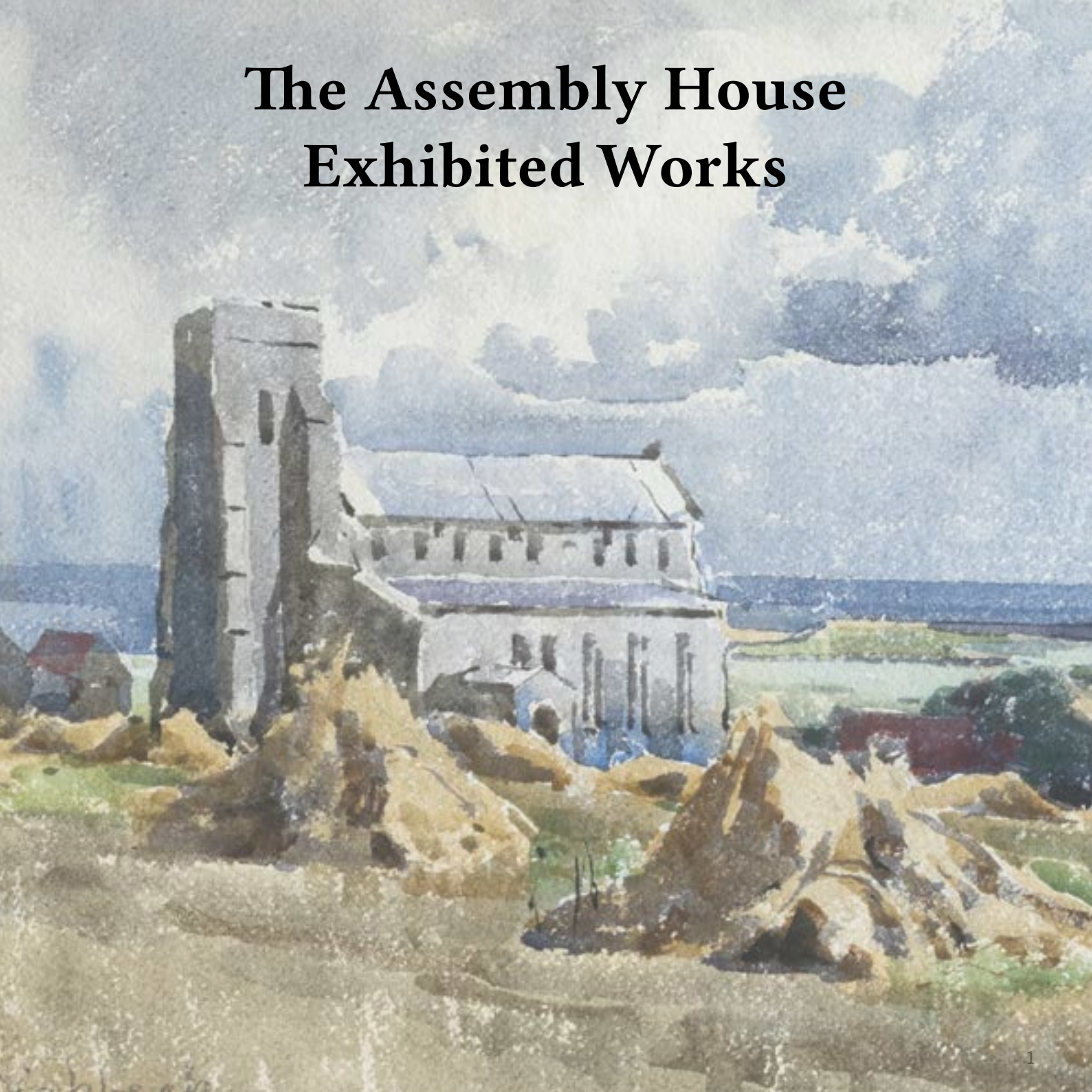
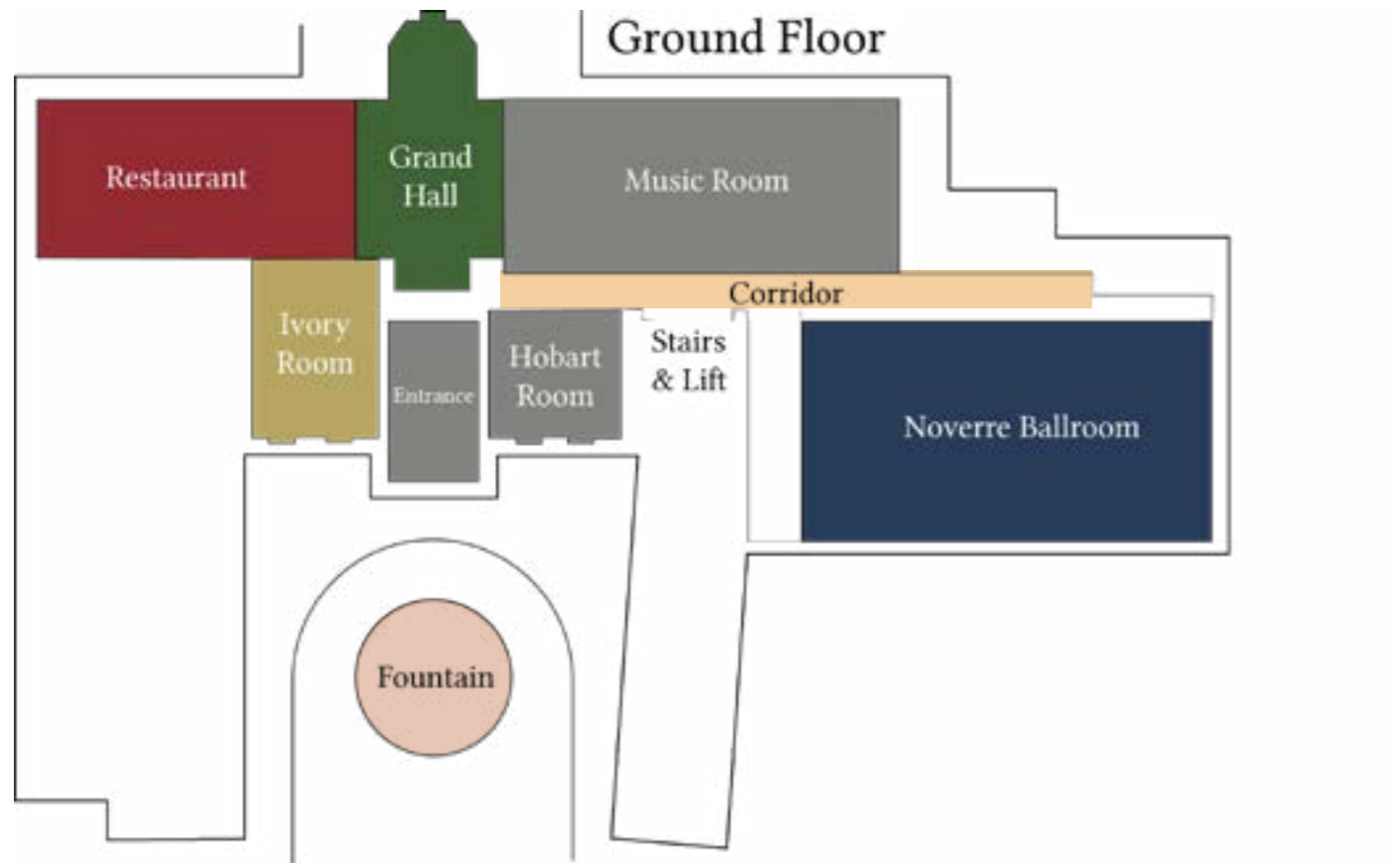
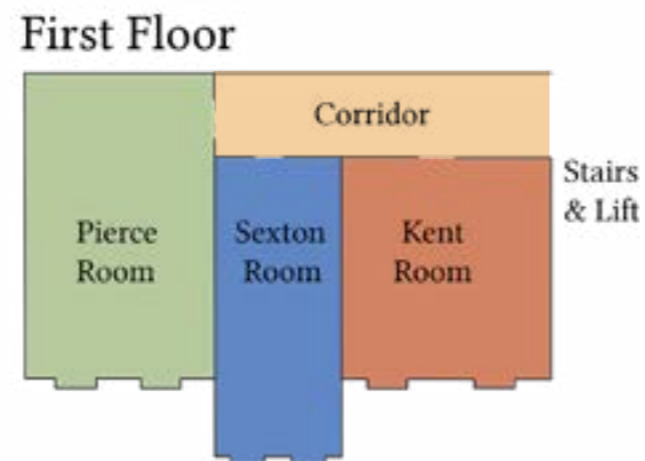


The Assembly House Exhibited Works





Cover Image
 Geoffrey Birkbeck
Salthouse Church
 pencil and watercolour
 13 x 20"



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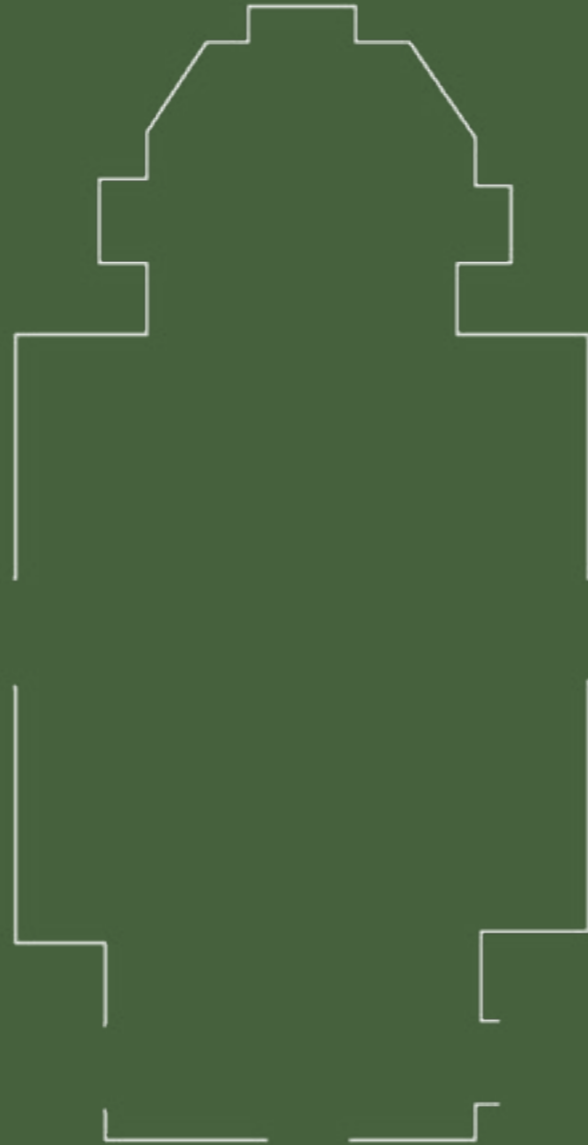
04	●	GRAND HALL
12	●	RESTAURANT
16	●	IVORY ROOM
19	●	NOVERRE BALLROOM
23	●	CORRIDOR
25	●	KENT ROOM
27	●	SEXTON ROOM
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37	●	THE FOUNTAIN
38		ARTIST INFORMATION

The Grand Hall

The late 17th and early 18th century saw an increased demand for a real entertainment venue in Norwich. In 1753, seven Aldermen of the city, William Crowe, William Flemming, Daniel Ganning, John Gay, Jeremiah Ives, Robert Rogers and Samuel Hobart took out a 500-year lease from the owner of Chapply Field House and its croft from the then-owner, Sir John Hobart. The intention was to run a venue for entertainment, a place for assemblies, cards, bowls and balls.

Rebuilding began in 1754 by Thomas Ivory and James Burroughs from Cambridge. Originally called The Ball Room, the Grand Hall is between what is now the restaurant and The Music Room and the large doors to both rooms were opened in the days of grand balls so that a huge room could be created that included all three rooms.

This is a room which has welcomed royalty and dignitaries, countless parties, celebrations and balls, artists and artisans, tea drinkers and soon-to-be-weds. Today, the Grand Hall is used as a dining space and reception area.



GH01
Arthur E Davies
The Assembly House
ink and watercolour
12 x 15½"

GH02
Arthur E Davies
The Plough Inn
ink and watercolour
11¼ x 15"

GH03
Geoffrey Birkbeck
Salthouse Church
pencil and watercolour
13 x 20"





GH04
Mid 19th century English School
Portrait of a Lady, a member of
the Noverre family
oil on canvas
23 x 19"



GH05
Wilfred S Pettitt
View towards Salthouse Church
oil on canvas
24 x 29"



GH06
Unknown artist
John Copeland 1777-1862
6 x 5"



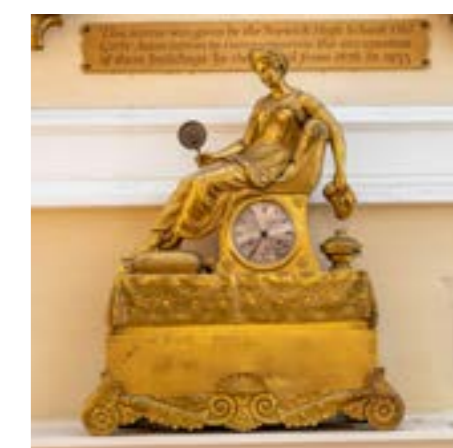
GH07
Unknown artist
Wife of John Copeland
6 x 5"



GH08
Oliver Messel
Lilies
oil on board
32 x 20"

GH09
Early 19th century French
Giltmetal Mantel Clock with
seated figure of neo-classical female
22 x 17"

The text below the mirror reads:
*This mirror was given by the Norwich High School
Old Girls Association to commemorate the occupation
of these buildings by the School from 1876 to 1933.*





GH10
John Crome
Woman in a Turban
oil on panel
9½ x 7¼"



GH11
Geoffrey Birkbeck
The Gateway
pencil and watercolour
13 x 20"



GH12
William Ivory
Lanercost Priory
watercolour
13½ x 17½"



GH13
Arthur E Davies
The Erpingham Gate
ink and watercolour
10½ x 13¾”

GH14
Arthur E Davies
Elm Hill
ink and watercolour
10½ x 13¾”



GH15
George III mahogany striking
Eight Day Longcase Clock,
Wenham, Dereham
103 x 20 x 26”



GH16
Arthur Edward Davies
Norwich Cathedral
signed and dated 1978
pen and watercolour
12 x 15½”



GH17
Stephen Batchelder
The Old Wey Bridge, Acle
watercolour
13 x 20”





GH18
17th century English School
Portrait of Sir Geoffrey Palmer,
1st Baronet (1598-1670)
oil on canvas
50 x 42"

Three-quarter length, in robes
holding a document; with coat
of arms upper right. Sir Geoffrey
Palmer Bt was Attorney General
1660-1670.

On loan from
Norwich Castle Museum and
Art Gallery (Norfolk Museums
Service)

GH19
18th century English School
Portrait of Master Thomas John
Batcheler (1737-1789) with a
Sheep
oil on canvas
50 x 40"

Thomas Batcheler of Horstead
Hall, Norfolk was the son of
Mary Pettus.

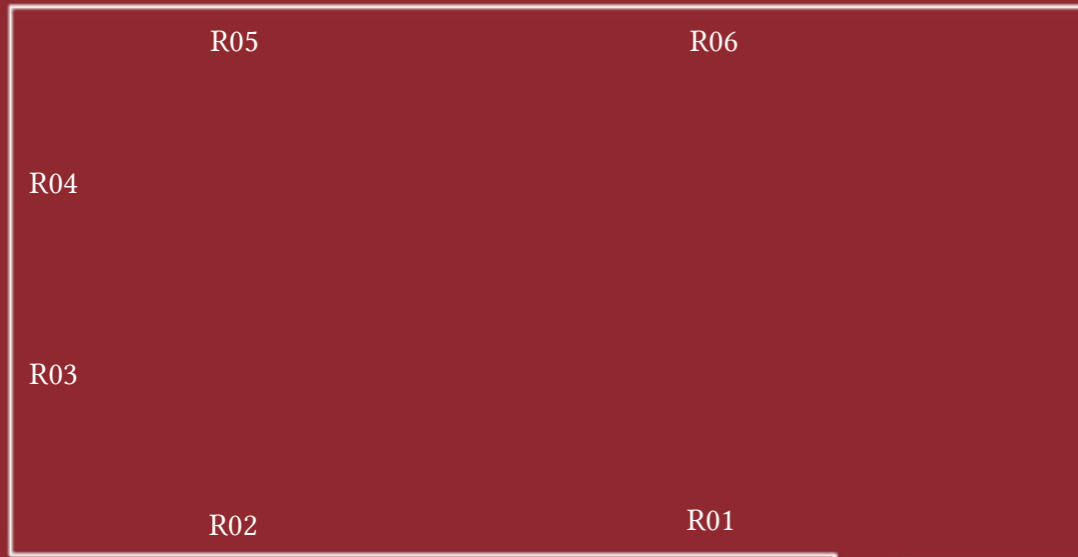
On loan from
Norwich Castle Museum and
Art Gallery (Norfolk Museums
Service)



Restaurant

It was in this room where the celebrations for Nelson's Trafalgar victory were concentrated at a gala event held on December 21 1805, exactly two months after the Norfolk naval Captain's death. Expense was not spared. The Grand Hall was festooned with paintings of Nelson's victories and ribbons and guests were met by stewards. What is now the restaurant was where the grand ball was held and dancing began at 9pm and ended at midnight at which point guests made their way into the Music Room for supper, where a life-size portrait of Nelson greeted them.

In 1825, this room and The Music Room were used by Madame Tussaud when she brought her waxwork exhibition to Norwich. People queued to see the displays of "Princes, Queens, Princesses, heroes, statesmen, poets and divines" – it is said that some were so shockingly lifelike that one visitor dropped dead from shock. Today, the restaurant is where meals are served, including The Assembly House's famous afternoon tea.



RT01
Attributed Joseph Clover
Portrait of Mr Copeman, seated, in dark coat and white waistcoat oil on canvas
approx 30 x 24"



RT02
English School late 19th century
Portrait of George White, bust length, in dark suit oil on canvas
approx 30 x 24"



RT03
Attributed Joseph Clover
portrait of Mrs Copeman, seated wearing a white
bonnet and shawl oil on canvas
approx 30 x 24"



RT04
English School 17th century
Portrait of Dame Elizabeth Pettus, standing
three-quarter length, holding flowers
oil, 40 x 32"
On loan from Norwich Castle Museum and Art
Gallery (Norfolk Museums Service)

Dame Elizabeth was the wife of Sir Thomas
Pettus and daughter of Sir Thomas Knyvett, Kt, of
Ashwellthorpe, Norfolk.



RT05
School of Sir Peter Lely
Portrait of Hannah Wilton, (died 1709)
three-quarter length, in blue dress and
brown shawl
oil on canvas, 50 x 41"
On loan from Norwich Castle Museum and Art
Gallery (Norfolk Museums Service)

Hannah Wilton was the eldest daughter of Robert
Wilton of Wilton. She married at Hargham in 1654
Robert Buxton of Channonz, Tibenham, Norfolk.



RT06
English School 17th century
Portrait of Sir Thomas Pettus, Bt, three-quarter
length, standing in gold tunic beside feathered cap;
holding a glove. oil on canvas, 40 x 32"
On loan from Norwich Castle Museum and Art
Gallery (Norfolk Museums Service)

Sir Thomas Pettus was the First Baronet of
Rackheath and High Sheriff of Norfolk in 1632. He
died in 1654.

Noverre Ballroom

Augustin Noverre is believed to have fled to Norwich from London due to anti-French feeling in the capital in the mid 1700s. He and his family lived in Chantry Court next door to The Assembly House and he held his first ballet performance in Norwich there. The Noverre family ran a successful dance academy at the House for over 75 years. The Noverre Rooms were built and opened in 1858 - in the north-west corner of the building, to the left of the door outside is a brick carefully carved with the initials of Frank Noverre's family.

Requisitioned for the war effort, artist Oliver Messel transformed the Noverre into the Eastern Command Camouflage Office and Camouflage Factory. In 1950, the Noverre Cinema opened boasting 272 seats and screening films not always available on the commercial circuit - it closed on December 23 1992 and the room is now a function, performance and gallery space.



NB01
Joseph Clover
Portrait of Augustus Noverre
bust-length, seated in black coat
with yellow facings oil on canvas
29½ x 24"

On loan from Norwich Castle
Museum and Art Gallery
(Norfolk Museums Service)



NB02
English School late 19th century
Portrait of Frank Noverre
bust-length, in black coat and tie
oil on canvas
23½ x 19"



NB03
John Opie
The Noverre Children
oil on canvas
26 x 32"

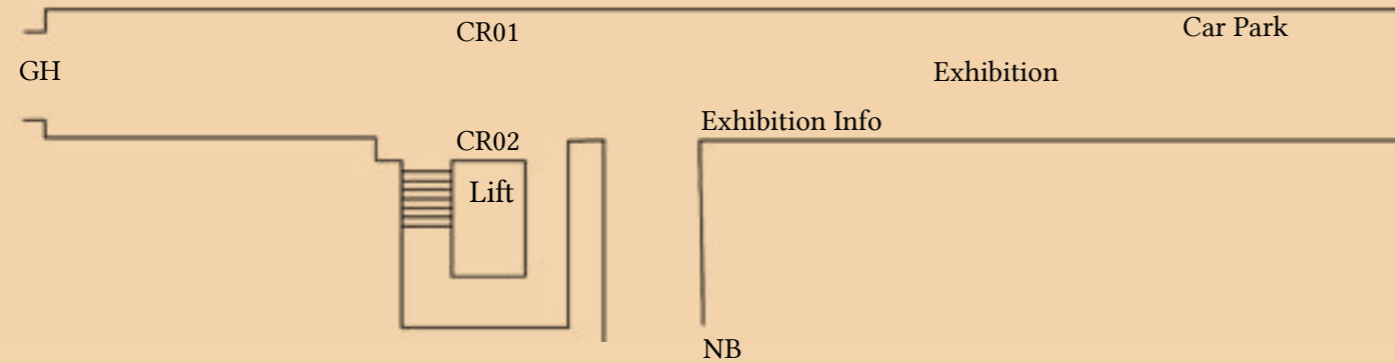
On loan from Norwich Castle
Museum and Art Gallery (Norfolk
Museums Service)

NB04
Circle of Francis Cotes
Portrait of Mary Noverre
bust-length, with scarf and
ermine trimmed gown
oil on canvas
23½ x 19"

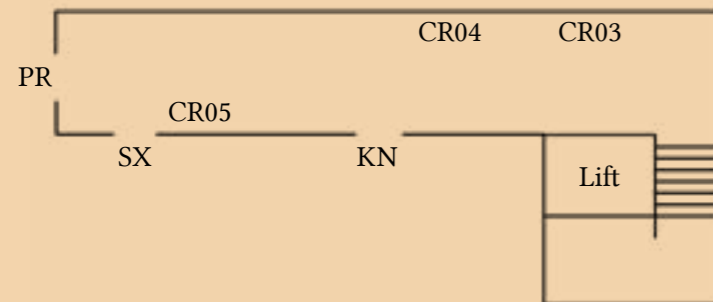


Corridor

The ground floor corridor between The Grand Hall, Noverre Ballroom and the exit to the car park has three cases used for exhibitions. Information about the work currently showing can be found in the display case marked on the floorplan below.



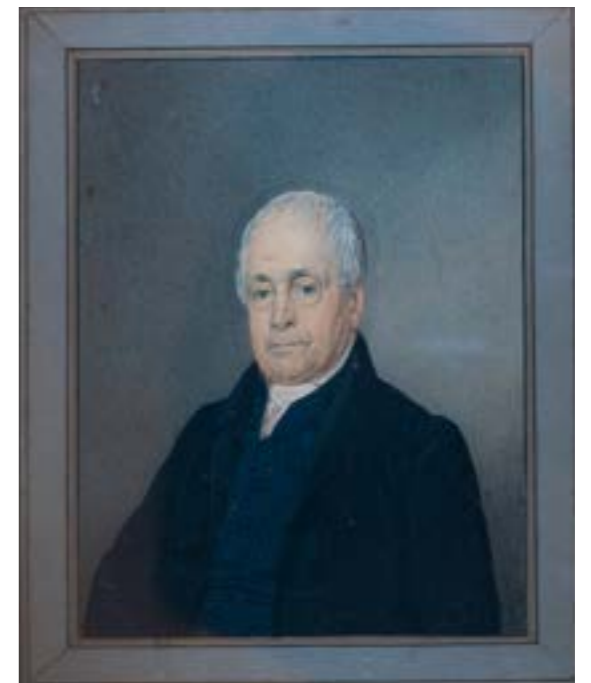
On the first floor corridor you can find two architectural drawings of The House by Sir Stephen Rowland Pierce. CR03 shows the position of the chapel of St Mary in the Fields that used to stand in front of the house. This corridor also provides access to the Kent, Sexton and Pierce Rooms.

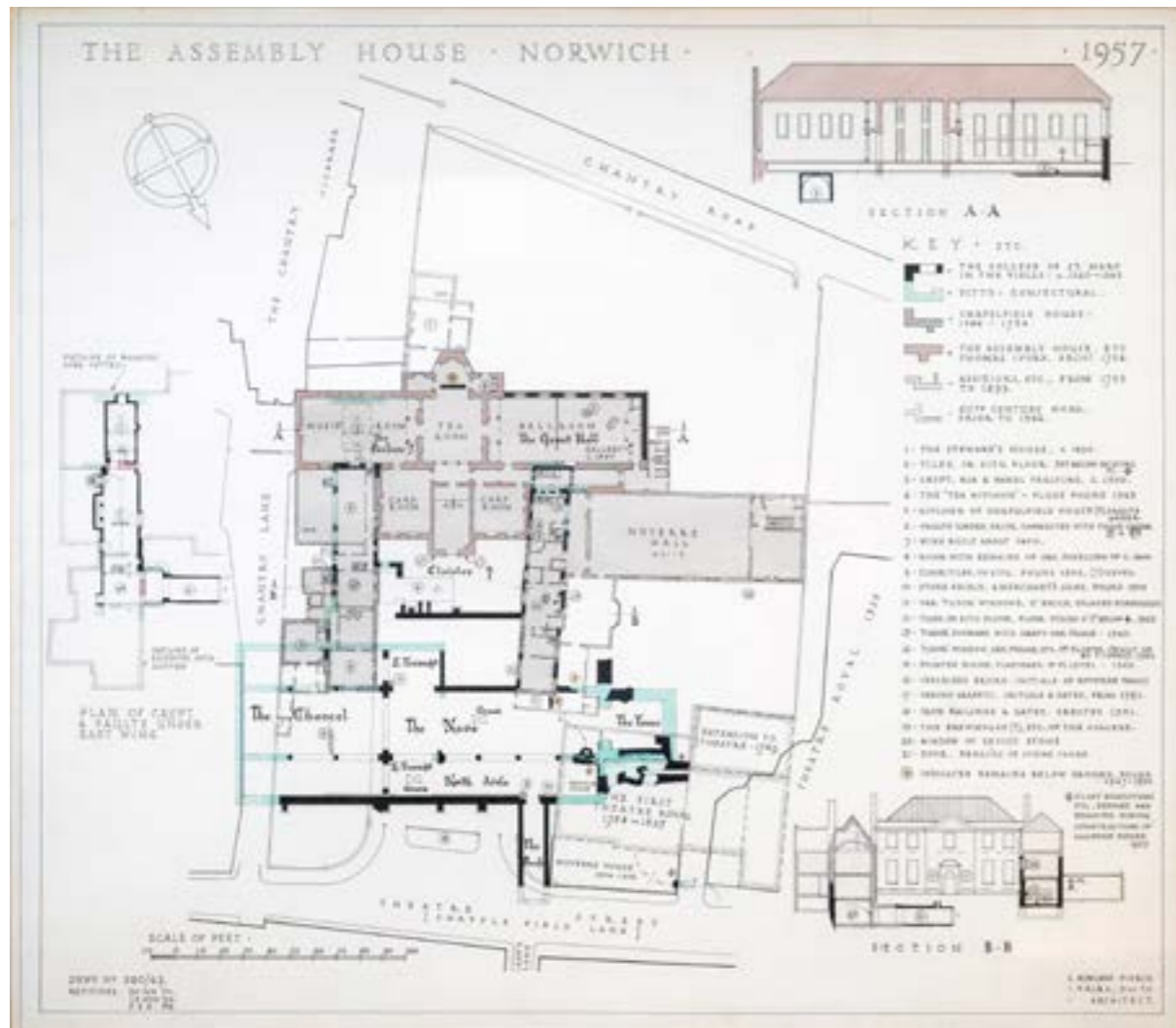


CR01
Victorian mahogany circular Wall
Clock by W.R. Bullen, Norwich
15" diameter

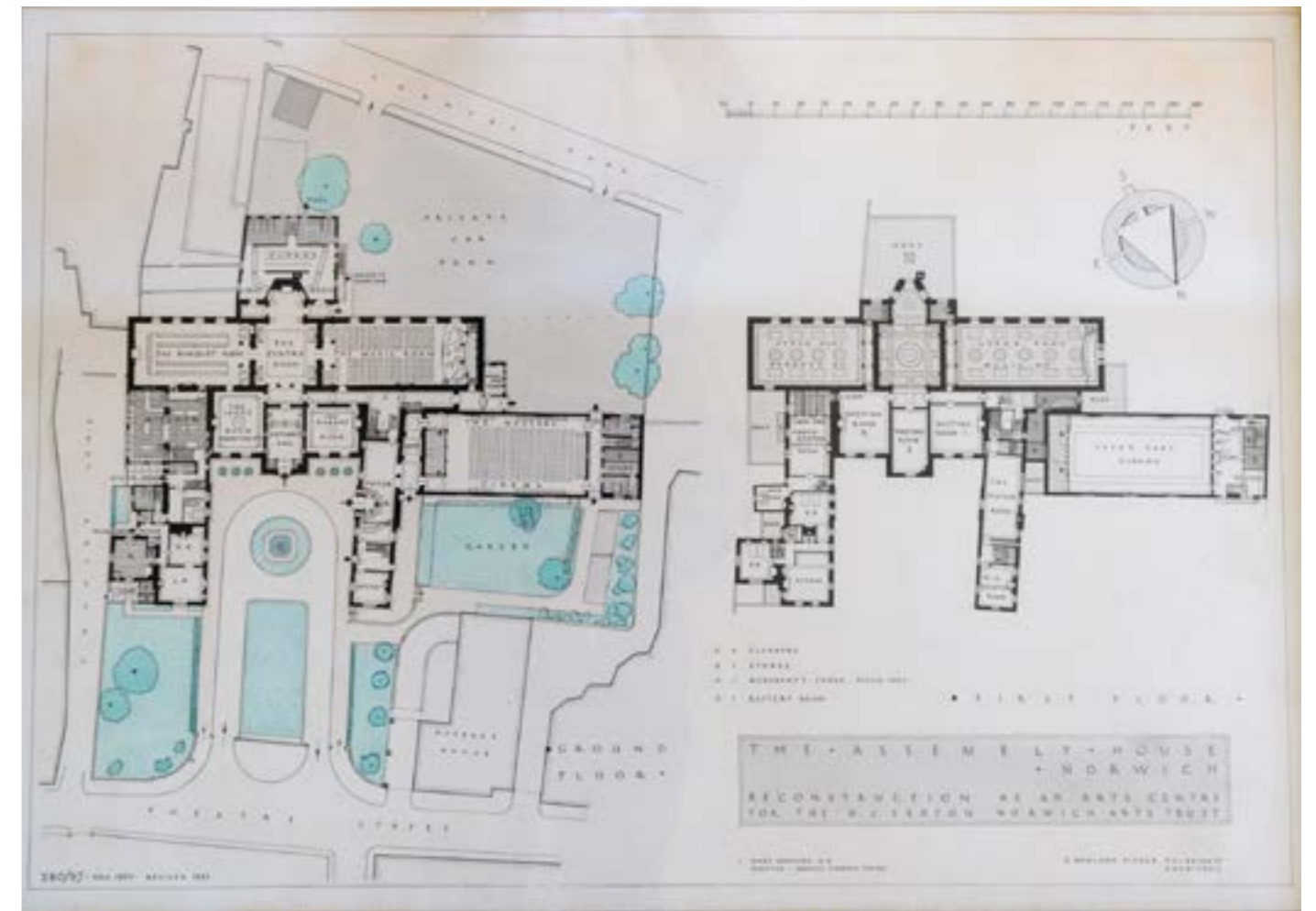
CR02
Henry Lamb
Portrait of Henry Jesse Sexton,
seated in grey suit signed and
dated 1951
oil on canvas
40 x 30"

CR05
Unknown artist
Thomas Copeland (1759-1841)
15 x 14"





CR03
 The Assembly House, Norwich, 1957
 Revised 1958
 Sir Stephen Rowland Pierce

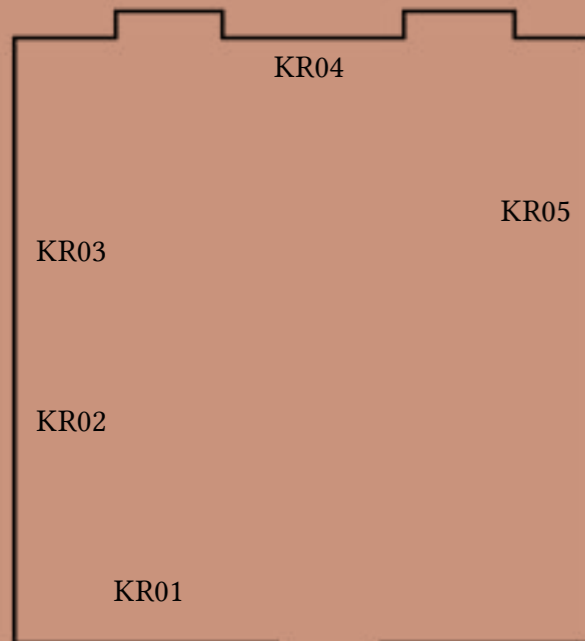


CR04
 Reconstruction as an Arts
 Centre for the H. J. Sexton
 Norwich Arts Trust
 November 1950, Revised 1957
 Sir Stephen Rowland Pierce (p33)

Kent Room

Arnold Kent played a key role in bringing The Assembly House back from decay and securing its future as a centre for the arts. He supported Henry Sexton in the post-war period when the House was smarting from years of nearby bomb damage and requisition as a camouflage factory during the war, plus decades when repairs had been avoided. With Sexton, Kent formed a committee chaired by JB Hales and including Nugent Monck, Reginald Pareezer and Andrew Stephenson who represented interested parties from theatre, arts, film and education.

Kent was heavily involved with The Norwich Society and wrote a number of books about the city including *Norwich in Pictures*, *Norwich Inheritance* and *The Old Churches of Norwich*. The Kent Room is one of The Assembly House's smaller event and function spaces.



KN01
Wilfred S Pettitt
White Clifford Gardens
pencil and watercolour
7½ x 10½”

KN02
Robert Burrows
Extensive landscape with figures and cart
oil on canvas
13½ x 19”





KN03
Wilfred S Pettitt
Horses Grazing
oil on canvas
15½ x 19¼"



KN05
Robert Burrows
East Anglian Landscape in Winter
oil on canvas
13½ x 19"



KN04
Victorian mahogany circular Wall
Clock, C. Rossi, Norwich
15" diameter

Sexton Room

It was shoe manufacturer Henry J Sexton who, with Sir George White and Alan Rees Colman, bought The Assembly House and generously donated the building to the city.

Plans to refurbish the house were put on hold during the Second World War, during which Alan Rees Colman sadly died in a flying accident. Despite the condition of the building, Henry Sexton wasn't put off and, along with enthusiastic supporter Arnold Kent, began to work on plans which saw The Assembly House becoming a centre for the arts in Norwich. A preliminary report was put forward in June 1943 which included plans for a theatre and cinema run by a group of trustees. Sir Ernest sold his share of the building to Henry Sexton and in March 1945, the HJ Sexton Norwich Arts Trust was formed. On November 23 1950, The Assembly House was presented to the people of Norwich as a centre for the arts.

Henry Jesse Sexton OBE, who was born in Norwich on November 10 1881, said: "As originally built it was reserved for the pleasure and entertainment of the privileged few, but it is my wish that in its revival it should be dedicated to the use and enjoyment of the whole community."

Today, the Sexton Room is used for small-scale functions. It is believed that Francis Noverre held dance academies in the Sexton Room which was referred to at the time as Miss Wisp's Drawing Room.

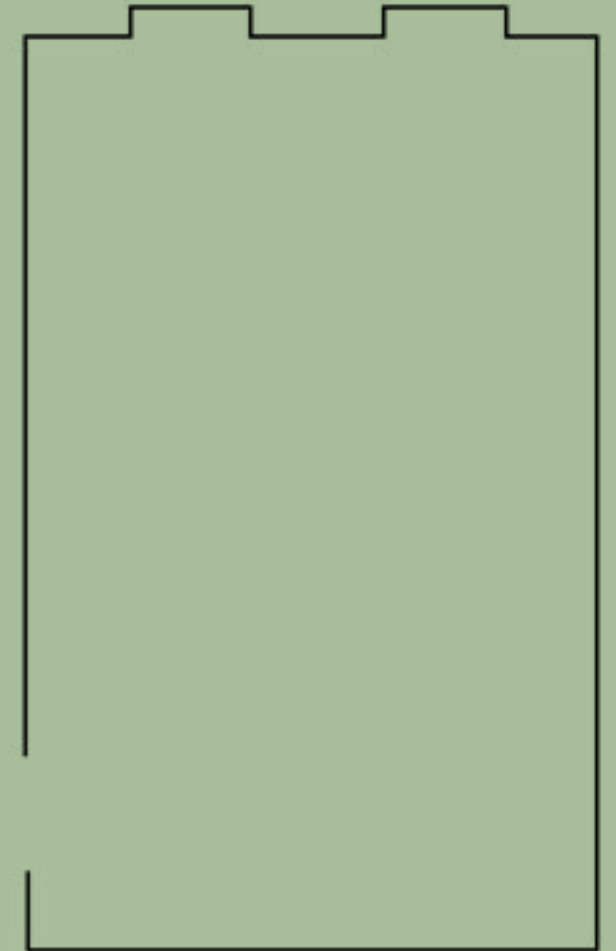
The Sexton Room is currently functioning as the office and is not open to the public.

Pierce Room

Sir Stephen Rowland Pierce was an award-winning architect and town planning consultant who, in partnership with Charles Holloway James, designed several large British public buildings, including Norwich City Hall.

The pair's designs for City Hall were exhibited at the Royal Academy in 1933/4 and the building was completed and opened by King George VI in October of 1938. Pierce was appointed by the HJ Sexton Norwich Arts Trust as an architect in 1945. At the time, he commented that he had "to battle with decay, dry rot beetle, neglect and Blitz" as he tried to bring The Assembly House back from years of disrepair. The building needed extensive underpinning, ceilings were collapsing and there was damp throughout. Pierce repurposed old classrooms above the Noverre as a projection room, removed partitioning in the Music Room, altered the organ gallery and repurposed the school laboratories.

Originally used as a card room after Thomas Ivory designed the building, today the Pierce room is one of three smaller upstairs function rooms and event spaces.



The works in this room are all prints of original works by Oliver Messel. There is no individual identification for the framed works, therefore please use the list below as a guide to the works on display.

Sleeping Beauty 1946, set design for Act 1

Sleeping Beauty Act 2, costume design for the Cavalier to the Fairy of the enchanted Garden

Sleeping Beauty Act 1, Costume design for the Queen

Sleeping Beauty Act 2, Costume design for Prince Florimund
The School for Scandal 1958, costume design for Sir Oliver

The School for Scandal Act 5, Costume for Lady Sneerwell

La Cenerentola, Costume design for the Grand Salon in Don Ramiro's Palace

La Cenerentola 1952, Costume design for Tisbe dressing for the Ball

The School for Scandal Act 4 scene 3, Costume design for Lady Teasle

The School for Scandal, Costume design for Snake

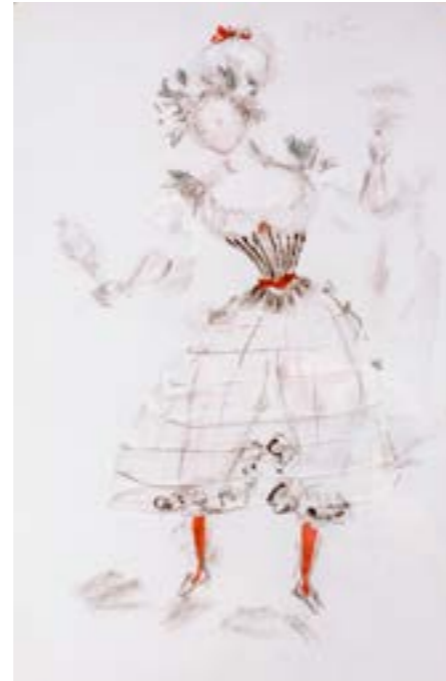
La Cenerentola, Costume design for Cinderella at the Ball

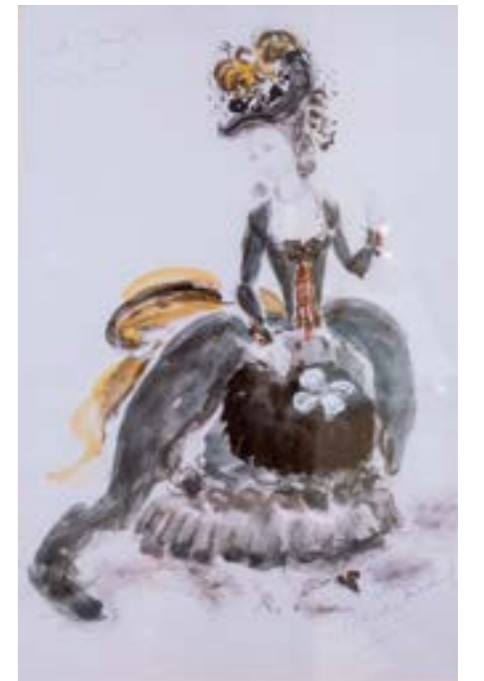
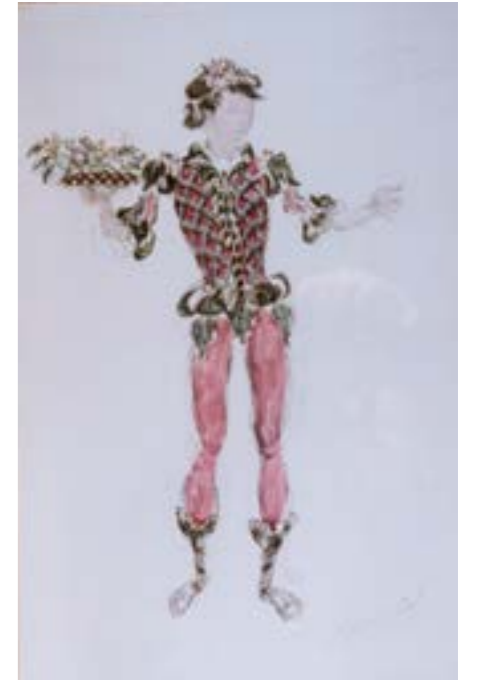
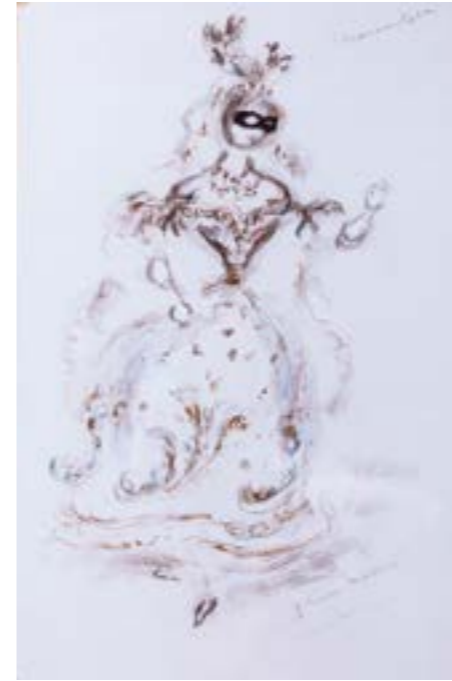
La Cenerentola, Costume design for the Prince at the Ball

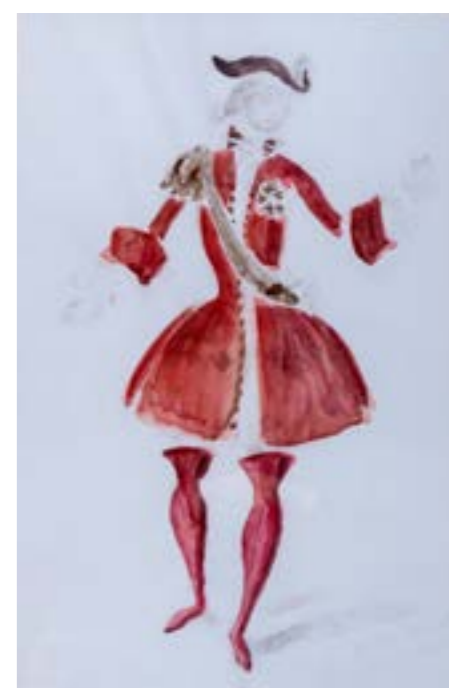
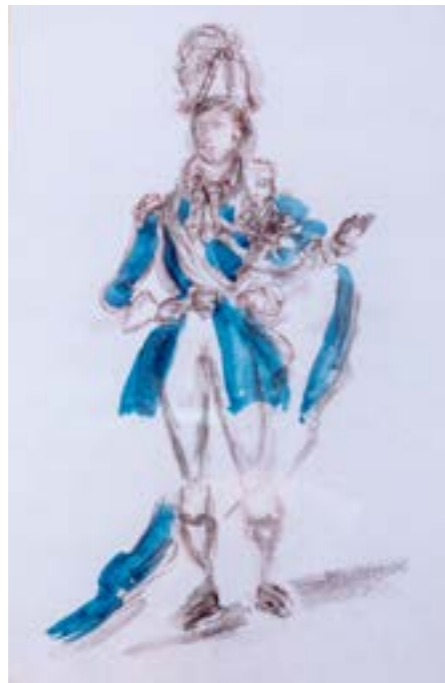
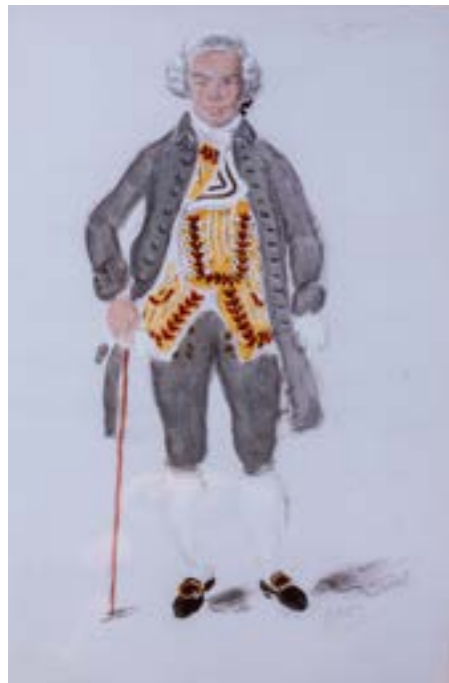
The School for Scandal, Costume design for Sir Joseph Surface

La Cenerentola, Costume design for Prince Fiashone in final scene

La Cenerentola, Costume design for Baron Monti





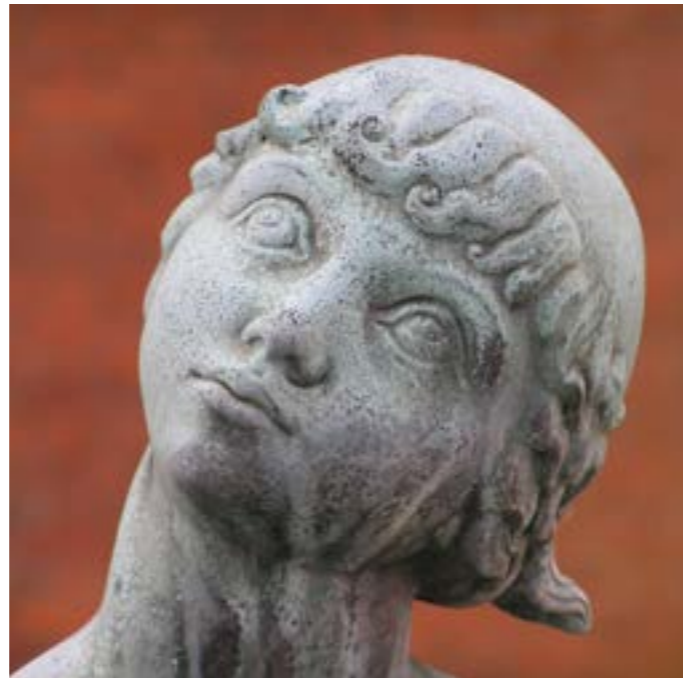
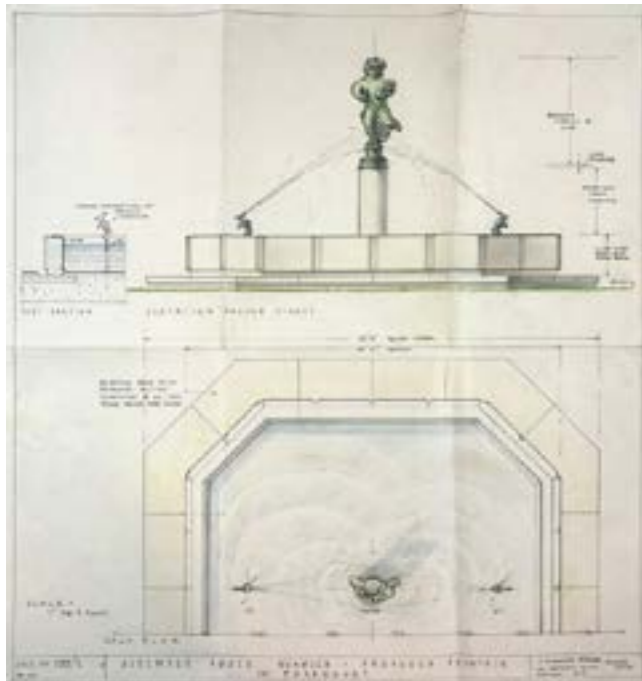


The Fountain

James Woodford's *Putto* was commissioned at the same time as Norwich City Council's doors in the 1930s and was placed in store during the war. Installed in 1954, *Putto* is the much-loved centerpiece of the fountain designed by Rowland Pierce. She stands on top of a flower on a narrow circular base set into a square fountain with bevelled ends. The fountain itself sits in a circular flower bed in the centre of the courtyard leading to The Assembly House. *Putto* balances on her right leg with the left out behind her while holding a sunflower in her left hand and a closed lily in the other. The discreet costume over her right leg is decorated with birds. A full image can be found on the back cover.

FT01, James Woodford, *Putto*, Bronze
Designed 1930s, Installed 1954

Image credit: Leo Reynolds



Information

The information here has been sorted alphabetically by the artist's surname. It has been included at the back of this guide to avoid duplication as some artists have work shown in multiple rooms. You can use the short codes in each description to find the images of their work in the collection. Information is not available for all works.

- GH Grand Hall
- RT Restaurant
- IV Ivory Room
- NO Noverre Ballroom
- CO Corridors
- KN Kent Room
- SX Sexton Room
- PR Pierce Room
- FT The Fountain

Batchelder, Stephen

GH17

Stephen John Batchelder (1849–1932)

b. Little Bolton, Lancashire

By 1851 Batchelder was living on Oak Street in Norwich with his parents who were described as travellers (showmen), and his grandfather. He started work as a photographers assistant in Norwich before moving to to study at the Great Yarmouth College of Art. He worked as a Broadland photographer until 1882 when he decided to pursue a career in art and had soon established a reputation as a prolific watercolour painter. Batchelder regularly worked on small paintings around 7 x 5" that celebrated the Norfolk Broads and was a member of Ipswich Fine Art Club 1894–1928. He gave up painting in 1929 due to failing eyesight.

Birkbeck, Geoffrey

GH03, GH11

Geoffrey Birkbeck RBA RSW (1875–1954)

b. Norwich

Birkbeck was educated at Eton College and was a member of the RBA, RSW and Norwich Art Circle. Following his first exhibition at Carfax Gallery in 1903 he exhibited regularly including numerous shows at the Castle Museum. Birkbeck was a well known water colourist and muralist, and also published a book titled *Old Norfolk Houses*. He died in 1954 aged 79.

Burrows, Robert

KN02, KN05, SX03

Robert Burrows (1810–1883)

b. Ipswich, Suffolk

Burrows was an important Ipswich painter, influenced by the Norwich School of Artists. He developed an interest in photography after leaving his position as a town councillor in 1856, before moving on to painting. After the death of his wife in 1869 he began painting full time and exhibited regularly in the Ipswich Art Club shows. Some of these paintings are kept in the Christchurch Mansion Museum and Art Gallery.

Clover, Joseph

RT01, RT03, NB01

Joseph Clover (1779–1853)

B. Aylsham, Norfolk

Clover started his career as an engraver. According to records in the Norfolk Tour “He took an impression of one of his plates to the late alderman Boydell in Cheapside, whose ingenious remarks on this performance discouraged him from following the profession of engraver”. Clover was inspired to turn to portrait painting when a portraitist painted his uncle. He lived between Norwich and London and was a member of the Swedenborg Society, serving on its committee for several years. Joseph Clover should not get confused with his nephew, Joseph Thomas Clover, born in Alysham 1825. He was an English doctor and pioneer of anaesthesia, by 1871 he had administered anaesthetics 13,000 times without a fatality.

Cotes, Francis

NB04

Francis Cotes RA (1726–1770)

b. London

Cotes set up his own studio after training with the portrait painter George Knapp, he soon became the preeminent British artist working in crayon and pastels. In the late 1750s Cotes started painting in oils to develop larger-scale works, and was commissioned to paint Queen Charlotte with her infant daughter Charlotte, the Princess Royal in 1767. Cotes became the director of the Society of Artists and was one of the founding members of the Royal Academy of Arts in 1768, but died suddenly two years later aged 44 after drinking a potion that he thought would cure him from an illness.



Francis Cotes, *Portrait of a Lady*, 1768, © Tate CC-BY-NC-ND 3.0

Crome, John

GH10

John Crome (1768–1821)

b. Great Yarmouth

John Crome was born in Norwich in 1768. At the age of twelve he started working as an apprentice sign painter and around this time formed a strong friendship with Robert Ladbrooke (p43), an apprentice printer. The pair shared a room and went on sketching trips in the fields and lanes around Norwich, they later married two sisters of the Berney family. Crome had access to Thomas Harvey’s art collection in Old Catton and developed his skills by copying the works of Gainsborough and Hobbema, Harvey then helped Crome set himself up as a drawing teacher.

He was sometimes known as Old Crome to distinguish himself from his son John Berney Crome who along with his brother William Henry Crome became a notable landscape painter. In 1803 Crome and Ladbrooke formed the Norwich Society of Artists - marking

the start of the Norwich School of painters in 1805 with an exhibition where he exhibited twenty-two works. He was the president of the Society multiple times and he worked at Norwich School as the Drawing Master for many years. He died at his house in Gildengate in 1821, they are several areas in Norfolk named after him including the Crome's Broad and Crome's Farm in The Broads National Park and the Crome Ward area of Heartsease. His work is in the collections of major galleries including the Tate Gallery, Royal Academy, and he's particularly well represented in Norwich Castle Museum.

John Crome, *Mousehold Heath, Norwich*, 1818–1820
© Tate CC-BY-NC-ND 3.0



Davies, Arthur E

GH01, GH02, GH13, GH14, GH16

Arthur E Davies RBA, RCA (1893–1988)

b. 1893, Pontrhydgroes, Ystrad Meurig, Wales

Davies first visited Norfolk in 1918 before moving permanently in 1923. For over sixty-five years he produced countless works documenting the East Anglian landscape. He exhibited at The Royal Academy for 30 years and was elected both as an RCA by the Royal Cambrian Society in 1942 and a RBA by the Royal Society. An exhibition of his work was held at Norwich Castle Museum in March 1988 to celebrate his 95th birthday, he sadly died in April soon after the show had opened.

Ivory, William

GH12

William Ivory (1768–1821)

b. Great Yarmouth

This drawing was donated to the Assembly House through the Art Fund in 1951.

“William Ivory was the son of the Architect of the 1756 part of The Assembly House, Thomas Ivory; and was one of the original trustees in the years following. As far as I am aware no other drawing from his hand is known to exist.”¹ S. Rowland Pierce, annotated from a letter addressed to The National Fine Art Collections Fund in April 1951.

Lamb, Henry

CR02

Henry Lamb RA (1883–1960)

b. Adelaide, Australia

Lamb's father took up a post at the University of Manchester shortly after Henry was born, the family moved to England and he was raised in the city. He initially trained as a doctor, a path he would abandon in 1905 before enrolling at the Chelsea School of Art in London. Lamb served as a surgeon in Macedonian and Palestine during the war and was appointed an Official War Artist. He had his first solo exhibition in London in 1922 and would continue to exhibit until being appointed an Official War Artist for WWII. In the 1940s he was appointed a Trustee of the National Portrait Gallery, and a Trustee of the Tate, before being elected to the Royal Academy in 1949.



Oliver Messel and Peter Watson, 1930s, unknown author.
Source Wikimedia Commons: shorturl.at/erAX7

Messel, Oliver

GH08, PR01–PR16

Oliver Hilary Sambourne Messel (1904–1978)

b. Nymans, Cuckfield, Sussex.

Messel studied painting at Slade School of Art under Henry Tonks, although primarily based in life drawing and painting he produced masks for student events. After an exhibition of these at the Claridge Galleries in London he received his first theatre commission, to design masks for the prestigious Diaghilev ballet production of *Zéphyre et Flore*, directed by George Braque and performed at the London Coliseum in 1925.²

While working for the War Office, Messel was posted to Norwich and had a studio at 70 Bishopgate. He took to exploring the city, and in 1940 found the Assembly House semi-derelict and mainly being used for storage. In December of that year on his advice the buildings were requisitioned, becoming the Eastern Command Camouflage Office and Camouflage Factory. The rooms were cleared of bikes and furniture. Paint, canvas and hessian and plaster replaced dust and school fittings. Camouflage patterns and

models were laid out on the huge floor spaces and hung from the walls where festoons, drapes and portraits had hung over a century before. In 1944 as the South and East of England filled with D-Day troops, Messel organised an event. The building was dressed appropriately, props were created using the men's camouflage skills, theatre design and lighting techniques. Local dignitaries and the military were invited. By highlighting the building, Messel paved the way and Henry Sexton saw an opportunity to drive it forward.³

Messel transformed British theatre design with his lavish, painterly and poetic style of design, leaving a lasting legacy to his followers. For financial and health reasons, Messel moved to Barbados in 1966 where he painted portraits of the residents and carved out a new career as an architect, designing and decorating villas for private clients in the West Indies. He died in 1978 at Maddox, his Barbados home, aged 74.

Opie, John

NB03

John Opie RA (1761–1807)

b. Mithian, nr. St Agnes, Cornwall

In 1775 John Opie was discovered by the political satirist John Wolcot (Peter Pindar), who bought him out of his apprenticeship and formed a partnership with the artist. He was launched into London as 'The Cornish Wonder', an untaught genius. He met his second wife, Amelia Opie at a party in Norwich, after visiting Norfolk to work on a commission for Thomas Coke at Holkham Hall. Opie was appointed a Professor at the Royal Academy in 1805 and gave a series of four lectures which were published as a book after his death.

Pettitt, Wilfred

GH05, KN01, KN03, SX02

Wilfred S Pettitt (1904–1978)

b. Great Yarmouth

Pettitt studied at the Great Yarmouth School of Art and Norwich School of Art. After the First World War the art shop his father had owned in Great Yarmouth closed, and they moved to a small holding in Reedham. The business has since moved to new owners but is now Pettitts Animal Adventure Park. His work was exhibited by the RBA and

RCA exhibitions, before having several Royal Academy hangings. Pettit was one of the founding members of the Norwich Twenty Group and the secretary from 1946–1948, later becoming chairman of the Norwich and Norwich Art Circle in 1953–1954. He moved to Eastbourne to live near one of his sons where he died in 1978 aged 74.

Woodford, James

FT01

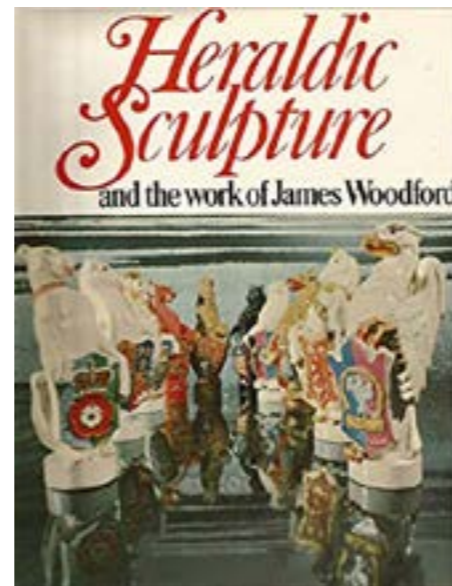
James Arthur Woodford RA, OBE (1893–1976)

b. Nottingham, Nottinghamshire

Woodford attended Nottingham School of Art 1908–1920, with a four year hiatus while serving in the war. He continued his studies at the Royal College of Art, then was awarded the Prix de Rome in sculpture and worked for three years at the British School of Rome. He had a successful career as a sculptor and exhibited regularly in the Royal Academy Summer Exhibition from 1926–1970 where he showed models or studies for commissions, together with smaller carvings in wood, portraits, statuettes, and figure groups as well as paintings and drawings.⁵

Woodford was commissioned to design the bronze reliefs on the Norwich City Hall main doors. The doors were installed in 1938 and feature illustrations of Norwich history in the centre and on the left and right, examples of the cities manual trades including, bottling wine and artificial silk weaving. At the same time Woodford designed the bronze bases for the flagpoles in the memorial garden opposite City Hall. The Putto sculpture that stands in the Assembly House forecourt was designed in the 1930s but wasn't installed until 1954.

In 1953 Woodford was commissioned to make ten six-foot high 'Queen's Beasts' in plaster to decorate the approach to Westminster Abbey for the coronation of Queen Elizabeth II. In 1958 he was commissioned to carve another set, this time in Portland stone, these can be found outside the Palm House in Kew gardens. In 1962 he created a new design for the Royal Coat of Arms, this relief was



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widely used in Britain and abroad. He was an active member of a number of societies including the Art Workers Guild; Royal Society of British Sculptors; Royal Academy; Royal Mint Advisory Committee; and in recognition of a distinguished career Woodford received an OBE in 1953.

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5. https://sculpture.gla.ac.uk/view/person.php?id=msib2_1208277486

Further information can be found on The Assembly House Trust website.
Visit the web link below or holding your smart-phone camera over the QR code.

www.assemblyhoustrust.org.uk





James Woodford, *Putto*
See p38 & p46

