

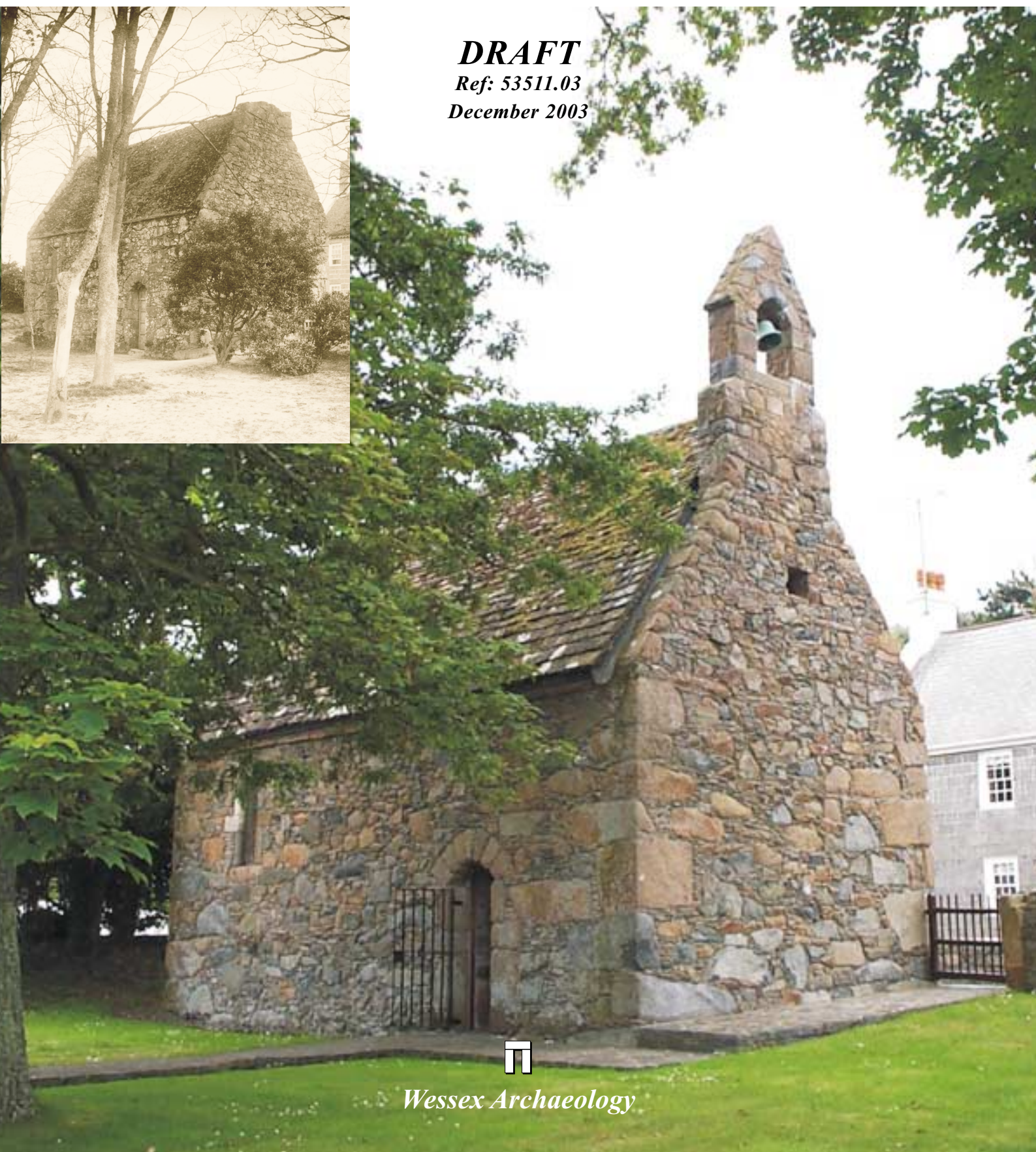
# *Sainte Apolline's Chapel St. Saviour's, Guernsey*

## *Conservation Plan*

***DRAFT***

*Ref: 53511.03*

*December 2003*



*Wessex Archaeology*



**Ste Apolline's Chapel  
St Saviour's Parish  
Guernsey**

**Conservation Plan**

**DRAFT**

Prepared for:  
**States of Guernsey  
Heritage Committee  
Castle Cornet  
St Peter Port  
Guernsey  
GY1 1AU**

By:  
**Wessex Archaeology  
Portway House  
Old Sarum Park  
Salisbury  
Wiltshire  
SP4 6EB**

In partnership with

**Carden & Godfrey Architects**

**Environmental Design Associates Ltd**

**AVN Conservation Consultancy**

**&**

**Dr John Mitchell**

Reference: 53511.03

**18<sup>th</sup> December 2003**



# **Ste Apolline's Chapel, St Saviour's Parish, Guernsey**

## **Conservation Plan**

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## SUMMARY

Wessex Archaeology, in partnership with Carden and Godfrey Architects, Dr John Mitchell, AVN Conservation Consultancy and Environmental Design Associates Ltd, were commissioned by the States of Guernsey Heritage Committee to produce a Conservation and Management Plan on Ste Apolline's Chapel in Guernsey.

The Chapel is a small granite late fourteenth century single celled building. As a building of its form and date it is a unique survival in the Channel Islands. The Chapel contains the remains of medieval wall paintings depicting the Last Supper and possibly Christ washing the feet of the Apostles. These constitute one of the two substantial remaining examples of medieval wall painting in Guernsey, the other being in the Castel Parish Church.

The Guernsey Council of Churches restored the Site during the 1970s as a Chapel of Unity. This work included the installation of under floor heating, lighting and the reconstruction of a bellcote and replacement roof covering. Damp has been a continuing problem and there is now widespread concern about the condition of the building and the wall paintings.

The Plan found that the Chapel is in good condition structurally, however the wall paintings are at risk of further deterioration from the fluctuating environment within the building. This is occurring as a result of uncontrolled heating, high levels of humidity caused by rising damp, water ingress and a lack of air circulation. In order to fully understand the effect of these and external factors on the Chapel and its wall paintings, it is recommended that monitoring of the environment inside and outside the building envelope is undertaken for twelve months prior to remedial works commencing.

The Plan recommends that drainage around the Chapel should be extended and improved and the addition of eaves gutters and rainwater pipes should be considered. The exterior pointing of the walls is in a late 1920's cementitious mortar reducing evaporation to the outside, its removal could be damaging to both the masonry and the wall paintings. Repointing work should therefore be left for the time being. It is recommended that the lead upstand mastic in the gable gutters is regularly checked and replaced as necessary. The 1970's York stone floor with a cement mortar prevents evaporation encouraging dampness to spread up the adjacent wall plaster. It is recommended that the floor is re-laid and pointed in lime mortar with a perimeter channel adjacent to the walls, filled with gravel. This would provide an opportunity to install a controlled heating system. Replacement of internal plaster and other decorative measures should only be carried out when the problem of rising damp has been controlled.

Although the 1970's Cotswold stone roof covering is generally watertight, dissatisfaction with it has centred on its authenticity and the variation of roof and gable pitches. Consideration should be given to replacing the roof with a traditional solid stone roof, similar in appearance to that on the Chapel prior to the 1970's works. Aesthetic improvements, such as furniture and lighting (which is also damaging the wall paintings) have also been outlined.



## **ACKNOWLEDGEMENTS**

The Conservation and Management Plan was commissioned by the States of Guernsey Heritage Committee. The assistance of its staff, in particular that of Sandy Hamilton, Historic Sites Manager and Mark Thornton, Historic Sites Assistant, is gratefully acknowledged. The Committee's Independent Support Consultant, Paul Drury, of The Paul Drury Partnership, is also thanked for his help and advice during the course of the project.

This Conservation and Management Plan was produced by Wessex Archaeology in partnership with:

- Richard Andrews of Carden and Godfrey Architects (Architecture, fabric of the Chapel)
- Dr John Mitchell, School of World Art and Museology, University of East Anglia (Wall Paintings)
- Virginia Neal of AVN Conservation Consultancy (Recommendations for environmental survey, condition of the wall paintings)
- Marylla Hunt of Environmental Design Associates Ltd (Landscape)
- Richard Samways (translation of Norman French)

The Conservation and Management Plan Team would like to acknowledge the help given by the following people:

- Dr Darryl Ogier, Island Archivist, and Nathan Coyde, Assistant Archivist, at the Island Archives Service, for their assistance with the Ste Apolline's archive, supplying documents for translation, answering numerous queries and assisting with historic interpretation
- Heather Sebire, Archaeology Officer, and other staff for supplying information from the Sites and Monuments Record; Heather Sebire and Mark Wood for discussing the results of the archaeological watching brief on the test pit in front of the south wall on site
- Faith Rose, Forward Planning Officer, Island Development Committee, for her help with the interpretation of Guernsey Planning Law
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- The Guernsey Council of Churches, particularly their chairman, Mrs Patricia Holland and Canon Gerard Hetherington for providing information from their archives
- The National Trust of Guernsey and La Société Guernesiaise for providing information
- Miss M. M. White for supplying photographs of the Chapel and its wall paintings
- David Park of the Department of Medieval Wall Painting Conservation at the Courtauld Institute of Art for his advice and assistance with the art history of the wall paintings
- John McCormack for his advice on the architecture of the Chapel in the Guernsey context
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- Eric Piprell, Secretary of the Guild of Servants of the Sanctuary for information concerning pilgrimages to Ste Apolline's Chapel.

The project was managed for Wessex Archaeology by Charlotte Matthews. Marie Morton undertook the data collection. The report on the background history and development of the Chapel was compiled by Charlotte Cutland and Marie Morton. The illustrations were prepared by Karen Nichols.



## CHAPTER 1: INTRODUCTION

### 1.1 PROJECT BACKGROUND

Wessex Archaeology, in partnership with Carden and Godfrey Architects, Dr John Mitchell, AVN Conservation Consultancy and Environmental Design Associates Ltd, were commissioned by the States of Guernsey Heritage Committee to produce a Conservation and Management Plan for Ste Apolline's Chapel in Guernsey.

The Chapel is a small rectangular single cell structure situated at the corner of a small plot of land (hereafter referred to as the Site) in the district of Perelle in the parish of St Saviour's. It dates from 1392 or a little before and is believed to be the only remaining free standing medieval chantry chapel in Guernsey and one of only three remaining in anything like their original form in the Channel Islands.

The Chapel contains the remains of medieval wall paintings believed to depict the Last Supper and possibly the Betrayal or Christ washing the feet of the Apostles. Along with those in the Parish Church of Castel, these are the only known substantial survivals of church wall painting in the Island.

The States of Guernsey purchased the Chapel in 1873 at the suggestion of Sir Edgar MacCulloch, who was concerned that its use as a cow stable was inappropriate and that the building should be preserved. The Chapel is the Island's first ancient monument and prompted the establishment of the Ancient Monuments Committee (now the Heritage Committee).

The Guernsey Council of Churches restored the Site during the 1970s as a Chapel of Unity. This work included the installation of under floor heating, lighting and the reconstruction of a bellcote and replacement roof covering. Damp has been a continuing problem and there is now widespread concern about the condition of the building and the wall paintings.

The Chapel is open to the public free of charge and an inter-denominational service is held each Thursday morning, as well as more occasional services.

This Conservation and Management Plan has been prepared in accordance with a Brief (States of Guernsey Heritage Committee, 2003).

### 1.2 AIMS OF THE CONSERVATION AND MANAGEMENT PLAN

Conservation is concerned with managing change by reconciling a site's significance with its potential new or continuing uses, and so integrating in a sustainable way economic needs and social, religious and cultural heritage values (Clark 2001). This necessarily involves engaging people in constructive dialogue about the public values of a site. In order to achieve these objectives, the significance of the site must be defined and evaluated, and then presented in a comprehensible and accessible form. A

# 1. INTRODUCTION

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*Conservation and Management Plan* describes why the site is important, identifies the likely conservation issues, addresses these with appropriate policies to safeguard significance and sets out the specific actions or proposals for the management of the site.

The primary purpose of this Conservation and Management Plan is to define and evaluate the character of Ste Apolline's Chapel and grounds in order to understand its significance and so inform both the long-term management of the building and site, and ensure the preservation of the medieval wall paintings.

The objectives of the Conservation and Management Plan as set out in the Brief (States of Guernsey Heritage Committee 2003) are to:

- Understand the Chapel by drawing together information about the Site and its environs in order to present an overall description of its development to the present day.
- Assess the significance of the Site both generally and in detail for each of the main components, making specific value judgements about the historical, archaeological, geological, cultural, biological, wildlife, technological, spiritual, social and other types of significance.
- Define those issues that are affecting the significance of the Site or have the potential to do so in the future (e.g. physical condition and environmental patterns, past damage, ownership objectives).
- Develop conservation policies that will ensure that the significance of the Site is retained in any future interpretation, management, use or alteration in accordance with all relevant local legislation and local policies and according to current best practice.
- Define the scope of an immediate programme of repair which is fully in accordance with the proposed conservation policies for the site, and a programme of further or ongoing environmental investigation, if considered necessary and appropriate to guide further repair.
- Provide detailed recommendations for the management of the Chapel including a budget and action plan informed by an understanding of locally available skills and supplies.

## 1.3 METHODS

### 1.3.1 Introduction

Information about the Site and its environs were drawn together by studying a variety of sources. Each is described below. Full details are listed in **Appendix 1**.



# 1. INTRODUCTION

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## *Documentary sources*

A search of relevant primary and secondary sources was carried out in the following archives:

- Island Archives Service, St Peter Port,
- Greffe, St Peter Port,
- Historic Sites Manager's Office, Castle Cornet, St Peter Port,
- Guernsey Museum & Art Gallery, Archaeology Department, St Peter Port,
- Priaulx Library, St Peter Port,
- Wessex Archaeology's own library.

The sources consulted are referenced in the Bibliography.

## *Protected (Listed) buildings*

The Historic Sites Manager supplied a copy of the statutory list entries, a copy of the Ancient Monuments and Protected Buildings [Guernsey] Law, 1967, Rural Area Plan [Phase 2] and Draft RAP [Review 1].

## *Guernsey Sites and Monument Record*

The Guernsey Sites and Monument Record (SMR) is compiled and maintained by the Heritage Committee's Archaeology Officer [Guernsey Museum and Galleries] in St Peter Port, Guernsey. It is a register of known archaeological sites and find spots within the Bailiwick of Guernsey, including Ancient Monuments. All entries falling within a broader Study Area, an area within a c. 1km radius of the Site, were examined and a gazetteer of sites is provided in **Appendix 1**. These sites have each been assigned a unique number prefixed by the letter **A**. A total of 17 sites and find spots have been identified within the Study Area, dating from the Neolithic period to the twentieth century.

## *Cartographic Sources*

A search of surviving maps was undertaken mainly in the Island Archives Service but also in the Historic Sites Manager's Office, Castle Cornet, St Peter Port.

Early maps and associated documents may indicate changes in land use, ownership and property boundaries, and can also provide information on the sequence of buildings on a site. Historic maps show the development of the Site and its environs from 1787. A list of maps consulted is provided in **Appendix 2**.

## *Site Visits*

A number of site visits were carried out between 4<sup>th</sup> June 2003 and 19<sup>th</sup> September 2003 by the Conservation and Management Plan Team in order to study the building, its wall paintings, its grounds and environs. A general photographic record was made using 35mm colour slides and digital photography.

## 1. INTRODUCTION

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### *Opening up work*

On the 19<sup>th</sup> September 2003, some opening up work was carried out to try to discover how the Chapel was built and what building works were carried out during the 1973-78 restoration. Two test pits (**TP 1** and **2**) were excavated by hand by a local building contractor, Granite Le Pelley Ltd, one against the outside of the south wall and the other against the north wall. Both test pits were approximately 0.5m by 1m and 0.5m deep. Opening up of the fabric of the Chapel consisted of removing a small area of the roof covering and adjacent flashing (**Area 3**), making a small hole into the north wall from the inside (**Area 4**) and removing a small area of the exterior pointing (**Area 5**). Archaeological observation of this opening up is described in **Appendix 10**.

### *Stakeholders*

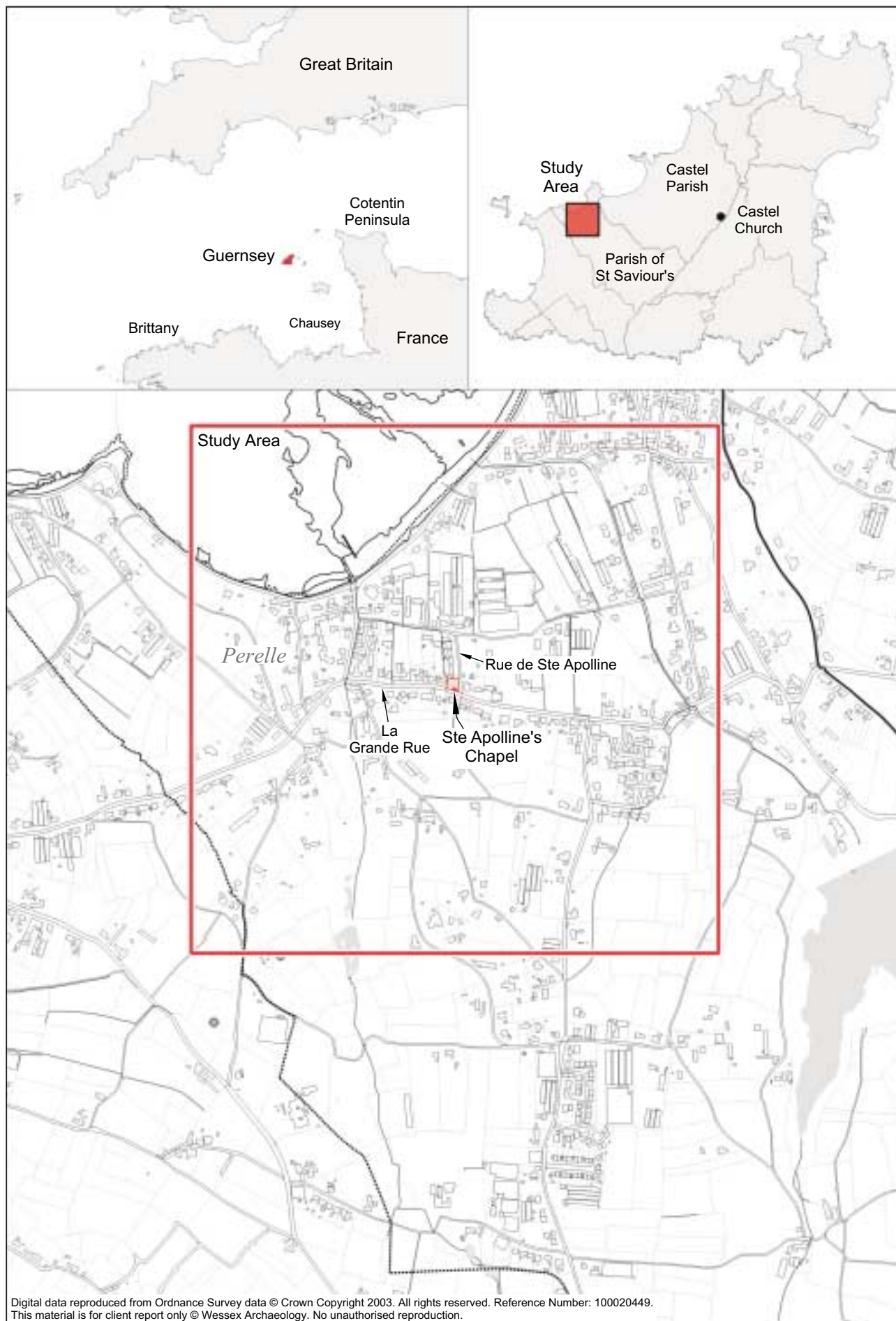
Various stakeholders, such as the Heritage Committee, the Guernsey Council of Churches, the congregation of Ste Apolline's Chapel, the Rector of St Saviour's Church, La Société Guernesiaise, the National Trust of Guernsey, and immediate neighbours, were consulted during the course of the project. A stakeholders meeting was held at St Saviour's Church on 15<sup>th</sup> July 2003 with a question and answer session. A number of media releases have been issued describing the progress of the project in order that members of the public were kept informed and could contribute.

### *Format*

The Conservation and Management Plan has been divided into two reports: a Conservation Plan and a Management Plan. The Conservation Plan is concerned with the analysis of the Chapel and its significance, and outlines policies for retaining this significance. The Conservation Plan informs the Management Plan which places greater emphasis on the programme of work, including options, feasibility and budget planning. The Management Plan is a dynamic document concerned with managing change, rather than a one-off exercise.



## 2. UNDERSTANDING



Location maps.

## CHAPTER 2: UNDERSTANDING

### 2.1 SITE LOCATION

Guernsey is an island in the English Channel and the second largest of the Channel Islands, with an area of approximately 64 square kilometres. It lies off the north-west coast of France some 50 kilometres west of the Cotentin peninsula of Normandy, 80 kilometres north of Brittany and about 130 kilometres south of England. The Bailiwick of Guernsey includes Guernsey, Alderney, Sark and Herm.

Guernsey contains a large variety of rock types for its size. Broadly, the southern part of the island is of metamorphic rock, cut by numerous minor igneous intrusions, while the northern part is of igneous/metasedimentary rock (Roach 1966). The Study Area lies geologically in the southern part of the island: the Site and most of the Study Area overlie Perelle Gneiss (a coarse-grained metamorphic rock).

The Chapel lies in the south-east corner of a square shaped garden, which is bounded to the south by La Grande Rue and to the east by Rue de Ste Apolline. The other two sides are bounded by residential plots.

### 2.2 DEVELOPMENT OF THE CHAPEL

The development of Ste Apolline's Chapel has been described below under the following phases:

Phase	Key activity / event	Date range
1	Construction and use as a chantry chapel	1392-1560s
2	Reformation and secular use of the Chapel	1560s-1873
3	Purchase and management by the States of Guernsey	1873-1972
4	Restoration	1973-1978
5	Work to the Chapel after Restoration	1979-present

#### 2.2.1 Archaeological and Historical Background

An abbreviated archaeological and historical background is described here; a fuller description is provided in **Appendix 1**.

Numerous prehistoric sites, including many Neolithic megalithic structures, have been found on Guernsey. The island lay directly on the sea route between north-west France and Britain and was important to trade between the two continents in the first millennium BC (Cunliffe 1996, 125) and in the Roman period. In the post-Roman

## 2. UNDERSTANDING



South and east walls.



North and west walls.

Ste Apolline's Chapel.



period the island was visited by Christian missionaries. From the seventh to the ninth centuries, Guernsey, along with other Channel Islands, was inhabited by Bretons and suffered increasing raids by Norsemen who eventually settled in the area.

The Channel Islands became part of the Duchy of Normandy in the tenth century. Duke William II took the English Crown in 1066, but when he died in 1087 his eldest son, Robert, became Duke of Normandy and his second son became King William II of England. In the early twelfth century, however, the youngest son, Henry took over both territories and since the loss of Normandy in 1204 the Channel Islands have been a possession of the English Crown, except for short lived occupations by the French and Germans.

The earliest feudal grant in the Channel Islands dates from about 1020, when Duke Richard II divided the island of Guernsey into two, granting the western half to the Vicomte du Bessin and the eastern half to Vicomte du Contentin. The western fief consisted of four parishes including that of St Saviour's. Some few years later, half of the western fief came into the hands of the Abbey of Mont St Michel, though this was lost in the 1030s or 40s. The Abbey may have retained the patronage of St Saviour's Church, although the earliest evidence for this is in 1156 (Darryl Ogier *pers. comm.*)

The oldest buildings still standing in Guernsey are the medieval parish churches, of which nine of the original ten still survive. Some of these churches are mentioned in a document dating from between c.1052-58. Most of them, like those of Jersey, form a highly distinctive group with double naves and chancels, vaulted roofs in solid masonry and central steeples of idiosyncratic design. The walls of the Guernsey medieval churches, like those elsewhere, would have been covered with Biblical scenes and moral fables. These were usually whitewashed over at the Reformation. In the Middle Ages, besides the parish church, there were many chapels. Some of these were chantry chapels, where Masses were said for the souls of the patron and his family.

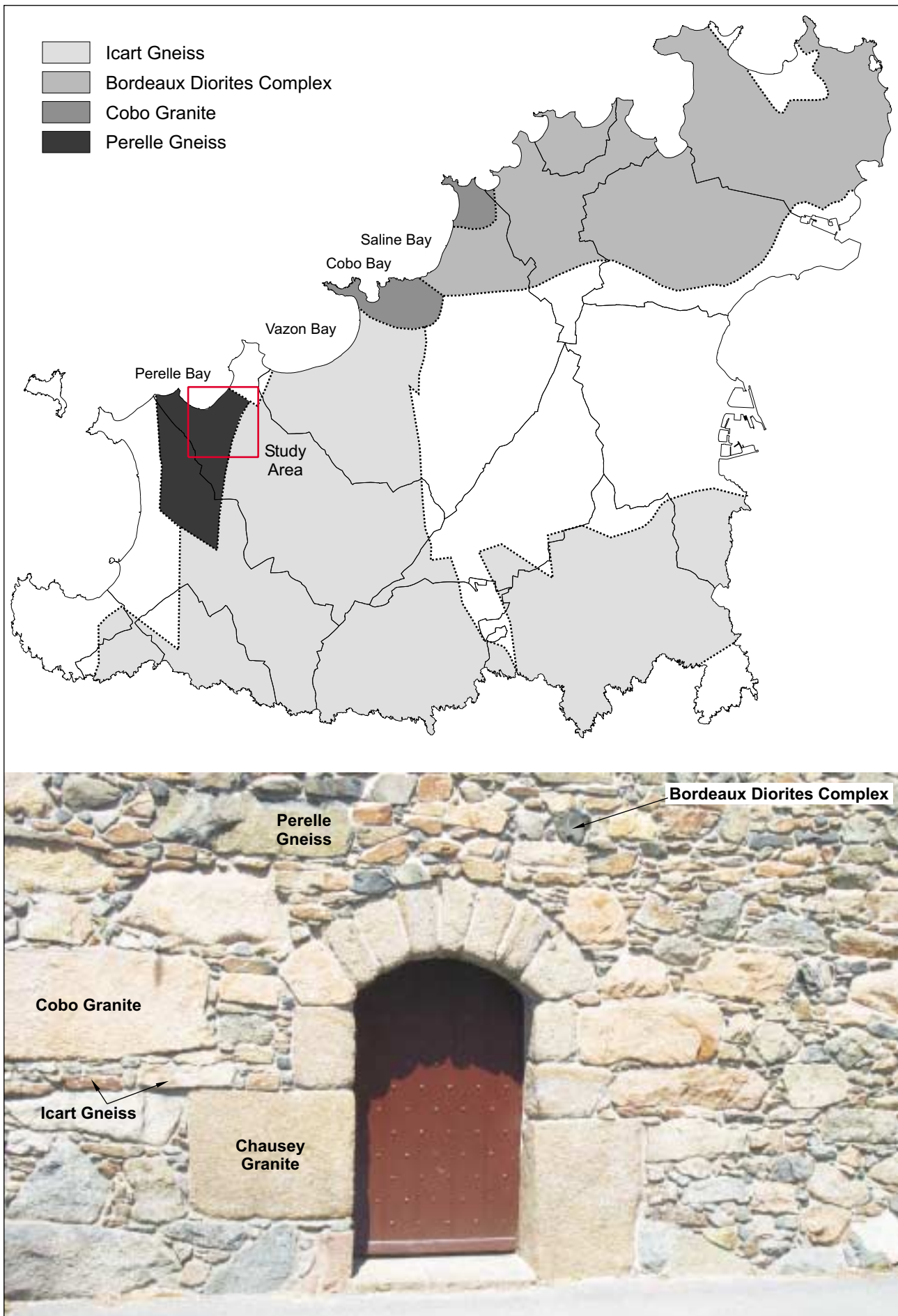
### **2.2.2 Phase 1: Construction and use of Ste Apolline's as a chantry chapel**

#### ***Land at La Perelle***

Documentary evidence shows that Ste Apolline's Chapel was built at the end of the fourteenth century. No documentary evidence exists for an earlier chapel or other building at the Site. The district of La Perelle, where the Chapel was built, is referred to in the eleventh and twelfth centuries but there is no mention of a chapel (Carey 1936, 16).

A charter in the *Cartulaire des Iles Normandes* (published by the Société Jersiaise in 1924) refers to William Pichenoht, who on becoming a monk in the Abbey of Mont St Michel, gave land at La Perelle and all that belonged to it to the Abbey. On Christmas Day, 1054, Count William of Normandy, in St Mary's Cathedral, Rouen, confirmed this gift.

## 2. UNDERSTANDING



Simplified geological map of Guernsey: showing stone used in the construction of Ste Apolline's Chapel.





## 2. UNDERSTANDING

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This same *Cartulaire* recorded the ending of a dispute in 1157-1158 over the tithes of La Perelle that had arisen between William, priest of Yvetot, and the Abbey of Mont St Michel. As part of the settlement, William, his brother Alain and son Richard received 13 Anjou pounds from the Abbot.

### ***The Late Fourteenth Century Chapel***

#### *Documentary Evidence*

By a charter dated 3<sup>rd</sup> October 1392, the Abbot and Monastery of Mont St Michel permitted Nicholas Henry to endow the *Chapel of Sainte Marie de la Perelle* for the purpose of maintaining a chaplain. He had recently built the Chapel on their lands at La Perelle, near his manor in the parish of St Saviour. The Abbot freed either the land on which the Chapel was built, or a close of three vergées (these could be one and the same) from the annual rent the abbey usually received in exchange for a bushel of wheat every year. This close of three vergées (just less than 0.5 hectares) was bounded by the land of William Blondell to the west and the land of Thomas de Marisco to the east. In addition, Nicholas Henry gave to the Chapel an annual wheat-rent of 'four quarters' due on a piece of adjoining ground containing about four vergées towards his manor to the east (MacCulloch 1903, 179). Under the terms of the letter, Nicholas could not increase the endowment without the consent of the Abbot.

On 20<sup>th</sup> July 1394 at the Palace of Westminster, King Richard II granted his permission to Nicholas Henry to give 20 shillings of rent from his manor of La Perelle to a chaplain. The chaplain was to celebrate mass daily and in perpetuity for the safety of Nicholas, his wife Philippa, their departed souls and the souls of their ancestors, benefactors and Christian people in general in Nicholas's Chapel of St Mary of la Perelle. The King likewise exempted Nicholas from the provisions of the Statute of Mortmain. For all this Nicholas paid the King five marks.

Nicholas Henry constructed the building in thanksgiving for his deliverance from the heavy losses suffered by the English Navy, in which he had just finished his service, at the hands of the French Navy (Marr 2001, 46 ).

An *Inspeximus* [authorized copy] of these two documents was drawn up and sealed by the Bailiff of Guernsey at the request of 'Sire' Thomas Henry, priest, on 4<sup>th</sup> March 1485/6 (Société Jersiaise 1901 Vol iv).

#### *Construction*

The fabric of Ste Apolline's Chapel remains largely as built in the late fourteenth century, with uncoursed rubble of local granites and gneiss and dressings to doorways and windows mainly of imported stone. It has interior dimensions of 8.2m x 4.2m and its solid masonry walls are around 0.75m thick.

Red Cobo granite, an attractive orange-pink stone, was mainly used in its construction. It is the preferred stone for all medieval work throughout Guernsey (John McCormack *pers. comm.*) and is found in outcrops some 2.5 km to the north-east of the Chapel, around Vazon, Cobo and Saline Bay. The Site overlies Perelle

## 2. UNDERSTANDING



Caen stone blocks in the jamb of the north window.



## 2. UNDERSTANDING

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Gneiss, which was also used. This has a dark grey colour, due to a preponderance of black hornblende. Other stone used includes rust-brown coloured Icart Gneiss and almost black Bordeaux Diorite Complex. McCormack (1987, 2) notes that both Perelle and Icart Gneiss are foliated and the many fractures tend to make them microporous and rather permeable, often giving rise to damp walls.

Two blocks of Caen stone, from Normandy, were used in the eastern jamb of the north window. It is unlikely that this stone was ordered particularly for this job; it may have been left over from some other contemporary work or have been reused. Caen stone was only occasionally used for important windows in both Guernsey and Jersey churches and even less often in domestic contexts, for instance for the window-dressings of Anneville Manor in Guernsey (John McCormack *pers. comm.*). McCormack knows of no use of Caen stone in any of the existing houses in the Grande Rue area. The most widespread use of Caen stone in Guernsey was in Roman and Romanesque (twelfth century) contexts (John McCormack *pers. comm.*) and in the sixteenth century. McCormack thinks that the Chapel is comprised of 90% reused stone from one or more sources. This may explain the use of the massive quoinstones for such a small building and the medley of granites.

Apart from Caen stone and Cobo granite, dressings to doorways and windows are mainly of light brown Chausey granite, from islands to the south of Guernsey. This stone was more easily trimmed than the Icart gneiss and Cobo granites (McCormack 1987, 6). It probably came from the quarries on the Chausey Islands owned by Mont St Michel (John McCormack *pers. comm.*), although it should be noted that virtually all the stones of the Channel Islands can be found either in Normandy or Brittany (John McCormack *pers. comm.*).

The masonry is characterised by its range not only of type but also of size: there are large quoin stones, generally alternating, with dimensions up to 1.3m long and 0.65m high; between the quoins are some large stones, interspersed with smaller stones and with the gaps then filled with stone fragments. This variety of masonry size appears to be unique in the churches and chapels of the Channel Islands. On all walls evidence for the building lifts is visible, as might be expected running out from the bed joints between the large quoin stones, but the lines do not run continuously across the lengths of the walls because the quoin blocks are of different heights. It is likely that in many cases the lifts have been disguised by later repointing and refacing work. Four putlog holes (holes to support the scaffolding during construction) in the east wall, are visible in late nineteenth century photographs. These, and presumably others in the other walls, have since been infilled.

The east and west walls rise to gables, that to the west wall was originally surmounted by a bellcote (later destroyed and since replaced). Above eaves level, the gables are topped with rough capping stones, with the occasional stone tying into the wall, but with most being flat capping stones.

The Chapel was constructed with a solid masonry vault, made up of small granite stones in a lime mortar. The north and south walls are capped with a corbel course of



## 2. UNDERSTANDING



The former aumbry with 1970's oak shelf.

## 2. UNDERSTANDING

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flat stones which originally formed the eaves. The eaves height has since been raised with an additional course of sawn granite above the corbel course.

The north and south doorways have segmental arch heads of rough granite voussoirs, and with quoins of varying size. There are three narrow rectangular windows, central in the east wall, and in the north and south walls opposite the altar. Unlike the doorways, they have splayed internal reveals. All three windows have single head and cill stones, alternating long and short quoins and the vestige of a chamfer on their surrounds. Internally, the windows have arched heads.

The cill of the south window is lower than those of the other two windows. Unlike the other windows, this window has a stone transom slightly above the halfway point in height, and there is no reason to believe that this is other than original. It may originally have had glazing to the upper part with the lower part remaining unglazed with a grille and wooden shutter (McCormack 1986, 116). Such an arrangement may have allowed communication between the priest and a person outside, or may have been to permit the sound of the Sanctus bell (a small, often hand-, bell rung on the Elevation of the Host or at other solemn points in the Mass) to be heard outside (McCormack 1986, 119 and Paul Drury *pers. comm.*). Perhaps at Ste Apolline's it was the opposite – that the bell at the western end of the roof was rung at such points, and the open shutters allowed the sound to travel into the Chapel (Paul Drury *pers. comm.*). There were similar arrangements in many English parish churches and, in Guernsey, St Andrews Parish Church has a blocked 'low side window' opening in the west bay of the chancel (McCormack 1986, 116).

Internally, below the south window is a square recess, which since the late nineteenth century has been interpreted as a piscina (a basin for washing the sacred vessels, usually with a drain). There is no evidence that it ever had a drain, nor that its base, a thin flat slab) ever formed a larger basin (it has not been hacked back). The recess was possibly used as an aumbry (cupboard for the chalice etc) or for holding a bowl of holy water, rather like a piscina. Below its base, a rubble stone is missing. This does not form part of the aumbry.

Archaeological excavation within the Chapel in 1971 by J. Maiden (**Appendix 4**) suggest that the altar was originally positioned centrally against the east wall. The blue clay extended across the chapel except in this position. The altar is likely to have sat on a slab on a rubble base (since removed).

The east wall has a string course at approximately the same height as the north window cill. It has been cut away except at the north and south ends, where its original projecting chamfered profile remains. It was probably hacked back in the late medieval period (fifteenth or sixteenth centuries) to allow a large reredos (a decorated stone or wooden screen) to sit at the back of the altar.

Internally the walls and soffit (underside) of the vault were originally plastered and doubtless covered with paintings. These survive on the upper part of the south wall and the curve of the vault immediately above. At the apex of the vault at the west end the original hole for the bell-rope survives.

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## 2. UNDERSTANDING



Wall paintings on the south wall. Interior view towards the east.



Interior view towards the east.



## 2. UNDERSTANDING

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*The Wall Paintings* (see **Appendix 3** for a full description)

The Chapel of Ste Apolline contains one of the two substantial surviving passages of medieval wall painting on Guernsey. The other instance is to be found on the north wall of the old chancel of the Church of Ste Marie du Castel, where three scenes are preserved, one of which offers a telling parallel to the principal surviving scene in Ste Apolline. The Fisherman's Chapel at St Brelade, Jersey, retains a fairly complete set of wall paintings dating from the mid-late fourteenth century and early fifteenth century.

The interior surfaces and vault of Ste Apolline were originally doubtless painted in their entirety with a comprehensive scheme of episodes from scripture, framed by zones of symbolic decorative motifs on the vault and the lower walls. The original damaged plaster on the east, north and west walls was evidently plastered over following the 1977 restoration of the frescoes on the south wall (see also section 2.4.1).

### *The Programme*

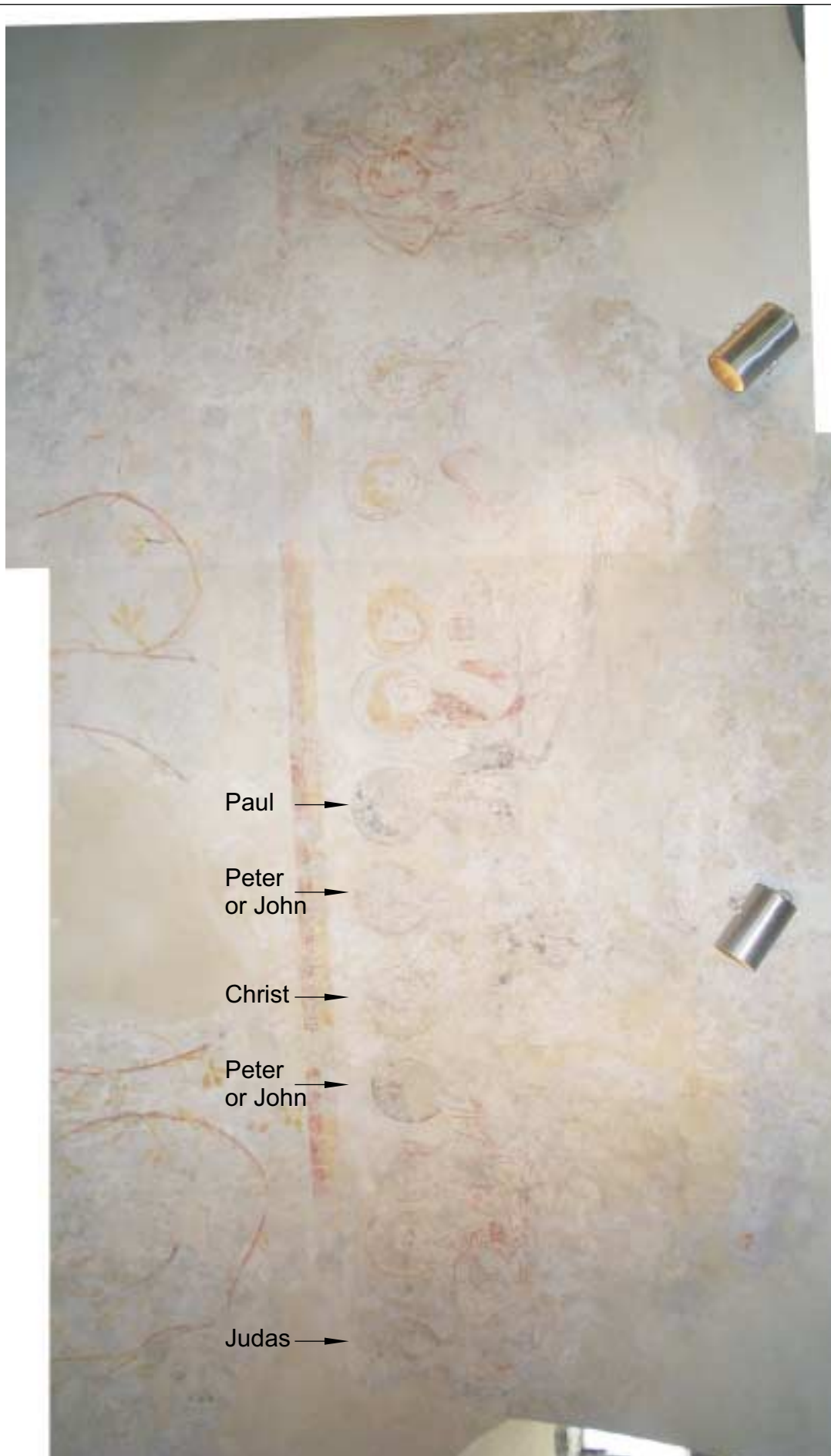
The principal figural scenes on the south wall are bordered at top and bottom by a horizontal, 0.1m, band, which is parti-coloured red and yellow. Only a few traces of the lower horizontal border are preserved, and nothing of the painted scheme below this level can be made out.

Two scenes are preserved in the middle figural scene, one surviving more or less in its entirety, the other only in part. A large stretch of the wall is taken up by a representation of the Last Supper. This begins immediately to the west of the small window which pierces the south wall, and extends westwards for c. 3.5 m, dominating this side of the interior.

The Last Supper takes place at a long narrow rectangular table, with Christ and ten Apostles seated behind it and Judas in profile at its left-hand end. The table appears to be strewn rather than set with an assortment of items, food, and probably plates and cutlery. Christ is seated towards the mid-point of the table, a poorly preserved figure amidst a group of three Apostles. To the right of this central group are two pairs of figures, each engaged in conversation; to its left is a further couple of Apostles, and beyond them the figure of Judas.

The two Apostles either side of Christ have haloes, which are distinguished by a dull blue wash. These two figures are probably to be identified with St John and St Peter, although who is which is unclear. The fourth member of this central group, the next to the right, half turns to the left in the direction to Christ. His right arm is bent across his chest and with his index finger he points at a large sword, which he grasps with his left, and whose blade extends upwards over his left shoulder. He may support a large book with his left arm, lying under the blade of the sword. This figure wears a full forked beard and, unlike the other figures, his head is largely bald, with some tufts of hair only at the sides. The sword, the book and the physiognomy clearly identifies this Apostle as St Paul, who is typically represented with these attributes in the western pictorial tradition of the high Middle Ages. His pallium (a toga-like cloak) is painted

## 2. UNDERSTANDING



Wall paintings on the south wall.





## 2. UNDERSTANDING

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deep red. Although both the face of this figure and the body have suffered many losses, many of the principal features and accents are still discernible.

The left end of the composition is closed by a figure with his head in strict profile, sitting at the end of the table. The head of this figure is distinguished by its jutting angular nose and receding chin, and by being set against a red halo. Alone of all the figures seated at the table, this one is set apart from his companions. He is the only one depicted in profile and no one turns to engage with him. There is little doubt that this is Judas.

A second scene was laid out between the Last Supper and the door that pierces the south wall towards its western end. This is separated from the Last Supper by about 0.25m of unpainted plaster. Only the left-hand side of this composition is preserved. This consists of four male figures dressed in tunic and pallium, and the back of a fifth, apparently Apostles, in a tight overlapping group, all facing three-quarters to the right and with inclined heads with gentle downward gaze. The upper figure on the far left of the composition rests his hand in a gesture of inclusion on the shoulder of the man immediately below him. The three preserved heads are all clean-shaven, and are circumscribed by haloes in simple outline. The subject of the composition is not obvious; possibly it represented Christ washing the feet of the Apostles, starting with St Peter, with the others looking on in astonishment.

Previous interpretations of the paintings at Ste Apolline's thought that the two scenes were in fact one, depicting the Nativity or the Adoration, or perhaps the visit of the Three Wise Men (S Carey Curtis, 1927).

The third zone of painted decoration in the Chapel, which extends from the upper horizontal border of the main figural scenes and once covered the whole of the vault, is filled with a large scrolling plant. This must notionally represent a vine, although there is no sign of grapes growing from the stems in what survives. The plant appears to have developed in two superimposed horizontal registers of scrolling red stems, with delicate yellow tendrils growing out of and winding round the main trunk. The tendrils terminate in little formulaic clusters of three yellow lanceolate leaves, and more rarely in round pale red flowers rendered stencil-fashion with a dense pattern of petals. Considerable passages of the vine are preserved in the lower register, but only vestiges of one scroll in the upper level.

### *Technique and Style*

One would expect a continuous painted wall and vault of this kind to have been plastered in horizontal *pontate*, that is bands roughly three (0.9m) or four (1.2m) feet deep running along the length of the wall, corresponding to levels which could be effectively worked on from the various stages of a scaffold. These normally are begun at the top of the wall, and progress downward with the each successive band of plaster overlapping the preceding band. Each band in succession would have received its initial painted decoration immediately before the plaster had dried. However, in Ste Apolline, the inspection revealed no signs of the horizontal joins typical of this procedure. Further close examination would be required to ascertain the procedures followed by the plasterer.

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## 2. UNDERSTANDING

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What survives appears to be only the first lower levels of paint, the composition and detailed outlines of each motif and figure, as well as some areas of continuous colour, all executed in a red earth pigment with some dull blue and yellow. This appears to have been done in the *buon fresco* technique, with the colour applied to the plaster while it was still damp. It is this procedure which has ensured the survival of the contours and linear definition of the heads and draped bodies of the figures and the outlines of the table of the Last Supper and its contents. Subsequent colours would have been added *al secco* with a protein in the medium to ensure the adhesion of the pigments to the now dry plaster. These later colours have since decayed and have been lost.

The style or manner of the paintings is a practised and quite expert late Gothic idiom. Volumes are defined by simple contours, with little interior shading. The figures are clothed in a lower tunic, usually with long tight sleeves, and over this an upper pallium. These are delineated with lines that define the falls and folds of material as it vests the body. One arm is typically wrapped in a sling of the pallium, which falls round the shoulder and round under the arm, to create a strong volumetric accent on one side of the body. Hands are prominent features, eloquent carriers of expression in their gestures, whether raised or extended against the surface of the table. The figures of older men have long wavy hair and rather scanty biforked beards. The younger men have tightly curling caps of hair, which cover their ears. Facial features are delineated with simple contours. The clear foreheads and arching eyebrows and often rather sleepy eyes, refined aquiline nose, small mouth and delicate chin, typical of the period, are indicated with minimal means. The long noses with their sharply angular nostrils, drawn with a continuous line out of one of the eyebrows, are particularly characteristic. The variety in the forms of the haloes, some plain, other with a scalloped ornament, is also noticeable.

The two surviving scenes are the work of two different artists. These were evidently colleagues who worked side by side on the scaffold, covering the wall in some haste as the plaster dried. They were trained in the same idiom and conventions, and employed essentially the same graphic formulae in the delineation of both the general forms of bodies and for detailed features like eyes and noses. However, these are two distinct artistic personalities, with a very different idea of how figures should be conceived in pictorial terms. The master of the Last Supper tends to think in graphic terms, of a sequence of figures and elements, formulas, combined to construct an overall composition. His is an essentially additive, paratactic (side by side / not touching) aesthetic. In detail his folds are fewer, and less sharp and fussy, and he will delineate details like an eye with two delicate lines to form the upper lid with a little round dot below for the eye itself. His companion, who was responsible for the fragmentary scene to the west, thought more in terms of the overall human dynamic of the composition. His figures are conceived as a coherent group responding to a stimulus in the right-hand side of the composition, rather than being defined as discrete individual graphic entities. For the eyes he uses the same general convention as the Last Supper Master, but with only one line to indicate the upper lid and the eye itself is not so neatly shaped. This artist is concerned with the representation of emotional and psychological engagement rather than exact formal elegance.

### *Iconography*

The iconography of the image of the Last Supper at Ste Apolline is remarkable in a number of respects. First, the position taken by Judas, the disciple who betrayed Christ; his normal position in images of the Last Supper is in front of the table, where isolated from the rest he confronts Christ across the board. Here, however, he sits at one end of the table, his face in strict and awkwardly jutting profile, set apart from the others by his attitude and by the fact that he alone of the company is not shown discoursing with his companions. The heads of all the other figures in this composition are represented either frontally or half turned to the viewer. The convention of deploying heads in profile to distinguish discordant, often aggressive and evil elements in a composition is one that was ubiquitous throughout Europe in the Middle Ages.

A second peculiar feature of the image is the anachronistic presence of St Paul, who was not present at the Last Supper, and who normally is not represented at it. Here he is shown, exceptionally, with his attribute and the instrument of his martyrdom, the Sword, and possibly also a large book. In this way he is paired with St Peter, the other principal Apostle, who must be identified either as the figure next to him or the one on the other side of Christ, and who must have been represented holding his attribute, the key. In this way the theme of St Peter and Paul as the two pillars of the church, also as the two principal saints associated with Rome and papal authority, is introduced into the Last Supper.

A third feature is the emphasis on the elements of the Eucharist in the scene, in particular the prominent glasses of red wine held out by at least three of the figures, and what appear to be loaves of bread on the table, which various of the Apostles indicate with their hands. This emphasis on the institution of the Eucharist is striking and possibly exceptional, one which is paralleled in the fourteenth century representation of the Last Supper in the church of Notre-Dame at Savigny, in Normandy. It would seem that the choice of this scene and its location on the wall close to the sanctuary area of the Chapel and the altar was dictated by its Eucharistic associations and significance. The daily masses said at the altar for the souls of the benefactors would have found prefiguring example and legitimisation in the Supper at which Christ introduced the Eucharist as the sacramental commemoration and re-enactment of his coming death on the Cross. The great scrolling vine that covers the vault, non-withstanding the apparent absence of recognisable grapes, overarches and underscores this association. It may be that this strong emphasis on the sacramental powers of the Eucharist was determined by the designation of the Chapel as a funerary oratory, in which the memory of the benefactors was kept alive by regular endowed funerary masses.

### *Date and Affiliations*

The style of the paintings in Ste Apolline generally indicates a date in the years around 1400, and accords with the recorded patronage and foundation of the chantry in 1392. They must belong to the original scheme of decoration, conceived at the time of construction and executed soon after the building was finished. The drapery conventions used, with sweeping falls of drapery enclosing body and limbs in gently

## 2. UNDERSTANDING

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curling configurations, the clear idealised faces, with high rounded foreheads, high arched eyebrows, long elegant noses, delicate little mouths and small chins and the presence of rather insubstantial forked beards are all typical of the early phase of the International Style of wall painting which was current throughout Europe in the later fourteenth and early fifteenth centuries. The close stylistic affiliations are likely to be with French painting of the period, but it is hard to point to specific parallels, as this area is very poorly served by publications (the standard work on the subject remains Deschamps and Thibout 1963). A mark of the fashion of this period, which is represented in the figures in Ste Apolline, is the convention of wearing the cuff of the tunic very long so that it covers the upper part of the hand. This is particularly apparent in the Apostle on the far right in the Last Supper, and can be found regularly in imagery of the period. For instance, it is seen in a miniature of the monk Philippe de Maizieres presenting a book to King Richard II, in a French manuscript of 1395-6 (Scott 1986, fig. 40).

The Last Supper is not a particularly common theme for the painted decoration of church interiors in the period, in either France or England. It occasionally figures in the context of larger cycles of episodes from the life of Christ usually situated in the nave of a church. A well preserved example from Normandy (La Manche) is the Last Supper painted on the north wall of the church of Notre-Dame at Savigny, dated to the second half of the fourteenth century (Deschamps and Thibout 1963, pls. VII,2 and LXVI,1; Juhel 1994, 64-71; Didier n.d., 132-7). This image shares a striking iconographical feature with the Last Supper in Ste Apolline. It is the presence of St Paul, who is shown with his attribute and instrument of martyrdom, the sword—as we have seen presumably to balance the great key held by St Peter who flanks Christ on the other side. One must presume that, in Ste Apolline, St Peter was also represented holding his key, although this detail is no longer preserved. This feature would seem to associate our painting with pictorial practice in Normandy, and might indicate that the painters belonged to a team based on the mainland there. The closest parallel for the scene of the Last Supper in Ste Apolline and its location in the church is to be found on Guernsey itself, in the church of Ste Marie du Castel, where, a large Last Supper, probably of fourteenth century date, is painted high up on the north wall of the original chancel of the church, overlooking the altar. There the composition is much the same, with Judas shown likewise in profile at the end of the table (here at the right-hand end) rather than in front of the table which is the more normal convention in representations of this scene. However, at Castel, Christ is shown a second time on the ground in front of the table with a female figure, perhaps Mary Magdalene.

It would appear most likely, then, that a team of painters from the French mainland executed the paintings in Ste Apolline, probably in the 1390s, on the completion of the building. The iconographical conventions followed seem to be characteristic of practice in this region and on Guernsey in the period.

### *Nicholas Henry's Manor House*

Edgar MacCulloch (1903, 181) thought that La Sainte Apolline, the house opposite and to the south of the Chapel, was probably the manor house of Nicholas Henry. This house no longer contains any of its oldest components – its east wing was demolished

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### Sainte Apolline

Dionysius, Bishop of Alexandria between AD 248 and 265, described the persecution of Christians in Alexandria in AD 249 in a letter to his friend Fabius, Bishop of Antioch (Davies & Sylvester 1980). Accounts of Apolline's death vary, but Dionysius described how Apolline refused to renounce her Christian faith and was punished by having her teeth beaten out, her jaws broken and was then knocked unconscious by stoning. Finally she was threatened with death by burning at the stake if she did not offer prayers to the Roman gods. Apolline paused as if to comply and then, when released by her persecutors, threw herself onto the fire in an act of martyrdom (Anon 1973, 7-8). She was canonised in AD 300 and her annual feast day is celebrated on February 9th. Ste Apolline has been adopted as the patron saint of dentists, and a fourteenth century Dominican prayer appeals to her against the pain of toothache (*ibid*). She is regularly depicted holding a tooth or a tool of the dental profession, although the stained glass window in Ste Apolline's Chapel (right) shows her bound to a pillar with an angel touching her mouth and holding a tooth.



## 2. UNDERSTANDING

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in 1891 and its west wing was pulled down between 1945 and 1954 (Priaulx 1954, 17). The east wing was described in 1891 as it was being demolished (Bramall 1998):

‘And now the old house over against the Chapel, with its semi quadrangular plan, its great Norman arches, massive quoins and solid cyclopean masonry...is going, going, gone.’

Priaulx (1954, 17) described the west wing as ‘a curious looking wing’, standing at right angles to the remaining house with its gable right on the roadside. Remains of the south wall of this wing are still visible in the boundary wall along La Grande Rue. A prominent feature was its massive stone chimney. Prior to the demolition of this wing, Priaulx thought La Sainte Apolline was the oldest, largest and finest house in St Saviours.

The present house was built in the eighteenth century when the Andros family owned it (along with Les Grands Courtils, another house to the east of Ste Apolline’s Chapel) (Priaulx 1954, 17). In 1550, Gilles Martel owned the house La Ste Apolline, and one of his fields was called ‘le Courtil de la Capelle [sic]’ – linking the house with Ste Apolline’s Chapel (*ibid.*). This field name is also documented in 1754 and 1896.

Les Grands Courtils dates to the early fifteenth century and was rebuilt in the late seventeenth century by Anne Blondel (one of a large and influential family) when she married George Andros. Anne Blondel’s son, George Andros, sold Ste Apolline’s Chapel in 1709 to his uncle, Amias Andros. This would infer that the Chapel was linked to Les Grands Courtils, but for the fact that George had inherited both Les Grands Courtils and the house of La Ste Apolline from his mother. The proximity of La Sainte Apolline to the Chapel, the field name link and the owners suggest that La Sainte Apolline was the site of the Nicholas Henry’s manor house rather than Les Grands Courtils.

The ground floor plan of Les Grands Courtils is still that of an early medieval house which probably had a full height hall on the western side with service rooms on the east and a solar above accessed by a tourelle (Bramall 1998). La Ste Apolline was probably similar, with the eighteenth century occupying the site of the hall, and the lost east wing being the Solar above a vaulted basement. It originally had a series of outbuildings, including ‘la petite maison derrière’ which appeared in a sale contract of 1751. These outbuildings are shown on the 1787 map but have now gone.

### ***The Chantry Chapel in the Late Middle Ages***

In 1452, an Act of the Royal Court *en plaids d’Héritage* describes the Chapel as ‘*la chapelle de Notre Dame de la Perrelle, appellee la chapelle Sainte Appolyne*’ (MacCulloch 1903, 180, Greffe list Vol. ii p86).

At what date the Chapel was dedicated to Ste Apolline is unknown, but this is the first recorded instance of the name being used; at the time there were at least five other churches and chapels dedicated to Our Lady (Bramall 1998, 5). The Chapel was at this time in the possession of a minor, Colin Henry, grandson of the founder (Carey 1936,

17). Forty years later it had passed into the hands of the Guille family who, on 12<sup>th</sup> April 1496 sold the advowson [right of presentation] of the chaplaincy to Edmund de Chesney, Seigneur of Anneville (Ref: AQ 110/16) in return for various rents, including a flagon of Gascon wine. Nicholas also handed over the deeds of the Chapel, which included letters patent [open letters] sealed under the Great Seal of the King of England, and another letter sealed under the Great Seal of the Bishop of Coutances [Ref: AQ 110/16]. Why Ste Apolline was popular enough in Guernsey in the fifteenth century to have a chapel dedicated to her is unknown.

Pious individuals who took part in the daily services supplemented the income of the chantry chapel. Thus, in a deed dated 27<sup>th</sup> May 1485, John de Lisle and John Basset (guardian of Nicholas de Lisle) acknowledged in the presence of the Bailiff and Jurats that they jointly owed the yearly rent of a hen to the Chaplain of Notre Dame de la Perelle, 'Dom' Thomas Henry. John de Lisle also owed an additional annual rent of one bushel of wheat. The use of the title 'Dom' indicates that Thomas Henry was a Benedictine monk, and MacCulloch (1903, 180) suggests that he was the grandson of the Chapel's founder.

In 1492 or '93, the equally pious Henry le Tellier of St Saviour's pledged two bushels of wheat rent (MacCulloch 1903, 179). The record of that acknowledgement cites Sire Thomas Henry as the recipient of the rent, and MacCulloch (1903, 180) states that he was Chaplain of St Brioc in 1477 and Rector of Castel Church in 1478.

A deed dated 26 Feb 1502/3 records Nicholas and Thomas Blondel, sons and heirs of Thomas Blondel, deceased, of St Saviour's parish, sharing out their inheritance. This includes a bushel of wheat owed to Ste Apolline's Chapel.

It is not known when the dedication of the Chapel was transferred to Ste Apolline, and indeed it may have always been known by both names. In 1506 when Nicholas de l'Erée bought a house in Les Rouvets, the price included the annual rent of one bushel of wheat to the Chapel of Notre Dame de la Perelle, indicating that the original dedication still survived (Lee 1906, 238).

### **2.2.3 Phase 2: Ste Apolline's Chapel: Reformation and secular use**

It was not until the reign of Elizabeth I (1558-1603) that the reformation took hold in Guernsey and the old Catholic order was replaced by a new Protestant regime. In 1569, the Channel Islands were formally attached to the Diocese of Winchester. Previously, they were part of the Duchy of Normandy's Church in the Archdeaconry of Baup'tois of the Diocese of Coutances. A series of Royal Commissions were set up in the 1560s to suppress Catholic practices and confiscate revenues and items, such as Church plate. Much of the church's land was re-granted to private individuals.

One of these Royal Commissions, set up on 25<sup>th</sup> May 1563, conveyed Ste Apolline's Chapel to Thomas Effart, who was a leading Protestant, Jurat and a leader of the reforming party (Ogier 1996, 66). Carey (1936, 17) states that the Chapel fell into ruin following the Reformation, although Anon (1973, 7) says that the use of the building as a stable for the nearby farm saved it from being dismantled and robbed of its stone,

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such was the fate of many other chapels. It may have been at this time that the bellcote was deliberately dismantled so that the building no longer looked like a chapel.

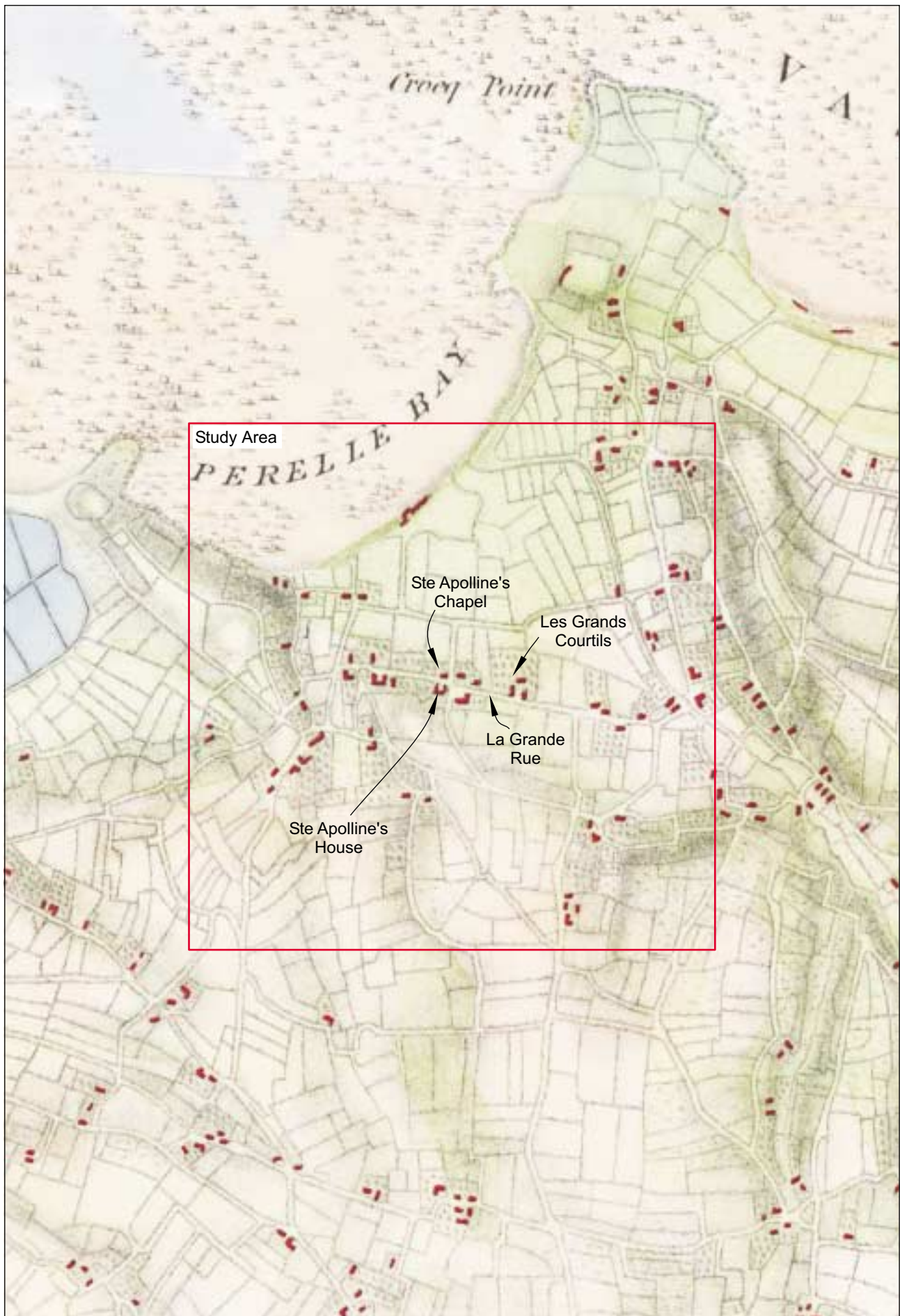
Various items have come to light which have been said to come from the Chapel but were removed during the Reformation. The table below lists these items, although their whereabouts is unknown:

Item	Comment
Spanish facsimile of the Cross of Caravacca	In a letter (8 <sup>th</sup> May 1985) from the Rev Leslie Craske of St Saviour's to the President of the Ancient Monuments Committee, he writes that "in 1865 Pierre Lenfestey, who at that time owned the derelict Chapel of Ste Apolline, was digging in the orchard (now the garden outside the north door of the Chapel) and found a Spanish facsimile of the Cross of Caravacca." In a further letter (12 <sup>th</sup> May 1985), he mentions that "the cross is of base silver metal of the sixteenth century". He goes on to suggest that perhaps "it was buried by the north door to avoid its destruction by the Calvinists".
Iron clapper of a bell	Found in the house 'La Ste Apolline' opposite (MacCulloch 1903; Lee 1906)
Some worked stones thought to have formed the supports of the altar-slab	Found in the house 'La Ste Apolline' opposite (MacCulloch 1903; Lee 1906). Possibly those visible in the photograph of the interior of Ste Apolline's Chapel before restoration in the 1970s. Described as "octagonal shafts lying in the Chapel" by R. Potter (see letter 31 <sup>st</sup> March 1971, <b>Appendix 5</b> ). These are possibly secular octagonal column shafts
Other worked stones thought to have formed part of a cross	Found in the house opposite known as La Ste Apolline (Carey 1936, 18). Rev Frank Cooper writes to Mr Le Tissier on 13 <sup>th</sup> February 1981 saying three pieces of a granite cross which had been in the Chapel before the 1970s restoration were removed to Mr Ferbrache's yard for safe keeping and he would like them safely returned. He writes that the cross once marked the site of the grounds of the Chapel. Are these pieces the same as those interpreted as part of the altar (see above)?
Two candlesticks of different patterns	Are also said to have come from the Chapel (Lee 1906).
Small silver burette	One of a pair, such as are used in the Roman Catholic Church to contain the wine and the water employed in the celebration of the mass (MacCulloch 1903; Lee 1906). It bears the inscription <i>SANTE PAVLE ORA PRO NOBIS</i> ; and on the lid the letter 'A' indicating that it was for water. Mr W H John Hope of the Society of Antiquaries identified its date as probably c. 1530-35. Lee (1906) thought it unlikely that that it came from Ste Apolline's as the inscription made it more likely that it came from a Church or Chapel of S. Paul. However, Carey (1936) states that "Mr Amias Andros in a letter to the "Star" newspaper dated April 1891 says: "It was while Ste Apolline was in possession of the Androses that the famous silver-gilt flagon was found in the Chapel....."
Fourteenth century religious figurine of the Virgin Mary	Newspaper article of 27 <sup>th</sup> May 1991 reports that the figurine was rescued (twice!) from a skip during clearing up in a St Saviour's garden. British Museum said it was C14 and that it was crafted from French sandstone. Thought to be from Ste Apolline which was originally called La Chapelle de Notre Dame de la Perelle.

A deed of 1577 refers to a rent due and indicates that by 1574 the house called Ste Apolline was the property of Collas Brouart (Greffe: List vol. ii, p130). The Brouart property at that date did not include the Chapel, for it was not until 25 April 1607 that it was conveyed by Thomas Effart's grandson, Jean Guille, to Andre Brouart (Greffe: List vol. iv, p.275). The Chapel was still the property of the Brouard (*sic*) family in 1616 (States of Guernsey Heritage Committee 2003). It passed briefly to the Martel



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1787 Duke of Richmond map of Guernsey by Gardner.

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### Joshua Gosselin (1739-1813)

One of a long lineage of Guernseymen, Joshua Gosselin first showed artistic talent while just a boy. He gained fame as a gifted painter, but his interests also included botany, archaeology and the study of shells. Financially independent, Gosselin served in the Guernsey Militia for 40 years and was elected as Greffier to the Royal Court in 1768 a post he held until 1792. Gosselin's interest in antiquities combined with his artistic skills and he made numerous plans and drawings of historic monuments in Guernsey and South Wales. His painting of Ste Apolline's Chapel was executed in 1793 as part of a series of all the Guernsey parish churches and some chapels. Joshua Gosselin had fourteen children by his wife, Martha, although only four of them outlived their parents. It was at the Hertfordshire house of his second son Thomas that Joshua Gosselin died on 27 May 1813. Among the descendants of Joshua Gosselin was his great grand-daughter, Miss Edith Carey, herself an eminent historian and folklorist.



Watercolour of Ste Apolline's Chapel by Joshua Gosselin 1793.





## 2. UNDERSTANDING

family, and was then taken away in insolvency proceedings by the Andros family in the right of Anne Blondel, who in 1671 had married George Andros. A descendant, Elizabeth Andros, bought the Chapel from her brother Amice Andros in 1726. In 1772 Elizabeth Andros sold the premises to Henry Brouard and his wife (States of Guernsey Heritage Committee 2003). Their daughter Suzanne married one Richard Angel, and Carey (1936, 17) states that they lived together in a very old house opposite the Chapel, probably La Sainte Apolline as described by Priaulx (1954, 17). At this time the Chapel was being used as a stable and store (MacCulloch 1875). The table below lists the previous owners of the Chapel:

Date	Owner of Ste Apolline's Chapel	Source
1392	Nicholas Henry	(McCulloch 1903, 180)
1452	Colin Henry	(McCulloch 1903, 180)
1492	Guille family	(McCulloch 1903, 180)
1496	Edmond Cheney	(McCulloch 1903, 180)
1509	Nicholas Fouaschin	(McCulloch 1903, 180)
1563	Thomas Effart	(Heritage Committee 2003)
	Jean Guille	(Greffé: List vol. iv, p.275)
1607	Andre Brouart	(Greffé: List vol. iv, p.275)
1616	Andre Brouard	(Heritage Committee 2003)
	Martel family	(Darryl Ogier <i>pers. comm.</i> )
1671	Andros family	(Carey 1936, 17)
1772	Henry Brouard	(Carey 1936, 17)
1796	Richard and Suzanne (née Brouard) Angel	(Carey 1936, 17)
1808	Lenfestey family	(Carey 1936, 17)
1873	States of Guernsey	(Carey 1936, 17)

The first map to show Ste Apolline's Chapel is the 1787 Duke of Richmond's map of Guernsey by William Gardner. This shows the Chapel (then used as an agricultural building) standing in larger grounds than at present (probably the original plot of 3 verges), in particular being twice the width (east-west). In common with adjoining plots the grounds were planted as an apple orchard. The cider industry flourished in Guernsey in the seventeenth and eighteenth centuries and reached a peak in the middle of the nineteenth century (Jee 1982, 74).

The 1787 map shows that by this time, all farmland in the Study Area was enclosed. The existence of early enclosure in Guernsey is indicated by the name *Courtil* (*ibid.*, 71). The house known as 'Les Grands Courtils' lies to the east of the Chapel. Early enclosures are indicated by later roads which dog-leg their way around them, while the long narrow fields bordering straighter roads indicate the sub-division of these early enclosures (McCormack 1987, 10). The pattern of settlement within the Study Area shows scattered hamlets rather than nucleated villages; even St Saviour's Parish Church is dissociated from any nucleated settlement. Homesteads are shown along the Grande Rue. Opposite the Chapel, the house 'La Ste Apolline' is shown with its east and west wings.

The first known picture of Ste Apolline's Chapel is a watercolour by a local antiquarian, botanist and painter Joshua Gosselin (1739-1813), executed in 1793. This painting shows the Chapel looking remarkably similar to today. Features of note are



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### **Peter le Lièvre (1812-1878)**

A wine merchant by profession, Peter le Lièvre was also a keen geologist, naturalist, designer and artist. Le Lièvre designed two lighthouses in the Town Harbour, along with the pattern of organ pipes in the Town church, of which he was warden for many years. He founded the Mechanic's Institution and served with distinction in the Militia. Talented at both drawing and painting, le Lièvre drew many of Guernsey's dolmens and historic sites, and painted many coastal scenes around Guernsey and Sark. Despite leading a busy public life le Lièvre's output of paintings was considerable. The Guernsey Museum & Art Gallery holds 130 paintings and a leather-bound sketch book containing 48 pencil and watercolour drawings. He lived as a bachelor with his two sisters and died in 1878 at the age of 66. The life and work of Peter le Lièvre was commemorated in a special set of postal stamps in 1980.



Lithograph of Ste Apolline's Chapel by Peter Le Lièvre c.1850.



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the curious ball finial to the east gable, the stub wall at the top of the west gable (remains of the bellcote), and the roof covered in vegetation. It should be noted that the roof appears to be stone or slate laid in courses and set down slightly from the gables; the projecting eaves corbel course (which still survives today) is shown supporting the roof overhang. To the west of the Chapel there appears to be a small ancillary structure (possibly an ash privy for the farm labourers (see below)), set well back from the line of the Chapel wall, while to the east there is no wall, only some shrubs. The road is narrow and with a broad verge in front of the Chapel, with a diagonal path leading to the south door. There is slightly less of this doorway shown than is visible today, but this may be artistic licence: certainly this seems to have been used in the portrayal of the stonework, although it is interesting to note that the putlog holes on the east elevation (visible on late nineteenth century photographs of the Chapel) have been faithfully recorded. Opposite the Chapel, a gable (end on to the road) of a building is just shown. This is probably the east wing of the house La Ste Apolline.

The 1832 'Map of the Island of Guernsey' by James Cochrane shows Ste Appoline's Chapel (labelled 'Chapelle') and also shows the Congregational Chapel (labelled 'Chapel') to the east. The latter is still extant and has a date plaque of 7<sup>th</sup> June 1817.

Peter Le Lièvre (1812-1878), an eminent artist, geologist, designer and naturalist produced a lithograph of Ste Apolline's Chapel, c. 1850, using a viewpoint further east than Gosselin. The ball finial has gone, although there is some hint of the detail from the way the stonework is portrayed, and the remains of the bellcote are just visible. Low walls abut the south wall of the Chapel at west and east ends. The former appears to have a gateway (or shadow of pedestrian) immediately adjacent to the Chapel. The ancillary structure (ash privy, see below) is not shown. The low wall at the east end starts from a point slightly in advance of the Chapel wall. Parallel to this wall, another extends from the north-east corner of the Chapel, perhaps creating a sheepfold or other abutting agricultural structure. The roof appears to be stone or slate, and is still covered in vegetation. The portrayal of the masonry is more immediately convincing than Gosselin's, but, apart from one putlog hole in the east wall and the authentic detail around the east window, its regularity and coursing show it to be false. The broad verge in front of the Chapel has been replaced by a pavement. Opposite the Chapel, two wings of a two storey house (probably the house 'La Ste Apolline') have been sketched in outline with a gate between the two. The nearest (east) wing appears to have a gable end on to the road, while the further (west) wing has its gable at right angles to the road.

Carey (1936, 18) records the earliest written description of the wall paintings, found in a letter dating from the mid-1800s:

*'the frescoes which adorn the right hand vault above the entrance door represent five distinct figures, four of which probably depict the four Evangelists and the fifth undoubtedly represents the Virgin Mary holding the Infant Christ in her arms.'*

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### **Sir Edgar MacCulloch (1808-1896)**

A staunch churchman, Edgar MacCulloch was actively involved in the building of the churches of St Barnabas and St Stephen, and also paid for the restoration of the font at St Martin's church out of his own pocket. He was elected Jurat in 1844 and was a member of the committee responsible for the construction of the Victoria Tower four years later. In 1850 he succeeded Peter le Lièvre as president of the Mechanic's Institution. Elected Lieutenant Bailiff in 1869, Edgar persuaded the States to purchase Ste Apolline's Chapel as its first 'ancient monument' in 1873. Five years later he played a key part in founding the Guernsey Society of Natural Science, now La Société Guernsiaisie. Promoted to bailiff in 1884, Edgar MacCulloch was knighted in 1886. As an authority on education, Sir Edgar encouraged the teaching of French in schools in an effort to stave off the anglicisation of Guernsey's traditional way of life. He also collected details of local customs, beliefs, traditions and superstitions, published posthumously as *Guernsey Folk Lore*.



Sir Edgar MacCulloch (1808-1896).





Carey goes on to say that a roughly painted red and gold garland surrounded the figures. It would seem that the wall paintings were somewhat clearer at this time than when Sir Edgar MacCulloch described them as ‘slight traces’ in 1875 (*ibid.*).

### 2.2.4 Phase 3: Purchase and Management of the Chapel by the States of Guernsey

In March 1873, Sir Edgar recommended that the States of Guernsey purchase Ste Apolline’s Chapel:

*‘Quant à l’architecture cet ancien édifice se recommande principalement par la solidité de sa construction, et surtout par l’harmonie de ses proportions. A ces titres seuls il mériterait d’être conservé, et, à plus forte raison quand nous considérons qu’il est unique ici dans son genre. On regretterait à toujours de le voir tomber entre les mains d’un propriétaire qui le laisserait dépérir, ou qui l’abattrait pour tirer profit du terrain sur lequel il est assis.’*  
(Bramall 1998, 4)

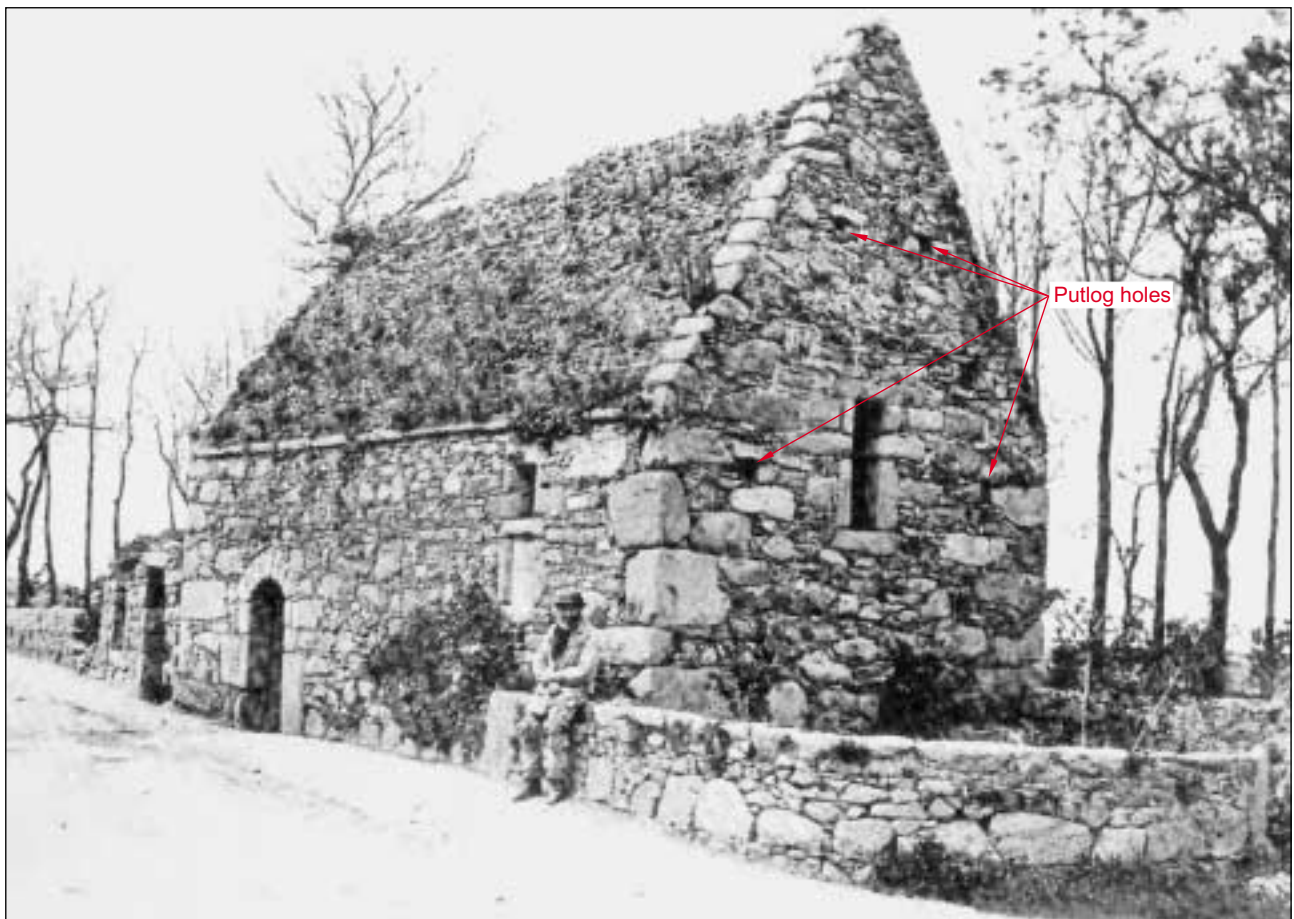
*(‘The architecture of this ancient building is demonstrated by the solidity of its construction and above all the harmony of its proportions. For these points alone it merits conservation, all the more so when we consider that it is the only one of its type here. We would forever regret seeing it fall into the hands of an owner who let it go to ruin, or who knocked it down to make a profit from the land on which it stands.’)*

The States of Guernsey bought the Chapel and surrounding land for the sum of £120 in July 1873 (approximately £5,000 today), despite protests from some that the building was useless. Mr Henry Tupper (the son of an eminent historian) said that as it was built by Roman Catholics for Roman Catholics it could be of no value, it was so ugly that it was only worth preserving as a stable, and that it was a ruin which would best be demolished (Carey 1936, 18). Fortunately, Mr Tupper was outvoted and Ste Apolline’s Chapel became the first site in the care of the Ancient Monuments Committee.

This key moment in the history of Ste Apolline’s Chapel coincided with changing attitudes to the conservation and restoration of historic buildings in Britain. In 1849 the ‘tidying up’ of historic buildings to meet hypothetical ideal forms of architecture was being challenged by the likes of John Ruskin and the Society of Antiquities (Pickard 1996, 142). Later, William Morris called for ‘an association to be set on foot to protest against all ‘restoration’ that means more than keeping out wind and weather, and ... to awaken a feeling that our ancient buildings are not mere ecclesiastical toys, but sacred monuments of the nation’s growth and hope’. Morris founded the Society for the Protection of Ancient Buildings (SPAB) in 1877, whose main manifesto urged architects to ‘stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means are obviously meant for support or covering, and show no



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Photograph of Ste Apolline's Chapel c. 1870.



Late 19th century photograph of Ste Apolline's Chapel by T. Singleton.



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pretence of other art, and otherwise resist all tampering with either the fabric or the ornament of the building as it stands' (*ibid*). Such concepts continue to form the basis of conservation repair ideals. It can be said, therefore, that Sir Edgar MacCulloch was leading the way in changing attitudes to historic buildings in Guernsey, and was part of a wider conservation movement gaining momentum in the UK at the time.

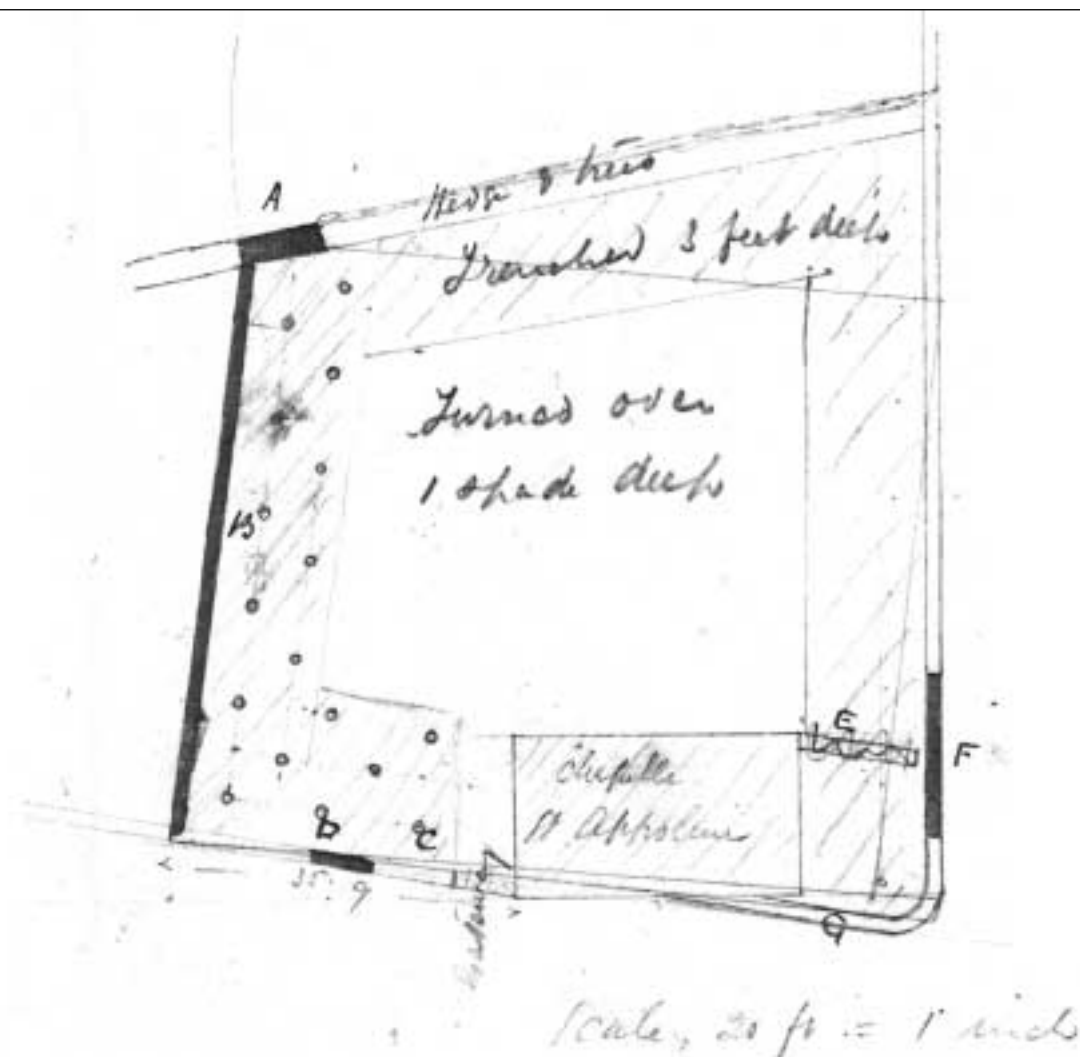
The deed of sale of the Chapel was acknowledged before the Royal Court of Guernsey on 19<sup>th</sup> July 1873. In it, Pierre Lenfestey (acting through his attorney) sold to Jean Lukis Mansell, States' Supervisor '*a building commonly know as St Apolline's Chapel, with a piece of land adjoining, containing about 12 perches, and situated at la Perelle in St Saviour's parish, lying north or thereabouts of a house and buildings belonging to the vendor, with the main road between them, and south of a yard belonging to the vendor, the ditch between them included in the sale*'. Twelve perches is roughly equivalent of 0.05 hectares or 500 square metres. This is some 10% of the size of the grounds (3 vergées or 120 perches) on which Nicholas Henry may have built his Chapel in 1392. Pierre Lenfestey owned the house opposite the Chapel also called Ste Apolline at the time.

A month later the States of Guernsey appointed a committee to investigate the question of preserving Ancient Monuments, either by their acquisition or through arrangements with current landowners. It was thought possible that this committee could be made permanent (States of Guernsey Heritage Committee 2003).

It is fortunate that a photograph taken in the late nineteenth century survives of the Chapel, again viewed from the popular south-east position. This photograph shows the Chapel before the boundary works proposed in 1873 (see below) were executed, and may therefore date to *c.* 1870. It confirms that the generality of Le Lievre's lithograph was correct. A number of putlog holes are visible on the east wall however, and the masonry is confirmed as being essentially uncoursed rubble. The south window seems to be blocked below the transom and plastered externally, while the window above and the east window appear to be open to the elements. The roofing material is unclear, but there is little regularity and it is largely covered in vegetation; the roofing is set somewhat below the gables, and the projecting eaves corbel course appears more exposed – it is possible that some of the roof covering has simply disappeared. West of the south wall, there is now a full height doorway with lintel over, with what appears to be the remains of a window opening beyond. This structure, possibly an ash privy (see below), was not recorded by Le Lievre 20 years before. In front of the Chapel, a man sits on a low granite wall, which curves round to the north and ends with a vertical granite gate post. Another low wall extends east-west from the north-east corner of the Chapel. The masonry of the Chapel is essentially as it survives today, although the ground level to the south side has risen in front of the door since this photograph by around 0.1m.

A plan (No. 6817) of *c.* 1873 shows proposed works (annotated in French) to be done to the grounds of Ste Apolline's Chapel by the States of Guernsey when they purchased it. Works which had been completed were later annotated in English. The following works were proposed:

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- A Brèche à remplir en fosse comme celui d'a côté.
- B Nouvelle Muraille 3 pieds de hauteur au-dessus du terrain à chaux & sable 18 pouces d'épaisseur, Chapiteau en pots
- C Cendrier à démolir
- D Brèche à fermer même travail comme B
- E Muraille à démolir
- F Muraille à bâtir même travail comme B excepté coping qui doit être comme celui de G

Ste Apolline's Chapel ground plan showing proposed works c.1873.



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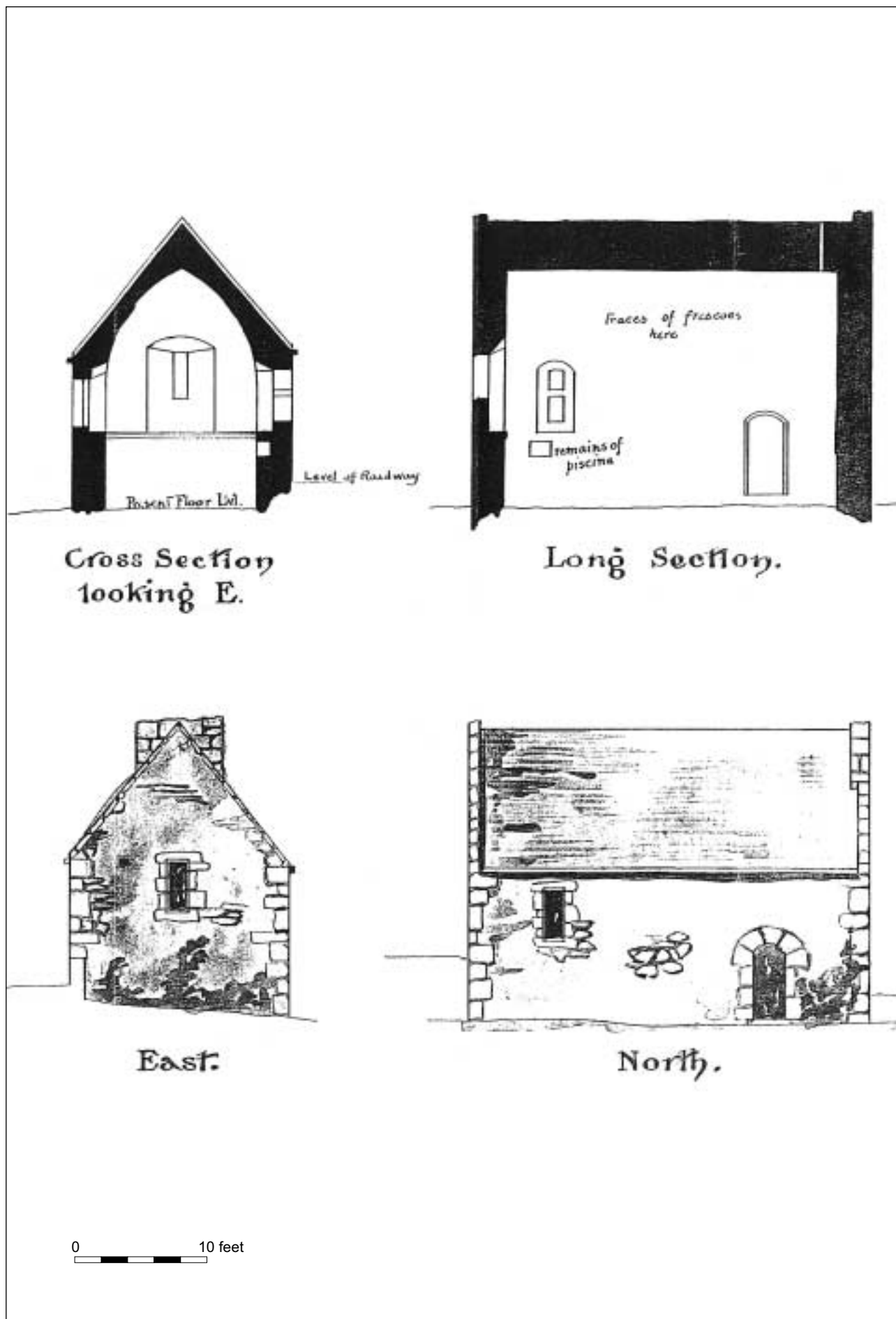
- **A:** Gap to be filled with an earth bank like that to the side
- **B:** A new stone wall, 3' (0.91m) high and 18" (0.46m) wide, was to be built at **B** (now the western boundary) to divide up the wider plot shown of the 1787 map. The resulting plot is the same size as it is today.
- **C:** The ash pit (the place where ashes were dumped from domestic and other fires) was to be demolished. This suggests that the ruined ancillary structure shown in the *c.* 1870 photograph was probably an ash privy for farm labourers (Paul Drury pers. comm.).
- **D:** The gap in the wall was to be filled in.
- **E:** The east-west wall (**E**) extending from the north-east corner of the Chapel, and shown in the 1850 *Le Lièvre* lithograph and late nineteenth photograph, was to be demolished.
- **F:** A new wall was to be built at **F** to fill the previous gap or gateway (the south end of which was marked by a vertical granite gatepost in the *c.* 1870 photograph).

This plan shows the east boundary wall running along Rue de Ste Apolline and curving tightly round into La Grand Rue, where it abutted the south side of the Chapel. Circles inside the western and southern boundary probably indicate planting holes for trees.

Completed works include a 'gateway' beside the Chapel and the planting of a 'hedge and trees' along the northern boundary. The central part of the garden has been 'turned over one spade deep' and the outer part has been 'trenched three feet deep'. Significantly, the latter is likely to have removed any deposits, features or remains of archaeological interest.

Another late nineteenth century photograph, attributed to T. Singleton, shows that some (if not all) of the works specified on the *c.* 1873 plan had been carried out by the time this photograph was taken. The vertical gatepost shown on the earlier photograph has been removed and a new wall (**F**) has been built filling the previous gap to the south. Immediately to the west of the Chapel the small ancillary structure has been demolished (**C**) and replaced by a new low wall with what appears to be a straw rick behind. The gap at **D** has been filled in. Beyond, a new gateway into the adjacent plot to the west has been created. The Chapel is broadly similar appearance to that shown in the 1870 photograph. The four putlog holes in the east wall are still visible. The roof is completely overgrown with vegetation and the south wall is substantially covered with what appears to be ivy. It should be noted that this photograph was taken in the summer, whereas the 1870 photograph was not, and the difference in vegetation may be seasonal rather than indicating that the building was less well maintained at that time; the gable coping stonework is clearly in less good condition, however. The gabled east wing (end on to the road) of the house 'La Ste Apolline', opposite the Chapel, is visible, possibly with the west wing (right angles to the road) behind. If the former is the east wing (and its position suggests that it is) which was demolished in 1891 (Bramall 1998, 6) then this photograph is pre 1891 in date.

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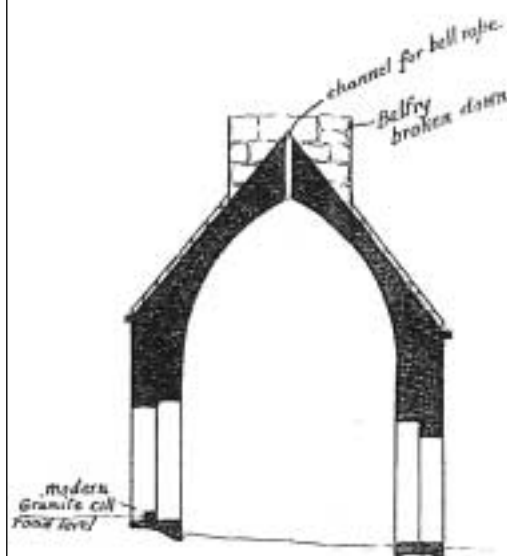


Plan and elevations of Ste Apolline's Chapel 1899 by S. Carey Curtis.





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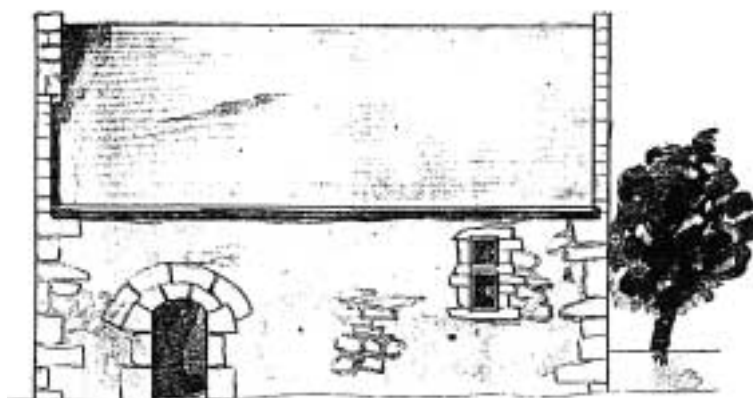
Cross Section  
looking W.



Plan.



West.



South.

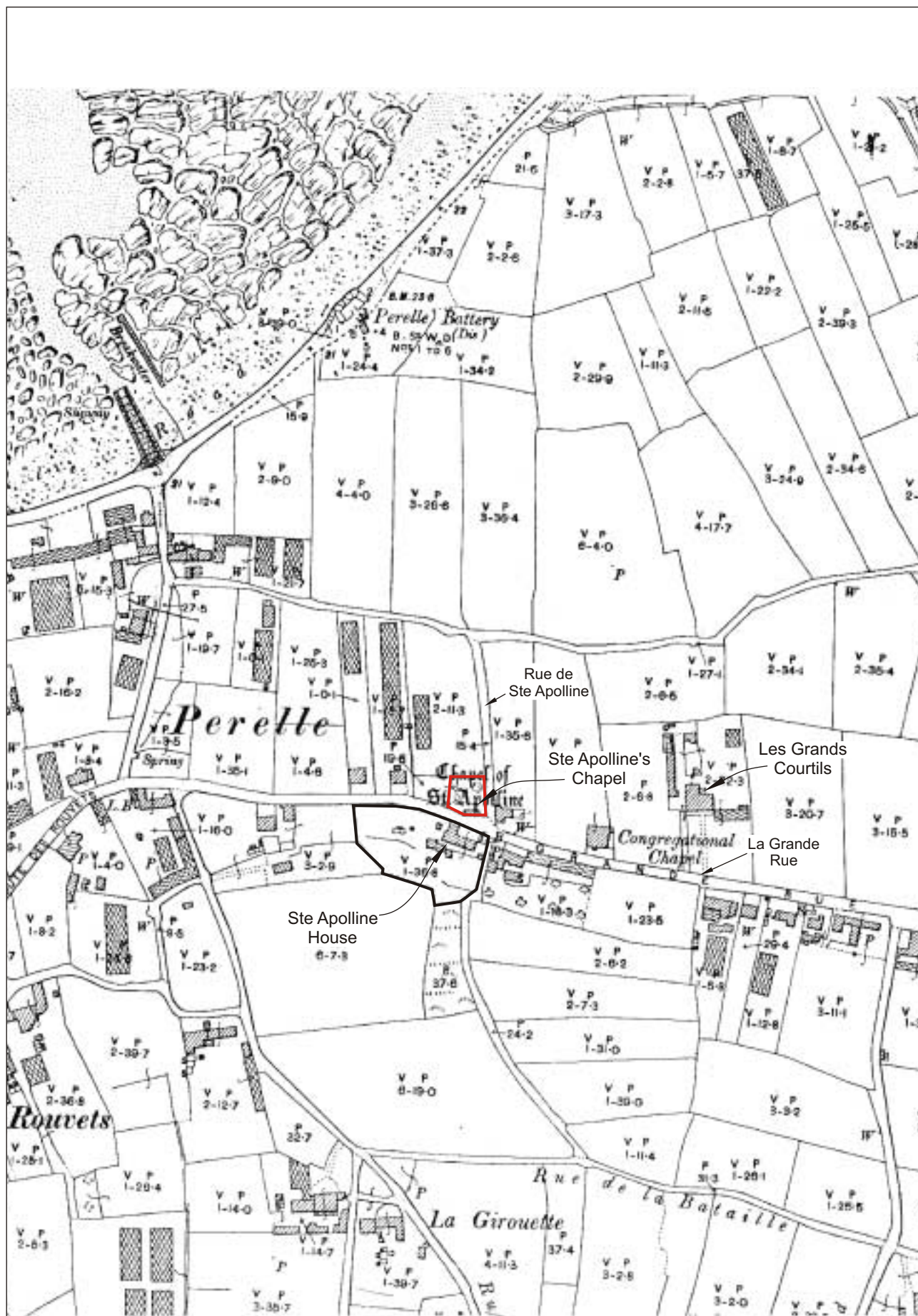
0 10 feet

Plan and elevations of Ste Apolline's Chapel 1899 by S. Carey Curtis.



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Ordnance Survey map of Guernsey surveyed 1899, published 1900.



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In 1896, a committee was appointed to collect information on the ancient monuments of the Island, and to report on possible means of their preservation. Later that year, the 'Ancient Monuments Committee' made a record of these monuments and, on noting that they were all in a dilapidated condition, voted for a sum of £100 to be spent on their upkeep (States of Guernsey Heritage Committee 2003). It is not known what, if anything, was spent on Ste Apolline's Chapel, although the architect S. Carey Curtis (based in Bloomsbury, London), published a plan, sections and elevations of the Chapel in August 1899. Although the measurements and disposition of features are broadly correct, the representation of stonework and detail of stonework at quoins and around openings is purely diagrammatic and occasionally misleading – for example in the double row of arch stones shown around the south doorway. The drawings do specifically record the 'belfry broken down' and the 'channel for bell rope' through the vault, and the height of the roadway above the internal floor level, mentioning a 'modern granite cill' in the south doorway probably inserted after 1873 to prevent water run off from the road entering the Chapel. The drawings also indicate 'traces of frescoes here' on the inside face of the south wall at high level. The roof is shown by a series of parallel lines, but the diagrammatic nature of the drawings suggests that it would be dangerous to interpret this as indicating coursed tile or slate. The cross sections show the thickness of the vault and the slightly higher gables. The projecting eaves corbel course (which still survives today) is also shown.

The first edition Ordnance Survey map of the Site was surveyed in 1899 and published in 1900. This shows Ste Apolline's Chapel in its garden (the same size as today and as purchased by the States of Guernsey) with a number of trees. 'La Ste Apolline', the house opposite, still retains one (west) of its two wings.

The 1899 map also shows the size of the fields; that to the west of Ste Apolline's Chapel is 19.6 perches, while that to the north is 2 vergées and 11.3 perches. These two fields and the garden of Ste Apolline's Chapel (12 perches) roughly add up to the 3 vergées (there being 40 perches to a vergée) on which the Chapel was built by Nicholas Henry. In addition, the 1899 map shows a number of green houses for horticultural purposes (cross-hatched) within the Study Area.

The Ancient Monuments Committee became defunct in November 1902 when four of its members ceased to be members of the States and were not replaced. In April 1913 the monuments identified previously by that Committee were put under the care of the Lukis Museum Committee, who subsequently also called themselves the 'Ancient Monuments Committee' (AMC). The first mention of Ste Apolline's Chapel in the minutes of the AMC is on 26<sup>th</sup> May 1926:

*'The President pointed out to the Committee that it was desirable to remove the vegetable growth on the roof and gables of the building, to repair the broken glass in the louvre window, and to lop the trees overhanging...The Surveyor pointed out that the main door required repair, which the Committee authorised...the custodian of the key had suggested that a charge be made for the loan of the key, which charge would be devoted to charity. With*



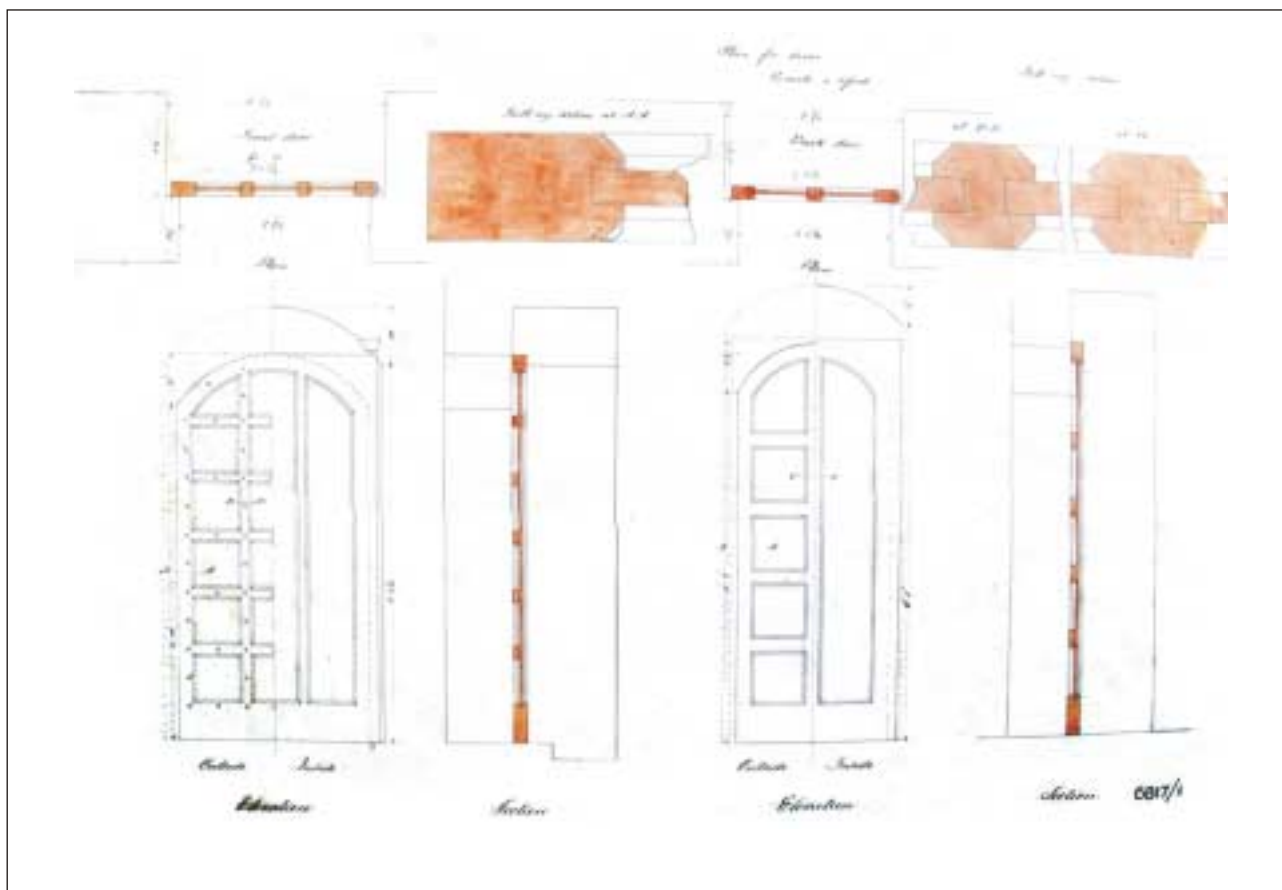
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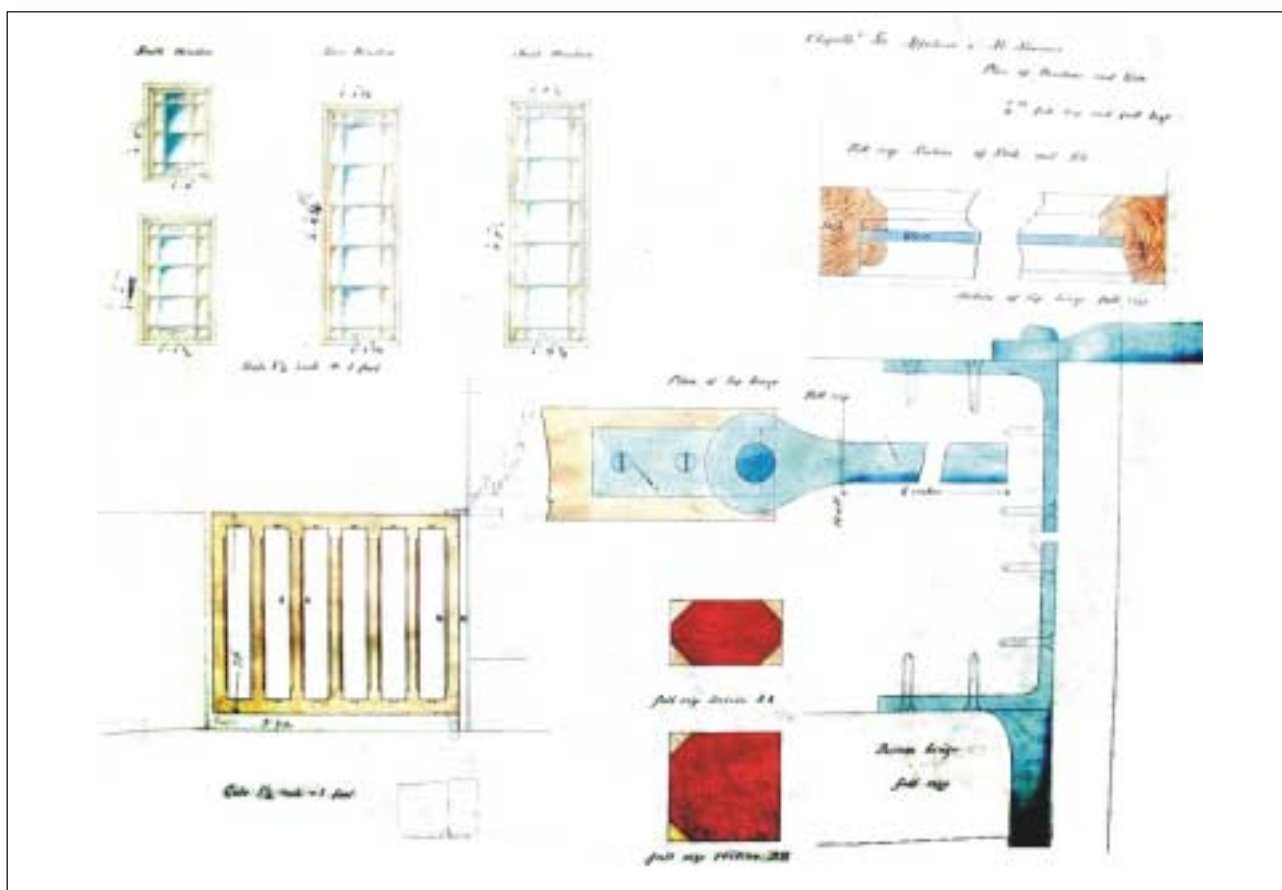
Early twentieth century photographs of Ste Apolline's Chapel, courtesy of Island Archives, Guernsey.



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Designs for the Chapel doors, seen implemented in the late 1920's photographs.



It would appear that these high quality drawings of 1880 (No 6817/45) were never implemented.



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*this the Committee agreed, and the Surveyor was asked to have a notice erected...*

A letter of 2<sup>nd</sup> September 1927 refers to a recent AMC meeting at which ‘the Committee authorised a charge of 6d for the key of Ste Apolline’.

On 27<sup>th</sup> April 1928, the AMC discussed the proposal put forward by the Rector of St Saviour's Church to restore the Chapel to religious use. His plan included the hanging of new oak doors, the fixing of stained glass windows, and the restoration of the bell turret and bell, in addition to repairs to the fences and gates and the installation of simple internal fittings. The Committee decided that, as Ste Apolline's was the only remaining chantry chapel on Guernsey, and because the States had purchased it for conservation as an ancient monument, the proposals could not be supported.

Three early twentieth century photographs of the Chapel in the Island Archives show two views of the south wall from west and east, and one view of the north wall from the west; the latter is the earliest view known of the north side of the Chapel. The date of these photographs is uncertain, but the presence of the motorcar suggests a date after 1920 and the lack of vegetation on the roof may suggest a date after May 1926 (see above). Although there is no documentary evidence, by comparison with the late nineteenth century photographs, it is clear that the Chapel had undergone a programme of repair. This included complete or substantial repointing and resetting of gable stones, the filling of the putlog holes in the east elevation, the removal of vegetation from walls and roof, and the repointing and resetting of roof stonework. The earliest pointing visible in the walls of the Chapel today appears to date from this period and still fills the putlog holes. This pointing is slightly set back from the face of the stones and is in a hard light grey cement with black inclusions (hereafter referred to as the black mortar).

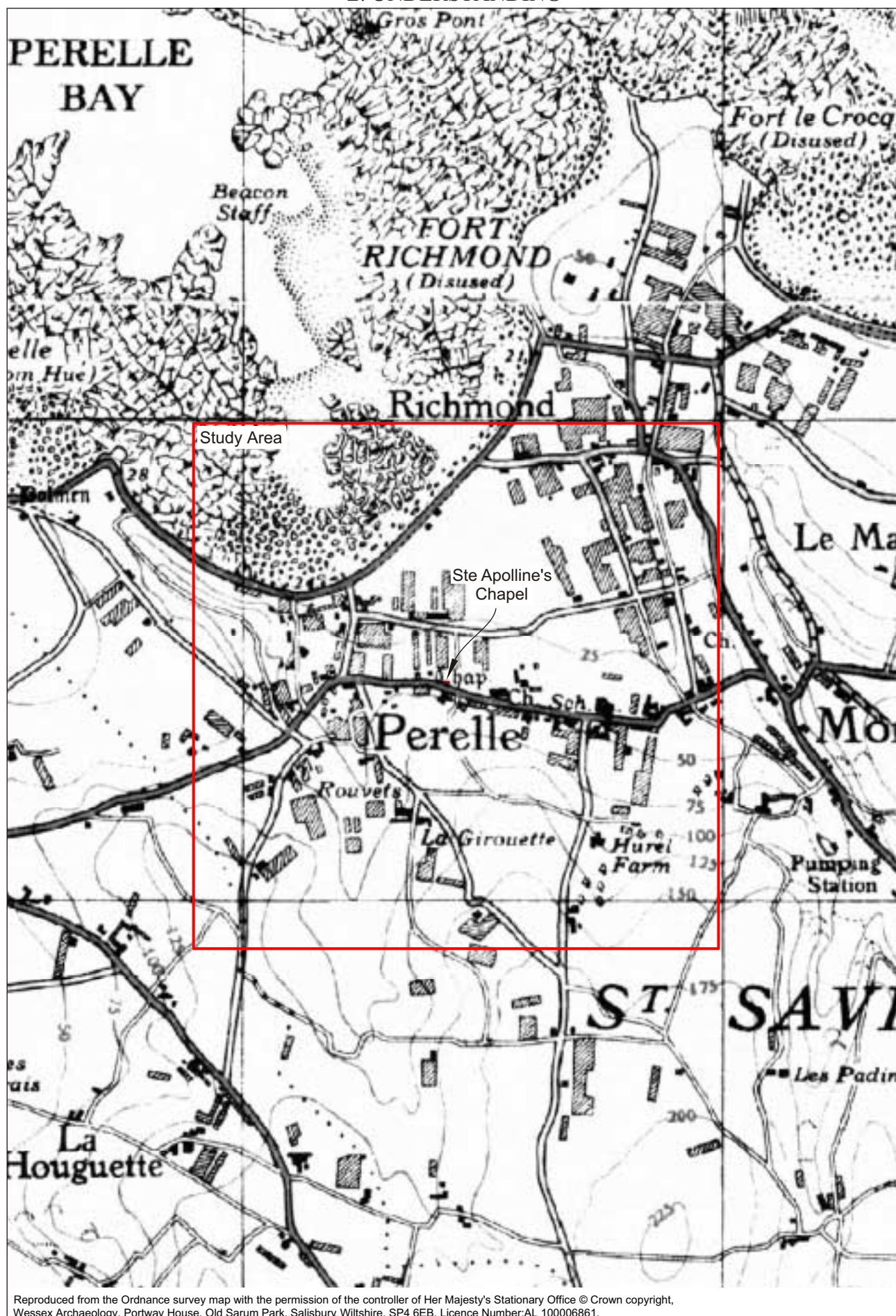
The photographs show that a curious corbel detail of unknown function was introduced immediately below the eaves corbel stone course and returning onto the east wall; this feature is recorded on a drawing from the 1970s restoration which saw its removal as being made of concrete. The belfry is left with its ragged top consolidated, and the low wall to the east of the Chapel has been set back in line with the south wall. The north and south doors and the gate to the west of the Chapel appear to be those specified in drawings for proposed doors (No. 6817/1 undated but late nineteenth century in style) and a gate (No. 6817/26 with a watermark of 1903 - not illustrated here). Wooden louvres are visible in the south and east windows, although judging by their poor state of repair they were probably inserted in the late nineteenth century. These are not the high quality glass windows specified in a drawing with a watermark of 1880 (No. 6817/45).

Apart from the detailed drawings of the new side gate and north and south doors there are no other records of this restoration, although comparison with the earlier photographs shows that, apart from the repointing and introduction of the corbel detail, the masonry appears to have been largely untouched. Whether this was really the case is not clear as the putlog holes in the east gable wall do not show, and it is possible that some refacing was done as part of this restoration. It is also not clear

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Ordnance Survey map of Guernsey surveyed 1898/99, revised 1938, drawn 1939.



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whether any work was carried out to the roof beyond clearance of vegetation, although the cleanness and evenness of the surface suggests that repointing of the top surface was carried out.

There is evidence that some internal replastering was carried out at this time. In a channel, which has been cut through the plaster in the south-east corner of the Chapel, hard dark cement (similar to the external black mortar) is visible overlying the original lime mortar and under modern plaster. This hard dark cement does not extend over all the walls of the Chapel as it was not seen in the opening up of a small area of the north wall in September 2003 nor is it visible in the channel in the south-west corner of the Chapel.

Photographs pre 1939 and c 1953 (see Back Cover) show the Chapel externally in broadly similar condition, with walls and roof clear of vegetation and the concrete corbel band in place.

The Ordnance Survey map of Guernsey published in 1939 is a 1938 revision of the 1899 survey. This shows an increase in the number of greenhouses within the Study Area. At 6" to a mile, it is not sufficiently detailed to make out any changes to individual properties and does not show field boundaries.

Various discussions concerning Ste Apolline's Chapel were minuted by the AMC, which included the possible siting of an 'electricity kiosk' at the north-east corner of the Chapel garden and the possibility of obtaining free electricity (for the heating of the Chapel) from it if permission was granted (9<sup>th</sup> September 1934). In addition, it was suggested that a Mr Tristram might visit the island to inspect the wall paintings at Ste Apolline's Chapel and if possible those at Castel Church, in which case the costs could be shared. This was probably Ernest William Tristram (1882-1952), an art historian and restorer of wall paintings.

In May 1935, a second request by the Rector of St Saviour's Church to restore the Chapel was received. The letter was accompanied by an estimate from the Diocesan Architect for necessary works totalling £138. This proposal was once again rejected by the AMC. On 15<sup>th</sup> May 1939, the Committee discussed the possibility of a trial trench being dug inside the Chapel, to ascertain whether a 'stone floor or other objects' could be found. It was decided to take no action.

There are no known records of events at the Chapel during the German Occupation (1940-45).

The first post-war meeting of the AMC took place on 31<sup>st</sup> August 1945, just four months after the Liberation of Guernsey. A letter had been received reporting serious damage to the Chapel during the German occupation, and it was agreed that it and other ancient monuments should be visited as soon as possible.

An inspection of Ste Apolline's Chapel took place a week later. The Committee noted that a door had been removed and placed inside the Chapel, that the windows were

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broken and that the gate needed replacing. The Committee agreed to resolve these matters.

In March 1949, it was once again noted that the Rector of St Saviour's wished to hold religious services in the Chapel. In September that year, the Committee decided to have trees overhanging the Chapel cut back and to replace a defective window. A sign was also to be fixed to the door of the Chapel. On 6<sup>th</sup> December 1949, it was reported that these works had taken place.

Arrangements for the celebration of the Festival of Britain were underway in September 1950, although the suggestion of converting the Chapel into a 'Guernsey kitchen' for this event was unanimously rejected, primarily due to the costs involved and the concern that the project could not be completed in time.

On 23<sup>rd</sup> September 1950, the first serious inspection concerning the future of the Chapel appears to have taken place. Mr O'Neil (probably BH St John O'Neil, then Chief Inspector of Ancient Monuments for England and Wales) and Professor le Patourel accompanied the AMC to the Chapel. Mr O'Neil reported that the Chapel was 'a good and representative specimen of fourteenth century construction and appeared to be in very good condition'. He noted that the chief problem in the Chapel was damp, and that this was causing the deterioration of the wall paintings, although the installation of heating apparatus could help. Mr O'Neil then stated that he was opposed to any alterations that would alter or add to the original construction, and this included inserting windows or installing a tiled floor. He saw no problem with it being restored as a place of worship and provided with simple seating and electric lighting. The President of the AMC expressed doubt at the viability of such a restoration and was concerned that, following an initial period of 'novelty value', attendance numbers might drop. It is not clear what action was taken following this meeting. However, it is evident that at this time the Chapel had neither a solid floor, nor window glass nor any form of heating.

A Committee meeting of 10<sup>th</sup> July 1959 noted that the Chapel was very well kept and the grounds had been recently cleared. It was thought that 'church-type glass' in the windows might look better than louvres, but that this might affect ventilation. Serious interest in the Chapel and its paintings came in June 1960, when the Central Council for the Care of Churches wrote to the President of the AMC. Eve Baker, an expert in wall paintings, was to visit Jersey and it was thought that an inspection of the paintings at Ste Apolline's could be undertaken in the same trip for a fee of 5 guineas. This offer was accepted and the visit took place in September that year. She later reported to the Ancient Monuments Committee:

*'I had been told before coming to Guernsey that it was useless to visit this church as there was absolutely no painting left on the walls, and at first sight I could have agreed. However, when the north doors were opened and I became accustomed to the bad light, I could pick out areas of painting...I cleaned temporarily, a most beautiful head of – I think – St John, with a halo. The quality of the drawings was so good that one feels that every effort should*

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Ordnance Survey map of Guernsey 1963.



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*be made to save whatever is left of the paintings. The present condition of the plaster is appallingly bad; it is away from the wall almost everywhere, and the church itself is wringing wet from damp...'*

Minutes of the AMC from 10<sup>th</sup> October 1960 record this visit and discuss the possibility of heating the building, some ten years after the idea was first put forward. It would appear from an application to the States of Guernsey Electricity Board that electricity was installed in the Chapel in spring the following year.

In February 1961, the Deputy Architect for the States of Guernsey gave advice on possible methods of repairing the Chapel and its wall paintings. Later that year an estimate for "treating the outside of the Chapel" was requested from Evans timber and building material merchants of St Peter Port.

The revised Ordnance Survey map of 1963 is (unlike the 1938/9 map) at sufficient scale to compare with the 1899 map. The map shows an increase in the number of greenhouses within the Study Area. The west wing of Ste Apolline House had been removed. The neighbouring property to the east of the Chapel had been replaced (currently called 'Delos'). A new brick built bungalow 'Tilcalu' had been built in the plot to the west of the Chapel. Prior to 1873, this plot had been part of the Chapel grounds. New properties are shown along La Grande Rue and along Rue des Crabbes to the north.

In November 1965, an application was made for the construction of a garage against the western boundary wall of the Chapel grounds. Permission was granted on condition that the boundary wall concerned was in a suitable state of repair.

A letter to the AMC was received in March 1967 from the Senior Constable of St Saviour's Parish. He expressed concern at the neglected state of the Chapel and asked if there were any plans for its future. A handwritten note on the bottom of this letter identifies specific problems—'*main door urgently requires attention, trees want lopping, check roof, windows broken, new lock*'.

Following the letter, the Secretary had visited Ste Apolline's and found that '*the door and windows were broken since the last inspection and also the undergrowth around the Chapel was very high. Ivy was climbing the walls of the Chapel. He had at once given orders for the whole place to be put in order...*' The Committee agreed with this action and also decided that the entrance fee should be raised from 6d to 1 shilling.

In June 1967, as part of the Committee's 'Annual Inspection' of sites the new door to Ste Apolline's Chapel was duly noted. It was agreed that a half-dead tree be lopped or even completely removed that autumn as it posed a danger to the Chapel.

An article in the Guernsey Evening Press of 8<sup>th</sup> July 1968 reported a brief service held in the Chapel as part of the St Saviour's Parish Revel. The following year a letter was received from the Rector of St Saviour's Church (the Reverend Frank Cooper) stating that this article had generated much interest. He wrote that the Anglican Pilgrimage by

## 2. UNDERSTANDING

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the Servants of the Sanctuary had taken place on numerous occasions in the Chapel, and that on the latest occasion the Bishop of Southampton had suggested that the building might be restored as a Chapel of Unity. The Rector went on to offer to launch an appeal fund for this work, for which he apparently already had potential sponsors. The Guild of Servants of the Sanctuary made regular visits to Ste Apolline's since 1950, the last being in 1999; it is hoped that this event will continue (Eric Piprell, *pers. comm.*).

A photograph of the interior of the Chapel was taken at around this date and shows that the east window was fitted with timber louvres, albeit in a poor state of repair.

The Rector attended a meeting of the AMC in November 1969 to put forward his ideas, which were agreed with in principle. It was mentioned that the 'retouching' of the wall paintings might be part of this restoration plan and that specialist advice on the matter would be required. It was also noted that, should the plan go ahead the Chapel would be unique in being a place of worship owned by the States, and if work was swift the Chapel could be consecrated by the Archbishop of Canterbury on his planned visit to Guernsey in 1971.

On 12<sup>th</sup> April 1970, the AMC met and decided to hand over the Chapel to the Reverend Cooper who would act as caretaker and manager of the Chapel's religious purpose. A clause of this agreement would be that the Chapel would not be left unlocked and unattended. Later that month, the Reverend Cooper wrote to the Committee to advise them of his contact with an architect of relevant experience (the Brandt Potter Hare Partnership, leading church conservation architects) and to ask the Committee to put in writing the details of the restoration project.

Minutes of the AMC meeting in July 1970 record the inspection of Ste Apolline's by the Island Development Officer, who was recorded as saying:

*'in his view, the only satisfactory way of excluding moisture penetrating through the roof was to remove the outer skin of stones and cement, insert a layer of damp proof material, such as heavy duty polythene sheeting, and then to replace the stones. He also thought the electrode system was the only practical method of controlling rising damp'.*

It was also noted that *'the flooring should be of concrete with flagstones laid on top but, before this was done, the floor should be excavated by a competent archaeologist'*. The Committee identified John Maiden as a suitable archaeologist.

In the autumn of 1970, further correspondence with Eve Baker regarding the wall paintings is recorded. In December that year, the AMC met with representatives of the Guernsey Council of Churches (GCC) to discuss progress at Ste Apolline's. The GCC pointed out that no money had been budgeted for restoring the Chapel, but funds could be raised by other means. Full control of the restoration project was to remain in the hands of the AMC. On 8<sup>th</sup> February 1971, the formal agreement between the AMC and GCC was written:

## 2. UNDERSTANDING

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*'The Ancient Monuments Committee, acting on behalf of the owners, the States of Guernsey, agrees to allow the Guernsey Council of Churches acting in concert with the Roman Catholic Church, the use, for Christian Worship, of the Chapel of Ste Apolline in the Parish of St Saviour's until further notice.*

*The Chapel is, however, an Ancient Monument and will remain so. No alteration, modification or addition either to the building or to the area of land upon which it stands, may be made without the approval of this Committee. It will, of course, be the responsibility of the Guernsey Council of Churches and the Roman Catholic Church to maintain the premises in good order.'*

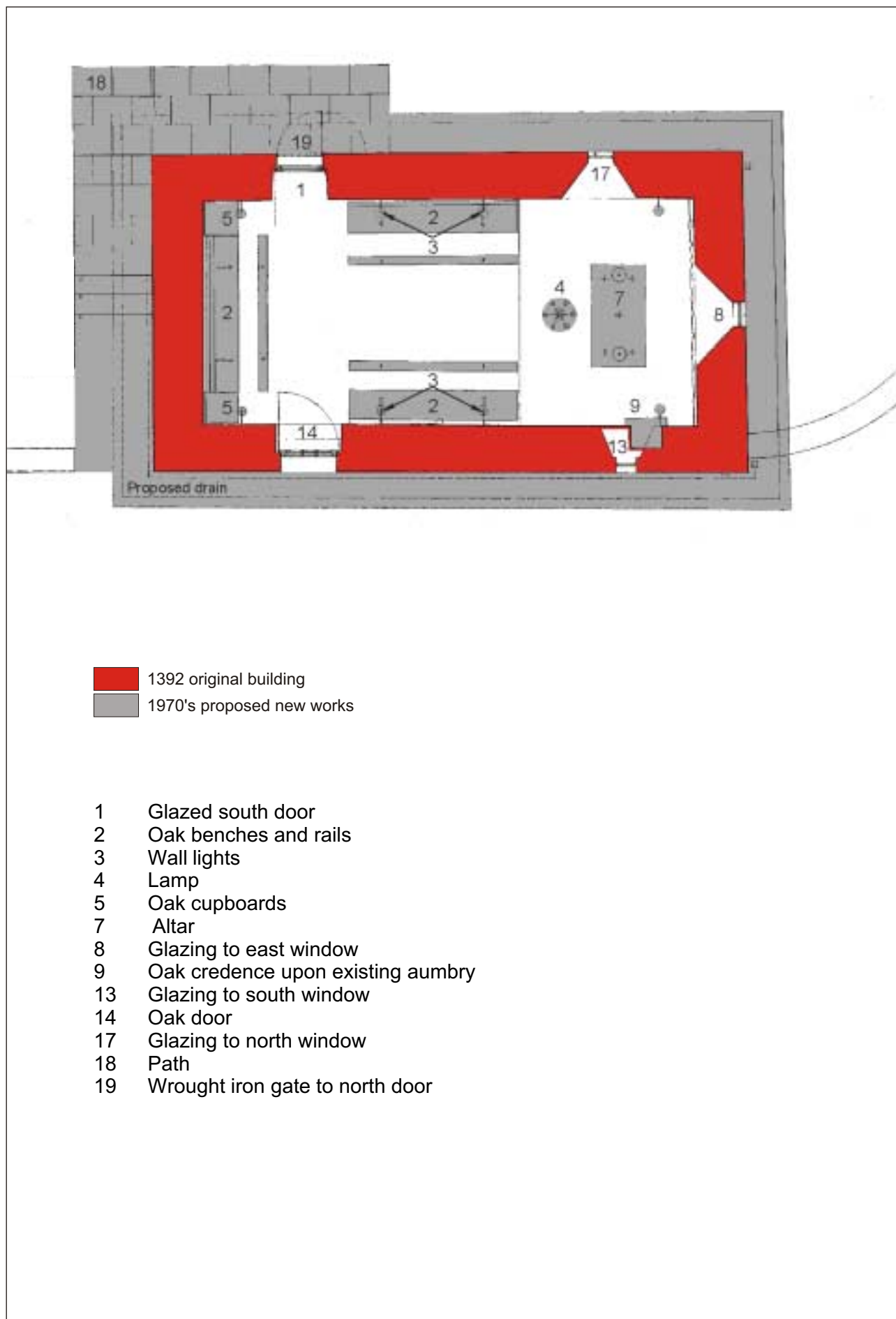
In February 1971, the proposed restoration of the Chapel was given publicity. Minutes of the AMC's meeting of 15<sup>th</sup> March 1971 record that the archaeological excavation of the Chapel floor by Mr Maiden had commenced. In 1972, the findings of this excavation were published in the Société Guernsiais Report and Transactions for 1971 (Maiden 1972, **Appendix 4**). Two 3-feet (1m) wide trenches were dug along the north and south walls, from the doors at the west end to within 3 feet (1m) of the east end. A third trench is implied but not described as the report mentions "on investigating the east wall of the Chapel it was soon discovered that the clay did not extend to the centre of the east wall".

The uppermost deposits encountered consisted of 'a 3in. (0.08m) layer of very hard blue clay. This clay was spread over the whole floor except for a strip about 6in. (0.15m) wide near the walls'. It was found that the clay layer did not extend to the centre of the east wall. This area was thought to correspond to a raised part of the floor (the location of the altar). It was thought that the blue clay was laid up to the altar steps, which had since been removed. The clay layer was found to taper off towards the west end. The clay floor had several small holes which were thought to have been made by iron stakes when the Chapel was used as a stable. Below the blue clay, a layer of brown/red gravel with minute pieces of charcoal was found. The charcoal suggests that this deposit was not a natural geological deposit.

The walls were traced down to their foundations. The base of the south wall was found to be 6' 6" (1.98m) below the base of the south window while that of the north wall was 7' 7" (2.31m) below the cill of the north window. This implies that the foundations of the south and north walls are 1' 4" (0.41m) and 2' 4" (0.71m) respectively below the current floor surface. The difference in foundation depth between the north and south walls was attributed to the original slope of the land down to the north.

The north wall (but not the south wall) was found to step out 6" (0.15m) some 2' 2" (0.66m) above its base and the wall plaster was found to continue down to this ledge. Similar 'foundation offsets' were uncovered during archaeological excavation at Fisherman's Chapel in Jersey (Rodwell 1990, 54, 60), where larger blocks of foundation stone were used at the base of the walls.

## 2. UNDERSTANDING



Brandt Potter Hare Partnership plan (3075/1A) revised 5th March 1973, showing proposed works.



*Wessex Archaeology*

## 2. UNDERSTANDING

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The only finds mentioned in the report were a small piece of unidentifiable pottery and a piece of dolerite—of the type used in tombstones.

### 2.2.5 Phase 4: Restoration of Ste Apolline's Chapel 1973-1978

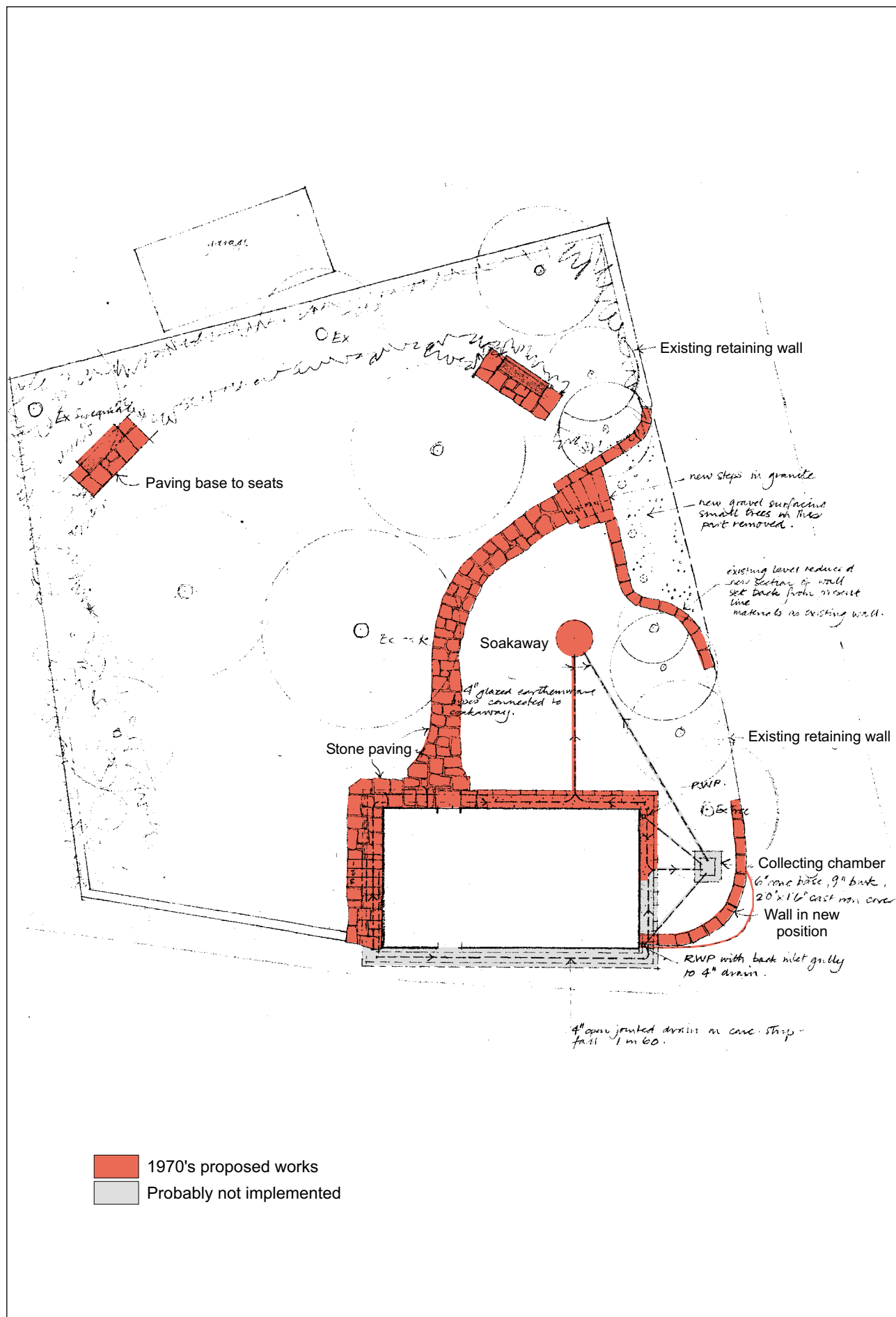
In 1971, Robert Potter of the Brandt Potter Hare Partnership, architects then of Southampton, was invited to visit the Chapel and to produce some ideas for its restoration and refurbishment. He produced his proposals in a letter to the Reverend Cooper of 31<sup>st</sup> March 1971 (**Appendix 5**); the proposals included roofing the Chapel in stone tiles laid to diminishing courses, providing eaves gutters and downpipes, with a land drain on the north side and a ventilated area on the south side, to reconstruct the bellcote, the installation of a concrete floor covered in York stone and incorporating underfloor heating, and installing furniture and fittings appropriate for a chapel. The setting of the Chapel grounds was also prescribed. His structural proposals were designed to solve the perceived problems of water ingress into the fabric, particularly through the roof – “at my inspection after a period of several days free from rain, moisture was percolating visibly through the heads of lintels and through the vault itself”, and rising damp caused by the street being some 18” (0.46m) higher than floor level.

Although a number of drawings for the scheme exist, no specification survives, and no record of what was actually carried out and why certain works were not done. It would certainly have been normal for a project such as this to have been covered by specification and drawings, and there is no reason to doubt that it was; unfortunately neither the States of Guernsey (who would have only seen plans) nor the original firm of architects has retained a copy. What is known is that the work involved major refurbishment including replacement of the roof and the inclusion of under-floor heating. The choice of a Cotswold stone roof covering was not made on the basis of authenticity, nor as a result of research; importantly, its use has no precedent in Guernsey.

The proposals are shown on Brandt Potter Hare Partnership drawings dated March 1971. These comprise a ground floor plan of the Chapel, a section of the building looking east, a north, a west and a south elevation. The plan for the garden is shown on a drawing dated October 1971. These drawings were revised (for example with further roof details) in April 1972, March 1973 and October 1975. The table below summarises the work proposed and comments on whether it was undertaken.

Brandt Potter Hare Proposals	Comment
<b>Roof</b>	
New roof covering of Cotswold stone	Installed February 1976
Removal of the upper layer of the vaulting to receive the new roof covering	Not done. Mr Hargreaves (Brandt Potter Hare) in PRIL report Nov 1981 says this was impracticable.
Installation of reinforced concrete beams to support the new roof covering at wall plate level on north and south wall and to be carried over east gable.	Probably not done (see above).

## 2. UNDERSTANDING



Brandt Potter Hare Partnership plan (3075/4A) revised 2nd March 1973, showing proposals.



## 2. UNDERSTANDING

<b>Brandt Potter Hare Proposals</b>	<b>Comment</b>
Additional course of corbelled stone added at eaves height to close the gap that resulted from the addition of the Cotswold stone slates to the vault	Course of modern Guernsey granite kerb setts added.
<b>Other</b>	
Removal of concrete corbel band to south elevation	Removed.
<b>New bellcote</b>	
New bellcote and bell	Installed
<b>Interior Furnishings</b>	
New stone altar	Monolithic Purbeck stone altar installed
New oak and iron bench seats (3)	Installed
New oak rail on iron support (3)	Installed
New oak cupboards (2)	Installed
New wall mounted spotlights (8)	Installed
New hanging light	Installed
New oak credence upon existing broken aumbry	Installed
<b>New floor</b>	
New stone paved floor on electric underfloor heating coils	York stone floor laid in cement mortar with shallow step up to the sanctuary area
<b>New doors</b>	
New oak door to south	Installed
New glazed oak door to north	New glass door installed
New outer wrought iron gate to north door	Installed
Access changed from south door to north door	Done
<b>New windows</b>	
New glazing to south window	Louvres installed
New glazing to east window	Stained glass window of lilies installed
New glazing to north window	Stained glass window of Ste Apolline installed
<b>Interior plasterwork</b>	
Restoration of the wall paintings	November 1977
Re-plastering of interior other than area covered by wall paintings	Re-plastered after restoration of the wall paintings
<b>Drainage</b>	
French drain to east of the Chapel	Appears to have been inserted along 2/3rds east wall only
French drain to north of the Chapel	Plastic pipe in French drain installed to east of stone path, but pipe is upside down rendering it useless
Ventilated duct below the pavement to south of the Chapel	Not installed
Drain/ventilated duct indicated to west of the Chapel	Probably not installed – rising damp in this wall.
New soakaway to north of Chapel in grounds	Probably installed – junction off drain seen in Test Pit 2



## 2. UNDERSTANDING

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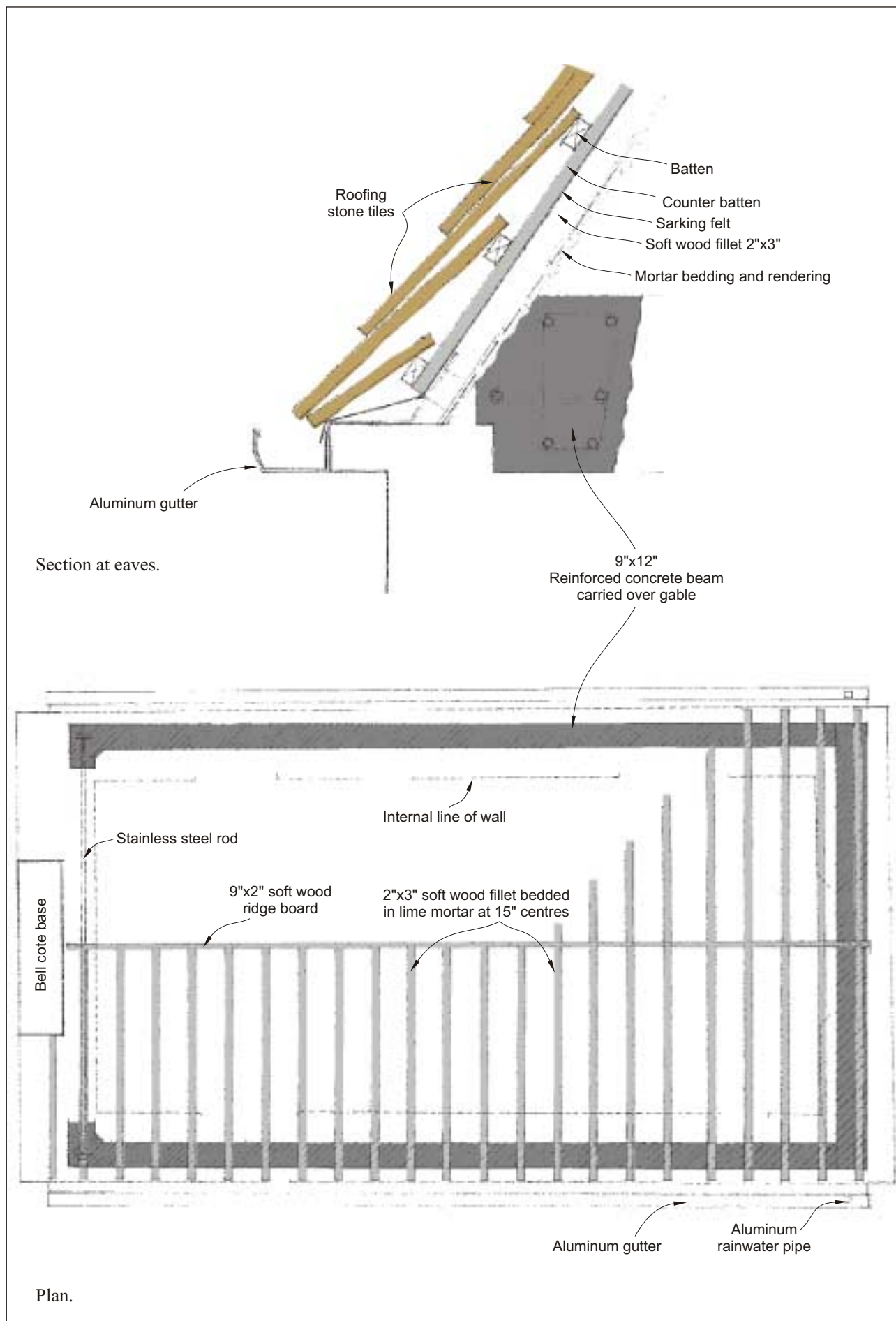
Brandt Potter Hare Proposals	Comment
<b>Drainage (cont.)</b>	
New collection chamber to east of Chapel in grounds	Probably not installed – no evidence of inspection hatch in this area
<b>New Paths</b>	
External stone paving and steps around west wall and west end of north wall of Chapel	Path laid but steps are to north of those shown on drawings
New path from gated entrance/layby off Rue de Ste Apolline to Chapel	Laid
<b>Changes to boundary walls</b>	
Southern low stone boundary wall to east of Chapel realigned.	Boundary wall moved back (to north-west) to create a shallower curve and heightened.
Southern low boundary wall to west of Chapel to be moved back (north).	Not done, not approved. Plan (No. 3075/1) of 30 <sup>th</sup> March 1971 later revised as plan (No. 3075/1A) of 5 <sup>th</sup> March 1973.
New layby for parking off Rue de Ste Apolline	Installed
New gated entrance off Rue de Ste Apolline, new gate	Installed
New gate to entrance off La Grande Rue	Installed
<b>New garden benches</b>	
New garden benches on plinth (2)	Installed

On 2<sup>nd</sup> March 1972 and after some delay, the Island Development Committee gave permission for the restoration works. On 30<sup>th</sup> March, the Ste Apolline Appeal Fund was officially launched. It was hoped that, through the erection of a notice board appealing for funds, and the opening of the Chapel through the summer tourist seasons, contributions would be forthcoming. The planned notice board stated that £15,000 would need to be raised for the restoration of the Chapel.

The *Guernsey Evening Press & Star* reported on the launch of the Appeal Fund. The photograph of the Chapel with this press cutting shows that the lower section of the south window was now glazed, while the upper section had timber louvres. It would therefore seem that prior to the insertion of glazing as part of the 1970s restoration work, the Chapel would have received some ventilation through the louvres, but would have been very dark inside.

Final permission for the proposed works to Ste Apolline's was granted by Building Control on 30<sup>th</sup> November 1972. The President of the AMC sent a letter to the Brandt Potter Hare Partnership on 7<sup>th</sup> June 1973 giving "complete approval" to the proposal drawings (Nos 3075/1A, /4A, /5A, /6A, /10) submitted in March of that year. However, in January 1974 the Chairman of the Restoration Committee (the Reverend Cooper) asked for an extension to the Permit as inflation had prevented the restoration works from commencing as planned. Also that month, Dr Zdzislaw Gajda - a Polish dentist - sent a carved figure of Ste Apolline to the restoration appeal. In July 1974, the AMC met with the Ste Apolline Appeal Committee. At this time £5,736 had been raised of which £4,686 remained unspent. The estimated cost of first phase of work

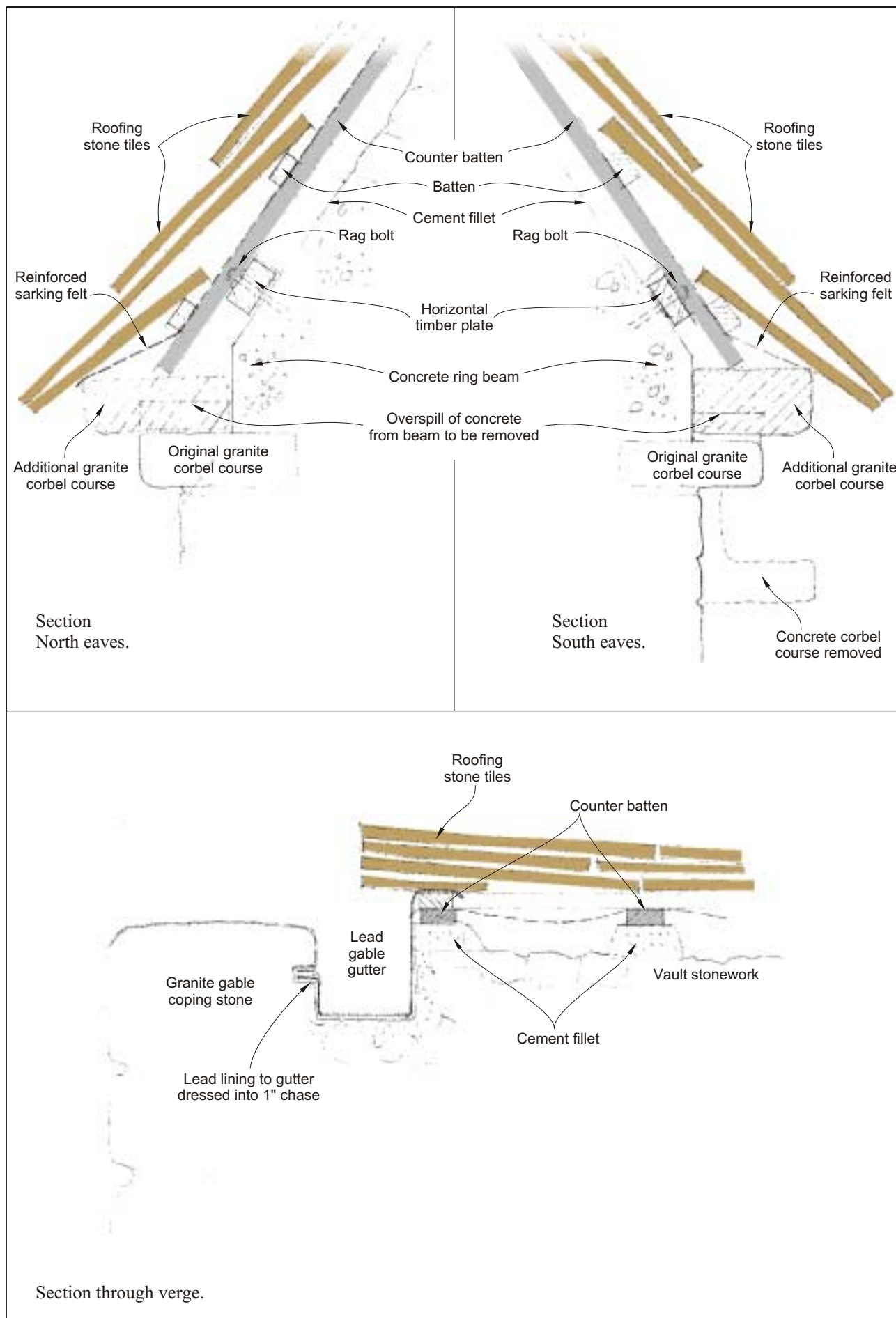
## 2. UNDERSTANDING



Brandt Potter Hare Partnership drawing (3075/5A) revised 5th March 1973, showing proposed roof construction.



## 2. UNDERSTANDING



Brandt Potter Hare Partnership drawing (3075/11) of 8th October 1975, showing roof details.



## 2. UNDERSTANDING



Removal of Cotswold stone roof slates from a section of the roof at the ridge.



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## 2. UNDERSTANDING

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(i.e. the roof, walls, bellcote, drainage and labour) was £6,998, but it was nevertheless decided to start work on the roof while other sources of money were investigated.

### *Roof*

Perhaps what is now considered to be the most contentious work in the proposal was the recovering of the roof, one of the first works to be carried out. Potter in his letter of 31<sup>st</sup> March 1971 (**Appendix 5**) discussed the alternatives. He believed that thatch was the original covering, but thought that the maintenance on this would be too high. He considered that the choice was between stone tiles laid in diminishing courses, and worked stone laid on a damp proof course on reinforced concrete on the vault stonework, and after some pondering opted for the former.

The initial working drawing 3075/5 dated October 1971 is not on file but a revision (3075/5A) dated March 1973 notes that the eaves detail has been revised and the size of the reinforced concrete beams has been reduced.

This drawing shows a traditional arrangement, with roofing stone tiles fixed to battens on counterbattens on sarking felt; in the absence of rafters he proposed bedding 2" x 3" softwood fillets at 15" centres in lime mortar running up the roof, fixed to a 9" x 2" softwood ridge board. This drawing also shows reinforced concrete beams set within the north and south walls at eaves level, connected by an angled beam over the east wall gable, and a stainless steel rod at the west end. The purpose of these is not clear, unless they were to give some positive fixing for the bottom of the fillets to prevent the roof slipping. It is also not known whether these latter works were carried out: the beams in the north and south walls could have been inserted from the outside, but the connecting pieces would have involved inside work and there is no convincing evidence of that. Conclusive proof would involve significant opening up works and would risk damage to the original fabric of the Chapel.

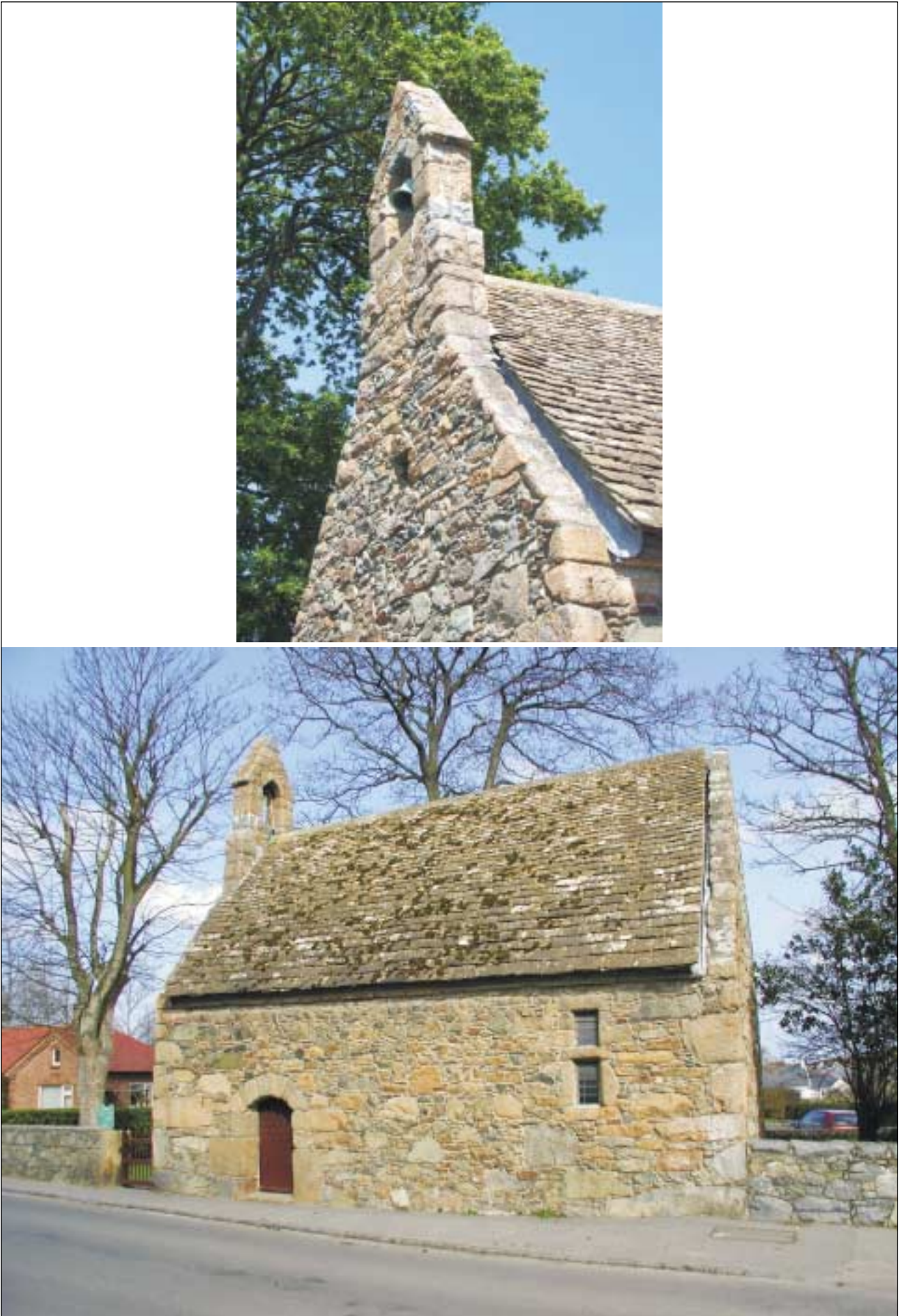
In October 1975, a new drawing of roof details was produced, 3075/11, incorporating large scale details dealing with site conditions as found. This drawing shows important new information. The section through the verge shows a secret lead gable gutter, with the masonry against the gable being cut out to provide the depth required. On the gable side, the lead is set in a chase cut into the granite gable coping stones. This subsequently and not surprisingly proved impossible to achieve, resulting in the present detail where the lead upstand is merely fixed with mastic to the gable stonework. The verge section also shows vertical timber counterbattens on vertical cement fillets on top of the vault stonework. The eaves details show the cutting away of the concrete corbel course, which had been installed by the late 1920s, the introduction of an extra course of granite corbelling above the original one to take account of the heightening of the roof by the timber introduced, and the insertion of a horizontal timber plate at the bottom of the vertical cement fillets, rag-bolted to the concrete ring beams.

As part of recent minor opening up works to investigate the structure a section of the roof at the ridge was removed. It would have been useful to have been able to remove a section at eaves level to confirm or otherwise the presence of the eaves beams, but this would not have been possible without causing great disruption to the roof

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## 2. UNDERSTANDING



Ste Apolline's Chapel today showing 1970's bellcote and roof.

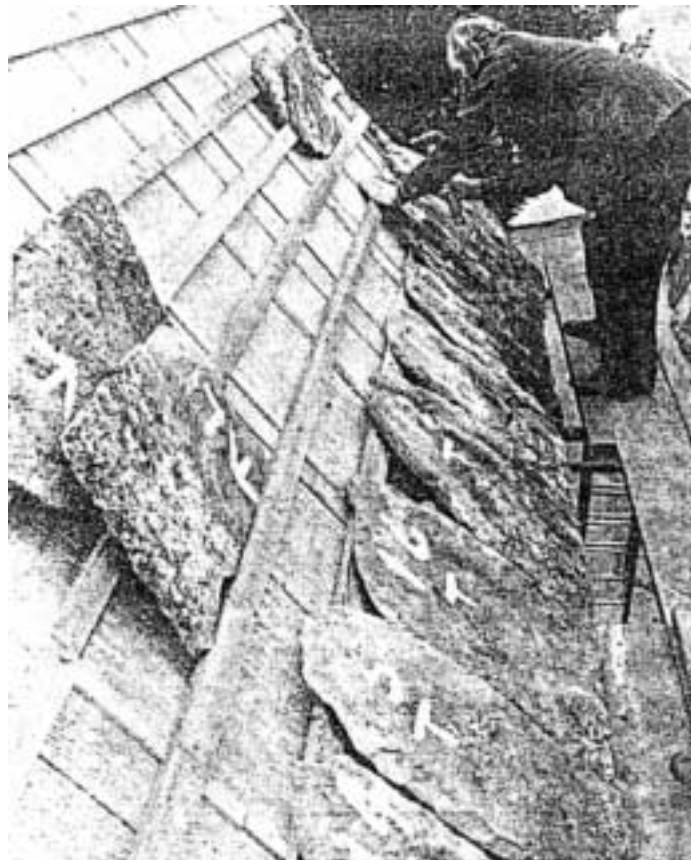




## 2. UNDERSTANDING



Work on the roof of Ste Apolline's Chapel c.1975.



Work on the roof of Ste Apolline's Chapel February 1976.



## 2. UNDERSTANDING

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construction and was therefore not carried out. A photograph taken c. 1975 shows the roofing work underway, and it is clear that a substantial part of the vault rubble work above the stone corbel course is being removed – although this may be no more than to allow the introduction of the granite eaves course above. Such a band of new masonry above a corbel course is a common and useful indicator of a raised roof above a vault in the Channel Islands – e.g. at the Vale Church, Guernsey, and at La Hougue Bie, Jersey. The September 2003 investigation did confirm the construction used, which was somewhat thinner than that specified, no doubt to reduce the increase in height of the roof, namely 1" (25mm) x ¾" (19mm) battens, ¼" (6mm) counterbattens, unreinforced felt, on 2" (50mm) x 1" (25mm) fillets on stone. This reduced height is confirmed by the ridge board being only 6" (150mm) x ¾" (19mm) as against 9" (225mm) x 1" (25mm) specified. If the concrete eaves beams do exist their possible presence will have to be taken into account if a new roof covering is considered appropriate.

The battens, counterbattens and felt are shown in a photograph in the Guernsey Evening Press of 17<sup>th</sup> February 1976. This article reported that the Chapel was finally receiving a new roof covering of Cotswold stone with stone ridge tiles, installed by a Gloucester-based firm:

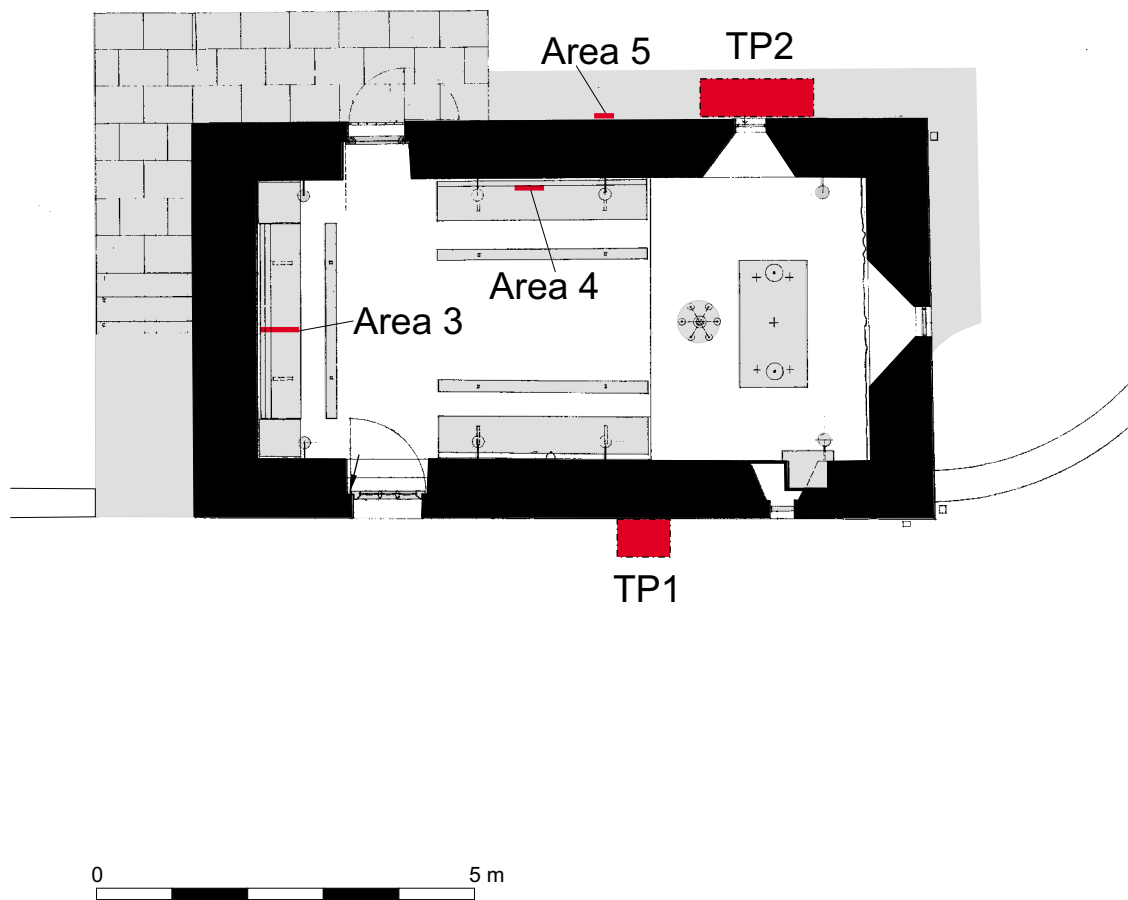
*'Much of the original fourteenth century roof remains, but strong new timbers have been set over this, into granite blocks placed on top of the walls. Lead flashing at each gable has been fixed and a modern sealer inserted between this and the granite gables to ensure a firm watertight join. A strong roof felt is placed over the whole roof area and then the usual tiling battens are put in place, though these are heavier at the base than normal because of the enormous weight of the stone tiles. Copper nails are used throughout since they are rust proof...'*

The roofing is said to have been completed in February 1976 (letter 25<sup>th</sup> July 1995 from BA Richardson of Penarth Research International Ltd to the Secretary of the Heritage Committee), although it was not until 3<sup>rd</sup> March 1977 that the AMC recorded at a meeting that the roofing was complete.

### ***Drains and gutters***

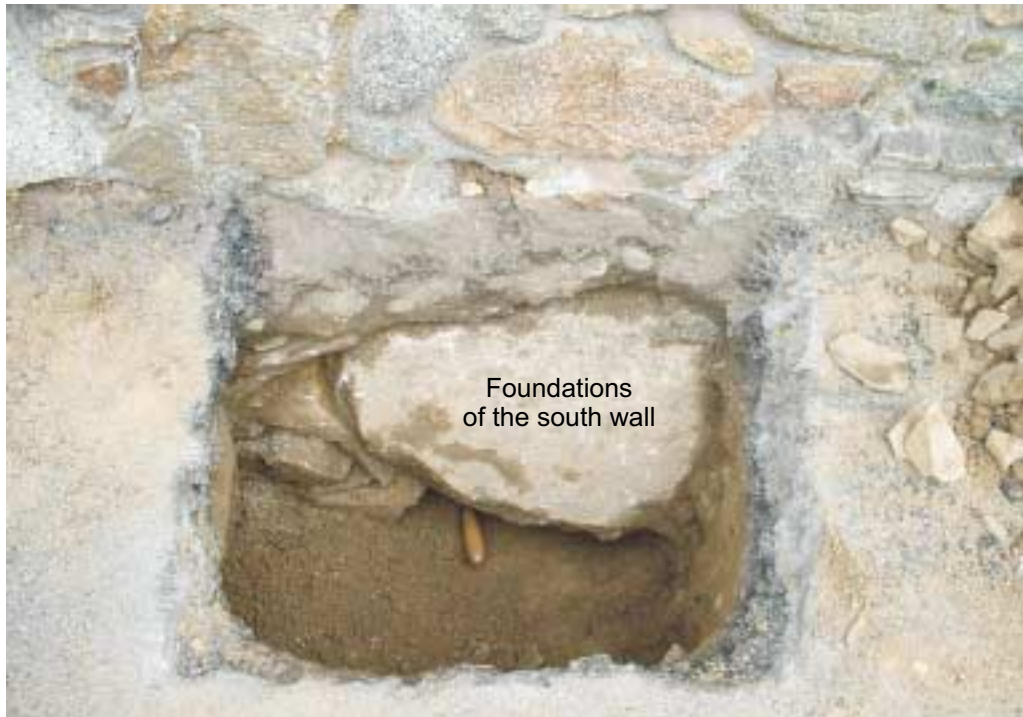
The Brandt Potter Hare Partnership scheme includes proposals for rainwater disposal, which in the event were carried out in a very modified and reduced form. Drawing 3075/5A shows an aluminium gutter on both sides of the Chapel, with a 2½" square aluminium rainwater pipe at the east end of each. The installation of such guttering, while changing the appearance of the Chapel, would have been a sensible measure to reduce blow-back and splash-back of rainwater from the roof on to the walls below, particularly on the south side where the ground level is higher and onto which the prevailing winds beat. The same gutters and rainwater pipes are shown on the elevation drawings (3075/6A and /10A) approved by the AMC in June 1973. However, the new drawing of roof details of October 1975 (3075/11) no longer proposes gutters.

## 2. UNDERSTANDING

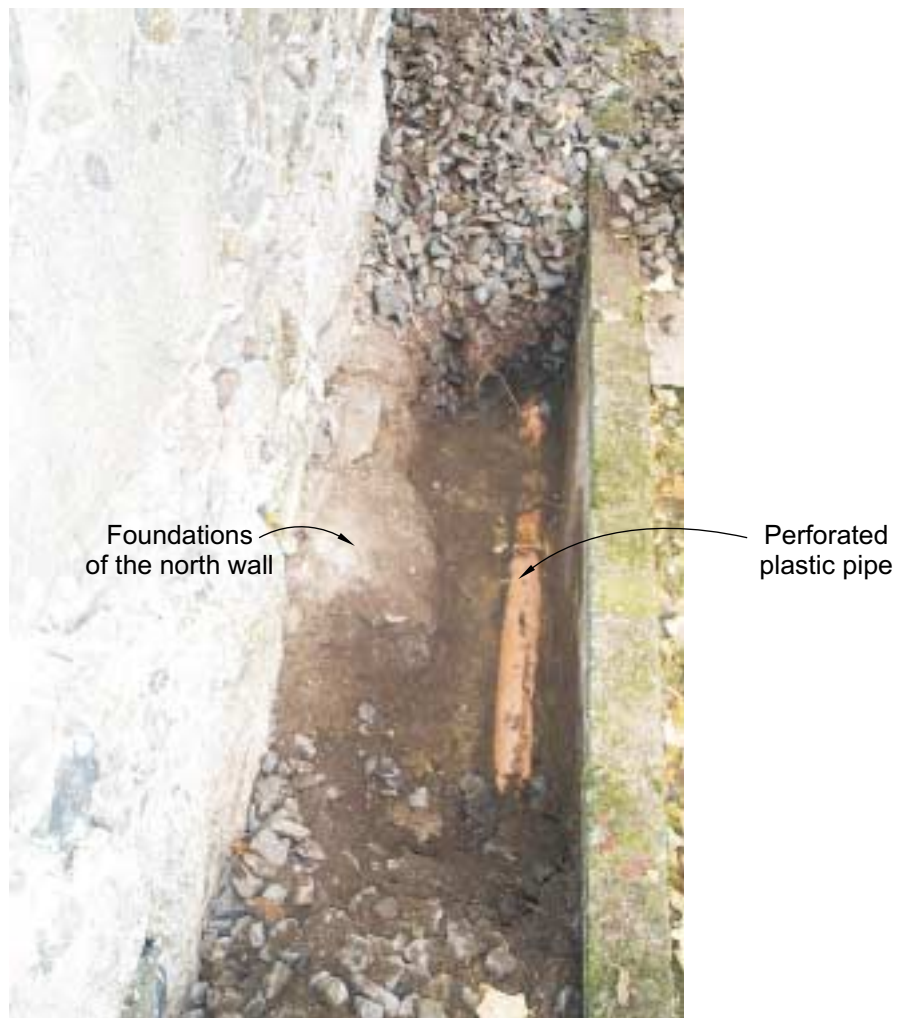


Location of Test Pits 1 and 2.

## 2. UNDERSTANDING



Test pit 1 viewed from the south.



Test pit 2 viewed from the east.



## 2. UNDERSTANDING

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The site plan, drawing 3075/4A, shows the water from the rainwater pipes being taken in underground drains to a collecting chamber to the east of the Chapel. It also shows a French drain on the east and south sides of the Chapel (the latter is actually shown as a land drain set in concrete at the base of a ventilated area) giving into the same chamber, from which a drain runs to a soakaway some 4 metres to the north of the Chapel; a separate French drain is shown on the north and west sides of the Chapel, giving in to a drain connected direct to the same soakaway.

It is clear that the gutters and pipes were not installed, but it was not clear what ground drainage had been provided. Investigation was carried out in September 2003 by digging a test pit in the pavement on the south side of the Chapel (**TP1**) and another in the retained margin of granite chippings on the north side (**TP2**).

In the pavement, **TP1** was excavated around 0.5m square between the doorway and the east corner of the Chapel, against the Chapel wall; it was taken down some 0.6m and locally to 0.8m and no sign of a drain or the cut for a drain was found. The bottom of the foundations of the south wall was located at between 0.5-0.6m depth, which broadly equates with internal floor level.

On the north side east of the north doorway, the coarse granite chippings were removed for the full width of the trench, some 0.5m wide between the Chapel wall and the blockwork retaining wall; because of the loose nature of the chippings the test pit (**TP2**) eventually ended up some 1.5m long to permit excavation to a depth of approximately 0.4m. At the bottom of the excavated area a plastic perforated pipe was located bedded in mortar. It was noted that the pipe had been set the wrong way up so that water would neither enter nor drain. A T-junction was picked up, suggesting that a drain to a soakaway as drawn had been provided. Superficial investigation suggested that the drain ran around some two-thirds of the east wall of the Chapel as well as the north wall up to the doorway, but there was no indication of whether it extended beyond the doorway. It is difficult to see the usefulness of the drain as inserted even if it had been inserted properly, for most of it appears to have been situated at the low rather than the high side of the Chapel.

### *The Restoration Continues*

The AMC meeting of 3<sup>rd</sup> March 1977 which recorded that the roofing was complete, also noted that *'where the earth had been removed inside, the Chapel had filled with water'*. The Committee felt the floor should not have been dug up without proper supervision and that it should be filled in. It is not clear why or by whom the floor was dug up, although it was possibly in connection with the installation of the new heating system.

A meeting of the Ste Apolline Appeal Committee on 9<sup>th</sup> June 1977 recorded that the two stained glass windows were to cost approximately £450, and that these should be ordered. The architect had received a quotation of £9,542 from the main contractor (R H Le Tissier Ltd), and it was agreed that work would now proceed. It was noted that the AMC would make a contribution of £1,600 for the restoration of the wall paintings.



## 2. UNDERSTANDING



The wall paintings during conservation work c.1977.





## 2. UNDERSTANDING



Wall paintings soon after conservation (photographs courtesy of Miss M. M. White).



## 2. UNDERSTANDING



The rededication ceremony, October 1978.

## 2. UNDERSTANDING

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In September 1977, the Chairman of the Ste Apolline Appeal Committee wrote to the AMC to clarify the question of the maintenance and upkeep of the Chapel once the restoration was complete. It was felt that the AMC should take responsibility of their building, although contributions from the visiting public would off-set some costs.

The AMC received a letter dated 7<sup>th</sup> October 1977 from the Chairman of the Ste Apolline Appeal informing them that the wall paintings specialist had commenced work at an estimated total cost of £3,000. The conservators had already discovered that the main painting depicted the Last Supper, discounting previous opinion that it was of the Annunciation. Later that month, the AMC meeting records the dissatisfaction of the members regarding the way the Ste Apolline Appeal money had been spent and that the priority should have been towards the interior rather than the entrance and gateway. The cost of the upkeep of the Chapel following restoration would be discussed at a later date following a States vote, as would the contribution of the AMC towards the restoration of the wall paintings.

In September 1978 the States contributed the sum of £3,000 to the restoration of the wall paintings. On 9<sup>th</sup> October that year, the Chapel was re-dedicated by the Bishop of Winchester and representatives of the Catholic and Free Churches. The following day a newspaper reported that the works cost £24,000, of which £3,000 still needed to be raised.

On 15<sup>th</sup> November 1978, a letter was sent from the AMC to the Ste Apolline Appeal Committee. This confirmed that the insurance cover on the building had been increased, and that the AMC would be responsible for the upkeep of the grounds, the cost of underfloor heating and the cost of 1½ hours per week cleaning. It would not, however, be able to cover the financial shortfall at the end of the appeal. It is unclear how the problem of this shortfall was resolved.

### **2.2.6 Phase 5: Work to the Chapel after the Restoration: 1979-Present**

Although the 1979 Ordnance Survey map still shows a considerable number of greenhouses in the vicinity, many of these had been replaced by houses and bungalows bordering roads. To the north of the Chapel, five bungalows have been built between 1963 and 1979, bordering onto the west side of Rue de Ste Apolline. By 1979, the large plot previously occupied by Ste Apolline House had been divided into three, with two new plots to the west of the house. This area had previously been occupied by a greenhouse in 1963. The map also shows that further new homes have sprung up in vacant plots along La Grande Rue.

Within six months of the restoration work being completed (March 1979), dampness at the east and west ends of the Chapel was causing concern, and mould was noted on the frescoes. It was initially thought that there was a problem with the underfloor heating, but this was checked and found to be working satisfactorily. The bell hole through the vault was also suspected, but an undated file note stated that this was not the problem. The cause was attributed by the AMC to bad workmanship on the lead gable gutters, and Brandt Potter and Partners, as the architectural practice was now called, were contacted.



## 2. UNDERSTANDING



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Ordnance Survey map of Guernsey 1979.



Wessex Archaeology

## 2. UNDERSTANDING

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Further details outlining the problems of damp within the Chapel following the 1973-78 restoration works, and resultant recommendations in letters and reports are provided in **Appendix 6**.

In a letter dated 26<sup>th</sup> September 1979 from Brandt Potter and Partners to the AMC, it is stated that ‘the internal dampness appeared to be caused by a larger volume of water that falls on [the gable gutter]’. The letter went on to recommend pointing the east and west walls in 1:1:6 (cement: lime: sand) mortar to fill small but deep holes, and spraying the west wall with a suitable silicone solution. The AMC replied saying that they would organise the work, but there is no record of either of these being done, although some repointing has been carried out on those walls.

On 13<sup>th</sup> June 1980, permission was granted for the erection of a Pilgrimage Cross in the grounds of Ste Apolline’s Chapel. The Cross was to be mounted on a fixed base, from which it could be removed for use on Good Friday. It would seem that this cross is no longer in use (William Prescott pers. comm.)

A memorandum dated 22<sup>nd</sup> July 1980 in response to mould continuing to be seen on the frescoes put forward the proposal that a ventilator (a small louvred window) be introduced in the east gable to improve air circulation. Both gables now have small square ventilators at their apexes.

At the end of January 1981, the Ste Apolline Appeal Fund stood at just over £25,000, with nearly £300 in hand. The Fund was closed in February that year. In June, it was noted that there had been several instances of vandalism and improper behaviour at the Chapel, and the opening times were curtailed as a result.

In August 1980, the AMC had written to the Reverend Cooper saying that the ‘damp on the west wall...appears to have been dealt with’. However, Penarth Research International Ltd was asked to investigate further problems, and following visits on 27<sup>th</sup> August 1981 and 10<sup>th</sup> September wrote to the AMC on 15<sup>th</sup> September 1981 blaming a poor lap on the roof slates, damaged sarking felt and mentioning possible decay of timber and the poor lead gutter detail (see **Appendix 6**). They suggested that the top courses of the roof be stripped to allow a proper inspection and repair of the suspected local leak to be carried out. No immediate action appears to have been taken.

In November 1981, Penarth produced their report on ‘Rain Penetration and Related Problems’. It confirmed problems with lap of slates, sarking felt, and the lead gutter detail, and recommended applying polysulphide mastic to the gutter upstand, and relaying of the roof. The AMC responded on 16<sup>th</sup> March 1982 saying that they would put a louvre at high level in the west gable and will seal the gutter with mastic, but they would not remove the upper courses of stone on the roof yet.

In February 1984, Penarth noted rising damp affecting the new plaster: the implication is that for some five years after completion of the restoration programme the plaster was not visibly affected.

## 2. UNDERSTANDING

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After concern about mould growth on the wall paintings, at a meeting in November 1985 it was noted that mould growth was no longer present. The Perry Lithgow Partnership of Chipping Norton, Oxfordshire, reported on the condition of the wall paintings in June 1988. They did not believe that the causes of damp related to a single penetration but believed that hard cement grout in fissures was creating cold spots; the extra ventilation hole had stopped mould recurring. It should be noted that there is no evidence whether cement pointing has ever taken place, although if it had it can be assumed to have been part of the late 1920s repairs. After removal of dead mould growth, the Perry Lithgow Partnership in their conservation record dated 10<sup>th</sup> March 1989 noted that 'the wall painting is now in a stable condition. The wall is not damp, and the Chapel is adequately ventilated. We therefore do not anticipate a recurrence of the mould growth'.

In 1992, the east window of the Chapel was damaged by vandals, resulting in the shielding of both the east and north windows with polycarbonate sheets.

After 1989, some six years appear to have passed before damp problems are again recorded. Penarth were evidently asked to inspect in 1995, for after a visit on 30<sup>th</sup> March, Barry Richardson wrote to the Heritage Committee recommending removal of affected low level plaster and replacement in ½:3:12 cement/lime/sand mix. He observed that repointing on the west gable had been carried out shallowly in hard pink mortar, 1:3 approx, but that the older black mortar – now believed to date from the late 1920s restoration – was nearer 1:1 in strength. For repointing, he recommended a 1:2:9 mix with coarse sand.

Three months later the Secretary of the Heritage Committee wrote on 6<sup>th</sup> July 1995 to Barry Richardson noting that the wall had dried out during the recent period of warm dry weather, and stating that 'there is no doubt that the channels we have cut into the interior plasterwork on the gable corners have saved the frescoes from damage and damp'. These channels appear to have been cut earlier in that year, but by whom and on whose recommendation is not clear.

On 25<sup>th</sup> July 1995, Barry Richardson wrote to the Secretary of the Heritage Committee following a site meeting on 19<sup>th</sup> July: 'The main problem was that the roof had been laid with inadequate lap so that it was relying on the sarking felt beneath to prevent rain penetration and I suggested that the sarking felt had been damaged during the roof construction works and was allowing rain penetration, this was subsequently confirmed and the roof was repaired, although still relying on sarking felt protection alone'. He also suggested again replastering at low level in ½ :3:12 mix, but also considered a 'protective undercoat...1:4 cement/sand with a stearate waterproofing additive would be most suitable' up to a height of 1.5m; 'The effect of this system will be to prevent evaporation of rising dampness into the Chapel area...'. It should be noted that there is no record of the roof having been repaired. The proposal for the protective undercoat suggests that Mr Richardson believed that the problem with damp was only rising damp, and that this only existed in the plaster, not the wall behind: if the damp problem was other than this the undercoat could have caused damp to be visible higher up the wall.



## 2. UNDERSTANDING

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Dampness is again recorded in a letter from Mr Jehan to the Heritage Committee in January 1999. Evidently Richardson was asked to visit again for a file note by the Secretary of the Heritage Committee following his visit on 24<sup>th</sup> February records: 'There is dampness on the inside of the gable ends which was checked approx 5 years ago by the cutting of channels to prevent the dampness travelling throughout the Chapel. This has worked extremely well. Mr Richardson is not too concerned...Mr Richardson considers that the sacrificial plasterwork...has worked exceptionally well...and blames the dampness on the gutters'.

Notwithstanding, dampness continued to be a problem. A site meeting in June 1999 considered that the type of the roof may be the problem, and asked the Historic Sites Manager to investigate the use of reed thatch on Guernsey. Eighteen months later a letter from the Treasurer of the Guardians to Heritage Committee blamed damp on the ventilators and bell-rope opening. Open season for the causes of 'severe deterioration in the fabric' seemed to have begun. This culminated in the preparation of a detailed brief by the Historic Sites Manager requiring the production of this Conservation and Management Plan.

Ste Apolline's Chapel retains a healthy congregation and a service is held there every Thursday. It is opened from dawn to dusk, currently by Mr & Mrs Harrison, members of the congregation.

The Chapel is on the tourist trail and coach parties visit regularly. The Chapel is mentioned on the Guernsey Tourist Board website ([www.guernseytouristboard.com](http://www.guernseytouristboard.com)) and on the website to mark Guernsey's 800 years of unique history in 2004 ([www.1204.gg](http://www.1204.gg)). An image of Ste Apolline's Chapel is held in the Tourist Board's image library and is used in literature and brochures. The Chapel is mentioned in various Tourist Board publications, including Heritage Guernsey and the Cycle Guide booklet. In 2004 there will be two 'walking weeks' in Guernsey; one of the walks is entitled 'Ste Apolline's Way' and will cover the history of the industrious Guernseyman through rural St Saviours and St Pierre du Bois and will also include information on Ste Apolline's Chapel (Louise Cain *pers. comm.*).

## 2. UNDERSTANDING



The west wall is badly stained by water ingress



Water may be entering the chapel at the west end through the bell rope hole



### 2.3 THE CONDITION OF THE CHAPEL AND WALL PAINTINGS

In order to understand the condition of the wall paintings and the potential risks of deterioration, it is important to consider the building structure and any external factors that may be affecting internal conditions within the Chapel.

#### 2.3.1 The Condition of the Chapel

The Chapel is in good condition structurally, and it may be said that were it not for the wall paintings the condition generally would be regarded as satisfactory. However, almost since the rededication 25 years ago there has been concern expressed about damp and the supposed deterioration of the wall paintings. The condition of the Chapel as described below follows a visual inspection in September 2003 and accompanying minor opening up works to enable the original construction and the 1970s restoration works to be better understood.

##### *Walls*

The masonry of the Chapel is in good condition structurally. There is some minor surface spalling to the stonework on the south and west sides, and for the most part the pointing is sound. Investigation of the north wall by opening up internally and externally showed it to be of solid rubble masonry reasonably well bonded with a coarse shelly lime mortar; the other walls are of similar appearance and can therefore be assumed to be of similar construction. There are minor voids in the walls, most likely created during construction.

The late 1920s repair and subsequent repointing work used a cement-rich mortar. Portland cement had been developed in the early nineteenth century and was commonly used from the mid nineteenth century onwards. Cement mortar was increasingly used in preference to lime mortar in the early twentieth century because of its strength and durability; it was only in the last quarter of the twentieth century that this was perceived as a potential detriment rather than a benefit when dealing with historic fabric which had been constructed in lime mortar. From the areas of opening up, as well as one or two small joints where the pointing has failed, it is evident that the raking out that would have preceded repointing was in some places minimal and certainly less than would be considered good practice today. The result is a hard thin impermeable facing to the mortar which prevents the walls drying out through their mortar joints. It is also evident that there are a number of small holes and imperfections in the repointing that will allow rainwater in to the walls, and although water penetration does not appear to be the major contributor to the wall dampness this combination of letting water in and preventing it drying out will have some significance to the dampness of the structure. This will be more noticeable on the south and west walls which get the full effect of storm-bearing winds in Guernsey; it should be less noticeable on the east wall where there is no water run-off, and it may be that the staining here, dry at the time of the inspection, was the result of past leakage through the lead gable gutter.

## 2. UNDERSTANDING

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Internally, the walls and underside of the vault are plastered throughout, with occasional stones allowed to show through giving a rather crude and unpleasant appearance. The original plaster survives where it is painted, and also in a number of other areas generally at high level. Where investigated, the original plaster was found to be a coarse lime plaster, possibly in two coats; the new plaster is much finer and contains cement in its render coats, and its finishing coat was taken over the old plaster except where wall paintings survive. The plaster at high level is generally sound although there is staining in particular on the east and west gables. At low level, it is in poor condition, spalling and blowing, up to a line that approximates to the ground level outside. Consequently on the painted south side, where the road level is some 0.6m higher than floor level, the damp-affected plaster extends to a higher level than on the north side where the ground level is at floor level, and a corresponding sloping line can be seen at the east wall relating to the reducing ground level outside. These are classic signs of rising damp being a problem.

The degrading plaster has no structural affect, and is generally of only superficial concern; there is no sign that rising damp is affecting the wall paintings. It is not certain from where the damp is rising. Investigation by excavation against the south side of the Chapel showed the ground there to be moist but not wet, but it should be remembered that the excavation took place in September at the end of a dry summer. It was noticeable that at the bottom of the wall on the outside, the large foundation stones sloped outwards and had no mortar on the outside, although somewhat denatured lime mortar was found within their core. It is also possible that damp is rising in the gap between the concrete floor slab and the inner face of the walls, in which case it is the plaster alone that would be affected; this would be more likely to leave a level tide mark around the interior, and if the floor slab is a contributory factor it is perhaps by encouraging more moisture to rise within the walls.

### **Roof**

The roof stone slating is well laid and in good condition. There is an adequate lap on the stones, as can be seen at the verge. Opening up of the roofing at the ridge near the belfry showed the construction to be broadly in line with the architect's drawing, although it was evident that timber thickness had been reduced to minimise the rise of the roof. Opening up was carried out down to the un-reinforced roofing felt laid under the counterbattens (with Ruberoid Hyload membrane used to waterproof the ridge/gable detail); it was not felt to be prudent to remove this as it may have caused future waterproofing problems, but by feeling under the felt at the end of the ridge it was possible to ascertain the thickness of underlying construction, and to confirm that the vault stonework stops a short distance below the true apex of the roof. The timber appeared to be in good condition and the construction appeared to be dry.

The lead parapet gutters are soundly detailed except for the problem at the gable walls. Architects' drawings for the proposed 1970s restoration originally intended a chase to be cut into the inner face of the gable coping and the lead flashing to be tucked into the channel. The difficulty of cutting into *in-situ* granite and the proximity of the chase to the top of the stones no doubt encouraged the solution finally adopted. The application of mastic to the lead upstand to uneven stonework relied on considerable

## 2. UNDERSTANDING

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optimism and on care on the part of the roofing contractor to achieve any measure of success, and its rapid failure at the time is not surprising. It seems that a more resilient polysulphide mastic was used in the repair, and it is possible that further repair has taken place subsequently. At present, the detail is in generally good condition and there are only a few hairline cracks, which may not go right through the mastic and are unlikely to let much water through. If water does get through in connection with these gutters it is just as likely to penetrate the comparatively thin gable coping stonework to the back of the lead and thence run down onto the top of the wider wall below. This detail will remain a continuing maintenance liability and will require regular repair.

### *Rainwater disposal*

The Chapel has no eaves gutters or rainwater pipes such that rainwater runs down the roof and the lead gable gutters and spills on to the walls or ground below. The 1970s restoration proposals included the installation of gutters and pipes, but for an unaccountable reason they were omitted. There is no evidence that the Chapel ever had eaves gutters, and indeed there is no tradition anywhere of eaves gutters before the late eighteenth century. The traditional approach was to maintain dripping eaves, a form of roof drainage that sufficed for well-projecting roofs of thatch and steep pitched stone and tile alike. A dripping eaves relies on a well-projecting eaves to throw rainwater well away from the wall, but experience shows that even with a wide projection, water can be blown back against the wall, and can bounce back from hard level surfaces at the base of the wall to wet the lower metre or so of the wall. Granite is reluctant to display the algae growth or staining or other decay that limestones and sandstones may do in the circumstances, and these anyway tend to be reduced on the south side of a building where the sun can dry out the masonry. Early unplastered or undecorated buildings would not have suffered as a result, but as soon as decorated surfaces became popular the affect of damp on them would have become noticeable. When in the late eighteenth century decorated surfaces began to be regarded as of art historical importance, the preservation of the painted surfaces became paramount. In this context the installation of gutters and downpipes was a sensible suggestion, and may still need to be considered in spite of its visual affect on the Chapel. It should be noted that the Fisherman's Chapel at St Brelade in Jersey, with a scheme of wall paintings comparable with Ste Apolline's Chapel, has a roof extended over its gables and gutters and downpipes – these were no doubt done before such decisions were considered contentious.

At the base of the walls it has been demonstrated by excavation that a French drain was inserted as part of the 1970s scheme of repair. This drain exists on the north side of the Chapel, extending at least from the north-east corner as far as the north door and possibly further west under the paving, and is thought to exist on the east side of the Chapel: the evidence for this is the similar detail of the largely subterranean concrete block wall that retains coarse stones on these two sides. It was clear from the excavation that the French drain perforated pipe had been laid the wrong way up, with the perforations facing downwards, and it would therefore have been unlikely to have taken water away even though its concrete benching might have been considered to have delayed leakage. It is not clear what the purpose of the drain was. It is clear that surface and ground water will affect the Chapel from the south where the ground is

## 2. UNDERSTANDING



During conservation c.1977.



Soon after conservation.



2003.

Comparison of photographs of wall paintings.



*Wessex Archaeology*



## 2. UNDERSTANDING

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higher immediately and locally. Under these circumstances the idea of surrounding the Chapel with a French drain has some merit, but it would have been normal to have ensured that the south side would have been drained first – this side, under the pavement, has no French drain nor ventilated area as was originally proposed in the 1970s restoration scheme. The ground level on the east side is higher and a French drain here has some purpose, although using a concrete wall to retain it defeats the purpose as it will also retain the water; on the north side its only purpose can be to remove rainwater that has dripped from the eaves, although since it only covers some two-thirds of this elevation it will be of little use. It is reported that the ground to the north-west of the Chapel is occasionally flooded, and this may be a combination of water run off from the roof and paving here, as well as water entering from the road by way of the side gate- the latter is a separate problem, but may be exacerbated by the roof water run-off on the south side. It would be useful to examine the flow of rainwater in the area of the Chapel during prolonged rain.

### ***Building services***

The Chapel is served only by electricity, which is used for lighting and to power the underfloor heating. It is understood that electricity was first installed in 1961, but it is clear that the present installation dates from the 1970s restoration. The lighting and power installation is in MICC cabling.

### ***Heating system***

The heating for the Chapel is supplied by an under floor system of electric coils mounted in concrete, covered by a stone flagged floor. The heating system appears to function adequately but lacks adequate control, being either on or off. The temperature at which it is set is not known and there does not appear to be any visible thermostatic control. From the information supplied by the Historic Sites Manager, it is implied that the heating comes on by means of a timer, as the heating is switched on between 00.00 – 04.00 during the summer months and between 00.00 – 06.00 during winter months. The heating system may be regarded as approaching the end of its life.

### ***Lighting***

The lighting appears to be in fair condition although the spotlights adjacent to the wall paintings have damaged historic plaster in their installation and when directed onto the painted surfaces may create hot areas detrimental to them.

A total of eight spotlights each with a 75 Watt bulb are mounted onto the north and south walls. One of these lights has been mounted directly into the original plaster. Each spotlight is capable of generating a substantial amount of heat when switched on for any length of time, causing risk of damage to the paintings. An alternative lighting system should be considered.

### **2.3.2 Wall paintings**

#### ***Description***

The wall paintings visible on the south wall are somewhat faded; only a few colours stand out clearly. The red underpainting executed in the *buon fresco* technique is the

## 2. UNDERSTANDING



The interior of the Chapel prior to restoration (before 1972).



## 2. UNDERSTANDING

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most clear, along with the yellow hair colouring of some of the figures and a dark blue colour visible on two of the central figures. It is not clear whether this is pigment or discolouration, possibly as a result of past mould growth. Originally other pigments would have been applied over the red underpainting once the plaster was dry, although these are now lost, possibly due to fading or through flaking from the surface as a result of the unstable conditions in the Chapel.

There is reference in letters from members of the congregation to the gradual fading of the paintings since the restoration in 1977 (Harrison 2001, Holland 2002). Comparison of photographs dating from the time the wall paintings were restored, with those taken shortly afterwards and with those taken recently, do not conclusively suggest that the wall paintings have faded with time. None of the small lines and details have disappeared. The lines in the 2003 photographs appear lighter in colour. This may be a result of the camera equipment used, the lighting, the processing or the possible use of a surface coating during the restoration, which may have made the paintings appear brighter. Use of the latter is not yet confirmed. It is likely that the movement and effluorescence of soluble salts through the plaster has caused the paintings to become less clear.

The wall paintings on the original plaster are only visible on the upper part of the wall above the level of the spotlights, to the curve of the roof vault. Areas above, below and to the right (west) of the paintings have been re-plastered following the restoration of the wall paintings. There is reference in a *Guernsey Press* cutting, November 1977, to traces of colour on the opposite wall and near a window. "Mr Perry (the wall paintings' conservator) said that indications were that there was a vine pattern along the entire wall, on both sides, and also paintings in the windows." The article also refers to Mr Perry pointing out traces of colour on the opposite (north) wall but he thought there was nothing left there to be restored. Although, at the AMC meeting of 24<sup>th</sup> November 1977, Mrs Eve Baker had 'explained that there would be equal decoration on the north side; the limiting factors were time and expense. She suggested that this be left to another generation'.

### **Condition**

The paintings are situated above the level of rising damp which is disrupting the newer plaster at a lower level. The surface of the paintings was inspected using a magnifying glass and a torch. Additional lighting was provided to ease the viewing. On close inspection there was some evidence of paint loss in small areas. This is likely to have occurred as a result of the mobilisation and crystallisation of soluble salts by the fluctuating humidity levels within the Chapel. It has been reported by visitors to the Chapel that at times areas of salt crystals are visible on the south wall. There is a slight surface 'bloom' as a result of the salt movement, which could account for references to the paintings fading over the years. At the time of the visit, the paint surface appeared sound with the plaster well adhered to the substrate. At the junction of the medieval and the new plaster, there are signs that some areas of painting have been covered by the application of new plaster. There is no sign of active mould growth; however the environment is far from ideal and the paintings are

## 2. UNDERSTANDING

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at risk from the unstable conditions within the Chapel. The paintings and the upper regions of the vault are covered with a layer of dirt and cobwebs.

It is possible that water is still entering the Chapel at the east and west gable ends, the plaster being badly stained. Due to the channel cut into the plaster between the junction of the east and south walls, no migration of damp is occurring along the south wall towards the painted areas. An assessment of the liquid moisture content of the areas should be taken to assess whether or not water ingress is still occurring. It is recommended that a specialist company is employed to take samples for analysis to determine water content.

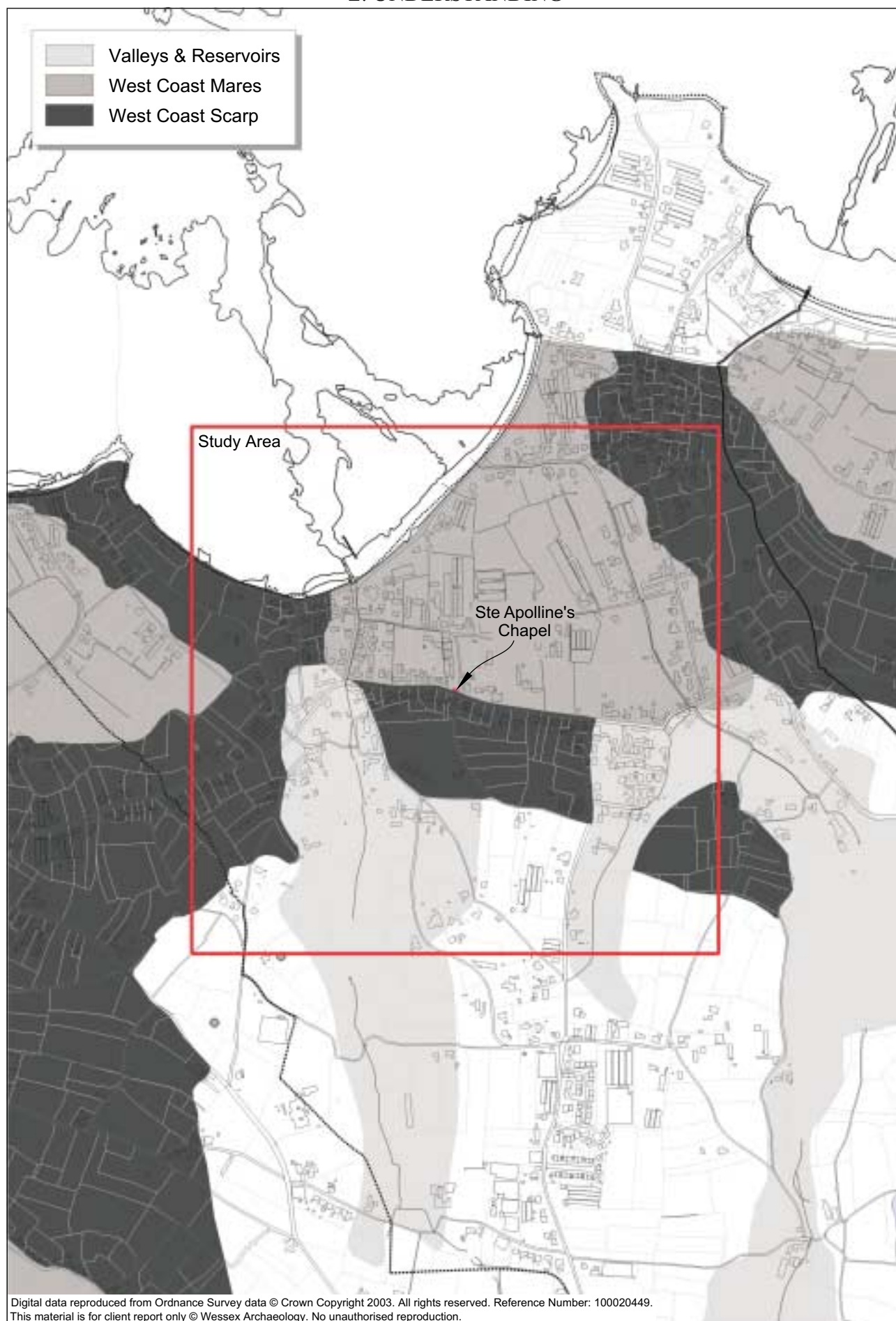
The replacement plaster surrounding the paintings at a high level appears sound, with little sign of recent surface disruption.

### *Past restoration of the paintings*

The wall paintings were restored by Mrs Eve Baker and her craftsmen during 1977. No written records have been found of the techniques that were used. Reference is made in a letter from Robert Potter of the Brandt Potter Hare Partnership dated 31<sup>st</sup> March 1971, to a preliminary report on the condition of the wall paintings carried out by Eve Baker. This report is not on file; neither has the Guernsey Council of Churches been able to find a copy. Contact has been made with conservation firms who might have access to past records, but to date (December 2003) there has been no information forthcoming.

A fungicide was applied to the areas of mould growth on the paintings in 1981. Residual mould was removed in 1988 using ethaminediamine tetra acetic acid by the Perry Lithgow Partnership. See **Appendix 7** for a summary of past treatments to the wall paintings.

## 2. UNDERSTANDING



Map showing different landscape types.

### 2.4 THE LANDSCAPE

Ste Apolline's Chapel is located at the foot of an inland fossil cliff of West Coast Scarp, where the scarp meets the lower coastal areas. The steep slope rises to 60 metres above the lower coastal areas and forms a distinctive visual backdrop to the landscape below. Hedgerow trees, scrub and scattered pockets of woodland create the impression of a wooded landscape, despite the loss of elm trees to Dutch Elm Disease. Although not especially obvious from the Chapel site, the Scarp is a particularly strong local feature, almost forming a promontory between the mouths of two valleys. Importantly, the trees growing within the Chapel site, when viewed from surrounding areas, emphasise the link to the West Coast Scarp landscape.

To the south of the Chapel, the West Coast Scarp rises from the south side of La Grande Rue (noticeable in the rise of the green lane 'Ruelle de la Bataille' opposite Rue de Ste Apolline). To the north of this steep slope, the landscape changes to the flat, more open landscape of the West Coast Mares. These are silted/reclaimed coastal lagoon areas, generally with relatively little tree cover but with many flower-rich wet meadows. Surrounding Ste Apolline's Chapel, suburban housing developments and semi-industrial greenhouse sites have destroyed this character. The potential domination of residential development is partly alleviated by trees planted within the domestic gardens, although the species tend to be relatively ornamental rather than native. Traditional rural boundary banks and walls remain as a feature of the Mare landscape in this vicinity, despite residential development.

The Site has two gated entrances; one from La Grande Rue to the south and one from Rue de Ste Apolline to the east. The ground within the Site falls very slightly towards the north, and has been built up along the northern boundary. A grass bank extends along the eastern boundary, inside a stone boundary wall. The wall, which curves round to meet the Chapel on the south boundary, then extends along the road frontage, at a height of approximately 1.2m. It is constructed in local pink and grey granite. Paths of stone paving lead from the Chapel door to the two entrances. Within the lawn two paved plinths form bases for benches.

The ground is comprised of closely mown turf with four mature specimen trees (turkey oak and sycamore). A clipped hedge of *Griselinia littoralis* extends along the north and west boundaries. In the eastern corner of the grounds are a clump of mature and over-mature trees (2 No. Holly, 2 No. Hawthorn, and a Sycamore), growing on the top of a grass bank which lies inside the wall, formerly part of a hedgerow.

Changes to the boundary walls and garden were made during the 1973-8 restoration. A new gated entrance and parking space were created by setting back a section of the wall along the Rue de Ste Apolline (see Brandt Potter Hare Partnership Dwg. No. 3075/4A revised 2<sup>nd</sup> March 1973). Photographs show that the boundary wall in the south-east was rebuilt, heightened and moved back to create a shallower curve for cars to sweep into Rue de Ste Apolline. A curved stone path was laid out, connecting the gated entrance to the Chapel doorway.



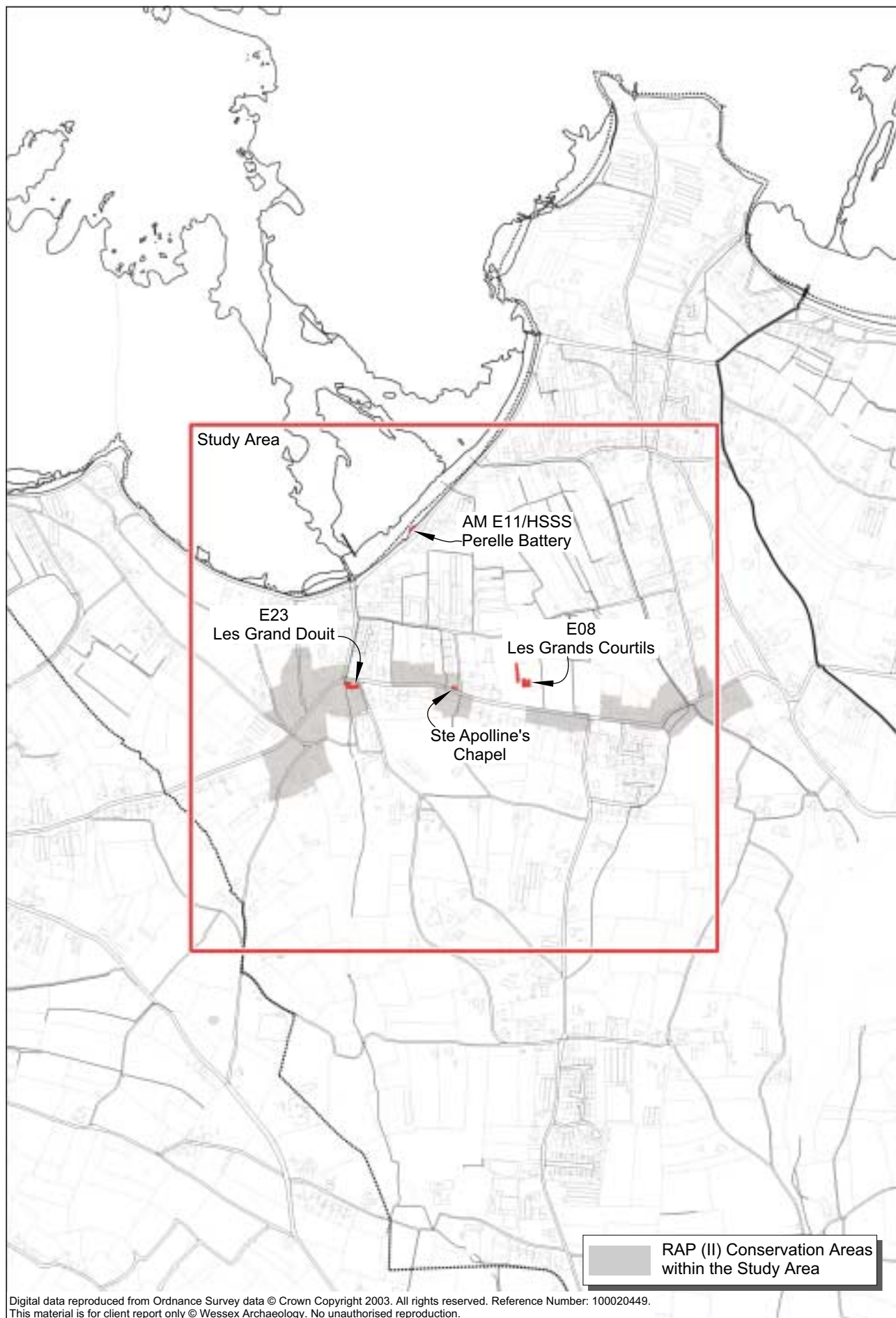
### 2.5 GAPS IN KNOWLEDGE

Considerable research has been undertaken as part of the Conservation and Management Plan process and the information now consolidated so as to give a clear picture of the known history of the site. Nevertheless, it is important to acknowledge where gaps exist and to assess, as far as possible, how such gaps could be filled and the value of pursuing additional research. The following gaps in knowledge concerning Ste Apolline's Chapel have been identified:

- Use of the chapel, or alteration thereto between the sixteenth century Reformation and its purchase by the States in 1873
- Documentary evidence of the late nineteenth / early twentieth century renovation. This would require further time consuming and potentially fruitless searches in States records and as such has not yet been undertaken.
- Works carried out at the Chapel between c.1930 and the 1970s restoration. Again this would involve further time consuming and potentially fruitless searches in States records and as such has not yet been undertaken.
- Fine detail of all 1970s restoration work, especially that to the roof/wall plate and drainage.
- Techniques used by the late Eve Baker to restore the wall paintings in the 1970s. All known avenues here have been pursued, as yet with no success.
- The precise nature of the roof and original bell-cote.
- The precise extent and survival of the wall paintings.
- The nature of the internal space, including furniture (if any).
- The nature of the square recess below the south window – an aumbry/piscina?
- The exact nature of water ingress and the environmental consequences – this will be established through the proposed environmental monitoring.
- The number of people who visit the chapel and the reason for their visit. This could be established through a visitor survey or visitor book.

Obviously further research into these areas could be of some benefit, although research would be time consuming and possibly fruitless. In order to expedite this Conservation Plan and safeguard the future of Chapel these gaps in knowledge may be allowed to remain for the time being.

### 3. SIGNIFICANCE AND VALUE



Plan of Conservation Areas and Protected (Listed) Buildings in the vicinity of Ste Apolline's Chapel.



## CHAPTER 3: SIGNIFICANCE AND VALUE

### 3.1 INTRODUCTION

Ste Apolline's Chapel is not a grand or imposing structure but has an architectural charm with its roughly worked masonry to its quoins and openings and in its use of warm red Cobo granite. Importantly, it contains one of the two substantial surviving examples of medieval wall painting on Guernsey. It is also significant for several other reasons. It is the only surviving medieval chantry chapel in Guernsey, and one of only three which survive in anything like their original form in the Channel Islands. It is the only medieval chapel in Guernsey to have remained virtually intact. For a building of its age, its history is unusually well documented. It is the only chapel/church in the British Isles to be dedicated to Sainte Apolline, the patron saint of dentists. It is Guernsey's first Ancient Monument and the only ecclesiastical building in States ownership.

Much of the significance of the Chapel derives from the fact that it is a rare medieval survival. In the Channel Islands, the Calvinist Reformation led to a more thorough destruction of chapels and of 'popish' church furnishings and decoration than in England. The fact that this medieval chapel and its wall paintings has survived at all is remarkable.

#### 3.1.1 Statutory designations

##### *Ancient Monuments, Protected (Listed) Buildings and Conservation Areas*

The States established the Ancient Monuments Committee in August 1873, following the acquisition of Ste Apolline's Chapel the previous month. Only in 1937 was the first legislation enacted to protect the island's Ancient Monuments.

Under the Ancient Monuments and Protected Buildings (Guernsey) Law 1967, the Heritage Committee has the power to list in the Register of Ancient Monuments and Protected Buildings (held in the Greffe) any building, structure or object which is—in the opinion of the Committee—of historical, architectural, traditional, archaeological or other special interest. Once such an entry has been made it is illegal to demolish (in whole or in part), alter, add to or change the appearance of the building without the permission of the Heritage Committee.

Ste Apolline's Chapel is both an Ancient Monument (AM.E01) and a Protected (Listed) Building (E12). It lies in the Rural Area Plan (Phase II) Conservation Area which also contains two other Protected (Listed) Buildings—Le Grand Douit (E23) and Les Grands Courtils (E08). Nearby Perelle Battery is also an Ancient Monument (AM.E11).

The Conservation Area boundaries, Ancient Monuments and Protected (Listed) Buildings are shown on the plan opposite. However, under the Draft Rural Area Plan

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Chapel of Notre Dame de la Clarte at la Hongue Bie, Jersey.



St Helier's Hermitage at Elizabeth Castle Jersey.



Fisherman's Chapel at St Brelade, Jersey.

Three chapels of similar size and construction to Ste Apolline's.



*Wessex Archaeology*

Review No. 1 (yet to be ratified), the Conservation Areas depicted have been eliminated, although the Ancient Monument and Protected Building designations have not changed.

## 3.2 STATEMENT OF OVERALL SIGNIFICANCE

### 3.2.1 Architecture

Ste Apolline's Chapel is a single cell granite built chantry chapel dated by documents to 1392 and containing wall paintings of contemporary date.

As a building of its form and date, it is a unique survival in the Channel Islands. The local context has been explored in greatest detail by John McCormack (1986), and his research is relied on extensively in assessing local significance. In his book McCormack lists only two pure chantry chapels in Guernsey. Apart from Ste Apolline's Chapel, a chantry is recorded in 'Livres de Perchage' as having existed at the Manoir de Sainte Anne. In Jersey, only one is listed.

In Guernsey, no chapel or church of similar size or date survives, although McCormack does identify other sites: at St Briocq, where a fragment of possibly thirteenth century masonry survives in the gable of a farmhouse, and at St George, where there are some small fragments of a twelfth century chapel (for which a record of 1156 survives) demolished after 1790.

In Jersey, there are three medieval chapels which are of a similar size and construction as Ste Apolline's: the original chapel at La Hougue Bie, St Helier's Hermitage at Elizabeth Castle and the Fisherman's Chapel at St Brelade.

The Chapel of Notre Dame de la Clarte at La Hougue Bie is of similar size to Ste Apolline's Chapel and has pointed vaulting of similar style. McCormack however dates it to the early thirteenth century, its doorways are un-arched and its windows are narrow slits; it does however have north and south windows at the altar position and there is a piscina in the south wall. Large quoins exist only on the south doorway to what is reputed to have been the priest's lodging to the east, all other masonry being of small size. The Chapel was altered and extended to form a house in the late eighteenth century, and subsequently 'restored' in 1919; at some time a tiled roof was inserted over the vault and extended over the gable walls.

St Helier's Hermitage sits on a rock to the east of Elizabeth Castle. It is smaller than Ste Apolline's Chapel and also has a tall pointed vault. It is also dated to the thirteenth century. Its masonry is more varied in size than at La Hougue Bie, and there are some substantial quoins. The roof is of note as it is of mortared rubble stone above a corbel course similar to Ste Apolline's; the gables form part of the roof slope.

The Fisherman's Chapel has been studied in greater detail than any other chapel in the Channel Islands, and the conclusions of the study have been published (Rodwell 1990). This chapel is of similar width to Ste Apolline's, but is half as long again,

being subdivided by a *doubleau* to form a roughly square chancel. The east and west walls are of similar thickness to Ste Apolline's, although the north and south walls are around 0.15m thicker, according to Rodwell to allow for the thrust of the vault. The walls are of granite, set in a similar lime mortar. Rodwell considered that the chapel would have been plastered and limewashed externally. The chapel has a pointed vault, but Rodwell argues for a date in the mid-twelfth century (McCormack considered it somewhat later). The chapel has projecting eaves corbel courses, but because the roof was re-slatted on timber in 1985 its roof is now higher than it was prior to that date, when the slates were bedded in mortar direct on to the masonry of the vault; Rodwell noted that in the early eighteenth century it was recorded that many Jersey churches had blue slate roofs of this kind.

Of late fourteenth century date, Ste Apolline's Chapel can be regarded as the end of a tradition, of which examples from as early as the seventh century can be seen in France, Cornwall and Ireland. It is a tradition heavily influenced by the local granite building stone when good building timber was scarce. The Chapel's comparatively simple appearance is a reflection of the difficulties of quarrying and working most granites. Up to the early thirteenth century good quality French limestone such as from Caen, used extensively throughout the south of England, was available, and only a short distance away by water. After 1204, when King John lost Normandy, this source was no longer readily available and the local granite had to be used. Instances of the reuse of limestone are known, as they are of all earlier building materials, and indeed two blocks of Caen stone are reused in the north window of Ste Apolline's Chapel. It is unlikely that these two blocks indicate any greater significance in a construction where at least four different types of local stone are used.

Similar to many of its seventh century antecedents, Ste Apolline's Chapel is vaulted, and some comment needs to be made on this. Pointed vaults are part of the Romanesque repertoire in western France from the early twelfth century and soon became widespread (Conant 1959). McCormack remarks that the pointed vault dates from the early thirteenth century onwards in the Channel Islands, following on from the Norman tradition of round arches and vaults. Rodwell, however, in his consideration of the Fisherman's Chapel, believed that the pointed vault there dated from the twelfth century, and it should be noted that many early Celtic chapels also had pointed vaults. The high pointed vaults, such as at Ste Apolline's and the Fisherman's Chapel, are not in the Gothic tradition but are likely to reflect their form of construction. Rodwell argued for a sophisticated system of timber centring for the Fisherman's Chapel vault, but as at Ste Apolline's he was unable to inspect the vault stonework because of the presence of painted plaster. The vault at the Fisherman's Chapel is constructed crudely and asymmetrically, suggesting a form of construction where there is no sophisticated centring.

Early vaulted structures used corbelled masonry where each course was laid flat and projected inwards from the course below; this method of construction produces a tall vault as there is a limit to the amount one course can oversail the one below. This method of vault construction without centring is simple and yet can produce the most sophisticated structures: it was used by the Italian architect Brunelleschi (1377-1446)



to build the huge dome of the Florence Duomo in the late fifteenth century. The relevance of this to the tradition of the Channel Islands is unproven and will remain so until structural examination of vaults can be carried out, but it may indicate a) that the pointed vault here is not in origin a Gothic form and b) suggest a reason why. Stone roofs can be water resistant: if the stones are laid in horizontal courses rather than radially to centring there is a less obvious path for the water to track through.

In spite of its tradition, Ste Apolline's Chapel has some unique features among Channel island churches and chapels. Firstly, most such buildings display adopt a fairly regular masonry rubble size, whereas Ste Apolline's used large quoin stones and infilling of a variety of sizes from the very large to the very small. The south aisle and porch of Castel Church is regarded as of similar date to Ste Apolline's, but has no large blocks in its masonry; the only similar masonry style is in the vestry to St Sampson's Church, but this is dated to the early sixteenth century.

Secondly, the tall narrow square-headed rectangular windows, with only a chamfer moulding, are almost unique to Ste Apolline's. It could be argued that their simplicity is a reflection of the problems of working granite, but by the late fourteenth century producing carved tracery from granite had become common, if still not easy to do. It is possible that their simplicity reflects a shortage of appropriate craftsmanship or of funds to build the Chapel. If more windows of this type once existed in Guernsey, very few survive today – the north wall of the Vale Church has tall rectangular windows, larger than at Ste Apolline's, in what is regarded as thirteenth century fabric, and St Sampson's Church also has two rectangular windows in early fourteenth century fabric. The addition of a transom as exists on the south window is seen nowhere else on the Channel Islands.

#### **3.2.2 The Wall Paintings**

The surviving elements of the scheme of painted decoration in Ste Apolline's Chapel are of considerable significance, at various levels: local, regional and European. The painting in the Chapel, although fragmentary, is of good quality, executed by highly competent professional artists almost certainly from the French mainland. It provides striking visual instruction, recreation and delight to the visitor either intent on the sacred uses and associations of the Chapel or interested in the cultural and antiquarian history of the Island.

Locally, they constitute one of the two substantial remaining examples of medieval wall painting on Guernsey, the other being the Last Supper, Three Living and Three Dead and the Axe-Man in the Parish Church of Ste Marie du Castel. In the slightly wider context of the Channel Islands, they can be grouped with the extensive late fourteenth and early fifteenth century painted decoration of the Fisherman's Chapel on Jersey (Rodwell, 1990).

Regionally, they seem to relate to contemporary practice in Normandy. Both in the style of their execution and in their iconographical idiosyncrasies they exemplify

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certain traditions which were current in this region and which may have been peculiar to it.

More widely, on the European stage, they exemplify in style, at a high level of competence, a regional variant of a broad stylistic idiom which was current in many regions and in almost all major centres, the late Gothic International Style. As the original decoration of a chantry oratory, in a chapel still spatially associated with the surviving residence of the original benefactors, they provide a fascinating instance of a phenomenon, a practice and a mentality which were close to the hearts and minds of everybody in the later Middle Ages. As such they are of exceptional importance to anyone interested in the dynamics of the social lives of our forebears and the ways in which individuals secured their existence in this world and the next in this period.

#### **3.2.3 History**

The Chapel's history can be traced to its construction in c.1392 and the land on which it may stand back to 1054. This long documented history is significant. Most churches and chapels do not have such a full and long documented history, for example Fisherman's Chapel in Jersey has little documentary history, especially for its establishment (Rodwell 1990).

#### **3.2.4 Below-Ground Archaeology**

The archaeological potential within the Chapel must be regarded as low. Excavation by Mr Maiden in 1971 and by the building contractors when the underfloor heating was inserted may have removed all or most deposits of archaeological interest. There is no evidence that the Chapel was ever used as a place of burial in the Middle Ages.

The archaeological potential within the Chapel grounds may be regarded as slightly higher than within the Chapel, possibly low to medium, although it has been dug over in the past (see section 2.2.4 regarding works to the Chapel grounds). No archaeological investigation appears to have taken place within the grounds, although French drains were dug in the 1970s against part of the east and north wall of the Chapel. Other groundworks were undertaken in the 1970s when the parking space was created and the paths and bench platforms were laid.

#### **3.2.5 Landscape and Nature Conservation**

At present the garden of Ste Apolline's Chapel is of some significance. The existing mature trees are a valuable landscape feature that differentiates it from the surrounding domestic gardens. They provide a visual link with the wooded landscape of the West Coast Scarp, when viewed from surrounding areas. However, historically the Site was an orchard in the eighteenth century.

The mapping shows the setting for the Chapel to have been a simple unadorned space for at least two hundred years. No features of historic significance within the grounds

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(apart from the Chapel) are evident. The present layout (entrance off Rue de Ste Apolline, paths, lay-by, seating etc) was created in the 1970s during the restoration, although parts of the south and east boundary wall may date from before 1873.

The curtilage of Ste Apolline's Chapel is not identified in the Rural Area Plan as a Site of Nature Conservation Importance. This reflects the lack of biodiversity generated by the existing management regime; vegetation consists only of a closely mown lawn, a domestic hedge of *Griselinia littoralis*, four Sycamore trees, one Turkey Oak, and a remnant hedge section of two Holly and two Hawthorn shrubs. There is also evidence of herbicide use.

The habitat range is minimal, and there is virtually no scope for the more charismatic species of wild flowers, birds and insects. An effect of this is that the Site, which could be a green haven of tranquillity, providing an attractive foil to the historic building, is relatively bland and sterile.

#### 3.2.6 Spiritual and Social

Ste Apolline's Chapel was built at a time of firm religious belief. The faith of its founder was one that accepted the link between the spiritual and material aspects of life and trusted the future to God (Davies & Sylvester 1980). The survival of the Chapel through many years of religious turmoil and three centuries of neglect from the Reformation to its purchase by the States in 1873 serves as a reminder to this devotion, and to the spiritual climate of medieval Guernsey and western Christendom as a whole.

The dedication of the Chapel to Ste Apolline is significant. It is one of only four religious sites in the Western Hemisphere devoted to the saint; the others are at Rouen Cathedral, France, the Church of S. Apollonia, Rome and at Ribe Cathedral, Denmark (Anon 1973, 7). There are, however, numerous representations of Sainte Apolline in the churches and chapels of Normandy (Seguin 1929, 18-20).

St Saviour's Parish Church and churchyard is approximately 1.8 kilometres (as the crow flies) from Ste Apolline's Chapel. The construction of the Chapel created a second place of worship for the local community, who no longer had to travel the distance to St Saviour's Parish Church. The use of the Chapel by people other than the benefactor is recorded in donations of rent to the Chapel in the fifteenth century. It is also recorded in the tale of '*Lisbeau and the Emerald*'. The story starts as Lisbeau and her mother return from Benediction at Ste Apolline. Later, Lisbeau makes friends with a nun from Lihou Priory who is of fairy ancestry, and becomes bewitched. One night her mother returns from confession at Ste Apolline to find her daughter gone and subsequently discovers she has eloped to marry a Fairy Prince (Wolley 1986, 49).

The fairy connection of Lihou Priory to St. Apolline's Chapel is interesting. In the medieval period, 'some abbeys and priories [were established] in out of the way places, where the Church identified surviving pagan practices with the Devil and regarded pre-Christian remains as his work' (Ogier 1998, 96). It has been suggested

that Lihou Priory's location on a remote tidal island was chosen because the mainland opposite the island is 'the site of an extensive Bronze Age settlement which also shows evidence of Iron Age occupation. There are indications of domestic buildings there, and, significantly, a passage grave of *c.* 3000-2500 BC, with signs of use *c.* 2000-1800 BC' (*ibid.*). It was believed then that fairies lived in prehistoric sites.

Today the Chapel has been restored as a place of prayer for Christian Unity, a simple place for contemplation and reflection. Its regular congregation reflects the fact that Ste Apolline's Chapel fulfils modern spiritual desires just as it did those of six hundred years ago.

#### 3.2.7 Visitors and Tourists

Ste Apolline's Chapel attracts an unknown number of visitors. Island Coach Tours visit the Chapel. The Chapel features in tourist guidebooks. It is also included as a place to visit on suggested walks in the St Saviour's area.

### 3.3 SIGNIFICANCE OF COMPONENTS

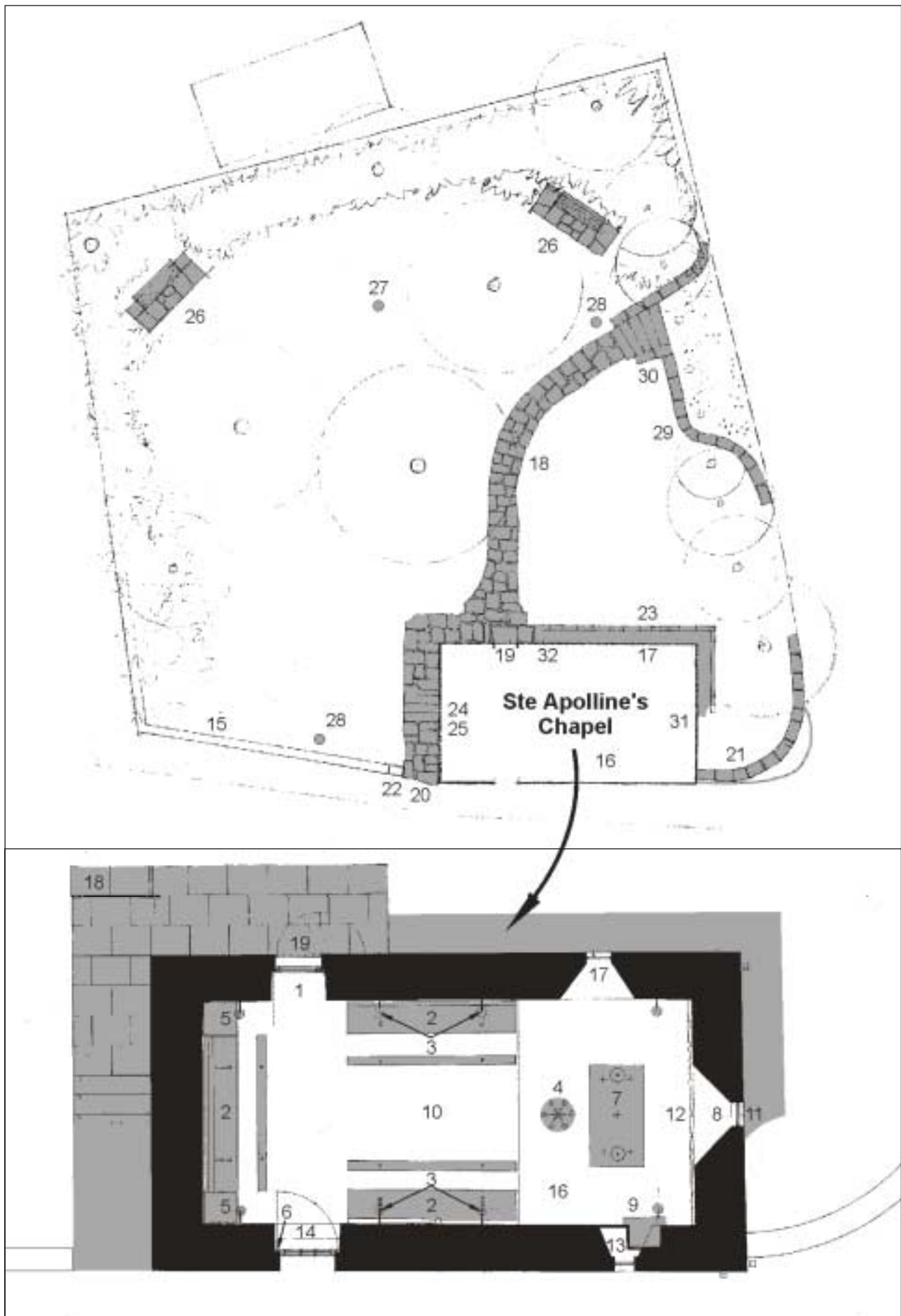
The Understanding Chapter has shown that the Chapel and its grounds underwent the most change in two main phases: in the late fourteenth century when it was constructed and in the 1970s when it was restored. Although the 1970s restoration work does not carry the same significance, it has now become part of the history of the development of Ste Apolline's and arguably has had the largest internal impact since the Chapel was decorated in the late fourteenth century. Although it is the totality of the Chapel which determines the overall significance, the interventions made in the 1970s need to be assessed on a component by component basis for significance and how this impacts on the overall significance of the Chapel. Below the elements of the Chapel added or changed in the 1970s restoration have been listed, and an assessment made of their contribution towards the overall significance as follows:

- Positive — Components essential to the meaning and value of Ste Apolline's Chapel and/or which form an integral part of it; in essence original late fourteenth century fabric.  
  
Also later components that positively contribute to the history, development and character of the site.
- Neutral — Components providing no contribution to the understanding or appreciation of Ste Apolline's Chapel but which do not overly detract from its appearance nor authenticity
- Negative — Components detrimental to its meaning, value and appearance.

It should be emphasised that this is a subjective exercise, but that the overarching criterion is how the component contributes to the Chapel as a whole: thus

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Location of gazetteer components 1-32.



### 3. SIGNIFICANCE AND VALUE

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a component both well designed and well made could be regarded as having negative significance if it detracts from the overall appearance and ethos of the Chapel. As a link to Chapter 4 on Issues and Policies, these have also been considered under the individual component entries.

In summary, it is considered that most of the 1970's fittings, although of their own time and well made, detract from the historic setting and ambience of the Chapel. Our opinion may be the result of changing taste, with the current generation dismissing choices of the previous one. With time, past fashions do become more highly valued.

#### Gazetteer of Components

<b>No. 1</b>	<b>Glass north door</b>
<b>Date &amp; source</b>	1973-8 (see Brandt Potter Hare Drwg no. 3075/6A: 5 <sup>th</sup> March 1973)
<b>Description</b>	Glass door etched with cross motif surrounded by 'Chapel of Saint Apolline'. Timber door surround. Door plate – brass set in cement
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative - Foreign to historic character of Chapel
<b>Issues</b>	Glass door does allow more natural daylight into Chapel and a view into Chapel when it is shut. If it proves to be necessary, the north doorway is a possible place to increase ventilation, along with windows (8, 13 and 17) and gable vents (11 and 24).
<b>Policies</b>	Retain

<b>No. 2</b>	<b>Pew benches and rails</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/6A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Oak benches and rails with metal supports. This set of furnishings includes oak cupboards (5).
<b>Historic significance</b>	Neutral – Part of the 1970's restoration
<b>Appearance</b>	Negative - High finish perhaps unsympathetic to historic character of Chapel
<b>Issues</b>	The existing furniture is of its time.
<b>Policies</b>	Consideration should be given to stripping the gloss from the surface of the furniture.

<b>No. 3</b>	<b>Spotlights</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Four aluminium spotlights on south wall and four on north wall, each with a 75 watt bulb
<b>Historic significance</b>	Negative - Part of the 1970's restoration <u>but</u> possibly causing heat damage to paintings and wiring has been chased into C14 plaster.
<b>Appearance</b>	Negative - unsympathetic to historic character of Chapel, and wiring, which has been chased into C14 plaster looks unsightly
<b>Issues</b>	Light should not be placed so close to wall paintings
<b>Policies</b>	Wall plaster must not be further removed or damaged. Consider replacing with up-lighters as in Fisherman's Chapel, Jersey.

### 3. SIGNIFICANCE AND VALUE



Gazetteer components 1-6.

### 3. SIGNIFICANCE AND VALUE

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<b>No. 4</b>	<b>Wrought iron suspended light</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Six light bulbs on pendant—used for church services
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative – clutters interior of Chapel
<b>Issues</b>	If removed, it is necessary to ensure adequate alternative lighting is provided
<b>Policies</b>	Remove or replace with simpler fitting

<b>No. 5</b>	<b>Oak cupboards</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Two identical oak cupboards at each end of west wall. This set of furnishings includes oak benches and rails (2).
<b>Historic significance</b>	Neutral - Part of the 1970's restoration
<b>Appearance</b>	Neutral/Negative - High finish perhaps unsympathetic to historic character of Chapel, but part of the 'set' of oak 1970's furnishings
<b>Issues</b>	Provide useful storage
<b>Policies</b>	Retain

<b>No. 6</b>	<b>Postcard rack on south door</b>
<b>Date &amp; source</b>	1973-8 (assumed)
<b>Description</b>	Postcard rack with oak sides set in recess of unused south doorway
<b>Historic significance</b>	Neutral/Negative – Part of the 1970's restoration.
<b>Appearance</b>	Negative – unsympathetic to character of historic Chapel. Cluttered. In sight as soon as one enters the Chapel.
<b>Issues</b>	In view on entering the Chapel is both good and bad. Difficult to find an alternative location.
<b>Policies</b>	Consider relocating / redesigning.

<b>No. 7</b>	<b>Altar</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/6A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Polished Purbeck Marble altar by W. J.Haysom and Son, Dorset
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative - uncompromisingly modern altar, sharp lines and smoothness contrast with Chapel stonework. Altar is too big for size of Chapel.
<b>Issues</b>	The existing altar is of its time, but overpowers the simple interior of the Chapel
<b>Policies</b>	Replace with a smaller simpler altar.

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Gazetteer components 7-12.

### 3. SIGNIFICANCE AND VALUE

<b>No. 8</b>	<b>East stained glass window</b>
<b>Date &amp; source</b>	1977 (AMC mtg of 9 <sup>th</sup> June 1977 records that this and north stained glass window (17) should be ordered; Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Stained glass window of lilies by Laurence Lee ARCA, Tonbridge, Kent. Lily of the annunciation represents the coming of Christ into the world.
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative - unsympathetic to historic character of Chapel.
<b>Issues</b>	Additional ventilation should only be considered if recommended as a result of the environmental survey. The east window is a possible place to increase ventilation, along with the other windows (13 and 17), the gable vents (11 and 24) and the north door (1).
<b>Policies</b>	Consider replacing and whether glass should be painted or plain. Replace pieces of glass in stained glass window with mesh if increased ventilation is required.

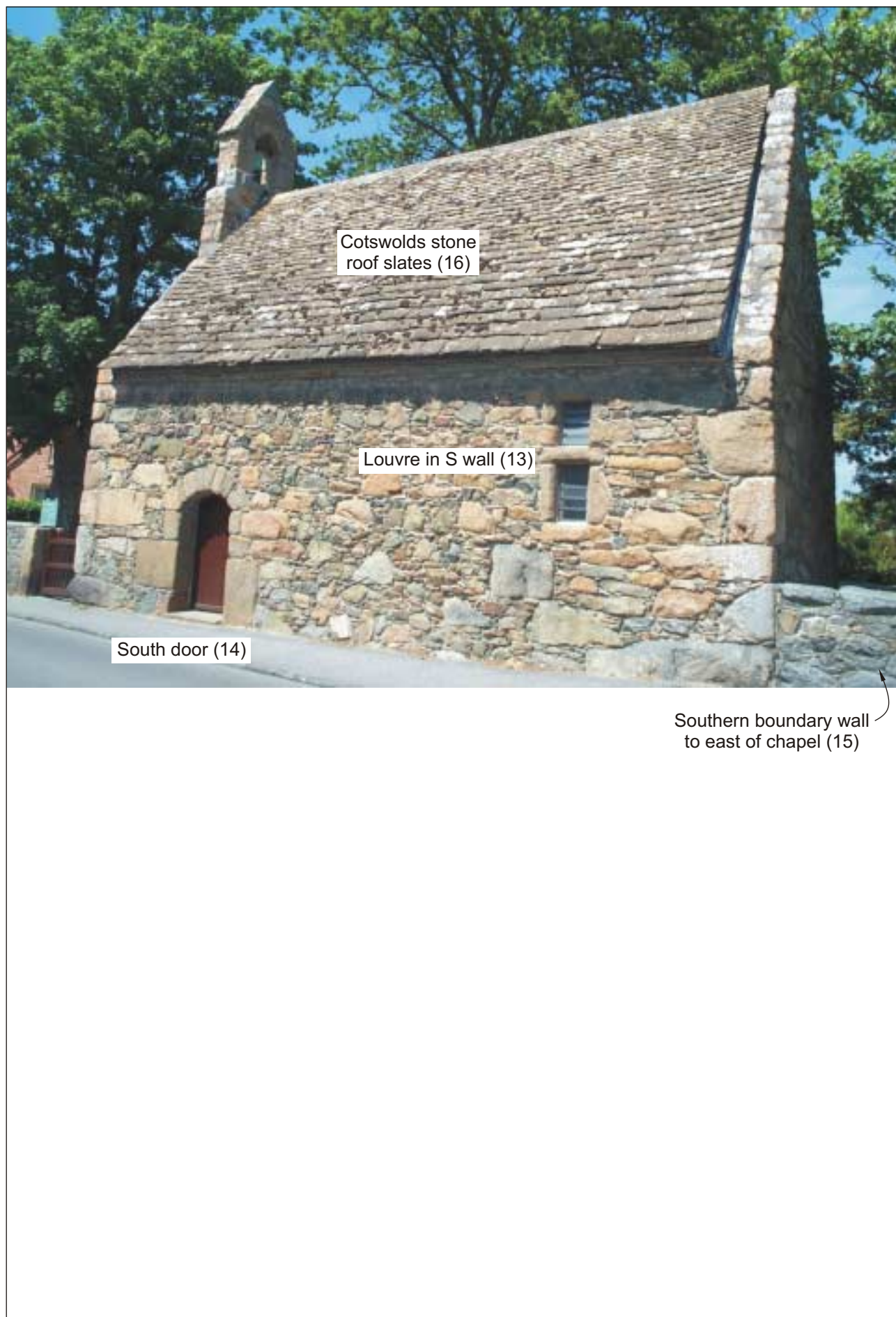
<b>No. 9</b>	<b>Oak shelf upon C14 aumbry</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Wooden shelf designed as credence
<b>Historic significance</b>	Negative – Although part of the 1970's restoration, it covers and may have damaged original aumbry when inserted.
<b>Appearance</b>	Negative - unsympathetic to character of historic Chapel; visually dominates the aumbry.
<b>Issues</b>	Useful for services, but detrimental to historic fabric.
<b>Policies</b>	Remove shelf to reveal aumbry

<b>No. 10</b>	<b>York stone floor</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/6A: 5 <sup>th</sup> March 1973).
<b>Description</b>	York stone floor with hard cement pointing with raised sanctuary.
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Neutral/negative – step up at east end makes Chapel seem smaller. Although York stone is foreign to the Channel Islands, this stone is visually acceptable.
<b>Issues</b>	Electric underfloor heating is nearing the end of its life span (c. 30 years). Concrete slab under may be forcing damp up walls.
<b>Policies</b>	Lower floor at east end. Cut channel all round between floor slab and walls, fill with gravel to allow evaporation.

<b>No 11</b>	<b>Vent in east wall</b>
<b>Date &amp; source</b>	1980 (memo July 1980 and letter August 1980)
<b>Description</b>	Small opening high in east wall. Letter of 6 <sup>th</sup> August 1980 suggests it is 6" (0.15m) by 9" (0.23m) louvred and wired (to prevent birds coming in). Aim was to increase air circulation in the Chapel because of concern at time of increase in mould on the frescoes.
<b>Historic significance</b>	Negative – intervention into historic fabric of Chapel, but useful for ventilation.
<b>Appearance</b>	Negative – Visually intrusive
<b>Issues</b>	Reactive rather than preventative measure, however it may not be possible to achieve total prevention of damp at source. Additional air circulation should only be considered if recommended as a result of the environmental survey.
<b>Policies</b>	Retain vent (along with vent (24) in west wall) as at present but with external stone louvre surface grille on inside. Consider inserting extractor fan if increased air circulation is required. No further intervention into historic fabric of Chapel.



### 3. SIGNIFICANCE AND VALUE



Gazetteer components 13-16.

### 3. SIGNIFICANCE AND VALUE

<b>No. 12</b>	<b>Wall boss behind altar</b>
<b>Date &amp; source</b>	1973-8 (R Potter letter: 31 <sup>st</sup> March 1971).
<b>Description</b>	Modern gold cross engraved in black stone circle – possibly by Hugh Kindersley
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative – unsympathetic to historic character of Chapel
<b>Issues</b>	Only symbol of cross within the Chapel
<b>Policies</b>	Remove.

<b>No. 13</b>	<b>Louvred window in south wall</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Glass louvres – very dirty from road, hard cement surround
<b>Historic significance</b>	Negative – Part of the 1970's restoration but of less quality than other components. It is redolent of the timber louvres introduced after the purchase of the Chapel by the States in 1873.
<b>Appearance</b>	Negative – visually unattractive but is useful for ventilation
<b>Issues</b>	Difficult to open and close louvres
<b>Policies</b>	Keep in good working order and clean periodically; change to more appropriate window (plain leaded glass, possibly with the area below the stone transom incorporating an inward-opening casement (to reflect the likely original shutter) , and the area above the transom incorporating mesh ventilators in lieu of some of the glass quarries should extra ventilation be deemed necessary following the year of environmental monitoring

<b>No. 14</b>	<b>South door</b>
<b>Date &amp; source</b>	1973-8 (Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Studded boarded door painted dark brown.
<b>Historic significance</b>	Neutral - Part of the 1970's restoration
<b>Appearance</b>	Neutral
<b>Issues</b>	Door is no longer used because road level has been raised in the past
<b>Policies</b>	Retain.

<b>No. 15</b>	<b>Southern boundary wall to east of Chapel</b>
<b>Date &amp; source</b>	Rebuilt 1973-8 (Photographic evidence and Brandt Potter Hare Drwg no. 3075/4A: 2 <sup>nd</sup> March 1973). Alignment changed and heightened.
<b>Description</b>	Mostly grey granite (Perelle Gneiss) wall.
<b>Historic significance</b>	Neutral.
<b>Appearance</b>	Neutral.
<b>Issues</b>	Alignment of wall changed to allow cars to sweep into Rue de Ste Apolline and give driver clearer vision of oncoming traffic.
<b>Policies</b>	Retain.

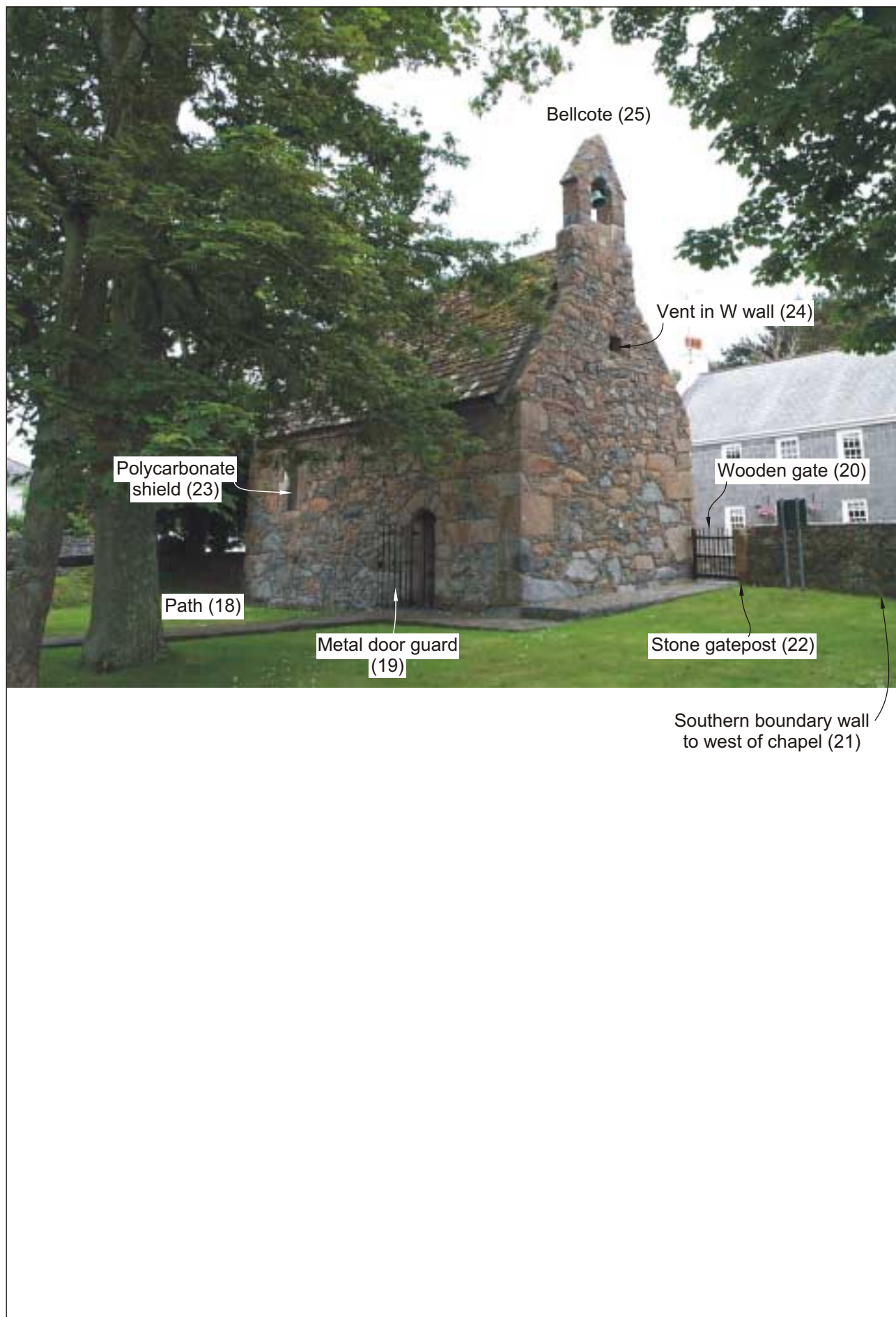
### 3. SIGNIFICANCE AND VALUE

<b>No. 16</b>	<b>Cotswold stone roof slates</b>
<b>Date &amp; source</b>	1976 (Newspaper article of 17th February 1976)
<b>Description</b>	Cotswold stone slates laid in diminishing courses upon battens and counter battens with waterproof felting. The slates came from a medieval barn (letter from Rev Frank Cooper to Rt Rev Monsignor R. Lawrence 16 <sup>th</sup> July 1982: Epilogue).
<b>Historic significance</b>	Negative - Part of the 1970's restoration but Cotswold stone is not in use anywhere else in Guernsey.
<b>Appearance</b>	Negative - roof covering sits uncomfortably on roof with slope of covering different to that at gable. South and north walls have been raised by one course at eaves to close the gap between raised roof and original wall (on north side granite kerb stones have been used). Cotswold stone is not normally used in conjunction with granite masonry.
<b>Issues</b>	Original C14 roof appears to be granite vault without a further covering, but this vault is believed to leak.
<b>Policies</b>	Consider reverting to granite stone roof

<b>No. 17</b>	<b>North stained glass window</b>
<b>Date &amp; source</b>	1977 (AMC mtg of 9 <sup>th</sup> June 1977 records that this and east stained glass window should be ordered; Brandt Potter Hare Drwg no. 3075/1A: 5 <sup>th</sup> March 1973).
<b>Description</b>	Stained glass window of Ste Apolline by Laurence Lee ARCA, Tonbridge, Kent.
<b>Historic significance</b>	Neutral - Part of the 1970's restoration.
<b>Appearance</b>	Neutral - foreign to historic character of Chapel. However, useful for tourist guide as reminder of the history of Ste Apolline – patron saint of dentists.
<b>Issues</b>	Additional ventilation should only be considered if recommended as a result of the environmental survey. The north window is a possible place to increase ventilation, along with the other windows ( <b>8</b> and <b>13</b> ), the gable vents ( <b>11</b> and <b>24</b> ) and the north door ( <b>1</b> ).
<b>Policies</b>	If increased ventilation is required, investigate whether it can be provided while retaining image by replacing pieces of glass in stained glass window with mesh (this has a medieval precedent).

<b>No. 18</b>	<b>External path within Site</b>
<b>Date &amp; source</b>	1973-8 (see Brandt Potter Hare Drwg no. 3075/4A: 2 <sup>nd</sup> March 1973)
<b>Description</b>	Modern (1970s) dark grey granite path through the garden. Smoothness and colour contrasts with the Chapel with its cut back mortar and use of orange/pink Cobo granite
<b>Historic significance</b>	Neutral - Part of the 1970's restoration
<b>Appearance</b>	Negative: unsympathetic to the character of the grounds and historic nature of the Chapel. The broad 'curving' stone path bears little relationship with the scale of the Chapel doorway. The path is also too close to the Chapel on the north and west sides; not only is this a visual concern but it also prevents these sides from drying out and allows splash back from the west gable gutter. The path should be a minimum of 1m away from walls.
<b>Issues</b>	The path was originally designed to cover a drain around the west wall and western end of the north wall of the building (see Brandt Potter Hare Drwgs), however it seems probable that this drain was never constructed. The path should be a minimum of 1m away from walls, which will mean moving the gate ( <b>20</b> ).
<b>Policies</b>	The path should be replaced by a more discrete path of bound gravel, taking account of the needs of the disabled. It may be more attractive to avoid such direct alignment with the door as at present. The path should be a minimum of 1m away from walls.

### 3. SIGNIFICANCE AND VALUE



Gazetteer components 18-25.

### 3. SIGNIFICANCE AND VALUE

<b>No. 19</b>	<b>Black painted metal guard to north glass door</b>
<b>Date &amp; source</b>	1973-8 (see Brandt Potter Hare Drwg no. 3075/6A: 5 <sup>th</sup> March 1973)
<b>Description</b>	A protective outer wrought iron gate by T.R Maggs
<b>Historic significance</b>	Neutral - Part of the 1970's restoration
<b>Appearance</b>	Negative– foreign to historic character of Chapel
<b>Issues</b>	Additional ventilation should only be considered if recommended as a result of the environmental survey. The north doorway is a possible place to increase ventilation, along with windows ( <b>8</b> , <b>13</b> and <b>17</b> ) and gable vents ( <b>11</b> and <b>24</b> ). The metal guard should permit some ventilation and security – but is not tall enough for the latter. Metal guard also permits sight into Chapel when closed.
<b>Policies</b>	Retain but consider enlarging to full height of opening to provide improved security.

<b>No. 20</b>	<b>Timber gate to west side of Chapel</b>
<b>Date &amp; source</b>	1973-8 (Photographic evidence)
<b>Description</b>	Brown painted timber gate: circular rods give it a 'modern' look. N.B. Old metal latch hold and chain painted black on top of gate post stone (retained from previous gate).
<b>Historic significance</b>	Neutral - Part of the 1970's restoration
<b>Appearance</b>	Neutral
<b>Issues</b>	The path ( <b>18</b> ) should be a minimum of 1m away from walls, which will mean moving this gate. A gateway appears to have been in this location since at least c. 1793.
<b>Policies</b>	Retain. If gate needs replacing, consider style of that shown in early C20 photos and specified on C19 drawing no. 6817/26.

<b>No. 21</b>	<b>Southern boundary wall to west of Chapel</b>
<b>Date &amp; source</b>	Rebuilt after 1873 (Photographic evidence and c. 1873 plan (No. 6817). Wall continues along western boundary to west of boundary hedge.
<b>Description</b>	Dark grey (Perelle Gneiss) granite wall. Upper four coping courses are battered. Hard cement mortar with small pebble inclusions.
<b>Historic significance</b>	Positive: part of 1873 phase.
<b>Appearance</b>	Positive: typical Guernsey granite wall.
<b>Issues</b>	
<b>Policies</b>	Retain.

<b>No. 22</b>	<b>Stone gatepost on west side of gate 20</b>
<b>Date &amp; source</b>	In position after 1873 (Photographic evidence)
<b>Description</b>	Large upright Cobo granite gatepost with notch on north side. Possibly re-used door lintel or windowsill from the demolished ash privy (see c. 1870 photograph of the Chapel).
<b>Historic significance</b>	Positive: part of the C18 and C19 history of the Chapel.
<b>Appearance</b>	Positive
<b>Issues</b>	The path ( <b>18</b> ) should be a minimum of 1m away from walls, which will mean moving gate <b>20</b> . It may be possible to move path to the other side of the gatepost hence leaving it <i>in situ</i> .
<b>Policies</b>	Retain

### 3. SIGNIFICANCE AND VALUE

<b>No. 23</b>	<b>Polycarbonate shield over north window</b>
<b>Date &amp; source</b>	1992 (letters May to September 1992)
<b>Description</b>	Vandal-proof 6mm Makrolon polycarbonate shield over Ste Apolline window in north wall, 6 metal fixings. See <b>31</b> for shield over east window.
<b>Historic significance</b>	Negative – no historical significance
<b>Appearance</b>	Negative – detracts from appearance of window and Chapel
<b>Issues</b>	Vandalism
<b>Policies</b>	Investigate whether vandalism is still a concern. Best practice today would be to use a black polyester powder-coated stainless steel mesh, not plastic, giving a better appearance.

<b>No 24</b>	<b>Vent in west wall</b>
<b>Date &amp; source</b>	1982 (see letter of 16 <sup>th</sup> March 1982)
<b>Description</b>	Small opening high in west wall like that ( <b>11</b> ) in east wall. Aim to increase air circulation in the Chapel because of concern at time of increase in mould on the frescoes.
<b>Historic significance</b>	Negative – intervention into historic fabric of Chapel, but useful for ventilation.
<b>Appearance</b>	Negative – Visually intrusive
<b>Issues</b>	Reactive rather than preventative measure, however it may not be possible to achieve total prevention of damp at source. Additional air circulation should only be considered if recommended as a result of the environmental survey.
<b>Policies</b>	Retain vent but provide external stone louvre in line with the wall surface and with surface grille on inside. No further intervention into historic fabric of Chapel.

<b>No 25</b>	<b>Bellcote</b>
<b>Date &amp; source</b>	Base original, rest probably removed during C16 Reformation. Rebuilt 1973-8 (Brandt Potter Hare Drwg no. 3075/10: 19 <sup>th</sup> April 1972).
<b>Description</b>	Granite stonework noticeably different to rest of Chapel. Hard cement mortar, joints not cut back as much as original Chapel wall lower down. Cut stone – smoother than C14 stonework. Bell stuck and cannot now be rung.
<b>Historic significance</b>	Neutral – Part of the 1970's restoration. It has now become part of the history of the Chapel.
<b>Appearance</b>	Neutral/negative – see description of stonework and pointing (above).
<b>Issues</b>	Water is said to run down bell rope. This may be due to condensation in the plastic tubing through which the bell rope passes at a high level. Bell is probably too light for it to work for long outside.
<b>Policies</b>	Repair bell; consider new heavier bell.



### 3. SIGNIFICANCE AND VALUE



One of two garden benches (26)



Wooden  
Pilgrimage Cross  
(27)

Gazetteer components 26 and 27.



*Wessex Archaeology*

### 3. SIGNIFICANCE AND VALUE

<b>No. 26</b>	<b>Two Garden benches</b>
<b>Date &amp; source</b>	1973-8 (see Brandt Potter Hare Drwg no. 3075/4A: 2 <sup>nd</sup> March 1973)
<b>Description</b>	Two brown painted timber benches. Each supported by two dark grey granite blocks on two small concrete pads on a platform of dark grey granite set in cement mortar (same stone as path).
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Negative: modern (1970s) structures unsympathetic to the character of the grounds, particularly the platforms which are overly large and the colour and sheen of the timber treatment is unattractive. Functional – they do allow the garden to be used as a place of contemplation.
<b>Issues</b>	Bench in north-west corner of garden has been known to flood. The platforms under the benches are considered inappropriate and should be removed
<b>Policies</b>	The type of seating and its location should be re-considered, possibly with garden seats as opposed to benches. Unstained oak would look better. Remove bases.

<b>No. 27</b>	<b>Timber Pilgrimage Cross</b>
<b>Date &amp; source</b>	1980 (letters April 1980, permission May 1980)
<b>Description</b>	Brown painted timber cross, detachable from its metal base so that it can be carried for pilgrimage every Good Friday. Its plaque reads 'This wooden cross was carried round this Island of Guernsey by people of all ages, denominations and sex, through every parish on 4 <sup>th</sup> April 1980 on a Good Friday Pilgrimage of the Cross'.
<b>Historic significance</b>	Neutral – Part of the history of the Chapel. Part of the legacy of the Reverend Frank Cooper.
<b>Appearance</b>	Neutral: Its colour and sheen are unattractive, however this cross has a religious significance: there is no cross on Ste Apolline's Chapel, the cross indicates to the visitor that the site is a place of worship.
<b>Issues</b>	Although an unsympathetic element in the garden, it has meaning to the local religious community.
<b>Policies</b>	It would seem that it is no longer in use as a Pilgrimage cross (William Prescott pers. comm.) Determine how important it is to the local religious community. Future of the cross to be considered in the light of discussion.

<b>No. 28</b>	<b>Two information boards outside Chapel</b>
<b>Date &amp; source</b>	After 1978
<b>Description</b>	Two States Ancient Monuments Committee information boards briefly describing history of the Chapel. Green metal sign on aluminium posts
<b>Historic significance</b>	Negative: no historic significance
<b>Appearance</b>	Negative: The information boards are presently of poor quality design, and their siting intrusive
<b>Issues</b>	
<b>Policies</b>	The type of information to be provided should be considered. Boards should be designed to a high graphic standard, to be attractive in their own right and sited discreetly, so as not to be visually intrusive.

### 3. SIGNIFICANCE AND VALUE



One of two signs outside the chapel (28)



Money box (32) in North wall

### 3. SIGNIFICANCE AND VALUE

<b>No. 29</b>	<b>Eastern boundary wall</b>
<b>Date &amp; source</b>	Part before c. 1873, part rebuilt after c. 1873 and lay-by created 1973-8 (Photographic evidence, c. 1873 plan (no. 6917) and Brandt Potter Hare Drwg no. 3075/4A: 2 <sup>nd</sup> March 1973).
<b>Description</b>	Mostly grey granite (Perelle Gneiss) wall.
<b>Historic significance</b>	Neutral-Positive: part of the multi-phase history of the Chapel.
<b>Appearance</b>	Negative-Neutral. The former rectilinear quality and simplicity of the grounds has been lost by the insertion of the lay-by (wall and parking space) into the grounds. Cars parked within the space appear as a visually intrusive element when the Chapel is viewed from Rue de Ste Apolline.
<b>Issues</b>	There is little space for parking on the roads around Ste Apolline. Lay-by provides safe draw in for unloading. If lay-by removed, arguably less safe. Consider provision of alternative parking nearby but cost and siting likely to be problematic
<b>Policies</b>	Retain

<b>No. 30</b>	<b>Metal gate from Rue de Ste Apolline</b>
<b>Date &amp; source</b>	1973-8 (leads from lay-by which was created at this time (see Brandt Potter Hare Drwg no. 3075/4A: 2 <sup>nd</sup> March 1973).
<b>Description</b>	Metal gate
<b>Historic significance</b>	Neutral – Part of the 1970's restoration.
<b>Appearance</b>	Neutral
<b>Issues</b>	
<b>Policies</b>	Retain

<b>No. 31</b>	<b>Polycarbonate shield over east window</b>
<b>Date &amp; source</b>	1992 (letters May to September 1992)
<b>Description</b>	Vandal-proof 6mm Makrolon polycarbonate shield over lily window in east wall, 6 metal fixings. See <b>23</b> for shield over north window.
<b>Historic significance</b>	Negative – no historical significance
<b>Appearance</b>	Negative – detracts from appearance of window and Chapel
<b>Issues</b>	Vandalism
<b>Policies</b>	Investigate whether vandalism is still a concern. Best practice today would be to use a black polyester powder-coated stainless steel mesh, not plastic.

<b>No. 32</b>	<b>Money box</b>						
<b>Date &amp; source</b>	After 1977						
<b>Description</b>	<table border="1"> <tr> <td colspan="2">Metal money box in north wall to east of door. Notice in blue and red:</td></tr> <tr> <td> OFFERINGS  Only please  NOT  Money for  cards etc </td><td> USE THIS SIDE  Only please for  Money for cards,  postcards, prayer  cards, leaflets </td></tr> <tr> <td colspan="2">PLEASE NOTE</td></tr> </table>	Metal money box in north wall to east of door. Notice in blue and red:		OFFERINGS Only please NOT Money for cards etc	USE THIS SIDE Only please for Money for cards, postcards, prayer cards, leaflets	PLEASE NOTE	
Metal money box in north wall to east of door. Notice in blue and red:							
OFFERINGS Only please NOT Money for cards etc	USE THIS SIDE Only please for Money for cards, postcards, prayer cards, leaflets						
PLEASE NOTE							
<b>Historic significance</b>	Negative – no historic significance. Installation has removed historic fabric.						
<b>Appearance</b>	Negative – notice detracts from appearance of Chapel						
<b>Issues</b>	Need box to collect money						
<b>Policies</b>	Retain money box but consider rewording instructions. Investigate whether two slots are necessary. If one will do, instructions can be reduced substantially.						

## CHAPTER 4: ISSUES AND POLICIES

### 4.1 INTRODUCTION

A Conservation and Management Plan is designed to identify the importance of a site, ascertain current issues and those that might arise from future works, and establish policies with which to address them. The special nature of Ste Apolline's Chapel will undoubtedly create areas where prospective works or uses conflict with the historic significance of the Chapel and its wall paintings. The potential issues and corresponding policies are set out below; however, the setting of the Chapel is very well established and spatial planning is unlikely to be a significant issue.

### 4.2 PLANNING CONTEXT

#### 4.2.1 Current policy and legislation

##### *International Conventions*

Guernsey has ratified one of the Council of Europe conventions on heritage matters, the *Convention for the Protection of the Architectural Heritage of Europe*—known as the Grenada Convention (ETS 121, ratified by the UK Government on 13<sup>th</sup> November 1987). Whilst clearly concentrating on architectural heritage, the scope of the convention covers three categories of matters to be protected, including those of archaeological interest. The convention promotes integrated conservation and a broad definition of heritage, as well as setting out approaches to managing that heritage.

##### *Law*

The legislation concerning the statutory protection of important ancient monuments and buildings is the Protected Buildings & Ancient Monuments [Guernsey] Law, 1967. This law states that:

S. 2(1) *'The Committee may, from time to time, direct that any building, structure or object which in the opinion of the committee is of historical, traditional, archaeological, architectural or other special interest, shall be registered by Her Majesty's Greffier in a Register of Ancient Monuments and Protected Buildings'.*

S.3 *'A person shall not, without the permission in writing of the [States Ancient Monument] Committee in that behalf, demolish in whole or in part, efface, effect any alteration to, or change the appearance of, any registered building, structure or object and any such permission may be granted subject to such conditions as the Committee may think it necessary or expedient to impose'.*

Ste Apolline's Chapel is included in the Register of Ancient Monuments and Protected Buildings.



## 4. ISSUES AND POLICIES

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The Island's planning legislation is contained in the Island Development (Guernsey) Laws, 1966-1990. This current legislation provides information for the preparation of a Strategic and Corporate Plan by the Advisory and Finance Committee, for the preparation of Detailed Development Plans by the Island Development Committee, and for the consideration of planning applications.

### *Plans*

The 2003 Policy and Resource Plan [Billet d'Etat No XIV 2003] produced by the Advisory and Finance Committee, incorporates the Strategic Land Use Plan (SLUP, formerly the Strategic and Corporate Plan). The SLUP sets out the strategic objectives to be followed by the Island Development Committee in implementing the Island Development (Guernsey) Laws 1966-1990.

The current Detailed Development Plan for the area is the Rural Area Plan (RAP) [Phase 2]. The primary objective of the Rural Area Plan is the conservation and enhancement of the rural environment.

The protection of areas of archaeological or historic interest is provided for by Policy CE2 of the current RAP [Phase 2]:

*...areas of archaeological or historic importance will be protected from all forms of built development and also those ancillary agricultural operations requiring planning permission which might adversely affect their interest, including ... removing walls, banks and hedgerows. Where appropriate, management schemes designed to maintain the special interest of such areas will be encouraged.*

Equally, RAP [Phase 2] offers protection to buildings and other structures of architectural or historic interest. Policy CE3 states:

*Buildings or other structures which the IDC considers to be of architectural or historic interest will be protected from forms of development which may have an adverse effect on their character and special interest, including alterations, re-building, extensions or works within the curtilage of the building, or within the proximity of the structures.*

Conservation Areas are defined in RAP [Phase 2]. These areas are predominantly developed zones where the environmental character is of particular importance and merits a special level of protection from development. The boundaries of the conservation areas include areas where there is a concentration of buildings of architectural or historical interest, and where grouping, the character of the open spaces, the inter-relationship of the landscape and the presence of traditional features give the area a special quality. Ste Apolline's Chapel falls within the boundaries of a Conservation Area. Policy CE8 of RAP [Phase 2] states that:

*In Conservation Areas the policy is to conserve and enhance their special character. Development will not normally be permitted, but*



*where, in exceptional circumstances, it is acceptable...Particular attention will be given to questions of scale, massing, architectural details and the use of appropriate traditional materials.*

The RAP [Phase 2] document has been reviewed alongside RAP [Phase 1], resulting in a Draft RAP, Review 1, which combines both current plans. Review 1 is currently subject to public consultation and the States have received over 400 written representations which will be heard before an independent Inspector at a Public Inquiry. Following the hearing, the Inspector will submit a report to the Island Development Committee who will then lay the Draft Plan before the States for adoption. The provisions and policies contained in RAP [Phase 2] will remain in force until such time as the RAP Review 1 is formally adopted by the States.

### 4.2.2 Proposed policy and legislation

#### ***The Review of the Legislation***

The Island Development (Guernsey) Law is currently under review. The revised Law will combine planning and heritage legislation while continuing to protect ancient monuments and enhancing the protection given to archaeology within the development process. This new legislation is likely to be in place by December 2004.

#### ***Future Plans***

The planning intentions in the Draft RAP, Review 1 for the protection/recording of archaeological remains are spelled out in Draft Policy RCE9:

*Development that would adversely affect areas of archaeological importance will only be permitted where the applicant makes appropriate and satisfactory provision for mitigation measures to avoid damage to the remains, or for archaeological investigation and recording, in accordance with a scheme to be agreed by the Committee. Conditions will be attached to planning permissions to ensure the implementation of the agreed mitigation and/or investigations.*

Further guidance on this topic is also outlined in ‘Annex 3: archaeological assessment’ of the Draft RAP, Review 1.

In addition to the policy above, the Draft RAP Review 1 offers guidance on buildings of special interest, defined as Ancient Monuments and Protected Buildings. Draft Policy RCE11 states:

*Buildings of special interest and their settings will be protected from development that would detract from their special qualities. Development will only be permitted where:*

- a) it respects the building and its setting in terms of siting, scale, massing, form, proportions, detailing and materials; and,*

- b) it would not result in the loss of any significant element of the building or its setting or of any ancillary features that contribute to its character or appearance.*

Various additional Conservation and Enhancement Policies are included in the Draft RAP Review 1. These include:

Draft Policy RGEN4:

*‘In considering proposals for development the Committee will take into account the need to conserve and enhance the special quality of the built heritage’.*

Draft Policy RCE12:

*‘Proposals for development will only be permitted where they:*

- a) achieve a good standard of design;*
- b) respect the scale and massing of other buildings in the vicinity;*
- c) avoid the introduction of obtrusive or discordant elements; and,*
- d) retain and respect features that contribute to local distinctiveness and the quality of the built heritage.*

### 4.3 CHARACTER OF THE CHAPEL

Ste Apolline’s Chapel has stood virtually unchanged for over 600 years. Its simple yet solid design and use of local stone ensures that it blends in well with its surroundings. Despite its chequered history, externally Ste Apolline’s retains the distinct character of a medieval chantry chapel.

The relationship of the Chapel to its grounds is important historically and as an overall characteristic. The sense of calm in the Chapel is complemented by the quiet green space outside, especially now that the Chapel can only be entered via the garden. The boundary walls to the south and east of the Chapel and the enclosed nature of the north and west sides add to the feeling of sanctuary.

Today, simple (if a little too ‘glossy’) furnishings and modest ornamentation define the character of the interior of the Chapel, although it is likely that it would have been more richly decorated in Catholic times. The wall paintings are key to the character of the building and our understanding of it as a place of worship. An objective view of the interior today might consider that to return the Chapel to an impression of what it might have been before the Reformation and before it became an agricultural building would be inappropriate, and that a simple appearance would help to emphasise that

the building is a place of worship. Such greater simplicity has merit, and simpler furnishings and a suppression of the accentuation of some stones within the wall plaster would be beneficial.

The character of the Chapel and grounds can be eroded in more subtle ways than major intervention to the fabric. The need to ‘preserve and enhance’ the character of Ste Apolline’s Chapel therefore needs to be addressed in all decisions about its future, beginning with the preservation of the wall paintings.

An ongoing mechanism to manage the Chapel at a finer grain than is possible through statutory controls is required to ensure character is not eroded by incremental minor change.

### ***POLICY 1: DISTINCTIVE CHARACTER***

The distinctive character of Ste Apolline’s Chapel as a place of calm and sanctuary should be retained, with particular attention to:

- The retention of historic fabric and use of traditional local materials and techniques during external works.
- Retention of the enclosed garden to the north as an attractive and calming foil to the Chapel itself.
- Preservation of the wall paintings as an integral part of the Chapel and our understanding of its history.
- Prevention of unnecessary and inappropriate clutter, and of the introduction of commercial trappings.

### ***POLICY 2: PUBLIC ENJOYMENT AND APPRECIATION***

Public appreciation of Ste Apolline’s Chapel as a regionally and nationally important asset will encourage its long-term conservation, thus:

- The Chapel should continue to be publicly accessible during the day.
- The history of the Chapel will be promoted in appropriate ways, and in particular by the production of a guide book made available at a number of local outlets.
- Events at the Chapel will be encouraged and appropriately publicised to promote its use.
- If any increased use of the Chapel is proposed the potential effect on the internal environment and its spiritual values must be ascertained and addressed.

### ***POLICY 3: DESIGN QUALITY***

New work must:

- Be of a high standard of design, in a style distinct from the Chapel, but complementary to it;
-

- Relate well to its context by being sympathetic to the original design and using local materials where possible;
- Use materials which are as high in quality as those used in the original construction.

### ***POLICY 4: INFORMED CONSERVATION***

All proposals for adaptation and repair of historic buildings and structures must be developed in the light of detailed understanding of their original form and subsequent evolution (including their below-ground archaeological component). Proposals should use all appropriate means of investigation and analysis, and form a detailed understanding of their significance, as a whole and in their elements, that stems from such understanding. Decisions and works relating to the building must be recorded; the building archive is supremely important for informing future decisions on repairs and alterations to the Chapel. Thus:

- Recording and analysis will be to a consistent format approved by the statutory authority and relevant to all the monuments in its charge.
- A record of works carried out to the building will be made and deposited with the relevant archives.

### ***POLICY 5: REPAIRS***

The principles of repair of historic buildings are well established at the technical level (see e.g. Brereton 1995), so will not be discussed at length here. Suffice it to say that the repair of Ste Apolline's Chapel will follow best conservation practice, respecting its character, materials and construction; in particular:

- Retention of historic fabric will be maximised, although not to the extent of compromising the integrity of structure and design.
- New work will be sympathetic to its context (see Policy 3).
- Repair work will be carried out by appropriately skilled craftsmen.

## **4.4 THE WALL PAINTINGS**

The wall paintings are an extremely important part of the cultural heritage of Guernsey and the Channel Islands, and their safety and stability must be ensured. This is the purpose of the section below.

The paintings' physical state should be carefully monitored, and the exact nature of past conservation interventions identified. The long-term effects of these should be identified, and addressed if necessary. Wall paintings of this age and this quality are rare commodities and need to be conserved and tended with the utmost care.

There are a number of issues (see below) likely to be affecting conditions within the Chapel. The wall paintings will be affected by some of these to a greater or lesser

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extent. Many of the issues have been the subject of discussion for several years but it is not clear how much remedial work has been carried out as recommended by Mr Richardson of Penarth Research International Ltd (see **Appendix 6** for a summary of his findings and recommendations). There is little documentary evidence to indicate actions in response to the reports.

### 4.4.1 Past Restoration Treatment

There are no records of the type of treatment that was applied to the wall paintings in 1977. It is reported in a *Guernsey Press* cutting, November 1977, 'The damage to the frescoes has been caused by the movement of lime to the surface, through water getting in, and this has created a hard skin over the surface, which has had to be removed'. In a *Guernsey Press* cutting of 29<sup>th</sup> November 1977, there is reference to the paintings having been 'fixed', but there are no further details. Restorations carried out by the Baker workshop at a similar date refer to 're-coating' of wall paintings.

It is possible that Eve Baker applied a coating to the paint surface during the 1977 restoration. The application of such a substance would have had the result of enhancing the appearance of the wall paintings in the short term. However, there is a danger that if surface treatments are applied to wall paintings before the inherent problems of damp and water ingress are tackled, damage to the paint surface can result. In addition, the application of fungicides and chelating agents such as EDTA (ethamine diamine tetra acetic acid) can leave residues on the surface of the paintings. These effects can be exacerbated by inappropriate internal environmental conditions.

It is difficult to assess the type and rate of damage that might have occurred over the past 26 years. The only certain evidence for change to the paintings is as a result of mould growth and salt effluorescence. There are observations of fading of the paintings by members of the congregation but this is not clearly supported by the photographic evidence.

Due to the continuing unstable conditions within the Chapel, the paintings and the underlying plaster are potentially at risk of further deterioration.

The leading centre in England for intervention work to historic wall paintings is the Department for the Conservation of Wall Paintings at the Courtauld Institute of Art, London University. There are also many suitable conservators engaged in private practice.

### ***POLICY 6: CONDITION OF THE PAINTINGS***

It is recommended that:

- Efforts to investigate the details of the 1978 restoration are continued.
- Good quality photographs of the current condition of the paintings (including a standard colour chart) are taken by a suitably experienced photographer and archived appropriately.

- A continuous programme of environmental monitoring to measure internal levels of Relative Humidity (RH), temperature and wall surface temperature, as well as external ambient conditions, is implemented.
- Once the programme is underway, data is monitored and assessed on a regular basis, along with the condition of the wall paintings.
- In the event of any intervention being necessary, a team which specialises in the practical conservation of wall paintings of this period will be engaged.

### 4.4.2 Future works

The potential risks associated with works to buildings containing historic wall paintings are described in detail in English Heritage's practical information leaflet '*Temporary protection of wall paintings during building works*'. There are many ways in which the wall paintings may be damaged during works carried out on the building, internally or externally. Future works should include the reduction of ground levels and any measures undertaken to reduce the problem of rising damp within the Chapel. The drying out of the fabric, although to be carried out for the overall benefit of the building, could have an effect on the wall paintings and medieval plaster. The effects of these works will need to be ascertained via study of data gained through the programme of environmental monitoring (Policies 16-18). Care should be taken to avoid or minimise work-related activities that may endanger the wall paintings.

### ***POLICY 7: FUTURE WORKS***

It is recommended that:

- Full reference should be made to English Heritage's information leaflet '*Temporary protection of wall paintings during building works*' prior to the design of works at Ste Apolline's Chapel.
- The wall paintings are examined by an expert conservator, who must be involved at all stages of the works. Emergency stabilisation prior to the building works will be carried out if necessary.
- The full scope of the works are defined, taking into account areas which may retain hidden decoration or unpainted historic surfaces. Work must be planned to minimise the impact on such surfaces.
- The early and continuous review of any proposed works by a paintings conservator will occur in order to identify and minimise potentially harmful activities (eg use of vibrating tools / application of inappropriate materials).



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St Helier's Hermitage at Elizabeth Castle Jersey.



Vaulted south porch of Vale Church, Guernsey.

Traditional solid stone roofs.

- Appropriate protection of the wall paintings by direct (e.g. installation of a protective covering or barrier) and/or indirect methods (e.g. controlled access/use of materials/ increasing the awareness of site staff of the historic fabric) are determined and put into practice.
- The effects on the wall paintings of proposed works are determined by analysis of data from environmental monitoring, for example the control of rising damp within the Chapel.

### 4.5 CONDITION OF THE BUILDING

There have been many visits by specialists to the Chapel since problems of damp and water ingress were noted following completion of the restoration in 1978 (**Appendix 6**). Not all recommendations made by the specialist companies, such as Penarth Research International Ltd (PRIL), appear to have been acted on. It is noteworthy that documentary support for the proposals is lacking as well as documentary evidence describing repair work that may have been carried out.

#### 4.5.1 Roof

There has been much speculation on how Ste Apolline's Chapel would have been originally and properly roofed. That the roof is believed to have leaked in recent times has been considered reason to suppose that the original roof would not have been the simple stone of the vault, but would have had a layer of waterproofing over. This supposition has been supported by Dr Warwick Rodwell's (1990) report following his investigation of the Fisherman's Chapel, Jersey, in which he asserted that a) solid stone roofs would always leak and b) therefore the roof must have had a system of rafters and battens to fix tiling or thatch.

It has been assumed by many people, with no evidence at all, that the original roof would have been thatch. The steepness of the roof pitch and the presence of gable upstands could support this, although at Ste Apolline's the latter are not sufficiently high above the top of the vault to allow for a full thickness of thatch between the vault and the top of the gable coping. A further problem with thatch is that it needs to be fixed to a timber framework, and there is no evidence for how this would have been contrived or in turn fixed to the vault; it would also have raised the roof level higher than the gables.

A traditional stone tile roof, although thinner in its construction, has many of the same problems, as the Brandt Potter Hare Partnership found when they proposed this form of roof for Ste Apolline's. An earlier generation may well have considered rebuilding the gables as necessary to allow the roofing to run over the gables to form normal verges, as happened at the Fisherman's Chapel, Jersey, or raising the gables to provide a proper and simple parapet detail, but by the late 1970s it would have been considered unacceptable to contemplate this on an historic building.

Rodwell (1990), in his report on the Fisherman's Chapel, postulated that a stone roof could not be waterproof as the jointing mortar would allow water to track through to the inside. English Heritage also advocate that stone roofing should not be done incorporating mortar bedding, although in Sussex there is a tradition going back over a hundred years in using Horsham stone fully bedded and pointed up to produce apparently dry roofs.

It is surprising that stone roofs have been dismissed in an area where waterproof stone roofs still exist. The Hermitage Chapel, Elizabeth Castle, Jersey, sits on a rock outcrop fully exposed to weather from the south and west, it has a vault and stone roof of similar profile to Ste Apolline's and the interior plasterwork is almost unstained. The roof consists of small random stones, flat on the surface, and mortared in – a sort of vertical crazy paving. The roofing extends straight over the gables which have no pronounced gable head stones.

The vaulted south porch of the Vale Church, Guernsey, also has a stone roof and again its internal plaster is unstained. The roof similarly consists of random flat stonework, although here the gable is allowed to project slightly above the roof. It is evident that stone roofs exist which are waterproof, but the explanation as to why they are and why others are not is unclear.

Another possibility is that roofing stone or slate was laid in courses and solidly bedded in mortar directly to the top of the stone vault. This detail, sometimes using clay roofing tiles as at Castle Cornet, is a common feature on late eighteenth century and nineteenth century vaulted magazines, although whether it was used earlier than that is uncertain. Again there is a theoretical problem with this in that water could track through the mortar to the inside, but as these magazines were intended to keep powder dry this seems to have been unlikely in practice. The late eighteenth century drawings of the Chapel could suggest such a roofing, but caution should be used in reading too much into what may be no more than a drafting convention.

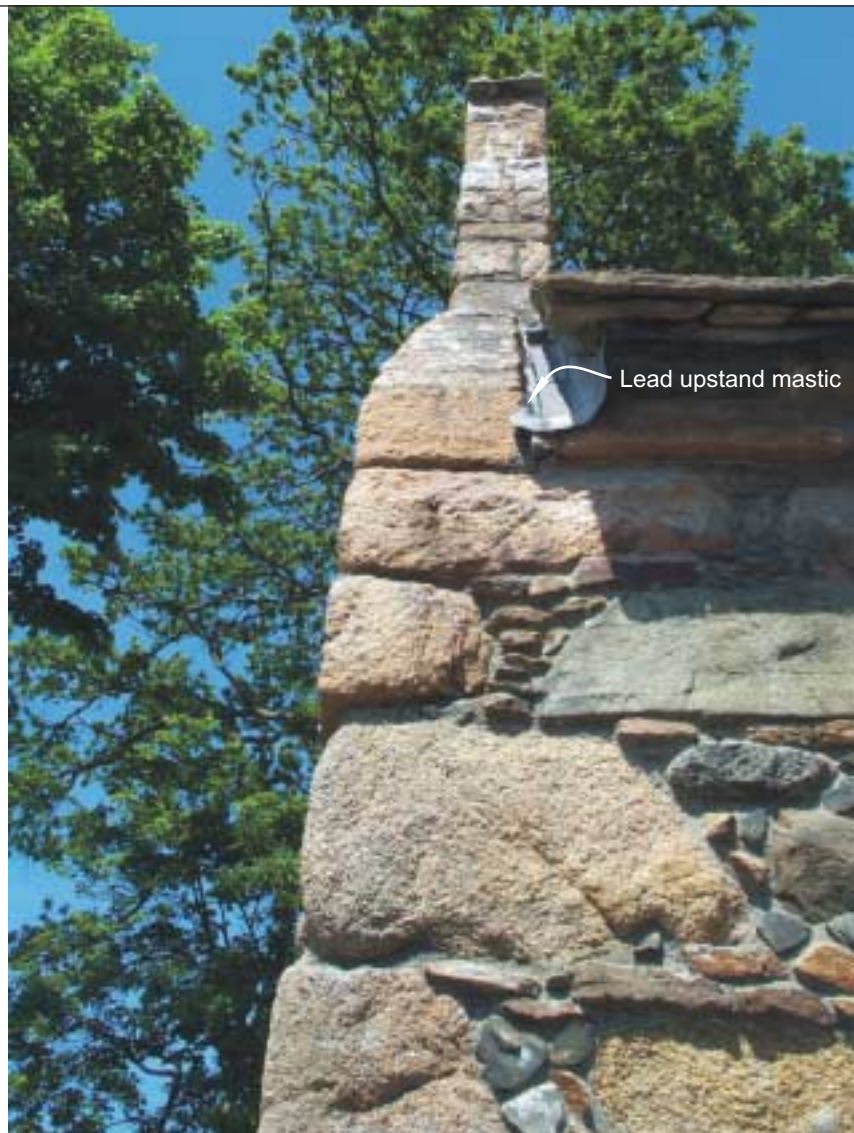
The present stone roof appears to be in good condition, and in spite of suggestions to the contrary, there is no indication that it is leaking now. The lead gutters, however, are a detail that can potentially let in water at their upstands unless the mastic is regularly repaired, and it is possible that the thin gable walls may also let driving rain through into the wall tops.

In these circumstances, it might be appropriate to consider replacing a roof which is visually unsatisfactory and has inherent problems with a solid stone roof, either similar in appearance to those at the Vale Church or the Hermitage Chapel and indeed to that on the Chapel prior to the 1970s works, or similar to the Castle Cornet magazines. Before this could be recommended, further investigation is necessary, and a careful assessment of their potential for leaks and the need for a membrane within the stonework, and any risk of internal condensation, must be made.

If it can be shown that water tracks through the masonry, the introduction of eaves gutters and rainwater pipes should be considered, as was originally proposed as part of the 1970 restoration. They would reduce the amount of rainwater from the roof



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One of the lead-lined gutters a potential source of water ingress.



running down the north and south walls, and on the south side to reduce splash back from the pavement at the base of the wall. Unfortunately, their introduction would change the appearance of the Chapel. There is also the practical issue of their installation, for example the consequential need to introduce rainwater drainage on the south side of the Chapel.

### ***POLICY 8: THE ROOF***

It is recommended that:

- Alternative roofing forms are investigated for historic authenticity and weatherproofing.
- As part of regular maintenance, lead upstand mastic is replaced.
- The introduction of eaves gutters and rainwater pipes is considered.

### **4.5.2 Liquid Moisture Survey**

In order to identify the effects of liquid water on the fabric of the Chapel, the condition of the building was checked for signs of water ingress. The poor condition of the low level sacrificial plaster and the high external ground levels on the south side of the Chapel indicate that rising damp is a problem within the building. However, although the roof appears to be sound, it could not be ascertained whether water ingress was still occurring at the gable walls. In order to determine the moisture levels within the walls further analysis by a contractor is recommended (this contractor could also be responsible for undertaking the environmental monitoring survey, see Policies 16-18), thus:

### ***POLICY 9: LIQUID MOISTURE SURVEY***

- A contractor will be engaged to take samples of the plaster at the gable ends for analysis of moisture content.

### **4.5.3 Ground levels surrounding the Chapel**

The ground level on the south side is approximately 0.6m higher than internal floor level, and the ground level on the east and west sides slopes down from this to floor level on the north side. It is likely that this is contributing to the problem of rising damp visible on the interior plasterwork. Associated with this is the hard tarmac pavement surface on the south side, and the stone paving adjacent to the Chapel on the west and part of the north sides, which as well as preventing evaporation will also cause splash-back against the Chapel walls.

An archaeological watching brief should be carried out during all small scale ground works to allow for the recording of archaeological remains which come to light during the course of these works. Aims and objectives might include establishing the height of the late fourteenth century ground surface, and / or investigating and recording the



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The west end of the Chapel, here the change in ground level from north to south is obvious.





base of the south doorway. Resultant archaeological reports must be produced in time to be of value to the process.

The condition of the wall paintings should be monitored following work on the ground levels around the Chapel. Although the paintings are not thought to be directly affected by rising damp, any significant changes in the environment could have an effect on the condition of the paintings. The potential effect of these changes, for example the lowering of levels of humidity, should be pre-empted and steps taken to ensure that any changes to the environmental conditions are gradual.

### ***POLICY 10: GROUND LEVELS***

It is recommended that:

- On the south side of Chapel, either create a drained dry area at floor level adjacent to the wall below pavement level, or reduce the ground level to floor level: the latter would mean rerouting the electrical service and pavement here, and creating a retaining wall against the road.
- The stone paving from west and north sides is removed, the path is moved at least 1m away from Chapel walls, and ground levels are reduced on the west side.
- An archaeological watching brief is carried out during all small scale ground works and resultant reports placed in the site archive.
- If this remedial work is undertaken, the condition of the wall paintings will be monitored closely.

#### **4.5.4 Trees adjacent to building**

The branches of some trees have been allowed to grow quite close to the east of the building. Trees and other vegetation too close to a building can encourage water retention and dampness, thus:

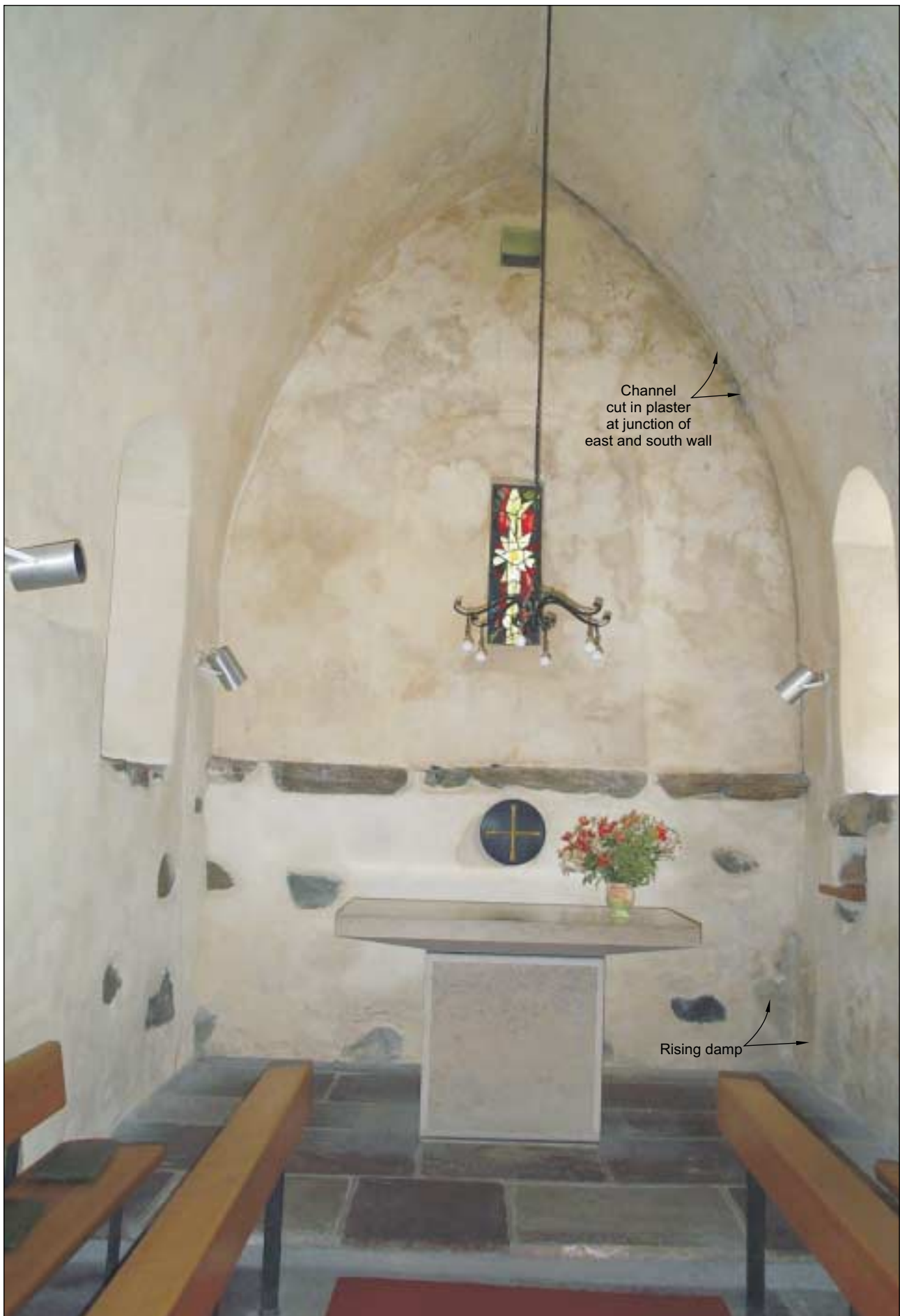
### ***POLICY 11: TREES***

- Tree branches will be cut back.
- An ongoing programme of pruning and clearing will be put in place.

#### **4.5.5 Composition of pointing mortar**

The Chapel was built using a coarse lime mortar. At some time, assumed to be during the late 1920s repairs, substantial repointing was carried out using a strong cement mortar with little coarse aggregate. A similar mortar has been used subsequently for repointing where necessary.

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Patches of damp are visible on all interior walls, here seen on the east wall.



It is evident that in some areas the repointing is quite shallow, and there are occasional small holes in the mortar and adjacent to the masonry all round the Chapel. Some of the earlier repointing is failing.

Under these circumstances water ingress into the core of the wall is likely, and evaporation of the moisture through the mortar is limited, leading to moisture being trapped in the wall and being drawn to the warmer inner surface, where it will evaporate through the wall plaster. The original painted lime plaster will be more attractive to moisture than newer plaster unless the new plaster is a weaker lime plaster. To remove the cement mortar would be difficult and could involve vibration which might cause damage to the wall paintings. Repointing should therefore only be considered where there is a clear need.

### ***POLICY 12: POINTING MORTAR***

It is essential that:

- Repointing mortar matches the original mortar in colour, strength and texture.
- Repointing is only carried out where there is demonstrable need.
- Repointing is only carried out by highly experienced specialist tradesmen.
- Steps are taken to reduce the potential risk of damage to the wall paintings – refer to Policy 7.

### **4.5.6 Rising Damp/Stone floor**

Evidence of rising damp is visible on all four walls of the Chapel in the sacrificial wall plaster. The effect of high ground levels on rising damp has been considered in 4.5.2 above, and policies proposed to lessen those affects.

Rising damp is also likely to have been promoted by the removal of the earth floor and the introduction of a solid concrete floor incorporating a damp proof membrane. This prevents any evaporation through the floor itself encouraging moisture to rise through the plaster and masonry on either side.

The higher area that forms the sanctuary visually divides the interior of this small chapel as well as forcing moisture higher up the wall adjacent to it. Originally the Chapel would not have had a step here, as shown by the results of the archaeological investigation (see **Appendix 4**).

There is a case to be made for forming a gravel margin 0.15m wide around the internal perimeter of the Chapel to allow evaporation; the channel could be covered with a grille if this was felt to be more appropriate, although this would not work well along the irregular wall line and would look rather too formal. As the electric underfloor heating will be nearing the end of its life it would seem prudent to renew this at the

same time, in which case the stone paving could be repointed in a more sympathetic lime mortar.

### ***POLICY 13: STONE FLOOR***

It is recommended that:

- The raised area of paving at the sanctuary is removed.
- A gravel margin for evaporation around edge of concrete slab is formed.
- The underfloor heating system is renewed.

### **4.5.7 Composition of the internal plaster used during the 1973-8 restoration**

Mr Richardson (PRIL) found in 1995 that the internal plaster used during the 1973-8 restoration had a high chloride content. It is possible that unwashed beach sand could have been used in the plaster mix. Plaster with a high chloride content is not suitable for use in historic buildings. Chlorides are hygroscopic and can deliquesce by taking up moisture to form a solution. If evaporation occurs following dissolution, these salts can crystallise from solution causing damage to the surface of the plaster. This type of damage can be seen on all walls of the Chapel.

There is a small risk that salt contamination has occurred to the lower levels of the medieval paintings from this plaster. If the environmental conditions are stabilised then the risk of damage to the plaster will be reduced. If it is decided to remove and replace the deteriorating plaster, care must be taken to use washed sand (**not** unwashed beach sand) in the mix. The most suitable mix for the new plaster should be investigated. The wall must be allowed to dry out prior to replastering.

### ***POLICY 14: REPLACEMENT PLASTER***

It is recommended that:

- Plans for the replacement of the internal plaster are delayed until it has been ascertained that the problem of rising damp can be controlled.
- Replacing plaster is only considered when the problem of rising damp has been controlled.
- When rising damp has been controlled, internal plaster high in chlorides is removed and renewed in lime plaster weaker than original plaster.
- English Heritage guidelines (Practical Information Leaflet No. 2 January 2002) concerning steps needed to reduce the risk of damage to the medieval plaster are referred to during the re-plastering process.

### 4.5.8 Dirt and cobwebs

The surfaces of all walls and the vault are covered with a layer of cobwebs and dirt, which has deliberately not been removed, for fear of damaging the wall paintings. Dirt and cobwebs can, however, trap pollutants near the surface of the wall paintings, and this can contribute to the deterioration process. Periodically the walls and vaults should be carefully cleaned to remove cobwebs.

### ***POLICY 15: HOUSEKEEPING***

It is recommended that:

- A programme of management and care of the building is drawn up and implemented.
- A fully qualified conservator undertakes the cleaning of the surface of the wall paintings.
- Records must be kept of action taken.

## 4.6 ENVIRONMENTAL CONDITIONS

The environmental conditions within the Chapel are a matter of concern. It is of extreme importance to assess fully the environmental conditions within the Chapel. 'Moisture, as liquid and vapour, is arguably the principal mechanism for deterioration of wall paintings' (Cather 1999). There has been some monitoring of conditions but until June 2003 only levels of relative humidity had been recorded, not temperature. In June 2003, a data logger (Elsec 763 Environmental Monitor and Data Logger) was installed at the Chapel, recording temperature and humidity continuously (from 28<sup>th</sup> June onwards) giving a snapshot of environmental conditions inside the Chapel during this period. In general, the levels of relative humidity are high and variable.

### 4.6.1 Relative Humidity

Relative Humidity (RH) readings have been documented from 1<sup>st</sup> November 2002 – 30<sup>th</sup> May 2003 (**Appendix 8**). These readings have been taken from a hair hygrometer and a thermometer located at the west end of the Chapel. The readings show that the levels of relative humidity are consistently high. The maximum reading is 90% RH (20<sup>th</sup> and 27<sup>th</sup> February 2003) and the minimum reading is 70% RH, with considerable variation in between. These levels are higher than recommended for a building containing medieval wall paintings. The fluctuations between the highest and lowest readings are undesirable as these could be causing the medieval plaster to deteriorate by the mobilisation of soluble salts. It should be noted that these spot readings only give information about the conditions at that particular point in time.

The latest data collected in the Chapel was made by a calibrated data logger, recording at regular intervals. The monitoring revealed that the RH inside the Chapel never dropped below 50%, and during August peaked at nearly 95%. The RH values

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fluctuated widely, especially during August. Temperatures varied between approximately 18° and 25°C and followed a daily pattern.

It should be recognised that continual environmental monitoring and regular assessment of the data must become part of the ongoing management plan for the Chapel. In the longer term, when improvements have been made to drainage and the management of the heating, it should be possible to detect an improvement in the conditions.

In addition to the data logger located within the Chapel, it is recommended that an external probe is acquired to monitor external conditions. It is recommended that both data loggers are acquired from the same company to ensure correct correlation of data. Hanwell Instruments Ltd are one company that can provide an external probe with radiation shield and an internal three channel logger with a surface probe to measure surface temperature.

A specialist should be contracted to assess data collected and to draw conclusions concerning the conditions within the Chapel. Ideally data should be collected over a period of at least one year so that the full effects of external conditions and the heating cycle can be recorded. The contractor should assess data for signs of change within the internal conditions as a result of any works that are undertaken to the Chapel.

Data collected will enable comparison of the effect of the external conditions on the internal environment and an assessment of how the building acts as an envelope. In order to assess whether condensation is a problem on the surface of the paintings, an additional probe could be acquired to measure the surface temperature and dew point temperature of the internal walls in the Chapel. If the dew point temperature exceeds the surface temperature, condensation will form.

A constant level of humidity with minimum fluctuations should be the goal; 65% RH would be ideal but it will be important to be realistic about what can be achieved, for example 55-75% RH with minimal fluctuations.

It is important to stress that if a long term solution for the management of the Chapel is to be sought; there are no short term fixes to the problems. Improvements to the environment will need to take place over time.

### ***POLICY 16: RELATIVE HUMIDITY***

It is recommended that:

- Data loggers are acquired from the same manufacturer to ensure correct correlation of data.
- A specialist is employed to assess the data.
- A more thorough ongoing programme of environmental monitoring is implemented to measure levels of relative humidity (RH) and temperature within the Chapel and external ambient levels of humidity and temperature.



- The surface temperature of the walls is monitored in order to calculate dew point temperature. From this information it will be possible to determine the risk of condensation occurring on the internal surfaces in the Chapel.
- Following data analysis, an optimum temperature for the building is identified.
- A level of 55-75% Relative Humidity is aimed for.

### 4.6.2 Dehumidification

A dehumidifier that operates 24 hours per day is currently installed in the Chapel. It appears that a dehumidifier has been in use for some time. It is likely that it was acquired in response to concerns about the damp condition of the walls. The dehumidifier should not be used during the detailed assessment of the environmental conditions; this will give a more accurate picture of conditions within the Chapel. There is reference to the use of the dehumidifier in the minutes of a meeting that took place on 19<sup>th</sup> June 1999: *‘Concern about the climatic conditions in the Chapel resulted in the suggestion by those present that the dehumidifier should be used only for short periods of time, as extremes of temperature could be as damaging, or more so, than the current problem of moisture damage’*.

It is not known what effect, whether positive or negative, the dehumidifier is having on the environment. It is likely that dehumidification will only be occurring in a localised area and not having much of an effect on the general environment of the Chapel.

#### **POLICY 17: DEHUMIDIFIER**

- Discontinue the use of the dehumidifier while environmental monitoring is taking place.
- Record the date on which the dehumidifier is switched off.
- Assess monitoring data for the effect of the dehumidifier being switched off.

### 4.6.3 Temperature

Heating is provided by a 5kW electric element set under the stone floor. Information provided by the Historic Sites Caretaker indicates that the heating system is switched on between 00.00 – 04.00 during the summer months and between 24.00 – 06.00 during winter months (**Appendix 9**). The system has a seven day timer and comes into operation to take advantage of Super Economy 12 Band 6 electricity. It is pointed out in the note provided by the Historic Sites Caretaker that the system can be switched on and off when it is needed and it is thought that the congregation may alter its use to suit their needs.

It was mentioned during the site meeting (4<sup>th</sup> June 2003) that the system had been left on for 24 hours on occasion in the past and that the interior of the Chapel became extremely warm.

The constant cycle of heating and cooling can result in dramatic fluctuations in the relative humidity levels. This is potentially very damaging to the wall paintings. In an ideal situation background heating should be provided at a constant low level to maintain a constant temperature within the Chapel. Control by a thermostat is desirable. If no thermostatic control can be installed, the underfloor heating system should be replaced, however this should only be undertaken after a full environmental survey. Other types of heating could be considered but would be more obtrusive. A balance will need to be sought between the issue of human comfort and the long-term preservation of the wall paintings. The present system is not flexible to meet either need. A combination that could be explored is low level background heating provided by an underfloor system, used in conjunction with local radiant heating to ensure user comfort during the services in the Chapel (Bordass & Benrose 1996).

### ***POLICY 18: TEMPERATURE***

- Aim for constant low background heating during the winter months. The temperature within the Chapel must not be allowed to fall below 10°C.
- Investigate the possibility of installing a thermostat to the present heating system to regulate heat flow.
- After a full environmental survey, consider replacing the underfloor heating system.

### **4.6.4 Lighting**

The inside of the Chapel is lit by eight wall mounted spot lights, each with a 75 Watt lamp. The wall-lights are visually as well as materially intrusive, and three are situated close to the wall paintings. The cable for at least one has been channelled through original wall plaster. The lights are likely to be generating a substantial amount of radiant heat each time they are switched on. This will have an effect on the environment but also on the surface of the paintings closest to the lights. The lights are too close to the wall paintings and can be turned to face the paintings creating local hot-spots on the historic painted surface. A new, effective, unobtrusive system, which respects the paintings in all ways, should be installed. Systems used in other churches containing wall paintings should be assessed for suitability, for example the floor mounted standards in the Fishermen's Chapel, Jersey.

Visitors to the Chapel are able to use a push button timer to illuminate the Chapel for five minutes at a time. It is possible to override the timer, as these spotlights remain switched on during services in the Chapel.

There is also an electric candelabrum over the front of the altar, used during services. The fitting provides good light but is ornate and over-elaborate for the modest interior space; if needed it should be replaced with something of a more appropriate design.

### ***POLICY 19: LIGHTING***

It is recommended that:

- The lighting of the Chapel is thought through afresh.
- Alternative lighting systems that do not generate heat near the surface of the wall paintings (cold light sources, for example fibre optics) are investigated.
- Light fittings that are less obtrusive to the wall paintings are investigated.
- A system to restrict the amount of time that lights are illuminated is maintained.
- The candelabrum is either be removed or replaced with a more appropriate fitting.

### **4.6.5 Ventilation**

The glass door to the Chapel is generally kept closed. Ventilation to the interior is provided by the square louvred vents set high up on the gable walls, via the upper louvres in the south window, and possibly by the hole through which the bell rope falls. The gable openings have been checked and found to consist of iron down-facing louvres to the exterior, backed by iron mesh. The vents are functioning by drawing air out of the Chapel. The iron vent and grill in the west gable are badly corroded. The grill in particular is broken in places and will need to be replaced. On entering the Chapel, one is struck by the warmth and stillness of the atmosphere. This is likely to be as a result of the high levels of humidity within the Chapel, caused by liquid moisture in the form of rising damp.

It will be important to ensure adequate air circulation and ventilation without allowing external ambient conditions to affect the internal environment to a large extent. Excessive ventilation can cause evaporation of moisture from the surface of the plaster causing crystallisation of hygroscopic salts resulting in further deterioration of the wall paintings. Excessive ventilation can also increase the risk of surface condensation. ‘Environmental monitoring of churches where a high level of deliberate uncontrolled ventilation is employed, has regularly shown incidences of condensation associated with ventilation’ (Curteis 2003).

### ***POLICY 20: VENTILATION***

- No change to the ventilation within the Chapel is recommended until the results of environmental monitoring have been assessed.

### **4.6.6 Use of the Chapel**

A service currently takes place once a week on Thursday morning. In the winter months the heating is manually switched on during the day to improve the conditions

for the congregation. There is often a difficulty in finding the balance between human levels of comfort and what is best for the building and the wall paintings. It is likely that the current system of heating and how it is used is putting the wall paintings at risk.

The Chapel is open to the public but the door is generally kept closed; it is not known how many people visit the Chapel. Visitors may or may not close the door after them.

People who use the Chapel should be acquainted with its problems and the efforts being made to preserve it and the wall paintings. Appropriate induction and control should be used to ensure that the measures put in place to stabilise the Chapel are adhered to. It should be made known that the comfort of the congregation is an issue that is being addressed.

### ***POLICY 21: USE OF THE CHAPEL***

It is recommended that:

- The congregation is involved in the improvement process.
- Awareness is raised within the congregation and all visitors of the issues concerning the preservation of the wall paintings and the delicate balance required to provide them with a stable environment.
- A leaflet is commissioned for the stakeholders to clearly outline the process of conservation management and its aims.
- The writing of a manual for the correct use of the Chapel and the environmental controls is commissioned.
- Before agreeing to alternative uses, the risks / impact of new uses on historic fabric and wall paintings must be evaluated.
- A visitors book to assess the number and frequency of people entering the Chapel is provided.

### **4.6.7 Summary of Recommendations for Environmental Monitoring**

As has been identified, the wall paintings are still at risk of deterioration from the fluctuating environment within the Chapel. This is occurring as a result of uncontrolled heating, high levels of humidity caused primarily by rising damp and possibly by a lack of air circulation. A liquid moisture survey should be undertaken to determine the incidence of water ingress. The cycle of heating and cooling must be broken as this is contributing to the instability of the environment. In order to achieve this, the system must be made more controllable to provide low level background heating at a constant temperature. Control by a thermostat which can not be overridden is recommended.

It will be essential to assess the environmental conditions fully and to address the root causes of the problems before any repairs are carried out to the interior plaster. The improvement of the appearance of the interior of the Chapel can only be addressed once the causes of liquid moisture and high humidity levels have been resolved. Such improvements would include the replacement of damaged plaster, the filling in of channels and the disguising of the damp stains at the gable ends.

It is recommended that the current programme of environmental monitoring be enhanced. It is important to ascertain the relationship between the temperature and the levels of relative humidity within the Chapel and how the building buffers its interior from the external conditions. Data should be collected for a year to reflect seasonal changes and fluctuations in the heating levels during the winter months before a complete assessment is made.

It must be stressed that continued monitoring of the environment and the condition of the wall paintings will be necessary in the long term to identify the effects of changes as a result of works that may be recommended.

### 4.7 MANAGEMENT OF THE BUILDING

There is a substantial amount of documentation relating to the management of the Chapel of Ste Apolline. What is clear, however, is that an effective structure for the management of the building and its environment has been lacking. Over the years there have been many specialist reports about the condition of the building. It is not clear from the documentation exactly what the practical response to these reports has been.

#### ***POLICY 22: MANAGEMENT***

- Responsibility for the day to day management of the Chapel must be given to one person, i.e. the Historic Sites Manager or her assistant.
- The manager will liaise with the congregation and make clear that in order to preserve the wall paintings the heating must be kept under control.
- A set of guidelines for the use of the Chapel will be drafted outlining what the management plan is trying to achieve.
- The manager will oversee the housekeeping and the environmental monitoring programme (following appropriate training and advice).
- If problems are identified decisions must be made and acted upon and records kept of action taken (as has been the policy since 1999).
- Utilities companies must liaise with the Historic Sites Manager prior to any works being undertaken in the vicinity of the Chapel.

- Owners of neighbouring properties must liaise with the Historic Sites Manager when issues concerning the Chapel arise.

### 4.7.1 Collection money

Upkeep of the Chapel is in the hands of the Heritage Committee. During the 1977 restoration it was suggested that some of the money collected in the Chapel through donations and the sale of postcards etc. could be donated to the then Ancient Monuments Committee to offset some of its costs; this has never taken place (Sandy Hamilton *pers. comm.*). At one time the money collected was to be spent on the compilation and printing of a guide book for the Chapel, although again this has not yet happened.

#### ***POLICY 23: COLLECTION MONEY***

It is recommended that:

- Money raised through donations and the sale of postcards etc. at the Chapel is accounted for and reported to the Heritage Committee.
- A formal arrangement between the Heritage Committee and the Guardians of the Chapel for dealing with the income of the Chapel is drawn up.
- The progress of the compilation of a guidebook is reviewed and realised.

## 4.8 THE GROUNDS

### 4.8.1 Vegetation

The mature trees add significantly to the setting for the Chapel. These trees are in an acceptable condition and the grounds appear to be maintained to a good standard.

The *Griselinia littoralis* hedge, while having an appropriate sea-side character, does not reflect the more woodland character of the Scarp. It tends to emphasise the suburban nature of the surrounding gardens. In the eighteenth century, when the Chapel was used for agricultural purposes, the grounds formed part of an orchard and were planted with fruit trees. Presently, there are taller woodland species from nineteenth and twentieth century planting. The grounds should retain a simple rural character, to differentiate it from the surrounding suburbia. If any of the present trees were to go, it should be carefully considered whether they should be replaced.

Views of the surrounding suburban rooftops diminish the enjoyment of the Chapel. The clipped boundary hedges, while allowing light into the grounds, fail to prevent this intrusion.

There is a lack of biodiversity in the garden. The closely mown lawns and use of herbicides, combined with the 'suburban' hedge and limited species of trees and other shrubs has created minimal scope for wild flowers, birds and insects to inhabit the space. As a result, the garden is not identified as a Site of Nature Conservation



Importance in the Rural Area Plan and is relatively bland and sterile. The Site should not be maintained in the manner of a domestic garden.

### ***POLICY 24: VEGETATION***

- Removal of the sycamore from the tree group on the boundary will be considered to allow more sunlight into the grounds.
- The remainder of this group of trees will be reduced in height to reveal the gable end of the Chapel.
- Future tree and shrub planting will be carefully considered.
- A taller unclipped boundary hedgerow, with a greater variety of species, will be considered.
- The construction of a grass bank along the north boundary below the hedgerow, as opposed to the present slope, will be considered.
- The establishment of suitable wildflowers and grasses will be allowed, increasing the rural character of the Site.
- The closely mown grass will be cut at a higher setting more suited to the nature of the Site.
- No herbicides, pesticides or fertilisers will be used on the Site.

### **4.8.2 Site Layout**

The former rectilinear quality and simplicity of the space has been lost by the insertion of the lay-by (wall and parking space) into the grounds. Cars parked within the space appear as a visually intrusive element when the Chapel is viewed from Rue de Ste Apolline. The introduction of the broad ‘curving’ stone path is at variance with the rectilinear site geometry, and bears little relationship with the scale of the Chapel doorway. It may be more attractive to avoid such direct alignment with the door as at present. Resin-bound gravel would permit a more sympathetic treatment than the present stone paving.

The altered east boundary wall is somewhat harsh in appearance and unsympathetic to the former character of the site. It competes visually with the Chapel.

The size of the grounds limits their use. The introduction of the seating allows the space to be used as a place of contemplation.

Level changes have occurred over the centuries on the south side of the Chapel, with the tarmac surface of La Grande Rue having been gradually built up and a pavement introduced. The stone plinth at the base of the Chapel has become obscured by the layers of paving.

### ***POLICY 25: SITE LAYOUT***

It is recommended that:

- The original boundaries of the grounds are protected.
- The grounds are maintained as a simple rectilinear space, providing a suitable setting for the Chapel.
- The possibility of an alternative parking location, where vehicles would not obscure views of the Chapel is investigated.
- If possible the boundary on the east side of the grounds is restored to its former alignment, with a point of access into the grounds.
- The curved path is replaced by a more discrete path, reflecting the scale of the Chapel building, and the geometry of the grounds, while taking account of the needs of the disabled.

#### **4.8.3 Furniture**

The stone platforms for the benches are unsympathetic to the character of the grounds, being overly large.

The information boards are presently of poor quality design, and their siting intrusive.

### ***POLICY 26: FURNITURE***

It is recommended that:

- The type of seating and its location is re-considered, with garden seats possibly as opposed to benches.
- The type of information to be provided on the boards is reconsidered. Boards must be designed to a high graphic standard, to be attractive in their own right and sited discreetly, so as not to be visually intrusive.

## **4.9 PRESERVATION OF THE ARCHAEOLOGICAL RESOURCE**

Archaeological sites and their settings are a finite and non-renewable resource, and care must be taken to ensure that they are not needlessly or thoughtlessly destroyed. The archaeological resource within the Chapel has been shown to be of low potential, as a result of previous archaeological excavation and ground-works for the underfloor central heating. The archaeological potential within the Chapel grounds may be regarded as slightly higher but may also have been compromised to some extent by previous ground-works.

### ***POLICY 27: MITIGATION***

Where works to the historic building are proposed during which historic fabric is to be uncovered or removed, an archaeological record of the structure will be made. Ground

#### 4. ISSUES AND POLICIES

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works which have the potential to expose the foundations of the Chapel, or to excavate undisturbed ground, or to expose undisturbed stratigraphy must be observed by an archaeologist. .

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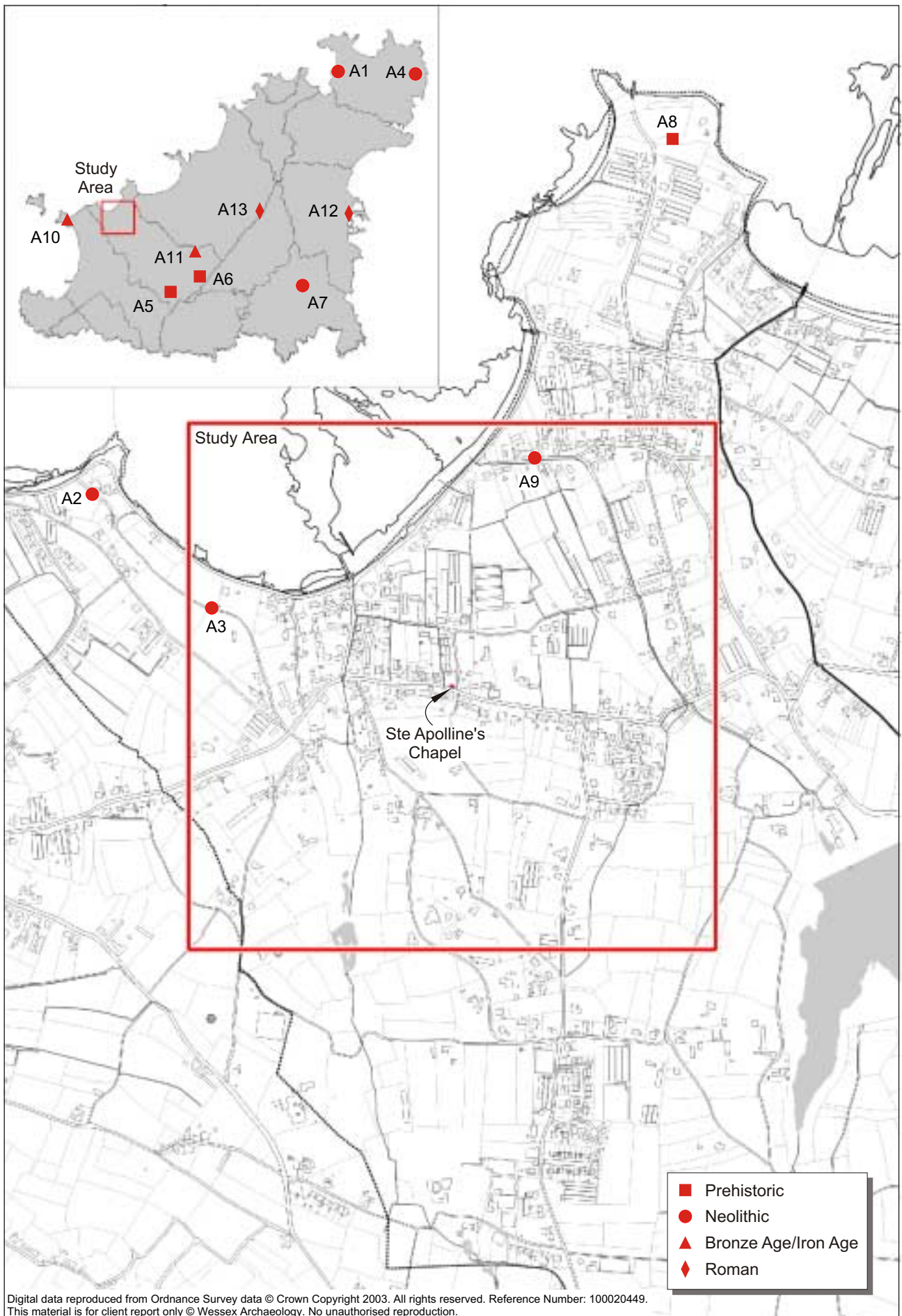
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## APPENDIX 1



Neolithic-Roman sites and findspots.

## Appendix 1: Archaeological and Historical Background

### Prehistoric Guernsey

Guernsey became an island *c.*10,000 BP, following the rise in sea level after the last glaciation. Evidence of human activity dating back to the Mesolithic period has been found on the island. The first inhabitants were probably seasonal visitors, crossing from the mainland in simple craft to exploit the rich fishing around the island, and to hunt seals and seabirds. They were followed by the permanent settlers of the Neolithic period, with evidence of a farming community dating to *c.*4,500 BC being found at L'Ancrese (**A1** in Vale Parish, 8 kilometres north-east of Ste Apolline's Chapel) in 1980 (Marr 2001, 1).

Guernsey is rich in megalithic (large stone) structures, the oldest of which is a passage grave (again at L'Ancrese) dating from *c.*4,500 BC. Most of the other dolmens (stone tombs) date from *c.*4,000 BC and were probably in use until *c.*2,250 BC. Le Trepied dolmen (**A2**) at Catoroc, St Saviour's (0.8 kilometres to the west of Ste Apolline's Chapel) fits this pattern. In addition to the megalithic tomb of Le Trepied, four cist tombs were found nearby at Le Catoroc. They were investigated and described by the Guernsey antiquarian Frederick Corbin Lukis in the nineteenth century. No human remains were recovered, but fragments of iron swords, spears, shield bosses, copper alloy items, pottery and other items were recorded (Burns et al. 1996, 92-100).

Chemin le Roi (**A3**) at Le Catoroc is a track that passes Le Trepied to the south-east and is one of the ancient 'Chemins le Roi' or King's highways. Evidence of the ritual abandonment of the dolmens is found at Le Déhus (**A4**), where pottery, human bone and a copper dagger were found under a layer of limpet shells (*ibid* 3-5). Also within the parish of St. Saviour, the site Le Route des Frances (**A5**) yielded prehistoric flints and pottery, and at the site of Hougue Fouque Mound (**A6**), stone axes, grinding tools, as well as an iron spur were found in the nineteenth century.

Menhirs (standing stones) are also in abundance in Guernsey and date to a similar period. The Mother Goddess dominated the religious beliefs of early man, and at least two Neolithic statue-menhirs of this figure have been found. The most famous figure, perhaps, is 'La Gran'mère du Chimquière' (**A7**) at St Martin's churchyard (4.8 kilometres to the south east of Ste Apolline's Chapel) which dates to *c.*3,000 BC but was remodelled in Gallo-Roman times (McCormack 1986, 6). Other statue-menhirs exist which probably date to around 1,000 BC (Marr 2001, 2). Richmond Headland (**A8**) includes a landscape of prehistoric standing stones, destroyed prehistoric monuments and cists.

A stone alignment (**A9**) believed to be either part of a kerb surrounding a burial chamber or a delineating boundary was found at Pre de Galet, St Saviours. A small excavation in 2001 revealed an absence of modern material, indicating a prehistoric date for this feature.

Unfortunately many menhirs and dolmens in the Channel Islands (especially in Herm) were destroyed or exported during the quarrying boom of the nineteenth century (Marr

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2001, 369). Probably most were robbed for building material in Guernsey (McCormack 1986, 9).

L'Erée headland (**A10**, 1.6 kilometres west of Ste Apolline's Chapel) is the site of an extensive Bronze Age settlement with some evidence of an Iron Age community there later. Signs of domestic buildings have been found, and a passage grave of c. 3,000-2,500 BC shows evidence of use c. 2,000-1,800 BC (Ogier 1998). It should be noted that in the medieval period, 'some abbeys and priories [were established] in out of the way places, where the Church identified surviving pagan practices with the Devil and regarded pre-Christian remains as his work' (*ibid.* 96). It has been suggested that Lihou Priory's remote tidal island location was chosen because of the remains at L'Erée.

Within St. Saviours Parish, Les Tranquesous (**A11**) has been identified as an area of Iron Age settlement, with associated house structures, pits, postholes and other features. It is a designated area of archaeological importance.

### **Roman Guernsey**

Excavations have revealed that the Romans extensively occupied the Channel Islands between c.150 and c.400 A.D. The Channel Islands were a major 'way-station' between the Roman ports at Reginca (St Malo) and Clausentum (Southampton). Roman activity is represented by remains of permanent structures at La Plaiderie, St Peter Port (**A12**, 6.4 kilometres to the east of Ste Apolline's Chapel), and a hypocaust at Castel Church (**A13**, 2.4 kilometres to the north east of Ste Apolline's Chapel). It is thought that the Roman name for Guernsey was 'Lisia' (Marr 2001, 109-111).

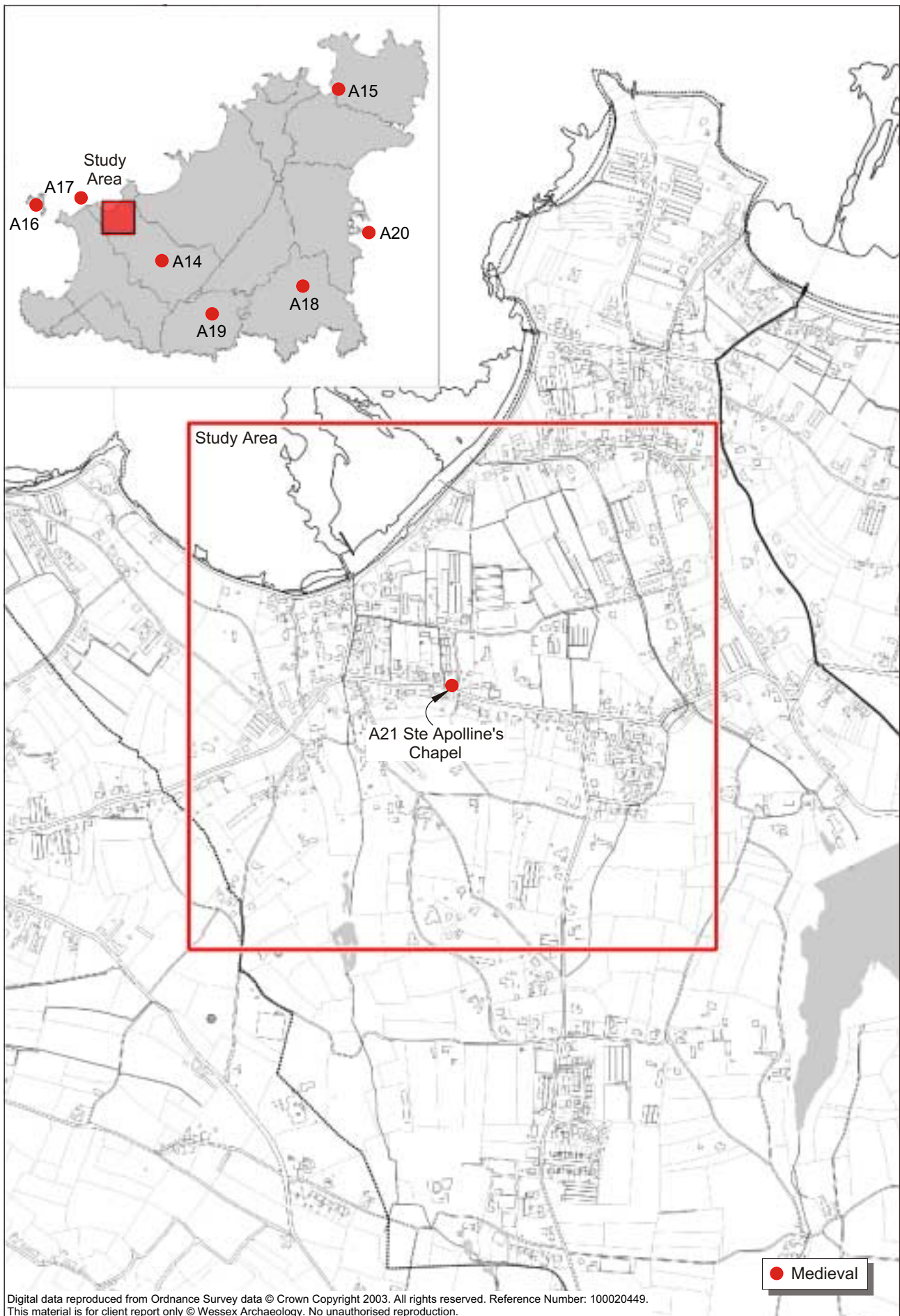
### **Post-Roman and Norse Guernsey**

From the sixth to ninth centuries, missionaries visited the islands, and St Sampson (d. c.565) is reputed to have introduced Christianity to Guernsey. Britons fleeing across the Channel from Anglo-Saxon invaders included peripatetic monks, and it is possible that the system of parishes found in Jersey and Guernsey stem from the areas administered by these Christian missionaries (Johnston 1994, 26).

The first churches on the Channel Islands may have been of timber or dry-stone construction, built from the sixth century onwards during the time of the missionary Saints. The earliest churches followed a simple plan influenced by Celtic church design; the buildings were usually small rectangular cells with a square chancel or semi-circular apse to accommodate the altar (Salter 2001, 6).

As well as chapels, the Christian missionaries also established monasteries on the islands and grafted their beliefs onto the pagan customs and rites they found there; a Christianised menhir at St Saviour's Parish Church (**A14**) possibly reflects this practice (Marr 2001, 12).

## APPENDIX 1



Medieval sites and findspots.

From about the seventh to ninth centuries and with increasing severity, roving bands of Norsemen from Scandinavia raided the Channel Islands and surrounding area. Many Guernsey place-names have Norse roots, indeed the *-ey* suffix of Guernsey is the Norse designation of a larger island (whereas the *-ou* in Jethou denotes a smaller island). In 867, through the Treaty of Compeigne, the islands officially became an appendage of Brittany. Despite this, in the mid tenth century the Normans (as the Norsemen had become) came to dominate.

Guernsey was divided into two large fiefs in 1028, the boundaries of which coincide with some present day Parish boundaries (Johnston 1994, 30).

### **Medieval Guernsey**

The Normans built churches on a scale previously only seen in large towns or monasteries. Noblemen and landowners were encouraged to build churches and monasteries on their land, and to become the patrons of those buildings. From the eleventh century onwards, however, the monasteries and abbeys began to take control of the churches and were expected to pay one third of any repair works needed (McCormack 1968, 53). By 1093 most Channel Island churches were in the hands of these institutions (*ibid.*).

The Normans developed a distinct style of architecture and many Guernsey Parish churches have Norman foundations. Vale Church (**A15**, 4.8 kilometres north east of Ste Apolline's Chapel) retains a twelfth century Romanesque arch (Johnston 1994, 27), and Lihou Priory was of a similar architectural style to Vale Church.

Mainland Normandy administered Guernsey and the other Channel Islands. Jersey and Guernsey each had a Vicomte, appointed to act on the spot, while law was dispensed by justices visiting from the mainland (Marr 2001, 113). The earliest surviving Norman document relating to the Channel Islands dates to c. 1022-1026 (Le Patourel 1975, 443). Further records demonstrate the wealth of the early Dukes of Normandy and the estates they held in the Channel Islands. The documents record land and churches given to monasteries in France, and as such the Channel Islands consisted of several estates belonging to baronial or religious estates on the mainland (*ibid.*).

When Duke William of Normandy took control of the English throne in 1066, Guernsey remained part of the Duchy of Normandy. For the majority of the period 1066-1204, England and the Duchy of Normandy were united under a common leader who held the dual title of Duke of Normandy and King of England. Guernsey, therefore, was part of this realm.

The twelfth century saw increased construction and the extension of many churches, however no existing churches in Guernsey contain structural work predating this period (Salter 2001, 6). Stone from quarries in Caen was sometimes used for ornament, notably in priories at Vale (**A15**) and Lihou (**A16**), both of which belonged to Mont Saint Michel—one of the most powerful abbeys in Normandy (McCormack 1986, 59).



Linked to Lihou Priory is the contemporary Chapelle Dom Hue (**A17**), the masonry remains of a probable Benedictine hermitage cell. It is located on the tidal islet of Dom Hue. McCormack (1986, 308) describes it as ‘a rectangular depression about two feet deep’ with ‘walling up to ground level which seems to incorporate a stone bench on the longer sides’.

The earliest records referring to Lihou Priory date to 1156 (Sebire 1996, 154). There has been long-standing interest in the remains of the priory, with the first archaeological excavation undertaken by antiquarian Frederick Corbin Lukis in 1838. Additional investigations have been made into the site over the years, with the most recently reported undertaken in 1996 on behalf of the States of Guernsey Heritage Committee (*ibid.* 153-4). Preliminary results have documented the extant remains of priory buildings, two domestic buildings and a dovecote (*ibid.* 155). Significant finds from the work include pottery, worked stone and window glass (*ibid.* 158-61).

Ecclesiastically, the Channel Islands were almost entirely linked to Normandy; architectural influences came to the islands from the south (McCormack 1986, 69) and were financed by French abbeys and trade. During the twelfth century, the pointed arch was introduced, increasing the stability and versatility of vaulting, and allowing the centre line of the roof to be a constant height. In Guernsey, probably the earliest vaulting is found at St Martin’s (**A18**) and Forest (**A19**) Churches (in the south-east of the island), which both date to *c.* 1250 (*ibid.* 83).

In 1204, King John of England lost control of Normandy to the French. The Channel Islands remained under English control, although some Islanders transferred their allegiance to France and moved to the mainland.

From *c.* 1250 onwards, churches and chapels in Guernsey used the distinctive deep red Cobo stone that has become an indicator of medieval work throughout the island (McCormack 1986, 89). The quality of random rubble masonry improved, and the ever-growing church congregations resulted in the linear plan form of churches changing to include transepts and chapels (*ibid.* 90). Medieval churches were frequently decorated with brightly coloured paintings of the scriptures (Rodwell 1990, xv).

The mainstays of Guernsey’s economy in the Late Middle Ages (thirteenth to fifteenth centuries) were drying and exporting fish. More importantly, large quantities of wine and other cargoes were shipped through St Peter Port on their way between Angevin Gascony and England. However, life in the Channel Islands at this time was hard. The French launched dozens of hit and run attacks, along with several invasions; crops and grain stores were destroyed, churches desecrated, and many people were killed. Fortifications on Guernsey and other islands were improved, and this is probably the time of the foundation of Castle Cornet (**A20**) and other contemporary strong points. In the autumn of 1338, the French conquered Guernsey and held it for two years. They retained Castle Cornet for a further six years until it was recaptured under Edward III following a three-day siege (Johnston 1994, 39). Further invasions took place in 1356/7 and 1372/3. In 1480/1, a Papal Bull granted the Islands the Privilege of Neutrality, and a period of relative peace followed.

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The Black Death arrived in the Channel Islands in 1349/50 and church expansion was interrupted. The tithe system suffered as a result of the decimated population, and priests' income fell dramatically. However, in the late fourteenth and fifteenth centuries, it became increasingly popular to bequeath money to churches, and chantry chapels, such as Ste Apolline's (A21), were built to pray for benefactors living and dead. Priests' income was supplemented by this arrangement, and they were often 'employed' to say masses at chapels beyond those inside their own church (McCormack 1986, 100).

In 1494/5, the position of Lord of the Isles was abolished and Henry VII appointed a governor to each Bailiwick; the first 'Captain of Guernsey' was Edmund Weston.

## **Post-Medieval Guernsey**

### ***Sixteenth Century***

Henry VIII's reformation of the 1530s did little to impinge on the religious framework of Guernsey, as there were no major religious centres to be seized or dissolved. Only the Cordelier Franciscan friars in St Peter Port were affected, deported to their native Normandy. A list of 'spiritual revenues' - the 'Valor Ecclesiasticus' (Ogier 1996, 42) was compiled for England, Wales and Guernsey, setting out the names and value of each parish church and its tithe. Also included were the chapels of St George and St Brioc (of the fief le Comte) and Lihou and 'Our Lady Mares' which both belonged to the King. Many chantries and lands were not mentioned in the list, and large profits remained undeclared. It would seem, therefore, that Henry VIII was more concerned with Guernsey's status as a frontier port than with the Islanders' religious life (*ibid*).

The fate of the chantries in Britain was sealed with Edward VI's Chantries Act of 1547/8, which also applied in the Channel Islands. Once again, however, many Guernsey chantries and fraternities were not declared to the Crown (McCormack 1986, 46) and many continued to function (Ogier 1996, 45). The Guernsey people were generally indifferent to the religious changes afoot, as long as it did not affect their economic or commercial interests, however it is clear that great lengths were taken to conceal the continuing presence of the Catholic Church in the island

In 1560/1, the Charter of Elizabeth I reinforced previous Charters and gave the Bailiwick a specific political identity, separate from that of Jersey. The Charter confirmed Guernsey's 'freedom from all tolls, exactions or dues' in 'all towns, markets and ports of the realm of England' and also expressly acknowledged Guernsey's neutrality in times of war (Marr 2001, 134). In addition, the Charter confirmed the jurisdiction of the Royal Court in all cases arising on the island (*ibid*). Thus, Guernsey was a self-governing neutral territory, whose governor answered solely to the English Crown.

Protestant Elizabeth I attempted to bring Protestant uniformity to Britain, but a lack of French speaking Anglican priests meant her religious reformation stalled in Guernsey. The real choice here was between Roman Catholicism and the emerging Calvinist

religion brought by Huguenot refugees fleeing anti-Protestant France. In 1563/4, a Calvinist Consistory (assembly) was established in St Peter Port (Marr 2001, 25).

It became clear to the English authorities that the wealth of the Catholic Church on the island had not been wholly declared, and they demanded that the survey of church property and land be undertaken again, although there is no evidence to suggest this took place (Ogier 1996, 62). As a result a series of commissions was set up (the first in January 1561/2) to investigate the Catholic revenues on Guernsey, in particular the concealed property of chantries and religious houses (*ibid* 63). Four commissions were charged with this duty, although only one of them is documented as having arrived in the island (*ibid* 64). This period of reform led to the sale, amongst others, of Ste Apolline's Chapel to Thomas Effart, a leading Protestant (Ogier 1996, 66).

Through this redistribution of Catholic property the English authorities managed to disable the old faith and ingratiate themselves with supporters of their cause. They used the same tactic to establish and support reformed institutions such as schools (*ibid* 67).

Only in 1569/70 was the split with Catholicism finally achieved; ecclesiastical links with the (Catholic) Bishop of Coutances were severed, and the Islands placed under the jurisdiction of the Bishop of Winchester (Marr 2001, 28). In 1572/3 approximately half the island's parishes had ex-Roman Catholic incumbents.

By 1585/6 the number of Huguenot refugees had increased, and the Calvinist religion was well and truly ensconced, although some ex-Roman Catholic priests performed Protestant services in French. A Presbyterian system of church government was set up which acknowledged the Bishop of Winchester as their superior as long as he did not interfere in their matters (*ibid* 29).

Under the Calvinist Church it was no longer necessary to offer beautiful things to the Glory of God, so church building stopped. Along with this, altars, statues, ornaments, stained glass, organs and screens were removed or destroyed, bells melted down (except for one in each parish), and wall paintings whitewashed over. The focus of worship shifted from the altar at the east end of a church, to a central pulpit from where sermons were delivered (McCormack 1986, 125). In 1629/30 the churches were described as 'destitute...both of ornament and beauty' and in 1677/8 as in a 'dilapidated state' (Ogier 1996, 102).

The Calvinist Church enforced considerable discipline, where inquisitions and denouncements were met by humiliating punishments. This coincided with the witch-hunting frenzy of the sixteenth and seventeenth centuries, which in Guernsey saw 100 people accused of witchcraft, of whom 45 were executed and 34 banished (Marr 2001, 34).

The sixteenth century Guernsey economy relied on fishing and knitting. Dried and smoked conger-eel was exported to France and England, supplemented by the newly discovered Atlantic fishing trade (*ibid* 349). Following a slight decline in the fishing market the knitting industry gathered pace. Raw materials were imported to Guernsey

and re-exported as knitted and woven goods from as early as 1470/1 (*ibid* 360), and this cottage industry grew quickly, the finished goods being exported to England, France, Spain and latterly, America. The industry was regulated by inspectors, who had the power to confiscate inferior goods, and who could also petition for greater import quotas. During the seventeenth century, knitting was at its peak and even men got involved. As a result agriculture was neglected and Guernsey had to import grain from nearby Sark (*ibid* 329). The industrial revolution signaled the end of the commercial knitting industry in Guernsey.

### ***Seventeenth Century***

King James I sought to establish religious conformity in his kingdom, but this was not achieved in his reign. Between 1635-37 efforts were made to sever links with Calvinist theological colleges, but these attempts were thwarted by the Civil War (*ibid* 36).

During the Civil War, Guernsey sided with the generally Puritan Parliament. From March 1643/4, Sir Peter Osborne, the Lieutenant Governor and a Royalist, occupied Castle Cornet while the rest of the island declared for Parliament. When Jersey (which had declared for the King) fell to Parliamentary forces in 1651, the situation at Castle Cornet became untenable, it having been supported throughout the siege by supplies from its neighbour. In 1651, after eight years and nine months, this last remaining Royalist stronghold fell (*ibid* 244-251).

Following the Restoration the Book of Common Prayer was again translated into French and ordered to be used in the Channel Islands. Clergy opposed to the Anglican Church were removed, although in 1672 the former incumbent of Saint Pierre-du-Bois obtained permission from Charles II to hold Presbyterian services in his house (*ibid* 35-38).

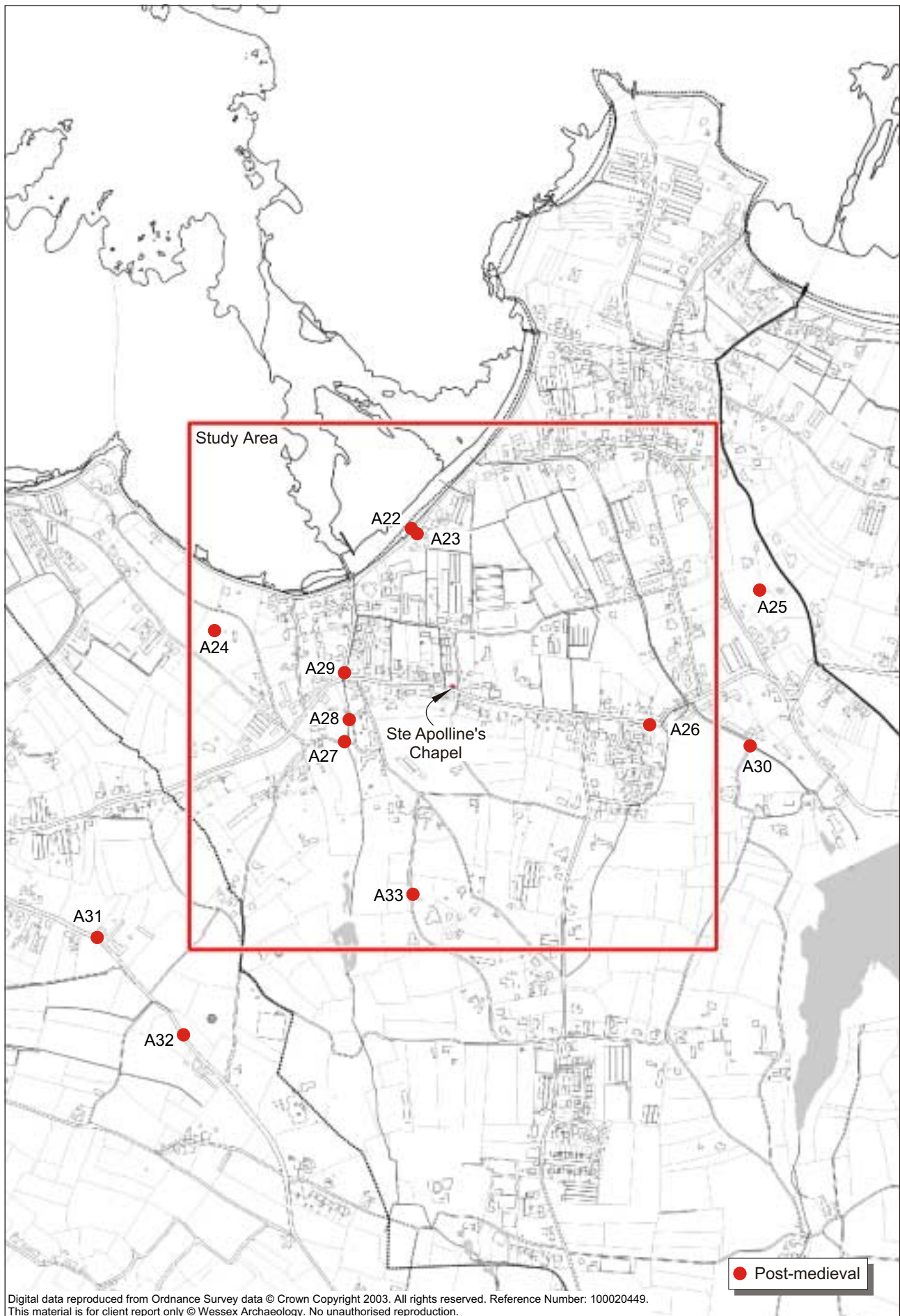
The conversion of Guernsey from the Calvinist to the Anglican Church was by no means achieved overnight. Some Calvinist traditions persisted and were possibly only noticed when the first Anglican Bishop visited the Channel Islands in 1818 – some even survived into the 1850s (*ibid* 39).

Following the ‘Glorious Revolution’ in 1689, William III sought to save his native Holland from the French. He therefore did not support the neutrality of the Channel Islands (who could afford safe harbour and passage to the French) and unilaterally revoked this status by an Order-in-Council of 8<sup>th</sup> August 1689 (*ibid* 145).

### ***Eighteenth century***

The eighteenth century saw the Channel Islands in the middle of a near constant struggle between Britain and France for commercial and imperial supremacy. The Islands prospered in the business of privateering—a kind of legalised piracy—and by 1800 the total prize money brought into the Islands amounted to £1,000,000 (*ibid.* 256). The service provided to the Royal Navy by these privateers even led the Islands to be declared ‘one of the naval powers of the world’ (*ibid.*). The defeat of Napoleon

## APPENDIX 1



Post-medieval sites and findspots.

at Waterloo in 1815 spelled the end of the privateering era, but by this time Guernsey was prospering as never before.

The threat of invasion posed by the French resulted in the construction of fifteen loopholed towers in prime defensive positions along the Guernsey coast. The towers were built between August 1778 and March 1779 and were designed to prevent invading troops from landing. As such the towers were armed with one pound and later twelve pound cannon and equipped with muskets. The Guernsey Militia, in addition to a number of soldiers from the permanent island garrison, manned the defences. The Militia was made up of able-bodied Guernseymen between the ages of 16 and 45 and reservists up to the age of 60. The men were allowed to nominate a substitute if they could not attend to their duty, and it was not uncommon for a wife or child to act as a stand in. In 1805 the construction of three Martello Towers was completed, further strengthening defences on the west coast of Guernsey (*Source: Guernsey's Coastal Defence Towers, leaflet published by Guernsey Tourist Board*).

Perelle Battery (A22) dates from at least the eighteenth century and is possibly earlier, forming part of Guernsey's coastal defences. The battery has been partly reconstructed, although its associated magazine (A23) has been destroyed. In addition, numerous small watch houses were constructed along the coast to give early warning of any Napoleonic threat. Catiroc Watch-house (A24) is one such installation.

### *Nineteenth century*

A significant ship-building industry developed in Guernsey prompted by the Napoleonic wars, the loss of many merchant ships and activity of Guernsey traders in Europe, the Mediterranean and South America. Nearly 300 vessels were built in Guernsey during the nineteenth century, and another 70 were lengthened or rebuilt. The industry declined in the latter part of the century with the advent of iron-clad steamers (Marr 2001, 363-5).

Quarrying in Guernsey began early in the nineteenth century and expanded dramatically. Stone was exported for kerbs, granite setts, ornamental masonry, and as crushed aggregates for road building (*ibid* 366). Cement production was also practised during the nineteenth century, and the site Le Moulin de Mont Saint in St Saviour Parish is one of three surviving windmills engaged in cement production. Its tower still survives (A25).

The cider industry flourished in Guernsey in the seventeenth and eighteenth centuries and reached a peak in the middle of the nineteenth century (Jee 1982, 74).

In 1813, 26 milestones were erected along the main roads out of St Peter Port, marking the distance from the Town Church. One milestone (A26) marked 'V' is situated on La Grande Rue, 390 metres to the east of Ste Apolline's Chapel. Howlett (1983) offers no history of the street name La Grande Rue, which appears on maps from 1832. Documentary evidence suggests that La Grande Rue was a continuation of the ancient Chemin le Roi, which passes to the south-east of Le Trepied, the



prehistoric burial chamber to the west of the Chapel. Howlett (1983) does mention 'Rue de Ste Appoline [*sic*]', which runs along the east side of the Chapel, and notes that Route de la Perelle, located to the north-west of the Chapel, 'might be a corruption of Pierrelle, indicating a rocky or stony district'. Also, Route des Rouvets, located at the western end of La Grande Rue, refers to the 'extinct family of Le Roser or Rover. One Thomas le Rouver or Rouvet was a servant at Lihou Priory and murdered a monk there in 1304' (*ibid.* 48).

Throughout the nineteenth century, agriculture, horticulture and livestock farming was a prime source of income for Guernsey. The export of Guernsey cattle was a thriving business from the early 1800s onward (Marr 2001, 325-344). Over 150 abreuvoirs (water troughs, primarily for cattle) were constructed in the nineteenth century, although some may be older (**A27-A33**). Abreuvoirs were built where there was a spring or a stream near to a road. Abreuvoirs built on a stream were often formed by a stone trough along the streambed. When the abreuvoir was at a spring or a smaller stream there was usually a more conventional stone or concrete trough to collect the water. Many of the abreuvoirs have elaborate stone surrounds. (Ref. [www.societe.org.gg/articles/abreuvoirs](http://www.societe.org.gg/articles/abreuvoirs)). In addition to livestock, parsnips, wheat and potatoes were exported to the mainland, along with grapes, peaches, tomatoes, and even melons and figs. The export of flowers and bulbs commenced on a large scale in 1863 (Marr 2001, 325-344).

### ***Twentieth century***

The early twentieth century saw the introduction of a more democratic system of politics to Guernsey. The law making and order-keeping nature of the States had evolved and it was now concerned with social provision and had a liability for the welfare of its citizens. Change was slow to begin with, but by the outbreak of the Second World War, directly or indirectly elected elements dominated all Guernsey's governing bodies (Marr 2001, 153).

The Guernsey economy centred on horticulture and tourism. Tomato production was booming, as was the flower and bulb market; 'growing' employed four times as many men as farming (*ibid* 339). As a result of increasing demand water supplies were improved and, in 1937, the construction of St Saviour's reservoir commenced.

The tourism industry became established in the mid-nineteenth century, and by 1905 had seen sufficient growth for a States Advertising Committee (now the States Tourist Board) to be set up. In 1913, 50,000 passengers arrived from England, most of whom were visitors to the island (*ibid* 377).

At the outbreak of the First World War, the States created a legislation which, for the duration of the war, relinquished the ancient Guernsey right of freedom from military service outside the islands. For the first time in history a Guernsey force was able to fight overseas, and about 7,000 Guernseymen served, from a total population of around 40,000. The Royal Guernsey Militia was renamed the Royal Guernsey Light Infantry (R.G.L.I.) and broken into two battalions, the First Battalion for service overseas, and the Second Battalion for home service and reserve. Six hundred men of

the R.G.L.I. were killed in two days at the battle of Cambrai in November and December 1917, and following the Battle of Lys in April 1918 only one hundred were left. The island war memorial records the names of one thousand dead (*ibid* 282-284).

In 1920, Guernsey monetarily linked itself to the English pound. Until then the island currency had been based on an ancient system of French coinage and was linked to the French franc. After the First World War the franc devalued and this connection was severed. The value of the Guernsey *double* was then rearranged so that 1,920 *doubles* were worth one English pound (*ibid* 439-440). Guernsey 'went decimal' in February 1971.

### *Second World War*

On 19 June 1940, the demilitarised Channel Islands were declared an 'Open Town', and the evacuation of 23,000 *Guernsiais* (over half the population) began. Four days later (and after much confusion) almost the entire population of Alderney followed (Marr 2001, 289). There was no mass evacuation of Jersey, and practically the whole of Sark's population stayed on the island. On 30<sup>th</sup> June, a German reconnaissance aircraft landed, and later that evening 52 transport planes arrived, signalling the beginning of the German occupation of Guernsey (*ibid* 291).

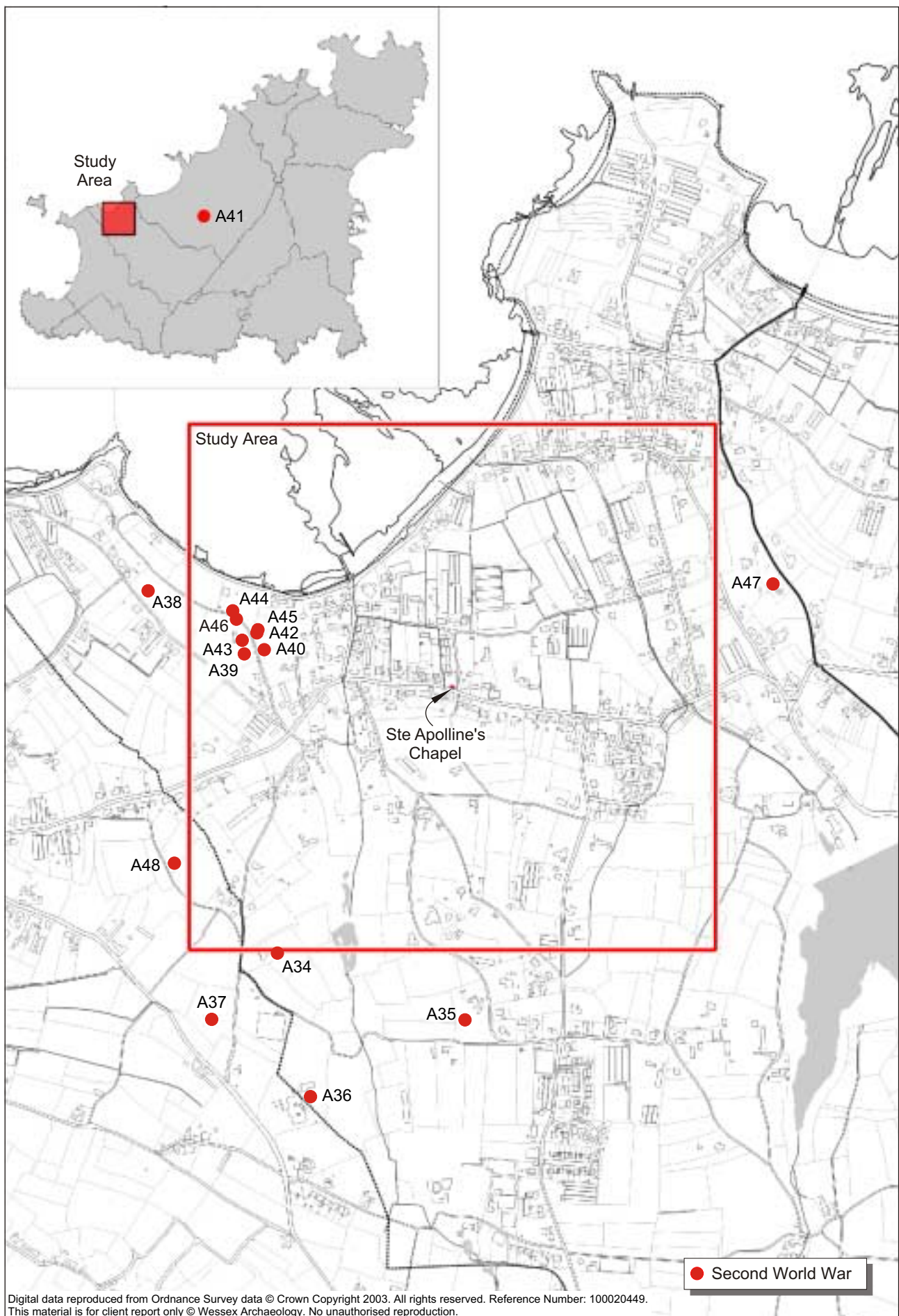
After the German invasion of Russia in June 1941, Hitler ordered the construction of the '*Atlantikwall*', a series of fortifications built at strategic locations from Norway to Spain. The idea was to allow Germany to defend the western coast of Europe with as few men as possible whilst they were fighting in the east. Hitler's directive of 20<sup>th</sup> October 1941 stated that, '*The permanent fortifying of the Channel Islands to convert them into an impregnable fortress must be pressed forward at maximum speed*' (*ibid* 299).

The result was that a whole German division was brought in until there were over 36,000 men in the Islands. On Guernsey, the fortifications constructed were supplied and serviced by a specially laid railway with vast underground tunnels for the storage of ammunition. An underground hospital with 600 beds was also built (*ibid*). Many of the German fortifications made use of earlier defences, some dating back to the Napoleonic Wars.

The backbone of the *Atlantikwall* network was the medium and heavy artillery batteries. Guernsey was defended by 65 guns in all, the largest of which was the Mirus Battery at Le Frie Baton, St Saviour (A34- A37). The battery consisted of four re-conditioned 30.5cm guns (*ibid*) from the 1914 Russian battleship *Volya* (Toms 1996, 65), each with a range of 50km. Camouflaged as houses, the guns were in action on ten occasions before and after D-Day and many of the shells fell on nearby Lihou Island (*ibid*).

Numerous other fortifications were installed throughout Guernsey, such as reinforced *Stützpunkt* (strongpoint) positions on strategic headlands and smaller *Widerstandsnest* (resistance nests, A38) which created an integrated defence network. The concentration of these fortifications was on the low-lying land on the

## APPENDIX 1



Second World War sites.

east, north and west coasts. In addition, fortifications were supported by searchlight positions, observation posts, machine gun emplacements, personnel shelters and minefields (A39-A46) (Gavey 2001, 9). Two Army Batteries lie within the Study Area: Divisional Battery 'Lux' (A47) and Coastal Battery 'Radetsky' (A48).

Underground tunnels were designed to protect vulnerable equipment and installations from aerial attack; a series of such tunnels was excavated under St Saviour's Church. Originally intended for use as a rations store, in 1944 the tunnels were re-designated *Hohlgang 12 Munition*.

On 6<sup>th</sup> June 1944, the Normandy landings took place, but the Channel Island remained under German occupation. Food shortages were crippling. Civilian rations were reduced to starvation levels and a shortage of fuel increased the suffering; it was even proposed that civilians should be segregated in one corner of each island so that the British could either rescue them or send food more easily (*ibid* 314).

On 27<sup>th</sup> December 1944, the Red Cross ship *Vega* reached Guernsey, the first of five such visits (*ibid* 315). Finally on 8<sup>th</sup> May 1945, surrender negotiations commenced and the following day the Germans relinquished control of the Channel Islands. Guernsey—formerly occupied by thousands of German troops—was now held by an advance party of one British officer and just 25 men (*ibid* 317).

After the Second World War, Guernsey underwent another series of political changes. Following a petition to the King in 1945, the States of Guernsey adopted reform proposals. Also, a Privy Council Committee undertook an enquiry. The conclusions of the committee report were influential in the content of the Reform (Guernsey) Laws 1948 to 1963. These Reforms ranged in purpose, but were generally designed to make the political bodies of Guernsey more representative of the people and more democratic. Reforms of the constitution of Guernsey continued throughout the twentieth century, and there is currently a major political review with radical changes to the Government system proposed. Guernsey's economy is now heavily reliant on finance business, which developed in the last quarter of the twentieth century to a point where Guernsey is now a significant and highly reputable finance centre.

**TABLE 1: Archaeological Sites and Findspots**

Location No.	SMR Number &/or Site Name	NGR (all SV) centre points East North		Period	Description
<b>A1</b>	Les Fouaillanges, L'Ancrese	38104	49763	Neolithic	Evidence of a Neolithic farming community dating to c.4500 BC
<b>A2</b>	Le Trepied and Le Catoroc	30616	45606	Neolithic	Prehistoric megalithic burial chamber/dolmen, dates as early as c.4,000 BC and was probably in use until c.2,250 BC. Four cist tombs were found by Lukis in the nineteenth century at Le Catoroc near Le Trepied. Designated site of archaeological importance.
<b>A3</b>	Chemin le Roi at Le Catoroc	30843	45390	Neolithic	Track passing Le Trepied to the south-east is one of the ancient Chemin le Roi. Designated site of archaeological importance.
<b>A4</b>	Le Déhus Tomb	40494	49688	Neolithic	Evidence of ritual abandonment of dolmens is found at Le Déhus, where pottery, human bone and a copper dagger were found under a layer of limpet shells.
<b>A5</b>	Le Route des Frances	32923	42953	Prehistoric	Prehistoric flints and pottery. Designated site of archaeological importance.
<b>A6</b>	Hougue Fougue Mound	33827	43430	Prehistoric	Stone axes, grinding tools and an iron spur found in nineteenth century. Designated site of archaeological importance.
<b>A7</b>	'La Gran'mère du Chimquière' at St Martin's churchyard	37004	43148	Neolithic	Neolithic Mother Goddess Menhir (standing stone). The most famous one in Guernsey is 'La Gran'mère du Chimquière' at St Martin's churchyard which dates to c.3000 BC. It was remodelled in Gallo-Roman times.
<b>A8</b>	Prehistoric remains on Richmond Headland	31719	46281	Prehistoric	Area of prehistoric standing stones, destroyed prehistoric monuments and cists.
<b>A9</b>	GU2538; Pres de Galet Stone Alignment	31457	45675	Early Neolithic to Medieval (4500 BC to 1530 AD)	A stone alignment was revealed in the front garden of a property known as Pre de Galet in St Saviours. April 2001 small excavation followed. No specific dating material was found although the absence of modern material at the lowest level is indicative of a prehistoric date. It is likely to be part of a kerb surrounding a much bigger structure such as a burial chamber or might be delineating a boundary of some sort. Designated site of archaeological importance.
<b>A10</b>	L'Erée headland	29730	45191	Bronze Age- Iron Age	Site of an extensive Bronze Age settlement with some evidence of an Iron Age community later. Signs of domestic buildings have been found, and a passage grave of c. 3,000-2,500 BC shows evidence of use c. 2,000-1,800 BC. A designated area of archaeological importance.

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Location No.	SMR Number &/or Site Name	NGR (all SV) centre points East North		Period	Description
A11	Les Tranquesous	33682	44203	Iron Age	Iron Age settlement, with associated house structures, pits, postholes and other features. A designated area of archaeological importance.
A12	La Plaiderie, St Peter Port	38433	45374	Roman (c.150-486 AD)	Excavations have revealed that the Romans extensively occupied the Channel Islands between c.150 and c.400 A.D. The Channel Islands were a major 'way-station' between the Roman ports at Reginca (St Malo) and Clausentum (Southampton). Remains of permanent structures at La Plaiderie, St Peter Port, represent Roman activity.
A13	Castel Church	35678	45448	Roman (c.150-486 AD)	Remains of Roman hypocaust located at Castel Church.
A14	St. Saviour's Church and churchyard	32649	43936	Medieval	Twelfth century church, possibly on pagan site. Prehistoric menhir inscribed with cross. Designated site of archaeological importance.
A15	Vale Church & Priory	38106	49216	Medieval	Vale Church retains a twelfth century Norman-style (Romanesque) arch.
A16	Lihou Priory	28764	45656	Medieval	The earliest records referring to the priory date to 1156. First archaeological excavation undertaken by antiquarian Frederick Corbin Lukis in 1838. Additional investigations have been made into the site with the most recently reported in 1996. Preliminary results documented the extant remains of two domestic buildings, priory buildings and a dovecote. Significant finds from the work include pottery, worked stone and window glass.
A17	Chapelle Dom Hue	30152	45876	Medieval	Masonry remains of a probable Benedictine cell, contemporary with Lihou Priory. Designated site of archaeological importance.
A18	St Martin's Church	37004	43148	Medieval	The earliest vaulting is found at St Martin's and Forest Churches (in the south-east of the island), both date to c. 1250.
A19	Forest Church	34202	42291	Medieval	The earliest vaulting is found at St Martin's and Forest Churches (in the south east of the island), both date to c. 1250.
A20	Castle Cornet	39044	44804	Medieval	Castle Cornet constructed on a small island off St Peter Port
A21	GU237; Ste Apolline Chapel (Ancient Monument AM.E01)	31303	45242	Medieval (1066-1539 AD)	Guernsey's oldest surviving chapel, constructed by Nicholas Henry in 1392, contains a medieval fresco of The Last Supper. It has been restored as a Chapel of Unity. Designated site of archaeological importance.



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Location No.	SMR Number &/or Site Name	NGR (all SV) centre points East North		Period	Description
A22	GU231; Perelle Battery (Ancient Monument AM.E11)	31221	45541	Post-medieval (1540 to 1900 AD)	Part of Guernsey's coastal defences dating from at least the late eighteenth century, it originally had its own magazine but this has been destroyed (GU538). In 1816 it was mounting two 20 pounder guns. The battery has been partly reconstructed.
A23	GU538; Perelle Magazine	31232	45531	Post-medieval (1540 to 1900 AD)	Now destroyed. Was associated with Perelle Battery SMR GU231.
A24	GU232; Catoroc Watch-house	30847	45347	Post-medieval (1540 to 1900 AD)	One of a series of small watch houses built around the coast as part of the post-medieval defences against the Napoleonic threat. This example still stands and lies within the grounds of a private house known as 'le Catoroc'. It probably dates between 1787 and 1832
A25	Le Moulin de Mont Saint	31883	45424	Post-medieval	One of three nineteenth century windmills engaged in the production of cement. Tower still standing. Designated site of archaeological importance.
A26	GU498; Milestone No. V, La Grande Rue	31674	45168	Post-medieval (c. 1813)	One of 26 milestones set up along the main roads out of St Peter Port in 1813. They mark the distance from the Town Church. This is one of 3 marked with the Roman numeral V and marks a route running west from Town.
A27	GU361; Abreuvoir in les Bas Rouvets (Ancient Monument AM.E04/18)	31094	45136	Post-medieval (1540 to 1900 AD)	Watering place with associated walls and cobbled area.
A28	GU362; Abreuvoir in Rue de la Girouette (Ancient Monument AM.E04/19)	31103	45178	Post-medieval (1540 to 1900 AD)	Well, water trough and associated walls and cobbled area. According to AM record there is also a pump associated with this monument, it has not been entered on SMR and needs checking.
A29	GU363; Abreuvoir in Route de la Perelle (Ancient Monument AE.E04/20)	31094	45267	Post-medieval (1540 to 1900 AD)	Roadside water trough with associated walls
A30	GU364; Abreuvoir in Rue de la Terre Norgiot (Ancient Monument AM.E04/21)	31865	45128	Post-medieval (1540 to 1900 AD)	Roadside water trough with associated wall and paved area.
A31	GU381; Trough (Ancient Monument AM.F03/120)	30624	44764	Post-medieval (1540 to 1900 AD)	Located at Les Adams, St Pierre du Bois

# APPENDIX 1

Location No.	SMR Number &/or Site Name	NGR (all SV) centre points East North		Period	Description
<b>A32</b>	GU382; Trough (Ancient Monument AM.F03/13)	30788	44579	Post-medieval (1540 to 1900 AD)	Located at La Houquette, St Pierre du Bois
<b>A33</b>	GU360; Abreuvoir in Vieille Rue (Ancient Monument AM.E04/17)	31224	44846	Post-medieval (1540 to 1900 AD)	Roadside water trough with associated wall.
<b>A34</b>	GU278; 30.5cm Gun Emplacement at Battery Mirus (Ancient Monument AM.E13)	30967	44735	German Occupation (1940-1945)	One of four 30.5cm guns of Battery Mirus; these were the largest in the Channel Islands and with a range of 38km, covered the entire Channel Islands from just off the coast of France, to Alderney in the north and Jersey in the south.
<b>A35</b>	GU279; 30.5cm Gun Emplacement at Battery Mirus	31324	44608	German Occupation (1940-1945)	One of four 30.5cm guns of Battery Mirus (see above)
<b>A36</b>	GU280; 30.5cm Gun Emplacement at Battery Mirus	31030	44462	German Occupation (1940-1945)	One of four 30.5cm guns of Battery Mirus (see above)
<b>A37</b>	GU281; 30.5cm Gun Emplacement at Battery Mirus (Ancient Monument AM.F14)	30842	44609	German Occupation (1940-1945)	One of four 30.5cm guns of Battery Mirus (see above)
<b>A38</b>	GU793; Resistance Nest "Perleberg" at Perelle	30721	45424	German Occupation (1940-1945)	Resistance nest (Widerstandsnest / Wn) Perleberg positioned between Strongpoints "Langenberg" and "Reichenberg". Part of the coastal defence designed to prevent enemy landing. Defences included: 'fortress' personnel shelter; observation post; mobile 7.5cm Pak40; searchlight; 2x4cm Pak; 3x2cm Flak emplacement; machine gun posts. More substantial emplacements survive.
<b>A39</b>	GU2628; Personnel Bunker at Wn Perleberg	30904	45304	German Occupation (1940-1945)	Fortress Personnel Bunker at Wn Perleberg.
<b>A40</b>	GU2629; Shelter (possible generator) at Wn Perleberg	30942	45312	German Occupation (1940-1945)	Small RFO (Reinforced Field Order) shelter above personnel (possible generator) at Wn Perleberg
<b>A41</b>	GU2630; Gun Emplacement at Wn Perleberg	33936	45337	German Occupation (1940-1945)	RFO (Reinforced Field Order) Pak38 or Pak40 position at Wn Perleberg
<b>A42</b>	GU2631; Personnel Shelter at Wn Perleberg	30928	45344	German Occupation (1940-45)	RFO (Reinforced Field Order) personnel shelter at Wn Perleberg

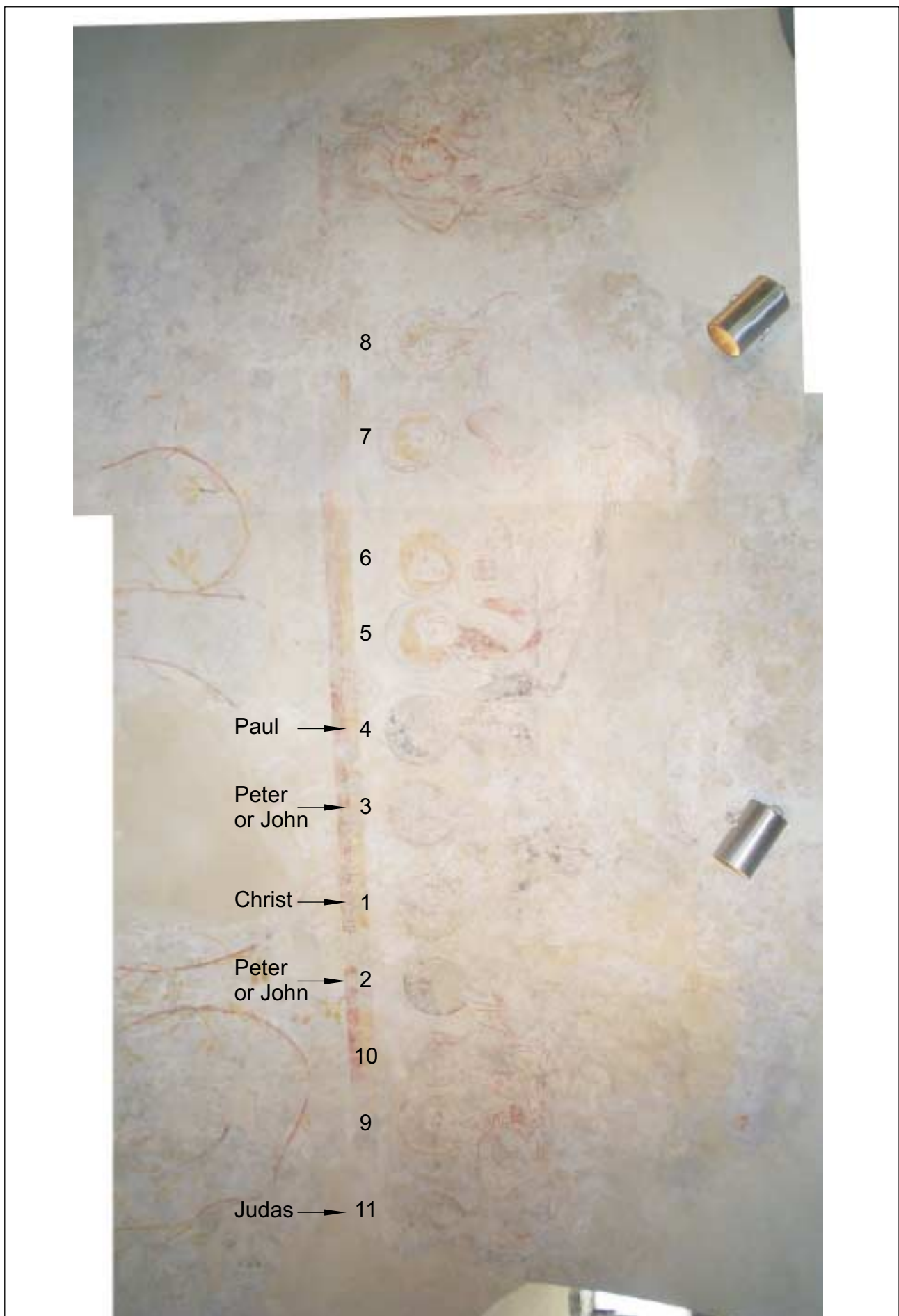
# APPENDIX 1

Location No.	SMR Number &/or Site Name	NGR (all SV) centre points East North		Period	Description
A43	GU2632; Shelter at Wn Perleberg	30900	45330	German Occupation (1940-1945)	RFO (Reinforced Field Order) personnel shelter at Wn Perleberg. Buried in garden.
A44	GU2633; Observation Post at Wn Perleberg	30882	45386	German Occupation (1940-1945)	Observation Post at Wn Perleberg. Built into a tower on the house.
A45	GU2634; Fieldworks at Wn Perleberg	30930	45350	German Occupation (1940-1945)	Fieldworks below personnel shelter (GU2631) at Wn Perleberg
A46	GU2641; 60cm Searchlight Shelter at Wn Perleberg	30889	45370	German Occupation (1940-1945)	RFO (Reinforced Field Order) 60cm Searchlight Shelter at Wn Perleberg.
A47	GU762; Army Divisional Battery "Lux", Rue du Hamel	31910	45437	German Occupation (1940-1945)	12./Art.-Rgt. 319, 4x10cm Le FH14/19(t) emplaced in casemates with doors which allowed them to be wheeled out.
A48	GU768; Army Coastal Battery "Radetzsky"	30771	44906	German Occupation (1940-1945)	Regiment: 16./HKAR.1265; artillery: 4x22cm K532(f). All Works were to 'reinforced field order' and some shelters survive. One of nine Coastal Artillery Batteries originally intended as a temporary measure until more Naval Batteries could be established. These never materialised and the Army Batteries remained in operation until the end of the war.

**Appendix 2: Cartographic Sources**

<b>Date</b>	<b>Description</b>
1787	Duke of Richmond's map of Guernsey by William Gardner
1832	'Map of the Island of Guernsey' by James Cochrane
1899	First edition Ordnance Survey map, surveyed 1899 and published 1900.
1938	Ordnance Survey map, 1938 revision of 1899 survey, published in 1939
1963	Ordnance Survey map, 1963 revision of 1899 survey
1979	Ordnance Survey map

### APPENDIX 3



Wall paintings on the south wall.



### Appendix 3: Late Fourteenth Century Wall Paintings

The preserved passage of old plaster on the south wall of Ste Apolline's Chapel consists of an area *c.*4m long, which begins at a height of *c.*2.2m above the present floor and continues high up into the vault.

#### *The Programme*

The principal figural scenes on this wall occupy a zone approximately 1.3m high and are bordered at top and bottom by a horizontal 0.1m band, which is parti-coloured red and yellow, the yellow strips being the inner element, the red the outer. Only a few traces of the lower horizontal border are preserved, and nothing of the painted scheme below this level can be made out. This lowest zone was quite high, rising to between 2.16 and 2.28m above the modern floor level. It is impossible to say for sure what was represented here. Possibly these lower walls were painted in imitation of a skirting of curtains running round the interior; this is a conceit found in this position in many painted medieval churches. They could equally well have been painted in imitation of a polychrome revetment of shaped marble panels. A third, less likely possibility is that a great vine wound round the interior at dado-level, in much the same way as it did in the first half of the fourteenth century in the little church of St Faith at Little Witchingham, in central Norfolk; at Ste Apolline such a design would have neatly balanced the scrolling vine on the vaults above.

Two scenes are preserved in the middle figural zone, one surviving more or less in its entirety, the other only in part. A large stretch of the wall is taken up by a representation of the Last Supper. This begins immediately to the west of the small window which pierces the south wall of the church close to its eastern end illuminating the sanctuary, and extends westwards for *c.* 3.5 m, dominating this side of the interior.

The Last Supper takes place at a long narrow rectangular table, with Christ and ten Apostles seated behind it and Judas in profile at its left-hand end. The table appears to be strewn rather than set with an assortment of items, food, and probably plates and cutlery. Christ is seated towards the mid-point of the table, a poorly preserved figure in a group of three Apostles. To the right of this central group are two pairs of figures, each engaged in converse; to its left is a further couple of Apostles, and beyond them the figure of Judas.

The figure of Christ (1) is one of the more poorly preserved figures on the wall. Little is discernible apart from parts of the outline of His body and halo, and some of the features of His face. Traces of the three bars of a cross can be made out in the halo about His head. His left contour sweeps gently down and away from the body to suggest that His right hand may have been extended on this side. The figure (2) to the immediate left, to judge from what remains of his curly pale-red hair, turns towards Him, to listen or to speak. He is one of two Apostles whose halo is distinguished by a dull blue wash. The delineation of the drapery on the left shoulder of this figure is relatively well preserved and sharp, and shows his right arm folded in a sling of drapery and bent at the elbow. However, most of his head and the right-hand side and lower parts of his body are lost. The Apostle (3) to the immediate right of Christ also turns

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### APPENDIX 3



Wall painting of Christ (1).



Wall painting of Peter or John (2) to the left of Christ.



### APPENDIX 3



Wall painting of Apostles to the right of Christ: Peter or John (3) and Paul (4).



Wall painting of two Apostles (5 and 6), one holding a wine glass.



### APPENDIX 3



Wall painting of two Apostles (7 and 8).



Wall painting of four Apostles to the right of Christ including Judas (11) and Peter or John (2).



half towards him. The surface of the face is abraded but the features can still be discerned; he was either clean shaven or lightly bearded, and had wavy hair falling down each side of his face. Here again the halo is a dull blue and seems to have a scalloped ornament round its border. Almost nothing of the lower part of his body is preserved. These two figures (2 and 3) are probably to be identified with St John and St Peter, although which is which is unclear. The fourth member (4) of this central group, the next to the right, half turns to the left in the direction to Christ. His right arm is bent across his chest and with his index finger he points at a large sword, which he grasps with his left, and whose blade extends upwards over his left shoulder. He may support a large book with his left arm, lying under the blade of the sword. This figure wears a full forked beard and unlike the other figures on the wall his head is largely bald, with some tufts of hair only at the sides. The sword, the book and the physiognomy clearly identifies this Apostle as St Paul, who is typically represented with these attributes in the western pictorial tradition of the high Middle Ages. His pallium is painted deep red. Although both the face of this figure and the body have suffered many losses, many of the principal features and accents are still discernible.

Each of the two pairs of figures (5, 6 and 7, 8) at the right-hand end of the table turn to each other in communication. The inner pair (5 and 6) consists of two young clean-shaven men, while the last pair (7 and 8) is made up of a clean-shaven individual (7) on the left and a bearded one (8) on the right, to indicate a younger and an older partner. Both groups are well preserved in outline, the inner one (5 and 6) especially so. Here, the man on the left (5) appears to rest his left hand on the shoulder of his companion (6), although he may also be raising it in approbation and even benediction over the glass of wine held by his neighbour. With his right hand he seems to gesture at a complex configuration on the table, probably including a loaf of bread. The other man (6) holds his glass, almost full of red wine, by the foot of the stem in the polite manner of the period. The man on the left (5) wears a deep red long-sleeved tunic under his pallium. Both (5 and 6) have tightly curled yellow hair falling about their ears and the older one on the right (6) a halo with a scalloped edging. The second pair (7 and 8), at the far right end of the table, similarly turn to each other in active intercourse. The heads and upper bodies of both are quite well preserved. The clean-shaven figure (7) on the left again has tightly curled yellow ringlets, and a more deeply scalloped halo. The edge of his red pallium is turned back as it falls down across his breast to reveal the lining, now white, originally in a contrasting colour. His bare right arm reaches out on the table where his hand appears to engage with a piece of tableware or food. Immediately below it on the table are two large round objects, possibly loaves. His companion (8) has longer pale-red wavy hair, which falls down around the top of his neck and a delicate forked beard. He bends his left arm, wrapped in the sling of his pallium, and delicately raises a glass of wine.

To the left of the central group (1-4) is a further pair of interacting Apostles (9 and 10), the one on the left (9) pouring wine from a large jug into a glass held out by his companion (10). The outlines of the younger man on the left (9) are relatively well preserved, although there are losses particularly in the hair and on the lower body. The right-hand figure (10) is more damaged, particularly around the face, where the features including his elegantly forked beard are only just discernible. Again a

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Wall painting of a group of figures on the far right hand side.



### APPENDIX 3



Wall paintings of a large scrolling plant, probably a vine.





younger man (9) is paired with an older one (10). The clean-shaven yellow-haired figure (9), thrusts his elbow back, stretching the material of his pallium which forms a dramatic projecting angled configuration between his neck and his waist. He uses both hands on the jug, which is clearly almost full, and heavy with wine; with one he grasps the handle while with the other he steadies the foot. His companion (10) holds out his glass in his extended left hand; his left arm issues from a sling of drapery, with his palm on the table open towards the faded contour of an unidentifiable item.

The left end of the composition is closed by a figure (11) with his head in strict profile, sitting at the end of the table. All parts of the figure have suffered severe losses. The head of this figure is distinguished by its jutting angular nose and receding chin, and by being set against a red halo. The forearms and hands appear to rest on the table before him. Alone of all the figures seated at the table; this one is set apart from his companions. He alone is depicted in profile and no one turns to engage with him. There is little doubt that this is Judas.

A second scene was laid out between the Last Supper and the southern door that pieces the south wall towards its western end. This is separated from the Last Supper by about 0.25m of unpainted plaster. Only the left-hand side of this composition is preserved. This consists of four male figures dressed in tunic and pallium, and the back of a fifth, apparently Apostles, in a tight overlapping group, all facing three-quarters to the right and with inclined heads with gentle downward gaze. The upper figure on the far left of the composition rests his hand in a gesture of inclusion on the shoulder of the man immediately below him. The three preserved heads are all clean-shaven, and are circumscribed by haloes in simple outline. The subject of the composition is not obvious, possibly it represented Christ washing the feet of the Apostles, starting with St Peter, with the others looking on in astonishment.

The third zone of painted decoration in the Chapel, which extends from the upper horizontal border of the main figural scenes and once covered the whole of the vault, is filled with a large scrolling plant. This must notionally represent a vine, although there is no sign of grapes growing from the stems in what survives. The plant appears to have developed in two superimposed horizontal registers of scrolling red stems, with delicate yellow tendrils growing out of and winding round the main trunk. The tendrils terminate in little formulaic clusters of three yellow lanceolate leaves, and more rarely in round pale red flowers rendered stencil-fashion with a dense pattern of petals. Considerable passages of the vine are preserved in the lower register, but only vestiges of one scroll in the upper level.

**Appendix 4: La Société Guernsiaisie Report and Transactions 1971, J. Maiden**

During the year some excavations have taken place at Ste Apolline's Chapel in St Saviour's. The primary object of the investigation was to investigate the foundations of the building before any restoration work was undertaken.

The external measurements of the Chapel are 30ft. by 16ft. 6in. and the internal 24ft. 6in. by 11ft. 6in. This gives the wall thicknesses of 2ft. 9in. and 2ft. 6in. (McCulloch in a paper read at the site in the late nineteenth century gives the measurements as 27ft. by 13ft. 9in.).

In order to study the foundations two trenches each 3ft wide were dug along the two long walls, from the doors to within 3ft of the east end. As the two windows in those walls were at the same height these window sills were used for measuring. The floor sloped slightly downwards from the road side and consisted of a 3in. layer of very hard blue clay. This clay was spread over the whole floor except for a strip about 6in. wide near the walls.

Below the clay was found brown/red gravel. This layer also contained minute pieces of charcoal. On the north side a ledge, 6in. wide, was uncovered at a depth of 1ft. 3in. below the top of the blue clay. The plastering on the wall continued up to this point and then appeared to turn inwards for a few inches. On the south side there was no corresponding ledge but again traces of plaster were discovered.

The walls were traced down to their foundations. On the south side the bottom of the foundations was reached 6ft. 6in. from the bottom of the window and 2ft. 8in. from the top of the clay floor. On the north side the foundations reached a depth of 7ft. 7in. from the window sill and 3ft. 5in. from the clay floor. It was also noted that the north wall was of much better construction than the south. The difference in depth and the more solid work can be accounted for by the original slope of the land to the north.

On investigating the east wall of the Chapel it was soon discovered that the clay did not extend to the centre of the east wall. It would seem that here was a raised part, presumably for the altar. At a later date, in order to have a level floor throughout, the blue clay was laid from the doors up to the altar step. This would account for the upward slope of the floor from the doors to the east end. The clay tapered off towards the west end. The door in the north wall must be at the original floor level. The south door has obviously been reconstructed because of the raising of the road level outside.

Several small holes were found in the clay floor but these do not seem to make up any particular pattern. They have the appearance of having been made by iron stakes—perhaps at the time the Chapel was used as a stable.

No finds of any real value came to light. There was only one small piece of unidentifiable pottery and one piece of dolerite—of the type used in tombstones.

My thanks go to three girls and a member of staff of St Peter Port Secondary School and a party of boys from the Boys' Grammar School who helped in the excavations.

**Appendix 5: Letter from Brandt Potter Hare Partnership 31st March 1971**

Dear Reverend Cooper,

I have pleasure in presenting an outline of my proposals for the rehabilitation of the Chapel of Saint Apolline situated at La Perelle in the Parish of St Saviour's Guernsey; an ancient Chantry dating from 1394 and one of several dedicated to Our Lady, and which came to be distinguished with Saint Apolline as early as 1452.

Although unremarkable from an architectural standpoint, it is particularly interesting in that it appears to be the only remaining example of its kind in the Island. Notwithstanding its diminutive size—measuring barely 27'0" x 13'0" internally—it was substantially constructed in local granite, having a pointed vault covered with thatch; the masonry springing at the eaves of the now exposed stone roof, and the arrangement of copings at the gables would evidence this.

A hole for the bell rope and the base of a bell turret at the western gable are all that now remain of this former feature.

At the dissolution of the Chantries which took place far later than in England, this little Chapel fell into disuse, and when acquired by the States in 1873 it was being used as a stable. The loss of the thatch and neglect of the building has seriously affected the plastering to the vaults and wall, much of which has fallen away. This indeed is most unfortunate as traces remain of what had undoubtedly been a fresco of high quality. Mrs Eve Baker has already submitted a preliminary report upon this.

It would appear that when the building was taken over by the States the external walls were repointed. They are today in fair condition save where shrinkage of mortar or movement of structure have caused settlements to take place. Unfortunately, as is only to be expected, the small irregular stones covering the roof have not been able, in the absence of thatching, to prevent ingress of water into the body of the fabric, and at my inspection after a period of several days free from rain, moisture was percolating visibly through the heads of lintels and through the vault itself.

Within the building traces of a former timber structure (probably part of the stabling) can be discerned where ends of beams were secured in the vaulting and have subsequently been filled. The floor is now of earth without paving.

The level of the floor is 18 inches below that of the adjoining street, so much so that dampness penetrates into the base of the walls. The present level of the pavement has appreciably reduced the effective height of the south entrance.

A number of trees have risen in the small grassed area to the north and west of the building, and one in particular at the eastern end represents a danger to the fabric. This should be removed, and some thinning out of the other trees and possibly replacement with better specimens will need to be considered.

If this building is to be preserved for the future, and in particular if what remains of the wall painting is to be saved, immediate attention must be given to prevent further penetration of rain through the roof. It is not now the custom to replace thatched roof coverings although this in the past would have been the simple remedy and could still be so provided that good quality reeds were obtained. Perhaps such a proposal would now be considered too pedantic, and the cost of future replacement or maintenance unnecessarily expensive. We must therefore consider what satisfactory alternative can be used which will meet both functional and aesthetic requirements, and here, assuming that functional requirements can be satisfied, we are principally concerned with aesthetics. I would rule out on these grounds both slates and clay or concrete tiles.

There are two alternatives which would be aesthetically acceptable:-

To cover the roof with dressed stone laid to courses, or to provide and lay natural stone roofing tiles laid in the traditional manner to diminishing courses. On the accompanying drawings I have illustrated the former but I am providing an overlay showing the effect of the latter.

If worked stone is employed then it will be necessary to form a secure and waterproof 'foundation', and you will observe from my sectional drawing the form of construction which I recommend—a relatively thin slab of concrete reinforced covered with an insulating material protected with a damp proof course upon which would be laid related worked stones laid to courses and secured with a substantial springer stone at the eaves, anchorages in the midway of the roof and coped with a masonry ridge. Thus the whole of this roof would become fully waterproof, its appearance still presenting a masonry effect.

If stone tiles are used, these would be laid in the traditional manner upon impregnated battens and counter battens, secured with non-ferrous fixings. The system would incorporate water-proof felting. The ridge would be formed with cut stone bedded in a gauged mortar made with hair. Stone cappings would be provided at the gables, and 7lbs lead soakers and flashings for the protection of the roof at its abutments.

Since my return I have contemplated both of these alternatives, and the more I study the photographs the more convinced I am that graduated natural stone tiling would not only prove to be appreciably less expensive but would in fact be more in character with the rugged granite masonry.

The eaves I suggest should discharge into lead gutters of square section with similar but circular fall pipes into back inlet gullies connected to the stormwater drain or drains discharging into soakpits, thus to lead the water clear of the foundations of the building.

I recommend the reconstruction of the bell cote. If perchance any illustrations whatever can be obtained depicting the original form of this feature, then the design should follow accordingly. Failing this I have suggested a simple outline founded upon the remaining base.

It will be necessary to reduce the penetration of dampness at the base of the walls particularly where these are at present buried above internal floor level. I would recommend the construction of a ventilated air duct beneath the pavement with a base of concrete laid to fall. It might also improve the effect about the Chapel if the pavement immediately adjacent to the south and east sides of the building were repaved in stone. On the north side a gravel filled trench protected with a retaining wall and provided with a land drain, would suffice and materially assist in reducing rising dampness within the building.

Turning our attention to the interior of the building, we need to consider the reglazing of the three small windows. I suggest that permanent glass vents should be provided in those to the north and south walls, the remainder of the lights glazed in lead comes. The east window might well contain a stained glass panel either of Our Lady or Saint Apolline. I would prefer to keep historically correct and suggest the former, possibly considering Saint Apolline in the glazed door to the south to advantage as one entered the Chapel from the south.

A new floor is required: I suggest York stone paving or the equivalent, laid on a concrete floor containing an insulating membrane and waterproof barrier. In the floor screed there would be the opportunity to install electric (underfloor) heating coils which could provide an adequate 'background' heating for the general protection of the building and its contents, supplementary units being provided in the form of fan assisted electric heaters which could be brought into use when required.

The condition of the internal walls and vault lining is at present in a sorry state. After a roof covering has been provided and sufficient time has elapsed for the walls to dry out, the whole of these surfaces will require expert attention both as regards the replacement of a suitable plaster on areas where it is now missing, but more especially for the care and treatment which will be needed for the preservation of the remains of the wall and ceiling paintings. Mrs Eve Baker proposes paying a further visit to the Chapel to inspect these areas with me, and she will be putting forward her recommendations for this part of the project.

We now come to the matter of prime importance. Having rehabilitated the structure and fabric, how is the Chapel to be used and furnished. We need to consider that we are breaking new ground in the ecumenical approach. This should not merely present a compromise of present usage but rather a forward step together towards the ultimate goal of Unity. How better can this be achieved than to look back to the simplicity of the earliest Christian Sanctuaries and in this little room provide an Altar for westward celebration with 'seats' lining the walls. I see no need for elaboration, or indeed Communicants' rails or Lectern. The Altar itself can provide for the latter if necessary, and the Priest can communicate the small gathering kneeling or standing without the necessity for leaving their seats.

I suggest that oak benches of simple fairly rugged design with kneeling rails.

The Altar of stone, possibly mounted upon pillars formed from the octagonal shafts lying in the Chapel.

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Electric lighting from wall brackets aimed at the vault.

A pair of candlesticks upon the Altar, and perhaps a rather fine cross of Grecian proportions mounted upon the wall behind the Altar.

The damaged ancient piscina would not now be used for its original purpose but could support a new shelf in wood to serve as a credence.

A table and visitors book at the west end could complete the furnishing. I envisage this could be a very delightful little sanctuary and truly serve its purpose well.

I have as yet not received the Ordnance Sheet showing the boundaries and content of the land about the Chapel. If you can send me a copy I will put forward some suggestions for its treatment.

I have in mind a pleasant grassed area with some—but not too many—trees, some seats and well maintained for the pleasure and comfort of visitors and pilgrims to the little Chapel.

If you will let us have your comments I will obtain estimates for the work involved and the furnishings.

Yours sincerely

Robert Potter



**Appendix 6: Summary of letters outlining the problems of damp within the Chapel following the 1973 - 1978 restoration works**

**September 1979**

In 1979, one year after the completion of the restoration work, Mr Hargreaves from Brandt Potter and Partners was called back to the Chapel to look at damp penetration in the west wall. In his letter to Mr Hamon, President of the AMC (26<sup>th</sup> September 1979) he pointed out;

- That the mastic pointing between the lead lining and the stones of the gable 'is generally sound but there are several places where it misses or appears to be skimpy'.
- 'The provision of a lead flashing to the east face of the bellcote is somewhat minimal.'

***Mr Hargreaves' Recommendations***

- The pointing in the west and east walls be scrutinised and any holes to be re-pointed using a 1:1:6 mortar mixture.
- The west wall be sprayed with a silicone solution to prevent damp ingress.
- That around the bellcote 'the inclusion of more steps, with the lead dressed down carefully over the gutter lining upstand is desirable'.

***Actions***

The AMC replied saying that they would organise the work, but there is no record as to whether the recommendations were acted on, although some repointing has been carried out on the west and east walls.

**August & September 1981 (Letter dated 15<sup>th</sup> September 1981)**

**20<sup>th</sup> November 1981: Report by B A Richardson, Penarth Research Centre**

Following identification of fungal damage to the wall paintings, Mr Richardson of Penarth Research International Ltd was called in to inspect the defects.

The area of fungal damage appeared to relate to an area of replacement plaster towards the centre of the paintings. The mould was described as unsightly and a potential risk to the binding media of the fresco was identified.

The presence of the mould was associated with localised dampness as a result of a leak due to damage to the roof felt. It was also noted that the upper stones on the roof were of inadequate width and it was thought that this could result in rain penetration. A risk of decay to the battens was identified.

The method of attaching the lead gutters at the gable ends was criticised as they were only sealed with mastic and mortar, not chased into the gable parapet as suggested in the architects' drawings. The report suggested that the gutter should have been extended as a stepped flashing under the coping stones of the parapet.

Mr Richardson commented that the new plasterwork appeared damp despite the dry weather. He thought that this could have been the result of inadequately washed beach sand in the plaster mix.

***Mr Richardson's Recommendations***

- Remove upper Cotswold stone slate courses on south slope of roof and check state of sarking felt and battens and repair if damaged.
- Apply a mild fungicide to the discoloured area of wall paintings to eradicate growth and inhibit further mould development.
- Treat the oak gate at the south end of the west wall with a fungicide.
- If rain penetration continues to be a problem 'it is recommended that the present Cotswold slate should be removed and replaced by Cornish stone slate or some similar acid stone'.

***Actions carried out***

- Spray application of an aqueous solution of Gloquat C (quaternary ammonium compound) at 2% to wall paintings.
- Application of 0.5% tri-n-butyltin oxide/quaternary ammonium compound solution to oak gate at south end of west wall.

A further inspection was made of the wall paintings and *'It was observed that there had been no further spread of the mould growth'*.

***Mr Richardson's Further recommendations***

- Raised the possibility that further work might be necessary to remove the residual traces of mould on the paintings after repairs had been undertaken to the roofing felt.

**7<sup>th</sup> June 1988**

Report from Perry Lithgow Partnership following a visit to Ste Apolline's on 19<sup>th</sup> May 1988.

The report notes *'that the most severely calcified areas were where water penetration had occurred, causing plaster loss, and the worst affected section was to the east of the Christ figure. This corresponds with structural damage to the plaster and probably the vault immediately above.'*

There appeared to be no further mould growth since the 1981 fungicide treatment by the Penarth Research Centre.

Perry Lithgow identify the source of the damp ingress to be as a result of cement based grout having been used during the restoration of the Chapel from 1973 - 1978. *'This would have the effect of creating a cold area much more in keeping with the mould growth pattern.'*

It was noted that at some point ventilation holes had been inserted in the east and west walls enabling a through draught that *'has no doubt helped to solve the humidity problem and may explain why the mould has not re-occurred.'*

***Perry Lithgow Partnership's Recommendations***

- Remove residual mould so that the area can be monitored for fresh growth

**10<sup>th</sup> March 1989**

Perry Lithgow Partnership undertook the removal of the residual mould using ethamine diamine tetra acetic acid (EDTA) applied diluted in water from cotton wool swabs.

The conservation record states:

*'The wall painting is now in a stable condition. The wall is not damp, and the Chapel is adequately ventilated. We therefore do not anticipate a recurrence of the mould growth.'*

**30<sup>th</sup> March 1995 (site visit by Penarth Research International Ltd)**

Mr Richardson visited the Chapel on the 30<sup>th</sup> March 1995 to report on the damp affecting the internal plaster. In his letter of 12<sup>th</sup> April 1995, he noted that the plaster was badly deteriorated on the lower parts of the walls, particularly in the south and west walls. Darkening of the plaster was noted high on the west wall indicating that damp was still penetrating.

**Analysis:** a sample of the deteriorated plaster from the south wall was analysed and found to have a very high chloride content (ref. report by B. A. Richardson November 1981)

It is pointed out that although the plaster has deteriorated at a lower level, this process is helpful in allowing residual damp in the walls to disperse, therefore the plaster should be regarded as 'sacrificial' and will require replacing from time to time.

Rising damp, particularly along the south wall where the floor of the Chapel is below the level of the adjacent road (La Grand Rue), was identified.

***Mr Richardson's Recommendations***

- Hack off plaster on lower levels of walls to 0.5m above present damage.
- Replace with soft lime plaster 1/2: 3: 12 (cement: lime: sand) mix.
- The pointing mortar in the west gable was checked to seek the source of water ingress.

**Analysis** - it was found that both exterior mortars in the west wall were very cement rich and were shrinking away from the joints.

***Mr Richardson's Further recommendations***

- Rake out red pointing and replace with new pointing rubbed well back into the joints. Mortar should be a mix of 1 : 2 : 9 (cement/lime/sand)
- Points out the history of problems of water ingress to the west gable end of the Chapel—(ref. report by B. A. Richardson November 1981), requires further monitoring.

**19<sup>th</sup> July 1995 (site visit by Penarth Research International Ltd)**

B. A. Richardson visited the site and in his letter of the 25<sup>th</sup> July refers to his previous visits to the site (starting in 1981).

He refers to a number of issues raised in his previous reports:

- The fact that the roof selected by the architects was inappropriate for a granite building of this type.
- That the guttering is inadequate at the gable ends.

***Mr Richardson's Recommendations***

- Apply new plaster system from the floor to a height of 1.5m.
- Possibly apply a protective undercoat to prolong the life of this plaster (a dubbing and undercoat of about 1: 4 cement/sand with a stearite waterproofing additive).
- Use white Portland cement and carefully selected sand to match the existing plaster at a higher level.
- The effect of the system was to prevent evaporation of rising damp into the Chapel area.

**30<sup>th</sup> July 1995**

In a hand written footnote to the report from B. A. Richardson it is noted that *"Internal plasterwork at present extremely wet - Barry and ARK suggest it is left until it has dried out. In the meantime channels have been cut to prevent the spread of dampness as suggested by ARK."*

**24<sup>th</sup> February 1999 (site visit by Penarth Research International Ltd)**

A hand-written note (25<sup>th</sup> February 1999) by Ian MacRae (Heritage Committee) states that "Mr Richardson considers that the sacrificial plasterwork (up to approx. dado height around the interior of the building ) has worked exceptionally well".

**21<sup>st</sup> April 1999 (site visit by Penarth Research International Ltd)**

B. A. Richardson was called in to comment on the dark staining on the wall paintings on the 24<sup>th</sup> February and 24<sup>th</sup> April 1999.

In his letter of 7<sup>th</sup> May 1999, he remarks that the stained area corresponds to the area where mould was discovered in 1981. His understanding was that repairs were carried out to the roofing felt as he recommended in 1981 and that damage was found to the felt that corresponded to the area of damp and mould on the south wall. The

dark staining was thought to be residual, as there was no sign of dampness in this area.

***Mr Richardson's Recommendations***

- No further attention to stained area required at this stage.
- Quarterly inspections of this area to keep a check on the situation.
- Attend to the lead gutters to gable ends that continue to let in water. Bond lead to gable parapet with epoxy resin.

**Appendix 7: Summary of Past Treatments to Wall Paintings**

<b>Date</b>	<b>Treatment</b>	<b>Company</b>
1977-78	Removal of surface deposits to wall paintings. Cleaning and 'fixing' of surface. Possibly some gap filling.	Eve Baker and Richard Perry
1981	Surface sprayed with fungicide, a 2% aqueous solution of quarternary ammonium compound Gloquat C.	Penarth Research International Ltd
1988	Removal of residual mould to allow monitoring of further growth.	The Perry Lithgow Partnership

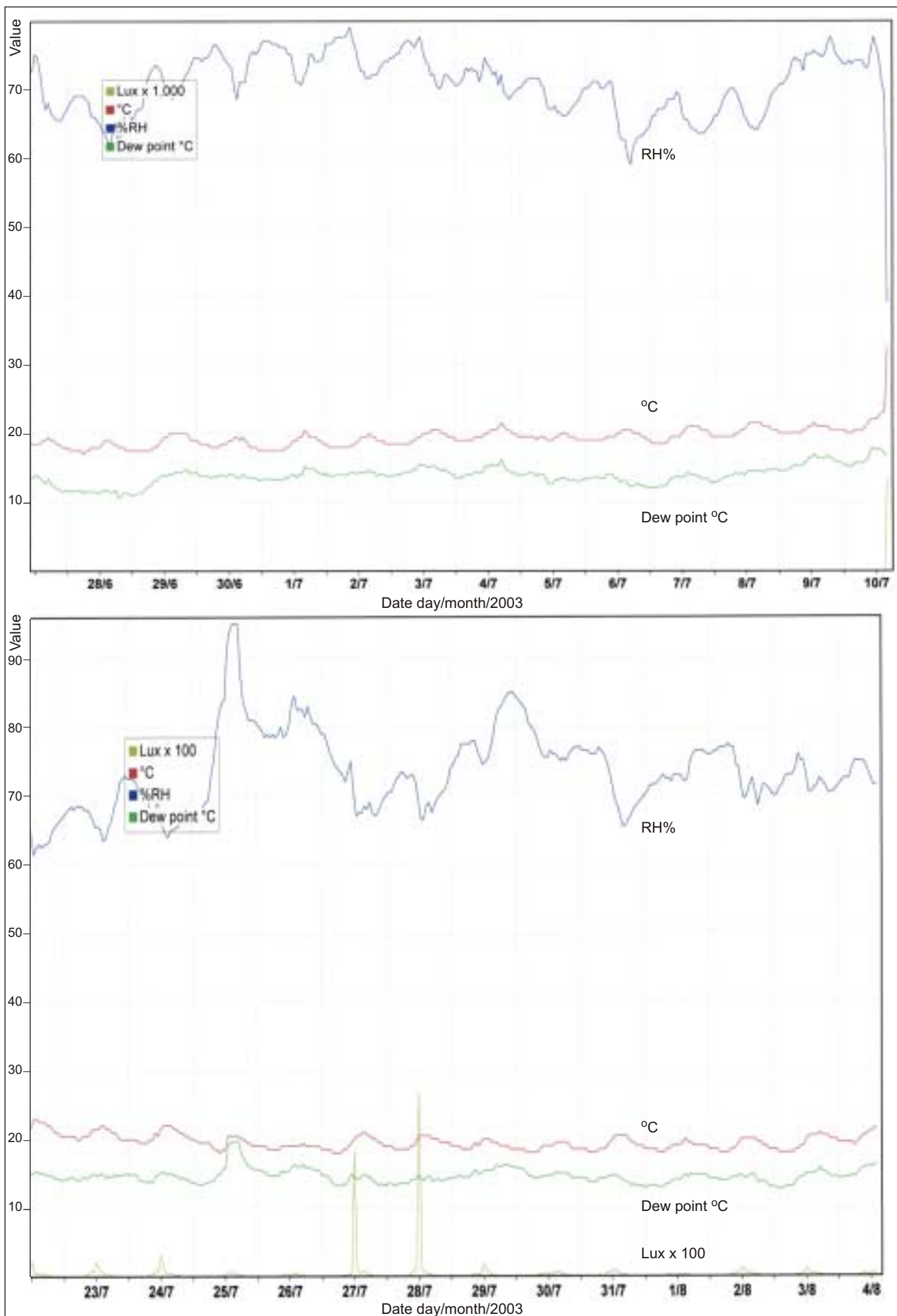


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**Appendix 8: Environmental Data from Ste Apolline's Chapel**
**Humidity Readings taken by Geoff Le Gallez**

<b>DATE</b>	<b>RELATIVE HUMIDITY</b>
01.11.02	73%
05.12.02	75%
11.12.02	72%
27.12.02	78%
08.01.03	88%
15.01.03	88%
22.01.03	87%
29.01.03	86%
06.02.03	86%
14.02.03	87%
20.02.03	90%
27.02.03	90%
06.03.03	
13.03.03	
20.03.03	
27.03.03	
03.04.03	76%
10.04.03	72%
17.04.03	76%
24.04.03	76%
08.05.03	70%
15.05.03	75%
22.05.03	76%
30.05.03	80%

## APPENDIX 8

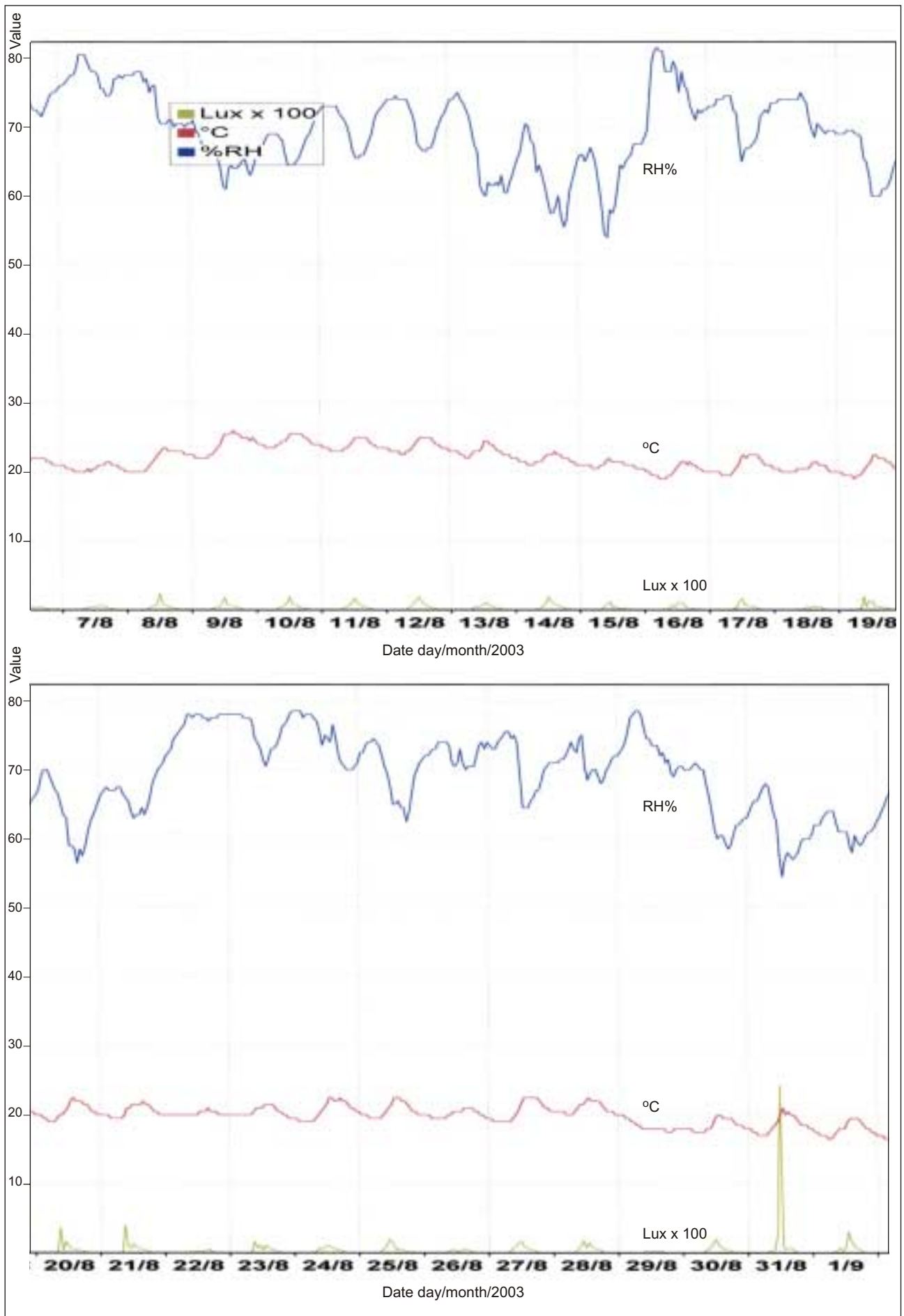


Readings from a thermohygrograph at Ste Apolline's Chapel.



Wessex Archaeology

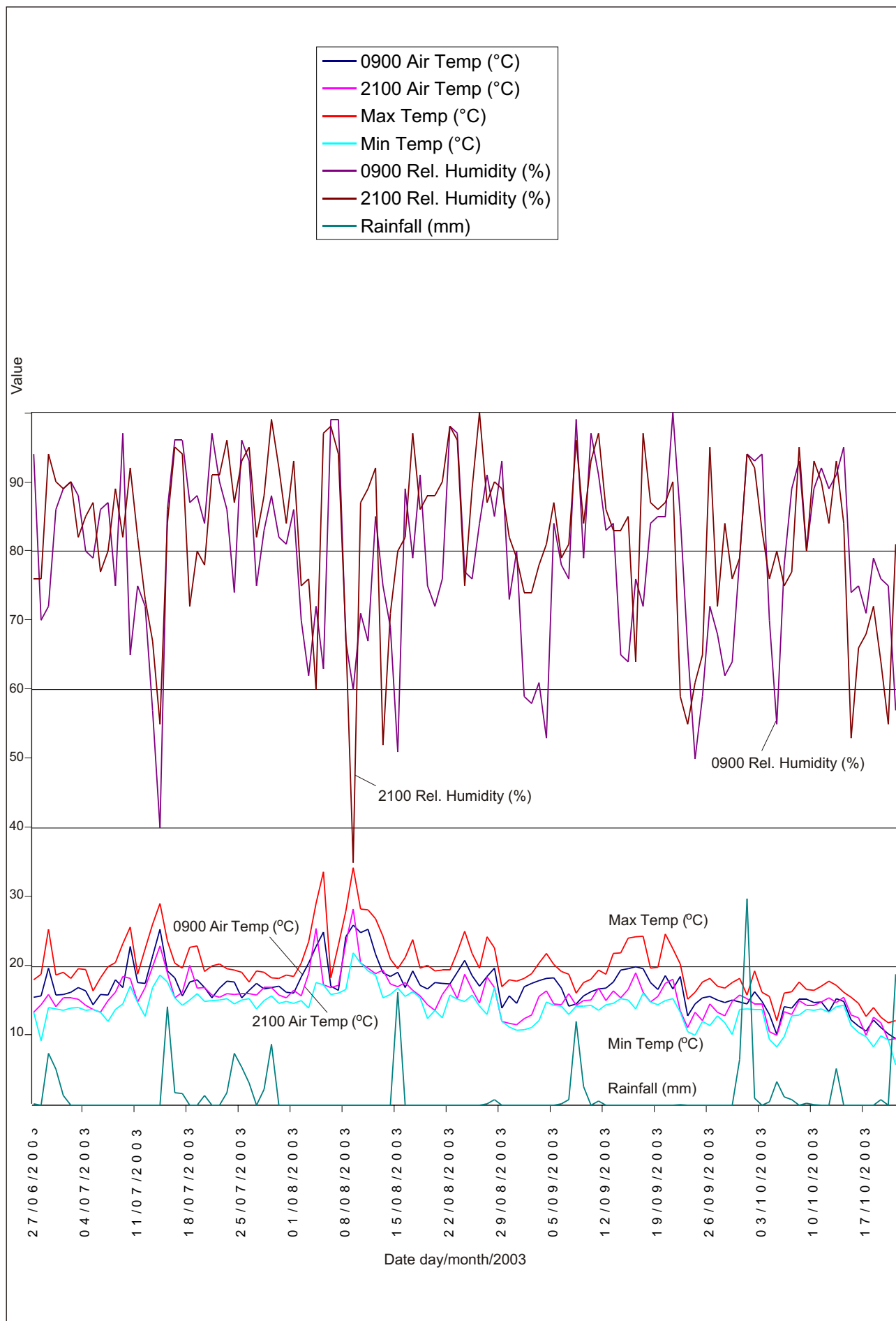
## APPENDIX 8



Readings from a thermohygrograph at Ste Apolline's Chapel.



## APPENDIX 8



Meteorological data from Guernsey Airport.



Wessex Archaeology

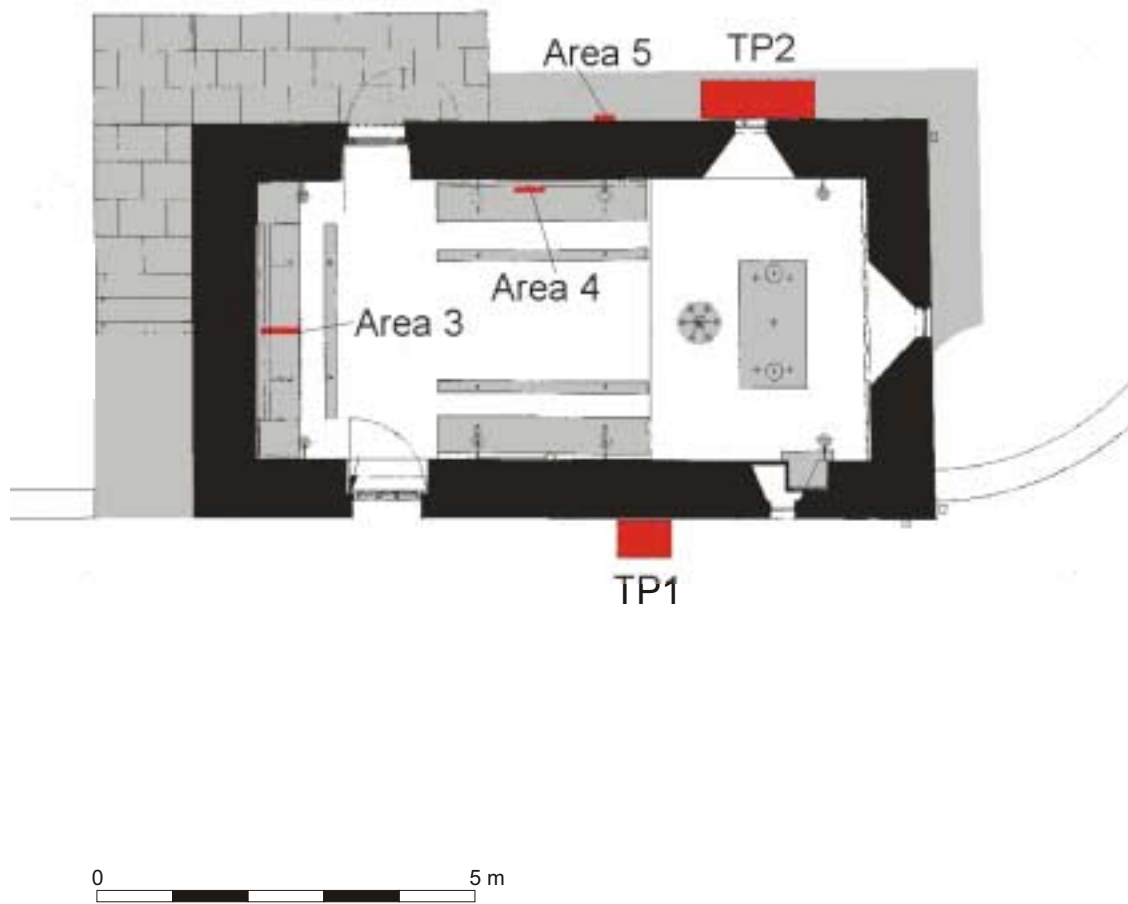
### **Appendix 9: Ste Apolline's Chapel Heating**

According to the Historic Sites Caretaker the heating is on:

- 12.00am – 4.00am summer months;
- 12.00am – 6.00am winter months;
- the change over is at the end of March;
- the heating is turned off completely during the height of summer

However, it is understood that the congregation changes the heating according to their needs and it is likely to be on during the Thursday morning service.

## APPENDIX 10



Location of Test Pits 1 and 2.



## **Appendix 10: Archaeological Observations of the Opening Up 19<sup>th</sup> September 2003**

### **Methods**

On the 19<sup>th</sup> September 2003, at the request of the architect some opening up work was carried out to try and discover how the Chapel was built and what building works were carried out during the 1973-78 restoration. Two test pits were excavated by hand by a local building contractor, one against the outside of south wall (**TP1**) and the other against the north wall (**TP2**). **TP 1** was approximately 0.5m by 0.7m and 0.6m deep, while **TP2** was approximately 0.5m by 1.5m and 0.4m deep. Opening up of the fabric of the Chapel consisted of removing a small area (roughly 0.5m<sup>2</sup>) of the roof covering (**Area 3**), making a small hole (0.25m<sup>2</sup>) into the north wall from the inside (**Area 4**) and removing a small area of the exterior pointing (**Area 5**). Archaeological observations were recorded with site notes, measured sketches and digital photography.

### **Results**

#### ***Test Pit 1***

All sections of the test pit except the north (Chapel wall) section revealed tarmac, 0.1m deep, overlying loose sandy deposits with scattered granite. The upper sandy deposit (2a), 0.3m thick, was light yellow-brown in colour and contained scattered medium sized (0.07m-0.15m) angular granite. The lower deposit (2b), 0.2m thick, was similar but was darker in colour, possibly as a result of a higher moisture content, and contained less angular granite. This deposit was observed in the base of the test pit. Natural geological deposits, which would in this location be bright orange in colour with less angular granite (Heather Sebire pers. comm.), were not reached.

The granite foundations of the Chapel wall were visible in the north section to a depth of 0.5-0.6m. At the base, the granite wall was thicker than higher up. This thickening of the wall began c. 0.1m below the current tarmac surface. The foundations appeared to lie on the darker sandy deposit, which seemed to continue under the wall. No cut for the foundations was visible in the east or west sections. Finds recovered from the spoil heap and therefore originating from deposits 2a or 2b comprised a handmade iron nail, a fragment of animal bone and a sherd of Normandy stoneware. Although this type of stoneware is still made today and has been produced since c. 1350, the sherd can be dated to the eighteenth/nineteenth century (Heather Sebire and Mark Wood pers. comm.). A number of rounded granite beach pebbles were also found in the spoil heap. These probably formed a former path although this feature was not visible in section.

It is clear that the ground level to the south of the Chapel has been raised since its construction in 1392. The level of La Grande Rue is approximately 0.62m higher than the floor of the Chapel and the south door is as a consequence no longer in use. Study of photographs of the Chapel back to c. 1870 does not show any appreciable change in the height of La Grande Rue in relation to the Chapel. It therefore seems likely that the road was raised at sometime in the eighteenth or nineteenth century and before c. 1870.

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## APPENDIX 10



Test pit 1 viewed from the south.



Test pit 2 viewed from the east.





Area 3: removal of Cotswold stone roof slates.



Investigation of Area 4.







Location of Area 5.



Detail of Area 5.

***Test Pit 2***

Test pit 2 was excavated within a French drain which had been created during the 1973-8 restoration. A breeze block wall, which was just visible at ground level, formed the south section, while the Chapel wall formed the north section. The Chapel wall continued below the depth of excavation. Modern granite scalplings, 0.4m deep, overlay a plastic drain pipe which was visible in the base of the French drain.

***Area 3***

Removal of Cotswold stone roof slates adjacent to the bellcote on the north slope at the apex revealed the 1970s timber battens, counter battens and roofing felt.

***Area 4***

Area 4 was located 1.63m to the east of the north door and 1.2m above current floor surface. Removal of internal plaster revealed that the granite walls of the Chapel were mortared and plastered with a coarse shelly lime mortar. An outer skim of 1970s plaster was visible over the original late fourteenth century lime plaster.

***Area 5***

Removal of a small area of the exterior pointing revealed the original late fourteenth century coarse shelly lime mortar.









Joshua Gosselin watercolour 1793.



Peter Le Lièvre lithograph c.1850.



Photograph c.1870.



T. Singleton photograph post 1873.



Photograph early 20th century.



Photograph pre 1939.



Photograph c.1953.



Photograph present.



*Wessex Archaeology*

THE TRUST FOR WESSEX ARCHAEOLOGY LTD.  
Portway House, Old Sarum Park, Salisbury, Wiltshire SP4 6EB  
Tel: (01722) 326867 Fax: (01722) 337562  
E-mail: [info@wessexarch.co.uk](mailto:info@wessexarch.co.uk) [www.wessexarch.co.uk](http://www.wessexarch.co.uk)

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