



# No 9 Pier Road **Conservation Statement**

July 2012

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## Introduction

This Conservation Statement was commissioned by Jersey Heritage and prepared by Dr Aylin Orbasli in April 2012. The purpose of the Conservation Statement is to improve the understanding of the property, its significance and values and based on this understanding to propose conservation policies that inform its protection, conservation and management.

The research that informs the Conservation Statement is based on limited published information available on the property, and limited archival sources. It was not possible within the time limits of a conservation statement to undertake an extensive archival search. The property was visited in March 2012, when both elevations and each of the rooms were recorded.

## The property

No 9 Pier Road is located between Pier Road and the Weighbridge in the Parish of St Helier, Jersey. The property is owned by Société Jersiaise and is managed by Jersey Heritage as part of the Jersey Museum. The property is Grade 1 listed.



**Figure 1:** Aerial photograph of the property (Jersey Mapping, 2012)



# 1 Understanding the site

## 1.1 Introduction and overview

The purpose of this section is to investigate the historic development of the property in its urban, historic and social context in order to identify its cultural significance.

The research into the history of the house has been based on studies undertaken to date, a number of published sources and partly on archival material. Most research on the property to date has focused on the Nicolle family rather than the building and its development. For this reason section 1.2.3 investigates similar properties of the period to see whether they offer any clues on the way No 9 Pier Road was conceived and used.

The Société Jersiaise photographic collection has provided some invaluable visual evidence, on both the external appearance of the property in the late 19th and early 20th century and on how the spaces have evolved since the house has been used as a museum.

Within the time limitations of a Conservation Statement study it has not been possible to access more detailed archival sources, such as records of the Société Jersiaise, minutes of meetings or financial statements that might shed light on the condition of the building when it was acquired and then converted to a museum at the end of the 19th century. This should be considered for future research. Investigative works at the house itself, including paint scrape analysis, at a time when works are taking place may also reveal some useful clues in dating various elements of the house.

In the absence of any known contemporary records, an understanding of how the Nicolle family occupied and used the house can only be derived from comparative studies and knowledge of social and architectural fashions of the period.

This section of the Conservation Statement is in three sections. The first (1.2) considers the history of the property, the second (1.3) provides a description, which is supported by room data sheets in Appendix 2, while the third (1.4) considers the values and significance of the property.

## 1.2 Historical overview

### 1.2.1 Growth and development of St Helier in the 18th and 19th centuries

The growth of St Helier in the late Medieval period occurs not far from Pier Road, around the town church immediately to the northwest. At the time the church would not have been far from the waterline. The seawall was established by the late 15th century running from Charring Cross through to Ordnance Yard. The town itself developed to the north. St Helier had not been one of the major fishing or trading ports of the island until the harbour was established in the second half of the 18th century. It was at this time that Pier Road became an important connection between the town and its harbour. A 1784 map of St Helier (Figure 1.1) indicates some level of settlement around this area.

By the start of the 19th century the area around the harbour and Pier Road started developing rapidly with Fort Regent and Commercial Quay being built and the Esplanade constructed in the 1820s.

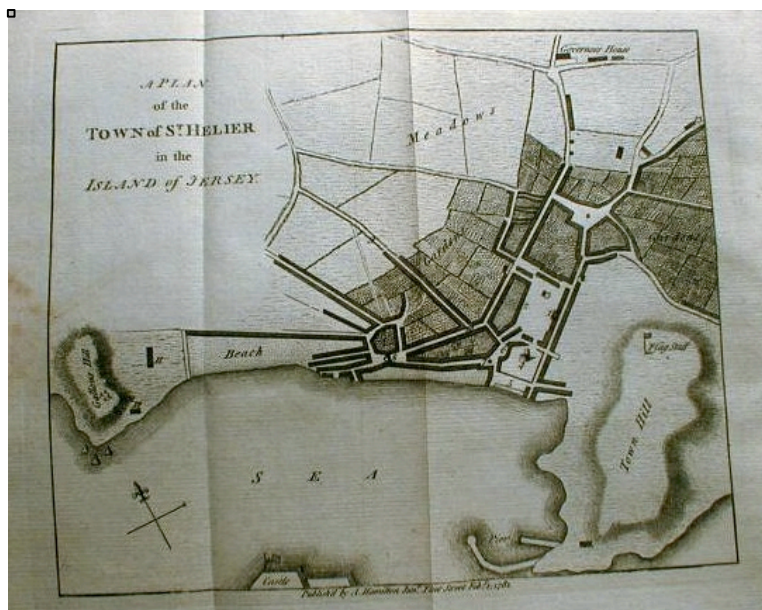


Figure 1.1 1781 map of St Helier by unknown cartographer

The latter part of the 18th century and early 19th century also marks one of the richest periods in Jersey, where many local families made substantial fortunes through cod fishing on the Newfoundland banks. The families that owned and resided at No 9 Pier Road were part of the new merchant class that was emerging from the riches gained through cod fishing and other international trading activity. For the first time business had become more important in building wealth than land ownership (Nicolle, 1968). This new elite class of merchant was only too keen to display their wealth (Herman, 2005), and what better place to do so than their houses.

### 1.2.2 No 9 Pier Road

By the early 18th century Pier Road, known as Le Chemin de la Chaussée, had been established and plots allocated. The No 9 Pier Road plot appears to be allocated to Charles Hilgrove in 1714 (Arthur, 1992). It was later passed to George Hilgrove. It is not known whether any structures were built on the site at this time. There are references to a house and stores on the site in 1791 as well as mention of a gable requiring rebuilding in the 1817 sales contract (Stevens, 1977). There is evidence of rougher cut stones at the base of the north elevation of No 9, which is likely to be part of an earlier structure (Figure 1.2).

Between 1791 and 1817, the property changed hands several times between Laurence Ahier, his son Laurence Ahier and Philippe de Heaume, who sold the property to Philippe Nicolle. The current house at No 9 Pier Road was built by Philippe Nicolle as a family home and base for his expanding shipping business. The house was completed c.1818. The rear of the property lead to the waters edge (Fief de la Fosse) and was used as a shipyard. The history of the house in the 19th century is closely linked to the history and fortunes of the Nicolle family.

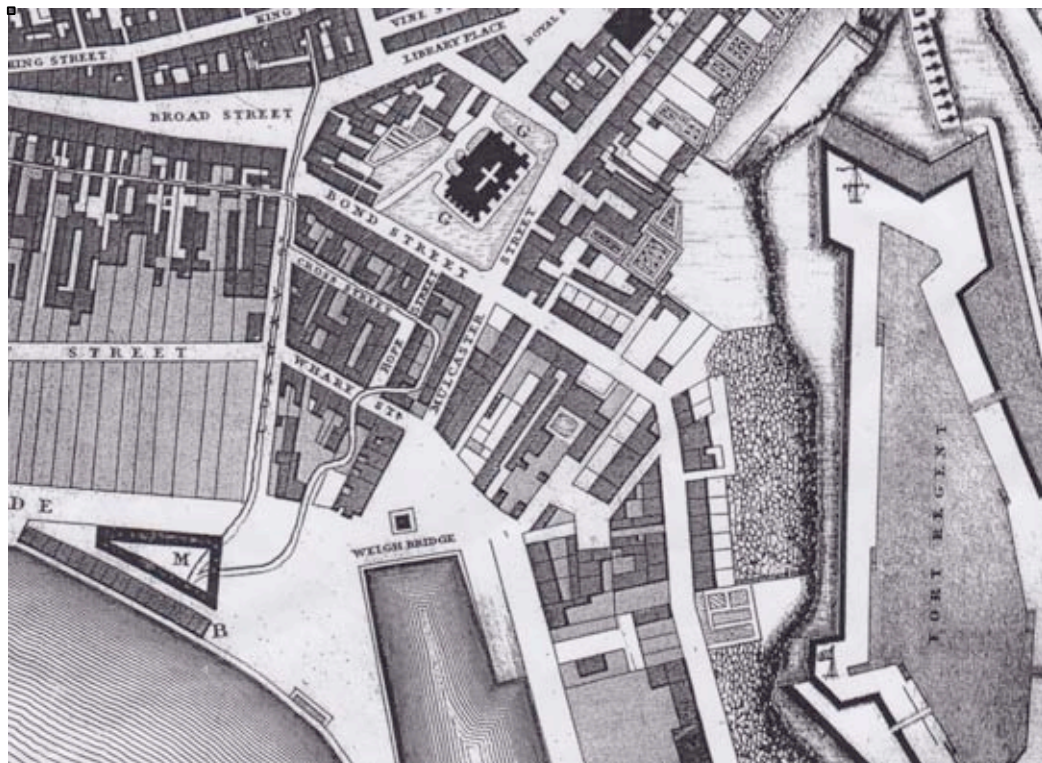
Phillipe Nicolle's family home was Hérupé in St John, where he was born in 1769. The family traded with England, later expanding into cod fishing and trading with Newfoundland. Philippe Nicolle inherited the shipping fortune from his great uncle Josue Mauger in 1788. By the end of the war Nicolle and his brother-in-law Philippe Winter were one of the largest ship owners in Jersey, with shipyards in Kensington Place and Havre des Pas, and over 55 ships. Philippe Nicolle also owned numbers 3, 4, 23, 26, 28, 29, 30 and 31 Le Quai des Marchands (Commercial Buildings).



**Figure 1.2** Base of north wall, possible remnants of an earlier structure

The family were by this time trading world wide from the Baltic to the Caribbean. They were also connected to the Mercantile Banking Company and the Jersey Banking Company. Philippe Nicolle was Connétable of St John 1795-98, Connétable of St Helier 1806-09 and Jurat 1810-35. In c.1800(?) Philippe Nicolle married Esther Winter of St Aubin, who came from a family well established in the Newfoundland Cod trade. They had 13 children, 8 of whom survived into adulthood.

Phillipe Nicolle owned numbers 7 and 9 Pier Road and by the time the house at No 9 was built in 1818, he and Esther would have had a burgeoning family and held a well established position in St Helier society. It is assumed that much of the house components and its furnishing were made in the shipyard (Stevens, 1977). In its design the house, is a typical Georgian style terrace reflecting many of the fashions associated with this type at the time in England and in various colonial port towns of the British Commonwealth. It is designed as a 4 bay terrace house with side entrance, which relates to the narrow plot size, but not necessarily to a group or row of terrace houses in the adjoining plots.



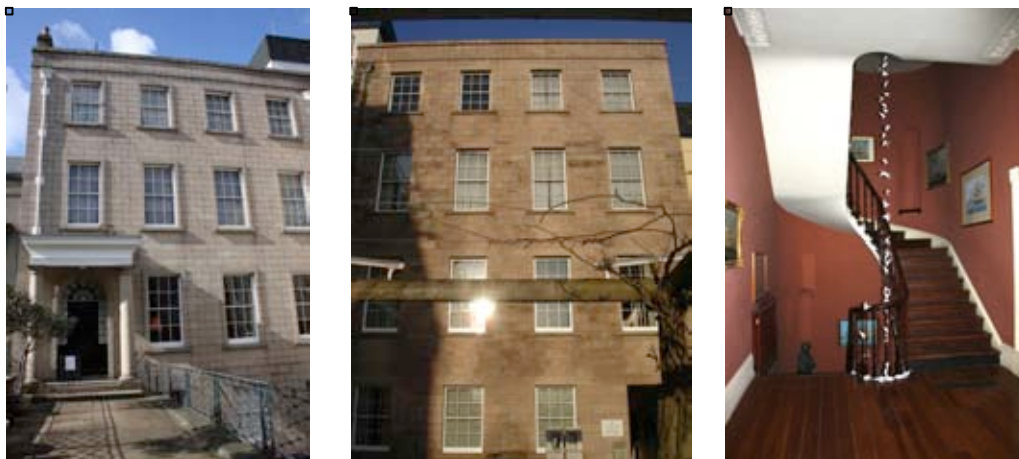
**Figure 1.3** The property can be seen on the 1834 Le Gros map set back from Pier Road, with some form of formal garden also on the south side, and various outbuildings, sheds and stores on either side.



No 9 Pier Road was certainly one of the largest and possibly grandest houses of its type in Jersey. Joan Stevens (1977: 175) describes the property as 'the finest possible example of a prosperous merchant's town house', while Nicolle (1968) relates it as being one of the 'most pretentious family mansions in St Helier', adding that:

'In its grim dignified simplicity it seems the embodiment of all that is respectable; and it was a subject of mildly-amused comment that the worthy merchant should have chosen to build in Pier Road, where most of the houses were at that time occupied by ladies whose profession made them ill-assorted neighbours for the virtuous.' (Nicolle, 1968: 132)

The house, like the emerging typology of merchant houses at the time, would have housed both the Nicolle household as well as the business offices of Philippe Nicolle. This dual role has provided the house with two levels of entrances, a formal front door to Pier Road on the ground floor, and a second entrance on the lower ground floor level from the harbour (Weighbridge) side. Inside the house the two levels were connected with a curved stone staircase framed by marble columns, the same staircase rising up in timber from the ground floor level up to the attic.



**Figure 1.4** No 9 Pier Road could be viewed as a grand house from both its street and waterfront frontages, with the sense of grandeur being maintained throughout the interior

Philippe Nicolle died in 1835, his wife Esther Winter continued living at the property until her death in 1849. The property passed to their daughter Jeanne. It is unclear whether their son Philip Winter Nicolle also lived there or simply used it as a business address. He is known to have moved to Beau Desert in St Saviour. He later went bankrupt.

It appears that a phase of work was undertaken at the house in c.1840, when notably the billiard room, and corresponding basement was added. It is unknown whether any other alterations were made to the property at this time. Several sources indicate that gas was installed in the house in the 1830s, soon after it arrived on the island.

In 1855, Jeanne married a widowed French doctor, Charles Adolphe Ginestet. Dr Ginestet was recorded as householder in the 1861 census, with his sister-in-law Anne and nephew Sydney James Nicolle also living at the property (Stevens, 1977). Financial crises in the family in 1867 resulted in the family leaving for France and the eventual sale of the property. Correspondence by Sydney Nicolle in 1869 records that the house was awaiting the sale of its contents and by 1871 the house was uninhabited.



**Figure 1.5** The Billiard Room was added c.1840, and is clearly not evident on the 1834 Le Gros Map.

In 1873 the property was sold by Pierre Philippe Guiton (a tenant of Madame Ginestet) to Josué George Falle. The Falles had been making their money on the Newfoundland cod trade since 1795. Having spent his early years managing the family business in Newfoundland, Josué George Falle had returned to Jersey and became Deputy of St Helier in 1864, and Connétable shortly afterwards (Ballaine, 1948:271). Since his main home was Plaisance, it is likely that for the next twenty years the Pier Road properties were used as a boarding house.

Josué Falle transferred life usage of the property along with No 11 to the Société Jersiaise to contain 'its treasures'. The Société moved in in 1893, and the next phase of the house is as a museum. The house at this time is known to have been in a poor state of repair and the Société would also have made a number of changes to accommodate the new museum function. It is likely that the openings between the first floor and second floor bedrooms were made at this time. The late 19th century style timber partitions and doors, previously located in the lower ground floor hallway, were relocated and possibly adjusted to separate the hall from the staircase.

In 1925 a gallery was added to the building in memory of the Jersey artist Arthur Hamptonne Barreau, to house a collection of paintings by Channel Island artists. Designed by Percival Brown, a local architect, the long, narrow building was placed at right angles to the main building running parallel to the courtyard, with access through the historical room. The contractors were Baudet and Bouchard and the project was completed for a total cost of £1700 (Dickinson, 1973). This structure has since been replaced by the new Museum building, which was completed in 1989.



**Figure 1.6 a** The Barreau Art Gallery in 1940 (SJPA/010802) **b** and in 1988, shortly before it was demolished, photo by Geroge Drew (SJPA/011814)

Early photographs of the property shown a row of out/service buildings to the south. It is unclear whether they were demolished as the new gallery was added or earlier in the century when the property was being converted to museum use.

The German occupation of Jersey during the Second World War, impacted on the Museum as well, though a limited service was maintained. Towards the end of the war an emergency water tank was placed in the grounds (SJPA/010283, SJPA/010281).

The layout of the Museum in 1957 is described as:

Basement: a Herbarium, Marine Biological room, a room to the left is a Treadmill, a form of punishment. Outside on the left is a reconstruction of an old Jersey kitchen and bedroom, and the Agricultural Room next door, with a cider press.

Ground floor, entrance: on the left the Zoological Room, on same floor Historical Room with a connection to the Barreau Art Gallery. In the courtyard a well head and Neolithic graves

Second [first?] floor: Two rooms of Prehistory, students' room opposite

Third [second?] floor: Geological Room, Ship Room, St Helier's Room, Miscellaneous Room (Société Jersiaise Bulletin, 1957)

An undated museum guide shows the La Quesne Chemist Shop in one of the first floor rooms, and a Victorian Parlour of 1880/90 in one of the second floor rooms (Société Jersiaise Library, box file). The attic rooms were used as Museum stores (SJPA/010873), though the landing was used for display purposes (SJPA/010913).

In 1976 No 7 Pier Road was demolished and current headquarters of the Société Jersiaise built in its place. The western section of the cellars in front of No 9 were removed at this time.

In 1988, the museum buildings to the east of the house were demolished and replaced with the new museum building that stands on the site today. At the same time No 9 Pier Road was re-interpreted as a merchant's house and the home of the Nicolle/Ginestet family.

□



**Figure 1.7 a** The new Societe building, **b** The new museum building

### 1.2.3 Contextual analysis and discussion

The exact organisation of the house when it was completed in 1818 is not known. It is likely that Phillippe Nicolle and his builders would have been influenced by the classical and Adam style Georgian fashions of England at the time and possibly northern American and Canadian interpretations of the Georgian house. The merchant house, was itself an anomaly and an emerging type at the end of the 18th century, a dwelling that could accommodate both business and domestic family life under one roof, while retaining some level of segregation. 'Self-assuredly stylish and aggressively elite, these houses found their singular counterparts

in every eighteenth-century English seaport and market town on both sides of the Atlantic.' (Herman, 2005:19)

The layout of a typical Georgian terrace house is described as having a basement with kitchen and offices, and possibly room for the servants. Coal at this time was stored in vaults under the pavement. The ground floor would typically include a drawing room or parlour and the dining room placing it in proximity to the basement kitchen, as well as generating a progression from drawing room to dining room when entertaining. In richer households, the drawing room had become the fashionable room to show off furnishings and a place for entertainment, especially for the ladies, whilst the parlour was considered a private room for the family. Mahogany double doors became a feature of the drawing room after 1800 connecting the drawing room to the dining room. Rarely the dining room was placed on the first floor, with the drawing room and parlour occupying the ground floor. With the dining room on the ground floor, in grander houses the main room on the first floor was used as a space for entertaining, similar to a French salon and sometimes referred to as a 'saloon' and used for dancing, card playing and similar entertainments. The main bedrooms would also be placed on the first floor, in some cases facing the front. The second floor was reserved for children's and lesser bedrooms, while the attic would be for the servants' quarters (Parissien, 1995). No 9 Pier Road follows a similar pattern and with up to four rooms on each floor, there is ample space to accommodate the various functions. Servants' bedrooms in the attic, and lesser bedrooms are evident on the second floor. The first floor layout of principle bedrooms and a larger entertaining space also appears to follow closely the fashion of the time. The functional use of the ground floor and basement rooms are less clear.

A number of merchant houses that survive from the same period in England and North America may provide some clues to the internal organisation of the house. A North American example includes a side passage, staircase, a ground floor parlour at the front, and dining room at the back. The kitchen is placed in the basement (Herman, 2005). A comparatively modest merchant's house with an adjoining warehouse/store dating from 1848 is preserved as a museum in Sydney, Australia. The 3-4 bay property spread over five floors consists of a ground floor dining room and parlour, bedrooms on the two upper floors and kitchen and scullery in the basement ([www.visit.heritage.nsw.gov.au](http://www.visit.heritage.nsw.gov.au)). A near contemporary of No 9 Pier Road, is No 4 Castle Street in Dublin, Ireland, the home of a wealthy merchant when it was built. Although the similarities with Pier Road are limited, with a shop front on the ground floor, the simple cornice mouldings and absence of dados in the interior, alongside the existence of a smaller rooms or closets between the bedrooms are worth noting ([www.dublincivictrust.ie](http://www.dublincivictrust.ie)). The 1790 house of John Pinney, a wealthy Bristol merchant, now preserved as the Georgian Museum has a kitchen, pantry and housekeeper's room in the basement, formal rooms including an office, library, two dining rooms and two drawing rooms spread over the ground and first floors and bedrooms on the second floor (<http://www.bristol.gov.uk/node/2916>).

Through a description of a speculative 1724 design for a House for a Merchant in Bristol Bold (1990) provides further insight into how business and family life could be contained in a single house. Although the design is for a double fronted house, it is not dissimilar in size to No 9 Pier Road with four rooms on each floor. The separation of business and family life is emphasised, with a vestibule in the front entrance screening off the best staircase allow it to be used by the family in private. The back stairs are located to the side of the house. The counting house or the Comptor is placed directly off the vestibule, which could also function as a waiting room. The three other ground floor rooms are identified as being a withdrawing room at the front for the Mistress of the house to entertain, a parlour behind it recommended as a dining room hidden from having a street view and 'passers by looking in', and a private parlour placed behind the Comptor as a place for the Master to entertain business contacts or friends. The first floor rooms are all labeled bed chambers. The link to the back staircase from the Comptor is seen as a means for the young men to go between the business and their

lodgings without disturbing the household. Three of the four chambers are designed to have closets leading off them (Bold, 1990).

In slight contrast, writing on North American merchant culture Herman (2005:38) notes that 'key elements of this culture were the role of the family as a corporate unit and the ways in which seemingly private domestic spaces served exchange relations'. The role of a sociable parlour and dining room is seen to have a central role for entertaining widely where social acceptance often depended on the expression and demonstration of wealth, including playing a role in public life, elected office and the like. The 'private' life is thus absorbed into the urban realm and the dining room/ parlour becomes an extension of the urban fabric (Herman, 2005).

In the speculative Bristol property, offices and warehouses are located to the rear of the property. A cellar would provide space for storage and an access point for the delivery of household goods. The kitchen, with its 'associated offices' was planned as a detached structure that also included servants' quarters above it, thus eliminating a need for attic rooms. The alternative for the kitchen is given as the cellar, but never as the ground floor, where it would be seen to be 'offensive' (Bold, 1990). In the typical Georgian terrace kitchens were located in the basement, in the grander detached houses in a separate wing or yard. Kitchens of this period would have had a wood or coal fired cast iron range (Parissien, 1995). Early pictures of Pier Road show the presence of a number of outbuildings or service buildings on the south side, which may have provided some of the domestic service spaces.

As for decoration, wainscotting is not recommended in the Bristol house, where high skirting boards are seen to be sufficient. If hangings are to be used then a picture rail is recommended below the ceiling level, just above the windows, and the ceiling is to be coved. The eating rooms on the other hand were to be wainscotted as hangings were not recommended in spaces where there would be smoking. Similar type of finishes are also proposed for the upper chamber floor, while oak floor boards are proposed for the ground floor, Deale is seen to suffice for the first floor chambers. A brown stone paving is recommended for the vestibule, rather than a white Portland stone, as it is likely to get dirty from the traffic it will receive. For the kitchen spaces paved floors are foreseen and stone sills in place of wood (Bold, 1990).

Externally the No 9 Pier Road follows the pattern of ashlar effect stucco finishes that had become popular in England by that time, but executed in fine granite ashlar. The choice of a terrace house style is less obvious, since the property was not part of a formal terrace, though most probably dictated by the width of the property boundaries. Unlike its neighbour, No 7, the house is set back from the road and approached via an archway in a high boundary wall. A bridge over the a row of cellars vaults leads up to the entrance.

### 1.3 Description

9 Pier Road is a 4 bay, 4 storey terraced town house. The property is set back from the road with a high stone wall with an arched gateway. The wall has been lowered approximately 6 feet from its original height.

The house is set on two levels of entry, the ground floor level accessed from Pier Road, and the lower ground floor level accessed from Weighbridge Place. Cellar vaults under the front garden provided space for coal and other storage. A three bay single storey annex (Billiard Room) is located on the east side. A front garden and paved entrance link is formed over the vaults (Figure 1.8). The two vaults on the west side have been removed and the wall built up incorporating a blank date stone with the date 1750. The Weighbridge side which would originally have been a working yard associated with shipping and/or the domestic life of the

house, has been much altered. The current layout is part of the re-organisation linked to the new Museum building that sits on the east side.

Both the north facing front elevation onto Pier Road and the south facing rear elevation onto Weighbridge Place are in uniformly sized cut and dressed stone. The windows on the north elevation are framed in stone. The hipped roof is set back behind a parapet delineated with a string course. Two brick chimneys are located on the east and west walls. A porch with granite Tuscan order columns and simple cornice frames the front door. The door is a good example of the period with a fanlight and side lights with decorative glazing patterns. The door is 6 panel, as is the lower ground floor door immediately below. This door has a rectangular overlight with a glazing bar pattern. The windows are 12 pane (6/6) sash windows, with internal shutters. The Billiard Room annexe to the east is stucco in ashlar effect with a string course similar to the house. The three full height windows are framed by console brackets, the centre one pedimented.



**Figure 1.8** The front entrance with Billiard Room to the side, cellars below, the bays on the west side having been removed.

Inside, a side passage runs front to back on the east side of the lower ground floor, connecting to the central staircase on the west side of the house through a set of marble columns halfway down. The first floor entrance is also to the side, the hall connecting through an arch to the east-west landing and staircase. On each floor an east/west landing with the staircase at its west end separates the rooms facing the north or south side. Although the house has the frontage of a terrace house, the interior layout has more similarities with a Palladian style layout around a central hall and staircase.

The staircase, lit by an oval shaped rooflight, oculus, above rises from the lower ground floor to the attic. The lower section up to the ground floor is in stone (Portland?), with ironwork balusters and a thick mahogany handrail culminating in a coil. The remainder of the staircase is timber with a mahogany bun shaped handrail, turned balusters and applique to the side of the treads. Two small niches are located in the sides at each level. Much of the timber for the house is known to have been sourced from South American timbers that were brought to Jersey on Nicolle's ships. Furthermore, many of the timber features for the house are thought to have been built in his own shipyards.

The lower ground floor rooms include a three bay room on the south side. The original use of this space is not known, but may have been connected to the ship building and shipping business as it looks directly onto the yard. The two interconnected rooms on the north side, are thought to be kitchen and associated spaces.

The ground floor rooms are a three bay room facing Pier Road and two rooms on the south side. The original functions of these rooms are not known, but are likely to have included a dining room, a parlour or drawing room, and possibly also an office. On the first floor, the

Piano Nobile, on the south side is a large three bay room opening through to a smaller single bay room. Two rooms, thought to be principal bedrooms are located on the north side.

Both the ground and the first floor rooms are decorated to the same high standard with moulded cornices throughout, high skirting boards, windows and doors set in panelled reveals and marble fireplaces. The four equally sized rooms on the second floor, most likely bedrooms of the children or other members of the family, are simpler in decoration with no cornices and timber fireplaces. The store area at the end of the landing may have been a closet space shared by the two bedrooms on this end. Both rooms on the west end of this floor also have built in cupboards on either side of the chimney breast.

Now blocked, the openings that have been knocked through between ground, first and second rooms were probably part of the works undertaken while the house was converted to a Museum. Interestingly, in each room they are framed by the same pattern of architrave used around the door, window and closets in the room. The reeded, fluted or moulded architraves with paterae (the small square corner panels) are typical of the Regency period, whereas the low relief cornice mouldings with typically classical patterns bear closer resemblance to those popularly used in the late 18th century (Parissien, 1995), an indication that the architraves might be a later addition.

The attic floor is simpler still, with painted doors in place of the mahogany ones seen throughout the ground, first and second floors. These spaces placed in the roof space with dormer windows would have provided accommodation for servants and storage space for household items. There are notably no fireplaces at this level.

The rooms and their key features are described in detail in Annex 2.

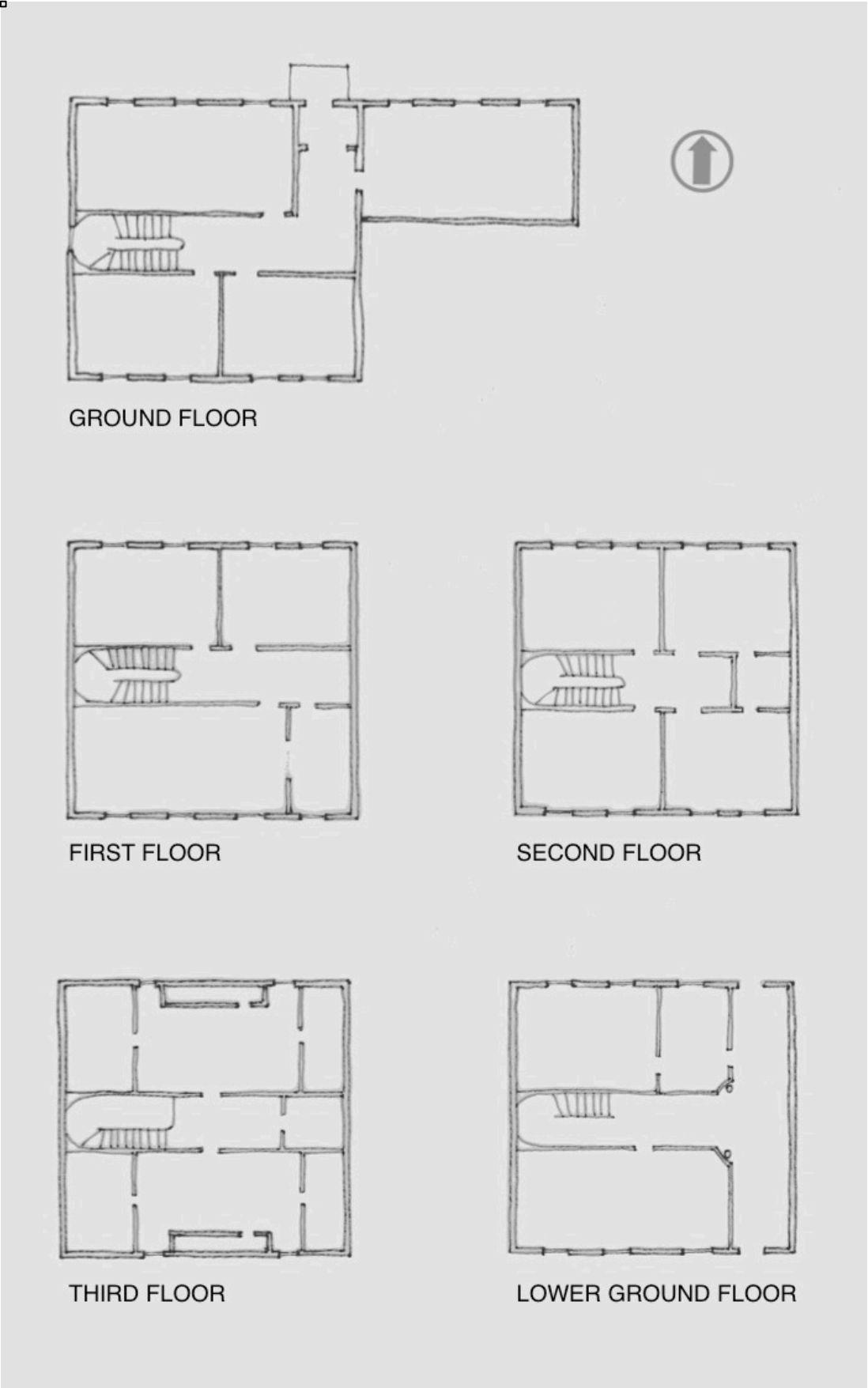


Figure 1.9 Sketch floor plan of No 9 Pier Road (not to scale)



## 1.4 Assessment of Significance

### 1.4.1 Historical values

No 9 Pier Road is of historical significance for being a rare example of a substantial merchant house located at the heart of St Helier's growing commercial harbour in the early part of the 19th century. The property was in the ownership of a number of individuals and families, who played a prominent role in the trading and public life of Jersey.

Both Phillipe Nicolle and his wife Esther Winter were linked to important Jersey merchant families of the time associated with the Newfoundland cod trade. At various times Phillipe Nicolle held the public offices of Connétable of St John, Connétable of St Helier and Jurat. A later owner, Josué George Falle, also derived his wealth from the Newfoundland cod trade and was a Connétable of St Helier.

The building is the first museum to be opened in Jersey, and has continued to serve as a Museum open to the public for over a century.

### 1.4.2 Architectural values

No 9 is a good example, and good survival, of a Georgian style house of the Neoclassical style, popularised in England between 1760 and 1790, and preceding the Regency style that later became popular in St Helier. The Georgian style developed at a time of growing trade and mercantile activity and thus spread to most British seaports from North America to Australia. In this context No 9 Pier Road is of international interest and significance.

It is of significance to Jersey as being a rare example of a town house of substantial size and executed to a high standard of internal and external finishes. The use of granite for the external elevation adds a specifically local Jersey character to the property, compared to the predominant use of stucco elsewhere.

Furthermore as a merchant house it represents a hybrid type of house peculiar to the period combining business interests, family life and a respectable public face for the family.

### 1.4.3 Social values

The social value of the property is for being a home to two generations of a merchant family, at a time when a new wealthy merchant class with role in public life was emerging and later as the once lucrative cod trade was declining.

More recently, the property has been at the heart of Jersey Museum, providing museum and educational services in Jersey for over a century, and as an important repository of the island's history.

The Museum first established by the then newly formed Société Jersiaise is also a reflection of the development and growth of the Société, its activities and contribution to the growing knowledge base and understanding of the island's history.

### 1.4.5 Economic value

The economic value of No 9 Pier Road, in conjunction with Jersey Museum, is in providing a tourist function, enhancing and diversifying Jersey's tourism offer in a busy central location and point of arrival for many visitors.

#### 1.4.6 Setting and townscape value

No 9 Pier Road also makes a significant townscape contribution with its frontage to Pier Road, a second frontage to Weighbridge Place and as part of a group with the various warehouses in Ordnance Yard, that it was once linked to.



**Figure 1.10** The warehouses in Ordnance Yard are historically linked to No 9 Pier Road.

#### 1.4.7 Statement of significance

This Conservation Statement has established that No 9 Pier Road is of significance to Jersey and internationally:

- As a good example, and good survival, of an early 19th century Georgian style merchant town house executed to a high standard internally and externally.
- A rare (possibly unique) example of a Jersey town house from this period designed to combine office, family life and public functions.
- As a place designated by the States of Jersey as a Grade 1 Listed Building.
- For its association with a number of important Jersey families involved in the Newfoundland cod trade, who also acted as important public figures.
- As part of a group of buildings around Ordnance Yard linked to the activity of St Helier's first commercial harbour, and associated townscape value.
- As the location of Jersey Museum for over a century and associated social, research and educational values.
- For its economic value as key visitor attraction of the island.



## 2 Conservation Policies

This part of the Conservation Statement indicates how the various individual values placed on the property are vulnerable to damage, and then proposes a series of Conservation Statement Policies, which should ensure that the significance and values of the property are protected and, wherever possible, enhanced for public enjoyment and benefit.

The framework of policies seeks to:

- Preserve and enhance the significance of the historical building and its setting for future generations, and ensure that all conservation work is undertaken in strict accordance with international best practice;
- Guide management proposals for the preservation and future development of the property as a heritage and educational asset;
- Ensure that the property can be maintained as a sustainable heritage asset for the foreseeable future.

The conservation policies that are set out are intended to ensure an adequate balance between all the values placed on the property during its ongoing management and in any future proposals to develop it; conserving No 9 Pier Road as a heritage asset to the highest possible standards, whilst securing maximum benefit to the community. For the purposes of the Statement, the term development includes repair, restoration, interpretation, and the provision of facilities to encourage and improve public enjoyment and sustainability.

### 2.1 Vulnerability

No 9 Pier Road is well maintained and looked after by Jersey Heritage. Nonetheless, like any building of its age and one that is open to the public on a regular basis there are areas in which the cultural significance of the property may become vulnerable.

The external fabric of the building appears to be in very good condition. The only visible evidence of vulnerability is around the rooflight over the stairs. This is a later structure, and is causing some water ingress and damp.

Internally there are areas of minor cracking, notably on the ground and attic floors.

Extensive telephone and computer wiring and cabling throughout the building has caused damage to door architraves, frames and skirting boards.



**Figure 2.1 a.** Cabling around doorframes in ground floor hall is both physically and visually damaging to the historic fabric **b** Isolated occurrences of damp should be carefully monitored.

As a visitor attraction open to the public the building is vulnerable to wear and tear from the volume of visitors, especially at peak times when overcrowding may occur. Most of the rooms are protected by barriers and the most vulnerable areas in this respect remain the circulation routes.

Externally the building is vulnerable to extreme weather events, high winds and heavy rainfall.

## 2.2 Conservation philosophy and objectives

The policies set out in this Conservation Statement seek to ensure compliance with international and States of Jersey laws, planning policies, principles, guidelines, and best practice concerning the conservation and development of historic properties. In particular the policies pertaining to Listed Buildings and Places in the Island Plan (2011) and Planning Advice Note 6: Managing Change in Historic Buildings (2008).

There are also a range of policies, principles, and guidelines for the care of heritage sites and these are set out in a range of international documents. Clear policies for repair and restoration are set out in the international Venice Charter (1964) and the ICOMOS specialist charters, in particular the Australian ICOMOS Burra Charter (1979 – revised in 1981 and 1988), whilst the Convention for the Protection of the Architectural Heritage of Europe (Granada 1988) and the European Convention on the Protection of Archaeological Heritage (Valetta 1992), both signed by the States of Jersey, are more concerned with sustainable access and interpretation. The British Standard Guide to the principles of the conservation of historic buildings (BS 7913:1998) is a valuable standard in that it sets out general conservation principles relating to historic buildings as well as providing definitions of terminology. English Heritage's advisory publication *Informed Conservation* (Clark, 2001) makes a series of valuable suggestions on understanding historic buildings.

The following key principles are adapted in this Conservation Statement for No 9 Pier Road:

- The qualities of later additions and changes to the fabric and layout of the structures on the site should be recognised and conserved as layers in the history of the development of the property.
- In exceptional circumstances, where structures, fabric or layout belonging to a certain period need to be prioritised, then these should be in favour of the structures and fabric belonging to the first stage of development of the property in 1818.
- Proposals to remove significant historic fabric must be justified in terms of the relevant planning policies and conservation best practice, as well as in the light of maintaining the physical, visual and structural integrity of the house and its interpretation.
- No attempt should be made to restore or reinstate historic fabric where there is no firm evidence backing such conjecture.
- Conservation interventions should be reversible and, wherever possible, should seek to retain historic fabric.

## 5.3 Conservation Statement Policies

### 5.3.1 Cultural policies (conservation)

**Policy CP1:** Seek to preserve the setting of No 9 Pier Road and the contribution that it makes to the townscape.

**Policy CP2:** Meet legal and statutory requirements having regard to Jersey Heritage's obligations to the States of Jersey to comply with the Island's laws; with policies contained in the Island Plan; and with supplementary planning guidance.

#### *Implementation*

**CP2.1** Satisfy local planning requirements, and particularly policies relating to registered historic buildings.

**CP2.2** Comply with local building byelaws as far as they are relevant.

**CP2.3** Comply with Health and Safety at Work (Jersey) Law (1989).

**CP2.4** Comply with provisions of environmental health legislation.

**Policy CP3:** All conservation work should be carried out in accordance with the conservation philosophy stated in this document and conservation good practice, as outlined in national guidelines and international conventions.

#### *Implementation*

**CP3.1** Ensure that staff of Jersey Heritage, its advisors and contractors are familiar with the relevant international practice and guidelines pertaining to the historic property, and seek to apply them in all works that are proposed and undertaken, whenever it is appropriate to do so.

**CP3.2** Employ suitably qualified professionals to prepare specifications and to supervise all works.

**CP3.3** Employ appropriately skilled and qualified contractors and craftspeople with experience of similar conservation work for all repairs.

**CP3.5** Ensure access arrangements for conservation and maintenance works are carefully planned so as to cause the least damage to the historic fabric, while ensuring all visitor management and health and safety provisions are adequately met.

**CP3.6** Ensure conservation proposals relate to the management and interpretation of the property.

**Policy CP4:** Make decisions concerning repair and restoration based on the best available information about the original fabric and form of the property.

#### *Implementation*

**CP4.1** Undertake appropriate levels of research prior to the commencement of repairs or restoration works. This might range from archival research to the specialist study of materials.

**CP4.2** If any new works are proposed which might adversely affect historic fabric, seek to mitigate those affects either by a change of design or, as a last resort, by recording historic fabric before it is removed.

**Policy CP5:** Employ the most appropriate materials and methods of construction in all repairs and works of restoration.

*Implementation*

**CP5.1** Ensure techniques employed for conservation works are those methods recommended by reputable conservation bodies and institutions.

**CP5.2** Whenever possible, use traditional, like-for-like, materials and methods for all repairs and restoration works. It may be necessary to employ the use of specialist materials and conservation repairs techniques that may not be available in Jersey. For these reasons it may sometimes be necessary to source materials and craftsmen with appropriate skills outside Jersey.

**CP5.3** The use of modern materials as an expedient during repair is not considered good practice. However, if no alternative course of action is available then they should be capable of being removed without damage to the historic fabric.

**CP5.4** Where modern materials have been used previously and are seen to be harming the fabric or integrity of the historic building, and where removal will not cause further damage, then these should where possible be removed and new repairs using traditional materials and techniques implemented.

**Policy CP6:** Ensure that the historic property and its integrity, including any below ground material of archaeological value, are not adversely affected by alterations, new development or the provision of services.

*Implementation*

**CP6.1** Any investigation or excavation must be based on a thorough understanding of the site and commenced only after sufficient desk-based assessment has been carried out.

**CP6.2** Maintain and implement a strategy whereby services are installed with a minimal loss of historic fabric and in routes where they are accessible for future work.

**CP6.3** Means of maintaining necessary environmental and security conditions to be designed and executed in a way so as not to harmfully impact on the historic fabric.

**CP6.4** Wherever possible, ensure that functions and services that may adversely affect the historic significance and integrity of the property are placed elsewhere and/or in newer parts of the Museum.

**Policy CP7:** Mitigate risks and vulnerabilities affecting the cultural significance of the property by taking appropriate and timely actions.

*Implementation*

**CP7.1:** Prepare a detailed risk assessment to identify areas at risk from fire, extreme weather, high winds, heavy rainfall and flooding, and include preventative measures in the property maintenance plan.

**CP7.2:** Identify the carrying capacity for the various rooms and spaces at No 9, including the staircase, to determine limitations on visitor numbers at events.

**Policy CP8:** Ensure the long-term sustainability of the fabric by maintaining consistent records of research and work undertaken at the property.

*Implementation*

**CP8.1** Ensure that a record is made of all alterations to the fabric, including ongoing maintenance, repair and servicing works, and that this is deposited in an appropriate off-site archive and a copy maintained on site.

**CP8.2** Ensure these records are regularly updated.

**Policy CP9:** Encourage the dissemination of information on the history and architecture of the house.

*Implementation*

**CP9.1** Promote further research into the property, particularly from archival sources on the early years of the Société Jersiaise and the formation of a museum at the site.

**CP9.2** Investigate options to undertake non-destructive surveys to determine changes in the interior layout and the age of various components.

**CP9.3** Investigate options to undertake paint scrapes to determine decorative schemes and to date the various early phases

### 5.3.2 Social policies

**Policy S1:** Convey the significance and values of the site in various forms of interpretation and activities at the site.

*Implementation*

**SP1.3** Provide a good range of interpretation facilities that will enhance the visitor experience, whilst maintaining the integrity of the historic property.

**SP1.2** All interpretation should be informed by the collections management policy of Jersey Heritage for the property.

**SP1.3** When major conservation works are being undertaken, the works and their purpose should be conveyed to visitors, including provision of indirect or managed direct access.

**Policy S2:** Maintain a good provision of physical, social and intellectual access to the property that will promote its significance and values to a wide audience.

*Implementation*

**SP2.1** Produce interpretive material that is easily available and accessible to a range of audiences, and considers those with physical and non-physical disabilities.

**SP2.2:** Designs and strategies to ensure the safety of all users of the site should be in keeping with the property and its setting, as defined in this Conservation Statement.

**SP2.3:** In undertaking access improvements, the presumption should be in favour of the preservation of the historic fabric, unless a convincing case can be made for alteration. Reasonable alternatives should be considered before alterations are permitted to the historic fabric.



### 5.3.3 Economic policies

**Policy E1:** To manage and develop No 9 Pier Road as a sustainable heritage asset as an integral part of Jersey Museum to the benefit of the local community and visitors to the island

#### *Implementation*

**EP1.3** Undertake necessary and urgent repairs based on available funding.

**EP1.2** Manage the property in a way that maximises income from all existing sources, without damaging the authenticity and integrity of the house.

**EP1.3** Seek to identify and secure additional sources of revenue income.

### 5.3.4 Implementation and review

Jersey Heritage intends to implement the Conservation Statement Policies during its management of No 9 Pier Road and comply with them during any future proposals to conserve and interpret the house.

The Conservation Statement should be reviewed at appropriate times in order to ensure compliance with changing circumstances, changing approaches to conservation, and changing visitor needs.

## Appendix 1: Bibliography of sources

### Archive sources

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### Maps

Le Gros, Map of St Helier, 1834

Unknown cartographer, Map of St Helier, 1781

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(accessed April 2012)

Merchant house in New York

<http://merchantshouse.org/> (accessed April 2012)

Merchant house in Dublin

<http://www.dublincivictrust.ie/more-about-us.php> (accessed April 2012)

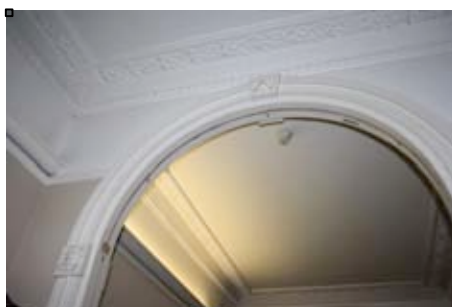
## Appendix 2: Room data sheets

<b>Room no, location</b>	Ground floor, entrance hall
<b>Current use</b>	Entrance and office use
<b>Previous uses</b>	Main entrance hall

<b>Floor</b>	Renewed timber, carpeted
<b>Ceiling</b>	Plaster. Moulded cornice, with running floral motif, reeding, egg and dart and bead and reel detail.
<b>Walls</b>	Plaster. Moulded skirting boards.
<b>Windows</b>	None
<b>Doors</b>	Front door: Moulded, reeded door frame with arch top, Lion head paterae at spring of arch and keystone. Fanlight and sidelights with thin galzing bars forming a decorative pattern, panelling beneath. 6 panel door, reeded. Lock. Door into Billiard Room: Moulded architrave with lion head paterae. Panelled reveal, reeded. 6 panel mahogany door, reeded.
<b>Fireplace</b>	
<b>Other built in furniture</b>	Round archway defines internal porch, with moulded, reeded door frame with arch top, Lion head paterae at spring of arch and keystone. Elliptical arch with beaded edges to staircase hall. Flattened fluted pilasters with Doric style capital.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	Door into Billiard Room would have been added in 1840.
<b>20th century</b>	Picture rail and service trays. Various cables.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	The main family entrance to the house finished to decorated to a high standard of embellishment.
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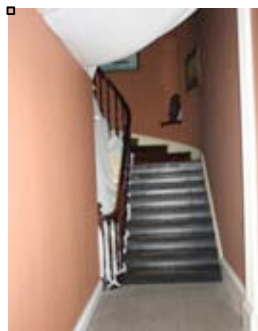
April 2012

<b>Room no, location</b>	Ground floor, staircase landing
<b>Current use</b>	Circulation
<b>Previous uses</b>	Staircase landing, hallway

<b>Floor</b>	Timber boarding
<b>Ceiling</b>	Plaster. Moulded cornice, with running floral motif, reeding, egg and dart and bead and reel detail.
<b>Walls</b>	Plaster. Moulded skirting boards.
<b>Windows</b>	None, except on staircase: 2 pane (1/1) sash window with margins, currently glazed with frosted glass.
<b>Doors</b>	3 doors into the major rooms: Moulded architraves with lion head paterae. Panelled reveals, reeded. 6 panel mahogany doors, reeded. New door into museum.
<b>Fireplace</b>	
<b>Other built in furniture</b>	Elliptical arch forming division between landing and entrance hall.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Picture rail and service trays. Various cables. Door into new museum building
<b>21st century</b>	Temporary partitions.

<b>Significance / contribution to significance</b>	Main hallway connecting ground and lower ground floor entrances and transition of staircase from stone treads to timber. A key space visible to visitors decorated to a high standard of embellishment.
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April 2012

<b>Room no, location</b>	Ground floor, Billiard Room
<b>Current use</b>	Offices
<b>Previous uses</b>	Billiard room Museum display (Zoological room?)

<b>Floor</b>	Timber, carpeted. New floor between ground and first floor.
<b>Ceiling</b>	Divided into two levels. New ceilings.
<b>Walls</b>	Plaster, much altered as a result of conversion
<b>Windows</b>	Original sash windows have been replaced by new casement windows corresponding to the new floor levels.
<b>Doors</b>	Internal doors are new. Door to hallway is a 6 panel mahogany door, reeded; brass knob, new fire closer.
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	Built as an addition to the house in 1840
<b>Late 19th century</b>	
<b>20th century</b>	New floor division, stairs, offices, doors and windows. Connection to new Museum building.
<b>21st century</b>	

<b>Significance/ contribution to significance</b>	A fashionable mid C19 addition to the property, reflecting the Nicolle family's wealth and status at the time.
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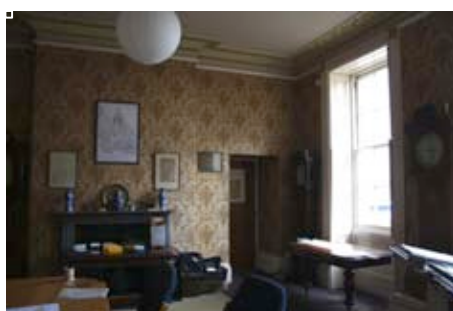
April 2012

<b>Room no, location</b>	Ground floor, northwest room
<b>Current use</b>	Office
<b>Previous uses</b>	Museum display (Lillie Langtry room)

<b>Floor</b>	Carpeted
<b>Ceiling</b>	Plaster. Moulded cornice, with running floral motif, reeding, egg and dart and bead and reel detail. Ceiling rose with smoke detector in centre.
<b>Walls</b>	Papered. Moulded skirting board. Moulded picture rail.
<b>Windows</b>	3 windows: Moulded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Moulded architrave with Tudor flower paterae. 6 panel mahogany door, reeded. Modern door closer. New door on west wall
<b>Fireplace</b>	Grey marble fire surround with roundels and grey marble ledge. Cast iron fireplace with arched top.
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Picture rail, door on west wall.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	The principal ground floor room with a Pier Road frontage.
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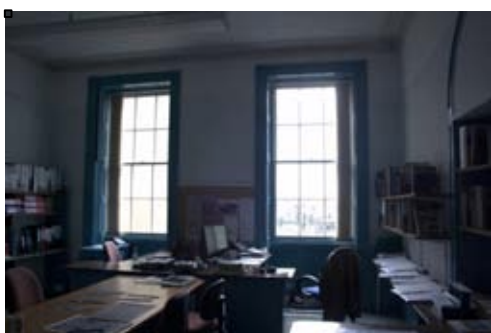
SJPA/010925 (Robin Briault, 1991)/ April 2012

<b>Room no, location</b>	Ground floor, southeast room
<b>Current use</b>	Office
<b>Previous uses</b>	Museum display (Historical room)

<b>Floor</b>	Carpeted
<b>Ceiling</b>	Plaster. Moulded cornice, with interlocking hearts motif, Tudor flowers in the corners, reeding, acanthus leaves.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	2 windows: Moulded and fluted architraves with palmette paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Moulded and fluted architrave with palmette paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked in archway to adjoining room. Moulded frame. Blocked up archway on east wall.
<b>Fireplace</b>	Blocked up, not visible
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	Opening to adjoining room
<b>20th century</b>	Arched opening in east wall connecting it to the Barreau Art Gallery Picture rail
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the main reception rooms on the ground floor.
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April 2012





<b>Room no, location</b>	Ground floor, southwest room
<b>Current use</b>	Office
<b>Previous uses</b>	Museum display

<b>Floor</b>	Carpeted
<b>Ceiling</b>	Plaster. Moulded cornice, with Vitruvian scroll, Tudor flowers in the corners, bead, egg and dart, bead and reel.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	2 windows: Moulded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Moulded architrave with Tudor flower paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked in archway to adjoining room. Moulded frame with Tudor flower paterae at spring of arch.
<b>Fireplace</b>	Black marble fire surround with roundels in the corners, black marble ledge. Cast iron hobgrate with lions foot motifs on either side.
<b>Other built in furniture</b>	Arched niches to either side of chimney breast.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	Opening to adjoining room?
<b>20th century</b>	Picture rail
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the main reception rooms on the ground floor.
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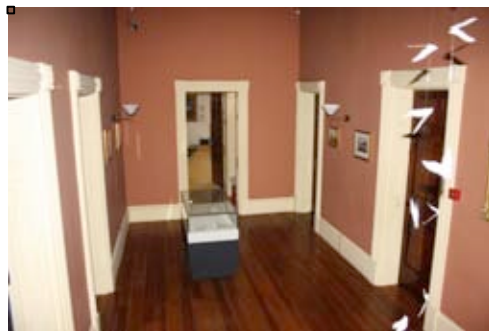
April 2012

<b>Room no, location</b>	First floor, staircase landing
<b>Current use</b>	Landing
<b>Previous uses</b>	Landing

<b>Floor</b>	Timber boards (replacement)
<b>Ceiling</b>	Plaster. Moulded cornice, with Vitruvian scroll, Tudor roses in the corners, bead, egg and dart, bead and reel.
<b>Walls</b>	Plastered. Moulded skirting boards.
<b>Windows</b>	
<b>Doors</b>	4 doors: Moulded architrave with Tudor rose paterae. 6 panel mahogany doors, reeded. Panelled reveals, reeded. Architrave and doorway into new museum building.
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grille in floor. Partition and access to new museum.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	The Piano Nobile level and extension of the 'public' and entertaining spaces of the house.
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April 2012

<b>Room no, location</b>	First floor, northwest room
<b>Current use</b>	Museum display (bedroom)
<b>Previous uses</b>	Museum display

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Simple bead moulded cornice, classical scroll with acanthus, Tudor rose paterae.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	2 windows: Moulded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Moulded architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Moulded architrave with Tudor rose paterae.
<b>Fireplace</b>	Black marble fire surround with black marble ledge. Cast iron hobgrate. Marble hearth.
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles, picture rail.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of two principal bedrooms on the Piano Nobile, interestingly facing the street (Pier Road).
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Viewed from adjoining room, SPJA/010939, photo by Robin Briault, 1991/ April 2012

<b>Room no, location</b>	First floor, northeast room
<b>Current use</b>	Museum display (bedroom)
<b>Previous uses</b>	Museum display (Chemist shop)

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Simple bead moulded cornice, classical scroll with acanthus, Tudor rose paterae.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	2 windows: Moulded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Moulded architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Moulded architrave with Tudor rose paterae.
<b>Fireplace</b>	Black marble fire surround with black marble ledge. Cast iron hobgrate. Marble hearth.
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles, picture rail.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of two principal bedrooms on the Piano Nobile, interestingly facing the street (Pier Road).
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April 2012

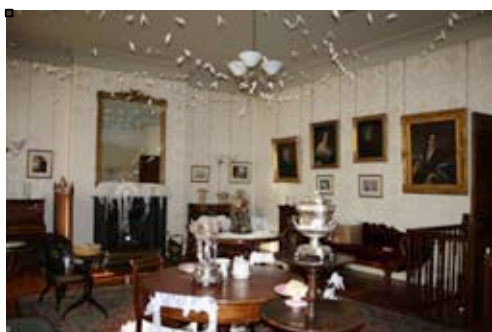


<b>Room no, location</b>	First floor, southwest room
<b>Current use</b>	Museum display (Drawing Room)
<b>Previous uses</b>	Museum display

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Moulded cornice, with Vitruvian scroll, Tudor flower paterae bead, egg and dart, bead and reel.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	3 windows: Moulded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Double doors to southeast room: Reeded architrave with Tudor flower paterae. 6 panel mahogany doors, reeded. Door to hall: Reeded architrave with Tudor flower paterae. 6 panel mahogany door, reeded. Modern door closer.
<b>Fireplace</b>	Replica fireplace
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grates, picture rail
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Principal room for entertaining placed on the Piano Nobile in the classical fashion
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April 2012

<b>Room no, location</b>	First floor, southeast room
<b>Current use</b>	Museum display
<b>Previous uses</b>	Museum display?

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Moulded cornice, with Vitruvian scroll, bead, egg and dart, bead and reel.
<b>Walls</b>	Plastered. Moulded skirting boards. Picture rail.
<b>Windows</b>	1 window: Moulded architraves with Tudor rose paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Double doors to southwest room (Drawing Room): Moulded architrave with Tudor rose paterae. 6 panel mahogany doors, reeded.
<b>Fireplace</b>	Black marble fire surround with roundels in the corners, black marble ledge. Cast iron hobgrate with decorative surround.
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles, picture rail
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Annex to principal entertaining space in the house.
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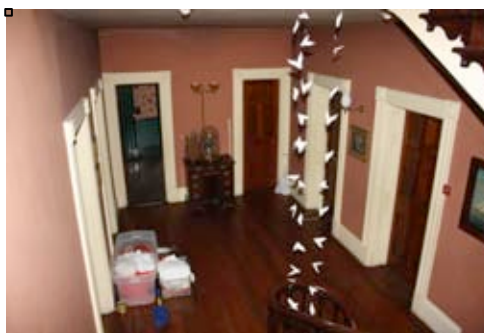
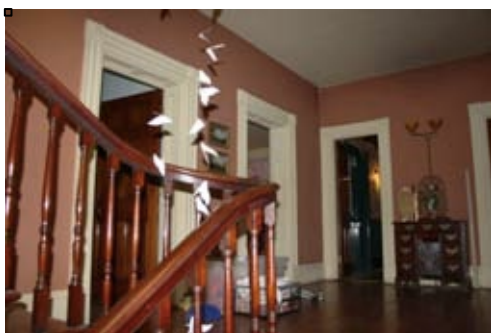
April 2012

<b>Room no, location</b>	Second floor, staircase landing
<b>Current use</b>	Landing
<b>Previous uses</b>	Landing

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plaster. Moulded skirting board
<b>Windows</b>	none
<b>Doors</b>	6 doors rooms: Moulded architrave with Tudor rose paterae. 6 panel mahogany doors, reeded. Doors to principle rooms on the north and south have panelled reveals, reeded.
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Although slightly simpler in its details than the first floor, the proportions and scale of the space attain to the grandeur of the house being carried through to all levels.
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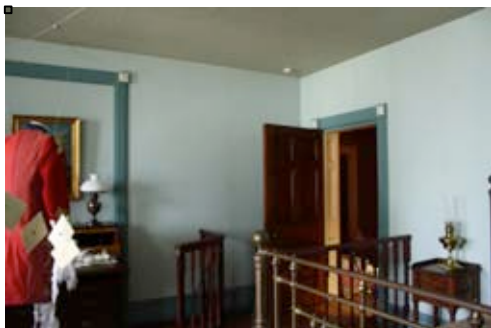
April 2012

<b>Room no, location</b>	Second floor, northwest room
<b>Current use</b>	Museum display
<b>Previous uses</b>	Bed chamber

<b>Floor</b>	Timber boarding
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plaster, papered. Moulded skirting boards.
<b>Windows</b>	2 windows: Reeded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Reeded architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Reeded architrave with Tudor rose paterae.
<b>Fireplace</b>	Moulded timber surround with roundels and plain shelf. Cast iron hobgrate with roundels.
<b>Other built in furniture</b>	Cupboards either side of fireplace: Reeded frame with Tudor flower roundels. Each with 6 panel double doors.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the 'private' family rooms of the house.
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April 2012

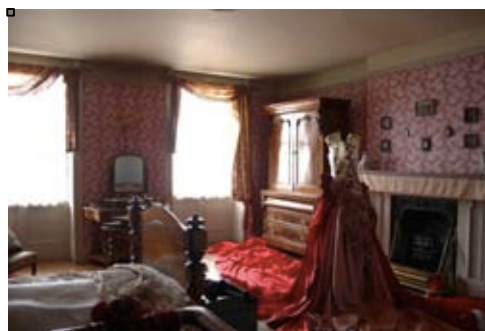


<b>Room no, location</b>	Second floor, northeast room
<b>Current use</b>	Museum display
<b>Previous uses</b>	Bed chamber

<b>Floor</b>	Timber boarding
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plaster, papered. Picture rail. Moulded skirting boards.
<b>Windows</b>	2 windows: Reeded architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Reeded architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Reded architrave with Tudor rose paterae. Door to ante-room: Reeded architrave with Tudor rose paterae. 3 panel timber door, the top panel divided by thin glazing bars into 9 panes.
<b>Fireplace</b>	Moulded timber surround with lugged frame and plain shelf. Cast iron hobgrate.
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Picture rail
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the 'private' family rooms of the house.
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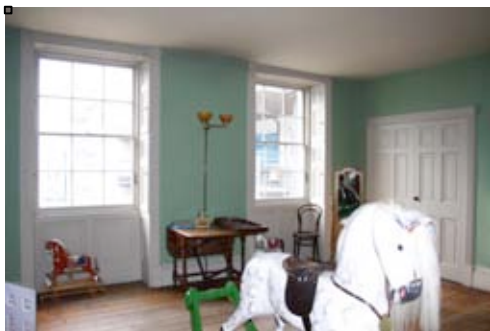
April 2012

<b>Room no, location</b>	Second floor, southwest room
<b>Current use</b>	Museum display (School Room and Nursery)
<b>Previous uses</b>	Bed chamber? Museum display

<b>Floor</b>	Timber boarding
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plaster. Moulded skirting boards.
<b>Windows</b>	2 windows: Ribbed architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Ribbed architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Ribbed architrave with Tudor rose paterae.
<b>Fireplace</b>	Moulded timber surround with roundels and plain shelf. Cast iron hobgrate.
<b>Other built in furniture</b>	Cupboards either side of fireplace: Ribbed frame with Tudor flower roundels. Each with 6 panel double doors.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the 'private' family rooms of the house.
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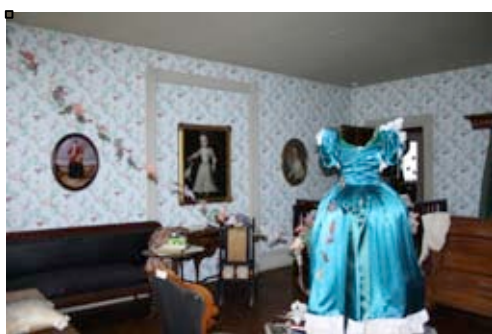
April 2012

<b>Room no, location</b>	Second floor, southeast room
<b>Current use</b>	Museum display
<b>Previous uses</b>	

<b>Floor</b>	Timber boarding
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plaster, papered. Moulded skirting boards.
<b>Windows</b>	2 windows: Fluted architraves with Tudor flower paterae. Panelled reveals with internal shutters.
<b>Doors</b>	Door to hall: Fluted architrave with Tudor rose paterae. 6 panel mahogany door, reeded. Modern door closer. Blocked doorway to adjoining room: Fluted architrave with Tudor rose paterae.
<b>Fireplace</b>	Moulded timber surround with roundels and plain shelf. Cast iron hobgrate.
<b>Other built in furniture</b>	Cupboards either side of fireplace: Ribbed frame with Tudor flower roundels. Each with 6 panel double doors.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Heating grilles. Door to ante-room blocked?
<b>21st century</b>	

<b>Significance / contribution to significance</b>	One of the 'private' family rooms of the house.
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April 2012

<b>Room no, location</b>	Second floor, ante room
<b>Current use</b>	Access link to new museum building
<b>Previous uses</b>	Closet, service area

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Dado moulding and paper are in are C19 style as part of display
<b>Walls</b>	Plaster, papered. Moulded skirting boards. Moulding and shelf are C19 style as part of the display.
<b>Windows</b>	none
<b>Doors</b>	2 doors to landing: Fluted architraves with Tudor flower paterae. Narrow 6 panel mahogany doors, reeded. (These doors are most likely later additions) Glazed door into northeast room. New door into museum
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	This may have been a shared or divided closet space from the two rooms on either side (northeast and northwest, both of which don't have built in cupboards) knocked through when the building was converted to a museum.
<b>20th century</b>	New door, including panelled reveal. Various boxing in and decorations.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	
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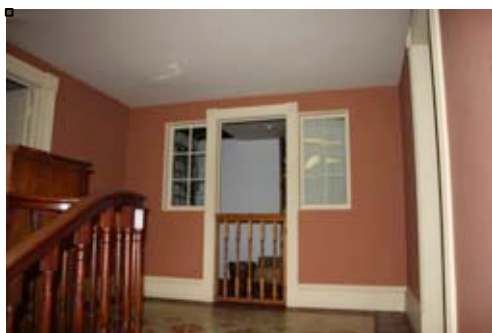
April 2012

<b>Room no, location</b>	Third floor, staircase landing
<b>Current use</b>	Staircase landing, display
<b>Previous uses</b>	Staircase landing

<b>Floor</b>	Timber boards
<b>Ceiling</b>	Plaster. Base of rooflight over staircase with moulded rim and tiered cornice. Spring of vault detail at top of stairs.
<b>Walls</b>	Plaster. Moulded skirting boards.
<b>Windows</b>	Windows to linen cupboard (new): 6 pane with thin glazing bars.
<b>Doors</b>	2 doors to rooms: Fluted architrave with flower paterae. 6 panel doors, painted. Doorway to linen store: Fluted architrave with flower paterae.
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	Windows to linen cupboard
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Although the servants' area, the finishes and proportions of the space still maintain a sense of grandeur that runs through the house.
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April 2012

<b>Room no, location</b>	Third floor, south room
<b>Current use</b>	Museum display
<b>Previous uses</b>	Attic room for servants Museum store

<b>Floor</b>	Timber boards, mixed widths
<b>Ceiling</b>	Plaster, some roof timbers evident
<b>Walls</b>	Plaster. Low skirting boards.
<b>Windows</b>	2 windows: 9 pane dormers looking onto parapet, timber ledges.
<b>Doors</b>	Door to landing: 6 panel, painted. Box lock 2 doors to storage areas at sides: 6 panel, painted. Door knob mechanism. Door to attic space: 4 panel, painted. Doorknob mechanism.
<b>Fireplace</b>	none
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Good survival of servants' and domestic quarters of which less has survived on the lower ground floor.
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April 2012

<b>Room no, location</b>	Third floor, north room
<b>Current use</b>	Museum display
<b>Previous uses</b>	Attic room for servants Museum store

<b>Floor</b>	Timber boards, mixed widths
<b>Ceiling</b>	Plaster, some roof timbers evident
<b>Walls</b>	Plaster. Low skirting boards.
<b>Windows</b>	2 windows: 9 pane dormers looking onto parapet, timber ledges.
<b>Doors</b>	Door to landing: 6 panel, painted. Box lock with Bakelite knob. 2 doors to storage areas at sides: 6 panel, painted. Door knob mechanism. Door to attic space: 4 panel, painted. Doorknob mechanism.
<b>Fireplace</b>	none
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Good survival of servants' and domestic quarters of which less has survived on the lower ground floor.
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<b>Room no, location</b>	Lower ground floor, hallway
<b>Current use</b>	Access
<b>Previous uses</b>	Hallway

<b>Floor</b>	? covered in linoleum
<b>Ceiling</b>	Plaster. Moulded cornice.
<b>Walls</b>	Plastered. Moulded skirting board.
<b>Windows</b>	Curved windows with etched glass to rooms.
<b>Doors</b>	Timber partition dividing hallway: 4 panel door with panels to either side, timber panelled base, top panels in etched glass. Timber partition separating staircase: 3 panel double doors with panels to either side, timber panelled bases, top panels in etched glass. Door to pantry and kitchen: Timber, 6 panel, painted. Door to Museum: Mahogany, 4 panel in panelled reveal. External door on Pier Road side: 9 panel timber door. Overlight with Georgian style glazing pattern executed in thin glazing bars. External door on Weighbridge Place side: Double doors, timber, 3 panel each, the top two being galzed.
<b>Fireplace</b>	
<b>Other built in furniture</b>	2 marble Tuscan order columns on marble plinths frame the staircase.

<b>Mid 19th century</b>	
<b>Late 19th century</b>	2 sets of timber partition doors in hallway (now located to staircase). Door to Weighbridge place (possibly C20?)
<b>20th century</b>	Relocatin of partition doors to base of staircase.
<b>21st century</b>	

<b>Significance / contribution to significance</b>	The lower ground floor passage was a space of domestic service to the household and various business contacts visiting the offices of Philippe Nicolle and his sons.
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<b>Room no, location</b>	Lower ground floor, south room
<b>Current use</b>	Store
<b>Previous uses</b>	

<b>Floor</b>	
<b>Ceiling</b>	Plaster
<b>Walls</b>	Rendered
<b>Windows</b>	3 windows: Panelled reveals with internal shutters.
<b>Doors</b>	
<b>Fireplace</b>	
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	Curved window and etched glazing
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Looking straight onto the shipyard, with panelled windows, but no cornice moulding, little is known about the original function of this room.
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April 2012

<b>Room no, location</b>	Lower ground floor, northwest room
<b>Current use</b>	Office
<b>Previous uses</b>	Kitchen/ domestic use

<b>Floor</b>	
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plastered,
<b>Windows</b>	2 windows: Panelled reveals with internal shutters.
<b>Doors</b>	
<b>Fireplace</b>	Location of kitchen range. Timber fire surround. Also features in Joan Stevens
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Location of kitchen in early or mid 19th century
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<b>Room no, location</b>	Lower ground floor, northeast room
<b>Current use</b>	Kitchen
<b>Previous uses</b>	Pantry or scullery associated with kitchen

<b>Floor</b>	Modern finish (laminated)
<b>Ceiling</b>	Plaster
<b>Walls</b>	Plastered, much altered
<b>Windows</b>	1 window: Panelled reveals with internal shutters, altered at base.
<b>Doors</b>	
<b>Fireplace</b>	none
<b>Other built in furniture</b>	

<b>Mid 19th century</b>	
<b>Late 19th century</b>	
<b>20th century</b>	
<b>21st century</b>	

<b>Significance / contribution to significance</b>	Early or mid 19th century service area.
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April 2012