

NATIONAL TRUST OF GUERNSEY

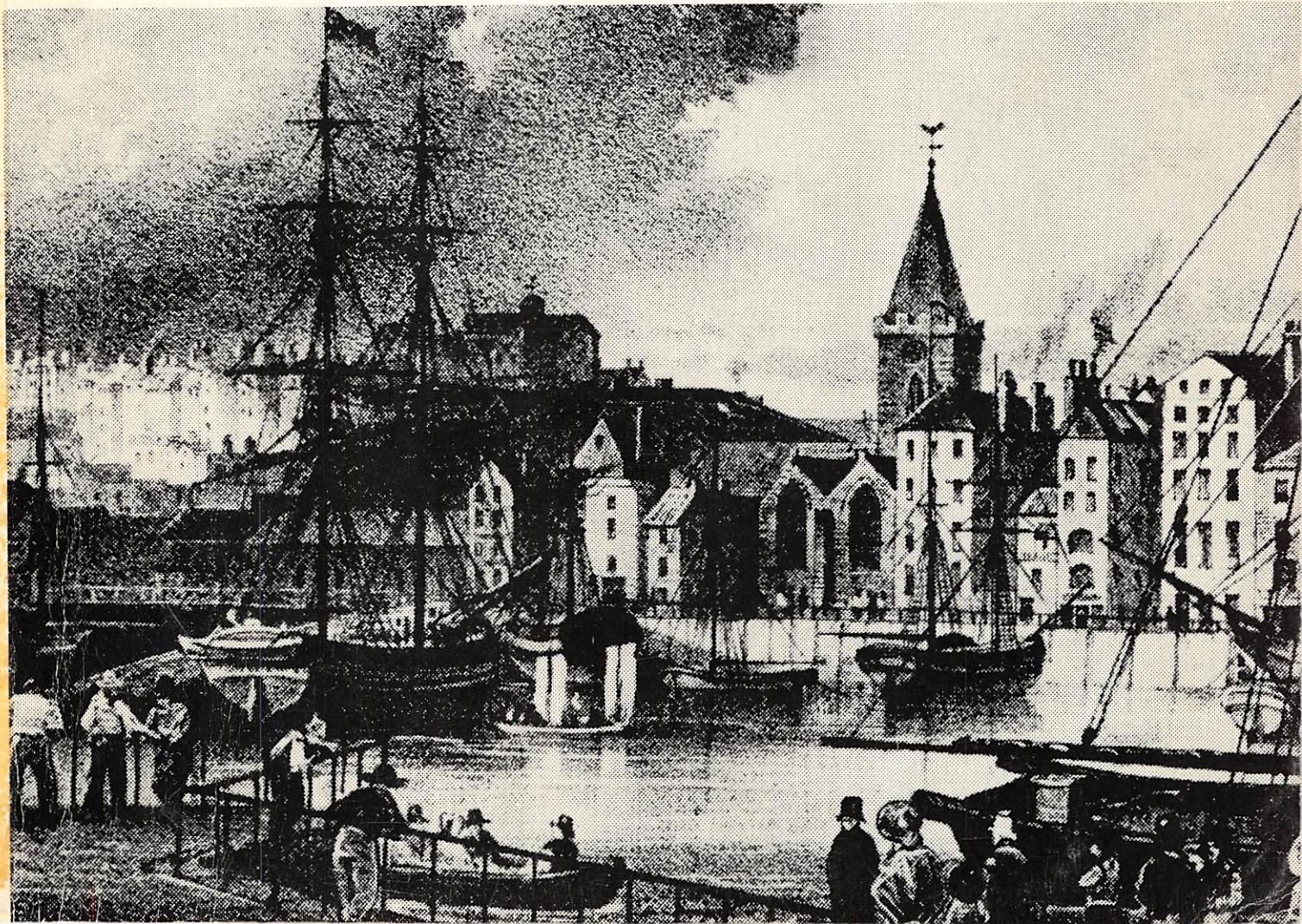


BUILDINGS

IN THE TOWN AND PARISH OF

ST PETER PORT

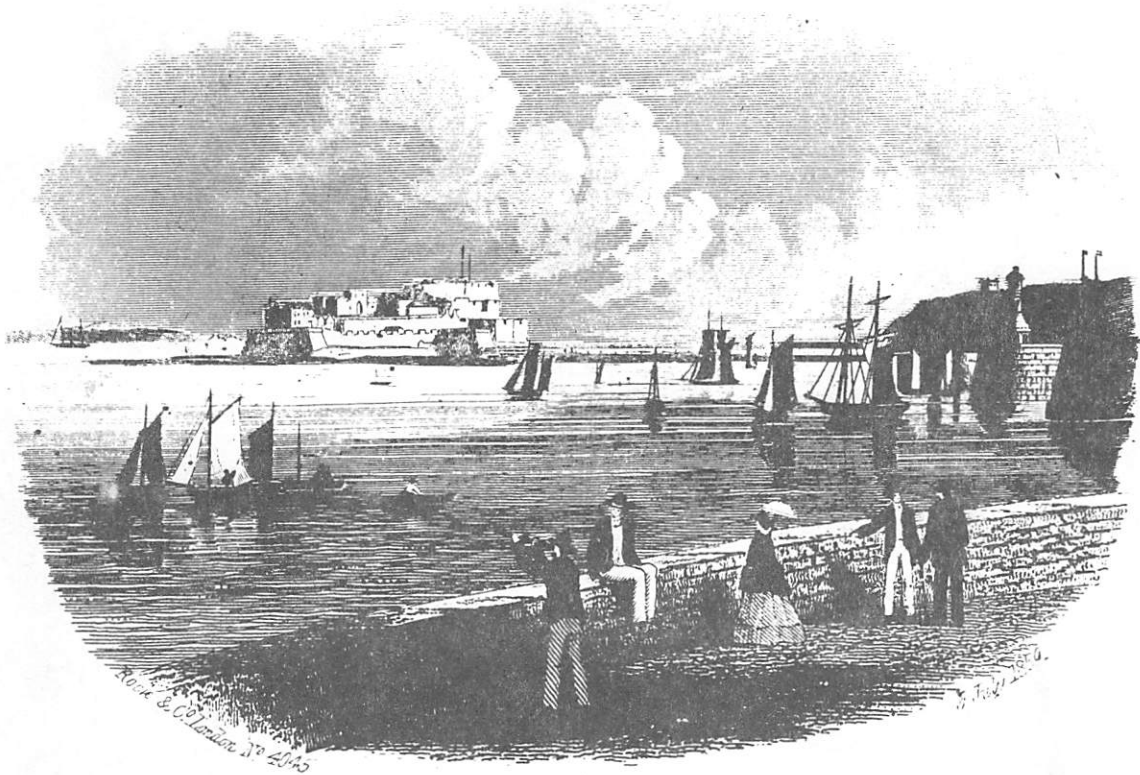
C.E.B. BRETT.



NATIONAL TRUST OF GUERNSEY



BUILDINGS IN THE TOWN AND PARISH OF SAINT PETER PORT

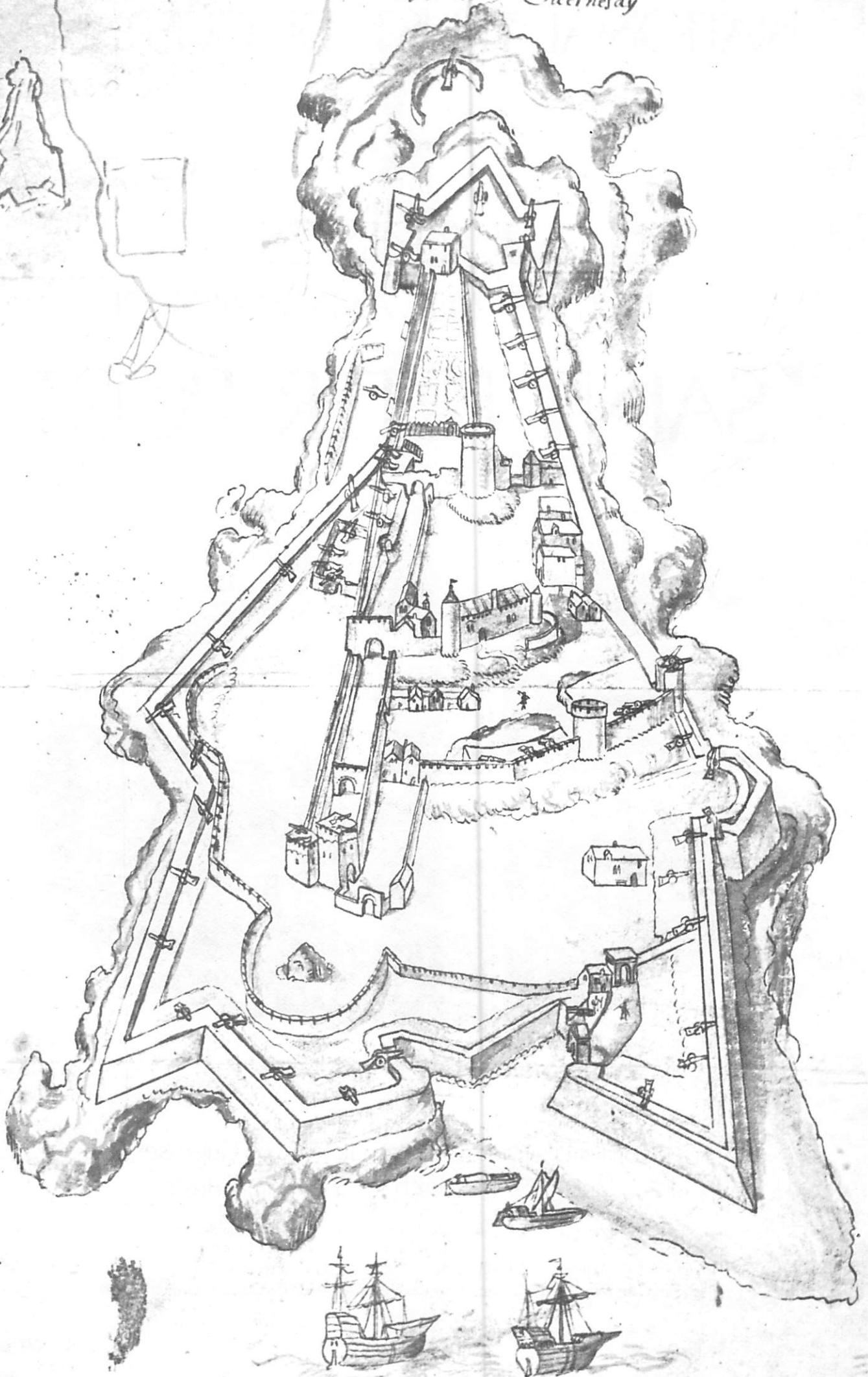


1. Castle Cornet and the harbour, about 1860

Compiled for the National Trust of Guernsey
August, 1974—March, 1975 by C.E.B. Brett

Prepared for publication by the Ulster Architectural Heritage Society
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Le Chateau
de l'isle de
Cokinet
Guernesay



PREFACE

by R. O. Falla, O.B.E., President of the National Trust of Guernsey.

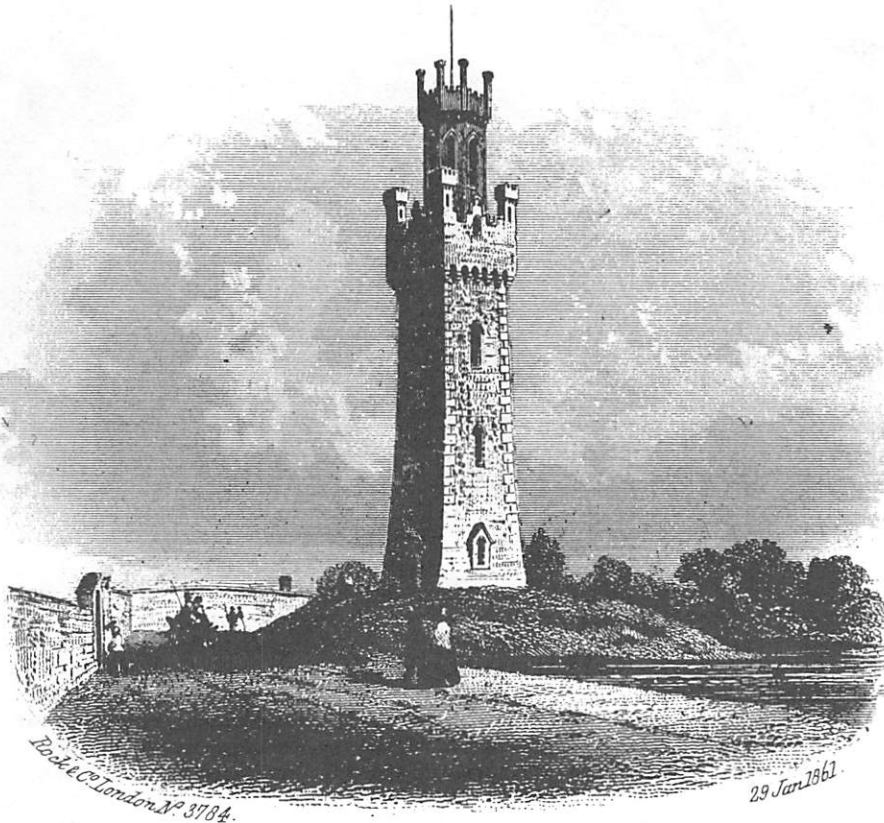
In April of 1974, the Executive Committee of the National Trust of Guernsey, impressed by the sustained excellence of the presentation and content of the architectural surveys, or lists, published in recent years by the Ulster Architectural Heritage Society, decided to find out how the Society set about their compilation, with a view to a similar survey being made of St Peter Port.

The result of this enquiry was that the Chairman of the Society, Mr. C.E.B. Brett, offered his services to compile a List for St Peter Port. It may seem surprising that a Belfast solicitor should be the author of an architectural survey of our town, but he has been concerned with conservation in Ireland for many years, and his generous offer was immediately accepted by the Council of the Trust, which invited him to undertake the task of compiling and arranging for the publication of a List for St Peter Port in the same format as the Ulster Lists.

It is surprising that the architecture of such a distinguished town has never before been the subject of a comprehensive and detailed descriptive survey. It will, I am sure, prove to be an important document of enduring value to official planners and to architecturally-minded residents and visitors. It will do much to alert many of us, who may be inclined to take the fine architecture of the Town for granted, to a wealth of detail, and encourage us to greater vigilance against the more insensitive intrusions of modern development which are so out-of-keeping with such a valuable heritage as the Georgian and Regency buildings of our Town.

The National Trust of Guernsey is indeed grateful to Mr. Brett for providing it with the opportunity of sponsoring so distinguished and important a contribution to European Architectural Heritage Year 1975.

R. O. Falla

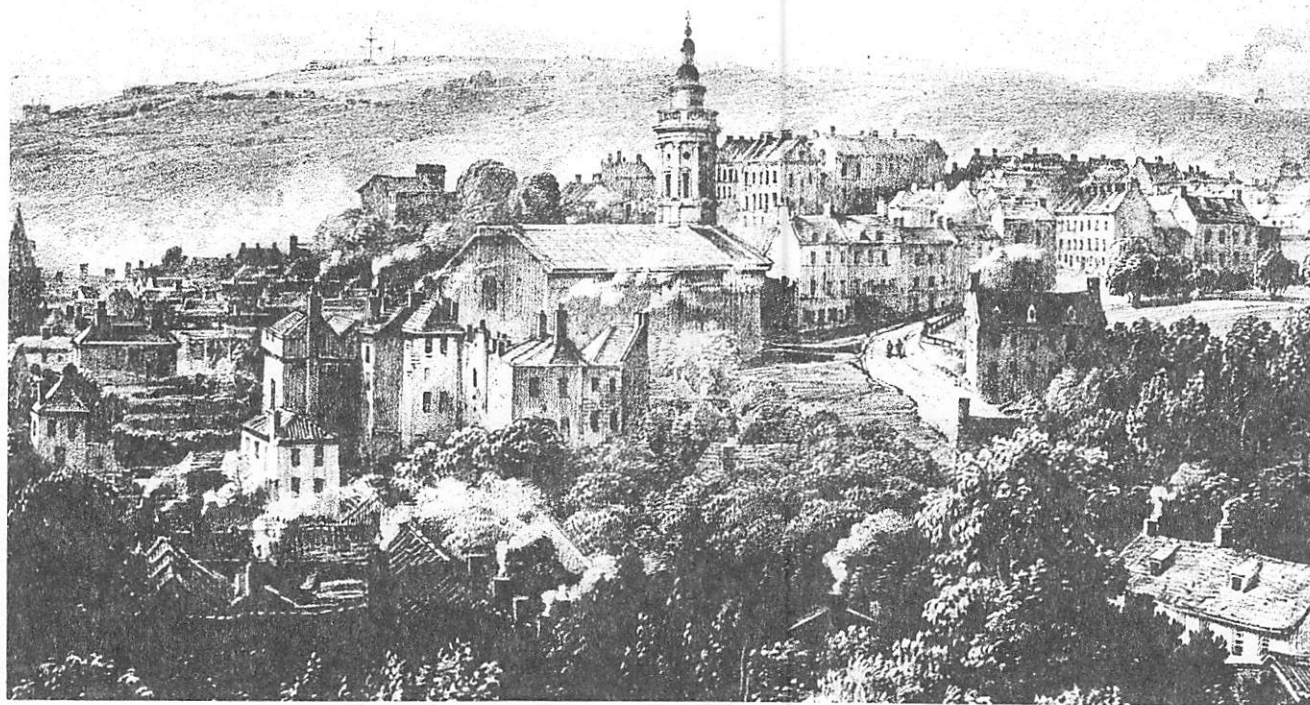


Above: 3: the Victoria Tower (No. 46) in 1861.
Opposite: 2: Plan of Castle Cornet (No. 1) probably 16th century,
reproduced by permission of Professor J. Le Patourel.

ACKNOWLEDGEMENTS

The illustration on the front cover is from the Moss print of c.1840; that on the back cover, of the Victoria tower and Carey family tomb, from a photograph specially taken by Mr Carel Toms. The vignettes on the title page and on page 3 are from Rock's Views of Guernsey. The plan of Castle Cornet on page 2 is from the original in the possession of Professor J. Le Patourel. The prints reproduced at Nos. 4, 5, 6, 40, 47, 50 and 101 are from the collection in the Guille-Alles Library. The print at No. 7, and the painting at No. 14, are from the archive of the States Ancient Monuments Committee in Castle Cornet. The Duke of Richmond's map at No. 8, the 1843 map at No. 9, and the 1873 map at No. 10, are reproduced from examples or originals in the Priaulx Library, as is the photograph of old Candie House at No. 12. The ordnance survey map at No. 11 is reproduced by permission of the States. The original drawings at Nos. 28, 29, 51, 57 and 78 are from the collection in the States Engineer's Office. The drawing at No. 46 is in the Greffe; the plate at No. 44 is from the R.I.B.A. Library, London. No. 55 is from Harwood's 'Illustrations of Guernsey'. No. 162 is from the collection of the Guernsey Press Company Ltd. Nos. 13, 22, 25, 32, 132 and 150 are from photographs by Mr Brian Green. Nos. 49, 64, 88, 104, 112 and 123 are from photographs by Mr George Symons. No. 126 is from a photograph by Mr John Brenton. All the remaining photographs are either from the extensive collection of, or were specially taken for this work by, Mr Carel Toms, to whom I must express my special gratitude for many long hours spent out of doors and in the dark-room. I am also grateful to Mr Victor Coysh for drawing to my attention a number of the prints and engravings reproduced.

Thanks are due also to the process department of the Guernsey Press Company Ltd., for making special copies of many of the illustrations used, and in particular the maps: and to all those who have kindly given permission for pictures in their possession to be reproduced in the pages which follow.



4. View of the Town of St. Pierre-Port, from the Lower New Ground; Moss print of the 1830's; detail.

THE AUTHOR

C.E.B. Brett, a former history scholar of New College, Oxford, worked for a year in Paris after leaving university. He has been chairman of the Ulster Architectural Heritage Society since its formation in 1967, and a member of the Northern Ireland Committee of the National Trust since 1956. He is the author of a book on 'Buildings of Belfast, 1700-1914' (London, 1967), and a book on 'Court Houses and Market Houses of the Province of Ulster' (Belfast, 1973). He has been a joint author of six of the Society's publications, and sole author of another five - on the buildings of the town of Monaghan; the Glens of Antrim; East Down; Mid Down; and the island of Rathlin; and has acted as general editor of the series. A practising solicitor, living in Belfast, he is an honorary member of the Royal Society of Ulster Architects. He is also a member of the Board of the Northern Ireland Housing Executive, and of the Board of the Arts Council for Northern Ireland.

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Moss Matthew Moss, prints of Guernsey, 1829-1840
R.A. Royal Academy Exhibition Catalogues
Recueil Recueil d'Ordonnances, 1533-1974, Guernsey, Vols. 1-18
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S.G. La Société Guernesiaise, Reports and Transactions, 1882-1974

COMPILER'S INTRODUCTION

I hope that this List will be of interest and service both to Guernseymen and to visitors; but I must make it plain at the outset that my part in it is that of an outsider. That distinguished scholar, the late Miss Edith Carey, wrote crushingly in 1924: 'When I take up a book about the Island and find in it soi-disant Guernsey people talking to each other about 'St. Peter-Port', I know at once it is written by an étranger, and not by one of ourselves.' So, plainly, a note of explanation is required.

I have been actively concerned since 1967 with the listing of buildings of historic and architectural importance in the northern counties of Ireland. For over twenty years England, Scotland and Wales have had a statutory code providing for the identification, classification, and preservation of such buildings. Until very recently, Ireland, like the Channel Islands, lacked such a code. The Ulster Architectural Heritage Society resolved to fill the gap by compiling and publishing its own Lists; twenty-four such volumes have been published in just over five years: most have been reprinted several times. Their contents have been more informative and more outspoken than any official Lists could be; they have proved both popular and influential. In 1974 the National Trust of Guernsey sought the assistance of the Society in the preparation of a similar survey of the town of St. Peter Port. This publication is the outcome. What better contribution to European Architectural Heritage Year than co-operation such as this between amenity societies in Ireland and Guernsey?

This survey has been compiled in three stages. During August, 1974, I paid my first visit to Guernsey, and set out to explore the town and parish with thoroughness and a note-book. The notes made on the ground were transcribed to form a draft representing my own personal visual impressions.

This was then circulated amongst a team of members of the National Trust of Guernsey, who commented on it, answered queries, corrected errors, drew attention to omissions, and carried out research into the extensive source material, published and unpublished. The island has been exceptionally well served by La Société Guernesiaise, the Guernsey Society, and its local historians; the excellent Priaulx and Guille-Allès Libraries are rich in local publications; there are extensive records in the Greffe and in the States Engineer's Office. However, the island's architectural history (apart from that of farmhouses) has hitherto been somewhat neglected, and the sources have not previously been combed with a view to extracting architectural information. There is no doubt that much remains to be discovered by research in greater depth: nevertheless, this List assembles a good deal of material not previously brought together.

The third stage came when I returned to the island, early in 1975, and the entire draft was thoroughly revised in consultation with members of the local team. A number of changes, both in description and classification, were made; a number of omissions were rectified; many buildings were looked at a second time.

The document which follows is the final outcome of this corporate effort. I should like to pay the warmest possible tribute to the members of the island team: it would have been presumptuous, and indeed ridiculous, for a stranger to have undertaken so extensive a survey on the strength of two visits, and without the benefit of the fund of local knowledge and scholarship so freely made available.

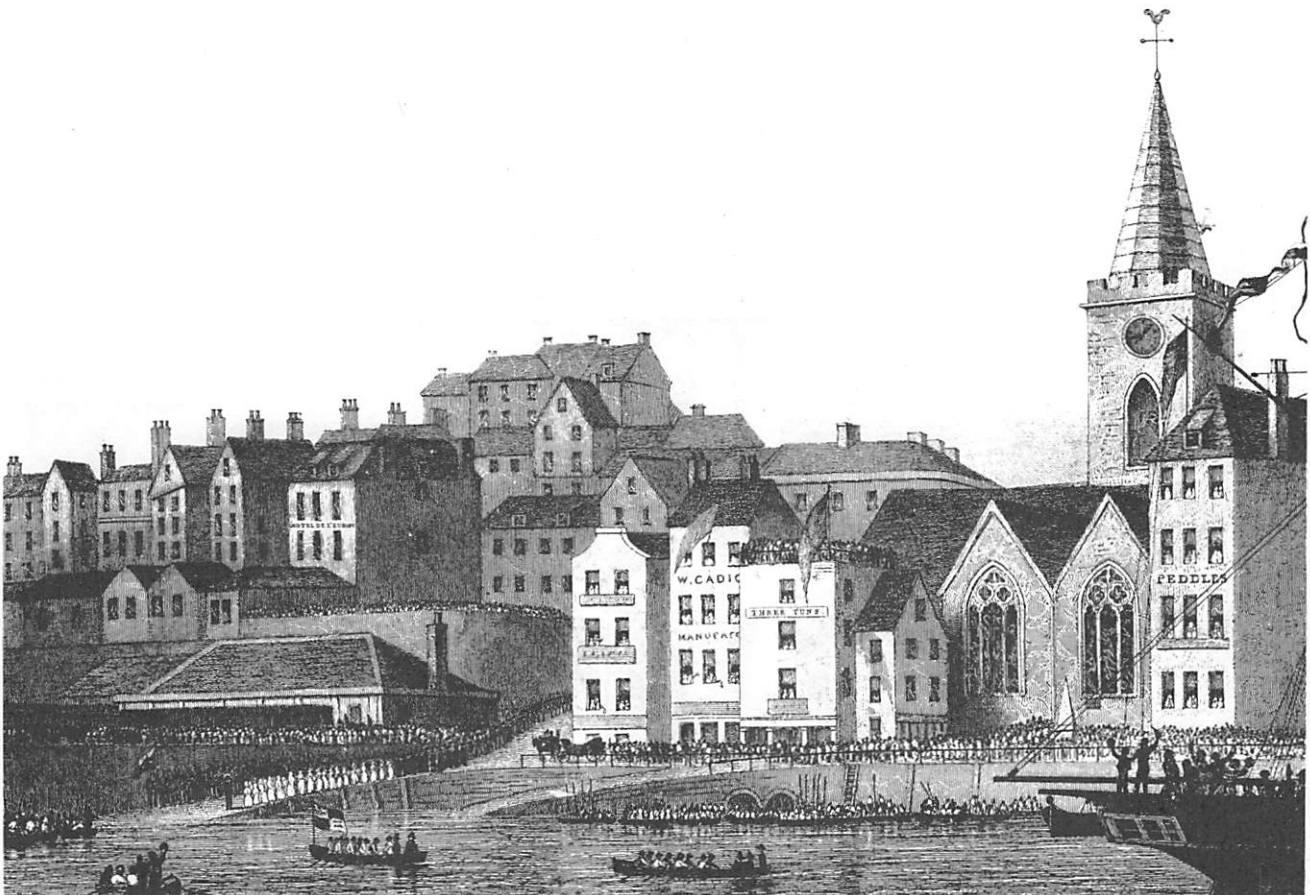
I am particularly grateful to Mr. Edmund Lenfestey, who acted as co-ordinator, and himself carried out an enormous volume of research into records both printed and unpublished, as well as checking all the entries on the ground. Mrs. Ann-Martha Rowan filleted an astonishing number of local histories, guidebooks and pamphlets in quest of architectural information. The other members of the team, each of whom played an active part, were Miss Mary-Eily de Putron; Mrs. Sheila Lintell; Miss Rosemary de Sausmarez; Mr. Victor Coysh; and Mr. Carel Toms. My thanks are also due to Mr. and Mrs. Charles Wrinch of Le Cas Rouge, Forest, for their hospitality; to Dr. Alistair Rowan of Edinburgh University for many helpful comments; to the Librarians and staff of the Guille-Allès and Priaulx Libraries; to the staff of the States Engineer's Office; to Lt. Col. F.G. Macartney; to Professor J. Le Patourel; to Mrs. R.H. Kamen of the Library of the R.I.B.A., to Mr. H.M. Colvin, and to Dr. J. Mordaunt Crook, for biographical notes on several of the architects mentioned; and to Mr. Roger Martin, Guardian of the Maison Victor Hugo. Several ladies took part in the arduous task of typing out my longhand notes, and I am grateful to them all, but especially to Mrs. Amanda Crichton who prepared both the final draft and the final text.

Deep as is my debt to those I have named, I personally accept full responsibility for the contents of this List. In any inventory so extensive as this, errors, omissions, and misinterpretations are sure to creep in; these should be laid at my door alone. Moreover, questions of visual quality are very much matters of opinion; judgements on questions of aesthetic value are subjective; committees make poor arbiters of taste. It was from the outset considered useful that this List should reflect the views and opinions of an individual author. That I was a complete stranger to Guernsey had its advantages as well as disadvantages. An outsider, arriving with a fresh eye, may notice things which a resident dismisses through over-familiarity. And an outsider is entirely free from the pressures - political, social, and personal - which exist in every community of limited size. I have paid a number of compliments to the States, the Island Development Committee, and other Guernsey authorities, which an islander might never have thought to pay. I have also included a number of astringent comments which it would probably have been impossible for an islander to make. If some of these appear to be impertinences on the part of an outsider, as well they may, at least all concerned can be assured of the total absence of malice on my part.

Apart from a handful of churches and a very few other buildings, this List deals only with external appearances. Historic interiors may lurk behind dull facades; but for most buildings, their faces are their fortunes. The primary consideration in this compilation has been the contribution which each building, or group, described makes to the townscape. It is therefore not to be regarded as a full inventory of the historic buildings of the parish, similar to that being compiled by the island's Ancient Monuments Committee; nor does it duplicate the unofficial survey carried out in 1968 by Mr. Antony Dale, Chief Investigator of Historic Buildings for England, at the instance of the National Trust of Guernsey. Mr. Dale's marked map was made available to me through the good offices of Lt.Col. Macartney, and I found it of the utmost value - after I had made my own personal assessments on the ground. However, the criteria he employed were somewhat different to mine; he confined himself to buildings earlier than about 1850, whereas I have tried to comment on buildings of interest of every date; he was able to pay only a lightning visit of three days, and very naturally confined himself to the town only, and not the whole parish: finally, there have been a considerable number of changes in St. Peter Port during the past seven years. For all these reasons, it would be a mistake to try to use the differences between his List and mine in order to cast doubts on the validity of either.

I should add here that I whole-heartedly endorse Mr. Dale's general comment: 'Brighton, Cheltenham, Leamington Spa and Sidmouth are the principal Regency towns of England. The Regency streets of St. Peter Port are worthy to rank with all but the grandest terraces in these places in both quantity and quality. The town as a whole would rank with the fifty most significant historic towns (in England and Wales) recently selected by the Council of British Archaeology. In all such towns, it is the character of the streets or groups as a whole which is the dominant consideration, rather than the individual buildings themselves.'

I started as a complete stranger to Guernsey; even after so short a time, I have become very much attached to the island, and to the islanders who have been so friendly and shown me so much hospitality. I warmly hope that this survey will be of some value to them, now and in the future, as well as to visitors. And I am deeply grateful for the opportunity of sharing in this corporate effort as the National Trust's contribution to European Architectural Heritage Year.



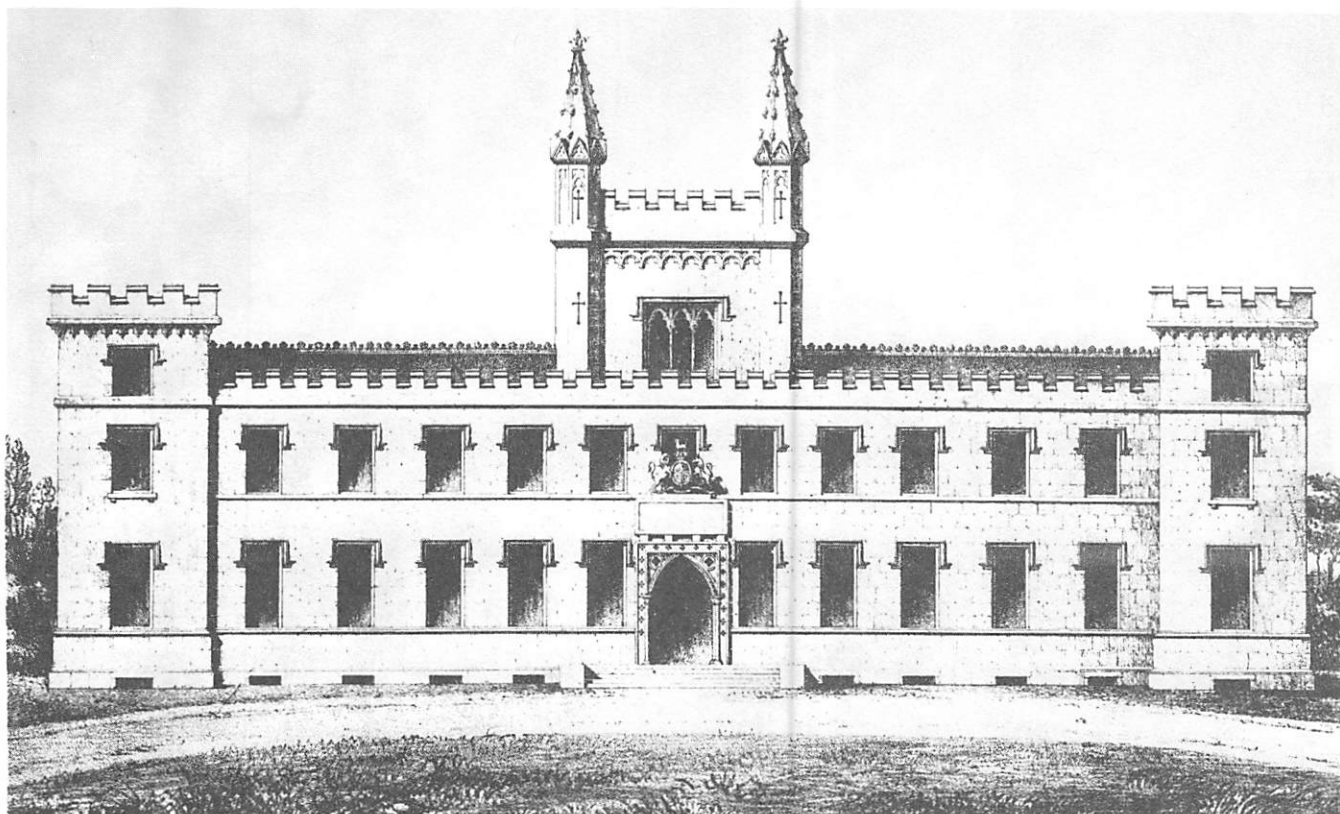
5. Queen Victoria being rowed ashore, 24th August, 1846.

ARRANGEMENT & CLASSIFICATION

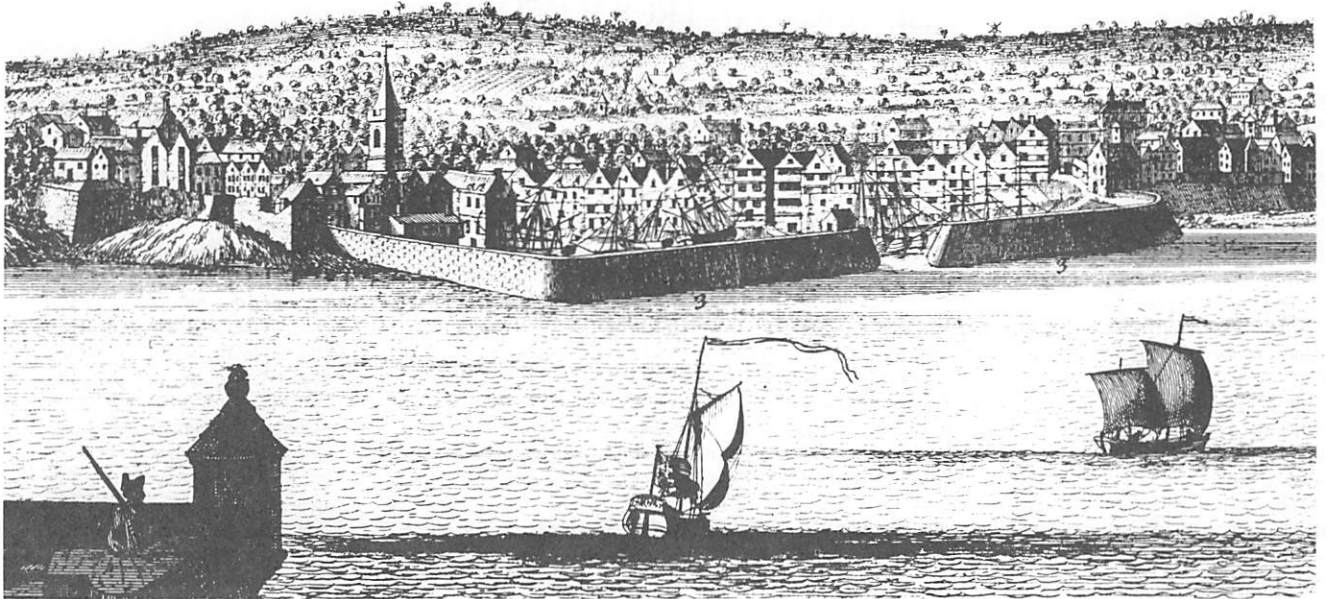
The arrangement of the entries in this List has not been an easy matter. It has been designed more as an inventory than as a guidebook. It seemed best to start with Castle Cornet, the harbour, and the central part of the town. Accordingly, the area bounded by the sea, St. Julian's Avenue, Candie Road, Brock Road, Queen's Road, Prince Albert Road, the Charroterie, the Rue du Pré, the Bordage, and Fountain Street, is dealt with first, and is covered in the entries numbered 1 to 54. After that, the outlying parts of the town and the parish are dealt with, clockwise, in segments from south to north. The geography of the parish is not unlike the shape of a fan, whose handle is the harbour. The first outer section is bounded by Colborne Road, Havilland Road, Fort Road, Fermain Lane, and the sea (Nos. 55 to 71). The second outer section is bounded by the Vauquiedor and Mount Row (Nos. 72 to 75). The third outer section is bounded by Les Gravées, de Beauvoir, and Les Rohais (Nos. 76 to 83). The fourth outer section is bounded by Les Ozouets, Collings Road, and Fosse André (Nos. 84 to 91). The final outer section covers the area between the sea and Amherst, Mont Arrivé, and Grand Bouet (Nos. 92 to 112).

The classification system adopted is broadly that employed by the Ulster Architectural Heritage Society, in its generally similar surveys of Irish buildings, but with one or two refinements.

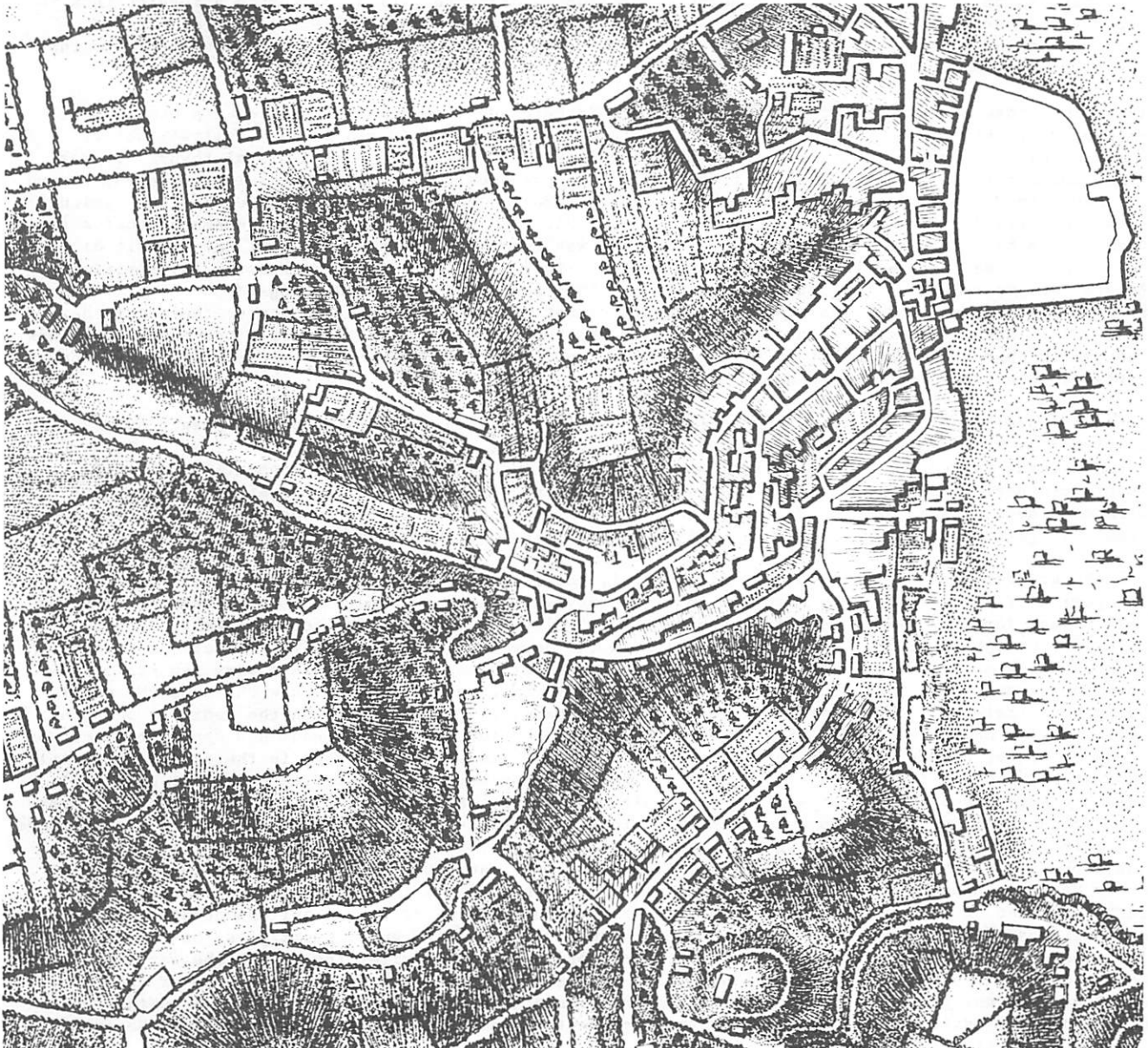
- A Buildings marked A are considered of the very highest merit and importance: they should be preserved at all costs.
- B Buildings marked B are of considerable importance, and should be retained if at all possible.
- Buildings listed, but not designated by letter, fall into two categories. In a certain number of cases, it was felt that quite recent buildings, whatever their merit, should not be passed over without mention. The remaining instances represent buildings of merit and importance, which should if possible be retained; if necessary, integrated into any new development in the area.
- G Special weight has been attached to groups of buildings, even though the individual buildings constituting the group may be of varying interest and importance. This is in accordance with recent developments in conservation practice both in Britain and in Europe; and it is of particular significance in a town such as St. Peter Port, whose whole character depends on its wealth of congruous vernacular buildings. Every intrusion within a group should be resisted.
- Z Indicates a visual shock which, in the opinion of the compiler, constitutes an eyesore.
- GZ Indicates a Group of Eyesores - happily, a rarity in St. Peter Port.



6. 'East Elevation of the Royal College of Elizabeth' (No. 33a)



St. Peter Port in the 18th century. Above, 7, the harbour seen from Castle Cornet, from the Bastide print; below, 8, part of the 'Accurate Survey and Measurement' of Guernsey made in 1787 by William Gardner for the Duke of Richmond, Master General of the Ordnance.



GENERAL INTRODUCTION

Guernsey is the most westerly and exposed of the Channel Islands; but St Peter Port has, on its eastern coast, the most sheltered anchorage in the islands. The town has a population of over 15,000, about a third of the total population of Guernsey. It now serves the combined functions of sea-port, administrative centre, and market town. But it owes its origins to its roadstead and sheltered beach.

Only the sketchiest outline of its history is called for here: much has been written on the subject, particularly in the transactions of the admirable Société Guernesiaise, and may be consulted in the island's two libraries. Prehistoric and bronze age remains, including statue-menhirs, survive in the island, but not in the town. There are no physical remains of the Roman-Gallic period, nor of early Christianity, which arrived from Brittany in the 6th century. Viking raids swept over the islands many times, but their 'modern' history begins only with the arrival in 911 of the Viking Rollo, who settled in what was to become Normandy. Then began the highly mysterious process by which, within a few short generations, the savage pagan Norsemen were transmuted into Christian and (comparatively) sophisticated Normans. In the 11th century, these same Normans expanded explosively, conquering both England and Sicily. A hundred years ago Professor Freeman pointed out that 'this people who settled and conquered in so large a part of Europe, has practically vanished from the face of the earth. If Normans as Normans now exist anywhere, it is certainly only in that insular fragment of the ancient duchy which still cleaves to the successor of its ancient dukes.' A much more recent French author, Roger Vercelet, has remarked that it is 'étonnant ... émouvant aussi, qu'en abordant les îles, on y retrouve des coutumes, des lois, des traditions, et jusqu'à la langue même de la vieille Normandie, totalement disparues de la Normandie française.'

During the 11th and 12th centuries, the Channel Islands formed an outlying and unimportant part of the Duchy of Normandy. But a crucial turning-point came when, at the beginning of the 13th century, mainland Normandy passed from King John of England to Philippe-Auguste of France. The islands, after an internal struggle, accepted the English king as their rightful Duke. Thenceforward, and ever since, they have found themselves in the vulnerable position of offshore islands closer to a foreign than to the mother shore. To the English crown, their possession was of great value: in time of war, an important outpost; in both peace and war, a haven on the important sea-route round Finisterre to the Bay of Biscay, Gascony and Spain.

There is evidence that, from the 13th century on, St Peter Port engaged in trade of its own, as well as providing shelter for passing mariners. In 1275 it was first referred to as a 'ville'; but it never developed a separate municipal administration such as grew up in most medieval towns. It was then, and still is, simply one amongst the ten island parishes, enjoying no special privileges; though for many centuries the laws of inheritance differed somewhat between the town proper and the agricultural countryside, as was indeed only natural. By 1350, the king of England sent commands that a town wall should be built. Whether a complete enceinte was ever built is doubtful, but the circuit of the built-up area was defined by gates and 'barrières'. There were certainly two substantial fortified towers - La Tour Gand at the north end of the then town, and La Tour Beaugard on the hill where St Barnabas' church now stands; there was Castle Cornet on the rocky islet offshore; there was the Château des Marais at some distance northward of the town, just outside the parish boundary; there was the parish church, sited almost at high tide mark; and there must have been houses, mills, inns and cottages, clustered round the church.

A second turning-point in the island's history came in 1483 when, by treaty between France and England, confirmed by Papal Bull, the islands were accorded Privilege of Neutrality in time of war. This uncommon status lasted for two centuries, and allowed the islanders to lay the foundations of their future prosperity as traders, sea-captains, smugglers and privateers. By 1684, at any rate, there were no traces of town walls. By 1697 some thirty Guernsey privateers were operating profitably (and legally) against foreign shipping. By 1711 they had taken over 600 prizes, valued at around £100,000.

For the greater part of the 18th century, however, the islands enjoyed only very moderate prosperity. The period of real growth came with the American, Revolutionary and Napoleonic wars, between 1778 and 1815. Vast fortunes were made, still pretty much legally, by privateering; one merchant, John Le Mesurier, brought in £212,000 with eight ships in the course of 1779 alone. The effects of this sudden influx of wealth were soon seen in the fabric of St Peter Port. Within a very few years, new town houses and country mansions were built, new roads and gardens laid out, new churches and public buildings erected. The old narrow lanes of tall overhanging jettied houses on the medieval pattern, built usually on timber frames without mortar, disappeared to make way for neat and seemingly terraced of stone or stucco houses. The émigrés from the Terror in Paris who took refuge in the islands - if only as a stepping-stone to England - no doubt brought with them metropolitan tastes which put both the island vieux-riches and nouveaux-riches on their mettle. By 1826, Daniel de Lisle Brock could address the States on 'L'effet magique de nos améliorations en tous lieux, nos édifices publics et particuliers en ville comme en campagne; nos églises, nos chapelles, le lieu de nos séances, notre collège, nos chaussées, nos marchés, nos remparts contre la mer; ... nos fauxbourgs parsemés de superbes demeures... qu'on croirait approcher la capitale d'un empire ...' On an earlier occasion, he had remarked very justly, 'Quand on parcourt notre île couverte de maisons, jardins et terres qui annoncent l'aisance des habitans, quand on voit une grande et florissante ville dans un aussi petit pays, on doit convenir que c'est à la mer que le tout est dû.' This prosperity continued after the end of the war; between 1819 and 1829, the States recorded, '401 houses had been built at an expense of upwards of £207,000, and few towns now present a more animated scenery around them or one where ornament and comfort are more generally united.' It is primarily the 'ornament and comfort' of this delightful new Regency town that is recorded in the pages which follow.

PLAN
of
THE TOWN OF
S: PETERS PORT
and
ENVIENS.
1845.



This fortunate prosperity seems to have continued, with more ups than downs, throughout the 19th century. Tourists, convalescents and summer visitors brought to Guernsey an early slice of the tourist trade. Victor Hugo spent fourteen years in exile in St Peter Port; as he remarked, 'On y envoie les poitrines délicates d'Albion.' By degrees the trade in early potatoes, tomatoes, flowers and vegetables, developed. A.C. Andros, writing in 1894, commented: 'It is wonderful and encouraging to see the enormous amount of building which is going on ... the prosperity of the island seems fairly gorged with Fat. Yes, Fat Guernsey is the word. Rich juices flow from every pore ... I am told that half or three quarters of One Million Sterling Pounds worth of Fat are exported from this little flower-pot every year! ... Glass, glass, glass. At every turn you see these little crystal palaces bursting their sides with the fat produce of the vine, the tomato, the vegetables luxuriating in profuse abundance, exhaling cheques ...'

Since that date, Guernsey has continued, with ups and downs, to prosper. The island was occupied, but not conquered, by the Germans during the war of 1939-45. The post-war cash-crop seems to have been merchant banking. Each decade has left its mark on the buildings of St Peter Port, but it remains in essence, despite all the pressures of the twentieth century, a Regency town. However, the pressures are increasing; and more and more they are coming into conflict with the unyielding constraints of geography.

For it is the geography of the town which lends it its character. There is a narrow shelf of fairly level ground fringing the shoreline; this is backed by a surprisingly sharp escarpment, gnawed into by two valleys. The highest part of Sausmarez Street rises to some 165 feet, the base of the Victoria Tower some 200 feet, and the old citadel of Fort George some 310 feet above sea-level. The line of the Markets, the Bordage and the Charroterie marks the southern valley; St Julian's Avenue and the Candie Gardens follow the forking indentations of the northern valley.

The actual heights in feet sound modest, but these slopes are very steep indeed. Elderly ladies with shopping-bags have to rest, panting, several times on the way up the flights of steps which link the residential New Town with the shops below; their exertions are comparable with those of top-flat dwellers in a modern block whose lifts have failed. The alleyways and flights of steps which link the upper parts of the town with the commercial area at its feet are vastly important to the flavour of St Peter Port. The town was designed for pedestrians with good lungs and stout thighs; it must have been a difficult town for those who kept horses and carriages, though Victor Hugo remarked that 'les rues fort roides sont montées et descendues au galop par les excellents attelages anglo-normands'; it is still more difficult for car-owners. In most other towns of comparable size, there are unused lots of ground which can today be adapted to car-parks. In St Peter Port there are few such spaces: houses have been built wherever the fall of the ground was not too steep: such interstices as exist consist of almost-Alpine gardens: in consequence, the motor-cars are deprived of their normal lairage. The benefit to the appearance of the town, out of business hours, is enormous; but the disadvantages are manifest too. One deplorable result has been the tendency to cover front gardens in tarmac, in order to provide hard standing for cars. This process should be arrested forthwith: shared car-parking arrangements in back gardens could in many cases be devised without much difficulty, and would do far less damage to the visual amenity of the town. Multi-storey car-parks within the town would be unthinkable. Yet conditions are already exasperating, and are likely to get worse - unless, as now seems not inconceivable, the internal combustion engine is on its way out, or unless the Island Development Committee can come up with an acceptable solution.

The materials of which the town is built are agreeable. The most important is the local granite, of which there are various kinds and colours: pink or brownish-red from Cobo and Albecq; yellowish-golden from L'Ancrese; grey, blue and almost black from the other northern parts of the island. Over many centuries, these colours have been used in combination, and the visitor is immediately struck by the attractive pattern, consistently used for stone farmhouses during the 17th and 18th centuries, of pinkish granite walls with blue-grey quoins, sills, lintels, and jambs. Unfortunately, in recent years the quarries of pink and golden stone have been almost exhausted; new supplies are found mostly by cannibalising older buildings; and the habit has grown up of mingling the colours in a kind of pepper-and-salt crazy-paving pattern. This usually looks deplorable: and contributes to the poor impression made by so many of the modern buildings in the town. Imported Caen stone is occasionally used for dressings, especially in church buildings. Granite is notoriously difficult to square and carve; and this fact no doubt accounts for the generally poor quality of the carved stonework in the town; as also, perhaps, for the prevalence of charmingly-curved corners. The only other town in which I have noted this singularly pleasing characteristic is Monaghan, in the Republic of Ireland, also a granite town. It has been suggested that masons found it easier to build rounded corners than to shape squared stones for the corner quoins. Whether or not this explanation is valid - and many of the rounded corners are stuccoed, so that it is impossible to tell what lies underneath - this feature is one of the most delightful in St Peter Port, and one to be treasured.

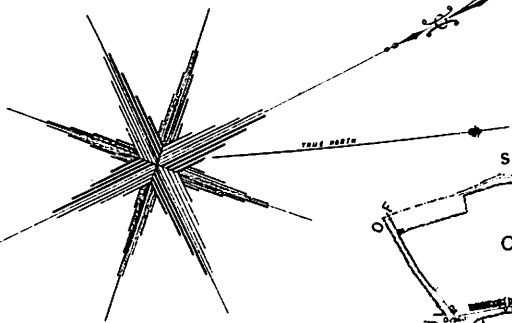
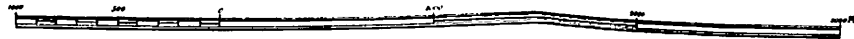
A word should be said about the pointing of stone buildings. Generally, the standard of craftsmanship is high; but increasingly, the contemporary habit - perhaps imported from Normandy or Brittany, where it is prevalent - of allowing the pointing to project beyond the material of the wall proper, is creeping in. The result is a kind of reticule of cement, half-obscur-ing the stonework. This is a style of workmanship which should be nipped in the bud. On historic buildings, lime mortar rather than cement should be used, and in other stone buildings the joints should be 'starved' rather than allowed to protrude.

Brick buildings are, on the whole, rare; after granite, stucco is the characteristic wall material of the town. For the most part, this is the good smooth creamy stucco favoured in the Regency period,

PLAN
OF THE
TOWN AND PARISH OF ST PETER PORT,
GUERNSEY.

SURVEYED & DRAWN BY JAMES DUQUEMIN, SURVEYOR TO THE STATES OF GUERNSEY.
PUBLISHED FOR THE PROPRIETOR BY F. CLARKE, STATES ARCADE, GUERNSEY.
1878.

SCALE, 400 FEET TO ONE INCH

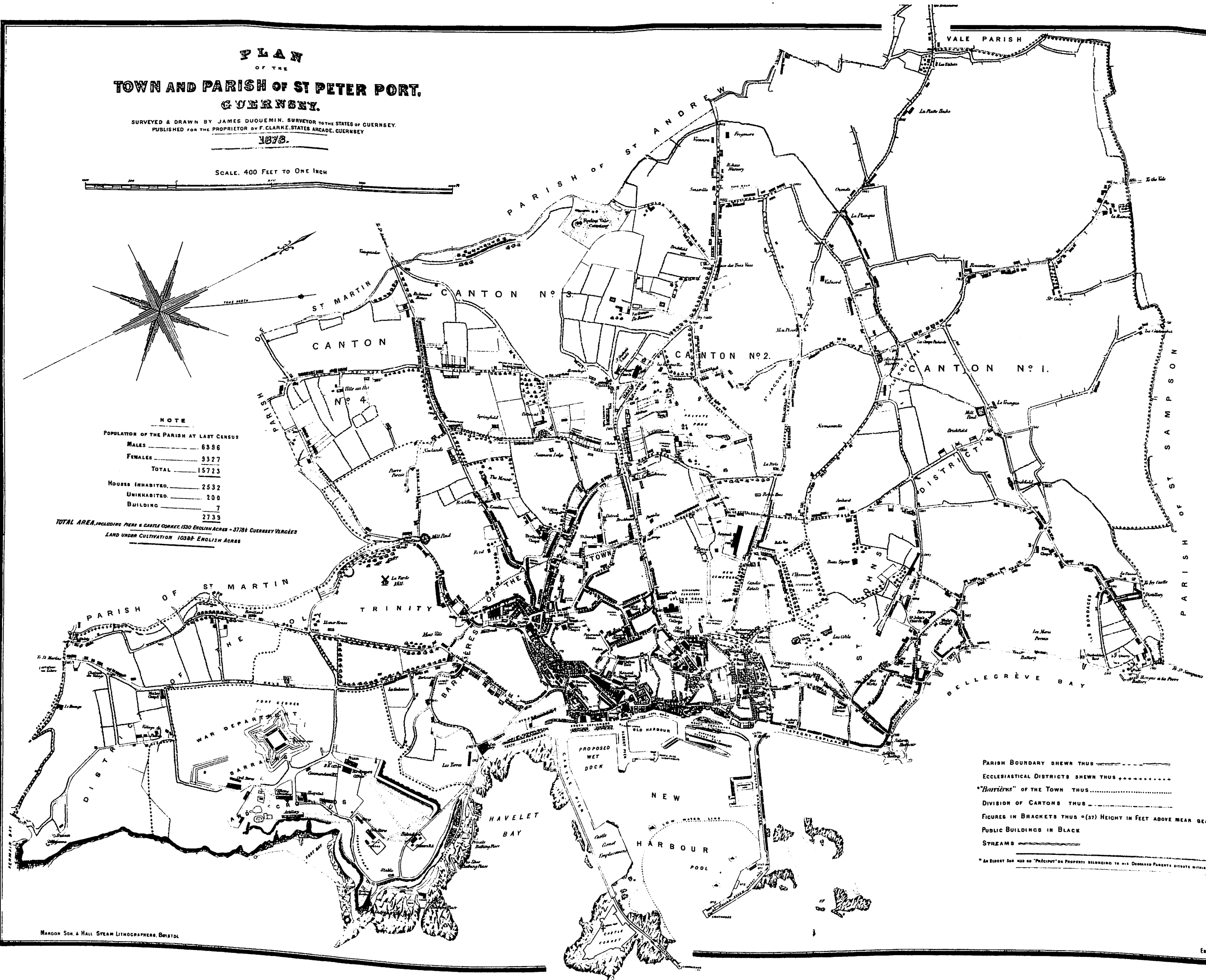


NOTE

POPULATION OF THE PARISH AT LAST CENSUS

MALES	6386
FEMALES	3327
TOTAL	15723
HOUSES INHABITED	2532
UNINHABITED	200
BUILDING	7
	2739

TOTAL AREA, INCLUDING PIER & CASTLE CORNER, 1530 ENGLISH ACRES = 37786 GUERNSEY VERGÉES
LAND UNDER CULTIVATION 10383 ENGLISH ACRES



PARISH BOUNDARY SHOWN THUS ————
 ECCLESIASTICAL DISTRICTS SHOWN THUS
 "Barrières" OF THE TOWN THUS
 DIVISION OF CANTONS THUS ————
 FIGURES IN BRACKETS THUS (57) HEIGHT IN FEET ABOVE MEAN SEA LEVEL
 PUBLIC BUILDINGS IN BLACK
 STREAMS ————
 * AN ELDEST SON HAS AN "PRÉCIPUT" ON PROPERTY BELONGING TO HIS DECEASED FATHERS DIVIDED WITHIN THE "BARRIÈRES"

almost invariably painted white in the grander class of buildings. There are some variants; John Wilson seems to have favoured the use of a burnt-ochre tinted plaster, referred to as 'Roman cement', which he used effectively on Elizabeth College and Castle Carey. Though sometimes rather dingy, this combination of colour and texture has much to commend it; it bears a sort of distant-cousinship to the Maria-Theresa yellow to be found in Central Europe. The more recent use of plain nasty unpainted cement render is to be discouraged. So is the far-too-common use of a patented compound plaster with built-in striations; in modern blocks, where it gives a wistfully welcome impression of artificial stone, it is not too inappropriate; but for the refacing of Georgian or Regency stucco buildings it is wildly out of place - especially where the striations are applied vertically rather than horizontally.

Roofs are often of Welsh slates, but many of the older buildings have agreeable red pantiles; a particularly pleasant idiosyncrasy of the island, only rarely now seen, was a clay ridge-tile with a pair of sprouting knobs, like Satyr's horns. Thatch used to be commonplace, but has now disappeared entirely from the parish; it has sometimes been replaced on the traditional granite farmhouses by corrugated iron - pantiles or slates may weigh three times as much as thatch, and cannot safely be used unless the walls are strengthened. Contrary to all expectations, corrugated iron, well-weathered and stained with lichen, can look extremely attractive.

Woodwork is generally of a fairly high standard; window-astagals are as delicate and elegant as in Britain. The island has always adhered firmly to the English, rather than the Continental, style of windows: Victor Hugo remarked, 'l'architecture locale a des fantaisies tenaces; la ville de Saint-Pierre-Port est fidèle à la reine, à la bible, et aux fenêtres-guillotines.' This preference for the English sash, rather than the continental casement, may be a 'fantaisie' to the Parisian visitor, but comes as no surprise to the northerner. However, the choice of glazing-pattern is often surprisingly conservative. In England, Scotland and Ireland, though with some provincial timelag, the size of window-panes increased steadily from the early Georgian period; a large pair of sash windows would be divided into 16 or more panes in the first half of the 18th century; into 12 panes at the end of the century; into 4 panes (divided vertically in England, horizontally in Ireland) between about 1830 and 1850; thereafter, each sash would usually contain a single sheet of plate glass. In Guernsey, the Georgian glazing-pattern remained in use until very late in the 19th century; since building styles seem to have been equally conservative, this has been wholly beneficial in preserving an integrated character throughout the town. When plate glass came into use, the top corners of each pane were often agreeably rounded, and various delicate details, not common elsewhere, were introduced. Unfortunately, many of the older window-sashes in the town are today wearing out, due to weathering or inadequate painting at some time in the past; it is of great importance to the appearance of the town that sashes should always be suitably replaced. So important is this that the glazing-pattern has usually been noted in the detailed List which follows.

One particularly pleasing feature of the town is the dormer window - sometimes square, often canted, occasionally round; there are even a couple of examples of double-decker dormers superimposed on each other. It is endearing to know that so many citizens are prepared to climb long flights of stairs into the roofspace in order to enjoy the pleasure of contemplating the marvellous views over harbour, sea, castle, islands and sky which the town commands.

Rather oddly, St Peter Port's doorcases are of much less interest than its windows. There are none of the magnificent ornamental doorways or fanlights to be found in Georgian and Regency towns such as Edinburgh, Dublin or Cheltenham. Even in very grand houses, the doorcase, which should provide the focus of the whole facade, is usually disappointing. There are a number of pattern-book pedimented doorcases; columns and pilasters of the several orders are common, if often rather crudely executed; fanlights, if usually very simple, are also usually agreeable; and the moulded stucco console-bracket at the door-hood, with its formal volute, is ubiquitous. Some of the doors themselves are of uncommon interest: these are attributed to a craftsman named Richard Guille, described as 'ébéniste' on his death aged 87 in 1895; very probably the son of Richard Guille, a cabinet-maker at the beginning of the 19th century. He evolved for himself a kind of flowery Biedermeier style; these are collectors' pieces; a number of examples are listed below; they deserve closer study. There have on the other hand been some unfortunate recent intrusions: sun-ray doors, bottle-bottomed doors, and plate-glass doors, all look deplorably inappropriate in a building of Georgian or Regency character.

Iron railings, balconies and verandas are, in general, of exceptionally high quality, and in many instances now of some rarity, since the war-time craze for trying to turn railings into fighters, almost universal in Britain, never reached Guernsey. Some of these were no doubt produced in the island's own foundries, but it seems likely that the majority were imported.

Paint, whitewash and colour-wash are used liberally and, on the whole, with much good taste throughout the parish. There are, inevitably, a few outbursts of the lurid, the garish, and the Purple Patch (one or two purple-painted balconies are particularly distressing); there are a good many buildings whose appearance is seedy and run-down; but generally the standard is high and colour is well used. The great majority of the formal stucco villas are freshly and crisply painted white, with door and window trim in well-chosen colours. The more modest vernacular buildings are sometimes whitewashed or colour-washed, sometimes painted, in a way which is almost always both cheerful and harmonious.

The last important material component of the townscape is greenery: the general standard of horticulture is beyond praise. Here again, the observant Victor Hugo was filled with admiration: 'Rien de plus opulent et de plus prodigue que cette végétation masquant et ornant les facades coquettes des villas et des cottages ... il y a à Saint-Pierre-Port autant d'arbres que de toits, plus de nids que des maisons, et plus de bruits d'oiseaux que de bruits de voitures'. There are two municipal gardens in the parish,

Candie Gardens and the gardens of La Valette. Castle Cornet must be the most herbaceous military building in the world; the concrete former German bunkers are, in many cases, landscaped and garlanded with flowers; the lanes, steps and alleyways on the hillsides at the heart of the town are green and rural; the grass in the cemeteries at Candie and Foulon is neither too long nor too short; in all, this is a town of excellent gardeners, not just the fussy municipal kind, but people who really care for flowers and growing things.

As I have remarked, the architectural character of St Peter Port is basically that of the late 18th and early 19th century; so to speak, Georgian and Regency. But these terms, already loose enough in themselves, have to be used very loosely indeed to fit the town. The conservatism in the choice and execution of architectural styles displayed on the island is remarkable. It cannot merely be attributed to distance or provincialism; even the remoter parts of Scotland and Ireland, much farther from both London and Paris, picked up new styles more rapidly. Moreover, Guernsey was by no means an eddy remote from the mainstreams of metropolitan fashion; in the years immediately after the French Revolution, again in the 1840s, it received injections of sophistication from the communities of refugees from Paris. If they brought with them elegancies of taste, they seem to have brought also reinforcement for the stylistic conservatism to which Guernsey was already prone. The traditional Guernsey seven-window granite-built farmhouse had developed during the 16th century, and the type continued to be built, without any substantial modification - apart from minor ones such as double chimneys and sash windows - for some 300 years. Similarly, 'Georgian' and 'Regency' house-types, whether in terraces, semi-detached, or free-standing, continued to be built without substantial modification right through the 19th century. The same plans and elevations were used many times over; though there was variation in detailing, the same stucco moulds remained in use for years - as may be seen from an examination of console-brackets, label mouldings, lions' masks, and many other details. In consequence, the attempt to date buildings by appearances is uncommonly hazardous in Guernsey; and I have no doubt that some of the guessed-at dates in the List which follows are badly wrong.

The real wealth of the town lies in the vast number of pleasant vernacular houses, mostly of stucco, in the styles fashionable in England between (say) 1770 and 1820, but in fact built at any time between 1770 and 1890. These styles were regarded as perfectly interchangeable. Many of the most delightful Regency buildings of St Peter Port are in fact quite classical buildings decked out in the ornaments of the 'Gothick' taste. Perhaps the use in this List of the term had better be explained: the word 'Gothic' is reserved for genuinely medieval buildings, and for buildings designed in terms of the strictly scholarly Gothic revival of the ecclesiologists and their later-Victorian pupils. The word 'Gothick' is used to convey that airily romantic use of medieval ornamental themes, on a wholly paste-board basis, which derived from Horace Walpole's Strawberry Hill, and survived in Guernsey almost to the end of the 19th century. St Peter Port is rich in buildings which really belong on the stage: classical in plan and function; skin-deep Gothick or Tudor or Jacobethan on the surface. There is a striking example of this visual dexterity in Victoria Road: Nos. 84 to 104 are simple, charming, stucco houses, of two storeys, basement and dormer, detailed in a simple neo-classical idiom; their neighbours, Nos. 72 to 82, are identical in plan and dimensions; but the foxy developer decided that there had been a shift in public taste; so they were decked out with pretty pointed glazing-bars, clustered-shaft doorcases, pendant icicles at the eaves, and cusped-panel doors, all in the Gothick manner. The accomplished architect John Wilson displayed the same tendency to treat architecture as a branch of stage design when he applied 'Tudor' detailing to the classical and symmetrical bulk of Elizabeth College.

In fact, till late in the 19th century, even quite important buildings were probably in most cases designed by master builders and not by architects, of whom there were few in practice on the island. Pattern-books were plainly used to some extent, and not only in the Georgian and Regency period - there are one or two fancy barge-boards which derive directly from Pugin's published engravings. But their use was not widespread; the island builders seem on the whole to have cared very little for changing mainland fashions; they depended mostly on their own conservative taste for what was fitting and seemly. The result is admirable: and St Peter Port's exceptional heritage of architecture lies exactly here: the vast majority of its buildings derive from a single sturdy mainstream tradition, with just enough minor variations to lend an agreeable variety to the scene. There are few buildings of the very first rank, architecturally speaking, in the town; Mr. Dale accorded Grade I status only to Castle Cornet, the Town Church, the Court House, the Constables' Office, and (for historical reasons) Victor Hugo's house; for my part I should rank another handful with these - especially Victorian masterpieces like the Fish Market and La Colombelle; but the character of the town rests in the enormous number of coherent, congruous, dignified houses, mostly the vernacular work of local builders and masons, spread extraordinarily widely both in time-span and in geographical distribution throughout the built-up parts of the parish.

The buildings of this century must be seen in rather a different light. There is only one outstanding post-war building - Notre Dame du Rosaire. There are some fine Edwardian office and official blocks, and the schools of the same period are outstandingly good. The more recent schools are better than average, but the more recent official buildings are considerably worse than average. Suffice it here to say that they tend to be chaotic and undisciplined in their use of differing textures, colours, tones and materials. The post-war public housing estates are, like most of those on the mainland, mediocre and insipid without being offensive. The recent rash of reproduction-Georgian developers' private housing estates cannot be passed over without mention. Many of the repro. houses, viewed in isolation, are well-proportioned and indeed highly convincing; the same cannot be said of their layout. If Georgian house-designs are to be used with any kind of conviction, then Georgian principles of layout must be used too, and here these new estates fall flat on their faces. The new development on the extensive former military site on the cliffs at Fort George must also be mentioned: this has given



THE HARBOUR

ST. PETER PORT

ST. PETER PORT

HAVELET BAY

FORT GEORGE

WHITE ROCK PIER

CASTLE CORNET

South Beach

George Road

The Jetty

The Pool

OLD HARBOUR

Albert Dock

Le Kelt

Sallyport Bay

Fort George

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt

Le Kelt



Enlargement of part of the 6": 1 mile map of St. Peter Port, Revision of 1963; all rights of reproduction reserved by the States of Guernsey.

deep offence to local conservationists, and indeed a strong case was made out for retaining this attractive site in public ownership. However, the site was handed over to a development company, the citadel was razed; and the stone guard-house inside the formal gateway, which had been earmarked for preservation, fell victim to one of those accidents with a bulldozer to which sites such as this are so unfortunately prone. Here, the criticism of the neo-Georgian estates must be reversed; the layout is on the whole very good, and will be perfectly acceptable when the younger trees on the site have grown to maturity; but the design of the houses themselves, in some cases reasonably reticent, is in others unduly obtrusive and unsuited to the character of the area.

Dwellings apart, the centre of the town has been subjected to a concerted assault from the London financial community, taking advantage of the tax laws of the island. There are, of course, a number of rich and distinguished residents who have chosen to make the island their home for tax reasons, but bankers' plates here are as common as sweetie-shops in other towns. How curiously the tax laws of the island have turned themselves inside out since Hugo wrote: 'M. de Rothschild, s'il habitait à Guernesey quelque joli cottage acheté une vingtaine de mille francs, paierait quinze cent mille francs d'impôt par an. Ajoutons que, s'il ne résidait que cinq mois de l'année, il ne paierait rien. C'est le sixième mois qui est grave.' The Island Development Committee has controlled this influx of offices with a reasonably firm hand; only a few really unsuitable office-blocks have sprouted, and there are hardly any of the tower-blocks, point blocks, slabs and boxes which disfigure the skylines of so many other towns. Indeed, considering the commercial pressures to which it must have been subjected, the I.D.C. has taken a strong stand for which it deserves much credit. Sensibly, it has on the whole, especially in recent years, required office-developers to undertake the rehabilitation of mills, ships'-chandlers, and warehouse blocks. A couple of outstandingly good examples of this policy are to be seen on the South Esplanade. But it could, with advantage, be carried a great deal further, and I hope it will be: if the incoming financial wizards are not to pay taxes, let them at least pay tribute to this hospitable environment by devoting some part of their resources to the rehabilitation of its charms. Apart from offices, the character of the town is at greatest risk from the more prosperous shop-keepers; those who vie with each other to rip out the delightful traditional shop-fronts of the town, to instal expanses of plate-glass, aluminium frames, vitrolite, match-boarding, and plastic lettering. Some ghastly examples are noted in the List which follows; it is up to the citizens to see that this process is arrested sharply and decisively; otherwise St Peter Port will be spoiled, quite soon, not only for those who live on the island, but also for the visitors who come to enjoy its individual character; in which case, the shop-keepers themselves will ultimately be the losers.

The outer fringes of the parish exhibit no special characteristics; there is, thank goodness, no very extensive hinterland of suburbia, though there has been a measure of sprawl along some of the radial roads. To a considerable extent this is extenuated by the existence of long-established settlements at intervals along these roads. In general, the town fades imperceptibly into the greenhouseland which covers so much of the inland surface of Guernsey.

It remains to remark that St Peter Port has a number of endearing quirks nowhere expressly described in the List which follows. The most enjoyable is perhaps the extraordinary French-English of street names and also house-names: surely here is the birth-place of Franglais? It would be diverting to bring the members of the Académie Française to the island, and watch their faces as they read some of the name-plates. By way of example: there stands in Little St John Street, in the new town, a Regency house inscribed 'Dos de Marez', meaning, 'backing on the sea'; (recently flamboyantly renamed 'La Casita Maria'). A newly refurbished house almost next door has appropriated, but misunderstood, the earlier name: it calls itself with magnificent Malapropism 'Doz au Marais' - that is, 'backing on a bog', hardly a compliment to the grander houses behind in Sausmarez Street! Despite this kind of malentendu, the Guernesiais patois is not yet dead, though the visitor will not be called upon to speak it; indeed, it still provides a convenient vehicle in which the islanders can comment on the visitors and their antics without offence. Some of the local street-furnishings are of uncommon interest; they are not fully described in this List, for they have already been thoroughly dealt with in various island publications: the surprising number of surviving 18th century fire-marks still attached to the walls are fully listed in Mr. J.P. Warren's paper for La Société Guernesiaise for 1955; the numerous and delightful public pumps in Mr. E.W. Sharp's papers published by the Society in 1972 and 1974; the remains of the old barrières de la ville in Miss Edith Carey's 'Essays', published in 1936; the memorials in the Town Church in Mr. R.W.J. Payne's paper published by the Society in 1966. A comparable paper on Richard Guille's carved doors is badly wanted. Other agreeable features of St Peter Port include the sign-painter's work, often bearing the author's signature below the sign; the fact that stone ornamental lettering of the Regency period is seldom incised, but raised dramatically above the surface from which it is carved; the prevalence of fuzzy-topped palm-like-trees; the ferocious posters forbidding yachtsmen to bring their rabid cats and dogs on shore (almost the only posters on the island, where advertising is uncommonly sternly controlled); the climate.

Biographical notes on some 19th century Architects

GEORGE DANCE, junior, (1741-1825) prepared unexecuted plans for the Town Gaol (No. 126). He was one of the more distinguished practitioners of the late 18th century; his most famous work was Newgate Prison, 'a sombre and powerful building whose rusticated exterior combined themes from Palladio and Giulio Romano in a spirit akin to the *Invenzioni de Carceri* of Piranesi'. (Colvin).

JOHN WILSON (floruit 1816-1830) was certainly the most important figure in the island's architectural development. (He is sometimes called John Charles Wilson, on what contemporary authority I have been unable to discover). His life and career remain a total mystery. Was he by any chance the J. Wilson, junior, who exhibited architectural designs at the Royal Academy between 1794 and 1796 (Colvin)? There seems to be no record of whence he arrived in 1816, or whither he departed in 1830. He was plainly an experienced and sophisticated practitioner when he arrived: although Torteval church, of 1816, apparently his first commission on the island, is appropriately rustic in character, St James' Church, of 1818 (No. 31) is a very polished piece of work. In quick succession he undertook the Market Hall of 1822 (No. 86), the alterations in the same year to the Royal Court House (No. 15), the major alterations to the Town Church (No. 3), the building of Elizabeth College (No. 33a), of Les Arcades (No. 8c), of Fountain Street (No. 8f), and of Springfield (No. 49m). To him may be plausibly attributed also Castle Carey (No. 94a); Summerland, Mount Durand (No. 50d); and Grange Lodge (No. 33n). He was appointed Surveyor to the Guernsey Board of Works in 1828. Yet he disappears totally after 1830; he had certainly left the island by 1831. No trace of him is to be found in the R.I.B.A. records in London - though the I.B.A. was only founded in 1834, the R.I.B.A. in 1838. Here is an enigma deserving of the efforts of a research student in architectural history!

Wilson built mostly in stucco - though he preferred to dignify it with the title 'Roman cement'. He was flexible enough to design in the classical, Gothick, or Jacobethan styles. He was admired by his contemporaries, and is admired again today, but was deeply despised in the interregnum: see the entry below on A.C. Andros.

WILLIAM PILKINGTON (1758-1848), who prepared unexecuted designs for the Town Gaol (No. 126), was a pupil of Sir Robert Taylor, whom he succeeded as Surveyor to the Board of Customs. He was employed by the Earl of Radnor and by the Duke of Grafton. He designed Portsmouth Custom House of 1785, and Folkestone Gaol of 1801. (Colvin).

WILLIAM ROBERT SETH PAYNE (-1910) an obscure London practitioner, seems to have designed St John's Church, Les Amballes, in 1838 (No. 110b); if so, he must have been a young man - or else, died very old.

MR. CLARKE of Bristol, who prepared designs in 1846 both for the Victoria Tower and for the Fish Market, has not been traced. There was an architect named William Henry Clark who practised in Bristol till 1896, but as he was born in 1842, he cannot well have been the author of these designs.

WILLIAM BUNN COLLING (1814-1886) designed the Victoria Tower (No. 46) of 1848. He came of an architectural family; worked with Sir G.G. Scott, and for many years with the Scottish architect William Burn; one of his brothers worked with Street on the London Law Courts, the other was a well-known draughtsman and specialist in Gothic foliage. The only works executed to his own designs were the Victoria Tower and a country house, 'Hendrefoilan', for a Welsh M.P., Mr. Dillwyn. On his death, the then President of the R.I.B.A., who had known him since 1830, remarked: 'Mr Colling never came to the front because, though he was fond of his art as an architect, he was more fond of the study of languages and music, in both of which he was a remarkable proficient.' (Builder, 23 Jan 1886; R.I.B.A.J, 28 Jan 1886).

AUGUSTUS WELBY NORTHMORE PUGIN (1811-1852) designed St Joseph's R.C. Church of 1851 (No. 40). One of the greatest of English architects, and of writers on architecture. Designer of numerous Roman Catholic churches and other buildings, and part-author, with Sir Charles Barry, of the Houses of Parliament. See Phoebe Stanton's 'Pugin', 1971. The spire of St Joseph's was added in 1885 to designs by his sons, Peter Paul and S.P. Pugin.

WILLIAM FORD POULTON; POULTON & WOODMAN, of Reading. To the firm are attributed the French Congregational church of St Helier, Jersey, of 1855, and the excellent Foulon Cemetery chapel, lodge, and gateway (No. 78a and b) of 1856; to Mr. Poulton is attributed St Paul's Methodist Church of 1861 (demolished); both buildings had uncommon stylistic quirks which betray the same hand. An Italianate Congregational church at Bishop's Stortford of 1860 (Pevsner, Hertfordshire); work at St Mary's, Batsford, Gloucester (Goodhart-Rendel index, R.I.B.A.); and Congregational (or Presbyterian) churches at Winchester (1851), Aylesbury (1856), Dorchester (1857), Worcester (1858), Cheadle (1861), Stalybridge (1861), Lytham (1863), Westminster (1865), Birmingham Small Heath (1867) and Brecon (1872) seem to have been the mainstays of the practice. Colvin suggests that he was probably the son or grandson of Charles Poulton, architect, mayor of Reading in 1798 and in 1809, and author of the Town Hall there of 1786. (Colvin; information from Dr. J.M. Crook).

GEORGE FREDERICK BODLEY (1827-1907), the designer of St Stephen's Church (No. 79c) of 1862, was a prominent practitioner, specialising in ecclesiastical work, between 1860 and 1902; noted for his championship of a return to a pure Gothic revival style after the 'personal' styles developed by some High Victorian architects. This is an early and not very characteristic work. Bodley trained with Sir G.G. Scott. (Ware).

JOHN NEWTON (? - ?): the joker in the pack: architect of the finest Victorian building in the town - the Fish Market of 1879 (No. 8d), and probably (on stylistic grounds) of the Abattoir on the Castle Emplacement, said to date from 1887 (No. 2a); he lost the commission for the Vegetable Market due to inattention (not perhaps unjustified) to the client's correspondence. He was an associate of the R.I.B.A. from 1863 to 1881. He is described as 'of Adelphi'; of 7 Salisbury Street, Strand (1863-76); and of 27 Great Georges Street, Westminster (1877-78). He is listed as architect of St Paul's Church, St Leonard's, Sussex (1866-8) (Goodhart Rendel index, R.I.B.A.) but no other work seems to be known. Another puzzle for an inquisitive research student.

SIR ARTHUR BLOMFIELD (1829-1899) designed St Barnabas' church (No. 56a), completed in 1874. This was one of the largest ecclesiastical practices in England, carried on after his death by his nephew Sir Reginald Blomfield (1856-1942). The uncle was Diocesan Architect to the See of Winchester, and no doubt obtained this commission in that capacity. (Ware).

FRANCIS CHAMBERS (1829-1900), articled to Sydney Smirke, was brought in to redesign the Lower Vegetable Market (completed 1879; No. 8e) when John Newton was dismissed; and designed the large and ornate Hall for the former Ladies' college in 1880 (No. 33v). He had established 'an extensive City practice, the majority of his clients being wholesale traders and merchants for whom he built many large riverside offices, warehouses and premises of a similar description in the City and many other quarters of London.' At the time of his death he was working on a spine-chilling design of ten blocks of working-class dwellings, to house 1,776 persons in 888 rooms, on a two-acre site at Bermondsey. (Builder, 15 December 1900, p.547).

AMIAS CHARLES ANDROS (1837-1898) was a Guernseyman, a Civil Engineer not an architect; he was articled to J.M. Rendel; later in charge of Sir A.M. Rendel's drawing office; specialised in dock and harbour work - including the Royal Albert Docks, London. It is right that he should close this brief list. His opinionated and uninhibited reminiscences were published by the Star in the last two decades of his life, and largely reprinted in book form in 1902. He published also a volume of reminiscences of schooldays at Elizabeth College (which he left in 1853) under the title 'Consule Planco'. His only known work of architecture, apart from the layout of Elizabeth College cricket field and the Lord de Saumarez memorial column, Delancey Hill (destroyed by the Germans), was the conversion of the Priaulx Library (No. 44g) from a private house to its present purpose. He typifies the late-Victorian reaction against the Regency style, which was considered dishonest for its use of sham materials such as stucco. Andros hated above all things John Wilson and his works. 'I believe that Wilson was, architecturally speaking, the scourge of Guernsey. That for all their lives people should be forced, every day, to look upon such monstrous abortions as St James' church, the College, the Markets, and private dwellings in the Grange which bear Wilson's fatal mark, is worse than a misfortune - it is a fateful curse.' (1881). By 1888 he cloaked his abuse in a pseudonym: 'Johnson, Johnson, the architect who descended upon Guernsey sixty years ago and worked his own sweet will with his ponderous and extraordinary designs ... I have always imagined him a big burly beetle-browed creature ... making his designs when under the influence of heavy feeding, using a carpenter's pencil occasionally sharpened with a carving-knife ... with his excruciating battlements, his overpowering mouldings, his astounding vagaries in Roman cement, his arrangements from lath and plaster turrets, his dark dismal dungeons ... and that fearful Fountain Street ...'.

The Priaulx Library, as reconstructed by Andros, gets a low grading in this List; the works of Wilson get very high gradings indeed. But architectural tastes and fashions are fickle, and I take this opportunity of acknowledging, for the benefit of present-day architects practising in St Peter Port, that, just as I disown the judgements of Andros, so posterity may disown mine ...

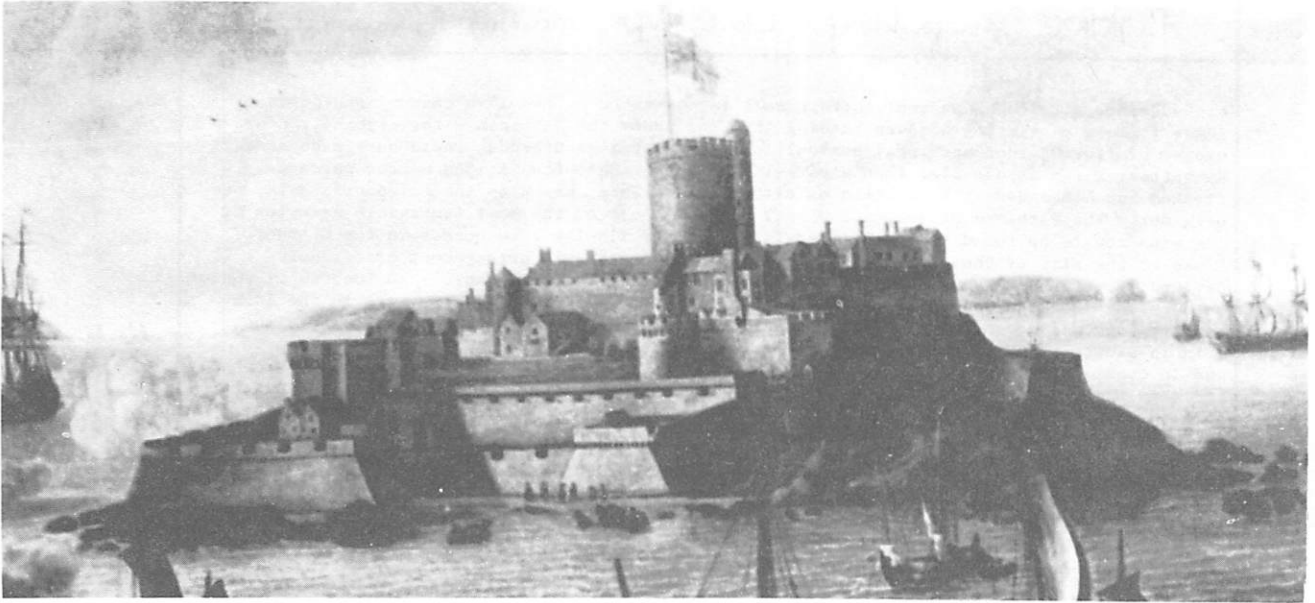
C.E.B.B.



12, 13. Candie House (No. 44g) before and after the transmogrification effected between 1871 and 1887 by A. C. Andros

No.	Building	Class	Date, Type, Architect, etc.	References
1	<p>CASTLE CORNET: A : An extremely large impressive castle on a rocky islet to seaward of the harbour, now reached from the castle emplacement, formerly attainable only from the sea, or by scrambling over the rocks at low spring tide, 'that is, for a few hours at each tide on three or four days in the month'. Its low romantic silhouette drastically altered when on 29th December 1672, the castle magazine was struck by lightning, and the resulting explosion killed seven persons - including the Governor's wife and mother - and destroyed the keep and all the medieval buildings in the central courtyard.</p> <p>The history of the Castle and its various buildings is dealt with in O'Neil's short but scholarly guidebook, and the earlier period (up to 1634) is very fully discussed in Professor Le Patourel's book on the subject, so only a thumb-nail sketch need be given here. The Castle was not intended to protect Guernsey from invasion - indeed, on several occasions it proved quite incapable of doing so. As Professor Le Patourel says, 'as long as it was politically and economically necessary for England to keep open the sea route from London and Southampton to Bordeaux and Bayonne, the roadstead of St Peter Port was used by hundreds of ships annually, and it could have been used by none if Castle Cornet were in enemy hands'; it was the roadstead, not the town, which was important.</p> <p>The construction of Castle Cornet had begun by 1206; the high circular central keep, a chapel and hall and two courtyards surrounded by curtain walls with at least eight towers were certainly in existence by 1250. The Castle was repaired, strengthened, and perhaps enlarged, in 1292 and again in 1331. But in 1338 the French succeeded in taking Castle Cornet. For the next seven years they garrisoned and held it, adding extensively to its outer defences; the Barbican seems to date from this first occupation; O'Neil suggests that it was built of small sea-stones since the quarries on the island proper were not accessible to the besieged engineers; but this evidence must be treated with some reserve, for as Professor Le Patourel has pointed out, sea-shells occur in the mortar all over the older parts of the Castle. In 1345, after a three-day assault, the French were ejected. Thereafter for many years the Castle was kept well-garrisoned, and strengthened from time to time; the Carey Tower dates from the major additions of 1435-7. Another French attack and siege in 1461 were unsuccessful. Around 1540, the Castle was again enlarged and strengthened to meet the need both for defence against, and mountings for, larger cannon: the Mewtis Bulwark and the Well Tower date from this time. In 1570, a new and energetic Governor, Sir Thomas Leighton, arrived, and promptly reported to London 'assuredly Syr in my Lyffe I never sawe so weke walles as the olde workes of the castell ys. for allmost the brethe of a canon will over throwe them. the aunsient byldinge is no other but stone and Claye without mortar'. Extensive new works were promptly undertaken; the accounts for 1574 refer to 'The Cullyon heads, ... the Bastyan Curteyne ... the bending wall and the greate Gate'; the other characteristically Elizabethan works executed during Leighton's Governorship include the Royal Battery, the Hart Bulwark, and the outer curtain walls around the east, south and west sides of the citadel; also the attractive Sutler's House of about 1600. During the Civil War Guernsey declared for Parliament, but Castle Cornet remained royalist: from 1643 to 1651 Castle and town were at war with each other: during these eight years the Castle guns are said to have thrown 10,000 shots into the town. Castle Cornet was the last royalist stronghold in the British Isles to surrender. The Castle was again garrisoned, and in 1672 suffered greater devastation from lightning than it had suffered at any time during the warfare of the previous four centuries. The Royal Court declared a day of fasting and repentance in the town, on the grounds that the thunderbolt was clear evidence 'que la colère de Dieu est extremement embrasée contre nous à cause de nos iniquitez.'</p> <p>The Castle was repaired, but the original tall keep was not rebuilt, nor were the domestic buildings in the inner courtyards. A variety of new buildings within the walls were built for the garrison in the mid-18th century; including the hospital of 1746, the extensive barrack range - now in rather derelict order - between the Royal Battery and the Well Battery of 1745-1750, and the Main Guard of c.1750; all solid and imposing stone two-storey blocks with strong quoins and sturdy detailing. During the Napoleonic wars the Castle was strongly defended; some additions were made even in the later 19th and early 20th centuries, including the Guard Room, the gun emplacement at the South Battery, and extensive underground casemates in the citadel. In June 1940 the Germans occupied the island; in their turn they added extensive concrete emplacements at the summit of the citadel, and at other commanding points within the walls.</p> <p>This highly compressed account of the Castle's history over a period of nearly eight centuries gives little idea of its interest and importance. From a distance, as has been remarked, its silhouette is very imposing; but once one enters its walls, the impression is of a bewildering labyrinth. The classic pattern of castle, with central keep or donjon, gatehouse, and inner and outer curtain walls and towers symmetrically disposed, is easy to grasp; a castle such as Beaumaris, or even the Tower of London, is like a child's toy fort vastly magnified. In fact, the layout of Castle Cornet is not so confusing as it seems if the three main stages of its development are separated. Professor Le Patourel summarises it lucidly: 'The medieval castle, on the upper part of the islet, was of two baileys, north and south, with a square tower at the southern end, and the great round Donjon keep on a boss of rock (the highest part) astride the wall dividing the two baileys; and there was a barbican jutting out to the north, and wall towers that cannot now be located. This was entirely enveloped by the Tudor structure, creating what was a sort of latter-day concentric castle, and the southern bailey was partly filled with earth to form a gun platform facing Guernsey. After the explosion, and the destruction of the Donjon, hall, Chapel, etc., the southern bailey was completely filled up, to a height probably exceeding that of the medieval walls, the retaining wall aligned a little to the north of the old medieval wall dividing the baileys, and the part of the boss of rock to the north of this retaining wall quarried away. This made what is now called the citadel, with casemates constructed on the eastern side'. The interest of Castle Cornet, however, lies in the very intricacy of the plan resulting from these centuries of development: deliberately contrived to place as many obstacles as possible in the path of a besieger striving to fight his way to the central keep. The twisting access road to the heart of the Castle curls between its stone walls almost like the whorls of an ammonite. First there is the Main Gate, tucked back-to-front in the seaward side of the Town Bastion to protect it from gunfire from the town; then a curving passage with a portcullis leading to the Outer Ward; the narrow</p>			<p>O'Neil, Castle Cornet, passim Le Patourel, The Building of Castle Cornet, I, passim Recueil I p.201, 11 Jan. 1672 de Guerin, Early History and First Siege of Castle Cornet, 1904 Tupper, Chronicles of Castle Cornet, 1851 G.S.Q.R., v, 1949, 2, pp.3-7 S.G. XV, Part 5, pp.350-361.</p> <p>(Pl. 2,14,15).</p>

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>arched gateway through the next curtain wall is commanded by two 17th century gun-ports; there follows a twisting passage leading into and under the Barbican - the combination of steps, platforms, roof-openings, portcullis, and right-angled bends, would have made assault by battering-ram impossible; then a pit with a draw-bridge; then a long narrow passageway, flanked and commanded by high walls on either side. This, known as the Prisoner's Walk, was originally the barbican proper, and O'Neil calls it 'one of the most remarkable examples of its kind now to be found in the British Isles.' This finally gave access to the Citadel, close to the site of the original keep. It is this remarkable arrangement of defensive devices, layer upon layer, which rendered the Castle nearly impregnable - so long as it could be supplied from the sea; and explains how it withstood a siege of seven years in the 14th century, and a siege of eight years in the 17th century. Would it not be possible to show this in simple visual form near the main gate? Most visitors are confused and bewildered, and in consequence some are no doubt bored, by their visit to the Castle; few will sit down and read the guide-book through on the spot. Nevertheless, even for the visitor who has not grasped its layout the Castle has much to offer. The views over the town, the harbour, and the neighbouring islands are magnificent. The six museums and two picture galleries housed in various of the Castle buildings are admirably laid out. The large bronze plaques from the former obelisk in memory of Admiral Lord de Saumarez, mounted on the wall of the Outer Bailey, dating from 1875, are handsomely displayed. The collection of guns and cannon of many dates, all replacements for those removed by the Germans during the occupation, is nonetheless of considerable merit. Much of the stonework is of high quality; the carved arms of Elizabeth I over the Town Gate and of Elizabeth II outside the Barbican; the 'orillon' or conical projection at the corner of the outer Gate; the machicolated corbels of the Barbican and the Carey Tower: the 16th century artillery casemates in the Royal Battery. Finally, the gardens throughout the Castle are outstanding - beautifully planned, and beautifully kept. These are said to have originated in the gardens laid out by Sir John Lambert while for ten years, between 1660 and 1670, prisoner of Charles II. This floral Castle is as good a symbol of the virtues of Peace as the traditional sword-beaten-into-ploughshare. All in all, the present state of Castle Cornet reflects the utmost credit on the Ancient Monuments Committee of the States: few comparable buildings anywhere are as well maintained and displayed.</p>			
2	<p>HARBOUR AND HARBOUR BUILDINGS : - : St Peter Port owes both its existence and its name to its harbour. There was certainly a crude mole by the 13th century, probably long before; the old South pier was built about 1580 of 'vast stones, piled very artificially one upon another without mortar to 35 feet in height.' A northern arm was added between 1703 and 1750. Victor Hugo deplored the disappearance of the old harbour: 'les murs cyclopéens de l'ancien havre, malheureusement détruits, étaient admirables avec leurs blocs informes, leurs poteaux puissants et leurs lourdes chaines.' The present 'old' harbour (the marina referred to below) represents a somewhat altered version of the original sheltered basin, containing some four acres. From 1835 on, innumerable alternative schemes for enlargement were canvassed; the present extensive harbour was built in stages between 1853 and 1909 to plans by successive engineers - Mr. Rendel, Mr. G.F. Lyster, Mr. W.H. Le Mesurier, Mr. Gifford, and Mr. Duquemin. Full details may be found in E.W. Sharp's admirable monograph of 1969. The harbour works themselves are very fine, built of massive blocks of stone, and enclosing a very large area. But the harbour area as a whole is rather a mess, and reflects little credit on the States. There are a number of reasons for this. First, the normal sea-port jumble has got out of hand; cranes, containers, huts, old boats, new boats, tin drums, packing-cases, yacht trailers and so on are unduly obtrusive, especially on the Castle Emplacement. Second, for some extraordinary reason, the States seem passionately devoted to the use of the valuable quayside sites, so hardly won from the tide, for wholly inland purposes - the island's Housing Authority, and several sections of the States' administration, work in unlovely huts on the quays themselves. Third, the town's (admittedly almost insoluble) parking problems have overflowed onto the harbour, whose piers and jetties are jammed solid with parked cars during business hours. Fourth, the old inner harbour has been turned into a non-tidal Marina, packed in summer with yachts and motor-boats of all kinds. Attractive in a way as this is, it could easily degenerate into a kind of nautical slum, so high is the density, and already it looks a little like an overcrowded caravan park at monsoon time. Having said this, a great many holiday-makers obtain a great deal of pleasure from wandering round the quays and watching the activity of the vessels which are constantly moving in or out of the harbour; or the antics of the plugged-in yachtsmen, and still more, bikini'd yachswomen, in their marina-zoo (or should it be aquarium?)</p> <p>It must also be said that the harbour contains a number of buildings of interest or merit. From south to north:</p> <p>a ABATTOIR/COLD STORES, CASTLE EMBLACEMENT: B : 1887 : very fine, of brown granite with rounded ends, double roof for ventilation, and good detailing; almost certainly by John Newton; clearly related to, though not quite as distinguished as, the Fish Market.</p> <p>b MODEL YACHT POND, CASTLE EMBLACEMENT: - : Opened 1887, destroyed twice and rebuilt twice since then; sadly under-used.</p> <p>c NISSEN-TYPE HUTS, CASTLE EMBLACEMENT: Z : A deplorable, though functional, eyesore.</p> <p>d YACHT CLUB, CASTLE EMBLACEMENT: - : 1961 : extension 1969: both by Lovell and Ozanne, of Guernsey: partly pale plaster and glass, with a token show of granite; not in itself an offensive design, but quite unsuited to the approach to Castle Cornet.</p> <p>e LIGHTHOUSE, CASTLE BREAKWATER: B : A pretty cylindrical stone lighthouse with mock fortifications, of 1866, by Peter le Lievre, of very carefully cut 'random' blocks of granite; the seaward face whitewashed. It is hard to decide whether the view of the town or the view to seaward is the more rewarding.</p>			<p>E.W. Sharp, Growth of St Peter Port Harbour, passim Le Lievre, p.44 V.Hugo, Travail-leurs de la Mer, II.</p> <p>(Front Cover; Pl. 5,7,21,22).</p> <p>Datestone</p>



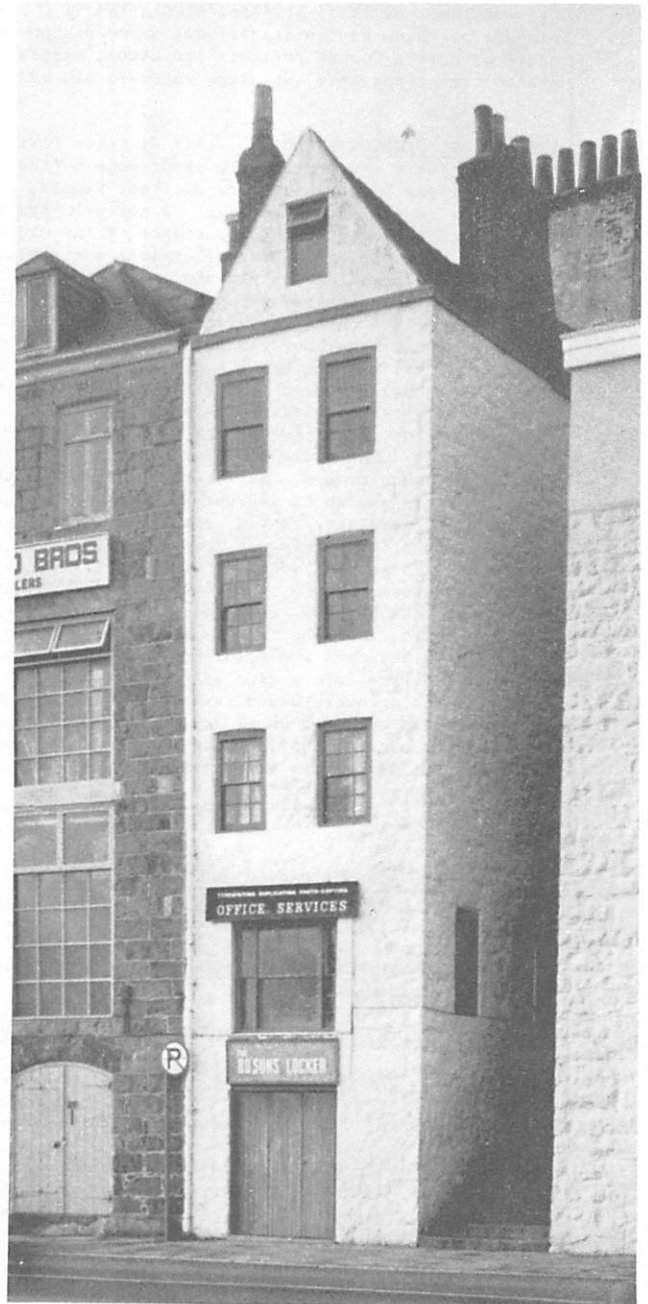
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Castle and Waterfront

- 14. Castle Cornet (No. 1) in 1664.
- 15. Castle Cornet: the gateway and orillon.
- 16. Prince Albert statue (No. 2g) about 1880.
- 17. Bosun's Locker (No. 4h).
- 18. Le Coquelin sea-mark (No. 71j); note the telephone wires.
- 19. North Pier steps (No. 5i).
- 20. White Rock Lighthouse (No.2q).
- 21. The Quay, about 1900.
- 22. Marina (No. 2); "an overcrowded caravan park at monsoon time"?



23

No.	Building	Class	Date, Type, Architect, etc.	References
2f	<u>SHOP AND LAVATORIES, ALBERT PIER:</u>	<u>Z</u>	: A nice little stone Edwardian building, ruined by huge and hideous ventilators on top.	
g	<u>PRINCE ALBERT STATUE, ALBERT PIER:</u>	-	: 1863, by Joseph Durham; 'an electro-deposit by Messrs. Elkington of Mr Durham's statue prepared for the memorial of the 1851 exhibition and now in Kensington Horticultural Gardens.' Apparently the Prince is dressed in the then robes of the Order of the Bath; this looks very peculiar, as though he were just off to a fancy-dress party in slashed jerkin, Tudor boots, lacy jabots at his wrists, and carrying a plumed hat. Victor Hugo commented in 1866: 'Les personnes loyales qui tiennent à la solidité des statues royales ont fort regretté que le piedestal du bronze Albert, qui est en granit de Cheesering, n'ait pas été fait en bonne roche de Guernesey.'	Le Lievre, p. 62 Builder, XXI, 17 Oct 1863, p. 746 Hugo, Travail- leurs de la Mer, XXI (Pl. 16)
h	<u>STATES HOUSING AUTHORITY OFFICE, ALBERT PIER:</u>	<u>Z</u>	: A single-storey gabled semi-prefab hut: good gracious!	
i	<u>SHIPPING OFFICES, ALBERT PIER:</u>	-	: 1894 : stone, inconspicuous, single-storey, not bad at all.	
j	<u>BUCCANEER PUB, ALBERT PIER:</u>	-	: Single-storey, not quite so inconspicuous, but tolerably acceptable.	
k	<u>INFORMATION BUREAU, VICTORIA PIER:</u>	-	: Modestly uncongenial.	
l	<u>INSPECTOR OF HOTELS OFFICE, VICTORIA PIER:</u>	-	: Surprise! A nice little octagonal stone building: what a funny way to use it.	
m	<u>LAVATORIES, VICTORIA PIER:</u>	-	: Stone, perfectly acceptable.	
n	<u>WEIGHBRIDGE AND LODGE, ST JULIAN'S PIER:</u>	-	: 1891 : a pleasant little grey and brown granite structure, with turret, clock, and pissoir.	
o	<u>WAREHOUSES AND OFFICES, ST JULIAN'S PIER:</u>	-	: Cambridge berth: very good brown stone buildings, arches, some glazing bars, on the north side a very strong Dutch gable, incorporating the arms of Guernsey and ornamental knops, above an arch now embracing the White Rock cafe. The modern offices added on the first floor not equally acceptable.	
p	<u>CUSTOM OFFICE, NEW JETTY:</u>	-	: 1929 : a long low block of warehouse/passenger terminal and offices, pleasantly scaled and detailed.	
q	<u>LIGHTHOUSE, WHITE ROCK PIER:</u>	<u>B</u>	: 1868 : tiny, circular, granite, beautifully corbelled out from the end of the harbour wall: well worth the long walk.	(Pl. 20)
r	<u>CONTROL TOWER, WHITE ROCK PIER:</u>	-	: In its present form, 1974: built on top of an earlier building of 1946, itself on the site of a German bunker: at the tip of the Quay, with a good stentorian loud-hailer; it seems we have almost abolished the differences between harbours and airports.	
3	<u>THE TOWN CHURCH (PARISH CHURCH OF ST PETER PORT)</u>	<u>A</u>	: A very handsome church, perhaps the grandest in the Channel Islands, sited overlooking the harbour, at the very heart of the town. As it stands, partly the work of the 14th and 15th centuries, with an 18th century spire, but the interior very drastically restored in 1822 and again in 1886. An 'ecclesia Sancti Petri de Portu' was assigned in 1048 by Duke William of Normandy to the Benedictine Abbey of Marmoutier, under whose patronage the church remained until the dissolution of the monasteries in England; it has pleased successive rectors to think that the stones of their church may have echoed to the Te Deum in rejoicing at the happy outcome of the battle of Hastings. It can neither be proved, nor disproved: the original church was presumably small and simple, but it seems to have been on the present site, and it is by no means impossible that some of its walls have been incorporated in the present structure. The nave is the oldest part of the building; the pointed arches in its walls may have been cut through the masonry when the north and south aisles were added; the round-headed Norman west door seems to be very early. The chancel and the enormous piers for the central tower, with their tall carved shafts and the stone-vaulted crossing, were added in the 14th century. Substantial enlargements took place between 1466 - the date inscribed on a beam - and 1473; the transepts date from this period; the north porch and the parvis above it were added about 1500. In the Civil War the church was in the direct line of fire from the royalist artillery mounted in Castle Cornet, and it is likely that the fabric received many direct hits; the tracery in the windows was damaged, and ultimately largely fell; it was replaced by wooden sashes in 1752; all the present tracery is later restoration work. The square central tower, with simple fortifications, is probably of the 15th century, but the present rather shallow octagonal spire, of timber covered with sheet lead, topped by a ball and a nice long-tailed weathercock, dates from 1721 and bears a large and attractive inscription in raised lettering, with suitably Petrine text and crossed keys, followed by the names of the then incumbent Dean and church wardens, and then the signature: 'Elie Bison Charpantier James Hooper John Gale of Exon plumbers fecerunt MDCCXXI.' The bells were recast in 1736, and replaced in 1913. The hour is struck by a smaller bell, housed in a curious little belfry oddly clipped on, so to speak, to the north-west of the spire. The four-faced clock in the tower dates from 1781. Mr Caroe has pointed out that the nave, tower and chancel are out of alignment with each other and suggests that this was intended to represent 'the twisted body of the Saviour on the Cross'. As to this hypothesis, one may perhaps retain a certain reserve. By the latter part of the 18th century, large parts of the church were in use for secular purposes. The militia kept their artillery in the west aisle; the States' fire engines, brought from London in 1768, and all their ancillary equipment, were kept in the north transept; above them was the consistory court-room; the outer buttresses had been fitted out as public urinals. Inside there was a tall octagonal mahogany three-decker pulpit, with a rickety	F.C. Lukis, Restoration of the Town Church, ed. S.C. Curtis, 1916 E. Carey, The Town Church, 1924 W.E. Caroe, MS Report 1923 Priaulx Library G.E. Lee, Church of St Peter Port, n.d. S.C. Curtis, Story of Cathedral and Parish Church, 1954 W.R.F. Hares, Pictorial Guide, n.d. E.W. Sharp, G.E.P. 5.11.1969 R.W.J. Payne, Memorials in Parish Church of St Peter Port, S.G. 1966 Jacob, pp. 131-133 Le Lievre, pp. 46-49 Cochrane, p. 8 Builder, LI, 24 July 1886, p. 146. (Pl. 54, 55)

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>staircase, of 1740, signed by J. Goodwin, builder; a long private pew for the de Saumarez family; a rabbit-warren of tall box-pews with pierced tops, arranged in disorder; and a disconcerting multitude of galleries, erected at different dates in order to raise money by the sale of pews. Almost no wall-space being left, memorials had been attached at curious angles to the piers and columns. The ceilings were of wood, those in the south and east transepts painted with 'the rising sun, clouds and stars, with a profusion of blue sky.'</p> <p>Between 1823 and 1826, the church was extensively restored by the architect John Wilson at a cost of £5,000. Guns, fire engine, and consistory were evicted; 'the church was new ceiled; some hitherto closed windows were opened, and others new glazed and beautified; elegant galleries were substituted for the former heavy ones; a very handsome pulpit and reading desk were erected; the whole was new pewed; ... the numerous handsome monuments were newly arranged; and the whole interior of the church was new modelled ... and thus has now' (1830) 'the appearance of a handsome Gothic structure.' This restoration aroused a good deal of later disapproval, particularly on the part of Miss Edith Carey and W.D.Caroo, and particularly because of the extensive use of plaster in place of wood or stone, and the substitution of Dutch oak for mahogany in the furnishings. However, one may agree today with Mr Carey Curtis that 'considered as a whole, the restoration of 1822 was a success'. Certainly it re-unified the building and Wilson seems to have kept his predilection for sham and stagey work well under control.</p> <p>As the 19th century progressed, many other changes were made. In 1839 the wooden sash windows were removed, and new stone tracery was inserted, while some of the windows were lengthened. In some cases the new tracery was copied from surviving windows, others were copied from models at Caen, Beauvais, and the Vale Church. As Caroe remarks, the windows are the weak part. The 19th century glass was nearly all destroyed by bombing in the late war. The replacement windows, like the reproduction tracery in which they are contained, are unhappily mediocre in quality; certainly they do not stand comparison with the modern glass in N.D. du Rosaire. The extremely ornate reredos dates from 1846; it is richly painted in green, pink, white and gilt, having been repainted and restored on the advice of Sir Charles Nicholson in 1939, when three agreeable paintings were inserted. They are flanked by panels painted with a concise rhyming version of the Commandments, in French. The altar, also polychrome, is later, the work of Joseph Pippet, with seven angels. The carved screens on either side of the altar are of walnut and date from 1852. The sanctuary of the church is very rich in detailing and colouring; it escapes by a hairsbreadth the charge of being gaudy: there are some curious clashes of colour and form - the reredos hardly goes with the brick-red, yellow and azure late Victorian floor-tiles; the white-painted radiators on either side of the altar consort oddly with the burgeoning cusps and finials all around. Nevertheless, the overall effect is right, for the body of the church is so crammed with memorials and so forth that the altar and its surroundings require uncommon emphasis, which this outburst of plummy colour satisfyingly supplies.</p> <p>A second extensive internal restoration campaign, costing £3,500, was undertaken in 1886. All the Dutch oak pews were removed, a new wood-block floor was inserted, and the ebullient Harry Hems of Exeter was commissioned to provide a Caen stone pulpit, font, and new carved woodwork. This - including the choir-stalls with panels displaying scenes from the life of St. Peter, and misereres - is at present out of fashion, but is by no means contemptible; despite his extrovert self-advertisement and his early adoption of mass-production methods of commerce, Hems was a craftsman of considerable merit. In this Guernsey commission he was not slow to grasp the opportunity for some réclame; the carvings for the stalls were exhibited at Falmouth where they won an award; all the carved work was then loaded on a specially-chartered ship, S.S.Alert, with a team of eleven craftsmen to do the installation itself; the steam-ship had difficulty in navigating the Exeter canal, and ran into a gale on the way back, but all ended happily. The organ, built by Holdrich in 1811, has been several times removed and several times rebuilt: the original decision to buy one was taken in 1793 because of the 'désordre et la confusion' which prevailed during the singing of the psalms.</p> <p>Many of the contents of the church are of interest, or merit, or both. There are no less than six piscinae, marking the sites of the pre-reformation altars, two of them with delicate carved late 15th century detailing. There are endearing stone rabbits in the porch. There is an unexpected lion's head at the corner of the south transept; an icon brought back from Sevastopol in 1855; a pleasant water-colour of the church before the restoration of 1822; the north chapel contains a grand piano, a glass case containing only dust, and a large number of vividly-embroidered hassocks reposing incongruously on ancient tombstones.</p> <p>The monuments in the church are numerous, and of great interest; they constitute a running history of the island and its principal families over the past two centuries. Many of them are in French, for this was the language of services until the 19th century. Only a few can be singled out for mention here.</p> <p>William Le Marchant, d.1768, and members of his family: figure of a weeping woman: by F.Chantrey, 1834.</p> <p>James Jeremie, d.1844, church warden - reading a book, with funeral urn and church spire; by E.Richardson, 1853.</p> <p>Sir George Smith, d.1809, weeping willow and broken column; by J.Bacon.</p> <p>Rev. D.F.Durand, d.1832, dying husband on sofa, sorrowing wife; by E.H.Bailey.</p> <p>Lt. S.A.Kershaw, d.1846, in uniform, dying of a fever; by E.H.Bailey.</p> <p>Admiral Lord de Saumarez, d.1836; two rather censorious female figures; below, a vigorous naval action in progress; by William Whitelaw.</p> <p>Nicholas Dobrée; d.1751; weeping cherub, urn, and coat of arms.</p>			

No.	Building	Class	Date, Type, Architect, etc.	References
4			<p>THE QUAY/NORTH ESPLANADE: G : This is the face which St Peter Port displays to the world: it is cheerful, busy and moderately pleasing; but unhappily it falls far short of the quality of much which lies behind it. Much damage has been done by commercial development (and redevelopment) over the past few decades. A comparison of the present waterfront with that shown in the admirable Moss prints of 1840 shows a sad deterioration: then, there was a series of very tall, narrow, gabled stone houses and warehouses fronting the harbour; now, shops, cafes, restaurants and pubs - especially damaging where they insist on inserting picture windows - have taken over most of the street. Only the Town Church, Albion House, and the Bo'sun's Locker, retain the original flavour of the waterfront entirely unimpaired. On the other hand, there have been only a few offensive intrusions; the general scale, and harmony of colouring, materials and texture, have mostly been retained. The stucco is mostly white or cream, the stonework (whether random or dressed) is all of the local granite, and there is only one building - Woolworth's - which transgresses the rules of scale. There are, however, some ominous gaps, especially along the North Esplanade, where demolitions have taken place and redevelopment is imminent or already in course; provided this is right in scale, materials, texture, colouring, and fenestration, little or no harm will be done; but the inhabitants of the town need to keep a jealous eye on the appearance of their waterfront; first impressions are often lasting: the hidden merits of the interior of St Peter Port could very easily be devalued by the vulgarisation of the harbour frontage.</p>	
a			<p>PICQUET HOUSE: B : 1819; architect, 'Mr. Goodwin'. As it stands, rather a silly little building, disfigured by excessive and messy lettering both on the front and on the gable wall to Church Hill. It is a low and modest building of two storeys, built as a guard-house; originally it had a hipped roof instead of its modern upper-storey, and made a lot more sense; it now has ground-floor bus and excursion offices inset behind an arcade of seven simple slim Doric columns. Quite unclassical in feel - as the odd number of columns testifies. It has nevertheless unsuspected potential; and its site is so important - opposite the Albert Pier, part of the frame of the Town Church - that it deserves a very determined attempt to tidy it up and decorate it sympathetically. The 'strong room for disorderly persons' is no longer in use. 'From time immemorial soldiers, night and day, occupied it ... keeping a vigilant eye on such of the soldiers from Fort George who were on leave, and seeing that they adhered to the path of rectitude ...' Inside the arcade, a little pedimented board - 'Erected by Government, A.D. 1819'.</p>	<p>The Star, 17 July 1926 Cochrane, p.32 Actes, 4, pp.148, 153.</p> <p>(Pl. 23,24)</p>
b			<p>ALBION HOUSE: B : c.1780? An excellent tall whitewashed random stone building, five storeys plus canted dormer, three bays: unobtrusive shop-front at ground level, nicely proportioned windows, all Georgian-glazed, above; admirably painted, with excellent lettering and window surrounds in black; a pleasing alternation of black and white in the dentil-course at the eaves; the side view to the church almost equally appropriate, though this is a rebuilding job of 1973; altogether, an object-lesson to its neighbours.</p>	<p>1843 map</p>
c			<p>Beside ALBION HOUSE: Mini-GZ : A quite extraordinary group of agglomerated street furniture, just beside Albion House, just outside the Town Church. Within a space of 15 feet, a yellow telephone-box; a jolly umbrella-covered poster-board; a green-painted electricity switch-box; a wire-mesh rubbish bin, almost completely concealing a granite barrière-stone dated 1700; a fat pillar-box with excrescences; and finally another litter-bin enticingly emblazoned, 'Stop for a Bobby' (beer). Some twenty feet away, a rather ordinary granite mid-Victorian drinking fountain, cusped, with an octagonal pinnacle. This weird group gives much food for thought. Awful as these necessary objects are when clumped together, might they not be still more awful if scattered widespread? Perhaps; but the barrière-stone deserves more consideration, if only on account of its longevity: an object of intrinsic interest such as this should not be so maltreated after 275 years on the same site.</p>	<p>(Pl. 82, 84)</p>
d			<p>WOOLWORTH'S; CREASEY'S; MIDLAND BANK: GZ : A full-scale group of eyesores, no less - though it must be conceded that each has some merits as well as obtrusive defects. Woolworth's has tried to be mannerly, by using plain white stucco, and windows of more or less traditional proportion and glazing-pattern. But the attempt has not really succeeded; the architecture is quite unsympathetic to the style; and the spacing of the windows is all wrong, they do not really have sashes in the lower storeys, and worst of all the roof-line of the neighbouring buildings has been ignored: the end result is a lumbering six-storey four-bay slab, wholly devoid of elegance, and out of scale with its surroundings.</p>	
e			<p>Creasey's have made no attempt to employ traditional styles, but at least the roof-line is right (apart from the flat lid), and they too have opted for white-painted stucco. Otherwise, this is a four-storey slab of extreme mediocrity, employing plate-glass below, standard cheap modern window frames above, and with a signature shop-sign which is no doubt fine at the foot of a letter, but is a model of how not to affix lettering to the facade of a building.</p>	
f.			<p>The Midland Bank is, arguably, the most depressing of the three. Again, it must be conceded, scale and colour are right; but the projecting upper storeys would be more at home attached to an aerodrome control tower than to a building overlooking a historic harbour and fortress. For the High Street frontage of this building, see No. 5e.</p>	
g			<p>MARQUAND BROTHERS/LE NAUTIQUE: B : c.1800? Four-storey and dormers, of dressed stone, the feel and scale still (just) all right; but the rather complex window-pattern has become confused; the insertion of plate glass in the former warehouse-doors of Le Nautique has been particularly unfortunate.</p>	<p>1843 map</p>
h			<p>BOSUN'S LOCKER: A : c.1780? The best vernacular building on the water-front, beautifully painted and cared-for. Very tall, very narrow; five-storey and dormer, but only two bays wide; texture a mixture of dressed stone, rubble, and brick, all white-painted; all Georgian-glazed. Astonishingly Scottish in feel - all the more so for having beside it an atmospheric vennel or venelle (the same word in both countries) and flights of steps.</p>	<p>1843 map (Pl. 17)</p>



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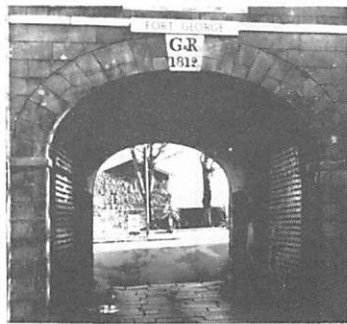


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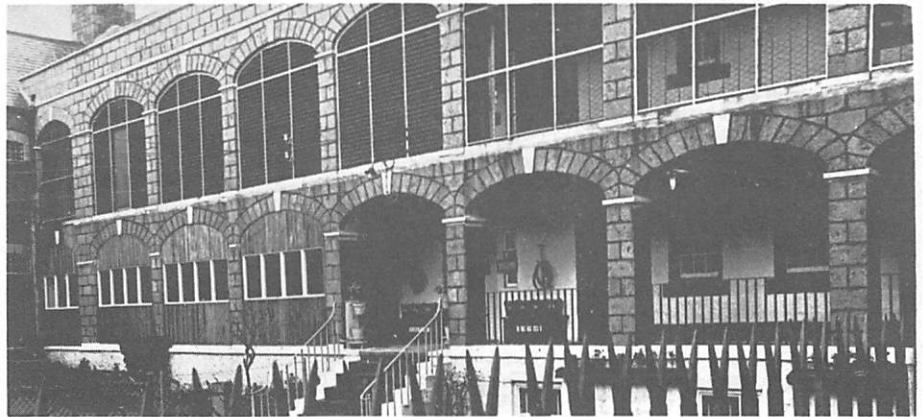
Prison, Picquet House, Guardroom

- 23. *Picquet House (No. 4a), 1975.*
- 24. *Picquet House as it used to be.*
- 25. *Guard House, Fort George: bulldozed.*
- 26. *Gateway, Fort George (No. 70a), 1975.*
- 27. *States Prison (No. 12b); view from Inside.*
- 28. *Design for Guernsey Gaol, 1807, by W. Pilkington.*
- 29. *Design for Guernsey Gaol, 1808, by Lt. W. B. Hulme.*

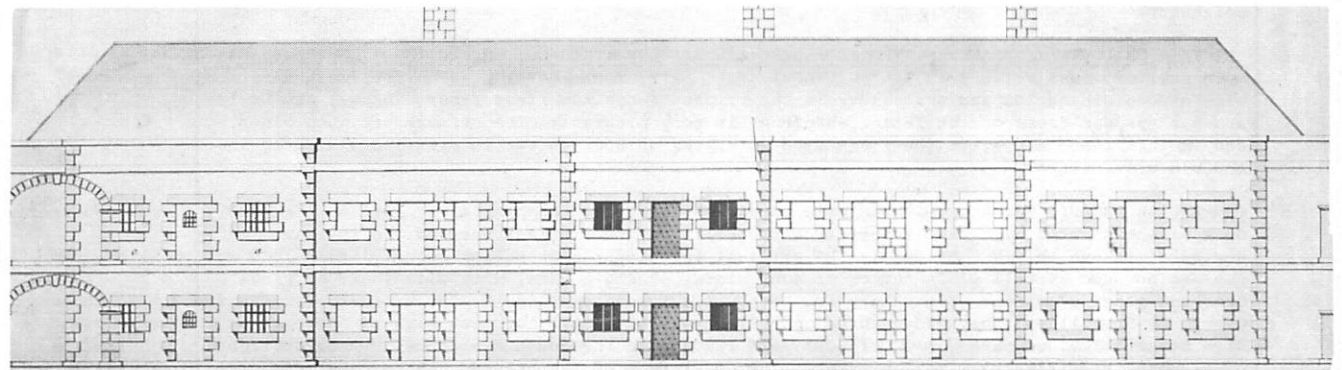
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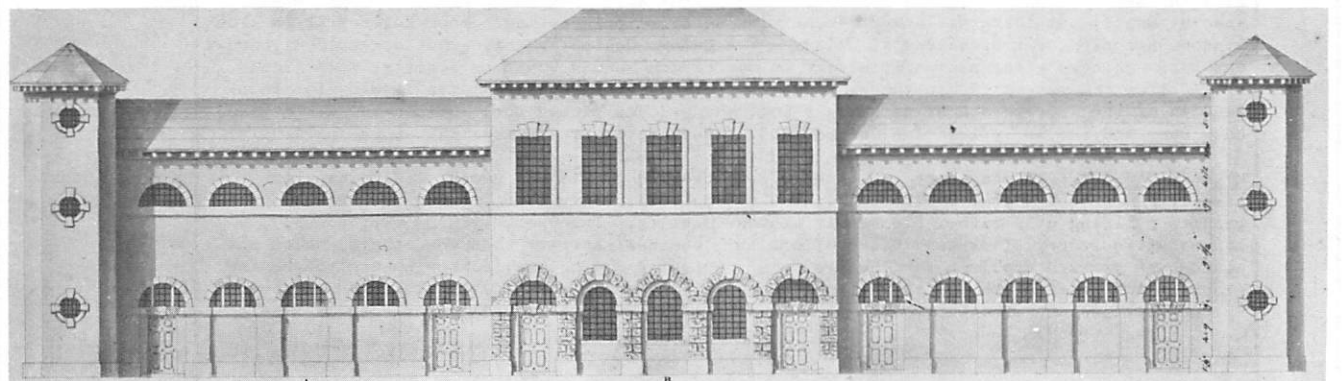
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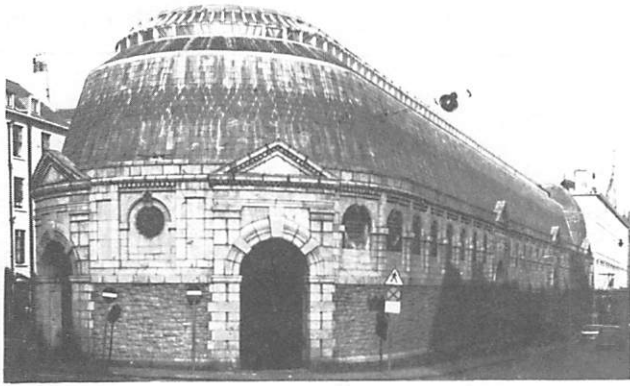


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No.	Building	Class	Date, Type, Architect, etc.	References
41	ROYAL CHANNEL ISLANDS YACHT CLUB/CROWN BARS:	-	: c.1840. A curious squat three-storey-plus dormer stucco house, club above, pub below, three bays wide, with one curved corner with a pronounced batter; a nice cast-iron balcony, cancelled out by the dreadful picture window on the third-floor - a running-together of the original fenestration; and a strange blue fairy coronet in a stagey taste attached to the frontage. Not, however, beyond restoration as a useful component in the quay.	1843 map
j	STATES OFFICE:	B	: 1911; J.H.Duquemin. A very pleasant granite piece of Revival architecture from a period when the island acquired some surprisingly good buildings. Very clean and crisp light-grey stone, two-storey plus dormers; a rather pompous pedimented porch; heavy eaves on heavy brackets; on the ground floor, jokey eyebrows carved in pairs under the pediments. The glazing-pattern has been allowed to become inconsistent, which is a pity.	(Pl. 51)
k	DRINKING FOUNTAIN, (NORTH PLANTATION):	-	: 1861; architect, Mr Lyster, engineer of the harbour works; the stone dressed by Mr Bisson; 'a six-foot shaft, with a trough and seats on each side; water will be ejected from the mouth of a good natured looking animal of the lion tribe.' Handsome, but now considerably damaged: much of the original ornament has disappeared.	Builder, XIX, 27 July-1861, p.515 S.G. 1974, pp. 325, 337.
1	SHEPPARD'S WINE SHOP:	-	: Early 19th century; a pleasing stone three-bay three-storey former warehouse, the original character sensitively retained on its conversion to a shop.	1843 map
5	CHURCH SQUARE/HIGH STREET/POLLET:	G	as a whole. One of the pleasantest pedestrian shopping precincts in the British Isles: with a character all its own - deriving in large part from the uphill and downhill glimpses enjoyed at intervals, down through the tunnels to the sea, up to the heights of the town above; partly also from its subtle curves and rise and fall. Cobbled, too, along its whole length. But in fact a mixture of Georgian, Regency, Victorian, Edwardian, inter-war, and contemporary buildings, all jogging along very comfortably together, though only a few of any great interest or distinction. The scale is maintained throughout; the shop-fronts provide an almost continuous horizontal element at ground level; above this, stone and stucco, harmoniously painted, mingle happily. There is little that is strident or garish: one hardly notices whether the house-fronts, above shop fascia level, have Georgian glazing-bars, or Victorian ornamental stucco, or (but there are not many) modern window frames. The fact that only a few buildings are here listed does not mean that any assault on the general character of these streets could be accepted with impunity.	
a	SALON JOSEF/SOUNDTRACK, CHURCH SQUARE:	Z	: A quite inadmissible cement addendum has been tacked on to a very pleasant four-storey stone building; its glazing bars and dignity otherwise intact; this was a de Sausmarez house, and may have been the residence of John de Sausmarez D.D., Dean of Guernsey, 1662, Canon of Windsor, and Chaplain to Charles II, whose arms, with angels as supporters, may be discerned (with difficulty) over the blocked-up door of the house, which also bears a stone carved with a guild merchant mark. But, since the Dean seldom came to Guernsey after the Restoration, it is equally possible that the arms were transplanted here, perhaps from an overmantel.	S.G. 1928, p.303 S.G. 1934
b	Former A.J.CHARLES & CO.:	B	: c.1740? A fine five-storey two-bay stucco gabled house, probably very early Georgian judging by the unrecessed window sashes, with three-light windows on first and second floors; later shop-front; surviving jettied stonework divides it from its neighbour.	1843 map
c	BEGHIN'S CHILDREN'S DEPARTMENT/THE JEWELLERS AND SILVERSMITH'S CO.:	B	: c.1840? But perhaps much earlier, then refaced in stucco. A pleasant pair, four-storey plus dormer, with very nice stucco pineapples and arabesques in the tympana above the first floor windows; the Doric-and-barleysugar frame of the latter shopfront is very pleasant. The cellars are much older, and in them there are still the rings used for tying up Spanish cattle awaiting slaughter in the old meat market.	1843 map
d	COMMERCIAL ARCADE:	G	: An admirable grid of paved pedestrian shopping ways, laid out in 1830 on a site excavated with vast effort from the hillside; not in fact covered, as the name suggests; though this was evidently the original intention; each narrow geometrically laid out passage bounded by tall plain three- or four-storey stucco houses, many with their original Georgian glazing intact. The enterprise bankrupted its entrepreneurs, the brothers James and George Le Boutillier: they endeavoured to cut away a solid hill 100 feet high at the back of High Street: 125,000 cart loads of soil were removed to the South Esplanade, but an outcrop of granite, requiring blasting, prevented the completion of the scheme. The excavations extended many feet below the present pavement level; there is a honeycomb of cellars, vaults, and cisterns down below. The outlines of the moss-grown foundations of unbuilt houses may still be seen north of the Arcade steps. None of the surviving buildings is of any very special merit, but there are numerous charming details worth noting - good Regency-style iron window balconies over Stonelake's, Walkers, the Camera Centre; a very good long balcony, and a charming painted glass patissier's sign in the French manner, over Le Noury's; some nice frilly iron ornamental fascia-top railings; cast-iron barley-sugar columns framing the shop-windows of the Jewellers & Silversmith's Co.; good wooden fluted Doric pilasters outside the Long Bar, and the Analytical Tea Company Ltd. (the name is as judgematical as the pilasters).	Jacob, postscript p.v. Collins, supp., p.1 G.A. Scrapbook Little p.11
e	MIDLAND BANK:	-	: Purchased by the Bank 1898; converted to its new use by T.B.Whinney in association with T. Oscar Guilbert; evidently completely re-fronted; opened as a Bank 1901. A granite building of a rather pleasantly amateur quality. Three-storey plus very unhappy modern attic storey, four-bay, but the left bay somehow narrower than the others, which has posed some awkward problems for the architect, which he did not quite know how to solve; the ground floor has four Doric columns and an uncomfortably-spaced pilaster; the windows above are equally uneven. But the result is still all right - and the scrolly door-case is fine.	Midland Bank, archives.

No.	Building	Class	Date, Type, Architect, etc.	References
5f	<u>BUCKTROUT & CO.; THE OLD BANK; NATIONAL WESTMINSTER GUERNSEY TRUST CO.; NATIONAL WESTMINSTER BANK: B and G</u>		: A remarkably pleasing group of four granite buildings, each with a character of its own. Bucktrout's and the Old Bank were plainly built as a pair; the latter appears on the 1843 map; each is three-storey and three-bay, with good detailing. The Bank has a round-headed window, a vertical-elliptical oeil-de-boeuf, a fanlight, and little pink columns (like Guernsey rock) in pairs at the porch; also triangular pediments to the first-floor windows. 'The renovated frontage ... substantial and architecturally neat' was the work of W.Campbell-Jones of London in 1899. This is a jolly, hearty, school-boyish piece of revival architecture. The Trust Company is a taller four-storey three-bay block of granite, good tall Georgian-glazed windows with segmental heads; the whole ground floor (at present a temporary facade) contained within a single segmental arch; austere, but nicely detailed - the string-courses are fine - is this original, or is this, again, revival work? Next there comes a surprising and delightful opening to a passage, and steep flights of steps. Then the National Westminster Bank: two tall storeys occupying the same height; the entrance bays advanced, the subsidiary bays recessed, in a stately manner; each section containing two tall engaged Doric columns, correctly fluted, between engaged quarter-columns; though the columns are a little too slim for their height. The openings are round-headed with some good modern iron work, and a recess (formerly a doorway) occupied by a pair of splendid flower-tubs: the portrait bust of Daniel de Lisle Brock very happily sited here at the instance of the National Trust. The Natwest buildings were substantially, and sensitively, remodelled in 1974 by Le Sueur and Baker, architects. This, again, is an engaging piece of revival architecture, this time by J.C.Torode, of 1894. Schoolboyish if it is, it is very nice indeed.	1843 map Guernsey Advertiser, 29 Dec. 1900 National Westminster Bank archives.
g	<u>SAVINGS BANK</u>	-	: This building is just worth noting, sadly, for though barbarously mutilated to designs by J.C.Torode in 1883, it incorporates parts of the only surviving jettied medieval house in High Street. The original upper storey seems to have been added in 1616. The stone jetties and just possibly the stepped side wall may be original; the infill is entirely that of 1883. Merchants' marks of Jean Briard.	S.G. 1934 p.165
h	<u>MARTIN O'MEARA</u>	-	: Very pleasant Edwardian shop-front, with curved-glass windows in hooped slim wooden frames with very elegant little wooden columns.	
i	<u>NORTH PIER STEPS, OFF HIGH STREET: A</u>	c.1770?	A perfect example of what one might call 'un-conscious architecture'. This odd trident of alleys, steps, arches and paving stones is as three-dimensionally satisfying as anything could be: yet it is innocent of the hand of the architect. To describe it, fully and accurately, in words would be as hopeless as the attempt to describe a corkscrew; nor is it really susceptible to expression by photography. It just is, and is just so. However, these alleys could be made nicer still if they were rather better painted and cared for.	(Pl. 19)
j	<u>BOOTS'</u>	B	: c.1780? A good double fronted pair of granite houses, four-storey plus dormer, of dressed stone, with strong quoins - here used to divide the two houses as well as to mark their outer corners. One of them was the town house of the Brock family, in particular, inhabited by General Sir Isaac Brock: plaque to that effect: later the Royal Yacht Hotel.	1843 map Coysh, p.17
k	<u>MARTIN'S, COPPERSHOP, ROSE, 2, 4 and 6 THE POLLET</u>	-	: 1912; the whole block, not just the handsome Edwardian shop-fronts, of this date. The shops have curved glass and wooden hoop frames, the buildings proper are three-storey with fancy dormers. The Island Development Committee deserves much credit for insisting that this group of shops should be retained when the buildings at the rear were incorporated in the Lloyd's Bank extension.	
l	<u>PANDORA, NO. 27, THE POLLET: B</u>	1750.	In fact, in no way better than many of its neighbours, but the dated rain-water-head singles it out for notice as an example.	(Pl. 74)
m	<u>MOORE'S HOTEL: A</u>	c.1760.	Formerly the grand town house of the Saumarez family; built by the Admiral's father Matthew (1718-1788); but sold in 1937. The Duke of Gloucester is said to have stayed in the house in 1765. Three-storey plus dormers; six bays of dressed granite, the centre two bays breaking forward. They, as well as the corners of the building, quoined; strong Gibb'sian window surrounds on each storey; firm string-courses; the dentilled eaves break forward over each vertical line of quoins. Well painted, Georgian glazing complete. The disappointment is the weakness of the triple central doorcase, emphasised by unsuitable modern doors. Good railings.	Coysh, p. 17 Carey, Essays, p.10 (Pl. 88)
n	<u>NOS. 44/46, THE POLLET</u>	-	: c.1840. A pleasant pair of random stone houses, three-storey plus dormer: No. 44 four-bay, No. 46 three-bay. With their original shop fascias, unaltered save for the subdivision of the glass.	1843 map
o	<u>NOS. 49/51, THE POLLET: B</u>	c. 1830.	A nice pair of early 19th century shop-fronts, with very slim iron columns framing the glass; No. 51 also has a pleasant rail of stylised fleurs de lys above the fascia.	
p	<u>GUERNSEY LABOUR GROUP CLUB (Corner of THE POLLET/LE TRUCHOT)</u>	B	: c.1835. A good curved house on a corner site; stucco, three-storey plus dormer; wide Georgian sash windows, and a broad Regency shop-front behind two slim cast-iron columns.	1843 map
6	<u>SMITH STREET</u>	-	: A broad and pleasant street, with a coherent character cognate with that of High Street, widened early in the 19th century; most of the buildings on the south side are Georgian, stuccoed; most of those on the north side date from the good fat years of the mid-19th century.	
a	<u>LLOYD'S BANK</u>	-	: 1897. A very satisfying turn to the corner of Smith Street and the Pollet: in its humble way, deriving from Nash's Quadrant at the foot of Regent Street, London.	Date on weathervane. (Pl. 71)



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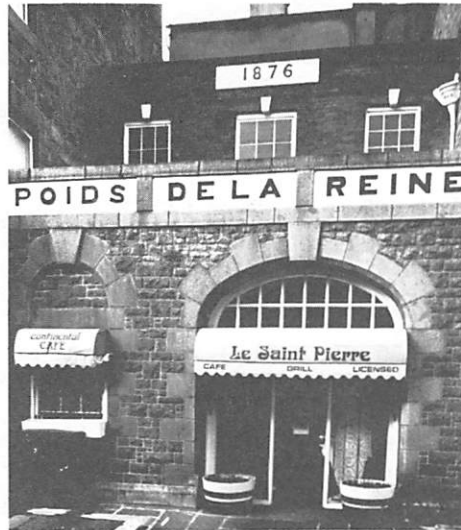


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The Markets

- 30, 31. Fish Market (No. 8d), of 1877, by John Newton.
- 32. Fountain Street, south side (No. 8f), by John Wilson.
- 33. Meat Market (No. 8b), of 1822, by John Wilson.
- 34. French Halles (No. 8a) of 1782; and, seen through the pierced colonnade of Les Arcades (No.8c).
- 35. Gateway, Meat Market (No. 8b).
- 36. Poids de la Reine (No. 8i).
- 37. Vegetable Market (No. 8e) of 1879.
- 38. Les Arcades (No. 8c), of 1830, by John Wilson.
- 39. Les Arcades, Meat Market, French Halles, in the mid-19th-century.



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No.	Building	Class	Date, Type, Architect, etc.	References
	A strong arched entrance on the curved corner, with equally strong voluted open pediment, all topped by a satisfying green-topped dome; the side ranges of the triangular site marked out with alternate triangular and segmental pediments over the windows.			
6b	LOVELL & PARTNERS/MAPLES: A	: c.1883.	An exceptionally fine, and rare, pair of three-storey shop buildings with cast-iron frames, and a vast quantity of pretty lacy cast-iron detailing: arches, consoles, pinnacles, rails, and columns. Both very well cared for and painted; only the poor quality of the lettering lets them down. 'Each of the four stories is almost entirely glass-fronted, the window-frames being decorated with a kind of arabesque filigree, with a mosaic screen at the back of the windows, which has a very ornamental appearance.'	Pike (Pl. 127)
c	POST OFFICE: -	: 1883,	by John Shaw, builder, but forty years earlier in style; stucco; inscribed 'Nelson Place'; two-storey, with tall narrow upper windows divided by pilasters with acanthus-leaf capitals; taller, and similar, capitals below.	S.G. 1958
d	NOS. 17, 19, 21, SMITH STREET: B	: c.1840.	A particularly pretty trio: two-storey stucco; a taller central canted bay, with dormer, carried on a tall slim columnar porch, with funny responding pilasters; on either side two-storey blocks, the shop-front on each side framed in fat Doric pilasters, and unaltered from the original design, apart from the glass dividers. The block at present a bit seedy; it could look marvellous if sensitively repainted as a single unit.	1843 map (Pl. 72)
7	THE PRINCE OF WALES AND HOUSES, SMITH STREET: G	: 1840 to 1850.	Tall six-bay three-storey stucco houses, glazing bars complete, of no great sophistication, but their smooth fronts and curved corners provide an invaluable foil to a vulnerable open space; the bars in the basement and first floor happily unspoiled.	parts on 1843 map
8	THE MARKETS AREA: G	: The Markets area,	before the individual merits of individual buildings are appraised, must be thought of as a single pulsating entity. St Peter Port has always taken especial pride in its markets - a visitor in 1847 wrote 'Marketing seems here the grand object of the people's lives ... whilst the gentlemen twirl the fish dangling at their wrists, with the same dégage air with which a Londoner would flourish his cane.' The group includes the market buildings themselves, and the surrounding streets of Market Hill, Market Square, Market Street, and Fountain Street. The history of this group is extremely complex; it was admirably unravelled by the late Miss Dorothy Falla, in a paper, as yet unpublished, read to the Société Guernesiaise. Their development took a full century; the site was originally the Rectory garden at the rear of the church. The old Market Hall, with Assembly Rooms over, of 1780, on the classic European model, is the starting-point. The Doric market hall added in 1822 by John Wilson comes next; then his grander south-east addition of 1830; then the two sides of Fountain Street, both also designed by Wilson as a very conscious unit. Next come the High Victorian fish and meat markets, by John Newton, amongst the very best buildings in the town; and finally the extraordinary stone market-cum-income-tax offices crossing the T of Wilson's 1830 range, overlooking the Town Church and the harbour, originally laid out by Newton but completed by Francis Chambers. All these elements in the pattern, and a number of lesser Regency and Victorian buildings round the edges, need to be firmly treated as a single unit - any piecemeal redevelopment could wreck the whole area.	Anon., The Channel Islands or a Peep at our Neighbours, 1847
a	THE FRENCH HALLES (NOW FRUIT MARKET) AND ASSEMBLY ROOMS (NOW PART OF LIBRARY): A	: Started 1780; opened 1782.	In 1771, a number of gentlemen formed themselves into a Company with the object of building a Meat Market. Having secured their site from the Bishop of Winchester, they obtained an Order in Council authorising the venture in 1776. Meanwhile, another party of gentlemen had banded together to build Assembly Rooms; the two groups decided to make common cause; the building was completed in 1782. The States acquired the lower storey in 1817 for £5000, the upper storey in 1871 for £900; the latter now forms part of the Guille-Allès library. This is a Market House on the classic pattern, executed with uncommon vigour and confidence. Nine bays of granite, partly stuccoed: stone quoins and voussoirs to the market arches: the end bays, three storey, slightly set back; the five central bays containing the tall Assembly Room proper and its tall windows; all Georgian-glazed, with architraves, and alternating triangular and segmental pediments; the whole topped by a pitched roof, with a central triangular-pedimented dormer, and subsidiary round-topped ones. Quite well painted and cared-for. The datestone, and the ornamental glazing in the upper panes of the main windows, as shown in early illustrations, have both been removed at some date. The admirable iron gates and fans in the market arches were made in 1970 by J.W.L.Kreckeler of St Peter Port.	Berry, p.158 Jacob, p.153 Falla, passim (Pl. 34,35,40)
b	'NEW MEAT MARKET': A	: 1822;	by John Wilson; cost £4222. At the angle of the Market Square, a monumental single-storey stucco block, with very strong Doric engaged columns framing the round-headed entrance arch; copiously inscribed with the date (thrice), the architect's name, the fact that it was 'Edifié par les Etats', and the names of the incumbent civic officers. The omission of the builder's name from the plaque gave rise to great complaints. The ornamental lettering, like the elegant numerals of the date, very much form an integral part of the architectural design - is this a lost art? There was a formidable opening ceremony on 11th October 1822, with a solemn procession of butchers headed by the band of the Town Regiment, followed by vinous and other refreshments.	Cochrane, p.30 Jacob, p.157 Collins, p.88 Falla, passim (Pl. 33,36,40)
c	'LES ARCADES' (FORMER FISH MARKET): A	: 1830;	by John Wilson. 'Both in its accommodation and the abundance of its supply is admitted to be unrivalled in any place in Europe.' And: 'kept so clean that when destitute of fish it might be taken for a music hall rather than a fish market, and its finely polished stalls as destined for the sale of fancy articles rather than for that of fish.' An outstandingly fine composition, but alas, as comparison with the Moss print confirms, its symmetry was destroyed when the Lower Vegetable Market was built. Originally thirteen bays long, only eleven bays now left; three-storey stucco; the round-headed	Jacob, p.161 postscript vii Collins, p.92 Barbet, p Le Lievre, p.60 Little, p.11 Falla, passim

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>arches of the arcade below, then a balustrade, the upper storeys set back behind an awning carried on a very pretty anthemion-pattern iron rail, the uprights with Ionic capitals 'pierced, in the manner of some similar work at Leamington, to represent the fluting of the columns.' The central bay, and originally the two bays at each end, made to break forward; in the centre there is a pedimented window above a plaque inscribed 'Les Arcades, 1830.' The building's appearance would be much improved by the removal of over-obtrusive traders' signs in a number of inappropriate places. The shops inside the arcade retain their attractive iron cable-moulding dividers.</p>			(Pl. 35,39,40)
d	<p>FISH MARKET: A : Designed 1875, completed 1877, by John Newton, of London; an earlier scheme, however, had been prepared by 'Mr Clark of London' in 1846. A wholly magnificent building by any standards; indeed, one of the most satisfying High Victorian buildings known to me anywhere - not excluding Balthard's Halles in Paris. The architect was faced with a difficult problem, for Fountain Street and Market Street narrow into a triangle. He solved it brilliantly; the complexity of the shape is barely evident from outside, though the combination of curves exercises the eye: internally, the diverging lines of cast-iron columns carrying the complex timber roof, with its continuous central roof-lights, are expressed with clarity and emphasis. The rows of circular ventilating windows; the great sliding iron doors; the detailing of the slated roof, part plain, part fish-scale; the six pedimented entrance archways; the detailing of the granite stonework, brown rough-faced below, grey smooth-faced above; all add up to what Dr Rowan has called 'one of the strongest architectural statements in the town', and what I would call an architectural masterpiece.</p>			<p>Tupper, p.546 Drawings, ref. 6373/13 in S.E.O. C.L. 29 March 1973 Falla, passim</p>
e	<p>LOWER VEGETABLE MARKET/TAX OFFICES, MARKET HILL: - : Completed 1879; laid out a few years earlier by John Newton; completed to designs by Francis Chambers. Apparently the terrace and bonded store below were built to Newton's design; the Rector hotly objected to the 'fortress opposite the west door' of the Town Church, and wanted to know if it was proposed to erect a statue of Dagon, the Fish God, in the centre of the facade? The interminable dithering of the Committee exhausted Newton's patience, and he lost interest. In November, 1877, the Committee reported that 'whilst recognising the talents of Mr Newton, either through indisposition or for other reasons, he had not given the attention required to the work. They had received only one letter from him since January. So they had dispensed with his services from August 10th 1877, and instead had consulted Mr Francis Chambers of London who happened to be in the island and was well known to several islanders.' He produced a very strange building indeed: enormously tall, of brown stone, a historical pot-pourri; a tremendous renaissance-style central arch and elaborate surround, rising to a Dutch gable with a large knop; crown-stepped subsidiary gables; many odd details. This is all very peculiar, and was certainly very expensive. The only features of real charm are the large bronze-leaved tobacco plants perched as finials at the ends of the roof-ridge; these are nicely silhouetted against the sky; they commemorate the tax on tobacco by which the building was partly financed. In the internal archways are the dates 1874 and 1879; the ornament on the carved capitals includes ormer shells, pea pods, and artichokes.</p>			<p>Gardner, 1885, p.30 Tupper, p.546 Falla, passim</p>
f	<p>FOUNTAIN STREET, Nos. 2-20 (south side), Nos. 7-17 (north side): G and B, Z (No. 20): c.1830; John Wilson. Both sides of this excellent street were very deliberately designed as part of the same conception as Les Arcades. On the south side of the street, each shop-front and entrance is framed in fat fluted Doric columns. Disgracefully, Rediffusion at No. 20 have been allowed to remove these and substitute a recessed full-width plate-glass shop-front. The original drawings seem to have disappeared since Mr Little saw them; they provided for curved Regency shop-fronts between the columns, and for a central pediment - alas never built. On the south side of the street, Barclay's Bank, with its gently-curving corner, is the best house; windows and fanlight have been sensitively retained. The houses are four-storey, stucco, with emphatic architraves to the first-floor windows. There is an intriguing news courtyard to the rear, known as St Peter's Court. The houses on the north side constitute the rear facade of Les Arcades; there are four shops, each retaining most of its original glazing-pattern, and in particular the cast-iron cable-moulding door dividers. The fifth and sixth shops have been unworthily mutilated by the States Income Tax department; a fraction of the taxes should be applied at once towards their reinstatement. The two sides of the street are wholly harmonious, but not wholly identical; the shops on the north side lack the pattern of classical columns, but have instead an additional string-course. It would be well worth while to try to re-unite the now disparate parts of this once homogeneous design by a scheme of co-ordinated repainting, and the rehabilitation of columns and shop-fronts.</p>			<p>Copy layout plan, 1 April 1828, in S.E.O. ref. 6376 S.G. 1934 Little, p.11</p>
g	<p>CO-OPERATIVE SOCIETY, MARKET SQUARE: Z : A four-bay three-storey house of dressed granite, originally the Rectory and Parsonage House of St Peter Port, now spoiled by a monstrously unsuitable plate-glass shop-front and a dreadful canopy. The Co-op. uses a heavy fist on its shops. That next to Les Poids de la Reine in Market Street has an equally unhappy facade incorporating speckled tiles and planking name-board. It would not cost so much to put these matters right: could not the support of the Co-operative movement - not usually unenlightened in such matters - be enlisted?</p>			<p>Order in Council 13 July 1872</p>
h	<p>GUILLE-ALLES LIBRARY, MARKET SQUARE: B : 1886; a very good crisp building of pale-grey granite, three-storey-and-dormer, round-headed windows and larger round-headed porch below, two-storey oriel above it; the library (very appropriately) spills over into the former Assembly Rooms next door - 'installée dans l'ancien local des Assembly Rooms, augmenté de constructions nouvelles'.</p>			<p>Datestone Joanne, p.426</p>
i	<p>POIDS DE LA REINE, MARKET SQUARE: B : 1876, datestone on the recessed brick upper storey; designed in 1875 by James Duquemin, the States' Engineer. Originally to house the public scales and weighbridge where duties were levied, the facade an entirely acceptable piece of arched-stonework infilling; now a café.</p>			<p>Datestone S.E.O. 6378</p>

No.	Building	Class	Date, Type, Architect, etc.	References
8j	<u>CIGAR CABIN/MAISON CARRE/GOLDEN LION, MARKET STREET:</u>	<u>B</u>	: A good four-storey Georgian block, most glazing-bars complete, of stucco; the shop-fronts unequal, but the double-bulging unself-conscious Regency pub-front (<u>A</u>) outstandingly good.	(Pl. 151)
9	<u>THE BORDAGE:</u>	-	: A rather nondescript wide roadway, full of traffic, which has a large area of devastated waste ground at the corner, and the vertically striped mediocrity of the Tudor House shopping centre (by Speakman, Hewitt & Cuttle of Guernsey, 1968) on the site of La Brasserie, a house belonging to the Carey family, demolished only in 1968: 'a noble old mansion, though fallen on evil days. You could drive a coach and four into the doorway and up the wide staircase.' A scheme for alterations at the junction of the Lower Bordage and Fountain Street was prepared by the versatile Andros in 1879, and seems to have been executed, at least in part. A few nice touches remain in the street; the incised floral keystones of the Victorian buildings; the Gibbsian stucco window surrounds of the blocks of shops at its foot; and the pea-green-painted Parisian pissoir neatly tucked into a segmental arch under the high stone retaining wall of Pedvin Street.	Andros, 6 March 1879 Andros, No. 33 (1881) (Pl. 81)
a	<u>THE BORDAGE, NOS. 36-50:</u>	-	: A group of eight Georgian houses and shops, some three-storey, some four-storey, some with dormers, most Georgian-glazed. No. 36 has fluted pilasters and a nice slender shop-front; No. 42 has the date 1797 inscribed over the doorcase.	Datestone
10	<u>TRINITY SQUARE; UPPER MANSELL STREET; CONTREE MANSELL; MANSELL COURT; MANSELL STREET; CONTREE CROIX MANSELL; MILL STREET; BACK STREET:</u>	<u>G</u>	: Trinity Church, and Trinity Square, constitute the focus of this admirable group of modestly scaled shopping streets - many of them happily reserved for pedestrians. Though there are a few outstandingly good buildings, and a few outstandingly bad ones, it is the overall character of the area that matters; a character made up of small details, homely size and scale; and the unifying qualities of materials well used, textures, traditional shop-fronts, and Georgian glazing. It is not possible here to enumerate the good and bad qualities of each building in the group; it is sufficient to say that this is a district of particular charm, a charm which could very quickly and easily be lost: and every proposed change should be very carefully scrutinised before it is sanctioned.	
11	<u>BURNT LANE:</u>	-	: A pretty, steep, curling alleyway, forking and following a tortuous course along and across the contours of the hillside, with delightful vistas over the rooftops of the preceding streets. A surprising number of secluded houses, cottages, and even whole modest terraces lurk here, close to the heart of the town, yet in the midst of bosky greenery. The lane meanders back, surprisingly, to rejoin Mill Street down a steep flight of steps.	
a	<u>HOLY TRINITY CHURCH:</u>	<u>B</u>	: 1789; cost £2968.13.2, according to Jacob, £3,340 according to Collins; originally non-conformist chapel, purchased by members of the Church of England and reconsecrated in 1846. A naive but handsome facade, with Doric doorcase, Gibbsian-surrounded ocells-de-boeuf below, round-headed Gibbsian windows above; clock in a tall Dutch gable; a little granite belfry (with three bells) added in 1887; quoins and dressings of granite, walls stuccoed. Internally, a pleasant simple low-church classical building. Original box-pews complete, gallery on Doric wooden columns; the east end not very happily 'modernised'. Welcome plain (or tinted) glass in the round-headed windows.	Jacob, p.135 Collins, p.73 Redstone, p.10 Kelly, 1923, p.75 Jeremie, 1821, p.150 (Pl. 58)
b	<u>TRINITY SQUARE:</u>	<u>G</u>	: A nice triangular open space, with three plane trees and black-painted pump and trough (1876); the nature of the space clamours for the re-planting of the three missing trees.	G.M. IV 1876
c	<u>TRINITY SQUARE, WEST SIDE:</u>	<u>B</u>	: On the west side, a low range of fairly undistinguished buildings concealing the recently very-well-restored courtyard of the Island Craft Centre.	
d	<u>MAISON LE NOURY:</u>	<u>B</u>	: An attractive three-storey house of painted brick on a curved corner, with pleasant shop-front and nicely-curved doors at the corner entrance. On the south, a particularly ugly garage; some non-committal Georgian houses, then No. 10, an excellent little three-storey three-bay house with good shop-fronts and fanlight, very dingy; and the Britannia Pub of 1840, leading into Pedvin Street; nice traditional pub facade, good lettering, pretty iron railing above the fascia.	
e	<u>MANSELL STREET/MILL STREET:</u>	-	: An excellent narrow, curving, sloping, sinuous, pedestrianised shopping street, of pleasant two- and three-storey houses and shops; the axis leading from the markets to Trinity Square; much better in quality as it nears Trinity. A few very discordant notes - especially the break in the street-line at the rear of Tudor House, much more offensive than the new vertically-stressed frontage next door; and the deplorable fascias of Decorative Crafts Ltd. in Mansell Street. The outstandingly good buildings - picked a little at random out of a large number - are:	
f	<u>NO. 17 MANSELL STREET:</u>	<u>B</u>	: Long and distinguished Regency shop-front.	
g	<u>NO. 3 MANSELL STREET:</u>	<u>B</u>	: Charming mid-Victorian shop-front, partly of wood, partly of iron.	
h	<u>NOS. 29 and 31, MILL STREET:</u>	<u>B</u>	: Just on the crucial corner, a very good pair: No. 29, three-storey-plus-dormer, four-bay, of stone; No. 31, wider, three-storey-plus-dormer, three-bay, of painted brick, but incorporating a pedimented doorcase and triple window.	
i	<u>BACK STREET:</u>	-	: A very pleasant curving lane of good houses, spoiled by the dreadful gap-tooth parking-lot opposite the entrance to Burnt Lane.	
j	<u>NO. 3 BACK STREET:</u>	<u>B</u>	: Is this an engulfed farmhouse? Over the lintel, the legend 'DNT:MNT 1747' incised; an excellent stone five-bay three-storey-plus-dormer house. No. 1 next door has been unhappily refaced.	

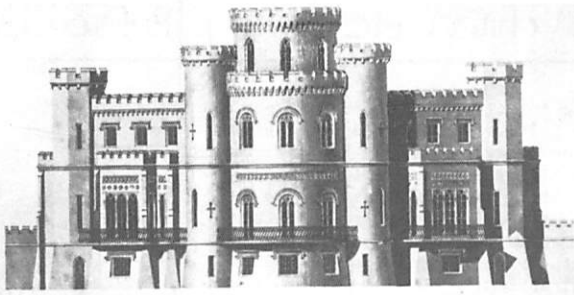


41, above, Springfield (No. 49m), of 1828; 42, below, Bonamy (No. 32). Springfield can be attributed with some confidence to John Wilson, since he was paid £21 in 1825 (though this seems a very modest fee). If so, Bonamy must be by Wilson too: compare the pyramidal composition, the recessed panels below the first-floor windows, the volutes at the attic storey. Note the unfortunate changes in the glazing-pattern at Springfield, especially the nine-pane sash.

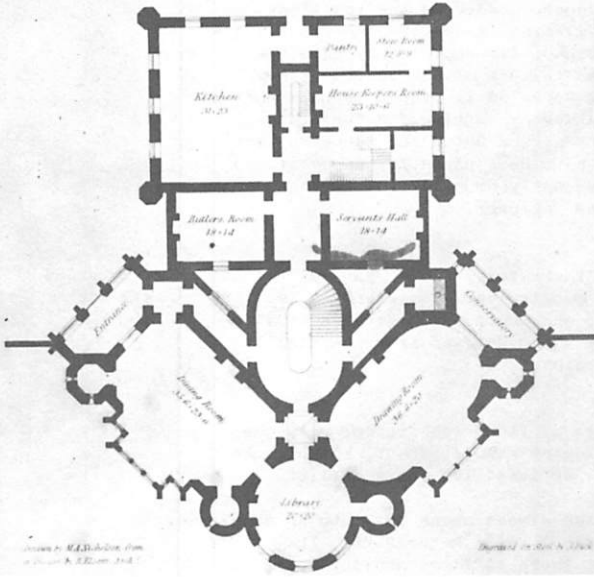


No.	Building	Class	Date, Type, Architect, etc.	References
11a	R.C. CHURCH, NOTRE DAME DU ROSAIRE, BURNT LANE:	A	: 1968; A.Seguin of Paris. It is a real delight to award an unstinting A to a contemporary building of the highest quality. This replaced the earlier church of 1829, with its 'curiously constructed roof' - boat-shaped - damaged by a bomb during the last war. In 1960 the energetic Père Lecluze decided to rebuild. The previous church having been roofed in the form of an upturned boat, this theme was restated, and re-emphasised, in the new church - the bark of St Peter taken for inspiration: mast and flags stand unexpectedly behind the altar; a superb painted triptych - Annunciation, Crucifixion, Visitation - hangs from it like a sail. This, the almost abstract Stations of the Cross, and the three small stained glass windows, were all designed by Philippe Lejeune; the wooden and bronze statues - including the magnificent bronze mother and child - were designed and executed by J. Cattant. All are excellent, in marked contrast to the sickly statuary and bon-dieuserie of so much modern Catholic church furnishing; Father Lecluze has succeeded in imposing a single dominant and impeccable taste upon his church and all it contains. It remains to be remarked that this is none of your new light-and-airy church architecture; it is very dark, very conducive to meditation, very rich, and one of the few modern churches known to me which stands comparison with medieval work. The final note, unfortunately, must be critical: the wooden porch outside is gimmicky and quite unworthy of the building outside which it stands.	Collins, p.77 Church guide, passim Hill, p. 369 La Revue Française, Supplément au No.182, November 1965 (Pl. 56)
12a	NOS. 1 and 2 ST JAMES' STREET:	A	: Opposite St James' Church, a pair of extremely fine three-bay three-storey and dormer stucco houses; the ground floors with channelled rustication and slim console-hooded doorcases (spoiled rather by modern doors); the windows at first-floor level divided by broad flat Ionic pilasters surmounted by laurel wreaths; then the entablature, surmounted by anthemion plaques of unusual pattern, with recessed panels below the windows; glazing bars complete throughout; pretty delicate balconies to the first-floor windows.	(Pl. 87)
b	PRISON, ST JAMES' STREET:	B	: 1811; cost £11,000; in 1873 the States voted £3000 for improvements; this sum was spent on a chapel, cells for females, correctional wards, and other offices; but the results were 'not satisfactory; further improvements will have to be made.' Plans by George Dance (presumably the younger), undated, a specialist in prison design, and by William Pilkington, dated 1807, Surveyor to the Board of Customs and designer of Folkestone gaol, survive, but seem not to have been executed. Pilkington's plan included special provision for a 'Bed Room for Debtors of Superior Rank', but their class-privilege was somewhat restricted - the room was to measure only 12' 2" by 10'. But in fact the prison, as built, seems to be an adaptation of the plan and elevation prepared by William B. Hulme, Lieutenant in the Royal Staff Corps, Guernsey, dated 12th August 1808. A formidably dramatic high rubble stone wall, with attractively curved corners, masks the prison itself from public view. A good inset dressed-stone gateway faces St James' Street; there is an inset plaque, with polychromed crown and 'G III R', to New Street; but the doorway below has been unworthily filled in. The lower doorway, with a painted notice 'States Prison 1811', is inappropriately light-hearted.	Berry, p.197 Cochrane, p.24 Jacob, p.150 Grigg, p.18 S.E.O., 6800/34; 6800/13. (Pl. 27,28,29)
13	ST JAMES' CHAMBERS/POLICE STATION, ST JAMES' STREET:	-	: 1955; States Architect. An unhappy example of post-war neo-Georgian. The admixture of differently coloured granites in the ground floor/plinth; the Great West Road detailing of the lamps at the police station doorway; the irritating details under the wide eaves; are all indefinably queasy-making, despite the good intentions of 15 bays of Georgian-glazed windows. This could and should have been designed as an extension of the Royal Court House round the corner, with scale and materials selected accordingly.	
14	LE MARCHANT STREET:	-	: A rather dingy but pleasant mixture of houses and warehouses of various dates and kinds: would repay some attention.	
a	GUERNSEY PRESS, WAREHOUSE:	-	: An extraordinary three-storey three-bay warehouse; round-headed openings on the ground floor; originally, obviously, a solid citizen; but most of the walls have been hacked out and replaced by panes of glass. The result is a fascinating example of the rural Guernsey greenhouse transplanted into an urban setting.	
b	MASONIC HALL:	A	: 1882: an astonishing exemplar of the Mason's craft: a charming vernacular composition in different-coloured stones, quite un-architectural and naive, but a splendid example of how dramatic builders' buildings can be. Mostly of brown stone - each block carefully chiselled smooth at the edges, left rustic in the middle: a broad-arched central door-case of dressed grey granite: grey label mouldings, in the Tudor taste, over the narrow ground-floor windows; on the first floor, fine fat bastard-Ionic engaged columns and quarter-columns, bearing three round-headed arches, with round-headed windows inset: above, a shallow pediment, with a lunette of dividers, set-square, and the letter G. Particularly pleasant, glimpsed up the hill from Smith Street.	Datestone Kelly, 1923,p.76 Joanne, p.427 (Pl. 126)
15	ROYAL COURT HOUSE, RUE DU MANOIR:	A	: 1792-1803; original cost £7000. A fine dignified group; the original building much the best, and not much improved by the later addenda. In 1792 the States had appointed a Committee to make plans, and raise funds by means of a lottery. It was charged to see that 'le dit Edifice réponde en tout à l'importance des Usages auxquels il doit servir, à la dignité des Magistrats et des Etats, et à l'Opulence qui par la Grace de Dieu règne aujourd'hui en cette Ile, sous les auspices de l'heureux règne de sa Majesté notre August Souverain.' The first Meeting of the States in the new building was in January 1803. In 1822 substantial alterations and improvements, costing £2057, were made under the direction of John Wilson: 'Il y a longtemps que plusieurs des magistrats, et tout le barreau, se plaignent de la construction de la cour, non seulement à cause de l'incommodité mais du danger à leur sante qu'ils éprouvent.'	Actes,3,pp.94, 172; 4,p.289 Berry, p.192 Jacob, p.143 Collins, p.84 Kelly, 1923,p.75 R.A.1899,Nos. 1679,1710,1728, 1769 S.E.O., 6790 (Pl. 52, 53)

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>The central block is of five bays, the centre three breaking forward, surmounted by a pediment with the arms of Guernsey and the inscription 'G III R 1799'; above a dignified stone plinth, the upper storey has Gothick-glazed round-headed windows, the lower storey has 16-pane rectangular windows; the central doorway is square-headed, with a rectangular fanlight with Gothick astragals; the whole of well-dressed grey local granite. The rooms housing the Greffe, or public record office, seem to have been added about 1846, but are incorporated in, or masked by, the addendum to the north (of 1903), which is seemly and well-scaled, curving to meet the open space; but for some reason the architect placed pairs of narrow windows in the end bay, and made all his ground floor windows segmental-headed.</p> <p>The addition to the south, also of 1903, containing the new police court, is rather less happy. The heavy scroll-topped oriel window of the Bailiff's chambers, on the third floor, is over-assertive; perversely, the architect has made his windows square-headed on the top floor, segmental-headed below, and has then repeated the Gothick glazing theme from the central fanlight of the old building - but geometrically, it simply cannot fit comfortably into the spaces provided. However, the scale, colour, materials and texture of the addenda are all correct, and this is somewhat carping criticism; the Court House as it stands is an architectural asset to the town of great importance, and provides a worthy setting for the States. Competition designs by Edward W. Mountford, R. Frank Atkinson, and Gotch and Saunders, were exhibited at the Royal Academy in 1899, but these seem to have been plans for an ambitious 'Victoria States House' to mark the Diamond Jubilee, subsequently dropped; the extensions as executed seem to have been by James H. Duquemin, the States Engineer.</p>			
16	<u>RUE DU MANOIR, EAST SIDE:</u>	-	Opposite the Court House, a four-storey stucco gabled building, Court Place, with a good Regency doorcase and most of its glazing bars; this was in fact the first Wesleyan chapel in Guernsey, opened as such in 1788; and Court Row, cottages stuffed full of advocates, all a bit unworthy, but anything bigger would detract from the dignity of the Court House itself, so it might be best to leave well alone.	Hill, p.366 1843 map
17a	<u>LEFEBVRE STREET, UPPER PART:</u>	-	Rather an ordinary mixture of stone and stucco; only the very handsome public pump, black-painted, with original elegant handle, spout, spigot, and furnishings attracts attention; it is dated 1894 but looks at least 100 years earlier.	
b	<u>LEFEBVRE STREET, LOWER PART:</u>	G	After a dog-leg corner, the street opens out into an excellent courtyard, one of the handsomest three-dimensional spaces in St Peter Port. Its components are disarmingly variegated. On the south side, there is first Hadsley House, a very tall austere four-storey three-bay granite house with glazing-bars complete; then Le Riche's supermarket, a two-storey three-bay modest early Georgian house with an odd tiled extension to accommodate a reasonably unobtrusive shop entrance; then a self-effacing restaurant up a flight of steps. Closing the west (or top) of the square, a pleasant stone wall with, inset, the enormous modern canted oriel window of the Guernsey Press, by Boutell and Bramall of Guernsey, 1969; very nicely broken up into no less than 80 panes - an extremely creditable solution to an awkward problem; and if the press can be seen (and heard) rolling off its next edition, that is no harm at all. This sensitive piece of development rates a 'B' in its own right.	
18	<u>CONSTABLES' OFFICE, LEFEBVRE STREET:</u>	A	1787; built by William Le Marchant, Bailiff from 1771 to 1800; bought by the Parish of St Peter Port for the use of the Constables in 1899. A very fine three-storey formal building of pinkish stone. The pedimented porch is borne on Doric columns with correctly responding pilasters; above it are Venetian windows, Gothick glazed in the central arches, on both first and second floors; all the other windows are segmental-headed, glazing bars complete, shallow angled Gibbsian architraves. There are quoins, and a stringcourse broken by the arch above the first-floor Venetian window; above the wider central bay there is a pediment, its central section slightly recessed, resting on curious bulging corbels with guttae attached; the eaves project strongly, and are supported by robust dentils.	S.G. 1954 Little Coys, p.17 Le Huray, p.53 (Pl. 89,140)
			The three-storey stone extension towards the High Street, though later, is quite acceptable, except for the inappropriate and vulgar modern doorway and obtrusive contemporary canopy, which devalue the whole space and do no credit to the First National City Bank. Here is exactly the place to resite a good mid-18th century doorway from some other building which must be demolished.	
			The archway leading to the Constables' Office from High Street is the original arch which formed the main entrance to the Le Marchant house. The view through the arch is wrecked by the canopy noted above.	
19a	<u>NOS. 6 to 20, NEW STREET:</u>	G	A terrace of eight tall Regency stucco houses, mostly four-storey with dormers, some with basements, occupied by professional men. Very patchy: many glazing-bars missing, railings in poor order; the best is No. 6, with a pretty fanlight; No. 12 has been rather spoiled by the removal of glazing-bars, and a nasty new coat of patent striated plaster. The inhabitants of this terrace might well follow the example of professional firms in Edinburgh, and club together to rehabilitate and repaint the terrace as a unit: it would very well repay such treatment.	1843 map
			Opposite, several quite pleasant late Georgian houses, which would benefit from similar treatment, though not part of the same unified group.	
b	<u>LYRIC THEATRE, NEW STREET:</u>	-	1811; originally New Street French Independent Bethesda chapel. Very odd-looking today; the doorcase, of the highest quality, with fluted Roman-Ionic pilasters - the volutes correctly turned outwards - spoiled by a 'snooker' placard; above, a strange gallery, reached by a ladder, has been added as a kind of outshot - this was a cinema projectionist's box. The building is now so peculiar that it has an eerie charm of its own.	Cochrane, p.21 Hill, p.367 Jacob, p.470



DESIGN FOR A CASTELLATED VILLA.



44

Castle Carey (No. 94a)

43. Frontispiece of *'The Practical Builder's Price Book'* of 1825; almost certainly the inspiration of John Wilson's design and plan.

44, 45. Castle Carey, of about 1829, by John Wilson.

45

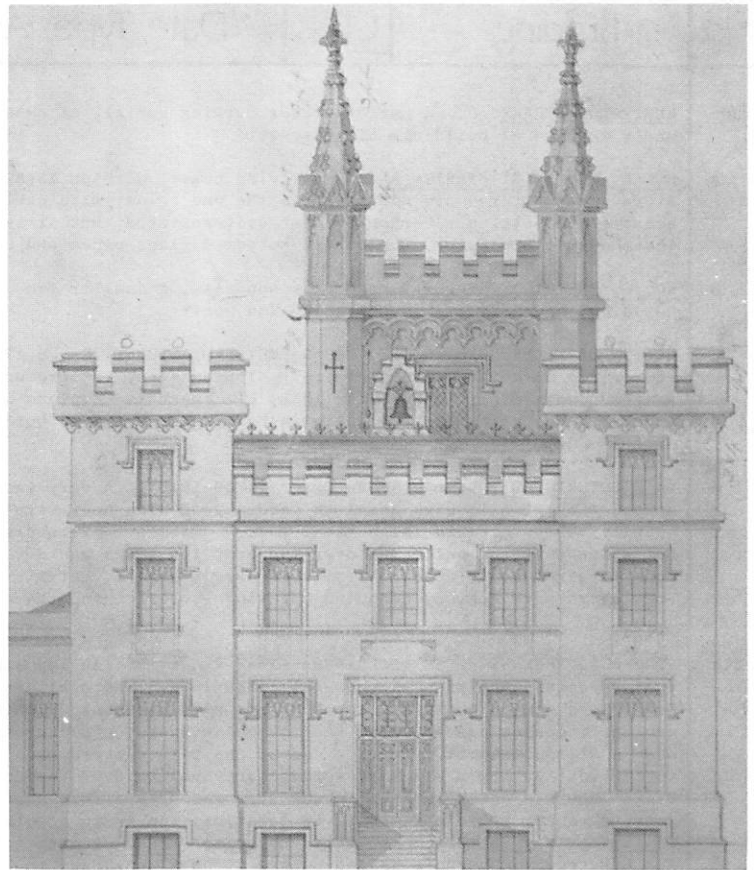




47



48



46

Elizabeth College (Nos. 33a and b)

- 46. *Wilson's original drawing for the South elevation, from the original in the Greffe.*
- 47. *The gate lodge, before the opening was built up.*
- 48. *The main entrance.*
- 49. *General view.*

49

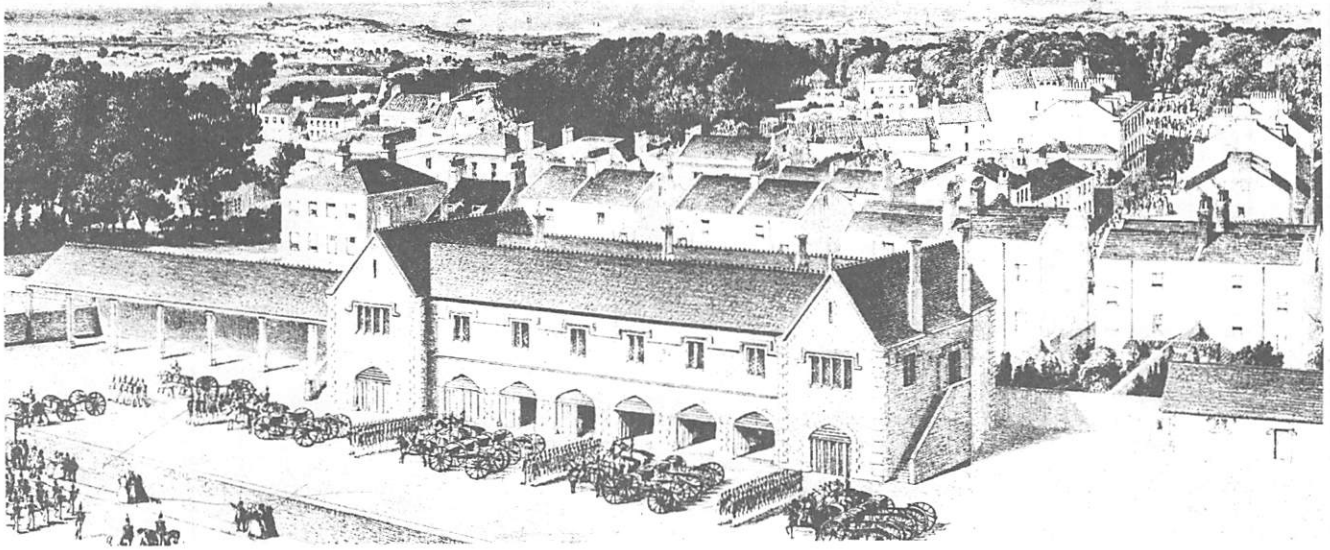


39

No.	Building	Class	Date, Type, Architect, etc.	References
20	<u>BERTHELOT STREET: G</u> : A narrow street curving uphill, of considerable charm and character, and with several buildings of interest.			
a	<u>NO. 5, BERTHELOT STREET: A</u> : A surviving house, perhaps 15th century or even earlier, three-storey, each storey projecting above the one below, with gable; the whole framed in thick and heavy stone jetties. Perhaps rather over-restored, but it is a good fault: one can forgive the too-smooth plaster, the bottle-bottomed glass panes and coy woodwork, in so good a cause.			
b	<u>NO. 6, BERTHELOT STREET: -</u> : Nearly opposite, a smaller two-storey reproduction of a similar building, of considerable character and merit.			
c	<u>MAISON DE VILLE GUEST HOUSE, NO. 9 BERTHELOT STREET: B</u> : c.1790? A very nice five bay three-storey and dormer house on a sharply sloping site; the ground floor of granite rubble, a simple doorcase with cobweb fanlight; glazing bars complete in all but three windows; the upper storeys rendered; well-painted below, seedy above, but deserving to be repainted as a unit.			
d	<u>LA BIGOTERIE: B</u> : Home of John Carey (1739-1810). A very large four-storey late Georgian house, with glazing bars complete, and a good wide door with radial fanlight; recently unhappily replastered in the current mode - quite out of keeping for a building of this quality: but a few coats of whitewash over the next few years would very simply put matters right. Much larger than it appears from this narrow street, but visible from the Royal Court car park. Very attractive Regency canopied bay window overlooking the sea.			
21a	<u>FORMER GOVERNMENT HOUSE BUILDINGS, ANN'S PLACE: B</u> : An imposing range of stucco buildings, of various dates, but mostly apparently 1780-1825. The earliest part of the Old Government House Hotel is a stucco building, three-storey plus basement, painted a pearly white, of six bays; quoins, recessed panels above the topmost windows, glazing bars complete; the central doorcase a disappointment. At each end of the facade there is a subsidiary two-storey bay, that to the east having a single generous curly volute over the doorcase. The words 'St Ann's Place' are elegantly incised in the string-course. This part was built by N.Dobree, as a private house; he sold it to N. Le Mesurier, who in turn sold it to the government for £2750 in 1796. 'Many alterations' were thereafter found necessary. The Lieutenant Governors ceased to use it as a residence in 1857: it was first leased, then in 1887 bought, by Mr John Gardner, who ran it as an hotel on strict family lines. Extensive enlargements and alterations were made, to designs by E.L.Parsons of Exeter, in 1887. This is the ballroom block, of seven bays and three storeys, bound together by three tall chimneys embraced by dormers, all in a kind of stucco Wren-revival style. 'In the dining room one long table ran down the centre. The guests faced each other down each side. As they assembled for meals they remained standing until Mr Gardner had taken his place at the head of the table, Mrs Gardner in her rustling taffeta skirts had swept into the room, and grace had been said.' The group continues with a four-storey block, gable-on to the street, then the carved steps and railings to the entrance of the Centenary Bar. Extraordinary modern additions, in the contemporary Portuguese manner, have been added at the seaward end of this complex, and add nothing to its exterior charms, though the new bedrooms enjoy splendid extrovert views over the harbour.			Berry, p.146 Jacob, p.144 Collins, p.87 G.E.P. 11 Nov. 1972.
b	<u>NOS. 1-3, ANN'S PLACE: B</u> : A very good U-shaped range of three houses, set around a raised court, two-storey with dormers, pantiles, all Georgian-glazed; the centre block has three-light windows, and a bracketed console doorcase.			1843 map
c	<u>GOVERNMENT OFFICES, ANN'S PLACE: B</u> : A very handsome curving two-storey range, perched on a high stone plinth, of former Governor's offices: the central block three-bay, the side blocks two-bay, linked by a curved glass awning carried on six elegant pairs of black cast-iron columns; good white painted railings.			
d	<u>GARDEN, ANN'S PLACE: -</u> : Also opposite, a kind of bear-pit garden, with facing modern shelters parted by a shallow pool. On this space originally stood the Square House, Admiral Lord de Saumarez' residence; this was replaced in 1861 by the moderately peculiar St Paul's Methodist church, designed by Mr Poulton of Reading; which in its turn was demolished in 1972. It was then intended to build a dreadful nine-storey block of public offices on this site, but mercifully the States changed their minds in time; this would have dominated both the centre of the town and the skyline from the sea. For this deliverance, much thanks: however, this central polygonal space, at the heart of the old town, is in consequence in a rather unsatisfactory state at present. Here, there meet, or ought to meet, the Rue du Manoir; Le Marchant Street; Smith Street; Forest Lane; Hirzel Street; Ann's Place; and St James' Street: all important thoroughfares. It is the meeting point of the administrative focus and the commercial centre: it should be like Trafalgar Square: but isn't. The miscellaneous boskage, the War Memorial of 1926, the depressing new police office, and the bear-pit, are all pulling in different directions. The whole space needs to be re-thought and re-designed; a challenging brief even for the best architect in Europe. How about an international competition?			Collins, p.88 Le Lievre, p.53 Hill, p.365
22a	<u>HIRZEL HOUSE (CORNER, HIRZEL STREET AND SMITH STREET): B</u> : c.1800? A fine big five-bay stucco house, originally two-storey plus basement, now three-storey: the Doric porch with triglyphs was lowered in 1966 by Boutell and Bramall of Guernsey to the former basement, the former door was has become a recessed round-headed window; round-headed windows above, all glazing bars complete.			
b	<u>MAISON ALLAIRE, FOREST LANE: B</u> : c.1835? Next door, a more modest three-storey, three-bay stucco house, with a consoled doorcase; glazing-bars complete; flanked by a rather mixed-up two-storey house of rubble, attractive but cropped of its eaves, perhaps originally stables, converted into offices in 1973.			1843 map

No.	Building	Class	Date, Type, Architect, etc.	References
22c			<p>CHRISTIAN SCIENCE CHURCH AND READING ROOM: Z : Next door, two wholly inappropriate white-painted prefabricated buildings, on a central site where buildings of this kind should be inadmissible. There seem to be lots of abandoned second-hand churches in the town: could not the Christian Scientists undertake the rehabilitation of one of these? In the garden, an odd little wooden gazebo, like a summer-house on stilts, of about 1900, built by the fourth Baron de Saumarez in order to enjoy the view over the harbour from what was the back garden of his town house - now Moore's Hotel.</p>	
d			<p>FOREST LANE: G : The remainder of Forest Lane is a steep curving alleyway with high stone walls and greenery; flanked by two-storey and three-storey houses, mostly Georgian, mostly with glazing-bars complete. Nos. 3, 4 and 5 - whitewashed Georgian cottages - are particularly pleasant; No. 2, three-storey with gable, now empty and crumbling, is probably very early 18th century - perhaps even earlier. The whole street deserves affection, paint, and up-grading.</p>	(Pl. 67)
23			<p>HOSPITAL LANE: - : Another hilly sloping narrow street of character, bounded on its north side by long ranges of stone buildings of various dates - some old, some new, some very carefully restored by Channel Islands Fine Distillers Ltd., and all quite sympathetic - on the south side, by new building in progress.</p>	
a			<p>ST PETER PORT HOSPITAL: - : Various dates; started 1742; 'Enlarged and improved,' 1810; again in 1812, 1817, 1822 and 1824; the south-facing wing added in 1825. The main hospital is built in fine stone Georgian-glazed four-storey ranges on two sides of a paved courtyard, with a mature lime tree. The range facing the entrance arch has a large plaque rather crudely inscribed 'A.D.1824' below a clock in a nice Gibbsian surround. The hospital chapel, flanking the Lane, is of 1895, with lancet windows, built rather harshly of granite, and has a very pretty little octagonal spirelet carried on turned wooden columns. This is presumably the design exhibited by G.B.Carvill and H.Passman at the Royal Academy in 1895.</p>	Dacey, p.187 Berry, p.180 Jacob, p.146 R.A.Catalogue 1895, No.1491 (Pl. 155)
b			<p>HOSPITAL GATEWAY: A : Dated 1742; but in fact, much earlier - perhaps mid-17th century; an extremely fine piece of dressed stonework - a broad and high coach-arch, a subsidiary pedestrian arch now blocked up, iron gates and fanlight, an inset panel finely carved with the words 'Hôpital de St. Pierre Port 1742' and some elegant calligraphic curlicues; above, a long horizontal recessed panel, and a central feature, propped by volutes, carved with a Pelican in her Piety. This was formerly the Guernsey-style entrance-arch to L'Hyvreuse House which stood near the Priaulx Library - though its stringers are in the Jersey style; the carved panels were inserted in place of the coat of arms of the Le Marchant family, when the arch was moved in the early 19th century.</p>	Datestone, Guernsey Farm- houses, p.25
24			<p>LE MARCHANT HOUSE, LE TRUCHOT: - : Late 18th century; a fine big three-storey five-bay house of granite rubble, hipped roof, with dentils at the eaves, glazing bars complete, nicely painted, good iron gates; the corner wall covered with creeper but the garden, alas, covered for car-parking - but at least with flagstones, not tarmac.</p>	(Pl. 69)
25			<p>NOS. 1-4, SIR WILLIAM PLACE: G : A good row of small modest two-storey Regency houses, with pretty detail in the glazing, especially the lower shop-front at the corner of La Plaiderie.</p>	1843 map
26a			<p>LA PLAIDERIE - UPPER PART: G : An enjoyable Georgian alley, with a very good surviving late Georgian shop-front in the last house, Langlois.</p>	
b			<p>LA PLAIDERIE - LOWER PART: Z : But then, an outrage. This wide, nicely proportioned, cobbled open space used to have the Old Court House at its head; this was demolished in 1929 to make way for a most unhappy three-storey furniture shop, retaining only the old steps. 'The ancient Royal Court House ... many years ago converted into a substantial dwelling house, and recently' (1828) 'new modelled and greatly improved by W.Bell Esq.'; unfortunately, since then, new modelled again and outrageously disimproved. The eastern side is bounded by a row of garages. On the western side, what must once have been a handsome neo-classical facade has been wrecked: Slater Walker Guernsey Limited retain the recessed arched doorcase, and the three-light windows at first floor level, but the pilasters with wreaths now support a dreadful picture window.</p>	Jacob, p.121
c			<p>PLAIDERIE HOUSE: B : c.1800? A very simple large stucco house, five bays, three-storeys plus dormers; simple Doric porch; plate-glass windows; pleasantly painted and proportioned; but its importance now resides in its siting, in the little triangular garden with trees, and in the seemly and dignified way in which it provides a counterpoint to Moore's Hotel, and a visual stop to the curve of the Pollet.</p>	1843 map
27a			<p>CORNER, LE TRUCHOT/SIR WILLIAM PLACE: - : 1820? A good two-storey stucco house with wide Georgian-glazed sashes, with a generously-curved corner: empty and now condemned.</p>	1843 map
b			<p>LE TRUCHOT - UPPER HALF: G : A very good steep hilly winding street with on the north side modest two-storey and three-storey Georgian houses, stuccoed and well-painted, the Georgian glazing pattern almost entirely intact. The high stone wall of the hospital, and some very well rehabilitated stone warehouses, fit perfectly into the picture.</p>	1843 map
c			<p>LE TRUCHOT - LOWER HALF: - : Much less satisfactory; the modern States' Post Office buildings have nothing going for them but their scale - colour, texture, and design are highly unsympathetic. The back facade of St Julian's Court is much better; well-scaled, well-spaced, and well-detailed except for those fiddly ventilating blocks at the ground floor garage level.</p>	

No.	Building	Class	Date, Type, Architect, etc.	References
27d	<u>PRIMITIVE METHODIST CHAPEL, LE TRUCHOT:</u>	B	: 1840. An abandoned church, in the Welsh nonconformist tradition, of grey granite, a pediment-like gable, round-headed windows in the upper storey, Georgian glazing-bars throughout, and indecipherable plaque.	Hill, p.367 1843 map
e	<u>WAREHOUSES, LE TRUCHOT:</u>	B	: An extremely attractive range of gabled random-stone warehouses, with so little mortar left between the stones as to arouse the suspicion that they might be rare 17th century survivors, to which mortar did not come naturally. Wide warehouse opes at first-floor level. In dreadfully dilapidated condition; perhaps now doomed.	
28	<u>DOYLE STREET:</u>	G	: The part that runs north-south has nice little two-storey stucco late Georgian houses running to the right-angle, marked by a swan-necked lamp-post; the part that runs east-west is a very pleasant kind of mews, a bit scruffy, but a nice mixture of stone walls, faded whitewash, and greenery. Doyle House, at the corner of this street and the lower Canichers, has a nicely concave-chamfered corner, but nonetheless bears scars from passing traffic.	
29	<u>ST JULIAN'S AVENUE:</u>	-	: A curving downhill roadway, opened 1873, now of little distinction, but flanked by attractive cliffs and gardens, rather oddly interspersed with buildings which turn up sometimes like outcrops. The roadway used to be flanked by magnificent Scotch elms, planted in 1887, cut down despite widespread protests in 1948: replaced by suburban cherries and maples.	
a	<u>HAMBROS/ST JULIAN'S COURT/ROTHSCHILD:</u>	-	: 1973; C. Frank Timothy Associates, Guernsey. A very tasteful, careful piece of bankers' tact: rather a good discreet piece of contemporary design, three-storey and near vertical mansard dormer, all very grey and correct and spinsterish and unobtrusive; thoroughly 'acceptable', were it not for its jolly neighbour up-hill, which unfortunately makes this creditable effort look like an old sober-sides. But still, and despite this frivolity, one of the better recent buildings in the town; see No. 27c for an appraisal of its rear facade.	
b	<u>GAUMONT CINEMA:</u>	-	: 1876; William Robilliard, architect; built at a cost of £2000, as an Oddfellows' Hall; enlarged, 1885, at a cost of £1800; 'practically rebuilt' in 1914 as St Julian's Theatre. This must once have been charming: a sort of wrong-side-of-the-blanket Frenchified grandchild of the Brighton pavilion. A posh roofline in the chateau manner; pretty ironwork, now alas missing from one of the subsidiary pavilions; the upper storey carried on a continuous row of stucco acanthus leaves, not just in the capitals of columns and pilasters; the ground floor facade rather nondescript and more recent, perhaps obscuring originally splendid detail. Like a vulgar chorus-girl, the cinema winks and jeers at its prim new neighbour downhill.	G.M. Nov. 1876 Grigg, p.2 Joanne, p.427 Kelly, 1923, p.76 (Pl. 123,124)
c	<u>SWAN PUB:</u>	-	: A pleasant three-storey stucco pub with a curved corner, three bays by one bay by two, with rather heavy detailing of around 1850 at the corner entrance.	
d	<u>ST JULIAN'S HOSTEL:</u>	B	: 1832; originally the House of Correction. A fine group: the original block basically two-storey, seven-bay, but with an added central attic; two additional two-storey bays added later to the east; all of austere granite, with only quoins, string-courses, and the recession of the side wings to give it relief. The garden enclosed within a high rubble-stone wall, but with an ashlar gateway - outside, a plaque with the date 'A.D. 1832' very finely carved in raised letters; inside, lamp-bracket and the remarkable mechanism of the former bell-pull.	Datestone
e	<u>CIMETIERE DES FRERES, RUE DES FRERES:</u>	-	: Just at the rear of the newer buildings of Elizabeth College, a patch of greenery representing the burial-ground of the monastery upon whose site the college was built; in contrast to almost every other green space in the town, utterly neglected; the gate chained and padlocked.	
30	<u>COLLEGE STREET:</u>	G	: At the foot, the battered but valuable springer of a stone arch, the former Great Gate of Elizabeth College, probably 16th century, but possibly very much earlier; perhaps that of the monastery on the site - built into the stone wall of one of the modern extensions to Elizabeth College.	
a	<u>NOS. 1-8, COLLEGE STREET, (EAST SIDE):</u>	G	: Seven three-storey and two-storey stucco houses of character, most with Georgian glazing complete; some well-painted, some a bit seedy, but beginning to rise again in the world: very important as a foil to St James' Church and Elizabeth College. The best is No. 2, three-storey three-bay stucco, a pleasant house with a very good little cast-iron balcony on anthemion brackets.	1843 map
31	<u>ST JAMES' CHURCH:</u>	A	: 1818; 'built by Mr Edward Way under the direction and from the plan of Mr. John Wilson.' Cost nearly £7,100. Railings added 1830. A fine facade of strongly emphatic Doric columns in antis, triglyphs and mutules all correct, pediment, and Ionic cupola; the details of carved stone, the remainder of yellowish stucco. A nice triangular garden with good railings, and lime trees. The side walls of blackstone, with dressed stone quoins and architraves. The pattern of extra-large windows unusual: a 36-pane rectangular window above a round-headed one at each end; in the centre, a larger round-headed window above a rectangular one. 'The idea of constructing a church where the services would be held in English' was conceived by Sir James Saumarez in 1807, as a means of reducing friction between the island and the garrison. Both the history and the structure of the church are very well described in the Billet d'Etat of 1974. This is an extremely important and handsome specimen of the neo-classical style, now abandoned as a church; it is therefore particularly welcome news that the States propose to restore it, as their contribution to European Architectural Heritage Year, as a concert hall.	Cochrane, p.19 Jacob, p.139 postscript p.v. Collins, p.73 Jeremie, p.151 Billet d'Etat, 27.2.1974, Appendices I and II. (Pl. 65)



50

Public Buildings

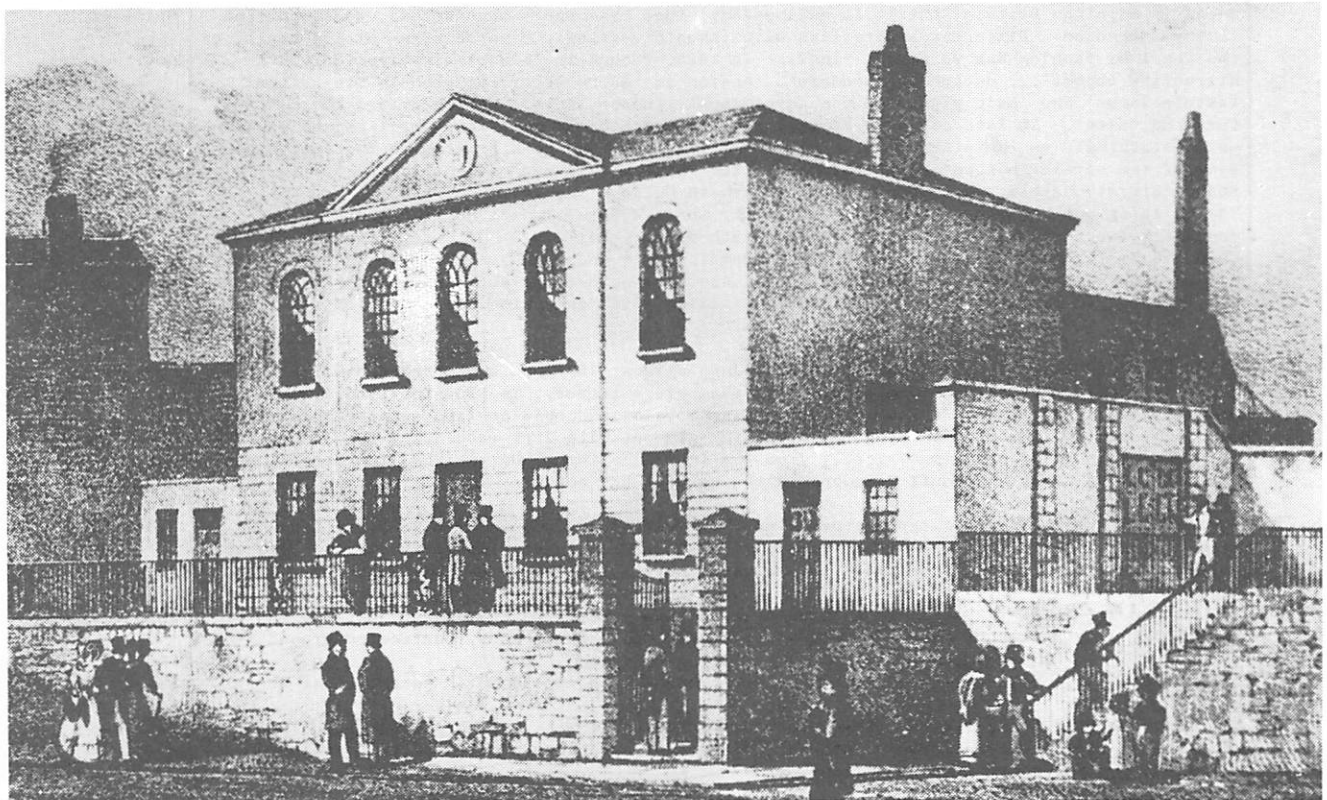
- 50. *The Arsenal (No. 47a), from George Reynolds' panorama of 1851.*
- 51. *States Offices, North Esplanade (No. 4j), of 1911; elevation by J. H. Duquemin.*
- 52. 53. *The Royal Court, built 1793-1803 (No. 15), with later additions.*

52

51



53



No.	Building	Class	Date, Type, Architect, etc.	References
	<p>The interior has a U-shaped steeply-raked gallery carried on 14 fluted Doric columns of red pine; another four taller columns support the upper part of the gallery at the back of the church. An almost semi-circular apse, evidently added at a later date, is framed in a granite surround, and has Victorian wall-paintings, at present hooded from view. The cornice was originally an elegant mixture of egg-and-dart mouldings and anthemion motifs, but has largely fallen away; there are feathery lunettes in the ceiling. The nave is approached through a beautiful circular porch, with elegantly-curved wooden mouldings, doorways, and architraves; at either side a nice curving staircase; above the porch an enchanting little circular room centred on the sexton's bell-pull, with curved doors to the gallery, and even a curved fireplace and mantelpiece so that he may toast his toes. The pattern of curved box-pews in the gallery is most attractive.</p>			
32	BONAMY HOUSE, CLIFTON:	A	<p>c.1820: the 'large and modern mansion of John Collings, esq.' (1826). An extremely grand neo-classical stone house; five-bay, two-storey with central attic flanked by volutes; the central bay generously bowed - Ionic engaged columns, flanking an excellent double-leaf curved front door with roundels, supporting a very good cast-iron balcony rail; three-light windows flanking the porch; single windows above, glazing-bars complete; wide eaves, and chimneys set at the corners; all nicely draped in Virginia creeper, fronted by a little semi-circular garden behind good railings. One of the outstanding neo-classical houses of the town: very possibly by John Wilson, though no documentary evidence survives.</p>	<p>1843 map Cochrane, p.84 Little, p.14 (Pl. 42)</p>
33	THE GRANGE:	-	<p>The main east-west access road into the town, along which St Peter Port grew in the Regency period. Originally, rather a narrow carriage-road lined with trees; now the road has been widened for motor traffic, but there are still trees in many of the gardens. Unfortunately, a number of garden walls and railings have been removed so that gardens, or parts of them, can be turned into hard standing for parked cars. And a great many of the solid, dignified neo-classical villas have now been turned into offices, banks, hotels, or flats. But this is still a distinguished thoroughfare. Its more notable buildings are described from Elizabeth College to the junction with Victoria Road, starting with the northern side.</p>	
a	ELIZABETH COLLEGE:	B	<p>Foundation-stone laid 1826; completed 1829; John Wilson. The College was endowed by Queen Elizabeth, and 'flourished for many years, until abuses crept in one upon another, and shook the fabric to its centre.' As a result of an Inquiry held in 1824, and out of the proceeds of a tax of a shilling a gallon of spirits, the fabric was totally re-fabricated. This is a formidable stucco composition in a sort of Tudor style: Wilson could not bring himself to abandon symmetry, so the result is really a classical building in fancy dress. The main front is of eleven bays, between single-bay square towers; set back behind the battlements of the central block, a larger and taller square tower (containing a very handsome room housing the Le Marchant library) with octagonal corner pinnacles, and triple lancet windows under a label moulding; the corner towers three-storey, the central block two-storey, with basement below; all the windows simple rectangular Georgian-glazed to the usual pattern, having inserted above a funny frilly ogee-Gothick panel; all the windows surmounted by label mouldings; the central doorcase comprising a tall pointed arch set into a rectangle. Wilson was plainly not much at home in this Tudor revival style, thought so appropriate for places of learning; this is a less distinguished exercise than many of the same period to be found in mainland Britain; but it is an imposing piece of scenery nonetheless, and important to the townscape. Different generations have taken divertingly diverse views of its merit, as the wheel of fashion has revolved. Inglis, in 1835, though it 'a noble institution ... an attractive object ... decidedly handsome'. Ansted in 1860 however referred to its 'utter tastelessness' and 'bald plastered unmeaning face'; Tupper in 1854 had described it as 'in very bad taste'. So late as 1952, Mr Le Huray aligned himself with these critics: he describes it scathingly as 'an architectural nightmare ... it has no more pretension to beauty than some of the earlier nonconformist chapels.' The wheel has turned indeed; I like the early nonconformist chapels, and I rather like Elizabeth College too. The building now known as the Ozanne Laboratory in fact dates from 1760, the school intermediate between the Elizabethan one and the 19th century building. Of three storeys and five bays, it has unhappily been spoiled by the addition of a modern dormer storey, the removal of all the Georgian sashes, and the insertion of nasty cement window-surrounds. The central hall was enlarged in 1862; gymnasium added 1883; pavilion 1926; extensions in St Julian's Avenue 1960.</p>	<p>Jacobs, p.382 Collins, p.79 Cochrane, p.28 Kelly, 1923,p.77 Kelly, 1931,p.84 Le Huray, pp. 56-64 Hugo, Lands and Buildings of Elizabeth Col- lege, S.G., 1956 Collenette, Eliza- beth College 1563-1963, 1963 Drawings in Greffe Drawings in S.E.O., 6346 (Pl. 6,46,48,49)</p>
b	ELIZABETH COLLEGE, PORTER'S LODGE:	B	<p>1830; John Wilson; railings and lodge completed a year after the College itself. A pretty piece of sham stage-scenery, in brownish stucco; a Shakespearian doorway with a label-moulding, inset below a double-centred pointed arch - the top battlemented; the side bays Georgian Gothick-glazed, with a pierced-quatrefoil balustrade; even the chimneys sprout symmetrically from the fortifications. Until 1938, the central arch was open. One expects Macduff to pound on the gate at any moment. (Pl. 47)</p>	<p>Moss Print Jacobs, post- script, p.vi Hugo, Lands and Buildings of Elizabeth College S.G., 1956</p>
c	GRANGE PLACE:	B	<p>A pair of three-storey Tudor revival stucco houses of c.1830, with rather feeble Tudor detailing at the eaves, and appliqué quatrefoil panels above the triple windows on the first floor. Nicely painted. Not a very convincing enterprise, but fun.</p>	<p>1843 map</p>
d	NOS. 1 and 2, GRANGE TERRACE:	-	<p>A large six-bay three-storey house encased in brownish rendering, with pediments above the end windows, mock balusters below, rusticated ground floor.</p>	<p>1843 map</p>
e	SUNNYCROFT:	-	<p>A five-bay three-storey rendered house with fluted Doric porch; a bit seedy.</p>	<p>1843 map</p>
f	DE LANCEY HOUSE:	-	<p>A five-bay three-storey rendered house with a fine Ionic porch, free-standing columns and responding pilasters, glazing-bars complete above; railings and garden swept away on its conversion to offices.</p>	<p>1843 map</p>

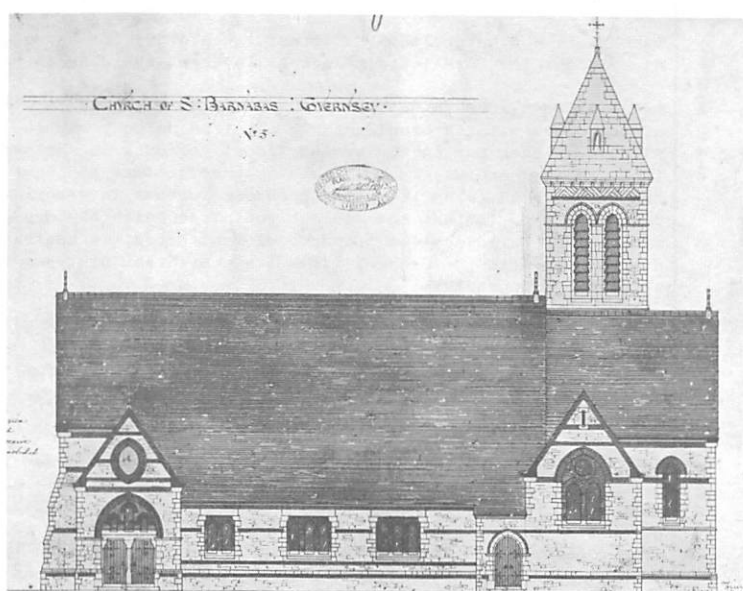
No.	Building	Class	Date, Type, Architect, etc.	References
33g	<u>GRANARY CLUB</u> : B		: Inscribed ILK 1791, rebuilt in that year as a wine store by John Lukis; formerly a barn or granary; a strange but pleasant narrow gabled stone building at right angles to the roadway: good long windows inserted in the end wall; the paintwork and shutters perhaps a little gaudy, but it is an error in the right direction.	Lukis family in Guernsey: G.S.Q.R. 1974 (Pl. 70)
h	<u>LUKIS HOUSE</u> : A		: An excellent two-storey stucco villa, either built or, more probably, encased in stucco about 1840; incorporating parts of a much earlier house: John Lukis' father William refused to move out of the older wing at the rear, so the son was obliged to build his new house right on the roadside. A very pretty anthemion pattern iron balcony; the Regency glazing-pattern complete save for one ground floor window; very nice twisted balusters in the parapet. In the side wall, a fine consoled doorcase below a concave Dutch gable. Now public offices, rather isolated and unhappy since its former garden has been turned into a desolate car-park. A delightful former observatory stands, shamefully semi-derelict, in the corner of the former garden at the rear. The tower, used as a meteorological station, seems to have been superimposed on a former stable in 1921, though it is just possible that the observatory was built much earlier by F.C. Lukis, F.S.A. On a square base it has a kind of truncated pyramid above, with a Romeo-and-Juliet gallery facing south, a chimney facing north. This would be a bijou dwelling but for the States' car-parking all round and the new Kleinwort Benson block next door.	1843 map Lukis family in Guernsey: G.S.Q.R. 1974 G.E.P. Dec. 1972 (Pl. 99,109)
i	<u>ST ANDREW'S CHURCH OF SCOTLAND</u> : -		: - : 1897; by William Murray of London; cost £2500; a harsh craggy highland building of dark blue-grey granite; a gabled bell-tower, on the model of the ancient tower of St Sampson's, in front; a pretty spirelet behind. (Pl. 59)	Kelly, 1923, p.75 Guerin, 1911, p.208
j	<u>LA GRANGE</u> : -		: - : Before 1805; a former two-storey four-bay modest house, then the 'Guernsey High School for Boys', its principal interest residing in the carved door.	S.G. 1938 (Pl. 143)
k	<u>PARADIS HOUSE, CORNER OF THE GRANGE/DOYLE ROAD</u> : B		: Before 1826. A large three-bay two-storey stucco house with an excellent Regency iron balcony carried on pairs of Doric columns, triple windows in each bay on the ground floor; set back in seclusion in a large garden with magnificent trees. Andros, in his reminiscences, refers to 'that wonderful oak which overspreads the Grange Road. Why it is the greatest success in arboriculture in the island, and if anything happened to that tree no one would recognise the Grange ...' It is still safely standing. 'Paradise, the property of Mrs. Brock, is admired by many in preference to any other' (house in the Grange) 'from its convenient distance from the road, and its cool sequestered appearance.'	Cochrane, p.85 Andros No.33 (25.1.1881) G.S.Q.R. 1974
l	<u>ROSEWOOD</u> : -		: - : A tall five-bay three-storey stucco house, with console bracketed doorcase and intact glazing bars, perhaps c. 1845.	1843 map
m	<u>GRANGE COTTAGE</u> : -		: - : A large five-bay two storey-plus-dormer house of stucco, with glazing bars and shutters, swathed in creeper.	1843 map
n	<u>GRANGE LODGE HOTEL</u> : B		: A pretty piece of battlemented neo-Tudor nonsense; by January 1831 'Charles de Jersey, esq., His Majesty's Attorney General, has taken possession of his new and elegant house, named Grange Lodge'; almost certainly by Wilson; the quatrefoil-pierced balcony parapet echoes that on the Elizabeth College lodge. Andros, who hated Wilson, reached the same conclusion on the question of attribution, if not on the question of taste: 'I feel morally certain (it) must have been designed by Wilson, and which after much consideration I have made up my mind is the ugliest house he is guilty of ...' The central block three-bay, three-storey, but the square-arcaded ground floor extends almost twice its length; the piers dividing the openings of the arcade are chamfered, and ornamented with grotesque masks.	Jacob, post-script, p.v. Andros, No.33 (25.1.1881) (Pl. 93)
o	<u>THE VILLA</u> : -		: - : 1802; built by John Maingay; originally The Villa Maingay. Five-bay, two-storey plus dormer, stucco, quoins, wide semi-circular fanlight, no glazing bars. The removal of the cornice is a pity. Good garden, pillars and railings. Andros again: 'A house I much admire - there is only one thing the Villa wants and that is a verandah - and the demolition of the atrocities in building which front it over the way ...'.	S.G. 1938 Andros, No. 33 (25.1.1881)
p	<u>HOTEL CAROUSELLE AND LADYMEAD</u> : -		: - : A very large Victorian stucco semi-detached pair, of ten bays, three-storey-plus-basement, with rounded windows upstairs; here the Ladies College started its existence, before moving to the present Education Office in 1878.	
q	<u>KEPPEL PLACE</u> : -		: - : A pleasant three-bay two-storey stucco house, interesting particularly for the quality of the elegant flowery pseudo-capitals topping the pilasters at each end of the facade.	1843 map
r	<u>BALURE/THE HOLLIES</u> : -		: - : Three-bay two-storey-and-basement stucco semi-detached houses, the former unbalanced by the addition of an extra storey; sharing a double porch of simplified Temple-of-the-Winds columns and pilasters.	1843 map
s	<u>ROCHFORD</u> : -		: - : A pleasant plain three-bay two-storey house, with consoled doorcase, and triple windows on the ground floor - but (heavens!) recently painted black with ochre trimmings.	
t	<u>GRANGE LEA</u> : A		: A : An excellent neo-classical stucco three-bay two-storey house, with triple windows on the ground floor, paired pilasters on either side of the doorcase and in each storey at the ends of the facade, all with feathery acanthus capitals: a curious Greek-key variant in the centre of the parapet.	1843 map Little, p.14 (Pl. 91)
u	<u>ORANGE HILL/LES PALMIERS</u> : -		: - : A semi-detached stucco pair, one three-storey-dormer-and-basement; the other two-storey-and-dormer, side porches, plain stucco. Georgian glazing intact.	1843 map



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Churches

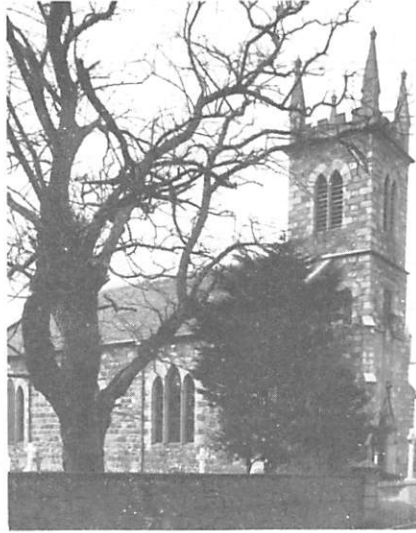
- 54,55. The Town Church (No. 3); below, after John Wilson's restoration of 1823-6, but before the Victorian restorations.
- 56. Interior, Notre Dame du Rosaire (No. 11a).
- 57. St. Barnabas (No. 56a), elevation of 1871 by Sir Arthur Blomfield.
- 58. Holy Trinity Church (No. 10a), of 1789.

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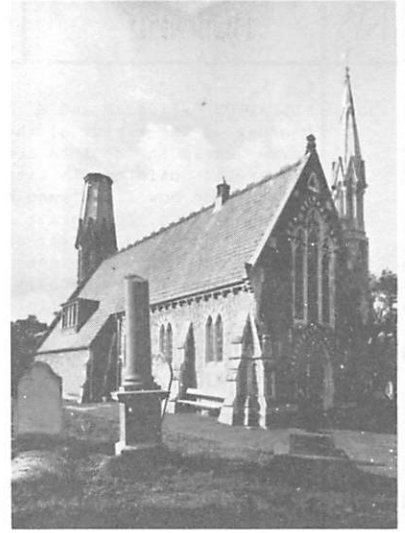




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59. *St. Andrew's (No. 33i), of 1897.*
 60. *St. John's (No. 110b), of 1838.*
 61, 62. *Foulon cemetery chapel and gateway (Nos. 78a and b), of 1856, by Poulton and Woodman.*
 63. *St. Stephen's (No. 79o), of 1865, by G. F. Bodley.*
 64. *Church of St. Joseph and St. Mary (No. 40), of 1851, by A. W. N. Pugin; spire added 1865.*
 65. *St. James (No. 31), of 1818, by John Wilson; to be restored as a concert hall by the States.*

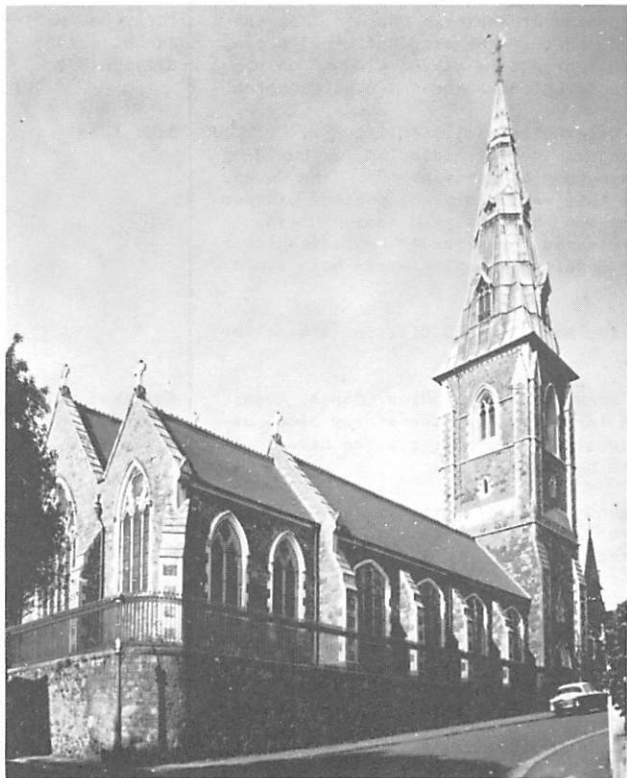
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No.	Building	Class	Date, Type, Architect, etc.	References
33v	<u>EDUCATION OFFICE: B and Z</u> : Originally a private house, 'Detroit', seat of John Savery Brock, brother of the victor at the battle of Detroit in 1812; built by his father-in-law William de Jersey early in the 19th century; home of the Ladies' College from 1878 till 1965. The mixture of buildings is bizarre - the main block stucco, two-storey and dormer, with a rather Frenchified bow front, and nice iron balconies; on the right, an extraordinary tall brown stone building, the former assembly hall of the school, with an enormous Dutch gable facing the road, pierced by star-shaped, circular, and rectangular openings; these buildings are by Francis Chambers, architect of the Vegetable Market, and date from 1880; then a set-back block in nondescript contemporary style; opposite, the orthoptic department in a long low cottage; on the lawn, a dental clinic in a brown wooden prefab. It is recorded that 'Mr. Quilter designed the bicycle shed.'			Ladies' College Magazine, 1905, Vol. 1 No. 1; and Vol.10 No. XLIV
w	<u>BROCKHURST</u> : - : Late 18th century; one of the first houses in the Grange; built by William Brock as a summer residence, his winter one being in High Street. At right angles to the road, a tall three-storey stucco house with a canted bay facing its garden, dormer, and glazing-bars.			G.A.Scrapbook, p.126
x	<u>NOS. 1-6, BROCK TERRACE</u> : - : Three pairs of good semi-detached Regency stucco houses, each two-storey with basement - though No. 4 has had an extra storey added; very tall glazing-barred drawing-room windows on the first floor.			1843 map
y	<u>ROSENEATH: B</u> : A good two-storey stucco house, with a wide bow to the road, broad eaves, good ironwork, curved balcony on console brackets, the top panels of the upper windows glazed in a peculiar geometrical pattern; another pretty Regency balcony with canopy overlooking the garden.			1843 map
z	<u>REA BROTHERS (GUERNSEY) LTD., BANKERS: Z</u> : 1956; H.G.E. Speakman of Guernsey. Just facing Lukis House and the Granary, a highly inappropriate concave-faced box of an office, with a larger box behind it. The design itself is not bad; but the siting is hopelessly unsympathetic to the scale and character of the street.			
aa	<u>TERRACE BETWEEN ST JOHN STREET and SAUSMAREZ STREET</u> : - : The Grange ends with a mixed bunch of pleasant plain three-storey Georgian and Regency houses, none of special distinction; opposite Elizabeth College there is a pleasing three-bay stucco early Victorian house with a dashing double-curved Dutch gable, three storeys if one counts the gable window; this is the Sporting Club, Warwick House.			1843 map
34a	<u>THE GABLES and KIPTIN, CLIFTON: G</u> : Two pleasant modest three-bay two-storey-plus-dormer stucco Regency houses, curving along the road, important to the setting of Bonamy House.			1843 map
b	<u>SPURGEON MEMORIAL BAPTIST CHURCH, CLIFTON: B</u> : 1890; A. Pippard, architect; cost £4300. An astonishingly old-fashioned design for this date - the church, of nice pink stone, with soft white stone details, belongs to the revival of the Early English style of the 1850's; none the worse for that.			Datestone Kelly, 1923, p.75
c	<u>KINGSLEY HOUSE, CLIFTON: B</u> : c.1810: a very fine pedimented archway, topped by an urn, through a high stone wall, leads through a jungly garden to a good tall three-storey-on-basement square stuccoed house, with quoins and glazing bars; yellowish stucco; very seedy, well worth thorough restoration.			
d	<u>KINGSTON COURT, CLIFTON: B</u> : 1823; originally Clifton Independent Wesleyan Chapel; then the island's first telephone exchange; now flats. A very odd and very charming building, stone, three-storey, Georgian glazed, a triple window in the pediment; square-headed windows on the first floor; round-headed recessed windows flanking an exuberant round-headed central porch.			Cochrane, p.21 Jacob, p.470 Hill, p.367
e	<u>LA VERDURE, CLIFTON: G</u> : 1805, built by Peter Maingay. Originally called 'Clifton'. Col.C.J. Durand wrote in 1938: 'When my grandfather bought the land ... he was ridiculed for building a house so terribly out of the way. However, he and his nephew by marriage, Dr. John Carey, set to work to build houses there and agreed that, until they were finished, neither of them should know which house he was to have ... My grandfather won the toss, and chose 'Clifton'.' Good three-storey three-bay late Georgian houses, with recessed round-headed doorcases incorporating cobweb fanlights; one dingy, the other recently unsuitably replastered; both would look splendid if repainted as an entity.			S.G. 1938
	The two three-storey-with-dormer three-bay houses opposite, Nos. 1 and 2 Clifton, are rather later, but should be treated as part of the group.			
f	<u>SALVATION ARMY, CLIFTON HALL</u> : - : 1829-1831; originally French Calvinist Sion Chapel; then, as Clifton Hall, successor to the old Assembly Rooms. A large five-bay two-storey block on the hilltop, of coursed granite rubble, the end bays slightly projecting, glazing bars complete. See No.35 below for comment on the view of its backside.			Collins, p.7 Barbet, p.46 (Pl. 137)
g	<u>LE PLATON NURSING HOME, CLIFTON</u> : - : c.1840: a pair of good five-bay two-storey stucco houses on an important and prominent site; one with a Doric porch; the glazing-pattern a bit mixed; each has three dormers, of which the central one is canted.			1843 map
35a	<u>ARCADE STEPS; CLIFTON STEPS; CONSTITUTION STEPS, (ESCALIERS DU MONT GIBEL): G</u> : These steep alleyways, part steps, part paved, wind their diverse ways up the slopes of the escarpment overlooking the town and the quays; they are crucial to the special character of St Peter Port.			
b	Each has a slightly different character and flavour; each enjoys a slightly different succession of panoramic views; each is flanked by walls, for the most part of stone, though there are some brick sections, and some almost smothered in ivy or other greenery. Trees, gardens, houses, and cottages perch at various bends and at various angles wherever the ground			
c				

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>allows their roots to grip. Some of these buildings are in excellent order; some are near-derelict; one or two have been unhappily refaced; the majority could do with some repairs or a lick of paint. One building is obtrusively over-painted. (Z) 'Clifton Hall, The Salvation Army, Blood and Fire' is painted in vivid blue and cream all along the south wall of the old stone Sion Hall in Clifton, (No.34f) at the very summit of the hill. Godliness hardly palliates garishness: an advertising hoarding of equal size would be rightly regarded as vastly offensive: could not the Salvation Army see its way to whitewash this wall? It might make more friends than it would lose.</p>			(Pl. 137)
35d	<p><u>LITTLE THEATRE (reached from Arcade steps and Clifton Steps):</u> B : 1828; perched sideways half-way up the cliff, an enormous austere blue granite former National School; former infant school adjoining, 1850; the upper floor well-converted into a theatre; the lower floor used as a props store. The south-facing side-wall is six bays long, with enormous Georgian-glazed windows, rectangular 36-pane below, 36-pane plus a large Gothick-glazed panel above. The front of the building has got submerged in alterations and addenda, and retains only four circular brick-dressed ventilation opes in the former pediment.</p>			Jacob, p.123 Hill, p.371
36	<p><u>THE NEW TOWN: SAUSMAREZ STREET, UNION STREET, ST JOHN STREET, LITTLE ST JOHN STREET, HAVILLAND STREET, ALLEZ STREET, GEORGE STREET:</u> G : On the hill-top, the new town, laid out about 1800, is of singular merit, and enjoys views of singular grandeur. By an Ordinance of 2 October 1809, Sausmarez, Union, Havilland, St John, Allez and George Streets were declared <i>rendues publiques</i>. Peter de Havilland is said to have lived at the 'Maison de la Ville Neuve', now the Brentford Guest House, No. 8, Sausmarez Street, built in 1804. It is possible that Colonel Thomas de Havilland - a capable engineer who build Madras Cathedral - may have had a hand in the later parts of this development. The bilious Mr Andros did not care for the New Town. 'Never has a place been so cruelly disfigured. Take New Town for example with that dreadful congeries of streets and Methodist chapels. It is enough to drive anyone into desperation to walk up Saumarez Street between those ghastly rows of bedaubed stucco, shutting out all views of the sea and leading to stony deserts.' The compiler of this List, once again, takes leave to differ from Mr Andros.</p>			Recueil, 11, p. 76 Cox, St Peter Port in Bygone Times, p.15 Andros, 5.1.1881
a	<p><u>SAUSMAREZ STREET:</u> B : Though all the new town is good, the terraces of Sausmarez Street are the best, and all its houses rate at least a B. Most are of three storeys, a few of four; one or two have basements; most have canted dormers; those on the east side of the street have their fronts, so to speak, at the back, overlooking the magnificent views. Details are various: pilasters, engaged columns, a few free-standing columns; Doric, Ionic; fluted, un-fluted; a few have console brackets. No. 30 has a particularly good fine wide Doric porch, with cobweb fanlight; No. 7 rejoices in two layers of double-piled canted dormers - a sort of mini-skyscraper in the Regency taste; the windows of No. 24 have recently been most unsuitably altered; opposite No. 9 is a funny row of chalet-type shops and garages, No. 32, which somebody has very honourably tried to ornament in the Adam style, though the paintwork is brown and cream.</p>			(Pl. 142) (Pl. 149)
b	<p><u>ROYAL BANK OF CANADA, SAUSMAREZ STREET:</u> B and Z : 1815; extensively restored 1895; originally Elim, then Ebenezer, then Methodist, Chapel; a rather stark and primitive blackstone building to find in these elegant stucco surroundings. Happily, the Royal Bank was prepared to convert it to a new use; but alas, all the good intentions of the rehabilitation are spoiled by a quite inept and insensitive new porch. Do not the bank's customers wear macintoshes or carry umbrellas on wet days, like other people? Or is this just an excuse for an obtrusive little piece of self-advertisement? To make matters worse, the Bank has deliberately removed the 'Elim' and obliterated the 'Ebenezer' inscription: this kind of tampering with historical evidence is as bad as defacing currency notes.</p>			Cochrane, p.20 Kelly, 1923, p.75
c	<p><u>UNION STREET:</u> G : Of the same date as Sausmarez Street, but more modest; not as grand, just as likeable. The stone continuation of the Elim church houses more banks, very acceptably; this time the porch re-uses old Doric columns, and very well too. The Eldad Elim Pentecostal Church, of 1831 (renovated 1882; school alongside, 1856) breaks up the terraces, merrily painted blue and white, and fits in very happily to its stucco surroundings. Union Street has the distinction of accommodating one of the earliest Post Office letter boxes in the British Isles - dating from 1853 - installed on the recommendation of no less a civil servant than Anthony Trollope, Surveyor's Clerk to the Post Office, who had visited the Channel Islands in 1851 to study means of improving their postal services. (Pl. 83)</p>			Collins, p.7. Hill, p.367 Kelly, 1923, p.75 Star, 10 February, 1853 Post Office Magazine, October 1964
d	<p><u>NOS. 1-4 UNION STREET:</u> B : c.1810. A fine terrace, formerly known as George Place - 'occupied by families of distinction' in 1834 - set back from the frontage, of four tall, four-storey-plus-basement-plus-dormer Regency houses, all with tremendous piano nobile tall 18-pane Georgian drawing-room windows on the first floor; tall pilastered rectangular doorcases with interior cobweb fanlights; No. 1 with a very elegant set of slim iron window balconies; all with nice gardens, trees, and railings; a bit seedy at present, however. (Pl. 118)</p>			Farrugia, 'The Letter Box', 1969, p.26 et seq., pl. 7, pp.29-30 Collins, p.70 (1833 ed.)
e	<p><u>PANORAMA GUEST HOUSE, and CLIFTON VILLA, off LITTLE ST JOHN STREET:</u> G : On the very summit of the hill, with marvellous views over the harbour and Castle Cornet, two stucco houses: the former three-storey, three-bay, Georgian glazed, unhappily replastered; the latter two-storey, two-bay, with not only a dormer but also a kind of sun-bathing glass-box where one chimney ought to be, on the crest of the roof - dotty and against all the rules both of architecture and planning, but thoroughly endearing. The church car park opposite is deplorable; if it must be on this site, could it not be aménagé with trees, walls, trellises, flowers? And could not the derelict wreck of a once fine house which stood in the former garden be restored?</p>			1843 map
f	<p><u>ST JOHN STREET:</u> G : A pleasant street of late Georgian and Regency houses; No. 14, a three-storey four-bay stucco house, probably earliest in the street, perhaps about 1750.</p>			

No.	Building	Class	Date, Type, Architect, etc.	References
36g	NOS. 1 and 2, BATTLE LANE:		- : Two little two-storey stucco Georgian houses, one two-bay, the other three-bay, with their glazing-bars, in a tiny alley named after a battle reputed to have taken place in the 14th century between the islanders and an army led by a Welshman. This must be the battle of 1372 described by Froissart under the heading 'Howe sir Yvan of Wales discomfited thenglissmen in the yle of Gernsay.' Yvan (or Evan) had an army of 4000 French soldiers at his back; a force of 800 Englishmen and islanders under one Edmond Rose 'came to a certayne place' (i.e. Battle Lane) 'and ther fought with the said Yvan, where there was a sore batayle, and endured a long space.' Rose and the survivors, vastly outnumbered, had to take refuge in 'a lyttell castell called Cornette' where they successfully beat off the French besiegers.	Froissart, Chronicle, Berners translation, 1910 ed., II, p.392, cap. ccc.
h	GRANGE HOUSE, corner ST JOHN STREET/THE GRANGE:	B	: c.1835. A fine three-storey three-bay stucco house, with a large doorcase of Ionic engaged columns and fanlight; quoins; windows with heavy stucco architraves; some of the glazing-bars unfortunately removed; now States offices.	1843 map
i	HAVILLAND STREET:	G	: Another good street of Georgian houses, some two-storey, some three-storey, a few well-painted, some rather dingy and in need of care.	(Pl. 152)
j	NO. 21, HAVILLAND STREET:	B	: The dingiest of the lot; but this little two-storey three-bay house incorporates a double Georgian shopfront, with two wide windows of 20 panes each. In terrible order: but the architects, builders, and shopkeepers of St Peter Port ought to make pilgrimage to study this facade. It demonstrates just how the judicious shop-men of the past combined good design with maximum display for their wares; and could provide an excellent base for new shopfront design in architecturally sensitive areas of the town.	
k	HAINSWORTH & CO. LTD., HAVILLAND STREET:	B	: A pleasant random-stone three-storey warehouse block, delightfully topped by no less than five gables to the street, with loading beam and doors. Vernacular, and good vernacular. The side elevation, cream-painted stone, has a series of round-headed windows. The whole block was both very sensibly and very sensitively modernised in 1970: architect, K.M.Turner, builder J.D.Hainsworth. This is the sort of modest but excellent job that deserves, if it does not always get, an award.	1843 map (Pl. 68)
l	NO. 11, HAVILLAND STREET:	B	: Facing up Union Street, and important mostly because of its significance as a visual stop; a pleasant five-bay rendered house, two storeys and three dormers - the middle one canted - with glazing bars complete, a radial fanlight in a round-headed doorcase, and a pleasant little garden.	1843 map
m	ALLEZ STREET:	G	: A steep hill, with terraces of three and four storey stucco houses, a few probably 18th century, mostly Regency or of the 1840's; mostly well-painted; most glazing-bars complete. Nothing very special, but generally an asset to the town.	
n	GEORGE STREET:		- : A steep street, with a kink in the middle - mostly two- and three-storey Georgian and Regency stucco houses; all of them pleasant, none of them exceptional; the street would be none the worse for a bit of repainting, otherwise it is fine as it stands.	
37	VAUVERT:		- : A rather long, slinky, downhill street, which changes character as it slides down the hillside: at the top, rather grand, as befits a confluent of the Grange; at the foot, a lot less pretentious. It has good buildings of each class in its length, however. Before 1815, Vauvert was 'une des principales avenues de la Ville,' but perilously narrow; the Royal Court remarked that 'Deux ou trois enfants en sa présence furent sur le point d'être écrasés entre la muraille et les charrettes;' the enlargement and rebuilding scheme may have been the work of John Wilson; an estimate of £909.17.0, signed by him, for this work survives in F.C. Lukis' Account of Disbursements for the Road of Vauvert voted by the States in June 1815.	Actes, Vol. 3, pp.372, 373,376
a	LEASIDE, VAUVERT:		- : A quoined stucco four-bay early-Victorian cottage, one storey plus four dormers in a steep mansard roof; triple windows on the ground-floor, with rounded corners at the top of the panes; fancy consoled door-bracket.	1843 map
b	HOLY TRINITY VICARAGE, VAUVERT:		- : A very large Victorian stucco five-bay three-storey house, heavy architraves to the ground-floor windows, plus consoles like those at Leaside; the two were plainly built at the same time. The tall columnar doorcase is spoiled by a later wooden porch.	1843 map
c	DELMAR, VAUVERT:		- : A tall four-bay four-storey rendered Georgian house, with a magnificent heavy iron anthemion-pattern balcony, as solemn as an alderman's watch-chain.	1843 map (Pl. 79,103)
d	FLORAVILLE/RICHTON and NOS. 1-3, VAUVERT:	G	: A terrace of stucco houses of c.1840, three-storey and dormer, well painted, with most glazing-bars complete; Floraville five-bay with a central canted upper storey carried on Doric columns, the others three-bay; some good railings.	1843 map
e	LAVOIR NORMAND, and NOS. 16, 17, 18, VAUVERT:	G	: Three-storey stucco early-Victorian, with various detailing, demonstrating very effectively the benefits of painting neighbouring houses as a group - here, white walls, white sashes, blue reveals, black doors, sills, and window-surrounds; the group a real credit to whoever undertook the painting scheme.	1843 map
f	HOUSE (anonymous), corner of VAUVERT and LOWER VAUVERT:		- : An abandoned three-storey four-bay-and-dormer stucco Georgian house, almost invisible behind the choking luxuriance of its overgrown garden; but this is an important corner site; and the building deserves to be rescued.	1843 map
g	SALEM BIBLE CHRISTIAN CHAPEL, LOWER VAUVERT:		- : 1830; a pedimented stucco chapel, with label mouldings on the windows, side walls of rubble whitewashed, and a good little fleur-de-lys	Datestone Hill, p. 368



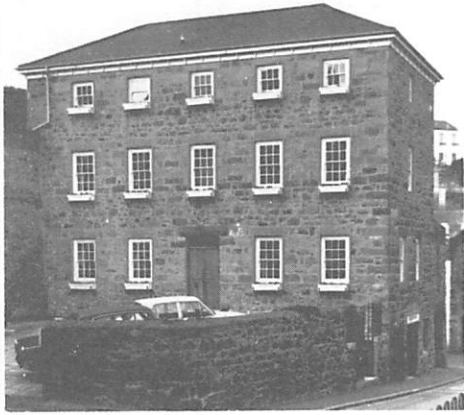
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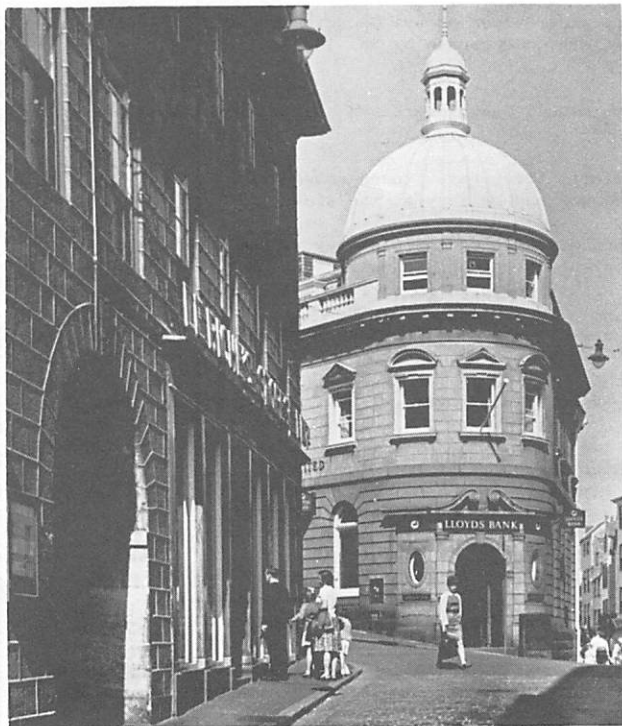
Trade and Commerce

- 66. Bakery, Town Mills (No. 52a) of 1868.
- 67. Forest Lane (No. 22d).
- 68. Hainsworth's Havilland Street (No. 36k).
- 69. Le Marchant House (No. 24), well converted to offices.
- 70. Granary Club (No. 33g), barn or wine store of 1791.
- 71. Lloyd's Bank (No. 6a); note the protruding pointing on the buildings in the foreground.
- 72. Nos. 17, 19 and 21 Smith Street (No. 6d).

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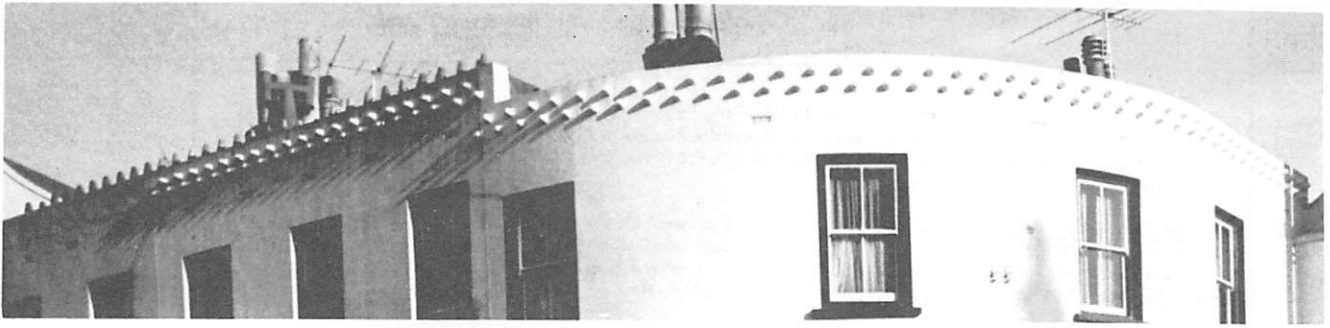


71



No.	Building	Class	Date, Type, Architect, etc.	References
	gate at each side; 'almost rebuilt 1893 when galleries were added', 'the architectural arrangements being from the plans of Rev. V.H.Culliford, a former minister of the church.' Sunday school, 1885, enlarged 1901.			Kelly, 1923, p.75 Collins, p.77 Guerin, 1911, p.208
37h	<u>NO. 6, LOWER VAUVERT</u> : - : A two-storey gabled Victorian shop or store, with a nice four-light window upstairs, Gothick, under a label moulding terminating in bearded Kings' heads.			1843 map
i	<u>NEW PLACE</u> : - : A steep, curving, pleasant street of two- and three-storey late-Georgian houses.			1843 map
j	<u>NO. 5, NEW PLACE</u> : - : A tall rendered Georgian house, three-storey-plus-dormers (one canted), Georgian glazing complete, remains of a much weather-worn nice stone doorcase.			
k	<u>BRITISH AND FOREIGN SCHOOL, NEW PLACE</u> : B : 1842; now a Scouts' Hall. A very good two-storey three-bay stone building, with central Dutch-style concave gable-pediment; twin doors below (boys and girls? or, like passport control, British and Foreign?); the strongly-carved lettering of the inscription magnificently part of the architectural composition.			Datestone Hill's Historical Directory, p.371
l	<u>WORSLEY/JAYS FURNISHING, LOWER VAUVERT</u> : - : A good stone three-storey block, on the angled corner with Back Street, quite cleverly handled; Worsleys a good door and fanlight; Jay's spoiled by a horrible cement facing and plate-glass windows.			
m	<u>VAUVERT CASH STORES/AQUAPETS/PAT'S PLAICE, LOWER VAUVERT</u> : - : A very odd three-storey stucco block, with a good strong curved corner at each end; peculiar knobs grow out of the parapet all round, one row upwards in some places, two rows outwards in others. Is this an individual craftsman's idiosyncrasy? Or an atavistic folk-memory of the old double-knobbed ridge-tiles formerly used in Guernsey? Or is the landlord an African witch-doctor? Puzzling, but a very welcome piece of knock-about variety. Mr Victor Coysh says that these knobs came from the wreck of the 'Liverpool' in 1902, and formed some mysterious part of her cargo - flower-pots?			(Pl. 73)
n	<u>OXFAM SHOP/NO. 12/NO. 13, LOWER VAUVERT</u> : B : Three-storey houses with a charming recessed double balcony, French windows, iron balcony-rail, a pierced column (like those at Les Arcades) in the centre; glazing bars on the top floor; built on the curve; all rather seedy at present.			(Pl. 117)
o	<u>BOULOGNE STEPS, off LOWER VAUVERT</u> : - : By rights the Bouillon steps; a charming and diverse alleyway in the course of which are concealed a pair of three-bay three-storey houses, and three rather sadly charming little cottages named respectively 'Prelude', 'Chalet Melusine', and 'Little Haven'.			
38	<u>VICTORIA ROAD</u> : - : An excellent curving hillside street, providing a compendium guide to the taste of the years just before and just after Her Majesty's accession in 1837.			
a	<u>THE FURNITURE SHOP</u> : - : A pair of good Regency stucco houses built as a unit, but differentiated; both three-storey, one with tall architraved windows (the central one three-light) on the first floor, good consoled shop-front below; the other with more modest windows above, more modest (recent, but sensitive) shop-front below. The window-pattern upstairs has unhappily been altered.			1843 map
b	<u>NOS. 3 to 7, VICTORIA ROAD</u> : B : Three small two-storey stucco houses and shops, rather seedy, with pretty Gothick glazing in the upper windows.			1843 map
c	<u>NOS. 14 and 16, VICTORIA ROAD</u> : - : Nice two-bay two-storey-plus-dormer modest Georgian houses, triple windows on ground floor, glazing bars, fluted pilasters on doorcase of No. 16, geometrical fanlight on No. 14.			1843 map
d	<u>NOS. 17 and 19, VICTORIA ROAD</u> : - : Two-storey-and-basement stucco Georgian-glazed houses, with simplified pilaster doorcases.			1843 map
e	<u>NO. 33, VICTORIA ROAD</u> : - : Two-storey-and-basement-and dormer, three-bay, stucco house, with good shop-front, and a curious dingy lower two-storey workshop and gallery at the side.			1843 map
f	<u>NOS. 36, 38, 38A, 40, VICTORIA ROAD</u> : - : A nice mixed bunch of two- and three-storey stucco houses, some with Georgian glazing, some with consoled door-brackets; No. 38A with label mouldings terminating in lions' masks, but unfortunately nastily covered in striated plaster.			1843 map
g	<u>SUNNYBANK</u> : - : A terrace of large two-storey four-bay houses sited on a high bank, rendered, glazing-bars complete, radial fanlights in arched doorcases.			1843 map
h	<u>GROSVENOR HOTEL</u> : - : c.1840; two-storey three-bay stucco, with pointed door, window balconies, and a particularly pretty Gothick-glazed dormer.			1843 map
i	<u>LE CHATEAU, and NO. 2, AMPHILL PLACE</u> : B : Particularly good two-storey three-bay stucco houses, with radial fanlights, and exceptionally elegant simple cast-iron balconies carried on pairs of slim columns; 8 columns for Le Chateau, 6 for its neighbour; and an unusually good set of garden railings and gates. Not on 1843 map.			
j	<u>NOS. 1 and 2, EMMA PLACE; CARFIN; SALISBURY HOUSE, VICTORIA ROAD</u> : - : A terrace of four Gothick stucco houses, two-storey and dormer, Tudorish doorways; only 'Carfin' has its trefoil-pierced overdoor complete; the upper pair with Gothick stalactites dripping from the eaves.			(Pl. 145)
k	<u>BRENNAN'S DEPOSITORY</u> : - : Formerly the French Wesleyan chapel, built in 1851, stone; cost £3,200; very pointed but pleasant; the notices 'Brennan's Depository - No admittance except on Business' are unduly obtrusive, though the new use for an abandoned building is welcome.			Grigg, p.16 Hill, p.365

No.	Building	Class	Date, Type, Architect, etc.	References
381	NOS. 72-82, VICTORIA ROAD: B	B	Charming three-bay modest two-storey-basement-and-dormer Gothick houses, with stalactites, tri-columnar doorcases, railings, and fancy doors, all on the curve of the hill; No. 82 similar but spoiled by the removal of the original door- and window-pattern. Not on 1843 map.	(Pl. 110,111)
m	NOS. 84-104, VICTORIA ROAD: B	B	Just the same pattern as the Gothickal houses next door, but this time in a simple classical style, with pilasters, some fluted, some not; a number of these houses have been altered, by the renewal of doors and windows, or the removal of railings - but the basic character still comes through. Not on 1843 map.	(Pl. 110)
n	NOS. 1-3, MOUNT HERMON (off VICTORIA ROAD)	G	Three good houses well-grouped on a steep slope: Nos. 1 and 2, three-bay two-storey-with-canted dormer, white painted stucco. Georgian glazing complete, simple pilastered doorcase; No. 3 rather similar but with two dormers, glazing-bars not quite complete; richly painted yellow stucco.	
o	ST THOMAS' VILLAGE (off VICTORIA ROAD)	G	An unexpected L-shaped little street of much older houses, perhaps about 1810, of the more modest kind; Georgian glazing pattern mostly pretty complete; a pleasant intimate mixture of stucco, paint and whitewash.	
39a	VALNORD BANK HOUSE	-	c.1800? A tall three-storey, three-bay Georgian stucco house.	
b	CARPET SELECTION CENTRE, VALNORD ROAD	-	1863; former Brethren chapel, now put to new use; well laid granite, with five very tall Georgian-glazed rectangular windows in the side wall.	Hill, p.367
c	NOS. 1-14, LES PETITES FONTAINES	G	c.1820? A most attractive terrace of houses overlooking a little valley behind a stone retaining wall; nice doorcases, mostly pilastered; the Georgian glazing pretty complete; all very well painted. Nos. 1 and 2 three-storey with basement; Nos. 3 to 6 two-storey with basement; the rest two-storey with dormers.	1843 map
40	R.C. CHURCH OF ST JOSEPH AND ST MARY, LA COUPERDERIE	A and Z	Consecrated 1851; by Augustus Welby Pugin, the master ecclesiologist, who would have been utterly shattered by what has happened to one of his (admittedly, lesser) churches; spire added 1885 to designs by P.P.Pugin and S.P.Pugin. The walls and ceiling are said to have been painted by 'Mr. Pippet'. Original reredos by Meyer of Munich. Externally, this is a typical handsome tall-spired High Victorian church, of dark random-laid granite, white-stone dressings, extremely correctly detailed. The broached green-copper spire is extremely fine, with excellent detailing, particularly the frilly ogee-decorated lucarnes. The church is 'in the strictly classical middle-age Gothic style ... It consists of a nave and two aisles surmounted by a triple roof. At the western end is a fine square tower from which there springs a very handsome spire ... the summit ... is 150 feet from the ground and 340 feet above sea-level.' Inside, there is a scene of architectural desecration. The original darkly romantic church, of three aisles, has been jazzed up beyond belief. The chancel has been decked out, like a Punch-and-Judy-show booth, in red and yellow stripes - some vertical, some diagonal, - topped by brown fishbowl lights; there are airport-style soft seats behind the new free-standing high altar; a chunk of slates has been removed above the altar, wire-netted glass has been substituted, so then vertical slats have had to be hung from the roof to reduce the glare. This is a disaster. St Joseph's is the only building Guernsey possesses by an architect of international standing and fame; no other building of Pugin's, so far as I know, has been treated with equal brutality and insensitivity. The new liturgy may bear part, but not all, of the blame. There are a few good things left. The stencil-patterned wooden painted ceilings in the east end have been retained; the side chapels retain some of their original character.	Little, p.16 P.Stanton, Pugin pp.133,135,204 Le Lievre, p.52 Kelly, 1923,p.75 Guerin, 1912, p.212 (Pl. 64)
41	EN FACADE HOUSE, LA COUPERDERIE	-	A nice three-bay two-storey late Georgian house, with triple windows on the ground floor, fluted-Doric-pilastered-porch, glazing-bars, shutters, nice garden, and good gates and railings.	
42	CORDIER HILL: G	G	Another nice warren of alleyways sprawling over the hillside; a marvellously secluded way of living in privacy close to the centre of the town. Scattered over the slopes, a handful of late-Georgian, Victorian, and modern buildings.	
a	KELSO LODGE, CORDIER HILL	-	A pleasant three-storey five-bay stucco house, lacking glazing-bars, with an odd shallow pedimented doorcase.	1843 map
b	DOVECOTE and (anonymous), CORDIER HILL	-	A pair of tall narrow early-Victorian houses, stucco, sharing a consoled porch and a nice balcony - but there has been some elbowing - the balcony is painted two-thirds green, only one-third white!	1843 map
c	SLIEVE MISH, CORDIER HILL	-	A three-storeyed white stucco gabled late-Georgian style house with pilastered doorcase; not on 1843 map.	
43a	EBENEZER METHODIST CHURCH, BROCK ROAD	-	Erected 1815, but in 1886 'recently renewed and renovated at considerable cost by Mr W.T. Robilliard, builder'; further altered in 1960. Now a solid Victorian grey granite church of lofty uprightness; octagonal, rather blunt, spire, on square tower, with angled buttresses; a subsidiary turret on the other side of the large pointed doorcase with five-bay Gothic window over. 'Built of blue granite with ornamental stonework and dressings of Bath stone, in the style of the 14th century. The plan being a Latin cross with nave, transepts, and chancel recess for organ. The tower and spire rise to the height of 112 feet and form an elegant feature in the design.'	Grigg, p.15 Duncan, p.362 Hill, p.364 Guerin, 1911, p.208



73



76

St Peter Port Details

- 73. Parapet knobs, Vauvert (No. 37m).
- 74. No. 27, Pollet (No. 51); rainwater head dated 1750.
- 75. Coat of arms on gate lodge, Colborne Road (No. 67).
- 76. Georgian fire mark in Castle Cornet museum.
- 77. Tobacco-leaf finial on Vegetable Market (No. 8e).
- 78. Drawing by W. B. Colling for gargoyle, Victoria Tower (No. 46).
- 79. Anthemion-pattern balcony, Vauvert (No. 37c).

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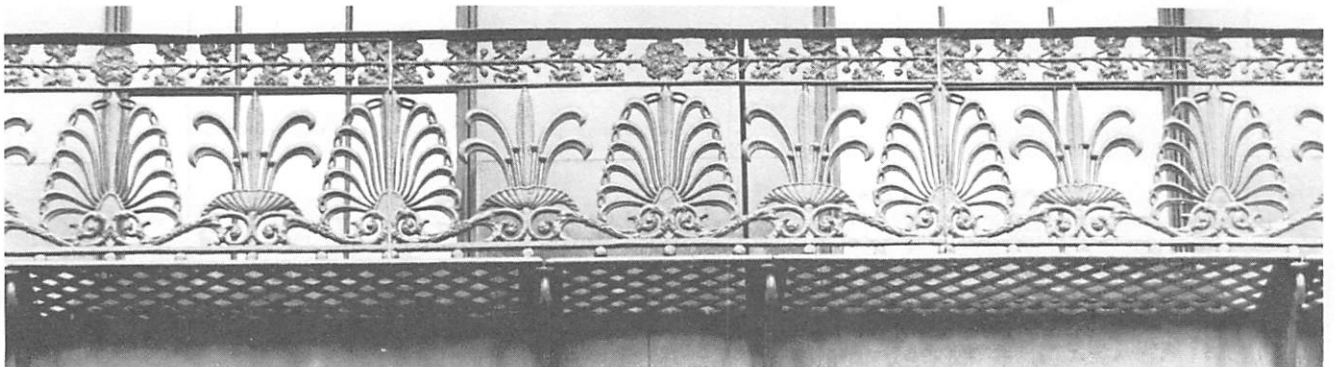
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81

Street Furniture

- 80, 81. Segmental-headed stone recesses housing (in the Pollet) a pump, (in the Bordage) a pissoir (No. 9).
- 82. Hunt the thimble: or, find the barrière-stone of 1700 if you can (No. 4c).
- 83. Very early pillar-box, installed 1853 (No. 36c).
- 84. The barrière-stone of 1700 concealed in pl. 82.
- 85. Town pump of 1893 (No. 73d).

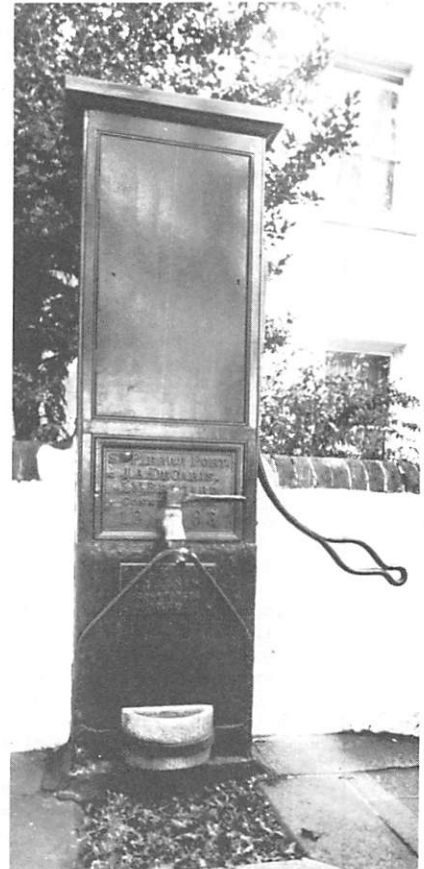


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No.	Building	Class	Date, Type, Architect, etc.	References
43b	<u>BROCK ROAD, WEST SIDE</u> : G : Coundon Court Hotel, (once Lambath Cottage); three-bay, two-storey and dormers, pilastered doorcase, glazing bars, gravel parking space; Parkstone/Boscombe; West Cliff/Branksome: two pairs of Victorian stucco two-storey houses, with bay windows and console brackets; Le Petit Ménage, a two-storey three-bay white stucco Georgian house, glazing bars complete; Cambria Villa, three houses en terrasse, two two-storey and basement, the third (following the lie of the land) three-storey; nine bays in all; console-bracketed doorcases, triple window, balcony, white stucco, some glazing bars.			1843 map
c	<u>LUCKNOW/HAVELOCK, BROCK ROAD, EAST SIDE</u> : - : 1857 seems a pretty safe date; two-storey, two-bay plus porch, simple twin Gothical windows, and Gothick detailing of door-panels.			
d	<u>VIEILLE L'HYVREUSE, OFF WEST SIDE OF BROCK ROAD</u> : B : Early 18th century? Apparently a two-storey former stone farmhouse, five bays, granite semi-circular stair-outshot at rear; tall stone chimneys, Victorian casement windows; a delightfully secluded house of very considerable charm; at one time perhaps a coaching establishment, certainly at one time livery stables.			
e	<u>MELBOURNE VILLA</u> : - : An odd house of about 1850, three-storey and canted dormer, quoins, marigold motifs over windows and door, funny curls in the cream stucco beside the window architraves.			(Pl. 120)
f	<u>LES PAGEOTS</u> : B : A delightful wedding-cake stucco house: two-storey and canted dormer, three-bay, interlacing ornament on string course and flower pots, balusters, four-column porch with composite capitals, railings, plate-glass windows with rounded top corners: early-to-mid-Victorian creamy stucco at its best.			1843 map (Pl. 119,144)
g	<u>GRAMMAR SCHOOL FOR BOYS TO ROUGE HUIS AVENUE</u> : G : The school, by F. Whitmore of Chelmsford; the adjoining terrace, Edwardian, but largely using the old patterns and moulds; Le Reposoir and Roskelly have good consoles and doors; Durban Villa has barge-boards of a charming iron thistle-pattern.			S.E.O. 6345/6
h	<u>WAMBROOK COTTAGE</u> : - : A plain Georgian three-storey three-bay house, with triple windows on the ground floor. Georgian glazing bars, white-painted stucco.			
i	<u>NOS. 1-3, COLUMBIA TERRACE</u> : B : A good little Regency terrace; two-storey and dormers (not all original); the outer ones two-bay, the centre one three-bay; pretty diamond-pattern stucco ornament below the windows, and appliqué on the string-courses of the side houses, echoing the diamond-pane central fanlight; the others have, alas, been removed; variously painted stucco; all well cared-for, but perhaps worth repainting as a unit.			
44	<u>CANDIE ROAD</u> : G : An excellent street of sophisticated stucco Regency houses; those of most merit are separately described; but the area could be wrecked by a single inappropriate intrusion.			
a	<u>MILLMOUNT</u> : B : A very good three-bay two-storey white-painted stucco house, with Georgian glazing, balcony, awning carried on eight odd capital-less reeded columns, semi-circular trellis above the balcony, canted triple-windows below; a small later addendum in Tudorish style to the east; a very good ironwork garden arch, with lamp-bracket, partly obscured by clipped holly.			1843 map
b	<u>MAGNOLIA HOUSE</u> : B : Five-and-a-half-bays, two-storey, white stucco, triple windows on ground floor, iron balcony, console brackets; a charming very tall slim round-headed servants' entrance at the east end of the facade, about two feet wide and nine feet high; no fat cook need apply here.			1843 map
c	<u>HILLCREST/BAYFIELD</u> : - : A pair of Victorian-bay-window houses with copious wooden icicles dripping from the eaves.			1843 map
d	<u>YORK HOUSE</u> : B : Three-bay two-storey stucco, very wide eaves, triple windows on ground floor, curious curved recessed-stucco ornament above each window and the three-light door. Georgian-glazed.			1843 map
e	<u>CANDIE VILLA</u> : B : Three-bay, two-storey and dormer, good balcony on console brackets, glazing-bars incomplete, dingy stucco but an attractive house all the same. Not on 1843 map.			
f	<u>CANDIE ROAD: REMAINDER OF NORTH SIDE OF STREET TO PRIAULX LIBRARY, AND SOUTH SIDE OF STREET TO BELSTONE</u> : G : Good two- and three-storey stucco terraces, mostly Georgian-glazed, with variegated detailing.			
g	<u>CANDIE HOUSE (now PRIAULX LIBRARY), CANDIE ROAD</u> : - : Originally Candie House, of about 1780, home of Mr Peter Mourant (initials still on pump); presented 1871 by Mr Osmond Priaulx to the States, and converted into a Library by the inimitable Mr Andros, who gives an extensive account of the process, unhappily far too long to quote here in full. 'You may find lots of these old mansions in Guernsey, always the same type - three storeys, door in centre and two windows on each side of the door, five windows above, and five more above that again. These edifices ... rejoiced in their unblushing inferiority to the old manor houses built a century or two before. Time, however, avenged them when the Roman cement era was inaugurated ... When my valued friend and client ... invited me to take old Candie House in hand ... I distinctly 'chortled' ... I looked up the best authorities at my disposal, I consulted all my architect friends, most eminent men, of course, I went round about and studied public and private buildings in and around London ... and the result is Candie Redivivus ... The old double-ridged slate roof was removed, the top storey raised one foot, and a new red-tiled high pitched roof with picturesque Queen Anne gables and dormer windows erected thereon, forming an			Pictorial Guide, 1898, p.13 Andros, 13 Aug 1887; Appendix p.1 G.E.P. 22 Nov 1974 (Pl. 12,13)

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>attic floor roomy enough to house a company of soldiers and a battalion of bookshelves. The chimneys, lanky strips of tottering brick-work, were thickened up, and a massive timber cornice run round the projecting roof with bold egg-and-tongue moulding carved by Mr Marquand of Bordage. The bay window of the old dining-room was carried up to the top of the second floor, and the facade of the house was relieved by string courses and architraves round the windows with rough-cast filling between. The second floor was converted into a residential flat for the Librarian.' The result of all this has a peculiar flavour. The house has become a very tall three-storey-and-dormer double cube, vaguely Italianate, vaguely Dutch, vaguely Queen Anne. The west front has a Doric pedimented doorcase, framed in curious single-storey Dutch-gabled excrescences. The east front is taller, five-bay, with ponderous bay windows, eaves and brackets; two pedimented dormers, the central dormer with a wooden segmental pediment incorporating the date when the conversion was finally completed, 1887.</p>			
44h	<p>CANDIE GARDENS: - : A very pleasant, not very formal, set of gardens, a kind of municipal (but not too municipal) lung; formerly the private grounds of Candie House. The gardens contain:</p> <p>Queen Victoria statue: cast 1897, unveiled 1900; by C.B.Birch; bronze; cost £800 ; a replica of the original at Bombay; her majesty looking more raddled than she is commonly represented.</p> <p>Candie Gardens Auditorium: an odd hybrid between a greenhouse and a prefab, to be demolished shortly as a site for the island museum. Rather unjustly described by Mr Le Huray as a 'monstrous and unsightly glass concert pavilion'; it is certainly not very distinguished, but it has some cast-iron and wrought-iron details and ornaments which should be retained and re-used, including the little former band-stand, now glazed in.</p> <p>A : Victor Hugo statue; 1914, by J. Boucher. Very good indeed; he is envisaged striding along a cliff-top path, scarf flying in the gale, clutching his beard. Is this stone, composition, or an early adventure in cement sculpture? Spoiled only by the horrible signature inscription. Flatteringly inscribed with Hugo's tribute to the 'noble petit peuple de la Mer'.</p>			<p>Kelly, 1923,p.77</p> <p>Le Huray, p.31</p> <p>(Pl. 105)</p>
45a	<p>NOS. 1-4, UPLAND ROAD: - : Two pairs of pleasant semi-detached Georgian houses, each two-bay and side porch, two-storey, very nicely painted, with mostly Georgian glazing and mostly shutters. Not on 1843 map.</p>			
b	<p>CANDIE CEMETERY, UPLAND ROAD: G : A very charming area of greenery, with regimented rows of upright stones, lacking the vulgarities of so many cemeteries, dignified and mortal in scale; nice granite gateposts, dated 1831, subtly built on the slant. It would be out of the question to describe all the monuments, but one is so architectural that it cannot be omitted:</p> <p>The Carey family tomb, erected for the benefit of the next three generations by Marguerite, (1760-1837) widow of Isaac Carey; a little Greek Temple, with shallow pediment, inset pairs of Doric fluted columns, antefixae and acroteria all correct, wooden doors with small roundels; squat but imposing; with a certain arrogance, no family name visible at all, only a coat of arms with the immaculately smug motto, 'Sine Macula'.</p>			<p>Kelly, 1923,p.75</p> <p>History of the Careys, 1938</p> <p>(Back cover)</p>
c	<p>MOTOR HOUSE; ODEON CINEMA; UPLAND ROAD: Z : Least said, soonest mended.</p>			
d	<p>Former FIRE STATION, UPLAND ROAD: B : 1910; pinkish stucco; like a rural market-house; three quined arches below, triple window and central pediment, with double windows at each side, above. Modestly charming; now semi-derelict; surely a new use can be found for this nice little building?</p>			<p>Datestone</p> <p>Kelly, 1923,p.75</p>
e	<p>STATES TELECOMMUNICATIONS BOARD HOUSE: - : 1966; H. and E. Speakman, architects. This is an honourable but, in the last analysis, unsuccessful piece of modern architecture. The courtyard is pleasant; the textures of the paving-stones in front, and the ingenious ornamental pool in the court (a semi-abstract representation of a cross-section of cable cores) are fine. But the overall effect is unsatisfactory, and, since this is sometimes advanced as the island's best example of contemporary architecture, it is worth while to advance the two arguments of substance against it. First, like so many other modern island buildings, its shape and volume are violated by the extreme contrast - both in colour and tone - between the structural members (of pale concrete) and the cladding (of dark-brown hung tiles). One has only to imagine one of the equally-clearly articulated Regency villas, now almost all (rightly) white-painted all over, with all the recessed parts painted dark brown, to see how disintegrating a process this is. Second, like so many other modern island buildings, it tries to unite in one building far too many textures and materials. These comprise: white cement articulating members; dark-grey granite plinth, and one wall; a light-brown granite wall in the open courtyard; smooth concrete blocks in the columns supporting the open-based block; white-painted wooden window-mullions; varnished wooden window-mullions; aluminium-frame windows; rough render; striated plaster; iron balcony; cobble-stones; concrete floor-slabs; and chocolate-brown fish-scale wall tiles. Though this building has many merits, it is unable to assimilate - indeed no building of this fairly modest size could assimilate - so large a variety of component materials.</p>			
f	<p>Former GRANGE CLUB, UPLAND ROAD: - : 1870; erected 'for the accommodation of the gentry of the island'; now part of Elizabeth College; a moody Victorian rendered three-storey building, imposing in its day; a very tall doorcase, with consoles carrying a hood surmounting both triple window and three-light door.</p>			<p>Datestone</p> <p>Grigg, p.20</p>
46	<p>VICTORIA TOWER, MONUMENT ROAD: B : Started 1848; William B. Colling of London; the builders were Mattheu and Jacques Tostevin; cost £2000, raised by public subscription; built on the site of L'Hyvreuse windmill, itself built on the site of a menhir, La Pierre L'Hyvreuse. One of those magnificent splurges of extravagance to which the Victorians were prone; our own more</p>			<p>Dally</p> <p>Little, p. 16</p> <p>Redstone, p.26</p> <p>Ware, p.70</p>

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>materialistic age is quite incapable of building an expensive folly such as this - where would the developer get his return? Not really at all a good building, but invaluable because it lends individual character to the town. At this period Colling was working for William Burn and his nephew J. MacVicar Anderson; the concept of a memorial tower such as this would have been meat and drink to Burn, but the design is disappointing from one of his assistants. The attribution is confused by a note in the Builder for 1846 - 'A castellated tower designed by Mr. Clarke of Bristol is to be erected to celebrate the landing of the sovereign, and to serve as a telegraph station for Alderney and as a look-out for royal and other flags.' But Mr. Clarke's name does not recur. A square tower of brown granite, rock-faced battered base, inscribed in French to commemorate the visit of 'notre Souveraine Dame La Reine Victoria' in 1846; a succession of small lancet, large lancet, and arrowslit windows, in successive storeys; then an oversailing crenellation, with extraordinary small square projecting corner towers like hands held up in horror. The ultimate central tower is octagonal, with tall Gothic openings and gargoyle heads; finally, frilly small square pinnacles with dwarf fortifications of their own top the lot.</p>			<p>Drawings in S.E.O., 6284/22 6389/1 Builder, IV, 12 Dec 1846, p.597 G.M. 1889</p> <p>(Pl. 3, 78, 132, back cover)</p>
47a	<p><u>Former TOWN ARSENAL, ARSENAL ROAD: B</u> : 1850; now fire station; built to house cannon and powder, and to provide headquarters and mess-rooms, for the Militia; cost £5000; perhaps by a Board of Works' Architect? The main range has eight large two-centred-arched openings below, square-headed windows above in fours and twos, and label mouldings; the office block adjoining of eleven bays, the central five bays of three storeys, the side bays two-storey, more label mouldings. Both blocks are of dressed granite, rather impressive, despite the parking-lot for municipal vehicles - mostly pompes à merde - in front.</p>			<p>Gardner's 'Royal' Guide, 1885 Grigg, p.20 6281/53/23, in S.E.O. (Pl. 50)</p>
b	<p><u>MILL COTTAGE, ARSENAL ROAD</u> : - : A five-bay two-storey house of whitewashed rubble, with later dormers, Georgian-glazed; now surrounded by tarmac; overlooking the Monument Gardens with their Russian cannon from Sebastopol. Very odd.</p>			1843 map
48	<p><u>DOYLE ROAD: G</u> : An admirable street of two- and three-storey stucco houses, rather a mixture but many of great character.</p>			
a	<p><u>DOYLE HOUSE</u> : - : Two-storey Georgian, five-bay plus one-bay extension, round-headed door with cobweb fanlight, white-painted stucco.</p>			1843 map
b	<p><u>HALCYON PLACE</u> : - : Five-bay, two-storey plus dormers, stucco, glazing bars, pretty ironwork, console brackets.</p>			1843 map
c	<p><u>THE ANCHORAGE</u> : - : Three-bay, two-storey, single canted dormer, Georgian glazing.</p>			
d	<p><u>DOYLE TERRACE (NO. 6 to BENBOW): B</u> : A particularly charming Regency terrace, the end houses two-bay, the rest three-bay, of two storeys; each house with triple window(s) below; French window above opening onto anthemion-pattern iron balcony; curly trellised console-brackets; railings; the houses divided by pilasters with incised ornament; an urn on top of each pilaster. 'A delightful grouping' (Little). This terrace poses an imponderable problem. The houses are at present rather variously, but very well, painted. The variety is in itself enjoyable. But this means that different colours meet in the middle of pilasters; and who is to say which colour which urn is to be? (mercifully, none is parti-coloured at present). On balance, it would probably be best to undertake a unified painting scheme for the terrace as a whole. The garish notices for Doyle Motors spoil the curved wall outside No. 6.</p>			<p>Little, p.15 (Pl. 115)</p>
e	<p><u>NORFOLK LODGE HOTEL</u> : - : Three-storey five-bay Georgian, white plaster, some glazing-bars, good carved door, rather grand polychrome coat of arms hung outside.</p>			
f	<p><u>NOS. 1 and 2, ST JAMES' PLACE</u> : - : A pair of semi-detached three-bay three-storey-and-basement Georgian-glazed stucco houses; one has a pilastered doorcase; the Jungle has removed its doorcase.</p>			
g	<p><u>BETWEEN THE JUNGLE AND FLEMINGTON</u> : - : A very pleasant whitewashed-walled recess, housing a town pump, with lion's head mask, dated 1940, no less.</p>			
h	<p><u>FLEMINGTON</u> : - : A three-bay house, two-storey and basement, of well-dressed brown and grey granite: plus two extra projecting bays for some reason stuccoed.</p>			
49	<p><u>QUEEN'S ROAD: G</u> : Known as La Petite Marché until Queen Victoria's visit in 1846. This road contains the grandest neo-classical late Regency houses in the island, each in its own grounds or garden. Some are still private houses; some include the surgeries or consulting-rooms of professional men; several have been turned into hotels.</p>			
a	<p><u>CHOISY HOTEL: B</u> : Originally the private house of John Carey (1748-1821); presumably of around 1800; 'still in its original state' in 1938. Five-bay, two-storey and dormers - one canted and very wide - with pedimented doorcase, on console-brackets, radial fanlight, and (slightly suspect) Adam-style ornament above the fan; Georgian glazing mostly gone; double-pile block of buildings at the rear. White-painted stucco.</p>			
b	<p><u>NO. 1 QUEEN'S ROAD; and HAUTERIVE: A</u> : Evidently post 1843. A pair of excellent three-storey-and-basement stucco three-bay houses of the best kind; central bay and pilastered corners project slightly, linked by a flat string-course; tall pedimented central window, with balcony, above the porch; Georgian glazing; Hauterive is the better of the two, ground-floor triple windows unaltered, and anthemion-pattern balcony; white-painted stucco; but the recent purple paint, surgery notices, and curious shiny knobs inserted in the facade, have detracted from its pristine purity.</p>			(Pl. 95)



86



88

89



87

Georgian Houses

- 86. Nos. 80 and 81, Hauteville (No. 62kk).
- 87. Nos. 1 and 2, St. James Street (No. 12a).
- 88. Moore's Hotel (No. 5m), of c.1760; former town house of the Saumarez family.
- 89. Constables' office (No. 18), of 1787, former town house of William le Marchant.
- 90. Graylingwell, Pedvin Street (No. 55c).

90



No.	Building	Class	Date, Type, Architect, etc.	References
49c	<u>BIRNAM COURT HOTEL</u> : B		: Rather earlier than most of its neighbours, originally 'Mr. de Jersey's house', a good five-bay two-storey mid-Georgian house, with a low hipped roof, rather clumsily proportioned; the wide large windows occupy an undue amount of the available wall-space; rather naive large pattern-book porch with open pediment on Doric columns. White-painted stucco. The surrounding car-parks are pretty desolate.	1843 map Andros, 25.1.1881
d	<u>BON AIR/LA MAISON BLANCHE</u> : B		: A pair of large semi-detached villas, each four-bay, two-storey and basement, La Maison Blanche with dormers. Bon Air overlaid with heavy architraves in the 1850 style, and with plate glass windows. White-painted stucco. Not on 1843 map.	
e	<u>CAMBLEZ HOTEL</u> : -		: Three-bay two-storey house, rising to a single-bay attic in pyramidal manner, with two-bay two-storey extension; Georgian glazed; nice trellis veranda. White-painted stucco. 'Another house I never pass without a pang: the late Doctor Hutchesson's.'	1843 map Andros, 25.1.1881
f	<u>FONTCOUVERT, QUEEN'S ROAD (WEST SIDE)</u> : -		: Three-storey-and-basement, four-bay, console-bracketed doorcase, glazing bars complete; rendered, the walls not painted; not on 1843 map.	
g	<u>WINN HOUSE NURSING HOME</u> : -		: Four-bay, two-storey-and-dormers, plate-glass windows; white-painted stucco; not on 1843 map.	
h	<u>SOMERSET HOTEL</u> : -		: Originally three houses; eight-bay, three-storey and basement; rather fancy 1840'ish doorcase at each end - egg-and-dart mouldings, with frilly balcony and long pedimented window over each; Georgian glazing with shutters. White-painted stucco; not on 1843 map.	
i	<u>CARFAWN, GLENUSK, IBET, LE REPOS, ABBEVILLE, MAYFIELD</u> : -		: A pleasant terrace of six two-storey Victorian stucco houses, with consoled door brackets, bay windows on the ground floor; white-painted stucco mostly; fascinating arrangement of stone arches giving access through stone retaining wall and railings. Not on 1843 map.	
j	<u>BELMONT HOUSE</u> : B		: Fine large five-bay three-storey houses, built by Henry Brock, probably around 1800; granite quoins, good fluted Greek-Doric porch, glazing-bars almost complete; stucco. 'A modern building, but I have heard a legend how it was the first mansion erected on this high ground.'	Scrapbook, Guille-Allès Library Andros 25.1.1881
k	<u>SAUSMAREZ LODGE</u> : -		: Five-bay two-storey late-Georgian house with Venetian window, very odd-looking reglazed with Victorian plate-glass; round-headed doorway, radial fanlight; white-painted stucco. Formerly Belmont Lodge, seat of General Sir Thomas de Saumarez, brother of Admiral Lord de Saumarez. Subsequent owners have transgressed in calling it after the wrong branch of the family, the one that has kept the 's' before the 'm'.	
l	<u>SAUSMAREZ HOUSE TO LA TANIÈRE, QUEEN'S ROAD, EAST SIDE</u> : -		: Rather lesser two- and three-storey painted houses, some with dormers, most with Georgian glazing, Beckenham with nice trelliswork, La Tanière seven bays long with label mouldings and a funny hood on wooden posts linking canted bay windows on the ground floor. Raglan has its roof off at the time of writing, it is to be hoped for purposes of restoration.	1843 map
m	<u>SPRINGFIELD HOUSE</u> : A		: Evidently by John Wilson, to whom £21 was paid for plans on 5th May 1825. A very elegant and sophisticated well-balanced facade, glimpsed, set back from the road in a large garden; 'lately erected by Thomas Gosselin, Esq.' - 1828; 'first inhabited Springfield in 1828'. Three-storey, the main block three-bay, the attic storey of one bay ornamented with urns and volutes; triple windows on the ground floor; Georgian glazed; pilasters topped by wreaths; all of a most attractive and Tennysonian golden-grey stucco; 'a high standard of exterior elegance' (Little).	Jacob, p.126 Little, pp.15,16 'Livre des Domestiques', and account books in Priault Library
n	<u>GOVERNMENT HOUSE</u> : -		: Nice solid cellular sentry-boxes (empty) at the gates; the house itself rather disappointing; the main block of three storeys and five bays, with a protruding porch, doorway with wide shallow segmental radial fanlight; most Georgian glazing bars missing; rather incoherent subsidiary wings terminating in two-storey Victorian pedimented pavilions; white painted stucco. This was originally 'The Mount', facing Mont Durand, built by Nicholas Maingay; but much altered by 1881: 'The hand of modern improvement has not spared the Mount. It has of late years been turned inside out, and round about, at the sweet will of the Guernsey builder ...' (Andros). Acquired by the States after the first world war as a residence for the Lieutenant-Governor.	S.G. 1938 Andros, 25.1.1881
o	<u>COLBORNE PLACE, QUEEN'S ROAD</u> : B		: A pair of large semi-detached Regency houses, two-storey and dormer, the southernmost one with a two-bay bow and two flat bays; its neighbour with a two-bay bow and five flat bays. Simplified pilasters mark the divisions; glazing bars complete; the right hand house has a finely-carved door; the left hand house has its railings intact. Take your pick. White-painted stucco.	1843 map
50	<u>MOUNT DURAND</u> : G		: An excellent street, running down from Queen's Road almost to Trinity Square, many excellent modest houses, mostly late Georgian; much less grand than Queen's Road, less historic than Hauteville, but the great majority of its houses would rate a B. The following buildings are singled out for particular mention:	
a	<u>NOS. 1-3, NEWLANDS TERRACE</u> : -		: Three-bay, two-storey and canted dormer, consoled doorcases, canted ground floor bay windows, c.1850. No. 1 has a fine carved door.	
b	<u>NO. 80, MOUNT DURAND</u> : -		: A very nice reddish stucco three-bay, two-storey-and basement house, triple windows on ground floor, Georgian-glazed, very tall consoled hood at doorcase and an architrave of blobs like buttons; railings, gravel, and all, unspoiled.	1843 map

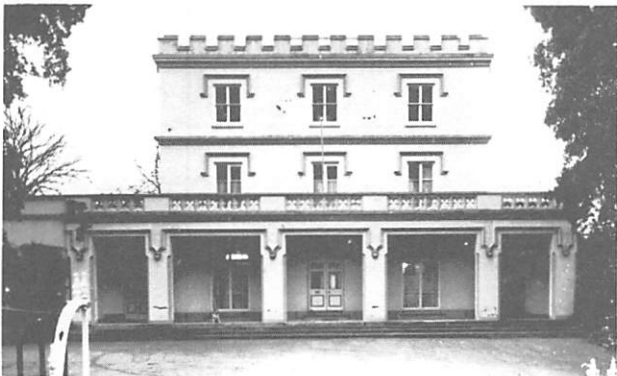
No.	Building	Class	Date, Type, Architect, etc.	References
50c	VINE GROVE: -		: White stucco, two-storey and canted dormer, five-bay, glazing bars; simple fluted pilastered porch; alas no railings, tarmac car park.	1843 map
d	SUMMERLAND HOUSE HOTEL: B		: Three-bay, two-storey and basement, Tudor, very likely by Wilson - in progress 1828, inhabited by Tupper Carey, Esq. in 1831 - square like a toy fort, with castellated parapet and porch, pierced quatrefoil units, label mouldings, some Tudor detailing; white painted stucco.	Jacob, p.126 postscript, p.vi
e	COURTIL ROZEL: -		: Good brown granite, with a very nicely-carved door in a stone wall.	
f	NOS. 1 and 2, ESCALLONIA TERRACE: -		: A pair of rendered four-bay two-storey houses with canted dormers, round-headed windows on ground floor radial-glazed, fine carved doors in semi-circular headed doorcases, Georgian glazed; nice, but could look still better if the rendering were painted.	
g	NO. 91, MOUNT DURAND: -		: A tall three-storey rendered house with rather naive fat Doric engaged columns, plate-glass windows with rounded top corners.	1843 map
h	CANTERBURY, NO. 81 MOUNT DURAND: B		: Five-bay two-storey-and-dormer stucco house, glazing-bars complete. Doric-pilastered doorcase; the garden spoiled.	1843 map
i	GRANVILLE HOUSE (Education offices): -		: A very large three-storey five-bay Victorian stucco house, with carved door and Victorian glazing, recently well repainted.	1843 map
j	ROZEL, MOUNT DURAND: A		: 1804; built by Thomas Carey (1780-1853). A good quadrant gateway with urns; the entrance front of the house has a long flat-topped porch of four Doric columns (with entasis), round-headed door and fanlights, five-bay below, four-bay above, two storey; the end bay has very tall 18-pane Georgian windows below, six-pane above; the garden front is two storey with dormers, one canted, five-bay, triple windows above and below in the end bays; very nice wooden trellis-work in front of the garden facade - perhaps original, perhaps a very precise replacement; excellent wide sliding shutters to all windows on both storeys; white-painted stucco. The house stands in beautiful, and beautifully-kept, grounds and gardens.	History of the Careys, p. 217 <u>(Pl. 100,101)</u>
k	NOS. 1-6, ROZEL TERRACE, MOUNT DURAND: G		: In the style of c.1830, but not marked on the 1843 map. A terrace of six stucco houses, two-storey plus basements and dormers, finished variously to suit the customers' requirements: some with Doric columns or pilasters, Georgian glazed; No. 2 Gothick glazed throughout.	
l	MOUNT DURAND, LOWER SECTION: G		: Another admirable series of two- and three-storey houses, rather earlier than those higher up the street, mostly stuccoed and painted, many with Georgian glazing intact.	
m	NOS. 33 and 41: -		: Good fluted-pilaster doorcases.	
n	NO. 16: -		: A brick house, three-storey, three-bay, perhaps of about 1800; each brick has been cared for with affection - each stretcher varnished, each header painted black! The result is a very pleasant diaper pattern. Nice fanlight.	
o	NO. 8, MOUNT DURAND: -		: On an extraordinary corner site, its tall stone gable perched above the hairpin descent of the street, and so of strategic importance to the appearance of many neighbouring buildings as good or better. A tall grim three-bay two-storey-plus-basement-plus-dormers stucco house, with simple doorcase and glazing-bars complete, looking rather neglected.	1843 map
p	NO. 2: -		: A good large three-storey, three-bay house with a nicer-than-usual balcony.	
51	PARK STREET: -		: The north end of this street is pleasing and nicely scaled, a mixture of pleasant vernacular late Georgian houses; sadly, it tails off into a miscellany of garages, parking lots, and industrial buildings.	
a	NO. 1, PARK STREET: -		: A pleasant five-bay two-storey Regency stucco house, three dormers (one canted), Georgian glazed, with pilastered doorcase, nice fanlight, 'Tudor' doors, and good railings.	1843 map
b	CORNER PARK STREET/RUE DU PRE: -		: A very large and tall brick warehouse; four-storey and dormers, the dressings of granite almost outweighing the brickwork; undergoing major restoration, as offices. It is a pity that despite the sensible advice of the Island Development Officer, the hipped roof has not been retained in its original form. When complete, this may be fine - it is an important site, overlooking a nice triangular open space with nine plane trees, and a strange combination pump-cum-lamp-standard; but, alas, no light, no water!	1843 map
52a	TOWN MILLS, RUE DU PRE: G		: A series of excellent tall stone warehouse-type bakery buildings; from the south, the first, four-storey six-bay with long Georgian-glazed windows; the second a modern inset; the third another stone block, of five bays, four storeys and dormers, inscribed 'Town Mills 1868'; the fourth the mill offices, stone, three-storey and dormer. The pattern of glazing-bars and planked doors throughout would look much more impressive if painted white, rather than the present rather dingy green.	<u>(Pl. 66)</u>
b	NOS. 1-5, RUE DU PRE: -		: A curving terrace of modest two-storey houses, Nos. 1 to 3 of granite, Nos. 4 and 5 stucco, of some charm; not on 1843 map.	
c	PARK LANE STEPS: G		: A very long and twisting alley, many steps between high stone walls overflowing with greenery.	



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92

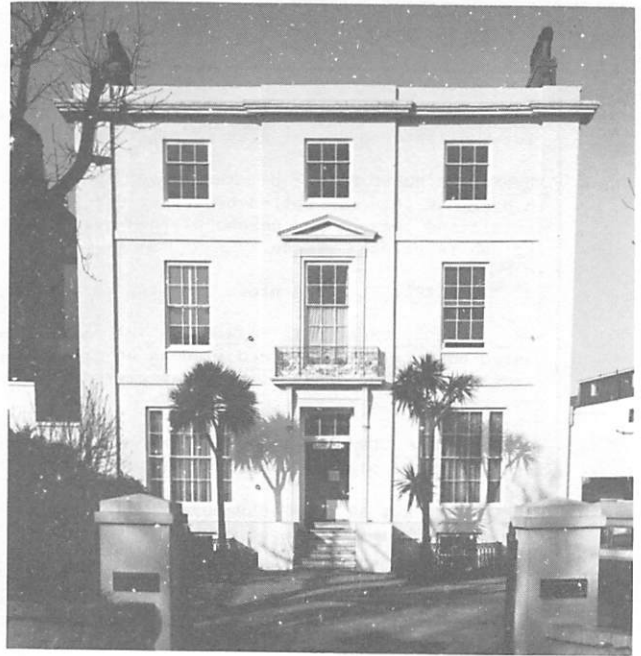


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62



95

Regency Villas

- 91. *Pyramidal composition: Grange Lea (No. 33t).*
- 92. *Another example: May trees (No. 62p), of 1845.*
- 93. *Grange Lodge (No. 33n), of 1831, probably by Wilson.*
- 94. *Le Manoir de Markham (No. 79i).*
- 95. *Hauterive (No. 49b).*
- 96. *Belvedere House, Fort George (No. 70c).*
- 97. *Beau Séjour (No. 96).*

96



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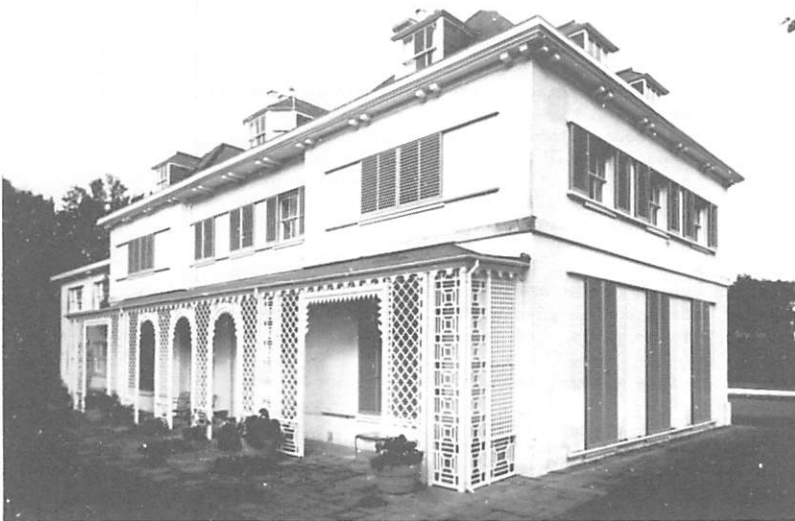




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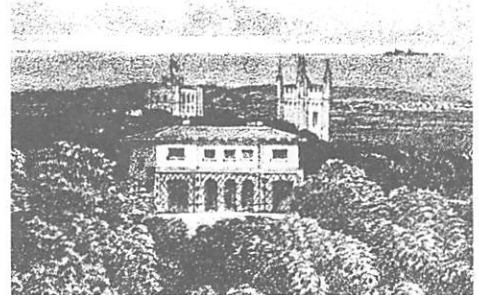


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102



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98. *La Porte* (No. 86b), of 1801.
 99. *Lukis House* (No. 33h).
 100, 101. *Rozel* (No 50j), of 1804; the Moss print demonstrates that the elegant trellis-work is original; note the sliding shutters.
 102. *Belmont House* (No. 49j).
 103. *Delmar, Vauvert* (No. 37c).

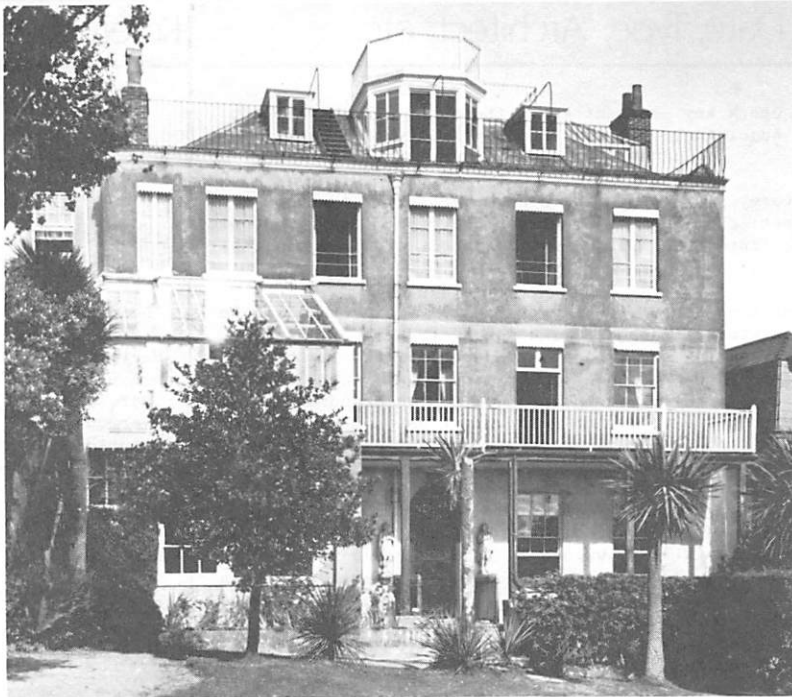


103

No.	Building	Class	Date, Type, Architect, etc.	References
52d	VICTORIA HOMES, PARK LANE: B		Strung out along the curving hillside, overlooking the Rue du Pré, an attractive series of buildings of various dates: approached through the handsome granite rusticated gate-pillars formerly outside the Carey House, La Brasserie. The oldest part of the group a five-bay two-storey-and-dormer house, with a nice doorcase and fanlight; the adjacent Victorian extension (of 1899) of twelve bays, two-storey, gabled, with nice granite dressings; the more recent extensions various (some indeed terrible) but all unified by a pleasant and well-thought-out scheme of decoration.	
53a	COUR DU PARC (States Flats), LA CHARROTERIE: -		: 1969; States Architect. A large eleven-storey block of grey-brick flats, six-bay by seven-bay, with concrete vertical dividing fins, rising to zig-zag rooflets. Panelled balconies of rather too vivid blue and white. Not good architecture, not bad architecture, just average; certainly neither better nor worse than most similar blocks on the mainland; but thank goodness, blocks such as this have now gone out of fashion - and it is to be hoped that few (if any) more will be built. The island's planners deserve credit at least, for the siting of this particular block - the only one on the island - for they have placed it in a valley where the contours ensure that its intrusion on the skyline is minimal.	
b	NO. 2, LA CHARROTERIE: -		: A low former farmhouse of granite, the lintel inscribed 'IML 17 M 86', (probably Jean Mansell) at which date it must certainly have been outside the town proper; seven-bay, two-storey, glazing-bars, stuccoed; sadly humiliated by its rather overbearing near neighbour at the rear.	
c	GARY-OWEN, LA CHARROTERIE: -		: Two-storeyed-and-canted dormer stucco small house.	1843 map
d	NOS. 1-5, LA CHARROTERIE: -		: A curving terrace of pleasant two-storey stucco houses of c.1840.	1843 map
e	CHATEAU DE LA MONTAGNE, LA CHARROTERIE: B		: A house surely no later than 1740, perhaps earlier; the name, and the initials 'LH', inscribed above the door. Five-bay, three-storey, small windows with thick Georgian glazing-bars (not on the ground floor however): pilastered but crude doorcase; a two-bay extension to the south, a pair of ball knobs at the ends of the parapet, and three above the archway to the court at the rear; tall chimneys; roof of corrugated iron - presumably in place of thatch. Unduly prominent plumbing arrangements exposed on the facade. Now flats. A house of much merit, on a curving site significant to this end of the town, sorely in need of care, repair, and new paint.	(Pl. 160)
f	GLENWOOD, LA CHARROTERIE: -		: A three-storey and canted dormer three-bay house, with very robust stucco architraves and console-bracketed doorcase, Georgian glazed; in the tiny railed garden a tall palm-tree stands in close and happy rapport with the house: symbiosis?	
g	DEENE DRUMMOND, LA CHARROTERIE: A		simple three-bay three-storey house, with a round-headed Gothick-glazed window above the door.	
h	WAREHOUSES, LA CHARROTERIE: -		: A series of good stone warehouses at the upper end of the street; for the most part at right angles to the road: interesting pattern of openings, rather seedy green paint. Domestic Heating Services, another large five-storey warehouse, gable-on to the road, of rubble and brick mixed, painted cream - a <u>very</u> long time ago.	1843 map
54a	LA TOURELLE, PIERRE PERCEE: -		: A large house of about 1850, five-bay, two-storey-plus-basement and mansard, Victorian glazed, with an odd portico to the garden front; queer but rather fine.	
b	PIERRE PERCEE VILLA: B		: An excellent large house, the main block four-bay, three-storey and dormer, with fine curling gables; subsidiary block two-storey, two-bay, perhaps earlier; stucco, very well painted, glazing-bars intact.	1843 map
c	PIERRE PERCEE HOUSE, PRINCE ALBERT ROAD: B		: An imposing five-bay house, two-storey and dormers (one canted), central Venetian window in the upper floor, granite quoins, white surface of reconstituted plasterwork; well-cared for, if perhaps a fraction over-restored. Named after the Pierre Percée, a menhir, this house was one of those which did not please Mr. Andros.	Andros, No. 33
d	LA MAROTTE, PRINCE ALBERT ROAD: -		: A stucco semi-detached house, four-bay, two-storey stucco with dormers, shutters, glazing-bars, pilastered doorcase. Not on 1843 map.	
e	NEWLANDS, PRINCE ALBERT ROAD: B		: c.1846 - Said to be modelled on a rectory in Wiltshire; built by a member of the Le Lievre family, perhaps the artist Peter Le Lievre (1812-1884); certainly the artist's devotion to the cause of pre-Raphaelitism might have led him to design this romantic building. A fine, very seedy, example of mid-Victorian architecture; three-storey, gabled, with terrific barge-boards in the Pugin manner; various patterns of lattice window; a Tudoresque doorcase with crowned heads at the terminals of the label moulding; square oriel. Not on 1843 map.	(Pl. 125)
f	NEWLANDS COTTAGE, PRINCE ALBERT ROAD: -		: A pleasant dingy stucco five-bay two-storey cottage in a sort of Gothick taste; tall triple chimneys, chamfering, drip-stones, porch with unusually good heads as terminals to the drip-stone - good enough perhaps to be portraits?	
55	PEDVIN STREET: B and G		: A long range of late-Georgian houses set on a hilly curving street; mostly three storeys, with dormer; some well cared for and in good order, some distinctly seamy. Normally a street consists of two sides, not one; but here almost all one side has	(Pl. 113)

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>been demolished and, because of its siting on the hillside overlooking the valley in which the market complex stands, the surviving long terrace is both uncommonly conspicuous and uncommonly important to the town. Concerted rehabilitation here would have a visible effect on a far larger area.</p>			
55a	<p><u>NO. 44, PEDVIN STREET: B</u> : A particularly good stone house, with brick dressings, three storey, four bay, at the entrance to the street; one triple window in the ground floor.</p>			
b	<p><u>EMMA PLACE, NOS. 8 and 8A, PEDVIN STREET: -</u> : Two smaller Victorian houses with console brackets, one with a beautifully carved door; this was the home of Richard Guille the carver (1808-1895) and his wife Emma. In 1975, in use as a film set by Francois Truffaut; a surprising Nova Scotian shallow-pedimented film-set porch, on rural Doric columns, has suddenly sprouted to the side of the house.</p>			<p>1843 map G.E.P. 30 July, 1968 (Pl. 141)</p>
c	<p><u>GRAYLINGWELL, PEDVIN STREET: B</u> : C.1790; a very fine three-storey-plus-dormer, four-bay stucco house, recently very well repainted, with a good doorcase and geometrical fan-light.</p>			(Pl. 90)
d	<p><u>BERKELEY HOUSE, CORNER PEDVIN STREET AND HAUTEVILLE: B</u> : Another large stucco house, three-storey with two dormers, four-bay (but an extra bay with fancy doorway, squeezed in on the ground floor); quoins; well painted; nice garden; railings and gates.</p>			
56	<p><u>TOWER HILL/TOWER HILL STEPS: -</u> : A pleasant mixed bunch of late Georgian and Regency houses.</p>			
a	<p><u>FORMER ST. BARNABAS' CHURCH, TOWER HILL: -</u> : 1874; plans prepared by Sir Arthur Blomfield, in 1871; steep and broad red-tiled roof, sandstone dressings, random blue granite walls, red brick dressings to tiny coupled recessed windows, tower with pyramidal spire; used as the Lukis and Island Museum between 1938 and 1970; now, its roof being unsound, in some danger of being condemned. Not a distinguished building, but part of the scenery, and a part whose loss would be sorely felt. On the site of the ancient Tour de Beaugard. 'This church, prominently situated on Tower Hill, was erected in 1874 as a memorial to the Rev. Charles Guille ... it is in the Gothic style of architecture, of Cobo granite, and consists of a nave, chancel, south aisle, north-east transept, and tetrahedron tower ... calculated to accommodate 500 persons, and all sitting free and open.' It is exceptionally impressive when seen from the Bordage at the foot of the hill.</p>			<p>Hill's Historical Directory, p.363 Coysh, p.18 S.E.O. 6813/15 S.G. 1938</p> <p>(Pl. 57)</p>
57	<p><u>ROSEMARY LANE: G</u> : Another of the stepped alleyways which wriggle round the hillsides of St Peter Port in so agreeable a manner: brick and stone walls; surrounding greenery; rather confusing; distinctly tatty at the Fountain Street end. Originally Les Cottés ('the huts') which clustered at the foot of the Tour de Beaugard: sardonically renamed by reference to its odours in the early 19th century.</p>			S.G. Vol 6 pp. 7,8
58	<p><u>CORNET STREET: G</u> : A curving, sloping mixed bag of mostly Regency and late Georgian houses, some earlier, mostly three-storey, all on the outer radius of the curve; a kind of palm-court-garden on the slope opposite. Most are good, but a few buildings are better than average. The line of the street is very old; there were at least 47 houses standing here in 1331. Until the early 19th century it had a most satisfactory ghost, the 'bête de la Tour', 'a dog-like monster which would start from its haunt and, after rushing with flaming eyes down Cornet Street, dragging a loudly-clanking chain behind it, would return through Fountain Street and over the hill to its lair.'</p>			E.F.Carey S.G. 1924
a	<p><u>NO. 34, CORNET STREET: -</u> : A three-storey two-bay building, incorporating a good curved late Georgian shop-front.</p>			
b	<p><u>GORDON BENNETT GUERNSEY: Z</u> : A flat-faced striated modern warehouse block, set back from the street-line behind a low rendered wall, utterly out of keeping with the good three-storeyed 18th century terraces of stucco on either side. This building is, in itself, mediocre but not especially offensive; but its siting is totally inappropriate.</p>			
c	<p><u>NO. 26, CORNET STREET: A</u> : A four-storey two-bay house, stuccoed, with unrecessed (therefore probably very early) windows, Georgian glazed; below, double shop-front, nice fanlights, remarkable reeded shutters to the two curving shop-fronts.</p>			
59	<p><u>CLIFF STREET: G</u> : An excellent street of late Georgian houses.</p>			
a	<p><u>CORNER, CLIFF STREET AND TOUR BEAUGARD: -</u> : Two good broad Georgian houses, stone, two-storey and dormer, five-bay.</p>			
b	<p><u>NO. 12, CLIFF STREET: A</u> : Fine three-storey five-bay stone mid-Georgian house, glazing complete.</p>			
c	<p><u>NO. 13, CLIFF STREET: -</u> : L-shaped three-storey stucco Georgian house, all glazing bars complete.</p>			
d	<p><u>NO. 14, CLIFF STREET: B</u> : Five-bay, two-storey plus dormer, stone house, glazing bars almost complete.</p>			
e	<p><u>CLIFF TERRACE: B</u> : Two very good large Georgian houses, perched on the hillside and visible right across the harbour, with their high red pantiled roofs; one of six bays, two-storey-plus-dormer, stucco, with Doric columnar door-case, plate-glass windows; the other of five bays, three-storey-plus-dormers, whitewashed rubble, with most of its Georgian glazing still complete.</p>			

No.	Building	Class	Date, Type, Architect, etc.	References
60	COUPEE LANE: <u>G</u>		: A walled alley, with steep steps, and the date 1810 incised in the end of the wall; coupée with a vengeance-access has been cut off to allow extensive rebuilding in a great hole between the cliff and the rear of the South Esplanade.	
61	THE STRAND: <u>G</u>		: Another walled alley, this time running along the hillside mostly parallel to the seafront; more houses, naturally, back onto it than front it; though there is a series of pleasant two-storey and single-storey Georgian cottages, most with shutters as well as glazing bars. At the foot, a rather odd but pleasant granite arch, improbably dating from 1972, built to conceal a pipe running from one part of the Brewery to another: full marks for a resourceful, sensitive and expensive expedient.	
62	HAUTEVILLE: <u>G</u>		: One of the best streets in the town, if not perhaps the best. Its foot is near the site of the Tour Beauregard; it rises uphill in a series of curves to the quite charming sloping triangular space sometimes inaccurately known as the Pied des Vardes. This represents the first grand Georgian expansion of the town, similar to, but earlier than, the Regency developments of the new town and the Grange: in each case prosperity led to new building on an impressive scale. There were still gaps to be filled in Hauteville, however, until well on in the 19th century. In 1975, the character of the street is being subverted by the removal of the remaining cobblestones or square-sets from the sides of the roadway, and the substitution of tarmac. What an extraordinary way to celebrate Architectural Heritage Year, when many English towns are re-laying their cobbles!	
a	NOS. 1-14, LOWER HAUTEVILLE: -		: A pleasant, rather uneven mixed bag of stucco three-storey houses of various sizes, some retaining their glazing bars; not of the grander kind. The best of them is No. 3; (B); a fine three-storey stucco house whose doorcase is flanked by very good slightly bowed late-Georgian shop windows, with recesses for shutters at either side.	
b	NOS. 16 and 18, HAUTEVILLE: <u>A</u>		: This pair of fine houses dates from before 1785; No. 16 was 'Mesnil Carey', home of the island historian Edith Carey, bought by her ancestor Isaac Carey in 1785. No. 18 belonged to the Tupper family. Each is a five-bay, three-storey and dormer house. No. 16 is stuccoed, glazing-bars complete, a good fluted Doric-columnar porch, and excellent railings. No. 18 has been drearily rendered, the trim is unsuitably painted, and it has been rather spoiled by an ugly later porch: not however incapable of becoming once again as handsome as its neighbour.	Careys in Guernsey, p.196
c	NO. 17, HAUTEVILLE: <u>B</u>		: A very large plain flat-faced house of green-painted stucco, partly on a curve, five plus two bays, three storeys, with a simple door-case and wide segmental-headed windows on the ground floor. In this house the artist, Peter Le Lievre had his studio.	
d	CASTLE VIEW GUEST HOUSE, NO. 19, HAUTEVILLE: -		: Probably an early house, to judge by the fire-mark, but largely refronted; four-bay, three-storey and mansard; wooden porch; glazing bars all removed.	
e	NOS. 20 and 22, HAUTEVILLE: <u>B</u>		: A semi-detached pair of three-storey-and-basement stucco houses of about 1840: No. 20, now Friends Guest House, was for some years Victor Hugo's first home in Guernsey, and later the second home of his mistress Juliette Drouet; the spectacular Chinese dining-room is now in the Hugo Museum in the Place des Vosges, Paris. No. 22 is today the more attractive of the pair - well-painted, glazing-bars complete, console brackets at the doorcase, good railings.	Delalande, pp. 16,158
f	NOS. 21 to 27, HAUTEVILLE: <u>B</u>		: No. 21 is three-bay, three-storey-and-dormer, of random-laid granite, the glazing bars all removed, but probably quite early in date. No. 23 is a taller two-bay three-storey house of dressed granite, glazing bars complete, a little spoiled by an unsuitable door. No. 25 is a still taller three-storey house with a canted dormer, two bays, brick walls and granite quoins but all painted white; glazing bars complete; built-in boot-scraper. No. 27 is a three-bay two-storey and canted dormer house which has lost all its glazing bars.	
g	NOS. 22A, 24 and 26, HAUTEVILLE: -		: Later than most of their neighbours, a pleasant group of 1850-ish houses, each with a character of its own; No. 26 perhaps a bit later still, of red granite with rough-hewn grey granite doorcase and dressings.	
h	FAIRSEA, NO. 28, HAUTEVILLE: <u>B</u>		: A pretty three-bay villa, two-storey-plus-basement-plus-dormer, with plate-glass windows, shutters, and Doric fluted-pilaster doorcase, nicely painted.	
i	ST ARTHURINA, NO. 29, HAUTEVILLE: <u>B</u>		: Is there such a saint in the calendar? However, a very tall narrow three-bay house, four storeys plus canted dormer, stucco, all glazing bars complete, not quite so happily painted as it might be.	
j	NO. 30, HAUTEVILLE: <u>A</u>		: A five-bay two-storey-basement-and-dormer house of formal dressed granite, with a simple little Doric porch; no glazing bars. Outside, a town pump of 1893, chained up; disappointing brick area wall and modern railings.	
k	NOS. 32 and 34, HAUTEVILLE: -		: No. 32 a plain four-bay three-storey house, once good, now re-faced in striated plaster, the glazing bars removed; well-painted and still well-proportioned; colourwash over the new plaster would help. No. 34 (Chiri) a four-bay two-storey house with dormers; garage or coach-arch; porch with Doric pilasters, entasis strongly emphasised; stucco; no glazing bars; not painted to best advantage, but nice.	
l	NO. 33, HAUTEVILLE: <u>A</u>		: A fine tall five-bay house of three storeys with three dormers, of granite with rather uncommon brick dressings, glazing bars complete. Good doorcase with	



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104. Hauteville House (No. 62n); garden front.
 105. Victor Hugo statue, Candie Gardens (No. 44h).
 106. Former school-house, Les Amballes (No. 110d), of 1841.
 107. Amherst Primary School (No. 97e), of 1900.
 108. Grammar School for Girls (No. 90), of 1902.
 109. Observatory (No. 33h), at rear of Lukis House.

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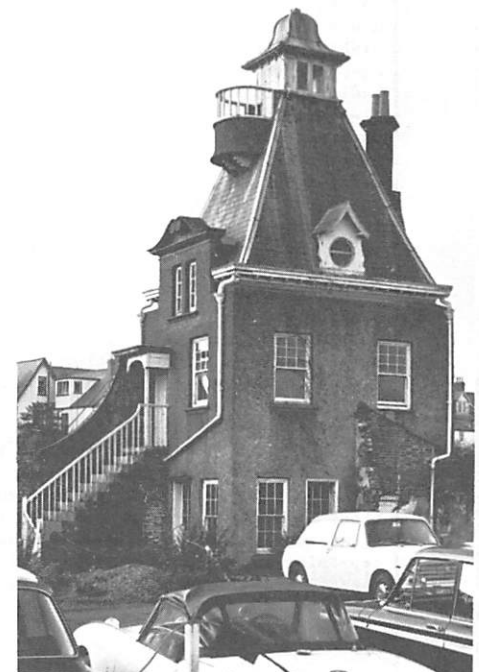
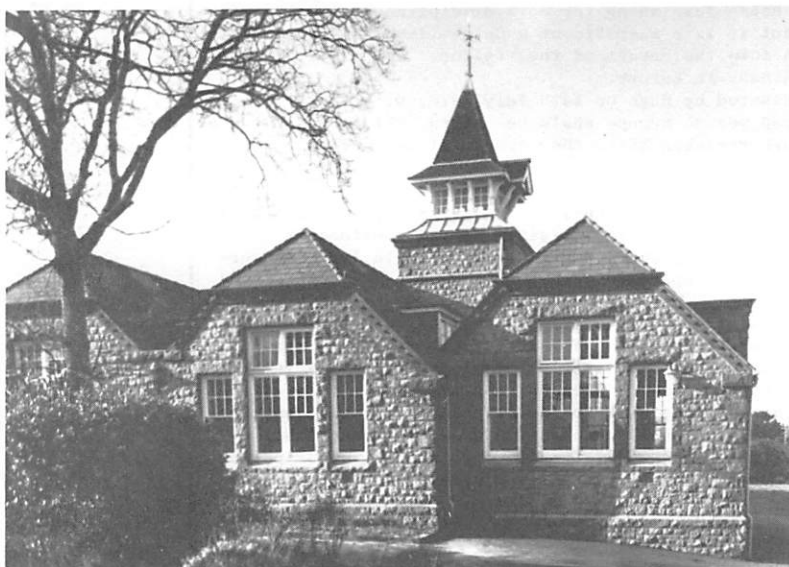


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No.	Building	Class	Date, Type, Architect, etc.	References						
			pretty and unusual geometrical fanlight; Greek key ornament above the door. The dark brown paintwork does not help its appearance. Adjoining, a long tall mossy Tennysonian granite wall.							
62m	NO. 36, HAUTEVILLE: A		A five-bay two-storey stucco house with dormers, very elegantly detailed panelling under the eaves; parapet; glazing bars complete; doorcase of engaged Doric columns; Greek key pattern incised in the lintels and raised on the panels of the door itself; good railings.							
n	HAUTEVILLE HOUSE: A		Built about 1800 for a member of the Tupper family; Victor Hugo's home-in-exile from 1856 to 1870; so, an A for historical associations rather than architecture. Still, this is a fine five-bay three-storey and basement house, rendered, with an arched door-case, not very well painted externally, but by no means negligible in its own right - though Delalande calls it 'une construction cubique, massive, sans caractère, qu'on prendrait en France pour quelque gendarmerie de sous-prefecture'. In 1851, the disillusioned Hugo turned savagely on Louis-Napoléon with the stinging attack: 'Quoi, parceque nous avons eu Napoléon le Grand, il faut que nous ayons Napoléon le Petit!' Soon after, he fled the country; took refuge first in Brussels, then in Jersey; whence he and other emigrés were expelled in 1855 on account of a colleague's letter attacking Queen Victoria. In October 1855 Hugo arrived in Guernsey; here he wrote a volume of poetry which brought in enough to allow him to buy Hauteville House from William Ozanne in 1856. He spent the next fourteen years decorating and furnishing it in an individual style on the borderline between the farouche and the inspired. As he himself endearingly remarked, 'J'ai manqué ma vocation, j'étais né pour être décorateur.' Elsewhere in this List there are slighting references to bottle-bottomed glass; Hugo genuinely employed it ('vitraux culs-de-bouteilles') in his décor. He himself carved, carpentered, painted and applied poker-work all over the place; he also employed island cabinet-makers - Mauger and Gore, worthy predecessors of Richard Guille - to alter antique pieces, and construct new ones, to his own peculiar specifications. (Not that the Hugo family thought much of these Guernsey workmen; Mauger and ten men took a year to complete the dining-room, thenceforward known in the family as 'la salle à Mauger!') He liked displaying tapestries, china and Chinese paintings in unexpected places; many of them, even a soup-tureen lid, turn up in the ceilings. He draped the house with strange and splendid tapestries in an Anglo-Mogul taste, which he claimed had belonged to Queen Christina of Sweden; he installed a chair for ancestors, never-to-be-sat-upon, named the cella patrum defunctorum; he had improving texts carved on the panelling and furniture as the fancy took him. In the dining-room is inscribed the legend: <table data-bbox="592 1035 982 1104" style="margin-left: auto; margin-right: auto;"> <tr> <td>Lever à VI</td> <td>Diner à X</td> </tr> <tr> <td>Souper à VI</td> <td>Coucher à X</td> </tr> <tr> <td>Faict vivre l'homme</td> <td>X fois X</td> </tr> </table> In fact, despite this stern regime, the poet lived to be, not C, but only LXXXII. (His way of life was not quite so austere as the motto might indicate: his mistress was installed nearby.) In the mornings he worked in his 'look-out', the attic storey with its dormers looking out over the garden and the sea to the coast of France, 'comme perché à la pointe d'un rocher, ayant toutes les vastes écumes des vagues et toutes les grandes nuées du ciel sous sa fenêtre'; in the afternoons, visited Juliette, or roamed the cliff-paths of the island (see No. 44h). He returned to France as the Empire crumbled in 1870; revisited Hauteville in 1872-3, and again in 1878; and died in 1885, the most distinguished European figure to have lived on the island. His home was presented by his heirs to the Ville de Paris, and is admirably maintained and displayed, almost exactly as Hugo last saw it on 9th November 1878. It is a strange evocative house; the memorial of an individual of overwhelming talents, fascinated both by antiquity and antiques, determined to impress his personal mark on every part of his home - 'un véritable autographe de trois étages, comme un poème en plusieurs chambres.' It has something in common with Sir John Soane's house (now the Soane Museum) in London. But the comparison with William Morris is even more intriguing. Morris moved into the Red House, designed for him by Philip Webb, four years after Hugo moved into Hauteville House. Each set about moulding the interior of his house with his own hands. Each took a highly romantic view of the medieval past; each wrote poetry and novels; each painted, drew, carpentered and designed; each attached importance to personal craftsmanship; each adopted a radical attitude to politics. Yet how different they were too - Hugo's poetry far more disciplined than that of Morris, Morris' house-furnishing far more disciplined than that of Hugo. Hauteville House is magnificent, but it is a magnificent muddle; like the Soane museum, it strikes laughter as well as admiration into the breast of the visitor. Yet it is, in sober fact, one of the most interesting houses in Europe. The garden is dominated by an oak tree, planted by Hugo on 14th July 1870, with the promise that, when it should be mature in a hundred years, Europe would be united. Five days later the Franco-Prussian war broke out. As Hugo remarked of another tree, 'Il ne faut pas contrarier les arbres.'	Lever à VI	Diner à X	Souper à VI	Coucher à X	Faict vivre l'homme	X fois X	J. Delalande, Victor Hugo à Hauteville House, Paris, 1947, passim J. Sergent, Description Sommaire, passim M. Escalle, Perles et Broderies chez Victor Hugo (Pl. 104)
Lever à VI	Diner à X									
Souper à VI	Coucher à X									
Faict vivre l'homme	X fois X									
o	NOS. 35 and 37, HAUTEVILLE: B		No. 35 is a big stucco house, now rather seedy, of five bays, four storeys and canted dormer; glazing bars complete; the original doorcase evidently removed. No. 37 is a smaller five-bay three-storey-and-dormers house, the glazing bars surviving in the top floor and dormers only, with simplified-pilaster doorcase.							
p	MAY TREES, HAUTEVILLE: A		Not on the 1843 map; recently a greasy newspaper of 31st July 1845 was found under the floor-boards: it is surmised that it had been used to wrap a workman's lunch at the time of building. The date is surprisingly late. This is a splendidly formal pyramidal composition in restrained neo-classic stucco. Attic of one bay; first floor of three bays; ground floor of five; the facade divided up by pairs of pilasters, those on the attic and ground floors plain, those on the piano nobile emphasised by feathery acanthus capitals; a very good iron balcony railing running the full length of the first floor parapet; garden, gravel sweep and tree. Recently very well reconverted from private hotel to private house.	(Pl. 92)						

No.	Building	Class	Date, Type, Architect, etc.	References
62q	<u>HAUTEVILLE LODGE, NO. 39, HAUTEVILLE:</u>	B	: Five-bay, three-storey with a very large canted dormer; canted bay windows on ground floor. Of about 1850: heavy stucco architraves, consoled hood and Gibbsian doorcase, shallow pediment over central casement window, nice ivy-pattern balcony railing.	
r	<u>MYRTLE HOUSE, NO. 43, HAUTEVILLE:</u>	-	: A three-bay three-storey stucco house, perhaps of early date though it lacks its glazing bars; flanked by a curious single-storey stone extension.	
s	<u>BEAUREGARD, NOS. 44, 46 and 48, HAUTEVILLE:</u>	B	: Three attractive houses at right angles to the street, down a narrow avenue, with marvellous views: the first house, formerly known as La Fallue, was that in which Victor Hugo first installed Juliette Drouet, who could signal thence to his bedroom window - 'la seule maison qui lui permit de jouir du spectacle quotidien de son poète'. The curious name is derived from the former owners of the house, the Fallas, and not from Juliette's fallibility.	Delalande, p.158
t	<u>NOS. 45 to 49, HAUTEVILLE:</u>	-	: Rockville, No. 45, is a three-storey house with canted dormer, three-bay, of stone (with extruded pointing); pilastered doorcase but later Victorian sash windows; entrance to the upper floor through a surprising tunnel. No. 47 is a three-bay three-storey-and-canted-dormer house with pilastered doorcase and Guille door; only some glazing bars retained. No. 49 (The Hollies) is a four-bay two-storey house with dormers asymmetrically disposed; pretty triple window; well-painted stucco; good railings and gate; next door a fine large double-decker stone wall.	
u	<u>NO. 50, HAUTEVILLE:</u>	B	: A five-bay three-storey-and-dormer-house with strong stucco detailing, central window pedimented, balcony, good railings.	1843 map
v	<u>NOS. 51 and 53, HAUTEVILLE:</u>	-	: At first glance, No. 51 appears to be a two-storey greenhouse, but on closer inspection this is the pretty porch to a three-bay three-storey-and-canted-dormer rendered house with stone string-courses, nice balcony, and glazing bars complete; No. 53 is a three-bay three-storey stucco house with a very eccentric protruding canted Georgian oriel window; consoled doorcase hood; both houses share exceptionally vigorous and weighty Victorian railings and gate-pillars.	
w	<u>PANDORA HOTEL, NOS. 52 and 54, HAUTEVILLE:</u>	-	: A pair of semi-detached three-storey-and-basement stucco houses, each three-bay, with dormers: Doric engaged columns at the doors; now an hotel. What Pandora found in her box was an extraordinary sort of Tudor summer-house, which she then saw fit to add to a rather clumsy stucco classical facade. (Z)	1843 map
x	<u>KER ANNA, NO. 55, HAUTEVILLE:</u>	-	: A pretty five-bay two-storey house, with a Victorian glass porch, apparently empty; the tiles of the roof despairingly and incongruously painted silver.	
y	<u>THE COTTAGE, NO. 56, HAUTEVILLE:</u>	-	: Seven bays if all one house; in the farmhouse tradition; two-storey; glazing bars nearly complete; nicely painted.	
z	<u>MAYFAIR HOTEL, NO. 57, HAUTEVILLE:</u>	B	: c.1840. A very strong emphasis in the street, five-bay, two-storey and mansard, with forceful detailing; consoled doorcase; painted black and white.	1843 map
aa	<u>NOS. 59-65, HAUTEVILLE:</u>	G	: Two-storey stucco houses with basements and dormers, set out on a concave curve, variegated but pleasing; No. 61 particularly well painted.	
bb	<u>NOS. 60-64, HAUTEVILLE:</u>	G	: Pleasant stucco houses with a good many glazing bars intact; No. 64 with a consoled door-hood.	
cc	<u>CHARNWOOD HOUSE, NO. 66, HAUTEVILLE:</u>	B	: A fine five-bay three-storey stucco house, glazing bars complete, simplified-pilaster doorcase, well painted.	
dd	<u>DORIA, NO. 69, HAUTEVILLE:</u>	-	: A tall three-storey stucco house, two bays to Hauteville, five bays at right angles, with extension.	
ee	<u>'LE PIED DES VARDES':</u>	G and A	: Although this name is strictly a misnomer, the triangular space at the head of Hauteville is so important, and every building around it is so important, as to deserve a composite A.	
ff	<u>DORSET ARMS:</u>	-	: Five-bay, two-storey-plus-dormer, stucco with glazing bars and wide Gibbsian granite doorcase; wooden dentils at the eaves.	
gg	<u>NO. 73, HAUTEVILLE:</u>	-	: A three-storey four-bay house with a particularly good doorcase, of Doric pilasters with emphasised entasis, and Greek key ornament, with glazing bars complete.	
hh	<u>NO. 75, HAUTEVILLE:</u>	-	: A plain two-storey three-bay house, recently nicely painted.	
ii	<u>NO. 77, HAUTEVILLE:</u>	-	: A stone three-bay house of merit, three-storey with large rounded dormer, pilastered doorcase, in the process of restoration.	
jj	<u>NOS. 74 to 78, HAUTEVILLE:</u>	-	: Three very pleasant vernacular houses, each of five bays, each of two storeys with dormers; No. 74 particularly well painted, with pilastered doorcase and glazing bars complete; No. 76 with canted dormer and consoled doorcase; No. 78 unfortunately rather spoiled, but not too far gone to be made charming if the dreary render were well re-painted; pump dated 1825.	
kk	<u>ST DENIS HOTEL AND HAUTEVILLE HOTEL, NOS. 80 and 81, HAUTEVILLE:</u>	-	: c.1790? A wholly admirable pair of three-bay three-storey houses each with hipped gable and canted dormer, closing the head of the triangle. The paired round-headed doorcases with radial fanlights	(Pl. 86)



110



111

Terraces and Villas

- 110, 111. Adjacent houses in Victoria Road (Nos. 38m and 38l) contrasted.
 112. Victoria Road (No. 38l).
 113. Pedvin Street (No. 55) from Trinity Square.
 114. Marine Terrace, Les Banques (No. 105a).
 115. Doyle Terrace (No. 48d).

112



114

115



113





116

119



117



118

116. Terrace, Cambridge Park Road (No. 92b).
 117. Lower Vauvert (No. 37n); ironwork closely resembling that of Les Arcades.
 118. Nos. 1 to 4, Union Street (No. 36d).
 119. The transition between Regency and Victorian: Les Pageots (No. 43f).
 120. The same transition: Melbourne Villa (No. 43e).

120



No.	Building	Class	Date, Type, Architect, etc.	References
	<p>are arranged symmetrically: usually Georgian builders put the orthodox house-plan first: it is a mark of conscious and deliberate design that these houses should be mirror-images of each other. Alas, the original semi-circular garden railing has been removed to make space for car-parking. The benefit must be minimal; no more than four or five cars could use the site; please, could not this railing, so important to the whole composition, be replaced?</p>			
6211	NO. 83, HAUTEVILLE:	-	A two-storey four-bay stucco house, with glazing bars upstairs.	
mm	TE DAPA, NO. 85, HAUTEVILLE:	-	Part four-bay two-storey-and-dormers; part three-bay, three-storey and dormers; garage extension. Stucco, glazing bars complete, high stone wall opposite, important as a complement to the upper part of Hauteville proper.	
63	GEORGE ROAD: G	:	The east side, a very pleasant mixture of Georgian and Regency houses, mostly three-storey stucco, with some dormers, some console brackets, a mixture of columnar and pilastered porches, and Georgian glazing pattern pretty nearly complete, running downhill to the junction of Hauteville with Les Vardes. George Road and Fort Road were constructed in 1810.	
a	MONT HAVELET, GEORGE ROAD:	-	Before 1815. A large Regency house, five bays and one, mansard roof added to make three storeys, now flats and garages; interesting principally for the Roman-Ionic capitals of the columns in the porch. Originally Beaulieu, the seat of Cartaret Priaulx.	Berry, p.157
b	LA BERTOZIERIE and LOWER BERTOZIERIE, GEORGE ROAD:	-	The former a stucco pair of semi-detached houses, each two-storey, two-bay, with dormer, and glazing-bars; the latter stucco, two-storey, three-bay, with pilasters and glazing-bars, a single house in similar style, but much earlier.	1843 map
c	NO. 7, GEORGE ROAD: B	:	Stucco, two-storey, Doric columnar porch, very wide eaves.	1843 map
64	HAVELET, UPPER SECTION: G	:	A series of good houses twisting up the hill to the junction with Hauteville; no individual building outstandingly important, but the quality is high all round, and these buildings form part of the necessary complement to Hauteville itself.	
a	HOTEL DE HAVELET:	-	Originally the home of William Le Marchant, Bailiff of Guernsey 1771 to 1800, dating from before 1815, known as Havelet House; basically a large white stucco villa, of three bays and two storeys, with wide eaves, glazing-bars, and a very tall Doric columnar porch with Greek-key variant ornament, and simple iron balcony; much added to as a hotel.	
b	NOS. 11 and 11A, HAVELET:	-	Flambs cottages; said to date from 1734; an L-shaped pair of two-storey cottages, part stone, part whitewashed, with small windows and some glazing bars, rather crumby but congenial.	
c	PRIMROSE COTTAGE/ROSE COTTAGE, HAVELET:	-	Another, rather later, pair, of lesser but not negligible charm.	
d	COTTAGES, CHAMAZ/LA FONTAINE, HAVELET:	-	A pair of pretty little narrow stone semi-detached two-storey cottages ornés of the early Victorian period, with curly bargeboards and lattice windows.	
e	LES TERRES, VAL DES TERRES:	-	A large four-bay two-storey and dormers stucco house; with tall red mansard roof, quoins, glazing-bars, and considerable extensions; an important site, closing the southern end of the bay before the trees and greenery of La Valette gardens take over.	1843 map
f	LA VALETTE BATHING-PLACES:	-	Agreeable out-door pools, first opened in 1844. The travelled Mr Andros remarked, in 1880, 'We have sought every corner in Europe, wandered through Asia, ransacked Africa, and explored America, in the vain attempt to find a bathing-place to equal it ...'	G.M. Vol. II, May 1874 Andros No. 28, 1880
65	GUERNSEY BREWERY CO. LTD., CORNER OF SOUTH ESPLANADE AND HAVELET:	-	1856: recently well repainted as a single unit; a pretty satisfactory southern stop to the town's sea-front. Made up of a number of blocks of slightly different dates: first, a four-storey Georgian-glazed section with balconies and pedimented central window; nice large floral capitals at the head of stylised pilasters; a quoined archway with the word 'Brewery' well lettered on the stone. The modern extension is well scaled and quite acceptable; the stucco has been painted to unify it with the adjoining block; the long windows have been well subdivided into small panes. Malt house, Havelet, 1855 - so inscribed; part of the brewery complex, an attractive stone three-storey warehouse, with a fine arched entrance, and a mixture of curved openings and glazing bars.	Datestone
66	LES ECHELONS AND SOUTH ESPLANADE, TO THE PICQUET HOUSE: G	:	Not quite as crucial to the image of the town as the Quay and North Esplanade, but still of some importance; mercifully, some of the less comfortable components of this section of the town are concealed behind the boskage of the South Esplanade gardens.	
a	'ALSACE' AND 'LORRAINE', BOARDING HOUSES, LES ECHELONS:	-	A quite nice pair of early Victorian guest houses, each three-storey, three-bay, united by a rather creaky-looking wooden balcony; part grey plaster, part rusticated stucco, with little pediments (incorporating cheerful suns) at the first floor windows.	1843 map

No.	Building	Class	Date, Type, Architect, etc.	References
66b	<u>KOSY KOT</u> :	-	A charming and, here, quite unexpected, tiny two-storey L-shaped whitewashed cottage apparently of c.1820, though not shown on the 1843 map.	
c	<u>THE IRON STORES LTD.</u> :	-	A very mixed bunch; one good gabled stone three-storey warehouse, flanked by stuccoed and modernised blocks; then a dreadful section of peeling bricks and corrugated iron; ending with a high stone-walled hangar. Could not the company concerned make the effort to improve and unify the appearance of its rather variegated premises?	
d	<u>RUSSEL HOLDINGS LTD.</u> :	-	A stone former warehouse - now boat and car park - with a wide canted Georgian oriel window.	
e	<u>SITECAST/FLEURISTE</u> :	B	A good grey granite five-bay two-storey warehouse, complete with pulley.	
f	<u>WAREHOUSE (no name, no number), SOUTH ESPLANADE</u> :	B	A tall five-bayed whitewashed stone warehouse, recently well renovated, glazing-bars now complete; to be let as offices; a very laudable piece of redevelopment on a sensitive site.	1843 map (Pl. 133)
g	<u>'THE YACHT HOTEL', SOUTH ESPLANADE</u> :	-	Four-storey and dormers, two-bay, triple Georgian-glazed windows above, balcony, whitewash.	
h	<u>WAREHOUSE (no name, no number), SOUTH ESPLANADE</u> :	-	c.1850? A long stone facade, three-storey-plus-dormer, of former grey granite warehouses and dwellings, now undergoing renovation as offices; this should be another excellent example of intelligent redevelopment when it is completed; but perhaps classification should wait till then.	
i	<u>'FARMERS', AND 'HARBOUR LIGHTS' PUBS, SOUTH ESPLANADE</u> :	-	A six-bay block, part three-storey, part plus dormers, in good order, with nicely curved Victorian window-tops.	1843 map
j	<u>STATES WATER BOARD OFFICES</u> :	B	1887. A very good plain granite block, of ten bays and three storeys with three double canted dormers, with very strong lintels, quoins and window surrounds; Victorian sashes with curved corners; segmental-headed openings on the ground floor; all very well kept and cared for.	Datestone
k	<u>THE ALBANY, SOUTH ESPLANADE</u> :	Z	1960; T. Mortimer Burrows, Hallam and Partners, architects, London. A regrettable recent block of shops, offices and flats; part five-storey, part two-storey; gimmicky detail; too many colours and textures - greenish tiles, brownish plaster, white concrete, and a granite panel (with a clock inset) as a concession - a quite inadequate one - to architectural good manners.	
67	<u>GATE LODGE, COLBORNE ROAD</u> :	B	A two-storey rubble gate-lodge to the former Montville House, (burned down in 1911), with narrow Tudor-style windows; the gable facing south is ornamented by tremendous decorative barge-boards, with twining vine-leaves and huge and luscious bunches of grapes, all painted pea-green; fine, but white might be even better - would it be provoking the charge of vulgarity to suggest white and gold leaf? Inset in the projecting chimney-breast a finely carved stone coat of arms of the Priaulx family, with their puzzling family motto, 'Cesar Auguste'. Montville was built about 1800 by Thomas Priaulx, reputed to have made half a million pounds out of privateering during the Revolutionary and Napoleonic wars. The lodge must be considerably later.	(Pl. 75,130)
68	<u>THE MANOR HOUSE, LES VARDES</u> :	-	Soon after 1780. Two-storey and dormers (one canted), three-bay stucco, with heavy quoins and architraves, Georgian glazing, and a wide Doric columnar porch. Built by Nicolas Corbin, wine merchant, on a site called Le Manoir bought in 1780 from Hirzel de Lisle; but the building of Fort George, and the new road through his property (to become Colborne Road) so enraged him that he sold the house, retired from business, and went to live at Bath in 1801.	G.S.Bulletin, Vol XX, No. 2, pp. 33,34
69a	<u>MANOR COTTAGE, CORNER OF HAVILLAND ROAD AND COLBORNE ROAD</u> :	-	Important because of its site at a very pleasant cross-roads: a nice little three-bay two-storey stucco pantiled farmhouse, glazing-bars complete, gables curiously angled, part painted white, part pink; still standing thanks only to the good sense of the Island Development Committee.	1843 map
b	<u>MANOR FARM COTTAGE, HAVILLAND ROAD</u> :	-	A pleasant whitewashed cottage, with nice dormers; the original thatch on the steep roof has been replaced by corrugated iron, which has weathered to look almost as attractive.	
c	<u>HAVILLAND MEAD, HAVILLAND ROAD</u> :	A	Perhaps 17th century? An extremely attractive two-storey house of rubble-stone, with dormers, six bays long; timber lintels over the windows; round-headed stone doorway; exceptionally pretty detailing to the wooden windows - perhaps of about 1840 - with a kind of saw-tooth pattern vertical divider in each. The gable-end to the road pink-washed rubble, incorporating a tiny fragment of carved stone from an earlier building inscribed, implausibly, in much later lettering, 'TLP 1470'. There is a fine old granite arched gateway leading to the garden at the front of the house.	(Pl. 159)
d	<u>HAVILLAND HOUSE, HAVILLAND ROAD</u> :	G	A five-bay three-storey random stone house of about 1800?, most of its glazing-bars gone.	
e	<u>HAVILLAND COTTAGE, HAVILLAND ROAD</u> :	G	A two-storey three-bay little house of stucco, Georgian-glazing complete.	

No.	Building	Class	Date, Type, Architect, etc.	References
69f	<u>FIGURES HOUSE, HAVILLAND ROAD:</u>	-	: A six-bay house, part one-storey plus dormers, part two-storey, Georgian-glazed.	
g	<u>LA CROUTE HAVILLAND, CROUTE HAVILLAND:</u>	-	: A good five-bay two-storey stucco house, with all its glazing-bars; nice Regency-style canopy borne on curly cast-iron supports; well painted; but rather spoiled by the addition of a large attic storey on the top of the hipped roof.	1843 map
70	<u>FORT GEORGE:</u>	-	: Date of commencement variously given as 1775, 1781, or 1782; date of completion variously given as 1812 or 1826, but in 1815 it was still 'every day receiving additional strength and extent of lines', and no doubt it was added to thereafter from time to time. Said to have cost £200,000 by 1806. By the time of the American War of Independence, and the succeeding wars with France, artillery had become more powerful and Castle Cornet had become too vulnerable for the satisfactory protection of St Peter Port harbour; furthermore, should Castle Cornet be successfully attacked by the French, a bastion on the island proper was required in order to repel invaders, and to protect Castle Cornet from fire from higher ground; so an extensive garrison fort was constructed on the hill overlooking the town and quays from the south. It comprised a central Citadel - damaged by allied bombing in 1944 - four fortified Batteries (Kent, Adolphus, Charlotte and Clarence) and a complex of associated walls, bastions, barracks, and ancillary buildings. The garrison remained until 1939; after the war, the site was relinquished, and developers of luxury homes have taken over. A large number of rather grand modern houses have been built on the extensive site within the outer walls; the siting has been pretty well managed, and by modern standards the development is an attractive one, though the demolition of the small guard-house within the entrance arch, and the remains of the star-shaped citadel, are to be much regretted.	Berry, pp.161, 212 Jacob, p.125 Collins, p.97 Grigg, p.22 Le Huray, p.71 S.E.O., 6807/13
a	<u>ENTRANCE GATEWAY, FORT GEORGE:</u>	B	: 1812; an austere dressed-stone gateway, inscribed 'Lieut. General Sir John Doyle Bar and KB Commanding, G III R, 1812'. The stucco underside of the arch is cleverly recessed so that the half-round-headed doors can be folded back.	(Pl. 25,26)
b	<u>CHARLOTTE BATTERY, FORT GEORGE:</u>	-	: The old stone walls have been retained, and a very with-it contemporary house built on top of the bastion; the site is a delightful one, the possibilities of sunny walled gardens on various levels infinite; unhappily the new house is both gimmicky in detail and unduly obtrusive in mass.	
c	<u>BELVEDERE HOUSE, FORT GEORGE:</u>	B	: On a superb site, a stucco two-storey-and-basement house of seven bays plus one, round-headed windows (recessed at each end) on the ground floor, Doric columnar porch with fanlight, hipped roof behind parapets, glazing-bars complete. The open field above the house, reserved as such by the States, was the scene of the traditional military review, attended by most of the inhabitants of the island in circumstances of pomp and pageantry, on the monarch's birthday each year up to 1939.	1843 map (Pl. 96)
d	<u>MILITARY CEMETERY, FORT GEORGE:</u>	-	: Within sound of the sea, on the cliff-slope, below the Adolphus Battery, a small cemetery of terraced lawns and elm trees; the graves of the British soldiers of a century and more, and those of 111 German soldiers. One of the most moving and beautiful of cimetières marins.	
71a	<u>MORLEY CHAPEL AND MORLEY SCHOOL, FORT ROAD:</u>	B	: 1863; 'early English Gothic'; now a Youth Hostel; former Methodist church and school. Of brownish granite, with grey dressings, a tall and handsome church, with triple lancet windows above a wide pointed doorway, framed in buttresses rising to two little spirelets: but these last were made of cement, and have begun to crumble.	Hill, p.365 Datestone
b	<u>MORLEY COTTAGE, FORT ROAD:</u>	-	: Sunk below road level, a cottage orné, three-bay plus porch, Georgian-glazed (two three-light windows and one single one), with rather crude ornamental barge-boards, and highly ornate brick chimneys.	
c	<u>GORDON COTTAGE, FORT ROAD:</u>	-	: Charming single-storey and dormer cottage, with glazing bars and painted dormers, nearly smothered in creepers, ivy, cobwebs, and the romance of abandonment.	
d	<u>CHATEAU DU VILLAGE, FORT ROAD:</u>	A	: c.1820? Now a nursing home. An extremely pretty piece of mock-Tudor stage scenery, with twin turreted towers, central oriel sprouting from a large lion mask, twin Tudor windows below; a variety of lancets and different kinds of Jacobethan detail; an ornamental arch to the right of the facade; another at the roadway. Fancy brick chimneys; good carved doors. Asymmetrical, for once, though a well-balanced flight of romantic composition.	(Pl. 132)
e	<u>LA FAVORITA HOTEL, FERMAIN LANE:</u>	-	: c.1830? The older part, a large Victorian-Tudor house, employing some of the same motifs as Chateau du Village - oriel, lions' mask, and so on; but with less panache. Basically two-storey, but a new dormer storey, and a whole modern wing at right-angles, have done away with the original character. Still, its remains are nicely painted in white and black.	
f	<u>GLEN VIEW, FERMAIN ROAD:</u>	-	: A three-bay stucco house, two-storey plus dormers (one canted), triple windows at each side, frilly Victorian glass porch; and a high stone wall, with glass on top, to obstruct the view of the glen.	
g	<u>BECQUET DE HAUT, FERMAIN ROAD:</u>	-	: A white-painted stucco house, two-storey with dormers (the central one canted), Georgian-glazed, with deep 15-pane windows on the ground floor; Dutch curved gable.	



Textures, Shapes, Materials

121. *The Lavoir Publique (No. 74a), off the Ruettes Brayes.*

122. *Corner of Fountain Street and Cornet Street, outside Barclay's Bank (No. 8f); designed by John Wilson about 1830.*



No.	Building	Class	Date, Type, Architect, etc.	References
71h	<u>THE LODGE, FERMAIN:</u>	-	: The surviving facade of a little stone gate lodge, much altered but still incorporating three pairs of three-light windows with dripstones terminating in lions' masks.	
i	<u>VUE DU LAC, BECQUET ROAD:</u>	-	: A pretty Victorian castellated house, a kind of Channel-Island-Norman adaptation of Scottish baronial, in brown granite; but as usual the departure from classical norms is only skin-deep; the house has round-headed windows, the central one Gothick-glazed, and a balcony in the classic Regency manner.	
j	<u>LE COQUELIN:</u>	B	: A jolly pepperpot folly, eye-catcher, sentry-box, or sea-mark, of stuccoed rubble, a knob on top of three layers of cylindrical plastered rubble of increasing size, like a sea-shell, on a superbly dramatic site overlooking Fermain Bay. Grotesquely ornamented by two telephone wires, actually attached to the stone work, and sweeping down to the beach far below. True, a telegraph pole here would have been dreadful - but was this really the only alternative solution?	(Pl. 18)
72	<u>LE VAUQUIEDOR:</u>	B	: A large four-bay two-storey-and-basement house, with two subsidiary bays at the ends, of dressed stone, perhaps of about 1850; threefold hipped roof; glazing-bars upstairs, plate-glass below- frilly white iron window-guards on the ground floor; a slim and elegant little pinnacle with weather-vane on the centre of the roof.	
73	<u>MOUNT ROW:</u>	G	: A wide road with an excellent mixed bunch of two-storey and three-storey stucco houses, of various dates, quite a lot retaining their Georgian glazing pattern. Some rather shabby; if all the houses were painted as well as the best of them there would be a vast improvement in the appearance of a potentially very attractive road.	
a	<u>NOS. 35-37, MOUNT ROW:</u>	-	: A pretty pair of Victorian stucco houses, two-storey with shallow canted dormers, consoles carrying a shared balcony, slim triple windows with curved corners, and a surviving laurel-wreath at the head of the right-hand pseudo-pilaster.	
b	<u>NO. 31, MOUNT ROW:</u>	-	: A three-bay stucco house, two-storey with canted dormer, triple windows on the ground floor, quoins, a fluted-pilaster doorcase, and very nice railings all complete.	
c	<u>FONTHILL, NO. 27, MOUNT ROW:</u>	-	: A three-storey three-bay stucco house of about 1840 with crested ridge-tiles, superb carved door, anthemion-pattern balcony carried on fluted-pilaster porch, and good fleur-de-lys railings.	1843 map
d	<u>NO. 1, ROSS PLACE, MOUNT ROW:</u>	-	: Notable for its lovely carved floral door. Outside No. 18 Mount Row is one of the town pumps, dated 1893.	(Pl. 85,139)
e	<u>MANOR HOUSE, LE MONT DURANT, OFF MOUNT ROW:</u>	B	: Probably a house of the early 18th century, or even earlier, refurbished in the Tudor taste about 1830; now again in course of restoration. Two-storey with dormers, a Tudorish porch, with triple Tudor window above; label mouldings with lion's heads for terminals; battlemented porch and five-bay window extension; tall barley sugar chimneys; marvellous wooden icicles dripping from the eaves.	
f	<u>UNION PLACE, NOS. 4 and 5, MOUNT ROW:</u>	-	: 1831. A good semi-detached pair of stucco villas. No. 4 has been rather tarted up; three-bay, two-storey, Victorian sashes, bright yellow shutters and carriage-lamps, modern balcony. No. 5 (Crowstone) has a canted dormer, triple windows on the ground floor, Georgian glazing complete, a little canopied porch on modern reeded 'columns'; much less vividly but more modestly and appropriately painted; nonetheless, a nice pair.	
74a	<u>LAVOIR PUBLIQUE, RUETTES BRAYES:</u>	-	: Tucked away out of sight of the road, a very pleasant stretch of stone-embanked burbling mill-stream, former business premises of open-air laundry-women; almost, but happily not quite, overwhelmed by the adjacent garage.	(Pl. 121)
b	<u>LA COLOMBELLE, RUETTES BRAYES:</u>	A	: An entirely magnificent piece of High Victorian Exotic architecture; to tell the truth, it is just outside the Parish boundary, a fact that the compiler discovered only after he had added it to his collection, so he cannot now bear to leave it out. Date hard to guess - perhaps c.1860? Architect unknown; though much more of an extravaganza, it has some details in common with the Guille-Allès Library of 1886; perhaps both are from the same hand. It was built for (or by) Thomas Le Retilley, who became a Jurat of the Royal Court in 1835. A three-storey stone house, the window-arches round-headed, two frilly hoods in each side bay and in the centre above the door, a semi-circular oriel, corbelled octagonal 'bartizans' at the corners, all topped by a tall narrow pyramidal faïence-château sort of dome-cum-dormer, with a little trefoil at the top; subsidiary domelets; high roof and tall chimneys; pretty barge-boards. No offence to the present owner, but this house would be exactly right for a homeless ogre, set as it is in a seclusion of lawns and beech trees, invisible from the road when the trees are in leaf.	(Pl. 128)
c	<u>LE PONT RENIER, RUETTES BRAYES:</u>	-	: A five-bay two-storey stucco Regency house, with Georgian glazing and shutters, well painted black and white; good fluted-pilastered doorcase with arabesques.	
d	<u>LA PROVIDENCE/PROVIDENCE PLACE, RUETTES BRAYES:</u>	-	: Each of five bays, two-storey with dormers, one pink one grey, all glazing-bars complete; the latter has a funny Regency door canopy in a faintly Chinese taste, with nice curly railings at the front steps.	1843 map
e	<u>ROLSTON; CHEZ NOUS; SEEFELD, RUETTES BRAYES:</u>	G	: A group of pleasant houses - Rolston four-bay two-storey stucco; Chez Nous four-bay, two-storey and dormers, rendered, with glazing-bars complete; Seefeld three-bay, two-storey, stucco, with a good console-bracketed door-hood.	

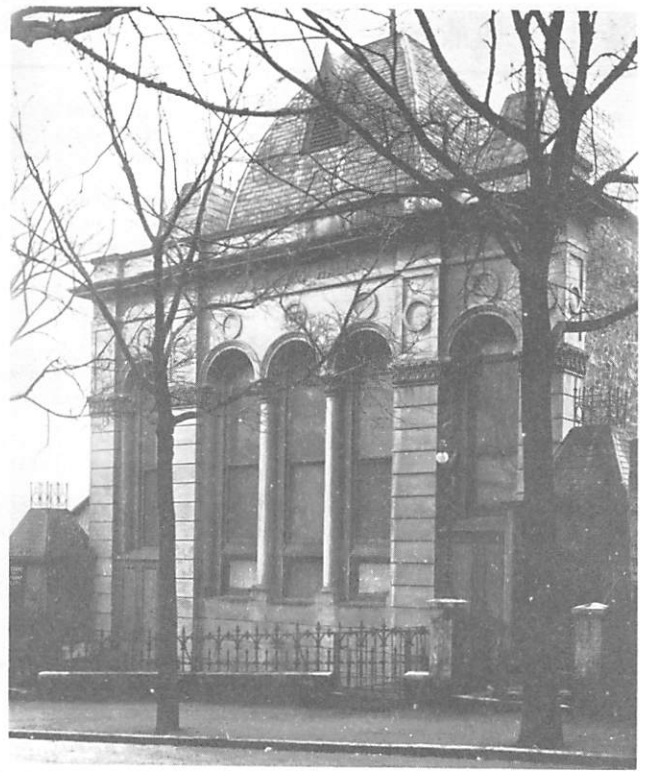
No.	Building	Class	Date, Type, Architect, etc.	References
75a	<u>VILLE AU ROI, WEST SIDE ONLY: G</u> : A nice series of two- and three-storeyed houses, mostly stuccoed or rendered, with most of the Georgian glazing-pattern still intact; it is a pity that the porch has been removed from No. 10, leaving a raw wound.			
b	<u>LA FONTENELLE, VILLE AU ROI</u> : - : A three-bay two-storey-and canted dormer house of about 1850, with balcony, console brackets, canted side bays on ground floor, nice carved door, plate-glass windows with curved top corners; well painted stucco. Not on 1843 map.			
c	<u>LES BARRIERES, VILLE AU ROI</u> : - : A three-bay two-storey stucco house, with Georgian glazing, console bracketed balcony, Regency disposition of projections and recessions.			1843 map
76a	<u>BRYHER, KING'S ROAD</u> : - : Pleasant two-storey-and-dormer three-bay late-Georgian house of pink stucco, triple windows on ground floor, glazing bars, pilastered door.			
b	<u>BELMONT VILLA, PLAISANCE, THE MOORING, ROZEL: G</u> : A series of good modest two-storey stucco villas, the last with fluted doorcase and Georgian glazing.			
c	<u>LA PETITE CROUTE/MENTONE/STANLEY HOUSE, (EAST SIDE): G</u> : Nice late Regency two-storey three-bay stucco villas, the last with fluted doorcase and Georgian glazing.			
d	<u>CAMPBELL TERRACE, NEAR ENTRANCE TO CRICKET FIELD</u> : - : A group of three little two-bay two-storey stucco houses with a knop at each end of the shared parapet, and a splendid pineapple in the middle.			
e	<u>ELGIN</u> : - : A pair of three-bay semi-detached Regency houses, stucco, two-storey and dormers, Georgian-glazed, with console-bracketed doorcases; both prettily painted; one with railings, the other alas gravel hard-standing for cars.			
f	<u>WIDFORD LODGE, D'ALBINI, MILLBROOK, KING'S ROAD</u> : - : c.1850; a rather heavily-stuccoed three-bay house, with forceful architraves, console-brackets, rusticated ground floor, round-headed windows; garden tarmac'ed over; d'Albini and Millbrook are lesser but similar.			
g	<u>NOS. 1-5, SPRINGFIELD TERRACE: G</u> : A pleasant two-storey terrace of stucco houses, with console-bracketed doorcases, balconies, and some of its Georgian glazing left.			
h	<u>RUE A L'OR: G</u> : A pleasant batch of modest cottages.			
77	<u>LES CROUTES, BOTH SIDES (FROM STANLEY ROAD TO ROUTE ISABELLE): G</u> : A coherent group of cottages and small two-storey houses, many of them well-painted and cared for; the Georgian glazing pattern fairly complete; in the hollow of a valley; the group includes Lypalsyl Cottages and Iangela opposite - gable-on to the road - both whitewashed, though Iangela has unfortunately had its windows altered and a sun-ray door inserted.			
a	<u>CHEZ NOUS, BELMONT COTTAGES, AND FACING HOUSES, LES CROUTES: G</u> : Chez Nous is a Gothick cottage, and with the others makes up a pleasing group of modest unpretentious small houses.			
b	<u>BELMONT HOUSE, LES CROUTES</u> : - : 1849; though the datestone contradicts the 1843 map: three-bay two-storey stucco house, with three-light windows on the ground floor; pilastered doorcase; poor door; good railings; no glazing-bars.			Datestone
78a	<u>FOULON CEMETERY CHAPEL, FOULON ROAD: A</u> : A most attractive former chapel of 1856, by Poulton and Woodman, of Reading, converted very judiciously into a crematorium in 1929 at a cost of £3150. It stands on the summit of a little hill in the midst of the undulating greenery of the cemetery, and is topped by a very slim needle-like spirelet, borne on a cluster of octagonal columns with tall narrow slits between them; the entrance front has a pointed arch with black and white stone voussiors alternating, above this a tall three-light window. The roof is of fish-scale slates; the second pinnacle at the rear has been tactfully converted into the crematorium chimney. The interior is modernised, demure and neutral.			Ward and Lock, Illustrated Guide to Channel Islands 1880, p.115 Le Lievre's Guide, p.64 Grigg, p.21 (Pl. 61,62)
b	<u>GATEWAY AND LODGE, FOULON CEMETERY, FOULON ROAD: B</u> : Again, 1856, by Poulton and Woodman. The gateway has a very tall and strangely-pierced arch, a theme used again in the now-demolished St Paul's Methodist church (also by Poulton, 1861) in the centre of the town. Again, use of contrasting dark-and-white stone in the ornament. Frilly white railings. The Gate Lodge a more sober exercise in the Pugin manner, rather pretty, with red tiles.			
c	<u>CATILLON; ELKINGTON VILLA; HILLSTEAD; ST CAST; KINGSWAY; VILLA NASHA; ALAMEDA; LENNOX PLACE; ARGYLL</u> : - : A remarkable series of Edwardian granite villas, displaying an ingenious variety in the disposition of differently-coloured stones. The majority are sub-Gothic in spirit, with tall gables and ornate barge-boards; but one or two feel more classical - Hillstead, St Cast and Kingsway have bay windows topped by concave canopies entirely in the Regency taste.			
79	<u>CHOISI; LES GRAVEES; DE BEAUVOIR; LES ROHAIS</u> : - : The upper end of the Grange becomes, for a short distance, Choisi; then Les Gravées; then de Beauvoir; then Les Rohais. This is the main axis along which high-class Cheltenham-style stucco neo-classicism spread westward from the older parts of the town. In a way it is ribbon development, but the gardens are so generous, the trees and lawns so ample, that no harm at all is done. It would not be feasible to classify this whole area as a single group; nevertheless, intrusions should be resisted all along the line from the Parish boundary - Rohais Manor is in St Andrew's Parish - to Elizabeth College near the heart of the town. Some subsidiary groups, and many individual buildings of importance, may be picked out.			



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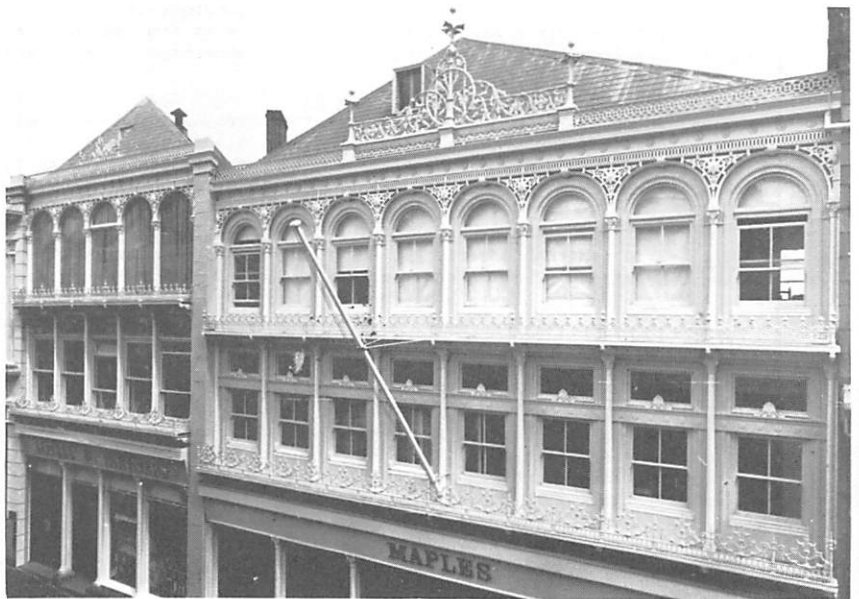
Victorian Buildings

- 123, 124. Gaumont Cinema (No. 29b) today; and as built, in 1876, as St. Julian's Hall.
 125. Newlands (No. 54e).
 126. Masonic Hall (No. 14b), of 1882.
 127. Lovell & Partners; Maples (No. 6b), of c.1883.
 128. La Colombelle, Ruettes Brayes (No. 74b).
 129. Guille-Allès Library (No. 8h), perhaps by the same architect as La Colombelle.
 130. Richly carved barge-boards, the Lodge, Colborne Road, (No. 67).
 131. Chateau du Village (No. 71d).
 132. Victoria Tower (No. 46), of 1848, by W. B. Colling.



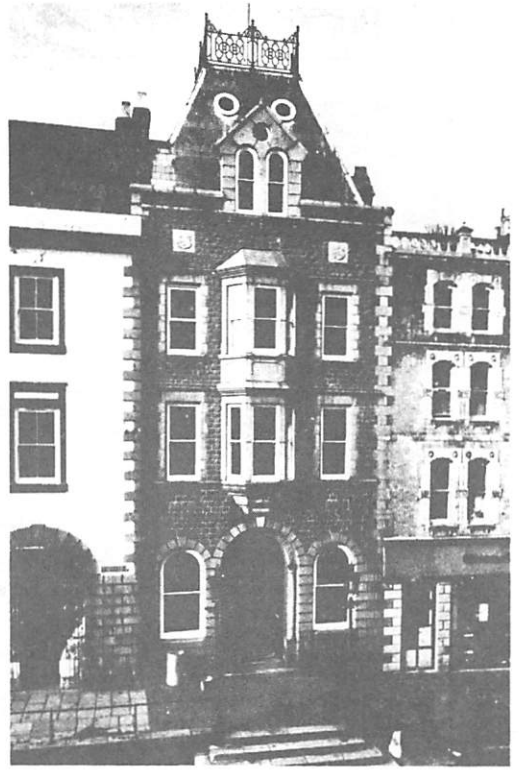
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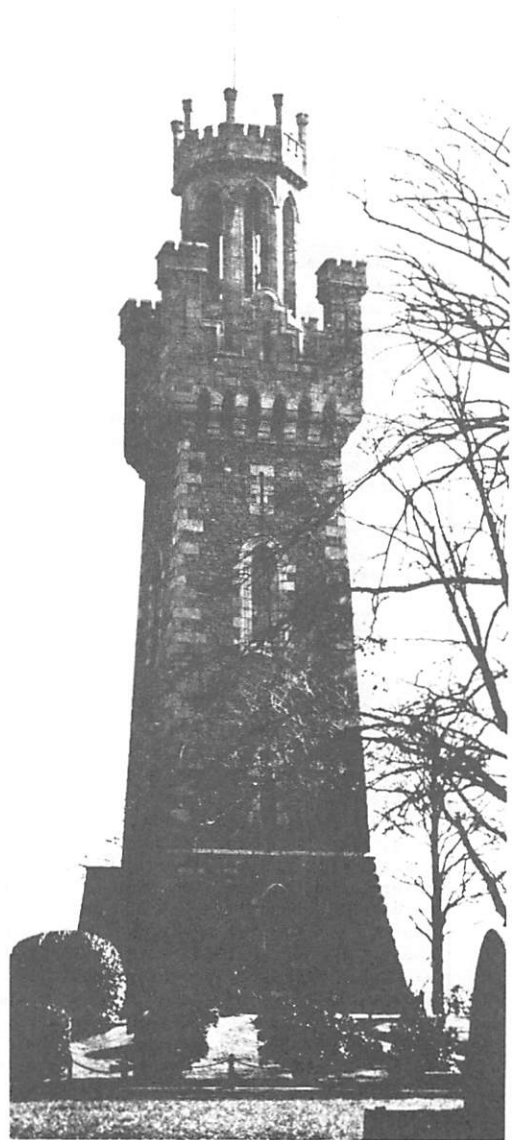
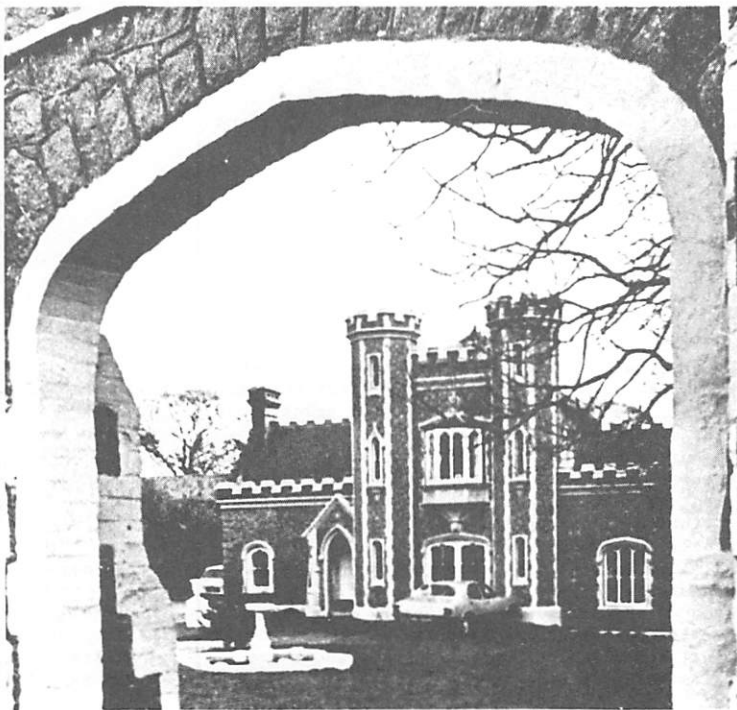
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No.	Building	Class	Date, Type, Architect, etc.	References
79a	<u>CHOISI (TOP OF THE GRANGE), SOUTH SIDE:</u>	G	This group consists of: <u>B : Verdun</u> : a tall three-storey three-bay stucco house, triple windows on ground floor. Georgian-glazed, railings, with a pretty semi-circular wooden trellis porch topped by turned rails like banisters. <u>St Thomas Place</u> : a tall pair of three-storey and basement two-bay stucco houses. <u>Edgeborough House, Esperance, Grange End</u> : three three-bay late Regency houses, free-standing, each of white-painted stucco.	1843 map 1843 map 1843 map
b	<u>CHOISI (TOP OF THE GRANGE), NORTH SIDE:</u>	GRAVEE DU SUD: B	: A five-bay rendered house, two-storey and basement, with two shallow segmental bays linked by a flat central panel, a good balcony over an arched doorway, Georgian-glazed.	
c	NO. 2, <u>CHOISI:</u>	B	: A very fine five-bay rendered Regency house, three-storey and basement, with a simple recessed rectangular doorcase. Georgian glazing with criss-cross diagonal astragals at the tops of the tall ground-floor windows, lions couchant on pedestals guarding the entrance, basement railings, and creeper: also a magnificent magnolia, in season one of the sights of the year.	
d	<u>YANDILLA, LES GRAVEES:</u>	A	: The same design as the grandest houses in Queen's Road: three-bay three-storey and basement, central pediment, balcony, console brackets, white-painted stucco.	
e	NO. 4, <u>CHOISI; THISTLEWOOD, LES GRAVEES:</u>	B	: A very large tall semi-detached pair, three-storey-and-basement with subsidiary bays at the sides, Georgian-glazed, stucco.	
f	NOS. 1-3, <u>EATON PLACE, LES GRAVEES:</u>	B	: An excellent trio of rendered three-bay three-storey and basement houses, with pierced blocks in the parapet, the outer houses with rectangular-headed windows and doors and individual window-balconies at first-floor level, the central house having round-headed openings on the ground floor and a continuous balcony above. This little terrace needs considered repainting as a single unit.	1843 map
g	<u>SAUSMAREZ HOUSE, LES GRAVEES:</u>	B	: Again, the same design as Yandilla, but with a mansard added.	
h	<u>SAUSMAREZ PLACE, LES GRAVEES:</u>	-	: Rather later than most of its neighbours, and a bit more pompous; three-bay, three-storey plus basement; canted bay-windows on the ground floor; mostly plate glass.	
i	<u>LE MANOIR DE MARKHAM, LES GRAVEES:</u>	B	: A very pretty Gothick villa - three-bay, two-storey, double-Gothick-ogee glazing above, and a pretty fretwork porch.	(Pl. 94)
j	<u>OAK TREES, LES GRAVEES:</u>	B	: Another very pretty Gothick villa, to the same pattern as Le Manoir de Markham, but this time with an added mansard storey (probably original?), without a porch, and with the Gothick glazing in better order.	1843 map
k	<u>LADIES' COLLEGE, LES GRAVEES:</u>	B	: <u>The old buildings</u> : formerly Melrose, a private house, at one time used as a residence by the Lieutenant Governors: 'lordly Melrose was finally adopted as the seat of Government ...' (Andros). A very imposing three-storey symmetrical block, the main building five-bay, but with additional three-bay wings on the ground floor; balustrade on parapet; first-floor windows with pediments, triangular and segmental; the bays of the subsidiary wings divided up by Doric pilasters; Georgian glazing complete; stucco, with moulded architraves. All very grand and, despite the fact that it was built as a private house, awe-inspiringly ladylike. Nice iron gate-arch with lamp-bracket. The arched brown granite gateway inscribed 'MDMT'. <u>B : New buildings</u> : (at the rear) 1965; States Architect. A well-proportioned L-shaped range of three-storey buildings, with a good clean roofline; artificial granite bricks; only the pattern of window-dividers a bit too complicated and fussy.	1843 map Andros, No.83, 1892
l	<u>CORNER HOUSE, LES GRAVEES/STANLEY ROAD:</u>	-	: Two-storey, plus five large dormers in the original mansard roof; five-bay; pilastered doorcase; plate glass windows; retaining wall and iron railings.	
m	<u>LISLE TERRACE, LES GRAVEES:</u>	-	: Three tall three-storey three-bay stucco houses, each with triple windows on the ground floor. Georgian glazed; Grisnoir has a fluted doorcase.	
n	<u>BALTIMORE HOUSE, LES GRAVEES (SOUTH SIDE):</u>	-	: A three-bay stucco house, two storeys with basement (mansard added 1974); three-light windows on the ground floor, segmental-headed porch, radial fanlight.	
o	<u>ST STEPHEN'S CHURCH, LES GRAVEES:</u>	A	: Foundation stone 1862; consecrated 1865; G.F.Bodley, architect; D. De Putron, builder. An early, and externally not greatly distinguished, work; the lack of any tower, spire, or steeple is a bit oppressive: a steeplet at the east end was originally intended. Without such a vertical accent, the church appears a rather gaunt brown granite barn, small lancet windows below, circular windows in square recesses above, the chancel roof higher than that of the nave. 'The building is in the early decorated style, the outer walls being of grey and red granite. The exterior is studiously plain, but the arrangement of the massive material of which it is formed, is much admired by experts.' A Mr. May subscribed £50 in 1862 'with a view to the substitution of a larger and more effective west window in place of the three small lancets originally designed'. This turned out to be the remarkable 'Tree of Jesse' window of 1864-5 by William Morris' firm, the general design and layout being probably Morris' own work; but the design also partly by Philip Webb. 'It is almost impossible to overestimate the significance of the 'cloud-wave' patterns ... This motif, ... with its emphatic linear animation and its pure strong colour, is already pure Art Nouveau, thirty years before the full international establishment of this style; and there can be no doubt that it was Webb's invention, attested by entries in his account-book.' The	Little, p.16 Hill's Historical Directory, pp.359-361 Ward-Lock, p.105 Builder, XX, 9 Aug 1862, p.571 Guerin, 1912, p.180 Jubilee Record, 1913 A.C.Sewter, 'Stained Glass of William Morris and his

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>three tall (and a little disappointing) lancets in the east window are also of 1865, by Morris, Marshall, Faulkner & Co.; as are the north aisle east window, and the third and fourth windows from the door in the north aisle. The small late chancel window signed 'William Morris & Co. of Westminster' is in fact by a rival, unconnected, and inferior firm. The circular windows in the clerestory look like Burne-Jones' work, but no evidence as to their authorship seems to have survived.</p> <p>The interior is rather fine; dark and gloomy with that rich brown Windsor-soup atmosphere which distinguishes the best late-Victorian churches. The central aisle staked out by pointed arches on low fat cylindrical columns; the chancel a disappointment, but the way the organ is fitted round the west window original and exciting; gaudy arabesque decoration on, and in the open ante-chapel under, the organ-loft added 1930, by no means unpleasing; very fine robust timbered roof; some curious church furnishings, including paintings some way after Rubens, Murillo, and others.</p>			<p>Circle', Vol. I, 1974, pp.33-4, 63,73; pls.VI, 204-208; information from Mr.A.C. Sewter.</p> <p>(Pl. 63)</p>
80a	<u>VERDALA, DE BEAUVOIR</u>	-	A three-bay, two-storey plus large dormer, stucco house, triple windows on ground floor, Georgian glazing, ironwork cresting on porch, good railings.	
b	<u>LES ROCQUETTES HOTEL, DE BEAUVOIR</u>	-	Originally Les Rocquettes house, 'residence of N.Maingy Esq.' Five-bay two-storey-and-mansard, rendered; good open-pedimented doorcase with cobweb fanlight; Georgian glazing on ground floor only; various modern addenda.	Cochrane, 1826
c	<u>NOS. 1-8, DE BEAUVOIR TERRACE, DE BEAUVOIR</u>	-	1883, by J. Torode, architect and secretary to the developer - Guernsey Real Property Trust Limited. A terrace of eight three-storey three-bay Victorian stone houses, stepping with dignity down the hillside; arched doorcases, arched windows in the canted bays.	Company Minute Book
81a	<u>IVY GATES, LES ROHAIS: A</u>	A	c.1740; in the care of the National Trust, by whom the gateway was restored in 1968. The original massive arch to the avenue leading to Les Granges Manor House; one arch for coaches, one for pedestrians. 'This arch, although very fine, is not strictly Guernsey, as it has the Jersey L-shaped stringers.' Coat of arms of the de Beauvoirs incised in keystone. Despite its name, today happily free from ivy.	Bicknell, p.167 Guernsey Farm-house, p.25 (Pl. 153)
b	<u>GRANGES DE BEAUVOIR: G</u>	G	Through the Ivy Gates (No. 81A) the fields on either side of the avenue leading downhill to the Manor House were developed, perhaps about 1860, for very large and imposing stucco houses, each in its own secluded and well-wooded garden. Mr. Andros did not care for these; he described them, not altogether unjustifiably, as 'the hideous modern residences ... planted like so many dice thrown from a box on the eminence' above Les Granges. These really are inconveniently enormous, but the conservative neo-classical idiom of white-painted stucco, Georgian-glazing, and formal porches, has been retained. The hut and parked caravan (L'Hirondelle) at the foot of the avenue, just outside the Manor, let down the grandeur of the group with a sudden bump.	Andros, No. 33, 1881 (Pl. 162,163)
c	<u>LES GRANGES MANOR: A</u>	A	1685; an exceptionally fine example of a five-bay three-storey granite 17th century manor-house - though in the Jersey rather than the Guernsey tradition. The long avenue leads to the back of the house, which fronts onto a most attractive walled and paved courtyard, the remains of two still earlier manor houses incorporated into the composition. At the rear, a fine spiral staircase rising to roof level; a 'witch's stone' at the gable; a very fine Norman arched doorway, unhappily concealed by an unworthy modern porch, erected during the German occupation to keep out draughts; three very large granite fireplaces; a piscina in the hall; the stone-work at the windows chamfered, some windows with Georgian sashes, some with casements. The roof, originally thatched, is carried on roughly-hewn tree-trunks. The hutments clustered close to the house are obtrusively visible from York Avenue and the Route Isabelle. When Andros knew it, it was masked in ivy, now perhaps fortunately removed. 'The grand old mansion ... is picturesque beyond description. It literally nestles under huge overspreading masses of ivy which flourishes in the form of an immense tree spreading its heavily laden arms over the whole of the roof, and wrapping the walls in all directions with its leafy mantle.' He cannot resist adding: 'The house is one of the best specimens we have in Guernsey of the architecture - if I may so express myself - of the period before architects existed.'	Andros, No. 33, 1881 Notes supplied by Mr. Reginald Payne.
82	<u>ROCQUETTES ROAD: G</u>	G	A number of pleasant pre-1843 houses, many very much run down. Mon Plaisir Lodge, a good three-bay two-storey stucco house, with anthemion balcony over console-bracketed doorway, part Georgian-glazed, nicely set in its garden behind stone wall and railings. Mon Abri recently nicely repainted white; it would be nice if the whole neighbourhood were to follow suit.	1843 map
83a	<u>PORTES DES GRANGES, LES ROHAIS</u>	-	Three-bay, three-storey plus basement and dormer; stucco; nice glazed veranda.	1843 map
b	<u>NASHVILLE, LES ROHAIS</u>	-	Three-bay, two-storey and basement, good Ionic doorcase, quoined stucco, railings around basement; imposing gate pillars with knobs; fine new gates and railings.	1843 map
c	<u>BROWHILL, LES ROHAIS</u>	-	Three-bay, two-storey, stucco, with a very nice glazed veranda varried on four curly-arabesque Victorian iron columns.	1843 map
d	<u>CORNER LE FOULON/LES ROHAIS</u>	-	Five-bay two-storey-and-dormer stucco house, simplified-pilaster doorcase. Georgian-glazed upstairs only; enclosed in a nice walled garden.	

No.	Building	Class	Date, Type, Architect, etc.	References
83e	<u>PLACE DES TROIS VUES, LES ROHAIS:</u>	B	: A three-bay stucco house, two-storey-plus-basement-plus dormers, Georgian glazing complete, side porch with lions' masks at the corners of the architraves.	1843 map
f	<u>CLAYFIELD, LES ROHAIS:</u>	-	: A pleasant three-bay two-storey stucco house, Georgian glazed, a little spoiled by an unsuitable door.	
g	<u>BEEHIVE PUB, LES ROHAIS:</u>	-	: A very curvaceous stucco corner slab, with a minimum of openings, and an ornate roof-rack.	
h	<u>LES ROHAIS, FROM FOULON ROAD TO ROHAIS VILLA:</u>	G	: A pleasant group of modest houses, mostly two-storey with dormers, of various textures and details - much cheerful paintwork on the stucco; some stone: some Georgian glazing; some Ionic pilasters and columns. Rohais Villa has a nice trellis-work porch; the cottage orné opposite bears the date 1899, though it appears at least 50 years earlier with its neat stonework, projecting eaves, lattice windows, and little angled bay.	
i	<u>HAZELEY MANOR, LES ROHAIS:</u>	-	: A nice large white-painted stucco neo-classical house, built by John Carey (1774-1855); 'originally of a simple Georgian design, has been altered beyond recognition'; for many years patriotically known as 'Frogmore'. Very good heavy fluted Doric-columnar porch. Georgian-glazed, plan and elevation confused by many slightly haphazard additions.	History of the Careys, p.203
j	<u>VIMIERA, LES ROHAIS:</u>	-	: 1911, grafted on an earlier house built by a member of the Brock family who fought at the battle; an enormous and dreary Jesuit seminary, no longer so used. The eleven-bay road frontage, with its succession of fancy pediments, is very forbidding; the open quadrangle at the rear is rather better - the chapel range six bays, the central block nine bays, three-storey with bobbedy pedimented dormers, central clock-pediment, stars and so forth. Now very lugubrious, the whole over-ambitious range having been executed in dark-grey rendering. This would make a good haunted-house setting for a film.	
k	<u>FROGMORE, LES ROHAIS:</u>	-	: Behind nice stone gate-posts with bobbles, a pretty little square two-storey three-bay house, with wide oversailing hipped roof, tall casements and balconies above, Gothick glazing below in Gothick recessed arches; recently sympathetically restored, but alas the chimneys were amputated when the central heating went in, so the composition has lost its original balance.	
84a	<u>DRACAENA LODGE, COLLINGS ROAD:</u>	-	: A nice three-bay three-storey stucco villa, segmental-headed plate-glass windows, bay windows on the ground floor, creepers over icing-sugar-painted stucco, good carved door.	
b	<u>ROSE END TO DALKOOSHA, COLLINGS ROAD:</u>	G	: A row of pleasant cottages (with one two-storey house), variegated dormers and pantiles and detailing.	
c	<u>ST PETER PORT SECONDARY SCHOOL, LES OZOUETS:</u>	B	: 1968; States' architect. A long low composition, with a consistent roofline, all two-storey save for the central services tower; the pattern of aluminium glazing-bars is satisfactory, but the use of green panels in the western section, chess-boardy black and white ones in the eastern section, is a bit divisive though cheerful.	
d	<u>GREEN OAK, COLLINGS ROAD:</u>	-	: A little three-bay stuccoed cottage; with quins, Georgian-glazed, its fortune made by a delightfully carved and painted cusped Gothic door.	
e	<u>LES ROSIERS, COUTURE WATER LANES:</u>	B	: In an enchanting and unexpected setting - a little stone-framed rivulet burbling along the roadside, a miniature splashy ford - a pleasant granite farmhouse, five-bay, two-storey and dormers, glazing-bars complete.	1843 map
f	<u>CLAIRVAL HOUSE, COLLINGS ROAD:</u>	-	: Five-bay two-storey-and-Gothick-dormers house, romantically ornamented with painted doorcase, dripstones, canted casement window above the square porch, surmounted by two layers of wooden icicles; stucco front, stone gable, both cream-washed.	1843 map
g	<u>LA COUTURE HOUSE, COLLINGS ROAD:</u>	B	: Three-bay above, four-bay below, probably an older farmhouse refaced and stuccoed in 1850 or ish; heavy architraves, round-cornered plate-glass sashes, round-headed stucco doorcase very possibly concealing a stone Guernsey arch; nicely painted, set in a pleasant enclosed garden below road-level.	1843 map
h	<u>LONGWOOD, COLLINGS ROAD:</u>	-	: A strangely-isolated tall stucco house, two-storey-plus-basement plus dormers, console brackets to hood and balcony, seven steps with railings up to the front door, rather seedy at present.	
85a	<u>VILLA DES CAMELIAS, LA COUTURE:</u>	-	: Notable for a particularly fine polychromed Guille door, honourably framed in a free-standing columnar porch; otherwise, an orthodox three-bay three-storey stucco house.	1843 map
b	<u>COUTURE COTTAGE, AND THEODOSIA, CORNER OF LA COUTURE AND FOSSE ANDRE:</u>	-	: An older two-storey building, Georgian-glazed, encased in early-Victorian stucco; several dwellings incorporated in the same block, including the next entry.	
c	<u>BAIDAR HOUSE, AND CALEDONIA NURSERY, FOSSE ANDRE:</u>	-	: Two-storey and dormer, three-bay, stone; triple windows on ground floor, console brackets; rather spoiled by cement plaster on the pilasters and around the doors and windows; melting almost imperceptibly into the stucco Caledonian Nursery next door, a very agreeable piece of pretty horticultural 1830-or-so style - urns, pilasters, wooden balcony, lots of appliqué wreaths.	



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Contrasts

- 133. Former warehouse, South Esplanade (No. 66f), admirably restored as offices.
- 134. Longstone House (No. 104f), of 1971; a distressing intrusion on the waterfront.
- 135. Bucktrout's Warehouse, Glatigny Esplanade (No. 102c), an even more unhappy intrusion.
- 136. La Plaiderie (No. 26b): an important little open space degraded by unsuitable buildings and alterations.
- 137. Is this a chapel or a hoarding? Clifton Hall (No. 34f and 35c), of 1829.
- 138. Guernsey Press machine-room (No. 17b), on the site of a cottage, just beside the Constables' Office; sensitive and tactful modern design.



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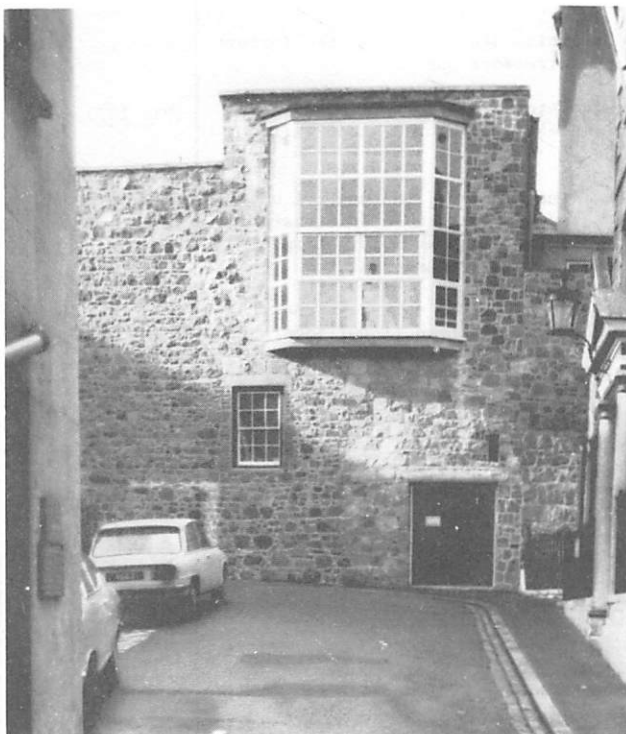
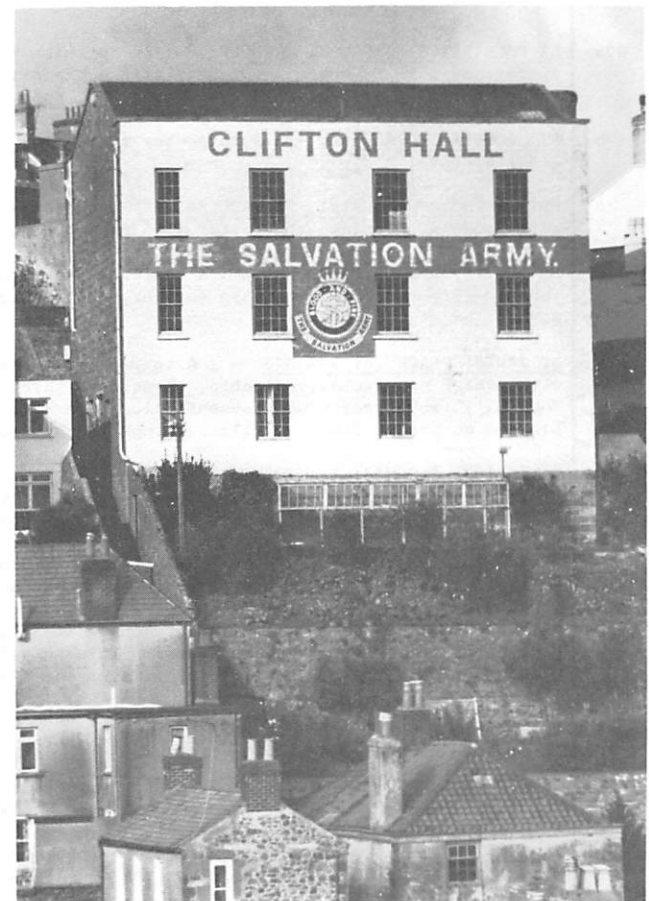


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No.	Building	Class	Date, Type, Architect, etc.	References
85d	<u>LA HAIE/ESSEX COTTAGE/THE AVIARIES, FOSSE ANDRE:</u> - : Nice modest two-bay two-storey-and-dormer rendered houses, partly Georgian-glazed.			
e	<u>GRENADA, FOSSE ANDRE:</u> - : A pleasant three-bay two-storey house, triple windows on ground floor, Georgian-glazed, with stone gables and stucco front; the finely-carved stone cornice comes as a surprise.			
f	<u>ARCHWAY TO NORMANVILLE, FOSSE ANDRE: A :</u> 71568 (?c.1740); an arched entrance gateway, similar to the Ivy Gates, with a larger arch for coaches and a lesser one for pedestrians. The original house, Normanville, apparently 16th century, was 'as snug a little property as any in the island' said its owner - A.C.Andros! But alas, after many years of emptiness, it was gutted by fire. The modern house on the site (1970, by Bouttell and Bramall of Guernsey) has been very well-designed to re-use the squared granite slabs from its predecessor, not only for lintels and sills, but also for window-jamb.			Andros, No. 33, 1881 (Pl. 154)
g	<u>THE HOLLIES, FOSSE ANDRE:</u> - : A five-bay two-storey stuccoed house of some antiquity, Georgian-glazed, with modern porch, so smothered in wistaria, creepers, ivy and so forth as to be pretty well indecipherable.			
h	<u>MILTON PLACE, FOSSE ANDRE:</u> - : Five-bay two-storey plus dormers, quoins, Georgian-glazed, of pinkish rough plaster.			
i	<u>VILLA MAGNOL, FOSSE ANDRE:</u> - : The classic two-storey three-bay stucco villa, triple windows on the ground floor, console brackets, recessed panels below the windows, good railings.			
j	<u>LA MAISONETTE, FOSSE ANDRE:</u> - : A five-bay cottage, single storey with dormers, intriguing diamond-cut wooden ornament.			
k	<u>KINROSS, FOSSE ANDRE:</u> - : Two-storey dormer, three-bay, white-painted stucco, plate glass, Gibbsian architraves.			
86a	<u>NOS. 1-7, ELM GROVE:</u> - : A pleasant two-storey terrace of modest Georgian houses; Grove House has a good carved door, marvellously painted in affectionate polychromy - Copnor a good two-storey two-bay house, triple windows below. Georgian-glazed, quoins, nicely painted.			1843 map
b	<u>LA PORTE, ELM GROVE: A :</u> 1801, built by William Corbin. Named after the gatehouse of the monastery of St Jacques and Our Lady of Loretto, on whose site the house stands. A very fine large house, two-storey plus dormers; white painted and stuccoed apart from granite quoins, string-course, plinth and sills; central Venetian window with good fluted detailing; the round-headed dormer picks up the pattern of the Venetian window below it, the side dormers have little sharply-angled pediments; eight Doric pilasters at dormer level. The single-storey wing to the south, together with the attic dormers, were added in 1913 by Dr.E.K.Corbin. During the Occupation this was the residence of the German Admiral in Command.			Family information from Mr N.de B. Corbin (Pl. 98)
87a	<u>LA COLLINETTE HOTEL, ST JACQUES:</u> - : An imposing white-painted stucco block, nine-bay, two-storey-and-dormer, Georgian-glazed, with a Victorian porch; good railings. Originally Elm House, built by William Corbin, owner of No. 84b, as a home for his daughter Maria Louise.			1843 map
b	<u>ST JACQUES, ST JACQUES:</u> - : A three-bay two-storey villa, with extensions, nice balcony, plate-glass windows.			
c	<u>PETITE PROVENCE/AURINA, ST JACQUES:</u> - : Two-storey three-bay white stucco houses, the former with Georgian glazing, the latter with a nice canopied wooden fretwork porch.			
d	<u>DE QUETTEVILLE, ST JACQUES: B :</u> A charming stone five-bay two-storey-and-dormers house, of the mid-18th century or perhaps earlier, Georgian glazed, concealed in a high stone-walled garden.			(Pl. 157)
e	<u>ST JAMES' PLACE, ST JACQUES:</u> - : A terrace of three Regency stucco houses, the central one with a high concave-curved gable, three-bay, three-storey plus basement; those on either side four-bay, two-storey plus basement; nice slim half-reebed pilasters to door hoods; triple windows on ground floor; frilly railings to the front steps; rather variously painted.			1843 map
f	<u>MONAMY, ST JACQUES: A :</u> Tucked below road-level at the bottom of a little valley, a charming traditional five-bay two-storey stone farmhouse; over the doorway, a carved lintel incorporating coat of arms, sundial, and the date 1312; presumably removed from an earlier house - this one is reputed to date from the 15th century, the 17th century would seem more plausible. Plate-glass windows. The stone extensions next door, Dracaena, two-storey and five-bay, and Larina, two-storey, three-bay, are Victorian but quite in keeping.			(Pl. 161)
g	<u>CLYDESDALE, ST JACQUES:</u> - : A modest house, its glory the splendidly painted console brackets, picked out in blues, whites and pinks. This is delightful here as a surprise for once in a blue moon; but it would be dreadful if everyone else were to follow suit.			
h	<u>LENTON HOUSE, ST JACQUES:</u> - : White-painted stucco villa, three-bay two-storey, consoled doorcase, Georgian-glazed.			
i	<u>LA COUCOUMELLE, ST JACQUES:</u> - : Two-storey three-bay stucco house, triple windows below, Georgian glazing, consoled doorcase, entrance archway.			
j	<u>LA COLLINE, ST JACQUES: B :</u> A two-storey stone house, five bays, with pretty Victorian double casement windows dating perhaps from the mid-18th century.			

No.	Building	Class	Date, Type, Architect, etc.	References
88a	ORCHARD HILL, ROZEL ROAD: <u>B</u>		: A curious white-painted stucco house, two-storey plus dormers; the first floor three-bay, with coupled round-headed windows framed by sliding shutters; the ground floor five-bay, with an oddly cut Norman-style central arched doorway on fat columns; the other four bays on the ground floor have canted bays, each containing four round-headed windows, in two cases topped by ornate stucco finials.	
b	MON PLAISIR HOUSE, GREEN LANES: -		: A dignified ten-bay stone house, two-storey with a mixture of dormers and gables, another mixture of bows and bays, Victorian glazed; outside on the road, the stone mounting-block on which John Wesley preached on 2nd September 1787; and a plaque to that effect. He is said to have stayed in the house.	
c	BON AIR HOTEL, CORNER OF GREEN LANES AND VALNORD LANE: -		: A fine three-bay two-storey white stucco house with Georgian glazing.	
d	VALNORD SCHOOL, VALNORD LANE: -		: A plain two-storey five-bay villa, now school for handicapped children, of white-painted stucco, plate glass windows, round-headed doorcase with cobweb fanlight.	
89a	THE OLD FARM, UPPER ST JACQUES: <u>B</u>		: A traditional granite five-bay two-storey farmhouse, probably mid-Georgian, glazing-bars, set in a little old walled garden. Slates presumably replace original pantiles. Bogus front door; original granite chimneys replaced by brick.	(Pl. 156)
b	NOS. 1-4, CAMERON PLACE, UPPER ST JACQUES: <u>G</u>		: An agreeably mixed terrace of tall stucco two-storey-plus-dormer-and-basement houses: Nos. 1 and 2 with Tudor doors, console-bracketed hoods, and 1850-ish external plasterwork; Nos. 3 and 4 with Georgian triple windows, carved doors, and glazing bars complete.	
90	GRAMMAR SCHOOL FOR GIRLS, ROSAIRE AVENUE: -		: Plans 1902, by Colson, Farrar and Nisbett of Winchester. Another of the excellent schools of this period; a very long range of grey granite, single-storey with some dormers, a succession of bays containing hipped-gabled tall classrooms with triple windows. Square tower with a pretty wide-eaved wooden cupola, a projecting covered belfry (like that on the Town Church) housing the school bell.	S.E.O. (Pl. 108)
91	LA GIBAUDERIE, GIBAUDERIE: <u>A</u>		: 17th century? A traditional granite four-bay two-storey farmhouse, with latticed casement windows, wooden lintels, and a roof of corrugated iron in lieu of thatch.	
a	SHOP, CORNER OF GIBAUDERIE AND ROCQUETTES LANE: -		: A curious block, or a high plinth, the corner chamfered, three-bays by one bay by three bays, two-storey, stucco; a very grand consoled doorcase, elaborate carved diamond-pattern door, and console brackets to the shop windows - divided up by pilasters of floral tiles; heavy architraves upstairs; all painted in white, with vivid orange trim.	
92	CAMBRIDGE PARK ROAD: <u>G</u>		: A street of nicely-scaled and nicely-detailed houses, the only somewhat discordant note the Duke of Richmond Hotel at the corner of L'Huvreuse, but even its five storeys are reasonably well subdued by the surrounding mood. The street contains:	
a	CAM HOUSE: <u>B</u>		: A three-storey three-bay stucco house, with Georgian glazing and doorway, and nice Tudorish detailing recessed in the pilasters; good railings.	
b	ROMFORD GUEST HOUSE/ CAMBRIDGE PARK GUEST HOUSE: <u>B</u>		: An uncommonly good semi-detached pair, narrow and 1850-ish, each three-bay, three-storey plus basement plus dormers; stucco, with robust architraves, console-bracketed, doorcases at each end of the group; the two houses unified by a good balcony and the rhythm of six shallow pediments over the six first floor windows.	1843 map (Pl. 116)
c	CLAREMONT HOUSE/CLEVELY PRIVATE HOTEL: -		: Another semi-detached pair, nearly opposite: each three-bay, three-storey plus basement, the latter with dormers. Georgian glazing complete; segmental-headed doorcases; Claremont has three window balconies.	1843 map
93	LA FREGATE, VAUXLAURENS: -		: Formerly called Beauregard, home of the Dobrée family; originally Les Douvres; bought by Jean Dobrée in 1636. A nice six-bay stone two-storey house with dormers, overlooking the harbour; there is a datestone '1721 ED' and another '1720 ED', with the Dobree arms, over the original front door. Now hotel and restaurant.	Datestones
94a	CASTLE CAREY, L'HYVREUSE: <u>A</u>		: About 1829; John Wilson, for John Carey (1786-1850). A very large sub-Tudor mansion, of reddish-brown stucco, imposing but more architecturally distinguished in plan than in elevation. Part fortified; part trefoil ornament; part quatre-foil; octagonal turrets to the imposing Gothick entrance porch; dripstones with masks above; orthodox Georgian glazing. Originally the house stood at the end of a private road, the present roadway having been extended only about 1920. Several Lieutenant Governors used this as their official residence: in 1865 it was described as 'a modern castellated structure which, though it will not bear the criticism of the architect, nevertheless ... has a palatial character, which well adapts it to the official reception of the representatives of the crown'. Dr. Rowan has suggested that the peculiar V-shaped plan derives from Robert Adam's geometrical designs, through the medium of Richard Elsam and Peter Nicholson's pattern-book, published in 1825. Indeed, he concluded a distinguished series of lectures to the Royal Society of Arts with the words: 'A rendered Gothic Villa in the Channel Islands may seem an odd ending to our	Bradshaw, 1896 JRSA Sept 1974 Vol CXII, p.708 Practical Builder's Price Book, 1825 S.G. 1966 Le Lievre, 1863 (Pl. 43,44,45)



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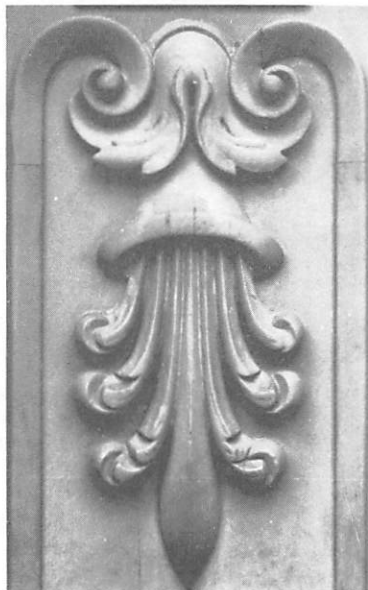
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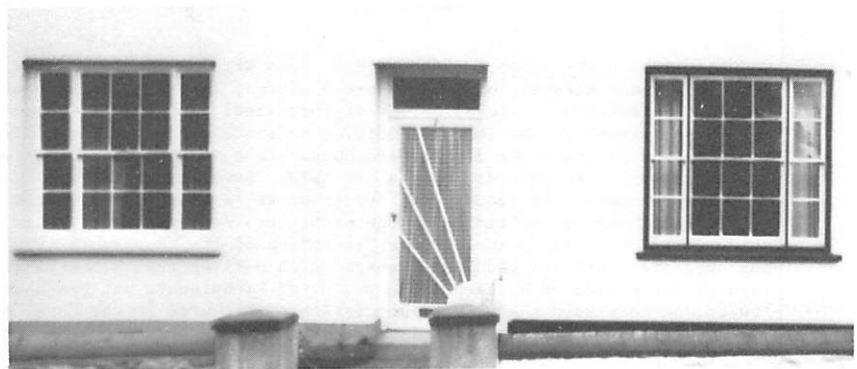
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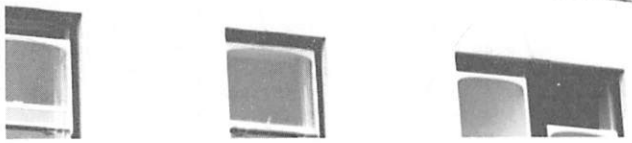
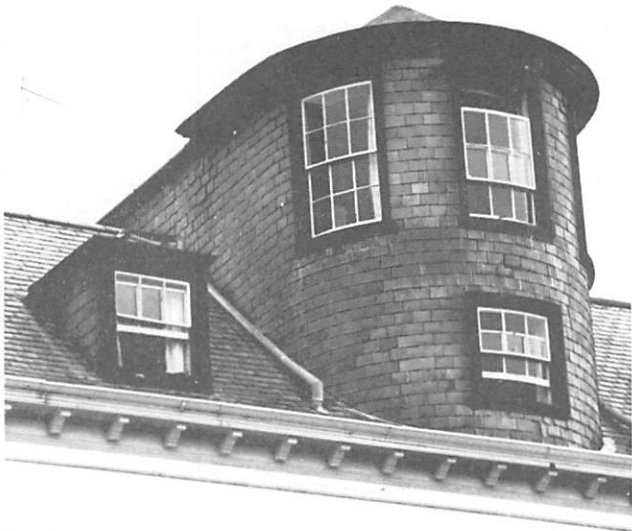


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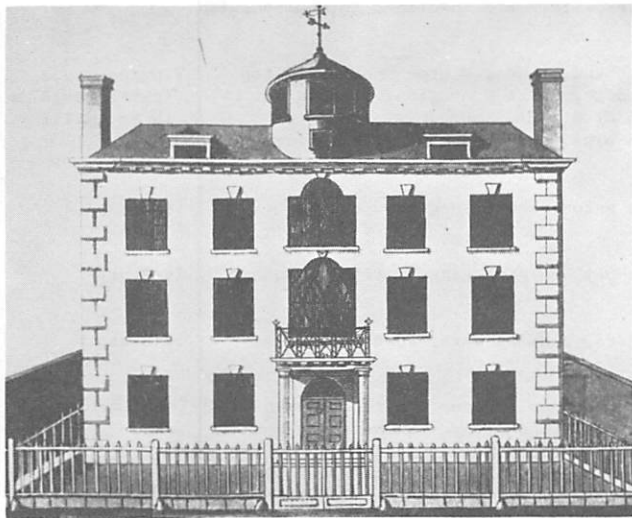
Doors and Doorways

- 139. Carved door, Mount Row (No. 73d).
- 140. Constables' Office (No. 18); doorcase and Venetian window.
- 141. Richard Guille's own front door (No. 55b).
- 142. No. 30, Sausmarez Street (No. 36a).
- 143. Door, La Grange (No. 33j).
- 144. Porch, Les Pageots (No. 43f).
- 145. Gothick doorcase, cusped door (No. 38j).
- 146. Elim Cottages, Grand Bouet (No. 106f); Georgian glazing-pattern spoiled by an intrusive sun-ray door.



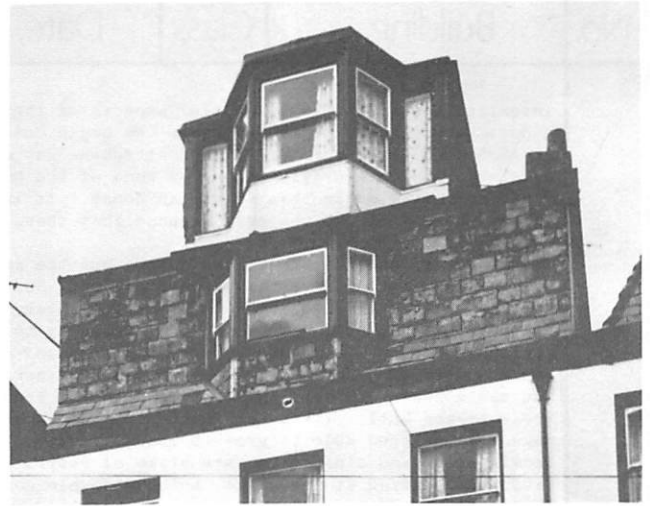


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151



149

Windows

147, 148. Double-decker dormers on Royal Hotel (No. 102a).
formerly Grand Bosq House, before 1815.

149. No. 7, Sausmarez Street (No. 36a).

150. Jacobethan window, Devon Lodge (No. 94g).

151. Golden Lion pub (No. 8i).

152. Shop-front, Havilland Street (No. 36i).

150



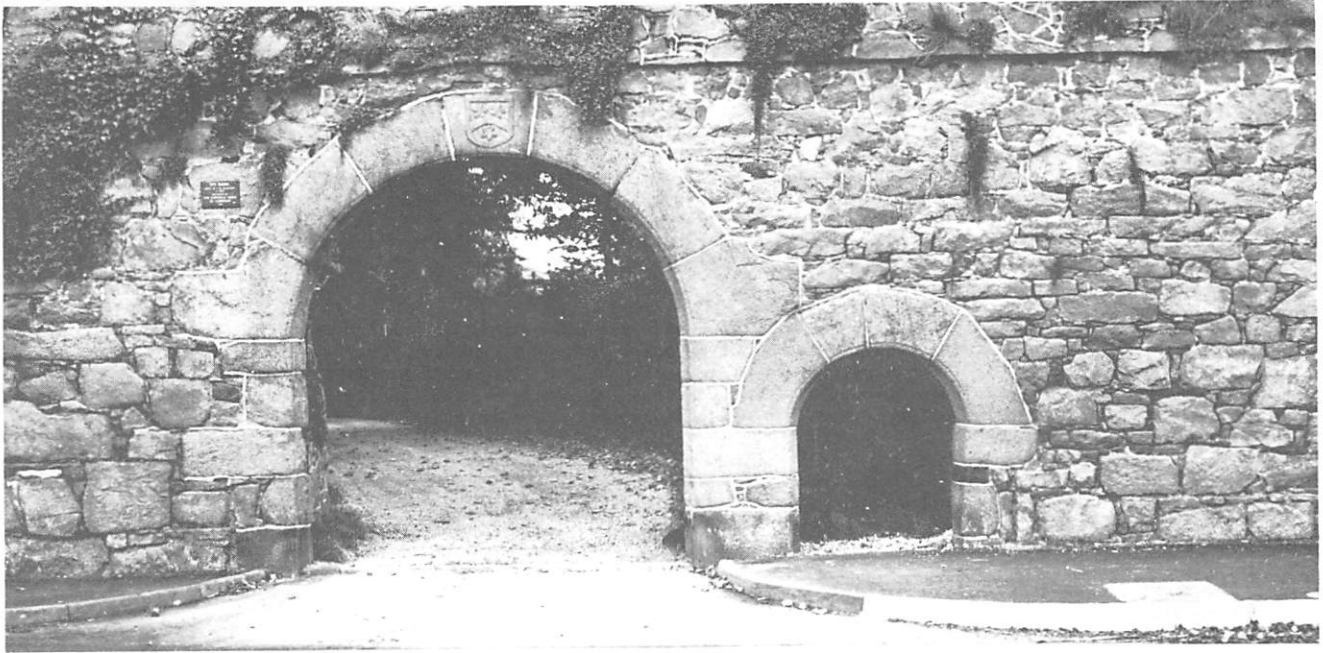
152



No.	Building	Class	Date, Type, Architect, etc.	References
	<p>investigation of the less familiar aspects of the Adam brothers' careers, yet Castle Carey, in a curious way, has its own aptness. We began outside the Society's door in the Adelphi. When in 1936 the larger part of this great scheme was demolished, the doors, furnishings and plasterwork of the drawing-rooms of some of the houses were saved to be shipped to St Peter Port and installed in this Adam-plan house. If inanimate things like ceilings, doors and dadoes could feel, we can only suppose that these Adelphi interiors in Guernsey would feel they had returned home.'</p> <p>The street facade is rather forbidding; but the interior of the house, and the garden fronts, combine warm friendliness and cool elegance. Surviving photographs show that John Wilson originally gave the house a decorative vocabulary of pointed arches, rounded mouldings, and quatrefoil ornaments, corresponding internally to the exterior. But the Adam fireplaces, ceilings, dadoes, doorcases, doors, handles, and other decorative motifs, brought over in such abundance from Adelphi, fit their new home to perfection, and have transformed its character. The whole house radiates (via five enfilades) from the octagon room at the farthest part from the entrance hall. (This has fortunately blank windows facing the lawn, where an enormous magnolia has been able to grow to maturity without interfering with the light inside). Drawing-room and dining-room are alike of restrained magnificence. The staircase seems to have been altered at some date, but the double concave-bowed landings in the top-lit hall are charming. The library was added early in this century, but, with the aid of a formal screen of columns, accommodates à merveille the finest of the Adelphi ceilings. Externally, Castle Carey is important to St Peter Port, but more as a romantic eye-catcher (almost a folly) than as an architectural set-piece. Internally, it is one of the most endearing and habitable houses in the Adam manner I have seen.</p>			
94b	<u>LES COTILS, OFF L'HYVREUSE</u>	-	'Old Mrs Tupper of Les Cotils died in 1848, and her son Ferdinand went to live there, but stayed there a very short time, when finding it beyond his means he sold it to his youngest brother Henry Tupper, who pulled the old house down, and built the new one, which stands there now' (Col. C.J.Durand); 'I love the Cotils. It is the first house I can discern as I approach Guernsey, and I hold out my arms to it in loving greeting' (A.C.Andros in unaccustomedly sunny mood!) An expansive late-Victorian stucco mansion, now old people's home; garden front three-storey, five-bay, with a three-bay central rounded bow, all windows Georgian glazed; but its effect neutralised by numerous rather institutional additions of varying dates. The stone gate-pillars are inscribed to commemorate Queen Victoria's second visit to the island in 1859.	S.G. 1938 Andros, No. 33, 1881
c	<u>L'HYVREUSE, SOUTH SIDE</u>	G	A group of good late Georgian and Regency stucco houses, facing the agreeable greenery, lawns, and lime trees of the Cambridge Park - originally known as L'Hyvreuse - Victor Hugo said it was 'un square de gazon et d'arbres comparable aux plus beaux carrés des Champs Elysées de Paris, avec la mer de plus.' The park was renamed in honour of the Duke of Cambridge after his visit in 1862.	V.Hugo, Travailleurs de la Mer, VIII
d	<u>THE ELMS</u>	-	Two-storey three-bay house, triple windows below, Georgian-glazed, white-painted stucco, nice diamond ornament in centre parapet.	1843 map
e	<u>BEAUMONT, AND COTE DES VAUXLAURENS</u>	-	Two-storey three-bay Georgian-glazed, triple windows below, white-painted stucco.	1843 map
f	<u>NO. 8 TO DOWHILL</u>	-	Terrace of three-storey stucco houses, glazing bars, some pilastered doorcases, some altered; mostly Georgian glazing.	1843 map
g	<u>DEVON LODGE/L'HYVREUSE LODGE</u>	-	More modest two-storey Georgian stucco; the former with fox's masks as terminals to its label mouldings; the latter with balcony, bunches of grapes, and an odd Gothick window with crudely-shaped animals at the dripstone terminals, and a wooden frame which incorporates carvings of a dragon/crocodile, and of a pelican/swan? with young.	(Pl. 150)
h	<u>DUKE OF RICHMOND HOTEL, L'HYVREUSE</u>	-	1970; Lovell and Ozanne, of Guernsey, architects; named after the 18th century Governor of the island. A modern block, the main part five-storey and mansard, eleven bays by twelve bays overall. At this point, an intrusion in the scene - one storey lower would have been much better, two storeys better still; but not bad in detail - the window-shapes are good, and the window-pattern, though at first glance confusing, not bad at all. Striated white plaster; artificial granite bricks and obtrusive canopy on ground floor. Scale apart, this is not an unneighbourly effort, though it must be added that the back view over the Priaulx Library garden, of wide picture windows and big black mansard, is much less satisfactory. Built on the site of Grover's Hotel, New Ground, illustrated at Berry, p. 160.	
95a	<u>ROME, CORNER CAMBRIDGE PARK ROAD/L'HYVREUSE AVENUE</u>	B	A very fine large house, perhaps about 1840, now in a rather seedy state. The gable end, looking out over the gardens, of Cambridge Park, is three-storey plus three dormers; three bays canted, with Georgian glazing; the corner is turned by a projecting ground-floor enclosed porch with no less than twelve Ionic fluted pilasters, and four Roman-Ionic fluted columns at the centre; balcony railing; pedimented round-headed windows on the first floor at the centre; curious round-cornered mouldings around the other first-floor, and the central second-floor, windows. In need of affection and fresh paint.	
b	<u>THE COTTAGE, L'HYVREUSE AVENUE</u>	B	A very nice villa of cream-painted stucco, three-bay, two-storey, with four fluted Ionic pilasters running all the way up the front wall, and a good doorcase on console brackets.	
96	<u>BEAU SEJOUR HOUSE, BEAU SEJOUR</u>	A	Before 1815; in that year, 'the seat of Henry Dobreé.' A large and grand neo-classical house, due unfortunately for demolition, to make way for a	Stranger's Guide (1833)

No.	Building	Class	Date, Type, Architect, etc.	References
	<p>'leisure centre' (whatever that may turn out to be: the term has some curious in-built ambiguities: deck-chairs? snooker? bridge? bingo? chemin-de-fer? Leisure means different things to different people.) The entrance facade is of three bays, two-storey plus an attic, an oculus in the attic and fine large urns on top of it; a giant order of Ionic columns in a recessed porch; doorway and side windows on the ground floor recessed in round-headed arches. The seaward front is of five bays, incorporating a broad central bow, the triple windows in the side bays again set in recessed arches, two-storey and basement. In 1833 it was rather oddly described as 'a plain, neat building, possessing every internal convenience without any external pomp'. Little says its 'urns and Ionic elegance would not disgrace Cheltenham at its best'; but Andros says, 'I think the man who designed this remarkable edifice, which you enter through a window, must have been a prototype of Wilson' and refers to those splendid classical urns as 'the tea-urns on the roof'! Glazing bars are complete throughout; the stucco has become grubby; impending doom hangs over the whole building, surrounded as it is by wire-mesh fencing and bulldozers' footprints.</p>			<p>Berry, p.158 Little, p.15 Andros, No. 33 1881 (Pl. 97)</p>
97a	<p><u>ROSEDALE AND GARRIVOE, AMHERST</u>: - : A semi-detached pair, two-storey-plus-canted dormers, each of three bays, with triple windows on the ground floor. Rosedale is pretty much Georgian, stucco, glazing bars, though its doorcase has gone: Garrivoe has been classicised in the style of 1850 or so, with stucco architraves, and plate-glass.</p>			<p>1843 map</p>
b	<p><u>MAISON DU GUET, AMHERST</u>: <u>B</u> : Two-storey and dormers, plus an odd excrescence on the centre-line of the roof; five-bay plus extension with Venetian window, good pattern-book doorcase with Doric-columnar open pediment and radial fanlight; rather murky grey plaster, otherwise well-painted. The excrescence is said to have been the 'Guet' or lookout whence ships in the open Channel could be observed, and troops directed accordingly, during the Napoleonic Wars.</p>			<p>Information from Mrs. G.Holiday</p>
c	<p><u>MAISON LANDRY, AMHERST</u>: - : 1972; Keith Turner, architect. An interesting repro. neighbour: pediment: central bow with Roman-Ionic pilasters: balustrade: round-headed windows upstairs. You could have fooled me, not for the only time in the town, but for two solecisms - the unsuitable front door, and the vertical division of the centrepiece of the first-floor Venetian window.</p>			
d	<p><u>AMHERST PLACE, AMHERST</u>: <u>B</u> : Dated 1864: can this really be true? A house appears on the site in the 1843 map. A pleasant traditional house of two-storey white-painted stucco, three-bay central bow, three-light windows on ground floor, pedimented doorcase, Georgian-glazed.</p>			<p>1843 map</p>
e	<p><u>AMHERST PRIMARY SCHOOL</u>: <u>B</u> : 1900; by the competition winners, Colson, Farrow & Nisbett of Winchester and London. A rather stately and complicated something-revival design, with an agreeable mixture of themes, and a very friendly and cheerful atmosphere; just where one would wish to send a child to his/her first day at school. Very large round-headed Georgian windows; very red tiles; granite crow-steps; no less than three pretty white-painted splayed wooden cupolas, one housing the school bell, the other two well-disguised ventilators; twelve strange rock-faced stone spear-head-like knops on the entrance porch, blunted by smothering creeper; various modern addenda. This is the best example of a style of school-building to be found in various parts of the island, which was unusually well-served by its Edwardian architects.</p>			<p>Builder, LXXVI, 20 May 1899, p.498 S.E.O. 6341/27 (Pl. 107)</p>
98a	<p><u>VRANGUE MANOR, LA VRANGUE</u>: <u>A</u> : Inscribed on lintel, 'An^R Do : 1674 DDB and M.C.' : Daniel de Beauvoir and Marthe Carey: with the arms of the two families impaled; an attractive stone traditional large farm or manor house of the de Beauvoirs. L-shaped, round a courtyard sunk below the present level of the road; rubble, with granite slabs all round the windows; the main block seven-bay, two-storey with dormers; the subsidiary block three-bay and two-storey; slate roof no doubt in substitution for original thatch. The pedimented doorcase is of poor quality and design. The dormer windows are Georgian-glazed, those on the first floor have casements, those on the ground floor Victorian plate-glass. The extension behind a high wall is in seedy order, with a rusty water-tank perched on the gable-end. This is a very fine building, not in a very happy state just at present, which would well reward restoration to its original 17th-century appearance.</p>			<p>History of the Careys, pp.181, 193-4 (Pl. 158)</p>
b	<p><u>HILLDENE, AND HOUSES OPPOSITE, VRANGUE HILL</u>: <u>G</u> : A pleasant three-bay two-storey-and-dormer Georgian stucco house, with glazing bars and railings complete; opposite, Douglas House to Thredais, two-storey houses of some character, some with dormers, some with glazing-bars.</p>			
c	<p><u>VRANGUE HOUSE, LA VRANGUE</u>: - : A white-stucco-painted three-bay two-storey house, with stone two-bay two-storey extension, Georgian glazing pattern complete throughout.</p>			
99a	<p><u>ARKLE VILLA, AND GREENFIELD, MONT ARRIVE</u>: - : Two pleasing two-storey three-bay late Georgian stucco villas, Georgian-glazed.</p>			
b	<p><u>ALMORAH AND HILLSIDE, MONT ARRIVE</u>: - : A pair of four-bay two-storey-and-dormer late Victorian villas, with a number of endearing eccentricities: the bay windows divided up by fat grey rendered engaged columns, the dormers likewise framed, with the addition of generous volutes, each topped by a segmental pediment; ornate balustrade of interlinked circles. This piece of Victorian extravagance could look much better if confidently repainted all over.</p>			
c	<p><u>LA COLLINE, MONT ARRIVE</u>: <u>B</u> : A nice Georgian two-storey three-bay house, of white stucco, triple windows below, Georgian glazed throughout, elevated above the numerous otherwise comparable houses in the town by a delightful canopy porch on reeded columns with Gothick glazing splendidly enriched by sumptuous red green and yellow Victorian glass.</p>			
d	<p><u>AMHERST HOSPITAL, MONT ARRIVE</u>: - : Formerly Victoria Hospital; founded 1888, new building opened 1898; now convalescent home. A granite serviceable gabled job in the Board of Works style of the period, with variegated concrete addenda.</p>			<p>Kelly, 1923, p.76</p>

No.	Building	Class	Date, Type, Architect, etc.	References
99e	WOODHAYES AND ADJOINING ANONYMOUS HOUSE, MONT ARRIVE: -		: A semi-detached pair of Regency stucco houses, three bays each, two-storey plus canted dormers; a nice little canopy runs the length of the ground floor on eight clustered columns; Georgian-glazed upstairs.	
100a	NORWOOD, ROUTE DES COUTANCHEZ: -		: A two-storey three-bay stucco villa, Gothick-glazed through-out, with very wide eaves and much fancy wooden ornament at the eaves.	
b	GLENWOOD, ROUTE DES COUTANCHEZ: -		: An elaborate and gaily-painted Victorian villa, three-bay two-storey, with bay windows under nice canopy carried on iron columns, pretty cresting; the clump of palm trees in front is worthy of a Saharan oasis; the chimney-stacks have Gothic-pierced openings to match the gable windows.	
c	COUTANCHEZ, ROUTE DES COUTANCHEZ: -		: A long farm-house, the main house stucco, of five bays, two storeys, with canted dormer; Georgian-glazed upstairs; the extensions of granite rubble: all under a single roof and unified by cream-wash.	
101	LA RAMEE: -		: A roadway rich in cottages of the 19th century - and earlier - a type of building in need both of protection and sympathy; necessary 'improvements' can detract from the appearance as much as they add to the material amenities of modest buildings of this kind, unless great care is taken, in which case it is usually possible to have the best of both worlds.	
a	HOME FARM, ROUTE DE LA RAMEE: -		: Lintel oddly inscribed '14 CT 806', like a motor-car's number-plate; presumably this means '1806', the first digit being concealed by a lamp. A traditional modest four-bay two-storey stone farmhouse, with Georgian glazing complete. The three-bay two-storey house adjoining may be of about the same date.	
b	LA RAMEE, ROUTE DE LA RAMEE: B		: Lintel inscribed 'JLP MDG 1778'. A fine traditional two-storey five-bay farmhouse of random stone with granite lintels; wide windows; early; Georgian sixteen-pane smaller sashes above, twelve-pane larger sashes below; a coy and distressing bottle-bottomed door.	
c	ST CATHERINE'S FARM, ROUTE DE LA RAMEE: B		: Another, very similar, five-bay two-storey farmhouse with dormers, glazing bars, and Regency pilastered doorcase; presumably a Regency stucco facade has been plastered over the original, earlier, stone front.	
d	ISTAMBOUL LODGE, ROUTE DE LA RAMEE: -		: A white-painted-stucco villa of five bays, two-storey with dormers, heavy architraves, Georgian-glazed upstairs; fine railings.	
e	LA ROUSSAILLERIE, ROUTE DE LA RAMEE: -		: A five-bay two-storey rendered house, with pleasant adjoining farm buildings; console brackets, Georgian glazing; stone wall.	
102	GLATEGNY ESPLANADE: G		: The very important, northward, seafront of the town; the sea-wall built in 1826 to a plan by M.P. Goodwin, at a cost of over £6000, to which (notwithstanding pressing solicitations from the States - 'en consideration de la belle promenade qu'une esplanade dans un si beau lieu procurera aux habitants, que la Ville se serait empressée d'y contribuer') the authorities of the town of St Peter Port declined to subscribe. The original contract with Matthieu Tostevin and Jacques Tostevin, dated 20th June 1826, survives: though namesakes, they were not brothers: the firm carried out many of the most important developments of the mid-19th century.	Le Lievre, p.82 Actes des Etats, Vol 5, p.184 et seq. States Board of Administration, 1379.
a	ROYAL HOTEL: -		: An imposing group of five different blocks in slightly different styles, all of white-painted stucco, a total of 35 bays in all; of somewhat varied heights. The best part is the rounded two-storey dormer in the centre of the oldest block - originally Grand Bosq, the 'town residence of Eleazar le Marchant' in 1815; then West's Family and Commercial Marine Hotel.	Berry, p.142 G.E.P. 6 June 1974 (Pl. 147,148)
b	JACKSON'S GARAGE BLOCK: VOLKSWAGEN HOUSE: Z		: 1961; Speakman, Hewitt and Cuttle, of Guernsey. Four-storey block of flats over shops, the top-floor balcony, with its wide spans and plate glass, just the sort of intrusion to be avoided on so sensitive a site as this.	
c	BUCKTROUT'S WHOLESALE DEPARTMENT WAREHOUSE: Z		: A monstrous intrusion on a historic sea-front; a kind of hangar, with continuous folding blue-painted doors some twelve feet high and some sixty feet wide, topped by flat-topped brown planking. This has very strong claims to being the most objectionable eyesore in the whole town. But it must in fairness be remarked that Bucktrout's also own Albion House (No. 4b) and Waterloo House, High Street (No. 5f), both admirably cared for; so perhaps this unhappy building is to be regarded as a lapse from grace, rather than a symptom of gracelessness.	(Pl. 135)
d	NOS. 27, 28, 29: G		: No. 27, a large stucco three-bay three-storey house of about 1850, its too-large shop-window in need of sub-division; No. 28 a three-bay, three-storey-and-canted dormer house of about 1860 with a very emphatic door-hood; No. 29 a good three-storey and dormer two-bay stone house, very neat and pleasant.	
e	NOS. 33 (CORNER WELL ROAD) TO NO. 40: B		: Good stone houses, three-storey with dormer. No.34 with triple windows and fanlight; then four good colour-washed two-storey and dormer Georgian houses; a most satisfactory little group.	
103	SALERIE BATTERY, HARBOUR AND SALTER STREET: G		: Very important indeed; the little headland north of St Julian's pier which terminates the seafront vista of the town proper. The battery	



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Archways

- 153. Ivy Gates (No. 81a), of c.1740: in the care of the National Trust of Guernsey.
- 154. Archway to Normanville, Fosse André (No. 85f).
- 155. Gateway to Town Hospital (No. 23b), formerly the entrance arch to Hyvreuse House.



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No.	Building	Class	Date, Type, Architect, etc.	References
	<p>and little harbour are of finely-dressed stone, and have retained the intimate scale and character which the main harbour has now irrevocably lost. The houses opposite are exactly in keeping with the flavour of the place - presumably there were once saltpans and salt merchants here, there are still crusty old salts in blue guernseys who would be quite at home in W.W. Jacobs' short stories. No. 1, with the initials 'D.W.E.R.N.' and the date 1782 incised in the lintel above the door, is a five-bay two-storey and dormer stone house; the rest of this short street is of well-scaled stucco, mostly two-storey with dormers, all excellent of their modest vernacular kind.</p>			
104	<p>ST GEORGE'S ESPLANADE: G : Less important perhaps than the rest of the waterfront of the Parish, but still by no means negligible, fronting Belle Greve Bay, already somewhat prejudiced by the gas-holders and the industrial frontage approaching St Sampson's. This frontage still contains a surprising number of buildings of character, all of which should be retained - new development should so far as possible be kept away from the seafront. Buildings worth special mention include:</p>			
a	NO. 3, SURPRISE GUEST HOUSE:	-	Three-storey, 1840-ish, quoins, architraves and console brackets; black and white painted.	1843 map
b	NO. 5, ST GEORGE'S ESPLANADE:	-	Five-bay, two-storey plus three dormers, dark grey granite	1843 map
c	NO. 7, ST GEORGE'S ESPLANADE:	-	Three-bay two-storey, plus canted dormer, and with a very fine wide Regency version of the picture window - or was it once a shop?	1843 map
d	LE BOUILLON HOUSE: B	A	tall three-bay three-storey Regency house, the central bay advanced, fluted pilasters, console brackets, balcony, central first-floor window pedimented, triple windows downstairs, glazing bars complete; recently not very happily refaced; an unexpectedly sophisticated building here.	1843 map
e	THE ABSOLUTE END RESTAURANT:	-	Refreshingly down-to-earth in contrast, a good example of the attractions of neat fresh whitewash combined with red pantiles in even a simple building.	1843 map
f	CO-OPERATIVE SUPERMARKET, LONGSTORE HOUSE: Z	Z	1971; Co-operative Society's architects, Bristol. Another sad and insensitive intrusion on the water-front. Six bays, three storeys, of rock-faced stone; so scale and materials have been kept under control. But the skyline is badly wrong - someone decided to introduce a currently fashionable angled half-gable, here much out of place; one bulging window extrudes itself from the frontage line for no good reason; worst of all, though there are only six window openings on each floor, the architect has employed no less than three disparate shapes and sizes. The plate-glass and aluminium strip shop-front below could have been forgiven had its upperworks been more congruous with the character of the area. The Island Development Committee's planning department has the humiliating misfortune to occupy the upper floors of this building; but it would not be fair to blame them wholly for its appearance.	(Pl. 134)
105a	<p>NOS. 1-4, MARINE TERRACE, LES BANQUES: - : c.1840? A peculiar but enjoyable little terrace of two-storey houses, two-bay below, one-bay above, the single upper window of each house framed in an odd concave gable - curious but charming.</p>			(Pl. 114)
b	GERMAN BUNKER, HOUGUE A LA PERRE:	-	It is right to pay tribute to the States for the way in which this, and the many other German concrete bunkers on the island, have been handled. It would have been awkward and expensive to demolish them all, and anyway they are as much a part of the island's history as the Napoleonic watch-towers, or the remains of Tudor fortifications. Each site has been turfed over so far as possible; trees and shrubs have been planted; these obtrusive articles have been incorporated into the landscape with the greatest possible skill and sensitivity.	
c	TRAMSHEDS, LES BANQUES:	-	Fine large buildings of random stone, with tall 30-pane Georgian-glazed windows, dignified survivors of the industrial revolution, but now with corrugated-iron roofs and rather seedy surroundings.	
106	<p>GRAND BOUET: G : A pleasant road of small modest houses and cottages of various dates, with many good details - railings, console-brackets, barge-boards, and so forth.</p>			
a	WULFRUNA, GRAND BOUET:	-	Four-bay two-storey painted rubble, with round-headed doorcase, set below the present road level; probably early Georgian.	
b	ELIZABETH PLACE, GRAND BOUET:	-	A pretty stucco three-bay two-storey Georgian house, three-light windows on the ground floor, frilly Victorian porch with coloured glass, garden alas laid down to gravel.	
c	'THE FARMHOUSE', GRAND BOUET:	-	A most disconcerting eight-bay terrace of Victorian-glazed stone houses, two-storey plus dormer, now flats, at first glance of little account; but this must be an engulfed farmhouse, for the lintel turns out to be dated 1799.	
d	LE ROND COIN, GRAND BOUET:	-	A three-bay stucco house, two-storey-and-dormers (one canted), with three-light windows on the ground floor, Georgian glazing-pattern complete.	
e	COTTAGES, GRAND BOUET:	-	A pleasing terrace of three colour-washed-stone cottages, each of two bays and two storeys, with triple windows on the ground floor; Georgian glazing complete upstairs. Fresh whitewash or colour-wash here would work wonders.	

No.	Building	Class	Date, Type, Architect, etc.	References
106f	<u>ELIM COTTAGES, GRAND BOUET</u>		- : A pair of modest two-storey two-bay stucco Georgian cottages, with triple windows below, all Georgian-glazed; No. 2 has rather unfortunately inserted a sunray door.	(Pl. 146)
g	<u>WESLEY METHODIST CHURCH, GRAND BOUET</u>		- : Confusingly dated externally both 1870 and 1916; still more confusingly Hill, writing in 1874, says it dates from 1834 and cost £420; Barbet and Duncan suggest 1845; 1870 still seems the most plausible date for the present building. A traditional stone non-conformist church, with boldly projecting eaves, a correct dressed-stone rectangular doorcase flanked and surmounted by round-headed windows.	Hill, p.367 Barbet, p.69 Duncan, p.362
107a	<u>MAISON NAFTEL, BOUET</u>		- : A three-bay stone two-storey house with Georgian glazing.	
b	<u>HOMESTEAD, BOUET</u>		- : A very nice three-bay stone two-storey house, dated 'DMC 1835'; triple windows on ground floor; Georgian glazing complete.	
c	<u>GASWORKS BUILDINGS, BOUET</u>		- : The original gasworks buildings were built in Les Amballes in 1830 to designs by Thomas Peckstone, who also built the gasworks at St Helier's, Jersey. The last of his buildings was demolished in 1950; the present extensive ranges of granite functional-vernacular buildings, some with brick dressings, some with dressed stone, are a little later; good robust forceful industrial architecture such as is to be found in many English towns, but whose merits are too often scorned. The office building facing Bouet a well-detailed three-bay two-storey block of mixed dark and pink granite, with consoled door-case. 'By 1834 the quays, the lighthouse, the pier, Fountain Street and the States Arcade' were lighted by gas, which was recognised 'as a powerful auxiliary to the police in the execution of their duty.'	S.G. 1939 Collins, p.99
d	<u>ANNEVILLE (NOW FLATS), BOUET</u>		- : A three-storey block, perhaps early 18th century, painted cream, recently restored; some Georgian glazing bars; the brimless eaves are a bit upsetting; but a house of some character.	
e	<u>NOS. 1 and 2, CORNWALL PLACE, BOUET</u>		- : Three-bay two-storey stuccoed houses, glazing-bars complete, triple windows on ground floor; No. 2 nicely painted.	
f	<u>SANDRINGHAM VILLA, BOUET</u>		- : Three-bay two-storey-and-canted-dormer stucco house of about 1850, with very juicy console brackets at Guille door.	
g	<u>NORTON HOUSE, BOUET</u>	A	: Facing the entrance to Rouge Rue, and especially important as a visual stop, a good five-bay two-storey-and-dormer house of dressed granite, with Georgian glazing complete.	1843 map
h	<u>NORTON LODGE, BOUET</u>	B	: A modest three-bay two-storey-and-dormer rendered house, with Georgian glazing intact, set back from the road in a walled garden.	
i	<u>ROUGE VAL, BOUET</u>		- : Three-bay two-storey-and-dormer stucco house, with round-headed door-case and three-light windows on ground floor.	1843 map
j	<u>TRAFALGAR HOUSE, BOUET</u>		- : The granite lintel incised 'G.S. & E.F.L. 1782'; but part of the five-bay two-storey-and-dormer house is now a shop, and the whole facade has been covered with striated plaster. However, at least some of the glazing-bars survive.	
108a	<u>LES GARCONS, ROUGE RUE</u>		- : Two-storey three-bay stucco house, triple windows on ground floor with geometrical top panes, otherwise Georgian-glazed; pilastered doorcase; side bay of two storeys topped by Dutch gable with wreath; modern bottle-bottomed door.	
b	<u>VERANDAH VILLAS, ROUGE RUE</u>		- : Three-bay two-storey and dormer, Georgian glazed; a nice glazed verandah on reeded columns surviving on No. 2 only.	
c	<u>BEAUREGARD/ROLAND HOUSE, ROUGE RUE</u>		- : A pair of three-bay houses, two-storey with canted dormers, of white painted stucco; the former with rather unusually-shaped Victorian plate glass, the latter Georgian-glazed; Roland has an unusual carved roundel door.	
d	<u>ANERLEY/CHELO</u>		- : Two-storey three-bay houses, each with one subsidiary bay; very large dormer/attic storey; stucco, Georgian glazing, one console-bracketed doorcase only.	
109a	<u>SPRING HOUSE, ST JOHN'S ROAD, (SOUTH SIDE)</u>	B	: A good big tall two-storey and basement house plus rounded dormer, three-bay, stucco, pedimented doorcase, triple windows on ground floor and in basement.	1843 map
b	<u>ROUGEMONT, ST JOHN'S ROAD</u>	B	: A rather similar house, but with bowed central bay and dormer; small windows in the basement; heavy Victorian iron railings; stone garden archway dated 1888 - presumably the date of the archway itself.	1843 map
c	<u>NOS. 1-6, ST JOHN'S TERRACE, ST JOHN'S ROAD</u>		- : Ten-bay, two-storey and dormers, curious glazing, remarkable wooden icicles dripping from the eaves; gaily painted red, blue and green.	
d	<u>ST JOHN'S LODGE, ST JOHN'S ROAD (SOUTH SIDE)</u>		- : A rather charming little angled stucco two-bay two-storey plus dormer house, with double Gothick glazing.	
e	<u>ST JOHN'S VILLAS (ON HILLSIDE ABOVE ST JOHN'S ROAD)</u>		- : A varied terrace, perched on the slope above the church, the best section two-storey with canted dormers, stucco, Georgian-glazed.	1843 map

No.	Building	Class	Date, Type, Architect, etc.	References
109f	<u>NOS. 1-4, ELYSIAN TERRACE, ST JOHN'S ROAD</u> : - : A nice creamy stucco terrace, two-storey plus tiny dormers, moulded architraves and curly dripstones, curved-top plate-glass windows; Nos.2, 3 and 4 have good carved doors; good railings; well-painted.			
110a	<u>NO. 3, LES AMBALLE (OPPOSITE ST JOHN'S CHURCH)</u> : - : Set at a lower level below the road, a rather fine five-bay two-storey-plus dormer early Georgian house, rendered, Georgian glazing complete. Vacant, not in very good order, in some peril of dissolution; worth saving.			
b	<u>ST JOHN'S CHURCH, LES AMBALLE</u> : B : 1838: Robert Payne; cost £2,600. A pleasant simple granite church, built with some help from the Church Commissioners; 'intended wholly for the poorer classes of the inhabitants'; 'A neat granite structure comprising nave, chancel and square tower.' Pinnacled tower with curly clock, quatrefoil in lozenge over the door dated 1836 (foundation stone laid), pointed doorcase, modest angled buttresses to the spire. Good iron railings and gate piers. Stained glass by Chatel and Fialein, of Le Mans. The interior may be described as economical; the shallow-raked ceiling, and much of the walls, had elaborate dado ornament added in 1888, but all painted over again in 1935. The deal pews also date from 1888, and are better than most; they have nice, and very well-polished, brass umbrella stands. The gallery, on quatrefoil columns, was enlarged in 1843. Bells, 1887; pulpit 1897; vestry, 1903. Not a distinguished church, but not an unpleasing one either.			Historical outline, J.A. Guille 1972 Barbet's Guide, p.66 Kelly, 1923, p.75 Hill, p.363 Redstone, p.19 Guerin, 1912, p.180 (Pl. 60)
c	<u>SARNIA HOUSE (JUNCTION ST CLEMENT'S ROAD/LES AMBALLE)</u> : - : A five-bay three-storey-plus canted dormer house of white stucco, glazing pattern complete.			1843 map
d	<u>FORMER SCHOOL-HOUSE, LES AMBALLE</u> : B : 1841; now premises of South West Refrigeration Ltd. A fascinating and charming pair: on the left, the School-house proper, brown granite, with three large 24-pane Georgian-style windows below a little peaked stone gable with space for the school clock; on the right, the former schoolmaster's house, of patterned brown and blue-grey granite, with a pair of jokey Dutch gables: the two buildings nicely unified yet nicely differentiated.			Datestone (Pl. 106)
e	<u>NOS. 1-5, KINGSTON TERRACE, LES AMBALLE</u> : - : Wide two-storeyed rendered houses, Georgian-glazed, console-bracketed doorcases to Nos. 4 and 5.			
f	<u>WREN COTTAGE/LYDIA PLACE, LES AMBALLE</u> : - : A pleasing pair, long and low, six-bay, two-storey, with Georgian glazing and early Victorian doorcases; Lydia particularly prettily painted.			1843 map
g	<u>LE PAINPOLAIS, LES AMBALLE</u> : Rather a grand three-storey three-bay house, stucco, with tall consoled doorcase, Georgian glazing, and railings: formerly the Gasworks Manager's official residence: subsidiary three-bay two-storey range with coach-arch leading to Magnolia Mews; but there is no magnolia and there are no mews.			1843 map
111	<u>PIETTE ROAD/NEW PARIS ROAD/PARIS STREET/ST CLEMENT ROAD</u> : G : A very pleasant area of the town, more modest and intimately-scaled than the grander areas, and pretty down-at-heel in places, but with a genuine and attractive village kind of feeling. Mostly two-storey, some three-storey; mostly stucco, some stone: mostly painted, some not just lately; mostly Georgian-glazed, some not. There are a very few outstanding buildings individually, but the enclave has value as a whole.			
a	<u>NO. 1, NEW PARIS ROAD</u> : - : A five-bay house, two-storey with dormer, Georgian glazed.			
b	<u>NOS. 2, 3, 4, NEW PARIS ROAD</u> : - : Much larger stucco or rendered houses, three-storey with basement: No. 4 has a good carved wooden doorcase.			
c	<u>CLEMENT VILLA, ST CLEMENT ROAD</u> : - : Five-bay two-storey-and-dormer stucco house, strongly consoled door-hood, Guille door very well painted.			1843 map
112	<u>LES CANICHERS</u> : G : This is a gently-winding street which follows the contour of the hillside above and behind the Glatigny Esplanade, below the escarpment upon which stands Les Cotils. It is one of the older and pleasanter parts of the town; it conjures up visions of a population of merchants of the less pretentious kind, sea-captains' wives, and respectable privateers' widows. There are many good buildings here of varying kinds, and the whole street (and the lanes and alleys and steps leading up and down from it, including Bruce Lane, Corbin steps, and Bosq Lane) has considerable charm, and deserves to be cherished - perhaps a little more than it has been recently. The more conspicuous buildings include:			
a	<u>NOS. 1-6, CLIFTON TERRACE</u> : B : An imposing terrace of two-storey-and-basement mid-Victorian stucco houses, with consoled hoods over both windows and doors, united by a splendid vigorous cable-moulding; railings nearly complete; No. 1 very well repainted recently, the others rather seedy-looking.			
b	<u>THE MYRTLES</u> : A : A tall five-bay three-storey stone house of the early 18th century. Georgian glazing complete.			
c	<u>NO. 21, CANICHERS</u> : - : A stone two-storey house of merit; restoration work in progress; the new picture window in the new wide dormer is perhaps rather unfortunate.			
d	<u>KING'S LYNN</u> : - : At right angles to the street; a tall five-bay house, three-storey and basement, stucco, Georgian-glazed, with a later style of fanlight.			1843 map



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Farmhouses

- 156. *The Old Farm, Upper St. Jacques (No. 89a).*
- 157. *De Quetteville, St. Jacques (No. 87d).*
- 158. *Vrangue Manor (No. 98a), dated 1674.*
- 159. *Havilland Mead (No. 69c).*
- 160. *Chateau de la Montagne (No. 53e).*
- 161. *Monamy, St. Jacques (No. 87f).*
- 162, 163. *Granges de Beauvoir (No 81b), with thatch and ivy, left; with slates and porch, right.*

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This publication is the outcome of co-operation between two voluntary amenity societies - one in the Channel Islands, the other in Ireland. Both need the support and contributions of as wide a membership as possible if they are to carry out their objects effectively. If you have found this survey of interest, would you care to become a member of one or other body, or both?

THE NATIONAL TRUST OF GUERNSEY,
Hon. Secretary, J.G. Ozanne, Esq.,
Les Mouilpieds, St. Martin,
Guernsey.



Founded in 1960, the Trust's primary purpose is the securing of the permanent preservation of land, buildings and objects of beauty and historic interest. In seeking to encourage public interest in all matters concerning the development of town and countryside, it does not hesitate to make its views known when issues are raised that appear to threaten Guernsey's environment. Its opinions are often sought by the Committees of the States of Guernsey and in this work every effort is made to be of assistance.

However, the Trust is entirely independent from the States, for it is controlled by its own elected Council and relies for its finance entirely on gifts, legacies and members' subscriptions. For the Trust to be fully effective its membership must be wide and expanding and it continues to hope that gifts or legacies will be given favourable consideration by all who are in a position to make them.

The Trust, therefore, invites everyone who wishes to preserve Guernsey's heritage to become a member. The basic subscription is £1 a year, or £21 for life membership. The Hon. Treasurer is Mrs. G.H.R. Dew, The White Cottage, Saints Bay, Guernsey.

The National Trust of Guernsey is affiliated with the Civic Trust of England for purposes of mutual aims and interests.

In 1968 La Société Guernesiaise invited the Trust to accept the Langlois collection of agricultural implements. With the help of La Société this collection and the former 'Guernsey Kitchen' were expanded to become the Folk Museum at Saumarez Park. This museum, which is being extended and improved annually as funds allow, already exhibits a comprehensive display of island crafts, customs and ways of life which might otherwise have been lost or forgotten. Members of the Trust are admitted free to the museum on production of their current membership cards.

The properties of the Trust are all open to the public. Many of them are land properties and some, especially those on the south coast, are little differentiated from the adjoining cliff land which enjoys States protection from development. However, it must be remembered that, while States policy may change, under Trust ownership preservation in perpetuity is virtually ensured. Additional to this interest in land preservation, the Trust pursues a policy of selected tree planting.

ULSTER ARCHITECTURAL HERITAGE SOCIETY,
30 College Gardens, Belfast 9,
Northern Ireland.



Founded in 1967, the Society is based in Belfast, but its membership and activities extend throughout the nine northern counties of Ireland. Its objects are: to promote the appreciation and enjoyment of good architecture of all periods; to encourage the preservation of buildings and groups of artistic merit or historic importance; and to encourage public awareness and appreciation of the beauty, history and character of local neighbourhoods.

The Society has so far published 24 Lists or Surveys in a format similar to this volume, covering different towns, villages and districts on both sides of the border. It has also published four hard-back books on subjects connected with Irish architectural history. It has campaigned successfully for important changes in the planning and conservation laws, and plays an active part in environmental issues of every kind.

Membership of the Society costs £1 a year; for those under 25, 50p; life membership, £20. Members receive half-yearly reports, may take part in architectural outings, social events, and lectures, and also enjoy the privilege of buying all the Society's publication by post at a 25% discount.

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