THE BRIGHTON SCULPTURE TRAIL
Sculptor: Edward Bowring Stephens

The figure of Burrows is depicted in Mayoral robes, on a geometrical plinth, with rusticated base. The cost of the statue, raised by a Memorial Committee, was over £700 and it was originally erected in front of Carlisle House near the Royal Pavilion and moved to its present position, opposite York Buildings, in 1984 when the Pavilion grounds were remodelled. Sir John had lived and practised in Brighton since 1837, having trained as a surgeon in Suffolk. He was elected an alderman to the first borough council in 1854, going on to serve as Mayor in 1857, 1858 and 1871. He was also responsible for the selecting the town’s motto, In Deo Fidemus. The statue commemorates Sir John’s many acts of philanthropy in the town. The unveiling of the statue was accompanied by a specially composed ode, performed by members of the Brighton Sacred Harmonic Society who had also carried out Sir John’s wish that they should sing over his grave. The inauguration of the memorial at midday was followed by a Mayoral reception in the evening held in the Dome.
**Sculptor:** W. Pepper

The Victoria Fountain is a cast-iron pool with egg-and-dart mouldings to the rim. In the pool stands a base of Sarsen stones that were found by workmen in the Steine in 1823, on which rest 3 intertwined hollow dolphins, with pumps inside them, supporting a cast-iron basin; a third basin and column were re-instated following restoration of the fountain in 1990. The surrounding area of the Steine, was landscaped into public gardens for the erection of the fountain. After the Brighton town commissioners rejected the idea of erecting a fountain to honour the new Queen’s accession in 1837, a local surgeon, John Cordy Burrows, placed a private commission with Amon Henry Wilds, who was responsible for much of Brighton and Hove’s finest Regency architecture. The fountain was built in 1846 and unveiled to mark the Queen’s 27th birthday.

The water from the fountain can be thrown up to between 20 and 30 feet and the reservoir at the bottom was originally filled with water lilies and gold fish.

**Designer:** John W. Simpson  
**Sculptor:** C. Kerridge Jnr.  
**Letter carver:** H. Cashmore

This is a large memorial pool with a fountain in the centre. At one end of the pool is a colonnade of four-sided stone columns in a stepped ‘U’-shape. At the centre is a semi-enclosed temple formed by a tall rectangular panel of stone filling the space between two columns and a roof surmounted by a small stone dome. Theatres of WWI are carved in the stone panel facing the pond and on the inside of the temple space there is a metal inscription plaque and a stone altar table. This is connected by a short colonnade with pergolas. The memorial was unveiled by Earl Beatty and contains the names of 2,597 men and 3 women from Brighton who lost their lives in the First World War. It was designed in the form of a Roman Water Garden. The water represents the Royal Navy and Merchant Navy and the memorial gardens represent the British Army and Royal Air Force.
Sculptor: Sir Francis Chantrey

This statue of George IV is a replica of that which stands at the head of the grand staircase in Windsor Castle. The statue was unveiled in 1828 and was moved on 14 March 1922 and put on a new base opposite the statue of Queen Victoria. It was moved to make room for the building of the War Memorial. It is a copy of Chantrey's marble figure of the King in the Waterloo Chamber at Windsor; Chantrey undertook the work for a fee of 3000 guineas but for some reason the cost mounted to twice that sum and it is said that the greater part of the deficit fell on the sculptor. A public dinner took place in the Old Ship Hotel to celebrate the erection of the statue.

Sculptor: Carlo Nicoli

Queen Victoria stands on an octagonal base constructed of three graduated sections. She clutches a scroll in her left hand and her robe in the right hand. She wears the Garter sash and her crown is worn over a mantilla. She is depicted in the act of opening Parliament. Sir John George Blaker presented the statue to the town at the opening of the Victoria Gardens at the time of the Queen's Diamond Jubilee on 22 June 1897.

The statue was unveiled by the Mayor's daughter, Miss Jessie Blaker. The Magazine of Art was particularly scathing about this work: "This statue of Her Majesty the Queen impresses us neither as a portrait or as an example of sculpture - but what can be expected when the commission was placed with a commercial sculptural company which undertakes to supply 'busts of statesmen' and others executed from photographs".
**Sculptor:** James Woodford  
**Architect:** Robert Atkinson

The sculpture was installed in 1934, attached to the wall centrally of the tympanum that forms a feature of the Church Street entrance to the Corn Exchange. The sculpture of the Goddess Ceres is the central figure placed on a vesica piscis and assumes an Asian posture and aspect. It is surrounded on both sides by yellowish brown flying and trumpeting angels on clouds against a blue sky. Ceres was the Roman counterpart of Demeter. The word ‘cereal’ is derived from her name.

The Corn Exchange was built between 1803-1808 by William Porden. It was originally a riding school for the Prince of Wales and forms the west wing of the Dome (originally the stables). It is now a grade I listed building. It acquired the name ‘Corn Exchange’ on 1 October 1868 when the corn market transferred there from the King & Queen Inn. It was also a military hospital in WWI.

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**Sculptor:** John & Helen Mary Skelton  
**Architect:** Wells-Thorpe and Suppel

Loaves and Fishes is set into the wall of the Brighthelm Church & Community Centre, North Road. It was unveiled on 10th October 1987.

This is a large sculpture set into an open rectangle in the brick wall. The sculpture depicts a hand holding a loaf of bread with intertwining fish above and below. Refers to Christ feeding the 5000 with but five loaves and two fish.
Designer: John Johnson A.R.I.B.A.
Builder: J & T Chappell
Stonemason: J.M. Whitehead & Sons

In the Baroque classical style, the clock tower stands 75 feet on a pink / red granite base. The clock tower was gifted to the town by James Willing, a local businessman. Projecting from each side of the four angles of the base, where the stonework is relieved by a deep band of polished granite, are platforms each supporting a lifesize allegorical statue of one of the four seasons. All of the columns have carved capitals, cornices and pediments. The pediments have sculpted pairs of 'Brighton dolphins', each pair flanking a projected prow of a boat. Between the columns above the base are medallions with enamelled portraits of Queen Victoria, Prince Albert, Edward Prince of Wales and Princess Alexandra. The four clock faces are made of opal glass. The sphere is a time-ball, designed by Magnus Volk and controlled by landline from Greenwich Observatory. The ball rose hydraulically up the mast and fell on the hour but functioned only for a few years when it was stopped because of complaints about the associated noise.

Sculptor: Charlie Hooker

The piece is a site specific work, which uses the passage of the sun across the sky to trigger sounds which emanate from this sculpture. There are sensors on the sculptures which detect sunlight as it hits each part of the sculpture to trigger sound. It fades up from silence in the morning as the sun comes up, then fades out again as the sun goes down. The sounds change according to the seasons. The whole idea of the piece was to record sounds around Brighton for the year prior to the work being completed. They are stored electronically in circuits inside the sculpture and are triggered as the sun comes out, and keep playing. It links to different sounds you hear during the seasons, like autumn storms, and people playing on the beach in the summer. The work was commissioned by Standard Life and installed in 1998. The images on the etched bronze plaques which form the surfaces are derived from weather patterns recorded during the year the sculpture was being made. The statue was unveiled on 4th September 1998.
Sculptor: Charles L. Hartwell
Architect: John W. Simpson
Builder: B & W Bennett

A bronze figure of a bugler, left leg raised on rocks, in battle dress, with great coat open, no hat. Represented in the act of sounding a bugle. Surrounding him are four gun shells. Mounted on a chamfered stone plinth surmounted by pediments, triglyphs and metopes. Set in ten steps at the entrance to the garden. Chamfered edges to the top of the plinth with mortar shell cases set at each corner. The statue was unveiled on the 29th October 1904 by The Marquis of Abergavenny.

Sculptor: Newbury Abbot Trent
Builder: Messrs. Kirkpatrick Bros
Foundry: Mr A. B. Burton

A memorial to Edward VII, the 'Peacemaker', that marks the boundary between Hove and Brighton. It depicts an angel, representing peace, holding an orb and an olive branch. In 1910 Brighton Council approached Hove Council concerning a memorial to the late King. Each town chose a committee including each Mayor and Town Clerk. For a year before the erection of the statue, a wooden model of it stood in its place. The site of the statue itself is actually in Brighton, but the responsibility of maintaining it is Hove's. The memorial cost £1000 when constructed. Newbury Trent got the commission by winning a competition in which their were eighteen submissions from artists and firms. The memorial was unveiled by The Duke of Norfolk, E.M., K.G., Lord Lieutenant of Sussex.
Sculptor: Charles Hadcock
Foundry: James W. Shenton Ltd.

The statue is in the form of a tile tessellation, inspired by the limestone terraces at Black Head, Co. Clare, Ireland. All tiles have textured surfaces that resemble Yorkstone paving. It weighs 20 tons and is constructed from recycled cast iron. The title of the sculpture comes from an Italian musical description of an instrumental piece in which a theme stretching over several bars is continually repeated, usually but not necessarily always, in the bass.

The sculpture has a strong relationship to the sea and the flat coastline of Brighton, resembling a giant wave breaking onto the pebbles or the hull of a wrecked ship. The structure is slightly different now to when it was first installed. It was dismantled and removed in 2004 due to cracks appearing in the upper section. When the sculpture was returned to the beach in 2007, it was decided not to replace the damaged section for fear of similar problems in the future. The statue was installed on 20th March 1998.

KISS WALL

Sculptor: Bruce Williams

This is an aluminium panel depicting photographs of six kissing couples, flanked by curved seating on each side. Photographs were transformed by computer into a dot screen drilled though a thick sheet of aluminium. It was designed to illustrate the diversity of Brighton’s population. Bruce Williams states that the Kiss Wall is a celebration, calling for equality, understanding and acceptance between all individuals. The sculpture was unveiled on 22nd July 1992.
Sculptor: Hamish Black
Foundry: Pangolin Editions

'Afloat' is made of bronze, patinated blue/green. It is a part of Black's ongoing series of work entitled 'One World'. Black is also interested in science and the form of the piece derives from the 'taurus form' that is associated with the study of 'black holes'. The shape is based on a globe where the north and south poles are pushed together forming a central hole. The surface has longitudinal lines and representative shapes of the continents are cut out into the surface. The site of the sculpture allows the viewer to see the horizon through the central hole creating a direct relationship between the piece and the sea.

Afloat is made of 2.2 tons of bronze, it is 5-6mm thick and was unveiled in 1998.

Builder: Messrs. W.G. Beaumont

This new entrance and clock tower replaced the three ironwork arches of the original entrance of the Palace Pier in 1930, and was inaugurated on 27 June 1930 by the Mayor, Horace W. Aldrich. At the same occasion, the extension to the promenade from East Street to the site of the old Chain Pier and a new station for the Volks Electric Railway were also opened. The timber for the pier renovations was Jarrow timber imported from Australia. The Mayor was presented with a walking stick made from the same timber, by Percy Beaumont from the contractors. Luncheon was subsequently served in the South Saloon.
This sculpture trail has been produced by the National Recording Project for Sussex. The Project is a Heritage Lottery funded collaboration between the University of Brighton and the Public Monuments and Sculpture Association who are based in London. You can find out more about the project on our website:

http://artsresearch.brighton.ac.uk/research/projects/nrp-sussex

The trail represents only a small selection from the rich and diverse sculptural heritage of Brighton. We hope that you enjoy it.

If you would like any further information about these or any other sculptures and monuments in Sussex, or if you would like to contribute to the project in some way, please email us:

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