

## ... AND A HIGH CROSS STANDS IN BERKELEY SQUARE

Sadly not the complete High Cross. It rests in the east corner of Berkeley Square Gardens, Bristol where it is now Grade II listed.

This was the replacement for the Medieval High Cross (which stands in the gardens at Stourhead). This replacement project had been initiated at a public meeting in 1848 and the foundation stone was laid in August 1850 at the eastern end of College Green. The painting shows the cross in 1890 with the Cathedral in the background.

The artist, Charles Edward Hern, was born in New South Wales, Australia in 1848. He was a landscape and architectural painter of renown. It was painted the year after the cross was completed. The cross had been moved in 1888 to a new site near the centre of College Green, in order to make way for the statue of Queen Victoria set up to commemorate the Golden Jubilee of 1887.

The design for the new cross was by Bristol-born architect John Norton (1823-1904) in a style similar to that of the original medieval cross. It was made of limestone ashlar and the carving was done by Harry Hems of Exeter. Although the cross itself was completed in 1851 it was not until 1889 that all eight statues were finally added.

We thank Hargrave Fine Art for bringing this painting to our attention and further details may be obtained from them on ☎ 01536 460357.



## OUR 2005 STUDENT AWARD WINNER

Congratulations to Jonathan Allwood who is the 2005 winner of our Award for an outstanding piece of work by a student at the Department of the Built Environment, the University of the West of England.

Jonathan writes: "The challenge for me in designing new choir and shop facilities at Wells Cathedral was the insertion of a contemporary addition that was respectful to its extremely valuable historical surroundings. I aimed to achieve this by creating a building that is anchored to its site through the use of existing or traditional materials and an appropriate scale or mass. However it also became clear to me from an early stage that this could be achieved through an aesthetic of clean lines and horizontality that contrasts with the ornate gothic Cathedral. This aesthetic was formed by using an architectural language of solid and void surfaces and volumes, giving the building continuity and identity.



After an extremely enjoyable time travelling in California, I am applying for placement jobs at architectural practices in London. I hope to gain some valuable experience of working in the architectural profession before starting my part II training."

We wish Jonathan good luck in his profession and we look forward to following his progress.