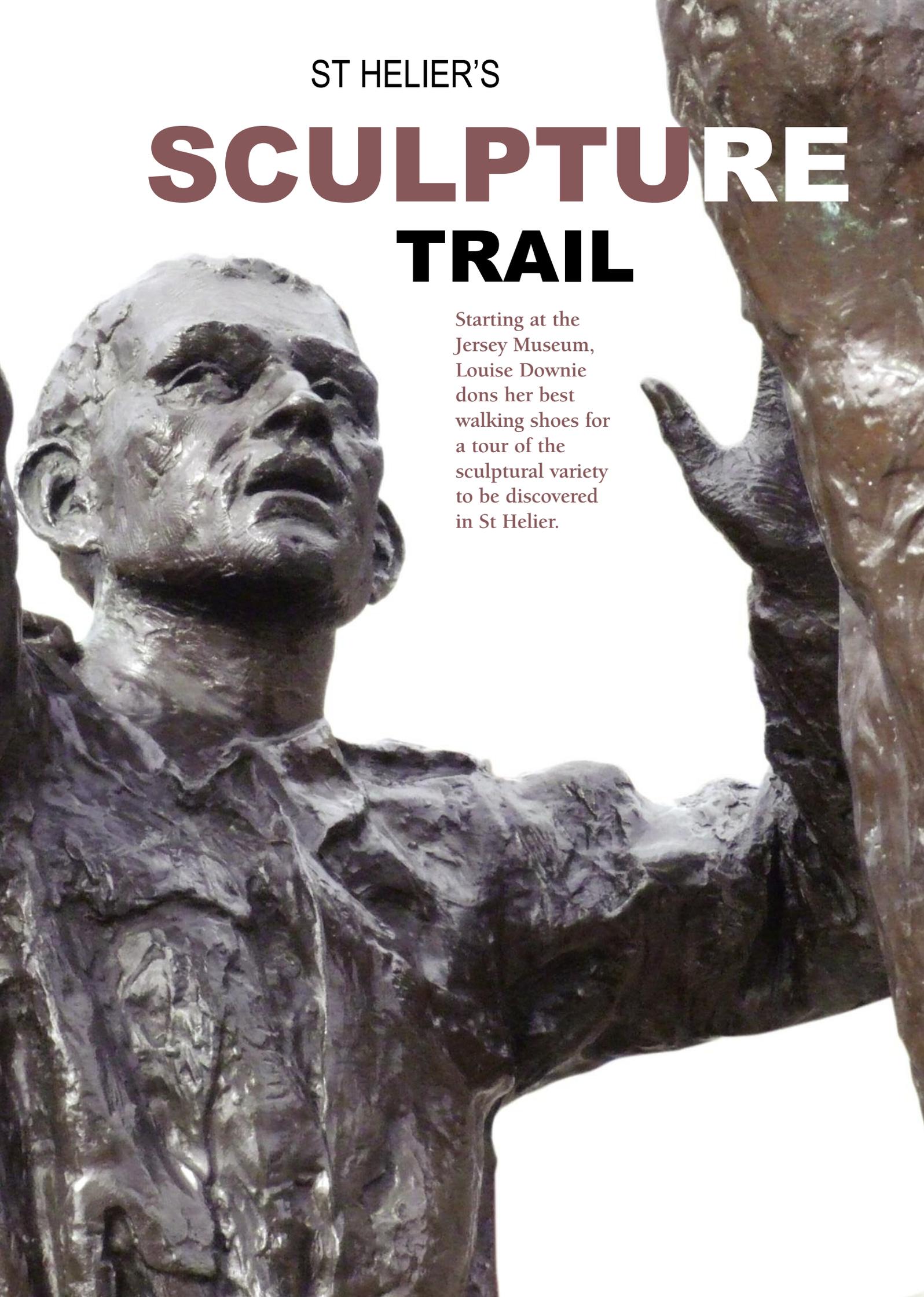


ST HELIER'S

# SCULPTURE TRAIL

Starting at the Jersey Museum, Louise Downie dons her best walking shoes for a tour of the sculptural variety to be discovered in St Helier.





*Blade and Hammer*

A good place to start a walk around Jersey's publicly accessible art in St Helier is the Jersey Museum and Art Gallery at the Weighbridge. The Barreau Le Maistre Art Gallery in the Museum exhibits many of the Island's most beautiful art works, including two portraits of Lillie Langtry (*A Jersey Lily*, 1878, by Sir John Everett Millais, and *Mrs Langtry*, 1878, by Sir Edward Poynter).

Also on show are works showing local life and characters by Edmund Blampied, atmospheric landscapes by John Le Capelain and technically accurate ship portraits by Philip John Oules.

In the garden of the museum you will find two sculptures by Mark Guest, a Jersey-born artist. On the wall above one of the ponds is *Head in Relief* created in 1992. In the pond below is a fish sculpture made from Athi River marble. Guest also decorated the cigarette bin beside the front door, having been inspired by cigarette cartons from the Jersey Heritage Trust collection. The bins in the garden decorated with flowers were made by metalworker Steve Rylance.

Opposite the entrance to the Museum is *Centaur and Cupid*, which was discovered in 1995 in the grounds formerly surrounding Château des Roches in St Brelade's Bay. Château des Roches was constructed during 1882, and its grounds were landscaped according to the original design of an Italian architect acting on the instructions of Jules Vanier, a Parisian curio-merchant and owner of Château des Roches.

During 1890 and 1891 the villa was rented to the noted Napoleonist and Royalist General Boulanger, who had fled arrest in Paris. At this time the villa was described as 'Containing a profusion of curiosities from around the world'. *Centaur and Cupid* is a cast-iron copy of an original marble of Greco-Roman antiquity in the collection of the Louvre. The original *Centaur with Cupid* was purchased, along with most of the Borghese Collection, in 1807 by Napoleon Bonaparte from his brother-in-law Prince Camillo Borghese and was transported by land to Paris between 1808 and 1811. It is now on display in the Louvre. Well-known foundries made copies of it in bronze or iron. *Centaur with Cupid* has been known by several other names, such as 'Centaur tamed by Bacchus', 'The Borghese Centaur', 'Centaur in Love' and 'Centaur Nessus Led by Love'. It is thought to represent the invisible force of love. This copy is believed to have been made by the Val d'Osné foundry in France. A Jersey crest – also in iron – is mounted on the plinth.

Go through the passageway that leads to the Société Jersiaise. Here you will find two very different sculptures. On the right is a piece entitled *Blade and Hammer* by Rebecca Hemstock. On the left is a bust of *Arthur Mourant* by John Doubleday. Dr

Mourant originally trained as a geologist and later as a medical doctor. His pioneering research into blood groups led to him to be one of the world's leading experts on blood.

Across from the Museum in Liberation Square you will encounter *Monument to Freedom* made by sculptor Philip Jackson in 1995. This was commissioned by the Jersey Public Sculpture Trust on behalf of the Occupation and Liberation Committee as part of the celebrations to commemorate 50 years of Jersey's freedom from Occupation. It was unveiled by HRH the Prince of Wales on 9 May 1995, exactly 50 years after the Liberation, when the Union Jack flag was unfurled from the balcony of the nearby Pomme d'Or Hotel.

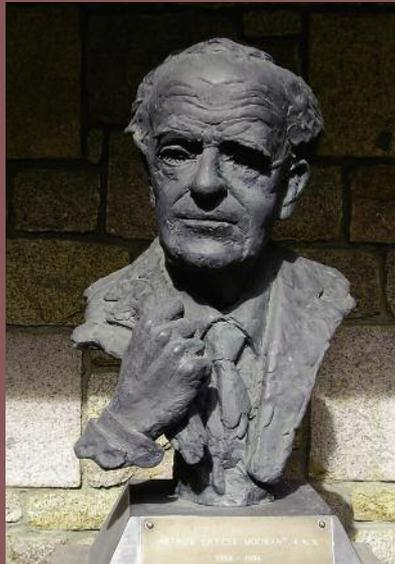
The original design for this sculpture caused much controversy when it was revealed to the Jersey public. In the original maquettes, seven human figures released five doves, one for each year of Occupation. This symbolic representation of peace was criticised for not being close enough to reality. After much public debate the doves were replaced with a patriotic flag. *Monument to Freedom* was the first significant piece of public art to be sited in Jersey for over a century.

Philip Jackson based the form of this sculpture on photographs of Liberation Square taken fifty years ago. These showed the streets and squares of the Island awash with jubilant Islanders and their liberators, all celebrating the joyous occasion. The sculptor wished to capture the unique moment of Liberation, but also the tenacity, fortitude and inner strength that had carried the Islanders through the years of Occupation.

The sculpture developed as a symbolic group of Islanders in two distinct groups releasing a flag, with a single figure – the liberator – subtly dressed in army fatigues. While the adults express complex and deeper feelings of relief, reflection and expectation of better days to come, a child shows the obvious joy of the immediate occasion. Above them billows the flag, drawing the viewer's eye upwards. The central figures, with their arms outstretched, form a substantial but eloquent victory arch through which people can walk while viewing the sculpture at close quarters.

The sculpture is surrounded by a circular pool, symbolising Jersey's island status, while the water jets denote the twelve parishes. One of the most popular features of this sculpture is that members of the public can walk in and around it, interacting with a thought-provoking artwork.

Crossing the road to the harbour adjacent to the Maritime Museum, you will come across several art works commissioned as part of the Maritime Museum project.



Arthur Mourant



Monument to freedom



Maritime Bollards

The bollards in this area are formed to resemble rope. In the area behind the Maritime Museum are numerous benches bearing the names and details of ships that sailed in Channel Island waters, mostly in the nineteenth century. The benches, made by Russell Coleman, are some of the artistic street furniture installed in 1997, coinciding with the opening of the Maritime Museum.

The Steam Clock is a full-scale replica of the central section of a paddle steambot named the *Ariadne*, one of the first steamships to enter St Helier Harbour. The clock was commissioned by the Waterfront Enterprise Board in 1996.

Now walk past past the Old Harbour, with Commercial Buildings on your left, past the English and French harbours, to South Pier. At the junction of the road are two sculptures commemorating the fate of the ship *Normandy*, which was lost in the Channel in fog in March 1870. The *Harvey Monument* is a simple granite obelisk, with the names of those lost inscribed on it.

Alongside it stands a much more ornate piece, the *Westaway Monument*. This piece is dedicated to the memory of John Nathaniel Westaway, who sacrificed his seat on the lifeboat of the *Normandy* to a Miss Albina Falle, giving her his coat as protection against the elements. Originally the sculpture was intended to be a fountain, which is why the main structure is set within a circular base. On one side near the base is a medallion portrait of John Westaway. The main sculpture was designed by French sculptor Pierre Alfred Robinet. It takes the form of a dolphin wound around an anchor. In Greek mythology, a sailor leaping overboard would turn into a dolphin, and the anchor is a symbol of hope.

Heading back to the Maritime Museum and then to the area of the Albert Pier flats, you will come to the *Jubilee Needle*. Richard Perry took his inspiration for this sculpture from the natural elements around the site – the sea and the sky. He says: ‘What I wanted to convey was a feeling of the beauty of the site – the marina, the colour of the water and the general quality of the space. It is really to do with my first impression, that flat plane of water in the marina, which inspired a vertical piece, to bring it out of the ground.’

He chose to make the sculpture from Cumbrian slate, as it mirrors the greys and greens of the water. The *Jubilee Needle* is made from four different kinds of slate quarried by the Burlington Quarry, near Barrow-in-Furness. The varying bands of slate are reminiscent of a moving sea and sky. The height and general proportions of the sculpture were dictated by the space available and the height of the neighbouring buildings. It was also important

to provide good views of the sculpture from various surrounding locations.

The *Jubilee Needle* was installed on site in March 2004. Although simple in design, it is complex in terms of its structural engineering and required foundations strong enough to withstand strong winds, support 20 tonnes of slate and ensure that the needle remained straight.

As you can see from the words carved around the *Jubilee Needle*, the sculpture was commissioned by the Public Sculpture Trust to celebrate the Queen’s Golden Jubilee in 2002. It was unveiled by the Prince of Wales in June 2004.

Another sculpture by Richard Perry is situated on the Waterfront. Walk through the flats, and carry straight on with the cinema and swimming pool on your right. At the far end of the main Waterfront pedestrian road, opposite Elizabeth Castle, you will find *Freedom Tree* by Richard Perry. This sculpture was commissioned to celebrate 60 years of Liberation and was unveiled by Her Majesty the Queen on 9 May 2005.

Unlike *Monument to Freedom*, the tree does not commemorate the Liberation, but rather explores the nature of freedom and hope for the future. The *Freedom Tree* is more than six metres high and three metres wide. It has 30 oak leaves and 12 acorns. More than 3.5 tonnes of bronze has been used in its construction, plus two tonnes of plaster and several tonnes of steel armature, which makes up the supporting structure inside. It was cast at the Morris Singer Foundry, in Basingstoke in Hampshire, where *Monument to Freedom* was also cast.

The *Freedom Tree* forms the central focus of a public space and is surrounded by a solid granite bench prepared by a local quarry. Carved on the bench is a poem by local poet Linda Rose Parkes, who saw the tree as a metaphor for freedom because it is beautiful, strong and abundant.

From *The Freedom Tree*, walk towards La Fregate Café, taking the path through Les Jardins de la Mer. You will pass a sculpture of swimmers and dolphins by Philip Jackson called *Swimmers II*. Cross Victoria Avenue and at the junction with the Inner Road is the *Jubilee Crown*. This piece was placed here in 1898 to commemorate Queen Victoria’s Golden Jubilee.

Across the road again and in Victoria Park is another statue commemorating the jubilee, a full-length portrait of Queen Victoria made by Georges Wallet, a French sculptor working in Paris. Originally this statue was located in the Weighbridge Gardens, which later became the bus station. At the time of its unveiling the statue was criticised for having a rather ‘humpy’



Steam Clock



Maritime Benches



Westaway Monument

look. The arm that holds an orb was criticised as being wooden (‘Her benign Majesty looks almost as though she was presenting a rather warm vegetable dish...’ declared the *Jersey Reformer* on 13 September 1890).

Now head towards the Parade Gardens. Near the entrance to the park, opposite the main entrance to the General Hospital, is a bust of Philippe Baudains by sculptor Archibald Shannan, ARSA, of Glasgow. Philippe Baudains was Constable St Helier for 15 years in the late 19th century. The bust, which faces towards the Town Hall, was paid for by public subscription, with 1,000 people donating £330.

The impression given of the character of Baudains is of a strong personality, determined and thoughtful. The upward angle of his head suggests that he is looking towards the future. The pedestal on which the bust stands was designed by Adolphus Curry, who shaped many of St Helier’s ornate Victorian buildings, including the Opera House. The pedestal and kerb were carved by FT Carter from a piece of diorite granite from Philippe Baudains’ own quarry at Ronez, St John. The railings were made by a Mr Weber, of Aquila Road, and incorporate Baudains’ monogram, ‘PB’.

Further into Parade Gardens is the very grand Don Memorial. This sculpture was designed by French sculptor Pierre Robinet, who moved to Jersey in 1870. This sculpture is dedicated to General George Don (1756-1832), who first came to Jersey in 1792 as a lieutenant colonel with the regiment of the 59th Foot. He obviously made an impression during his stay, as the *Gazette de l’île de Jersey* recorded: ‘No regiment has ever been more successful in winning the people’s friendship. Colonel Don is loved and respected by all. A more urbane, kindly, courteous gentleman is inconceivable.’

General Don was appointed Lieutenant Governor of Jersey in 1806. One of his main concerns as Lieutenant Governor was to strengthen the Island’s defences, and to this end he set about a programme of improvements. He established a signalling system with a lookout at Mont Orgueil Castle, watching to see if the French fleet left St Malo. A message was sent via flags during daylight and burning tar-barrels at night, from Mont Orgueil to Grosnez, then to Sark and on to Guernsey, where a British fleet was based. He also improved the discipline and fitness of the Militia.

Potential landing places were fortified and he instituted a programme of road building. General Don spearheaded many of the Island’s main thoroughfares, usually with much opposition. He rebuilt the entire sea wall from St Helier to Gorey. In 1872 the States commissioned Robinet to make a sculpture of Don, which

was eventually unveiled in 1885.

The sculpture shows General Don at the top, with the figures of Mercury and Ceres below. Don is in a very similar pose to the sculpture of George II in the Royal Square. At the time of its installation there would have been no other sculpture between General Don and the king. He holds what could be rolled-up plans in his hand. Ceres (on the right of Don as you are facing him) is the Greek goddess of agriculture and is especially associated with corn. Here she sits upon sheaths of corn, wears a crown of ears of corn and holds corn sheaths. Her other hand rests on a sickle. She may have been included in the portrait of Don as a symbol of the prosperity he had brought to the Island.

The figure on the other side represents the god Mercury. In appearance, Mercury is the typical Greek youth, graceful and athletic. Usually, Mercury wears winged sandals, a winged hat and a magic wand entwined with snakes. He was a messenger and guide for the gods. As the patron of travellers, his image was erected by the roadside to mark distances and boundaries. It was often no more than a post or stone cairn. Don’s road-building programme enabled swifter travel throughout the Island and justifies Mercury’s inclusion with his portrait.

Now walk towards King Street, passing the Cenotaph on your left, there are two sculptures of interest at Charing Cross.

*Lé Bouân Crapaud* (the good toad) was commissioned from award-winning sculptor Gordon Young in 2004 as part of the celebrations marking 800 years of Jersey’s relationship with the English Crown. Other examples of Young’s work can be seen at the Maritime Museum and at Mont Orgueil, and on the mainland in the Yorkshire Sculpture Park, on Plymouth’s Waterfront, at the Tern Project in Morecambe and at Carlisle’s Cursing Stone. This area in St Helier marked the western end of the historic town, and from here roads led over a sandy wasteland to the west, north-west and north of the Island. In the late 15th century the Town Wall, or sea wall, was built from Charing Cross in the west to what is now Ordnance Yard in the east to protect the growing town. The land towards the sea was a mixture of marsh and sand dunes.

In 1693 a prison was built here at the western end of the town wall – *Le Muraille de la Ville* – where it spanned King Street and Broad Street. Carriages passed through an archway to enter the town. Contemporary accounts describe the prison as a damp and menacing building, with formidable underground cells nicknamed *Les Basses Fosses* (‘the deep trenches’).

‘It was said that they were filled with enormous serpents which devoured the unfortunate victims condemned to exist in the humid and non-hygienic conditions.’ (*Ville de St Helier*, by M



Westaway Monument



Swimmers II



Don Memorial.



Lé Bouân Crapaud



George II



Jubilee Needle



The Freedom Tree

*de la Croix*, 1845, p.13). This remained the Island prison until it was demolished in 1811, when a new one was built near the Hospital. The words around the column of the sculpture are taken from the 1771 *Code of Laws for the Island of Jersey*.

The code, originally written in French, set down the laws by which the Island was to be governed and the punishments for breaking the law. On 23 June 1787, François Brouard and his wife were found guilty of crimes and were sentenced to be publicly flogged from the court to the prison. Brouard was then to have his ear cut off, the couple banished and their goods confiscated. The sentence was carried out in front of a large group of spectators.

Jersey was the last of the Channel Islands to be cut off after the last Ice Age by rising sea levels, which resulted in some species, such as the common toad, occurring in Jersey but not in the other Islands. *Lé Crapaud* is the Jèrriais name for the common toad, which is why Jersey people are colloquially known as 'Crapauds'.

Opposite *Lé Bouân Crapaud* is the *La Croix de la Reine*. This sculpture was unveiled to commemorate the Queen's Silver Jubilee in 1977 and was designed by Cyril Warren, then an engineer for the States Public Works Department. Carved by Louis Chataignère, the cross is made up of views and symbols of Jersey and St Helier, such as the face of the town, the Town Church, the prison that once stood in this spot, a parish pump, the Mont de la Ville dolmen, Elizabeth Castle, the gold torque, an ormer, the Hermitage and a Jersey milk can.

If you now take the right fork down Broad Street you will come to the *Le Sueur Monument*. This obelisk, dedicated to the memory of Pierre Le Sueur, a Constable of St Helier five times, was originally designed by Thomas Gallichan, although it seems that Messrs Poulton and Woodman of Reading also took a hand in the design.

The obelisk is made of Jersey granite. Three lionised leopards (the symbol of the States of Jersey) are carved into the base.

It was designed to incorporate a fountain at a later date, work which has at last been carried out. Pierre Le Sueur was born in 1811 in a house opposite where the obelisk now stands. He trained in law and was known as an amazingly clever advocate. He was elected unopposed to be Constable of St Helier in 1839, and was re-elected in 1842, 1845, 1848 and 1851. One of his main areas of work as Constable was to improve sanitation in St Helier, and he built underground sewers to replace the open waterways through which sewage was formerly carried. When cholera hit the Island in 1846, Le Sueur oversaw arrangements to cope with the effects of the disease. A portrait of him hangs in the Town Hall.

Now make your way into the Royal Square. Just to the left of the main entrance to the States Building is a bust of Alexander Coutanche by Kate Denton, which was unveiled in 1990 by the then Bailiff, Sir Peter Crill. Lord Coutanche was Bailiff of Jersey during the German Occupation of the Island. The bust is located underneath the balcony from which the Liberation was proclaimed in May 1945.

The sculpture of George II is the oldest piece of public sculpture in Jersey, having been in place since 1751. It was designed by John Cheere, who was born and who worked in London as a designer and manufacturer of lead and plaster statues. This sculpture has witnessed some of the key dates in the history of Jersey, but has also been the victim of many events, having been tarred, feathered and shot! Here, George II is dressed as a Roman emperor with heavy, ornate robes, a laurel leaf crown and staff of office. The only thing that signifies him as a king of England is the Garter decoration and his name



Les Jongleurs

La Vaque dé Jèrri

inscribed on the plinth. The unveiling of the statue was a grand public occasion, being attended by the Lieutenant-Governor, the Militia and a large number of inhabitants.

The authenticity of the sculpture was questioned as early as 1798, when diarist William Taylor Morley recounted that the public had been duped into believing that it was George II when it was in fact a cheap lead copy of an old figure of Julius Caesar (W T Morley, *Diary of a Visit to Jersey*, 1798). In 1842 the portrait was likened to 'the fantastic attitude of a ballet master' (*Guide to Jersey*, Kandich, 1842). In 1876 the *British Press and Jersey Times* reported that the statue had been tarred and feathered – a sign of the esteem in which the public held the sculpture. Lillie Langtry in her diary *The Days I Knew* wrote that it was her brothers who carried out this escapade 'tarring and feathering this royal and stony individual'. A letter to the *Jersey Times* of 29 January 1894 by H Pelton described the sculpture as 'the ugly apology, in gilded lead, of the grinning Dutchman'.

The statue was regilded in 1897 and was sent to London for repairs in 1910. It appears that no further work was done on the statue until, in 1997, it went through a period of major restoration. The specialist restorers, Janet and Andrew Naylor, found that the sculpture had up to 37 layers of various materials, including gesso, undercoat, gold size, gold leaf, two dark (almost black) layers and one containing fine copper cuttings. These layers had been weathered, in some places right down to the lead, and it was apparent that much of the fine detail of the sculpture was lost underneath them. The layers were removed using solvents. Some residue was left in the detail, which was removed by laser.

A damp, crumbling core was removed from inside the sculpture, as was the

heavily corroded iron armature, which was replaced with an expanded polyurethane foam. Splits and fissures in the lead casting were closed and welded and the whole sculpture was then regilded. What was revealed was a tremendously detailed sculpture. Much of this detail was preserved by the fact that, previously, layers of gilding had been added on top of existing ones, rather than removing those layers first, which could have damaged the soft lead surface.

Delicate details such as flowers, foliage, shells, angels and punched decoration have been revealed. Two of the layers removed were dark, and could possibly be the tar to which Lillie Langtry referred in her diary. There was also evidence of bullet marks on the surface, which possibly had been fired during the Battle of Jersey in the Royal Square in 1781.

The statue of George II appears in John Singleton Copley's painting *The Death of Major Peirson*. Although this sculpture has been the subject of much ridicule over the years, we can now appreciate it as a work of art. The high level of detail and craftsmanship that has gone into making this piece is now apparent.

Proceed now to Snow Hill, where you will find a sculpture called *Les Jongleurs* by Carole Vincent, which was donated to the Island by the Public Sculpture Trust in 1996. It features stylised musicians and is made of concrete, Vincent being one of the UK's leading sculptors in the material, often coloured. Her innovative use of this industrial material in *Les Jongleurs* has created a focal point for the area.

Going up Colomberie to Howard Davis Park, you will find at the junction with Don Road a sculpture called *Migration* by Nenne van Dijk. The flats here are called Keith Baal Gardens after Keith Baal, a Constable of St Helier (1968-1973). Baal was a keen ornithologist and after speaking to his wife it was decided that birds

would be an apt theme for a sculpture. The Housing Committee was assisted in the commissioning of this piece by the Public Sculpture Trust.

Near the entrance to the park is a full-length sculptural portrait of *King George V* by Sir William Reid Dick, RA. The king wears the robes of the Sovereign of the Garter in a sculpture that was unveiled in 1939. TB Davis, who lost his only son, Howard, during the First World War, donated Howard Davis Park and this sculpture to the Island. Davis was a great friend of King George V, with whom he often sailed. The sculpture was cast at the Morris Singer foundry, where the *Freedom Tree* and *Monument to Freedom* were also cast.

Now head back to Snow Hill and down Bath Street to West's Centre. The sculpture *La Vaque dé Jèrri* celebrates the Jersey cow and was commissioned by the Year of the Jersey Association as a tribute to the Island breed and a commemoration of the 50th anniversary of the World Jersey Cattle Bureau in 2001. The sculptor was John McKenna, who was working for a very exacting client.

The Year of the Jersey Association was keen to ensure that the body shape, musculature and physical features of the Jersey cow were accurately displayed in the sculpture. Here we have a cow and heifer at the water trough,

Inside the Fish Market nearby in Beresford Street is a sculpture known as *The Happy Dolphin*, about which very little is known. It was found in the undergrowth at La Saline Quarry and was recut by Frank Gautier and placed as a fountain in the market by the Public Sculpture Trust and the Public Services Committee.

These are just some of the art works available to the public in St Helier. Other items can be seen in places including the Town Church, States buildings such as Morier House, the Société Jersiaise premises in Pier Road and the Town Hall.

An excellent source of information on sculpture in Jersey is the website put together by Geraint Jennings, which can be found at [www.societe-jersiaise.org/geraint/statues/stat-ues.html](http://www.societe-jersiaise.org/geraint/statues/stat-ues.html). I am indebted to Geraint for his excellent research in the preparation of this article.

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