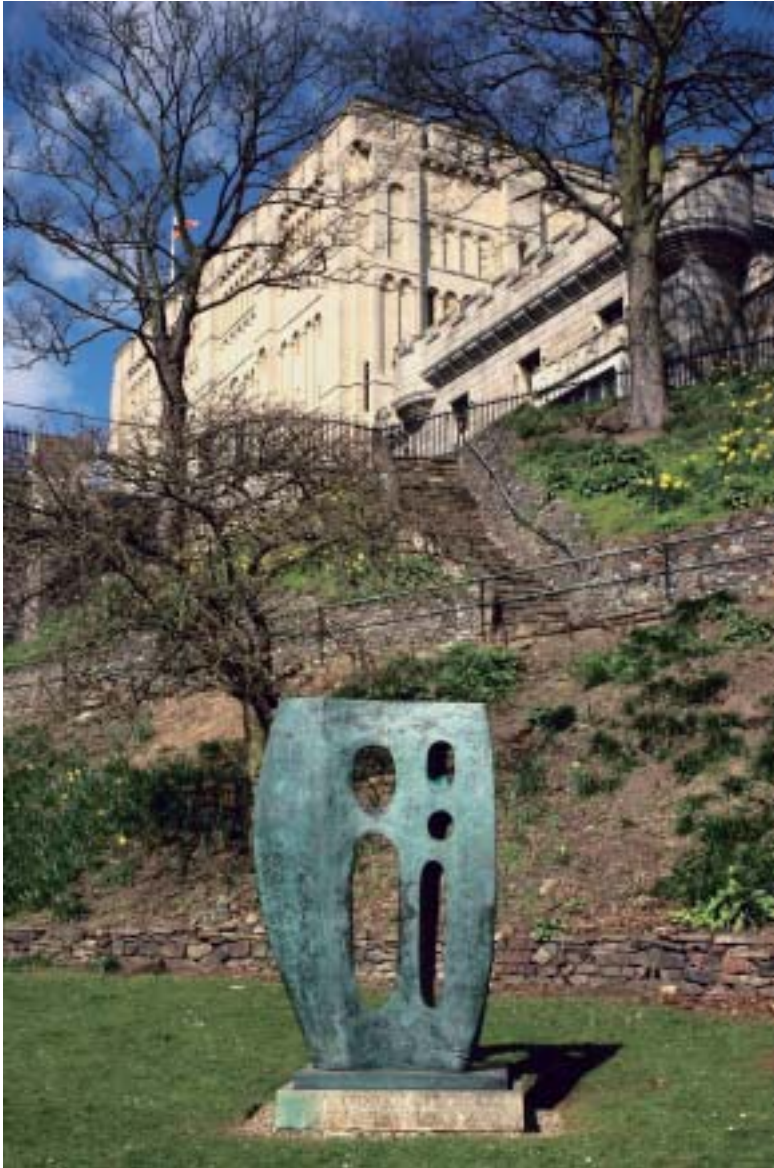


Public sculpture in central Norwich

PREPARED AND PUBLISHED BY THE NORWICH SOCIETY



'Finding out about Norwich' – a series of map guides

This Guide illustrates notable examples of public sculpture in Norwich, including two walks (see Map): a. Around City Hall; b. Around the Castle and the Cathedral.

Around City Hall

Public Sculpture plays a significant but unexpected role in Norwich. Few great men or women stride purposefully on their plinths as in other centres. Commemoration is less obvious, almost exclusively reserved for native East Anglians and secondary to architectural decoration.

The entrance to City Hall by C.H.James and S.R.Pierce **(1)** of 1938 is flanked by two Assyrian-inspired bronze lions by Alfred Hardiman (1891-1949). Chosen by the architects at the British Empire Exhibition of 1936 they echo the heraldic lions in the City's coat of arms. The Assyrian theme is developed in the bronze reliefs at the bottom of the two flag-poles flanking Sir Edwin Lutyens' War Memorial of 1927, moved from outside the East end of the Guildhall to the centre of the Memorial Gardens.



City Hall was completed with further sculpture: James Woodford (1893-1976) designed three sets of bronze doors in 1938. Each had three roundels showing Norwich's manual trades – from bottling wine on the top left to artificial silk weaving at bottom right with the City's history in the centre. On the back of the Council Chamber three niches were filled with stone figures by Hardiman: 'Recreation' on the left; 'Wisdom' in the centre and 'Education' on the right.



The 15th-century Guildhall **(2)** was transformed in the Victorian era when the much restored Bassingham doorway was moved here from London Street and the doorway towards the market was added in 1861. The addition of the clock tower in 1850 and of the drinking fountain in 1859 gave greater emphasis to the sculpture on the main East façade.

Norfolk House **(3)**, in Exchange Street, was rebuilt in 1951. It stood on the site of Saxon crypts, which inspired the combination of the coats of arms of the Saxon kingdom with St George's. The top of the shields turn into waves for the wherry used by Fletcher Watson as a symbol of Norfolk's heritage.



Jarrolds department store (4) was designed in 1903-05 by George Skipper (1856-1946) and now incorporates the facade of Skipper's 1896 office at no. 7 London Street. The reliefs on the facade show the building trades and clients inspecting a site and cartouche, similar



to that chosen for the exuberant doorway of the London and Provincial Bank of 1907 at no. 30 London Street (now Gap). Skipper's versatility is further emphasized in the entrance to the Royal Arcade from Back of the Inns (5). Working in 1899 with the London based ceramicist W.J. Neatby, Skipper designed a stunning art nouveau facade with stained glass window, sculpture and tiles that continue through the arcade with peacocks strutting in the foliage.



The setting for Henry Pegram's (1862-1937) 1905 bronze of Sir Thomas Browne (6) on Hay Hill was originally a green square. Sir Thomas, born in Norwich in 1605, had lived near Hay Hill and was buried in St Peter Mancroft. He contemplates a broken urn – the subject of one of his books *Urn Burial*. The charming fountain by the late Nick Deans, with scenes inspired by *The Wind in the Willows*, was installed at the base of a tree next to Top Shop in 1972 but lost its water supply during subsequent re-paving.



The first-floor windows of Burlington Buildings (of 1904 by J. Owen Bond) to the left of Orford Place (7) are easily overlooked; they are framed by pairs of reclining female statues with cornucopias. Orford Place formed part of the redevelopment and widening of Red Lion Street around 1900. The present Nationwide building was commissioned from Skipper for the accountancy firm of Charles Larkins (8); its rich decorated facade is topped by a figure brooding over his accounts.



In 1901 Skipper won a competition for his most famous building, the new premises for the Norwich Union Life Offices in Surrey Street (9). The central cartouche shows the emblem of the Life Office: the winged hourglass for the flight of time, the handshake Amity and the snake biting its tail eternity. The emblem had originated with the Amicable Society, founded in

1706, which Norwich Union had acquired in 1864. The key figure at the time was Sir Samuel Bignold (1815-1875), shown in a full-length statue by L. Chavalliaud (1858- 1921) as mayor, and accompanied in the other niche by the main investor in the Amicable, Bishop Talbot (1659-1730), wearing the Order of the Garter of which he was Chancellor.



Other sculpture nearby: Surrey Street, outside Norwich Union's Sentinel House, *Gaea* by Colin Miller 1990; Chapelfield Gardens, *Kemp's Men* by Mark Goldsworthy, 2000; Assembly House gardens, *Putto* by James Woodford, ca. 1938 installed in 1954 **(10)**; Chapelfield Shopping Centre, *Spire* by Rob Olins, 2005; St Stephen's Church, *Gates and Railings* by Wolfgang and Heron, 2005.

Around the Castle and the Cathedral

The footpath from Castle Meadow passes plaques by Berman and Sterling on the flint wall added in the refurbishment in 2001. Further on is *Sea Form (Atlantic)* **(11)** by one of Britain's leading sculptors, Dame Barbara Hepworth (1903-1975). This 1964 bronze was inspired by the landscape and ancient stones of Cornwall, where she lived and worked.



Two recent purchases by the Norfolk Contemporary Art Society are displayed on Castle Green on top the Castle Mall **(12)**: *Parrot head (Rubio)* of 1994 by Bernard Reynolds transforms the parrot's skull into a mask; *Monument to Daedalus* of 1993 by Jonathan Clarke was placed there four years later. Daedalus, who according to tradition flew to escape imprisonment, is shown with wings and a helmet combining medieval armour with Robocop.

Prospect House **(13)**, built in 1970 as the new headquarters for Archant Newspapers, is marked by the massive *Untitled* by Bernard Meadows; installed in 1969 its concrete plinth and enigmatic dimpled golden balls (a reference to the adjoining Golden Ball Street) dominate the road junction.

The winged figure of *Peace* with her windswept drapery stands high above one end of Agricultural Hall Plain **(14)**. She is shown sheathing her sword to symbolize the end of the Boer War. Designed by George Wade (1833-1933) the statue was set up in 1904 with a plinth commemorating the soldiers from Norwich and Norfolk killed in the conflict.





The former Crown Bank (later a Post Office) was built for Sir Robert Harvey in 1866 with a Crown in its pediment. The stainless steel sphere set in the fibreglass capsule over the doorway of 2 Prince of Wales Road opposite **(15)** was commissioned from Emiel Hartman for a new office block by Norwich Union in 1967 as a modern version of the emblem on their Life Building in Surrey Street **(9)**.

The two great gateways to the Cathedral Close are set to the east of Tombland **(16)**. The reliefs of *St George Fighting the Dragon* on the St Ethelbert gate of ca. 1316 and the decoration on the Erpingham Gate of ca. 1420 were heavily restored in the 19th century. Sir Thomas Erpingham (1357-1428), who had fought with Henry V at Agincourt, commissioned the gate without his statue which was added in the eighteenth century.



The *Monument to Edith Cavell* **(17)** of 1918 by Henry Pegram is an unusual memorial with the soldier reaching up to present his wreath to the bust of Edith Cavell (1865-1915). She was born in Swardeston, Norfolk, trained as a nurse and worked for the Red Cross in Brussels. She was charged by the Germans with helping British soldiers to escape and executed. [Her simple grave stands outside the East end of the Cathedral besides St Luke's chapel.] On the opposite side of Tombland, fibreglass copies of seventeenth-century figures frame the doorway to *Samson and Hercules House*. The *Gurney Obelisk and Drinking Fountain* was set in front of the St Ethelbert Gate in 1860 to a design by John Bell as a testament to the Victorians' growing concerns for clean water.

The statues of *St Benedict* (ca. 480-ca.527) and of the great Norwich mystic *Mother Julian* (ca.1342-after 1416) were added to the Cathedral's west doorway by David Holgate in 2000 to celebrate the 900th centenary of its foundation **(18)**. Julian holds her *Revelations of Divine Love* and St Benedict urges silence both for the visitor and for the Cathedral's early monks guided by his *Holy Rule*. Naomi Blake's *Mother and Child* was commissioned by the Dean and Chapter in 1984, while the Norfolk Contemporary Art Society had a bronze version of the same theme cast in 1978 from a wax model of 1958 by the late George Fullard.





The statues of the *Duke of Wellington* (19) and of *Admiral Lord Nelson* (20) both date from 1854. G.G.Adams' statue of Wellington remained in the market (opposite Davey Place) until 1937, whilst Thomas Milnes' statue of Nelson was moved from outside the Guildhall in 1856. Wellington is shown without any

military honours but standing over a cannon to celebrate his victory at Waterloo in 1815. Nelson is shown in the full-dress uniform of a vice-admiral, with his empty right sleeve (he lost most of the right arm in 1797) pinned to his uniform to support his cloak.

Other sculpture nearby: St Martin at Palace Plain, Cotman House, *Plaque and Relief* by H.A. Miller 1918; 68 London Street, *Symbol of Norwich and Nationwide Building Society*, by Zielinski, 1974; Garden of the Nelson Hotel, *Wader* by Colin Miller and *Hook* by Peter Blumsden both of 1987; *Pencils* by Peter Logan, 1996 (21).



Norwich Society sponsorship: Petch's corner on the river Wensum, opposite Cow Tower, *Wherry Mast* of 1977 where Norfolk Wherries had been built; off Britannia Road, *Mottram Memorial* by David Holgate from the mid 1970s. R.H. Mottram (1833-1971) had been secretary of the Norwich Society from 1930 onwards (22); Norwich Railway Station, *Bust of Sir Samuel Morton Peto* (1808-1889) by John Pooler, 1989 to commemorate the builder of the Norwich to Lowestoft and Great Yarmouth Lines and of Somerleyton House. The Society has also prepared a booklet on a neglected Norwich sculptor: *JOHN MORAY-SMITH: A very public artist* (Spencer Chapman and Alec Hartley, 2007).

University of East Anglia

The University is home to Norman Foster's Sainsbury Centre housing the collection of Sir Robert and Lady Sainsbury with outstanding sculpture from all over the world. Public sculpture outside includes three bronzes by Henry Moore (1898-1986), the doyen of British sculptors. Other works on campus include: *Extrapolation of Leaves of Books*, by Liliane Lijn of 1982; *For Bristol* by John Hoskin (1921-92) outside the Music Centre, presented from the artist's estate by his daughter in 1995; *Proximity* by Ian Tyson commissioned in 2006 in memory of Ilham Dilman and set in front of Sir Denis Lasdun's Ziggurats.

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THE NORWICH SOCIETY

The City is a wonderful place to live and work, with enormous vitality and great prospects. The Society has worked for over 80 years to heighten public awareness of Norwich's remarkable architectural and sculptural heritage, and to ensure quality in new developments.

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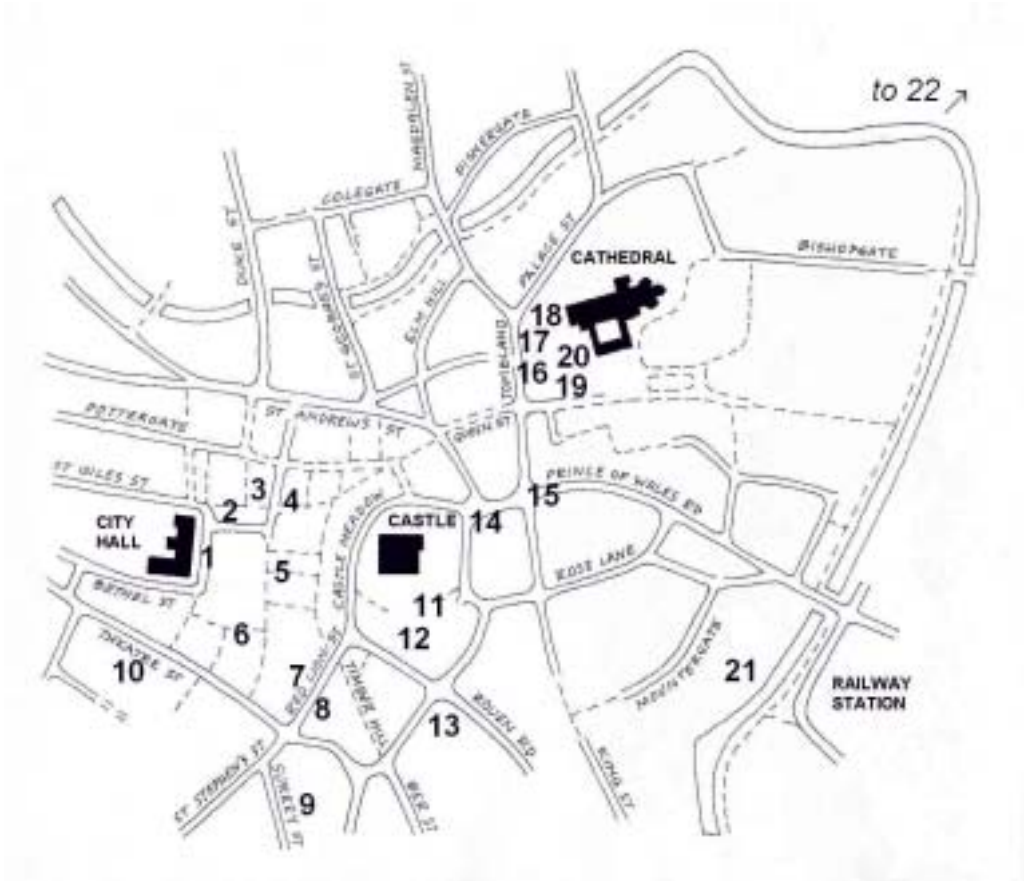
THE PUBLIC MONUMENTS AND SCULPTURE ASSOCIATION

The Public Monuments and Sculpture Association was set up in 1991 for the protection and promotion of public monuments and sculpture. Its principal project is the National Recording Project, which is a digital survey of all public sculptures and monuments in Britain dating from the Stuart period to the present day. The archive of the Norfolk and Suffolk Recording Archive will be housed at the Norfolk Record Office in Martineau Lane on completion early in 2008.

It can be contacted at:

E-mail: d.hulks@uea.ac.uk

Website: <http://www.uea.ac.uk/~t009/>



Key

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|--------------------------------------|--------------------------------------|
| 1. City Hall | 15. Hartman, Prince of Wales Road |
| 2. Guildhall | 16. Sir Thomas Erpingham, Tombland |
| 3. Norfolk House | 17. Edith Cavell, Tombland |
| 4. Jarrolds Store | 18. St Benedict, Cathedral |
| 5. Royal Arcade | 19. Duke of Wellington, Upper Close |
| 6. Sir Thomas Browne | 20. Nelson, Upper Close |
| 7. Burlington Buildings | 21. Pencils, Hotel Nelson |
| 8. Former office for Charles Larkins | 22. Mottram memorial, Britannia Road |
| 9. Norwich Union | |
| 10. Putto, Assembly House | |
| 11. Hepworth, Sea Form | |
| 12. Daedalus, Castle Green | |
| 13. Prospect House | |
| 14. Peace, Agricultural Hall Plain | |

Front cover illustration:
Sea Form (Atlantic) (11)
 1964 by Barbara Hepworth.