

King's Lynn and West Norfolk

King's Lynn was known as Bishop's Lynn, until the dissolution of the monasteries by Henry VII in 1538, when it became King's Lynn. By the fourteenth century it was the third port of England, its prosperity continuing until well in the eighteenth century.



Purfleet Quay, *The Customs House*, designed by Henry Bell in 1683 for Sir John Turner as a Merchants Exchange. Charles II is set above the main land entrance, with sword and order of the garter, while the keystones on the ground floor celebrate the trade in corn and wine, and exotic destinations.

Purfleet Quay, *Captain George Vancouver*, born in King's Lynn in 1757, is famous for his passage up the north west coast of American and Canada in 1792. Penelope Reeve's statue was commissioned in 1998 to commemorate the two hundredth anniversary of his death and was placed on Purfleet Quay in 2000. The *Vancouver Arch* by Andrew Schumann, 2007, on New Conduit Street marks Captain Vancouver's father's house and the entrance to the renewed Vancouver Shopping Centre.

Purfleet Quay *King's Staithe House*, the statue of Charles I was moved to overlook the Custom House at the end of the seventeenth century. He is shown in armour wearing the order of the garter and crowned with laurel, used in images produced after his execution in 1649.

South Quay, The height of *Half Fathom column* by Andrew Schumann of 2000 represents the distance between high and low tides with the divisions representing stages of rise and fall. Further on **Green Quay *Stock Fish Racks*** are still in use in Europe, but this large sculptural commission was created by a group of blacksmiths under the direction of Nigel Barnett at the Hanseatic Festival as a reminder of the town's fishing heritage and was placed on Green Quay in 2010.



London Road, *The Statue of Frederick Savage* facing the south (London) gates is one of the few full-length standing statues in the region, commissioned during his lifetime by his 'friends' in 1892 and showing him greeting visitors in his mayoral robes.

Gaywood Road, Opposite entrance to King Edward VII High School (private but can be visited with permission 01553-773606). William Colton's *Edward VII* is shown seated opposite the entrance to the school, rebuilt to a design by Basil Champneys in 1906. Edward is shown as the Prince of Wales wearing the insignia of the order of the garter and with a heavy cloak, used in contemporary statues of Queen Victoria. The donor of the statue, and of the school, was knighted at its opening.

Sandringham. The estate was acquired by the Prince of Wales in 1862, who rebuilt the house from 1870 onwards.

Sandringham, Dersingham Road, Norfolk Gates, wrought iron, designed by Thomas Jeckyll for Barnard, Bishop and Barnard, exhibited at Great Exhibition, London, 1862, presented to the Prince of Wales on his marriage to Princess Alexandra in 1863 by the Borough of Norfolk and the County Boroughs of Norwich, Thetford, King's Lynn, and Great Yarmouth. Fabulous naturalistic detail in the flowers, described by the Times in 1862 as 'the most elaborate perfection of wrought-iron workmanship'



Sandringham, Anmer Road, Royal Stud, Persimmon, bronze, Adrian Jones, the leading designer of equestrian monuments, modelled with striking realism. A gift from the Jockey Club to Edward VII, in place by 1908. Persimmon was an outstanding racer bred by Edward as Prince of Wales and when retired a leading stud



Gardens of Sandringham House, The Chinese Joss, gilded bronze. Seated Miatreya Bodhisattva (the laughing Buddha), cast in the Qing Dynasty 1654-1722. The



extraordinarily fine bronze, with expressive detail in the cushion, the ribbon of the seated Buddha's coronet and the rendering of the fingers and toes is mounted on a granite plinth carved in oriental style raised on a stepped base and flanked by two Chinese guardian lions. It was acquired for the gardens of Sandringham and the Prince of Wales by Admiral Sir Henry Keppel, in 1869.

Father Time, artificial stone, by the Coades, 1790s. Father Time sits on top of the pedestal holding an hour glass and a scythe. Acquired from Whitton Park, Middlesex by Queen Elizabeth (the late Queen Mother) c. 1951

Opposite entrance to Car Park. St Felix with his coracle, Mark Goldsworthy, 2000, commissioned by the villagers to illustrate the legend of St. Felix who landed ca. 600 AD to but was shipwrecked travelling up the river Babingley to introduce Christianity to East Anglia. He was rescued from drowning by the beavers.



Moved from its original site to the start of the circular sculpture trail at the edge of the main car park.

Houghton Hall. Visits April-September, best visited when house open Wednesdays, Thursdays, Sundays Bank Holidays, 1.30-5 pm



Houghton Hall has to be understood in the context of the career and reputation of the first prime minister Sir Robert Walpole (1676 – 1745), who began Houghton in 1720, as he returned to power in the Commons and favour with the king. The west façade is dominated by the Walpole coat of arms under figures of Justice, Cicero (for eloquence) and Minerva (goddess of wisdom)

The main room on the first floor, the Stone Hall, includes sculpture by Michael Rysbrack, including a *Bust of Sir Robert* as a Roman senator, accompanied by a set of busts of classical figures (some seventeenth century copies) and on ceiling, by Giuseppe Artari, portraits of his dogs, wife and son and heir (and wife).



Gardens, Laburnum Garden *Water Flame*, Jeppe Hein, 2009, an orange flame which is carried up to the top of the water jet, where it sits magically until the cycle begins again. Lord Cholmondeley hopes that it ‘should intrigue visitors throughout the year and I hope it will be good fun.’



Park, in front of the ha-ha (West façade) *Full Moon Circle*, Richard Long, 2004, Cornish slate installed here 2009. The moon has a special meaning for Long and his 1996 Walk of 366 miles ended with a lunar eclipse, evoked in his filled circle, which represents the craters of the moon but also suggests a universal form.



In planting to the south side of Park, *Artificial stone 85*, Zhan Wang, 2009. Stainless steel. Zhan Wang is among the most respected artists in China, famous for his stainless steel sculptures of “scholars' rocks,” which he collects

and then pounds, bends, heats, and molds sections of stainless steel plate across the cloud-like topography of each rock, applying a modern industrial skin to an ancient geological body.

Woods to the west of the Ha-Ha, *Interior Space*, Stephen Cox, 2005. Hammamat breccia slabs, from the quarries of eastern Egypt. Cox’s heightened interest in rare materials here enables the viewer to read the complexity of and beauty of the stone’s surface, in a form inspired by Cox’s rectangular St Anselm’s Altar, in Canterbury Cathedral.



In a clearing in the trees on northern side of Park, *Houghton Skyspace*, James Turrell, 2006 The Houghton Skyspace works on measured and delicately balanced play between artificial- interior light and the natural light of North Norfolk.



Fakenham, Market Square, Simon Watkinson, Foundry: LC Jay, 2000. This is the centrepiece of a programme intended to increase access and orientation in the town centre. The main theme is the printing press reflecting Fakenham's importance for the printing industry in Norfolk. The biggest of Fakenham's printers was Millers Son and Co, founded in 1890. At its height in the 1960s, the company employed nearly 600 people



Edward VII Coronation Memorial and Lamp, August 1902 wrought iron gas lamp with portraits of Queen Victoria and Edward VII. As Prince of Wales he had become patron of the West Norfolk Hunt Club in 1886, moving to Fakenham. Edward's coronation was delayed from June 1902 to August after he was diagnosed with appendicitis. He was one of the first patients to have his appendix successfully removed under anaesthetic.