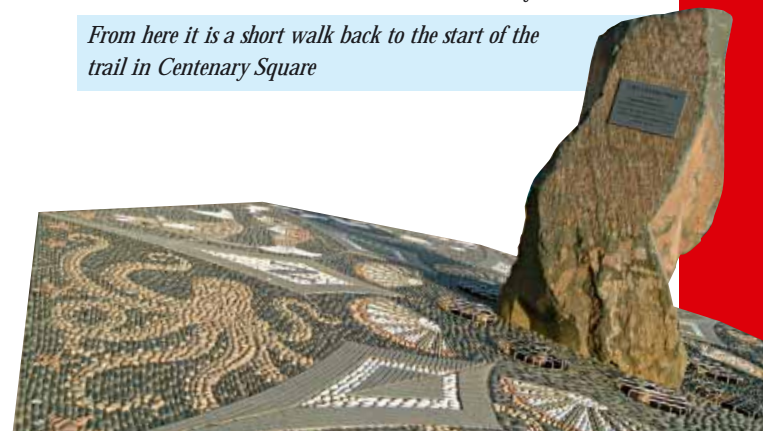
'Bradford-by-the-Sea' was designed by Maggie Howarth as part of a garden dedicated to Councillor Brian Lynch who as

a former Deputy Leader of Bradford Council was "a man who took Bradford to his heart and had the ability to combine dignity with joy and fun." 'Bradford-by-the-Sea' which consists of a water fountain and pebble mosaic has "joy" and "fun" set in the form of an octopus, dolphins, crab, lobster, sea horses, star fish and all manner of marine life. Brian Lynch had a seafaring past having served in the navy. But the traditional summer holiday venue for Bradfordians was Morecombe, which became known as "Bradford-by-the-Sea." The mosaics were pre-fabricated in Maggie Howarth's studio in Lancashire from pebbles collected from Scotland, Wales and Cumbrian beaches. Exotic coloured pebbles came from as far as South America and Russia.

Maggie Howarth was born in Warrington, Lancashire and studied Fine Art at Reading University. For twenty years she worked with outdoor theatre companies, but from 1983 began taking on pebble mosaic commissions and founded Cobblestone Designs.

The Bradford-by-the-Sea garden was funded with assistance from the European Regional Development Fund and also includes three timber child-size donkeys.

*From here it is a short walk back to the start of the trail in Centenary Square*



## Edge-of-Centre

Two further artworks are worth mentioning, although their locations make it inappropriate to include in them in the walking trail.

### BURIED LIGHT BULB

**Unveiled** 1999

**Sculptor** Andy Hazell (Contemporary – b. 1959)

Forster Square Retail Park 2

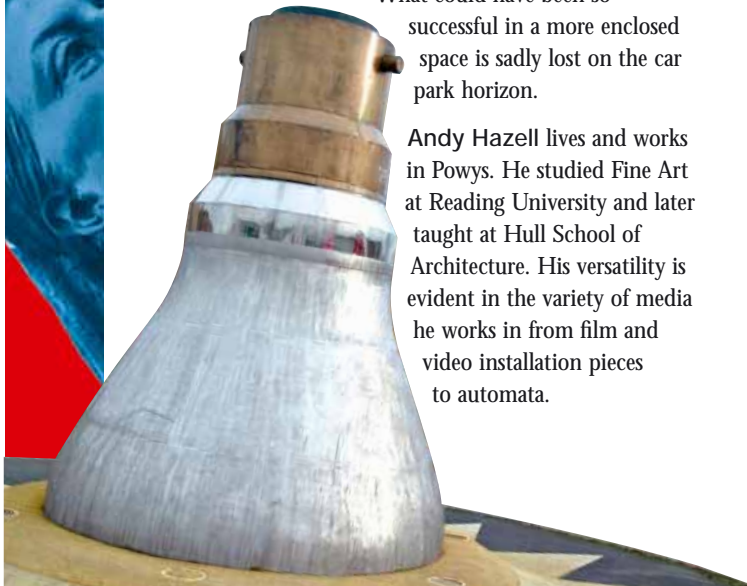
Buried Light Bulb was commissioned by Asda St. James through the Per Cent for Art Scheme as a piece of public sculpture to enhance the environment of a retail shopping car park. Wakefield Public Arts invited artists and sculptors to put forward schemes, which had to include the brief, “making the city safer by shedding light.”

Andy Hazell’s Light Bulb took four months to construct using welded steel, concrete, brass and glowing neon to produce a 10 foot high (3 metre) giant bulb with the base partially buried in coloured tarmac taking the form of a star of light. Lights surrounding the base illuminate the structure at night.

The concept of a giant light bulb to shed light on an area of car park is a clever one. Unfortunately, the sculpture is overshadowed by the enormity of the space it is located in.

What could have been so successful in a more enclosed space is sadly lost on the car park horizon.

Andy Hazell lives and works in Powys. He studied Fine Art at Reading University and later taught at Hull School of Architecture. His versatility is evident in the variety of media he works in from film and video installation pieces to automata.



### LANDMARK

**Principal Designer** Alan Smith

Yorkshire Craft Centre and the Bradford Gallery, Westbrook Street, off Carlton Street

Landmark, is funded by an Arts Council of England lottery grant. Consisting of a huge three-storey high tripod, tubes of light are captured within a perforated container. A ribbon effect of light illuminates the top of the Bradford Gallery at the rear of the School of Art, Design and Textiles, Bradford College. On dull overcast days, as well as at night the sculpture is switched on marking the entrance to the Gallery and Yorkshire Craft Centre.

## Out-of-Centre

Two important sculptures, originally located in the city centre and now located in Bradford parks

### PEEL PARK

Go through the main entrance of Peel Park in Bolton road and turn right towards the duck pond and the promenade.

Robert Peel (1788-1850)

**Unveiled** 6th November 1855

by Alderman William Murgatroyd, Mayor of Bradford

**Sculptor** William Behnes (1795-1864)

This statue of Peel originally stood in Peel Place, latterly known as Petergate, and it was the first statue erected in Bradford. William Behnes was also one of the most popular sculptors of his day, with two other versions of Peel in Leeds (1852) and Hendon, London (1855).

Sir Robert Peel is perhaps best known for his introduction of the first form of modern policing with the creation of the Metropolitan Police Force in 1829, originally known as Peellers. However, from Bradford’s point of view, his advocacy of the Free Trade Policy led to the expansion of trade and prosperity for Bradford’s merchants and the city as a whole. In recognition of their debt to Peel, money was raised by public subscription for a commemorative memorial. On the day of the unveiling, the town was given a

holiday and a gala celebration was held in Peel Park which included a bonfire and firework display.

Peel stands an impressive 11'6" high on a massive drum of Bramley stone, approximately 13 feet high. The bronze figure holds a Bill of Parliament in one hand and has a pile of books behind him on a small draped pillar. The bronze founder's name can be seen on the base of the bronze on Peel's right, Robinson & Coffon, Pimlico, London, and the sculptor's signature on the front base.

William Behnes was born in London. His father was a German musical instrument maker, but his mother was English. Fairly early on, Behnes showed a talent for painting and in 1813 joined the Royal Academy School of Art where he won silver medals in 1816-19. In 1819 he was awarded the Society of Arts gold medal for inventing an instrument for transferring points from a sculptor's model to marble. His first exhibit at the Royal Academy was in 1815 and success swiftly followed. He was particularly successful with busts and reliefs and in 1837 was appointed Sculptor in Ordinary to Queen Victoria

## LISTER PARK

At the Norman Arch, Keighley Road, entrance to the Park  
Sir Titus Salt (1803-1876)

**Unveiled** 1st August 1874  
by the seventh Duke of Devonshire

**Sculptor** John Adams Acton (1834-1910)

Originally this very fine and dominating public sculpture stood outside the Town Hall. The elaborate Gothic style canopy was designed by the Town Hall architects, Lockwood and Mawson to harmonise with the building. The detailed carving of ecclesiastical style statues in gothic carved arches was the work of Farmer and Brindley, sculptors of the 35 monarchs around the Town Hall. Titus Salt is chiefly remembered for his model factory and village at Saltaire, a World Heritage Site.

The seated figure of Sir Titus Salt is carved from white Italian carrara marble and weighs approximately 14 tons. In his left hand Sir Titus holds the plans of Saltaire.

The sculptor John Adams Acton was born in London and studied sculpture under Timothy Butler (the sculptor of Bradford's Richard Cobden). He later enrolled at the Royal Academy Schools where he was awarded a gold medal for the most original group composition in sculpture. For 10 years Acton studied under John Gibson in Rome, but continued to exhibit at the Royal Academy from 1851-1892.

## FURTHER READING

Other city centre trails in this series, produced by City Centre Management

Bradford City Centre Heritage Trail  
The Ivegate Arch  
Cinema Heritage Trail

All above available from Tourist Information Centre, Centenary Square or from City Centre Management, 4th Floor, Olicana House, 35 Chapel Street, Bradford BD1 5RE

Bradford - A Centenary City. Published to commemorate 100 years of Bradford's City Status, 1897-1997. CBMDC, 1997, £4.50. Available from Tourist Information Centre..

Bradford Cathedral, £1.00 Available from Bradford Cathedral The Cathedral also produces a range of informative guides and themed trails.

Bradford City Hall, a history and guide by Michael Leslie. CBMDC, 1997, £2.00. Available from Central Library Reception and Tourist Information Centre, City Hall

Bradford's Public Statues by A.H. Robinson. An excellent source of reference on the city's Victorian statues. Now out of print, it is available for reference in the Local Collection of Bradford Central Library