



THE PARISH OF

St Helier Art Collection



Introduction

to The Parish of St Helier Art Collection

Welcome to the Parish of St Helier's art collection which is free for both parishioners and visitors to enjoy. At the heart of the collection are the paintings collected by one of the foremost Constables of St Helier, Pierre Le Sueur, whose importance to the town is reflected in the obelisk erected in his memory on Broad Street, as well as his grave in Green Street cemetery and a bust in the entrance foyer of the Town Hall. The Le Sueur collection has been added to over the years, with contemporary work by local artists and others, reflecting the Parish's fascinating history and its development in the modern world.

The collection is available to view at the Town Hall on week days (Monday to Friday, but excluding public holidays) between 8.45am and 4.45pm, provided the rooms which house the works are not in use. To avoid disappointment please call +44 (1534) 811811 to make sure the rooms are free.

The collection is also available online and can be found on the Parish's website: www.sthelier.je/art.



**Simon
Crowcroft**
Constable of St Helier

Floor Plan

St Helier Parish Hall



THE ENTRANCE AND STAIRCASE OF THE TOWN HALL

Before the visitor to the Town Hall reaches the Assembly Room on the first floor, which contains the bulk of the Parish's art collection, there is a series of portraits of the 19th and 20th century Constables hanging on the main staircase.

These portraits of the elected head of Jersey's capital have recently been expanded by the addition of a number of portraits, some of which had previously been consigned to a back stairwell. When the decision was taken to put the entire group together it was discovered that three former 19th century Constables were unrepresented altogether. Research by the photographic section of the Société Jersiaise led to the recovery of these 'missing Constables', in photographs that are among the earliest examples of the form.

A selection of the 19th and 20th century Constables are included in this guide. More information is available from the Parish.



Pierre Le Sueur (1845 - 1853), was elected unopposed when his predecessor became a Jurat; Jurats were members of the States of Jersey at the time, along with the Parish Rectors. St Helier was then a town with major problems, bursting at the seams during the greatest population boom the Island has ever seen and lacking any proper sanitary facilities. Despite the reluctance of ratepayers to sanction the significant costs involved, Le Sueur instituted and went on to complete a substantial network of sewers. He embarked on a process of widening the town's streets, inaugurated a fire service and prosecuted many landlords whose properties had turned into slums. He also interposed himself between an angry mob and the mills during the 1847 bread riots. He died young while still in office and an obelisk was erected in his memory in Broad Street.

Pierre Le Sueur (1845 - 1853)
Lithograph, 1860s
24 x 39cm



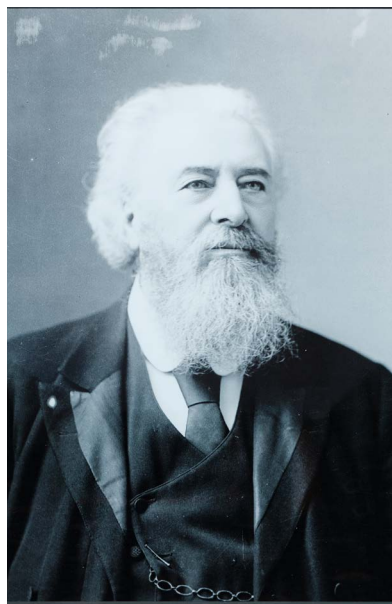
Nicholas Le Quesne (1853-1856)
Silver Gelatin Print, 1850s
 27 x 47cm



Phillipe Aubin (1858 - 1861)
Silver Gelatin Print, 1860s
 27 x 47cm

Nicholas Le Quesne appears on the landing in a portrait that is the earliest known example of photography in the Parish collection. These early daguerreotype images required an exposure of about twenty seconds, which meant the subject needed to remain completely still for the image to avoid being blurred which is why he is steadying himself by holding onto a chair. The rapid improvement in commercial photography at the time can be seen by comparing the quality of this portrait with the one of Philippe Aubin, elected two years after him, photographed in the same studio.

Philippe Baudains was an advocate who served for two periods, having retired in 1896 due to illness before successfully standing again following his recuperation, but not before a bust – in Parade Gardens – was commissioned in recognition of his contribution to the Island. The responsibilities of Constable at the time included the power to send those under arrest to be prosecuted or to let them off with a warning; in his time he interviewed over 2000 people. As a member of the States Assembly he was responsible for the introduction of voting by secret ballot, opening the markets in Halkett Place, the Public Library and the States Chamber. The brass tablets in the Assembly Room listing the Constables from 1529 were also his idea.



Philippe Baudains (1884 - 1896, 1899 - 1905)
Silver Gelatin Print, 1900s
 31 x 47cm



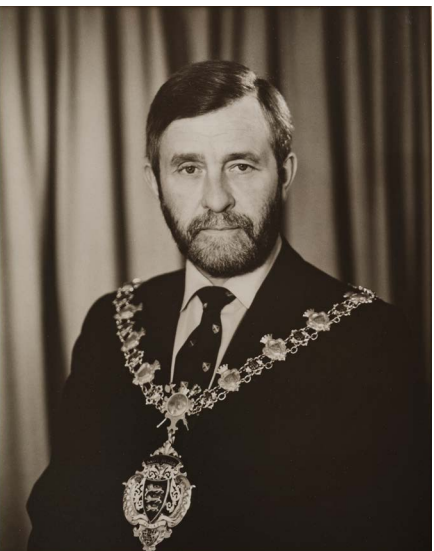
John Edwin Pinel (1905 - 1910)
Silver Gelatin Print, 1920s
42 x 58cm

John Pinel raised the Clameur de Haro in 1910 in an unsuccessful attempt to save some of the garden at his home in First Tower from being lost to the extension of Victoria Avenue. His key role in organising relief efforts during the outbreak of Spanish influenza in the autumn of 1918 is evidenced in the plaque on the dais in the Assembly Room. He was the first Constable to be presented with the insignia of office, a large gold chain bearing the coat of arms of the Island (as the parish crests were not designed until 1921) with his name on the pendant; the names of the subsequent holders of the office are inscribed on the links of the chain which is still used on official occasions to this day.



Charles James Cuming (1938 - 1945)
Silver Gelatin Print, 1940s
42 x 58cm

Charles Cuming ran a butcher's shop in Charing Cross. After serving in the Jersey Militia he became an Honorary Police Officer, beginning as a Constable's Officer in 1902 and becoming a Centenier in 1908. Honorary Police service is still regarded as a good pathway to the Constableship. A peculiarity of Mr Cuming's term of office was that he remained Constable for six and a half years instead of the usual three, as all local elections were prohibited after German forces invaded the Island on 1 July 1940. Cuming was on the King's Honours list published on 12 December 1945, one of only 3 Islanders to be awarded an O.B.E. for services rendered during the German Occupation.



Peter Gorton Baker (1973 - 1983)
C-Type print, 1970s
46 x 36cm

Peter Baker, served in the army during the Second World War, rising through the ranks to Major. He was President of the Jersey Chamber of Commerce between 1966 and 1968 and following his election supported the pedestrianisation of the town's main street and the construction of La Croix de la Reine to mark the Silver Jubilee of Queen Elizabeth II. In 1982 he placed the Roll of Honour for the Second World War in the sarcophagus on top of the Cenotaph.

THE STAIRCASE LANDINGS

Halfway up the staircase on the landing is a photograph of Ivy Forster, the first woman to be elected to the States Assembly in 1948 and a portrait of Edmund Hettich, a former Procureur du Bien Public. A larger oil painting, by Anna Le Moine Gray, *The Procureurs du Bien Public*, shows two of the more recent elected persons responsible for oversight of the Parish finances, the late Clive Barton M.B.E. and the late Paddy Freeley. They are shown on either side of the Constable's chair on the dais in the Assembly Room and in front of the brass plaque listing the most recent Constables.



Anna Le Moine Gray
The Procureurs du Bien Public
Oil on Canvas , 2011
120 x 100cm

Charles Jacques
The Boyhood of Raleigh
Oil on Canvas, 1934
141 x 122cm

On the next landing on the left is a copy of Millais' 'The Boyhood of Raleigh' by Charles Jacques (1879 – 1959), while on the right, above the door to the Assembly Room, is a portrait of Her Majesty, Queen Elizabeth the Queen Mother by John St Helier Lander. The son of bootmaker William Lander and Emily Rule, he was born on 19 October 1868 in Belmont Road. He was given his first paint box by Lillie Langtry, but his father believed that he was wasting his time by painting and forbade him to continue. On leaving school he was apprenticed to a watchmaker, but he continued to draw and paint and when his father discovered that people would pay for his son's works he withdrew his opposition and displayed some pictures in his shop.

A year later, after meeting fellow Jerseyman and distinguished artist John Everett Millais, he spent a year at Calderon's art school in Hampstead, followed by studies at the Académie Julian under William-Adolphe Bouguereau and Fleury in Paris, and three years in the Royal Academy Schools. Lander became one of the most accomplished portraitists of his time and included several members of the Royal Family among his subjects.



Queen Mother
Oil on Canvas

THE COMMITTEE ROOM (LE CAPELAIN GALLERY)

John Le Capelain (1812-1848) was sometimes referred to as 'the Jersey Turner'. He was born in Hill Street, St Helier, the son of a printmaker, and although he had no formal art training he exhibited in two London exhibitions, in 1833 and 1842, alongside leading artists such as Turner and Constable. When Queen Victoria and Prince Albert visited Jersey in September 1846 he was commissioned to paint a series of 26 watercolours which so impressed the Queen that she asked him to paint a series of views of the Isle of Wight. Whilst there he was taken ill, dying at the age of only 36. After his death a subscription was launched to raise money to establish a Le Capelain Gallery but the project was abandoned; in recent times this Committee Room in the Town Hall was devoted to his work. Copies of these 26 engravings are displayed in the Old Magistrate's Court behind the Town Hall. Le Capelain's landscapes and seascapes capture the spirit and feeling of the Island with delicate sensitivity, conveying the artist's emotional connection with his birthplace.



John Le Capelain
Self Portrait
Charcoal on paper, 1830s
23 x 17cm



John Le Capelain
Woodland Valley with Sea View
Oil on Canvas, 1840s
75 x 62cm

'Woodland Valley with Sea View' depicts a typically rural Jersey scene looking through a heavily wooded valley towards St Aubin's Bay, with a woman and child in the foreground drawing the eye. In the distance is a Martello Tower on the shoreline and a sailing ship moored on the beach with the town of St Helier just appearing on the distant horizon. This part of the painting which has been very delicately handled contrasts with the loose and confident brush strokes depicting the trees and woodland, creating a great depth of field and perspective.



John Le Capelain
Chepstow on Wye
Watercolour, 1830s
49.5 x 34.5cm



John Le Capelain
St. Brelade's Bay
Watercolour, 1830s
50 x 33.5cm



John Le Capelain
Jersey Valley with Cattle and Trees
Watercolour, 1830s
49.5 x 34.5cm

Next to the safe by Samuel Withers & Co. are three elegant Le Capelain watercolours from the 1830s. Two are easily recognisable Jersey scenes with a rustic watercolour of an autumnal valley and Jersey cows, followed by a romantic lithograph depicting the seascape of St Brelade's Bay with the Parish Church and a fisherman walking out to his boat at low tide. Top right is an atmospheric watercolour of a river landscape with bridge, barge and castle on the bank.

These are followed by two watercolours that capture contrasting weather conditions: the painting on the left depicts shipping moored offshore in calm summer weather, whilst the image on the right captures the atmosphere of the stormy seas of St Ouen's Bay looking towards L'Etacq as a local farmer with horse and cart gathers seaweed at the shoreline.

The same subject is captured in oils in 'Vraic Gatherers' where a weary horse and a cart laden with seaweed are overlooked by a loyal dog at the shoreline whilst the figures in the rowing boat prepare to land. The steep cliffs behind and the beach at the water's edge indicate that this painting was made on the north coast of the Island, perhaps at Grève de Lecq.

On the glass shelf are a number of smaller works on paper including a rare self-portrait of the artist, and contemporary notices relating to the establishment of a gallery of his work.



John Le Capelain
Gathering Vraic from the Shore
 Watercolour, 1830s
 58 x 39cm



John Le Capelain
Sailing Barges in an Estuary
 Watercolour, 1830s
 67 x 46.5cm



John Le Capelain
Vraic Gatherers
 Oil on Canvas, 1840s
 64 x 49cm

THE ASSEMBLY ROOM

The core of the Parish of St Helier's art collection hanging in the Town Hall's Assembly Room was bequeathed to the Parish by Lucina Le Sueur, whose husband had inherited it from Pierre Le Sueur on his early death in 1853.

The following pages of this guide describe the paintings as the visitor enters the Assembly Room beginning on the left hand side and continuing around the room in a clockwise direction.



Jason Butler
Portrait of Ernest Thorne
Oil on Canvas, 2024

With the death of Harry Fenn at the age of 97 in June 2022 and Billy Reynolds, aged 100, in November 2023, the Island had but one living D-Day veteran, whose portrait was commissioned to mark the 80th anniversary of D-Day by the Bailiff, Sir Timothy Le Cocq, from one of the Island's leading contemporary artists.



Unknown artist (after John Singleton Copley)
The Death of Major Peirson
 Oil on Canvas, 1780s
 129 x 89cm

Jersey's most famous image in the history of art depicts the Battle of Jersey which took place in the Royal Square on 6th January 1781, the last pitched battle fought on British soil and the last attempt by France to invade the Island. The French almost succeeded when the Governor of Jersey surrendered, but a twenty-four-year-old garrison commander, Major Francis Peirson, rejected the surrender and led a successful counter-attack. The original work was commissioned by John Boydell, who exhibited it in 1784. In 1796 a print appeared, engraved by James Heath, based on this copy which is much smaller than the original. The Island bid unsuccessfully for the original which now hangs in the Tate Gallery, London, and so commissioned William Holyoake to make a full-size copy which can be seen in the Royal Court.



His Majesty King Charles III
 Photo portrait, 2024



P.J Oules
St. Aubin's Bay
 Oil on Canvas, 1838
 118 x 92cm

St Aubin's Bay pictured from the elevated promontory of Westmount looking west. In the foreground onlookers watch a paddle steamer and sailing ship, with St Helier harbour to the right and Elizabeth Castle beyond.



Thomas Maguire
Portrait of Julia Westaway
 Oil on Canvas, 1896
 89.5 x 70cm

Julia Westaway (1820-1901) inherited the wealth of the shipbuilder Nathaniel Westaway who is remembered in a memorial near the harbour below Mount Bingham. She became a benefactress to Island charities.



Walter William Oules
The Blind Beggar
 Oil on Board, 1848-1933
 75 x 62cm

Born in St Helier, the artist was the son of the celebrated marine artist P.J Oules, who painted many leading members of Victorian society. A collection of his portraits can be found in the National Portrait Gallery in London, including one of Charles Darwin.



Egidius Linnig
Dutch Interior
 Oil on Board, 1848
 42 x 50cm

Linnig was born in Antwerp in 1821 and travelled around Europe with his brother, Willem, painting evocative landscapes, seascapes and interiors.



Peter Monamy
Ship on Fire
 Oil on Canvas, 1720s
 74 x 61.5cm

Thought to be by the celebrated British marine painter, Peter Monamy, this picture has the strong chiaroscuro dramatic atmosphere typical of his style.



Unknown artist
Portraits of Pierre and Caroline Perrot
 Oil on Canvas, 1820s
 80 x 63cm



Perrot was Constable from 1834 – 1845 and founded the newspaper La Chronique de Jersey which he can be seen reading. A member of the Rose Party, he was one of the most influential members of the States Assembly, twice chosen to represent the Island before the Privy Council, while the building of the 'New Harbour' was largely due to his energetic advocacy. In a refreshing departure from normal practice, a portrait of his wife was commissioned at the same time as his own.



F. Bennluancq
Girl with a Canary
 Oil on Board, 1860s
 34 x 27cm

The first of a pair of mannerist paintings depicting women in differing states of contemplation: here a housekeeper enjoys feeding a caged canary.



After David Teniers
Tavern Brawl
 Oil on Board, 1830s
 52 x 42cm

This painting of a serving woman and two drunken boors outside an inn refers to each of the five senses in its depiction of the common moral theme of the dangers of drinking to excess.



John Arg
Drunkard's Wife
 Oil on Board, 1860
 51 x 43cm

A woman watches anxiously as her husband lurches through a yard with his companion.



Egidius Linnig
Figures in an Estuary with Barges
 Oil on Board, 1848
 51 x 38cm

The second painting by Linnig in the collection reflects the importance of shipping and the waterways in Linnig's home country of Belgium.



Gerard Ter Borch
Boy with a Dog
 Oil on Board, 1680s
 42 x 30cm

A boy picks fleas off a spaniel, neglecting his studies.



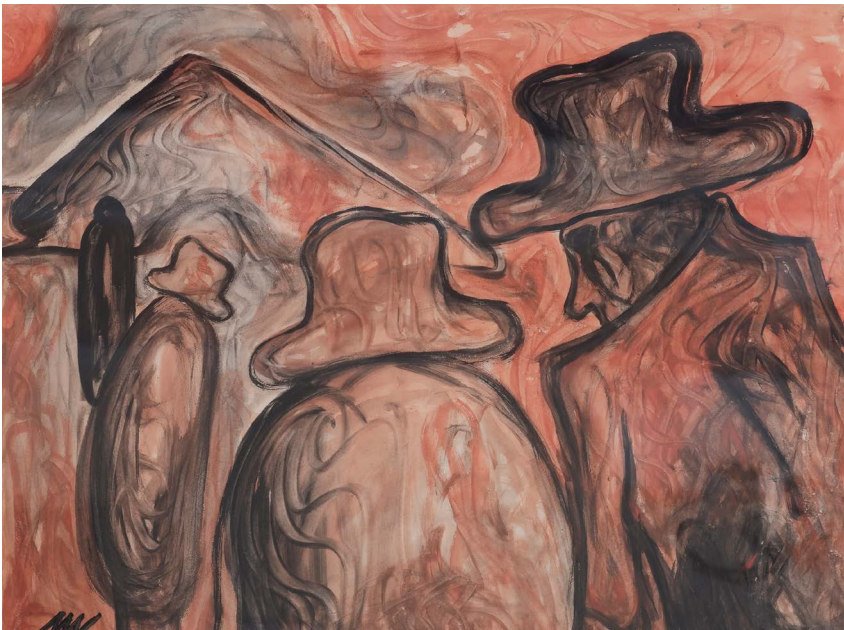
British (English School)
Young Girl with two Puppies
 Oil on Board, 1890s
 30 x 19cm

The girl in the picture may be the daughter of the owners of the house, though her smock and what looks like the rear door of the property suggests she may be one of the servants.



Willem Linnig
Tavern Interior
 Oil on Board, 1850s
 63 x 47.5cm

A typical Dutch scene with two men and a woman in the centre grouped around an oak table. On the floor is a stoneware jug and a copper wine cooler on a stool by the table. The central man is holding a glass and his pipe and if you look to the far left of the painting you can just make out the silhouette of a violinist entertaining the customers.



Sepp Mahler
Four Figures
 Watercolour, 2005
 54 x 70cm

This painting was presented to the Parish of St Helier by the artist's daughter on the 60th anniversary of the Liberation of Jersey. Mahler (1901 – 1975) was an expressionist painter from the town in Germany where more than 600 Islanders were deported in 1942. The twinning of the Bad Wurzach with St Helier was achieved by Constable Crowcroft in 2002.



Gerald Palmer
The Bombing of St. Helier
 Watercolour, 1979
 38 x 61cm

This pastel depicts the scene on 28 June 1940 when the German Luftwaffe strafed and bombed St Helier harbour prior to the arrival of occupying forces on 1st July. Following several acts of commemoration of the incident on the Albert Quay, including eye-witness testimony by Bob Le Sueur, amongst others, the loan painting was unveiled by the artist in 2011. Palmer was prolific in many media and his artistic career included illustrating books, magazines and comics, notably 'The Eagle' and 'Dan Dare.'



Dmytro Artym
Fresh breeze over Pivdennyi Buh River
 Oil on Canvas, 2023
 30cm x 40cm

A gift from the Mayor of Mykolaiv, a city in the south of Ukraine with which St Helier was twinned in February 2024.



George Smith Armfield
The Rat Catchers
 Oil on Canvas, 1857
 51 x 42cm

Paintings of animals were popular in Victorian times. Armfield exhibited at the Royal Academy for over twenty years.



Petrus Van Schendel
The Poultry Store
 Oil on Board, 1834
 52 x 41cm

Van Schendel was a Dutch-Belgian genre painter who specialised in scenes lit by lamps or candles, earning himself the nickname, Monsieur Chandelle.



After David Teniers (1610-1690)
19th Century Dutch School
Boors Quarrelling in a Tavern
 Oil on Board, 1830s
 60 x 47cm

This is another painting in the collection set in a tavern with a moral message, with card playing and gambling added to the evils of alcohol.



Unknown (Dutch School)
Shipping in Rotterdam
 Oil on Canvas, 1820s
 38 x 55.5cm

Thought to be part of a larger painting, this technically accomplished painting shows the Oude Hoofdpoort, Rotterdam.



School of Andreas Schelfhout
Winter Scene
 Oil on Canvas, 1787-1870
 76 x 62cm

Born in The Hague, 16 February 1787, where he died in 1870, Schelfhout was a Dutch landscape painter in oils and watercolour, best known for carefully depicted winter scenes reminiscent of those made by 17th-century Dutch artists.



Unknown (After Gerrit Dou)
Interior of Fish Shop by Candlelight
19th century Dutch School
Oil on Board, 1613-1675
42 x 56cm

Thought to be the work of a pupil of Rembrandt, Gerrit Dou, when this painting was cleaned in the 1950s the signature proved to be a fake, having been added at a later date.

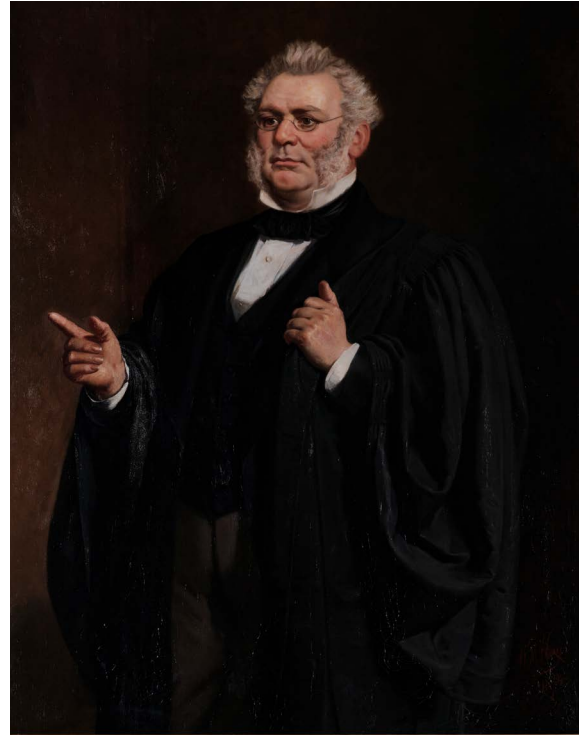


Draper was born in Guernsey and moved to Jersey as a young man. In his short life he combined careers as a watercolour painter, caricaturist and playwright. This painting shows the scene before a lighthouse was commissioned in 1873 to warn shipping of the dangers of the rocks on the south-western tip of the Island.

James Finucane Draper
Corbiere Rocks
Oil on Canvas , 1836-1876
176 x 89cm



William H. May
Portrait of Pierre Le Sueur
 Oil on Canvas, 1874
 110 x 140cm



William H. May
Portrait of François Godfrey
 Oil on Canvas, 1874
 110 x 140cm

These portraits, smaller versions of which hang on the main staircase of the Town Hall, show two Constables of St Helier from opposing Rose and Laurel political parties which were very active during the Victorian era (Jersey Heritage Trust loan).



Charles H. Poingdestre
Muleteers in the Apennines
 Oil on Canvas, 1864
 131 x 94cm



Charles H. Poingdestre
A Well in the Roman Campagna
 Oil on Canvas, 1897
 114 x 74cm

Poingdestre was born in St Helier in 1829 but lived in Italy for thirty years, painting pictures of local landscapes and people. His technique, typical of topographical paintings of the time, gives an aerial perspective by painting warm colours in the foreground and cool lilac in the far distance.



Jean Antoine Pinchon
La Repasseuse
19th century French,
school of David
Oil on Canvas
118 x 86cm

Perhaps the most beautiful painting in the Parish of St Helier art collection is 'La Repasseuse' in which a young girl, a servant perhaps, has just completed the ironing, with the folded napkins stacked up behind and the iron still warm. Her costume is magnificently painted and the pose unusual but what is the reason for the cherries, other than that she has chosen them for a snack and some have fallen from her pocket? One interpretation is that they are a symbol of her virtuousness but their juice, if spilled on the linens, would undo all her hard work.

For many years it was thought that this painting was by the French master Jacques-Louis David (1748-1825), whose signature is visible at the bottom left, and indeed experts at the National Gallery in London provided it with their official seal of approval in 1965.

However, recent research has indicated that the painting is almost certainly by a follower of David, Jean Antoine Pinchon. Recently unearthed documents reveal that it was first exhibited in 1819 alongside another portrait by Pinchon and was entirely consistent with his earlier subjects.

Perhaps it was sold as an original David to Pierre Le Sueur when he was studying law in Paris at the start of his illustrious though tragically short career.

