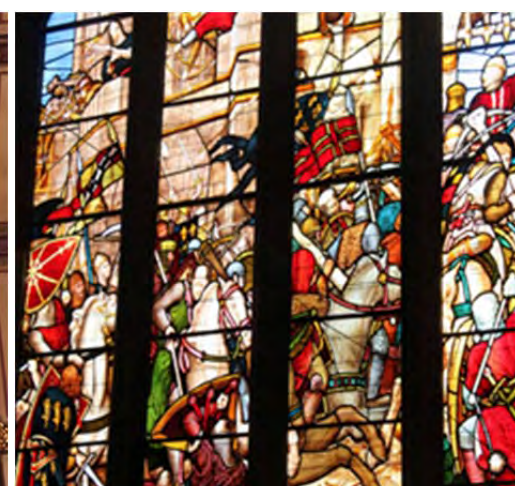
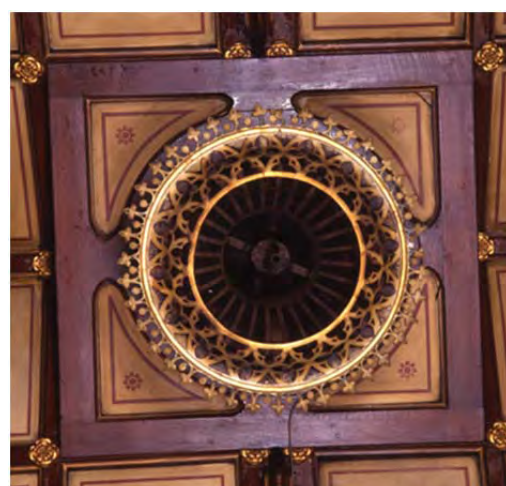
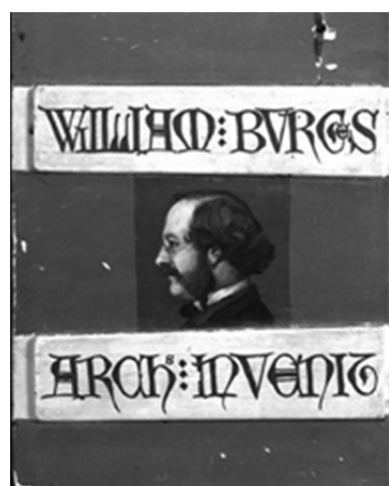
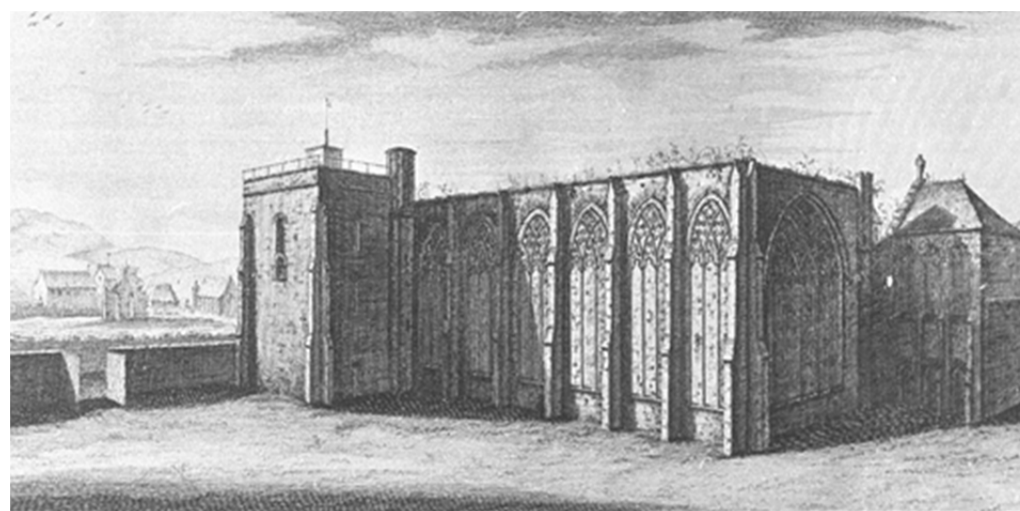




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DOVER TOWN HALL



STATEMENT OF SIGNIFICANCE

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Appendices

Appendix 01_	Timeline, Historical Illustrations and Drawings in approximate chronological order.
Appendix 02_	Documents and Letters in approximate chronological order.

Abbreviations

SoS	– Statement of Significance
DM	– Dover Museum
DMA	– Dover Museum Archive
RPGA	– Rena Pitsilli Graham Architect
DDC	– Dover District Council
KCA	– Kent County Archives
NA	– National Archives
RIBA	– Royal Institute of British Architects
BoO	– Board of Ordnance
JSK	– James Semple Kerr

Organisation of Plates: Plates for each section of the SoS are inserted at the end of each section. The plates for each of the Gazetteer sections aim to illustrate aspects of the various parts of the buildings that have not been already covered in previous section plates but specific references to relevant images in other plates are also given.

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Note:

Illustrations referred to by artist William Burgess included within this document, not to be confused with William Burges, the architect.

1. Executive Summary

1.1. The Meaning and Purpose of the Statement of Significance.

- 1.1.1. The Statement of Significance is intended to be the first step in the long term strategy for the conservation of the buildings at Dover Town Hall and finding a viable and extended use for them.
- 1.1.2. All the buildings are listed Grade II* and the mediaeval parts are a Scheduled Ancient Monument. DDC's Heritage Strategy identifies the Town Hall as part of the Churches theme. Many of the religious buildings of Dover District are designated assets of national importance and the District's religious heritage is considered to be of outstanding significance.
- 1.1.3. It has long been established by the Icomos Burra Charter that understanding the significance of a place is of paramount importance and an essential first task, which should precede any proposals for change or repair. This principle is adopted by The National Planning Policy Framework.
- 1.1.4. Understanding the heritage asset enables an informed assessment of future proposals and whether they would reveal or enhance the significance of the asset or, cause harm through inappropriate uses and/or physical works.
- 1.1.5. Dover District Council (DDC) recognise that the understanding of significance of building assets is a crucial tool in ensuring the preservation of the special architectural or historic interest of listed buildings and the conservation and enhancement of the character or appearance of conservation areas and the general built environment. DDC have therefore commissioned the Statement of Significance for a most important historic building asset in their care, namely Dover Town Hall otherwise known as the Maison Dieu.
- 1.1.6. Major publications on the methods to be adopted in undertaking the task, are the English Heritage publication "*Conservation Principles, Policy and Guidance*", April 2008, and James Semple Kerr's (JSK) "*Conservation Plan: A Guide To The Preparation Of Conservation Plans For Places Of European Cultural Significance*", Seventh Edition 2013. Both clearly state that the understanding of the asset needs to be supported by a Conservation Management Plan, which includes both a Statement of Significance and an identification of the risks facing the asset.
- 1.1.7. The magnitude of the task in understanding Dover Town Hall has limited the present work to the Statement of Significance only.

1.2. The Building

- 1.2.1. Dover Town Hall is to the east of the High Street and close to the mediaeval remains of Dover Priory. It consists of an agglomeration of buildings, which fall into two groups. The first comprises three major mediaeval structures, a long, tall hall known as the Stone Hall, a Chapel and a large square Tower, which were major parts of the mediaeval hospital of St Martin. The second much larger group comprises buildings dating from the late 19th century, the largest being the 1883 Connaught Hall.
- 1.2.2. The mediaeval hospital was founded by Hubert de Burgh, first Earl of Kent and Constable of Dover, sometime between 1203 and 1220 but patronage passed to the Kings of England by the building of a Chapel in 1227 by Henry III. After the dissolution of the monasteries, the buildings were used as a victualling store for the Navy, held briefly by the Board of Ordnance before being purchased by Dover Corporation in 1834, to house a Prison, Town Hall and Magistrates' Court. Following a long fundraising campaign, restoration of the almost derelict mediaeval buildings commenced in 1859 and was completed in 1862 to designs by Ambrose Poynter and William Burges. In 1866-67 the Town Surveyor, John Hanvey designed and built a larger prison to the north of the Stone Hall on the site of the Hubert de Burgh's Pilgrims Hall and a Council Chamber at the south east corner of the Stone Hall.
- 1.2.3. New legislation rendered the 1867 prison obsolete by 1877 enabling the Dover Corporation to repurchase the site. The Corporation engaged William Burges once again in 1880 to design new assembly rooms and other essential accommodation. Having produced the initial drawings and design report, Burges died in 1881 and his designs were completed by his partners R P Pullan and J Chapple, the building being opened in 1883 by the Duke of Connaught.
- 1.2.4. The building has undergone little significant change since then apart from the introduction of a passenger lift in the Tower and a platform lift in the Connaught Hall.

1.3. Short Statement of Significance

- 1.3.1. The study establishes that the building is of outstanding significance:
- 1 As containing the considerable remains of Dover Maison Dieu, one of the few surviving and comparatively well preserved mediaeval hospitals in Kent and in the country.
 - 2 As one of the three largest and pivotal mediaeval structures in Dover, the other two being Dover Castle and Dover Priory.
 - 3 As having a very probable link to one of the most innovative mediaeval masons, Michael of Canterbury, who is credited with the development of the ogee arch and is thought to be the master mason for the Stone Hall.

- 4 As the hospital, created to house poor pilgrims on their way to Thomas Beckett's shrine in Canterbury and the place where Richard of Chichester died, thus connecting it to two important mediaeval saints and their shrines.
- 5 As an illustration of the growth of Christianity in Kent and how it influenced the built and social environment.
- 6 As a place, which was frequently visited by the Kings of England on their journeys to and from the continent and where some important events of state took place; Richard II is said to have appointed his Regent at Maison Dieu, before sailing for France, which itself illustrates the nature of Kent's relationship with the rest of England and continental Europe.
- 7 As illustrating the changing fortunes of religious institutions through the Reformation and Dissolution of religious foundations and the gradual and then rapid decline of religion as a dominant social and economic influence.
- 8 As a place, which was visited by Winston Churchill and Queen Elisabeth the Queen mother, successors to the title of Constable of Dover.
- 9 As a place, which inspired many artists in the 18th and 19th centuries by its romantic qualities encouraging a plethora of drawings, pencil sketches, watercolours and prints which have come down to us as an invaluable source of evidence to the development of the site.
- 10 As a building, which contains significant work by the notable and highly individual Victorian architect William Burges, whose work at Dover Town Hall has not yet been fully recognised or fully studied by architectural historians. It is significant by comparison with his other high profile works and is a rare example in his output of civic architecture which survives almost intact.
- 11 As a building, where one of the founders of the Royal Institute of British Architects, Ambrose Poynter established himself and maintained a connection with the restoration, working closely with William Burges.
- 12 As containing a considerable amount of stained glass of the highest quality and artistic value, designed by Ambrose Poynter, William Horatio Lonsdale, and Edward Poynter, son of Ambrose.
- 13 As possessing six windows in the Stone Hall by Edward Poynter RA, a notable late Victorian artist, active in stained glass design for a relatively short period of time, at an early stage in his career, which represent his best work.
- 14 As illustrating an unusual phenomenon in stained glass history, whereby the artist designer was separate from the glass craftsman responsible for its manufacture.
- 15 As an excellent illustration through documentary sources of the process of public bodies commissioning work providing an evocative insight into local municipal politics and parochial controversies.

- 16 As testimony to the dedication and drive of socially committed individuals in the Victorian period and their unstinting efforts in pursuing their objects for the improvement and projection of their towns and the good of their communities.
- 17 As an illustration through documentary sources of the strains and stresses experienced by professionals in the process of producing quality designs and realising them on site with many parallels in contractual and client relationships with those of today.
- 18 As an illustration of some of the highest quality late Victorian work in a public building with a consistent design spanning architectural building expression, quality building materials, decorative wall and ceiling paintings, furniture and fittings and the latest innovations at the time, such as sun burners.
- 19 As a site, which retains at least one sun burner, a device typical of Victorian ingenuity and emphasis on ventilation as a key factor for people's health.
- 20 As a manifestation of a Town Hall being put to multiple uses for the benefit of the community, typical of Town Halls throughout the country, combining a legislative function with civic and entertainment functions.
- 21 As being a place where Marconi, a pioneer in radio communications, held an exhibition.
- 22 As being a focus for the Town in critical times, of war and important national events.
- 23 As holding the Zeebrugge Bell, which marks an important event in WWI.
- 24 As a rare survival of prison building from both the first and second halves of the 19th century.
- 25 As a vehicle for exploring and illustrating many important aspects of Dover's and the nation's social and political history.
- 26 As a resource for regional and national tourism within the collection of historic buildings and landmarks in and around Dover.
- 27 As an active resource and popular social venue for a wide cross-section of the community; from school children attending prize-giving ceremonies, job-seekers attending training, specialist clubs holding dinners and weekly tea-dances for the over 60s and for entertainment including pantomime shows for the whole month of January. The names of the shows being marked on the steel girders above the Connaught Hall are a testimony of late 20th and early 21st century pantomime repertoire.
- 28 As a resource for research in a wide variety of subjects including mediaeval history and archaeology, social history, the history of art and design, and building technology.
- 29 As a resource for education and enjoyment by people of all ages in a myriad of subjects.

1.4. Next Steps

- 1.4.1. As stated in section 1.1 the Statement of Significance forms the first part in the essential initial task of studying the asset and devising a coherent and sympathetic strategy for its care and sustained future.
- 1.4.2. The next part is an assessment of the risks and issues facing the Heritage asset putting forward a set of Policies for the proper management and development of the asset. The physical examination of the condition of the building and the assessment and evaluation of the wider economic and social issues that might affect the future of the building are as critical for the production of a coherent and effective Conservation Management plan as the documentary research is to understanding the history and significance of the asset.

RENA PITSILLI-GRAHAM

28.9.15

Rev A 27.10.15

2. Introduction

2.1. Background

- 2.1.1. Dover Town Hall, also referred to in this study as Maison Dieu is a unique building with a fascinating and important social and architectural history. It is Listed Grade 2*. The mediaeval structures within the building have Scheduled Ancient Monument status.
- 2.1.2. The Town Hall is owned by Dover District Council (DDC) and is currently leased to Your Leisure (YL).
- 2.1.3. It is a complex of buildings encompassing many periods of construction and adaptation from its foundation (as a hospital for poor wayfarers) in the early part of the 13th century, down to the early part of this century. It underwent the Dissolution of the Monasteries passing to the Crown in 1544, acquisition by the Dover Town Corporation in 1835 and a dramatic transformation in the 19th century, including demolition and rebuilding of mediaeval earlier structures.
- 2.1.4. During their 800 year long history, the buildings have been changed, extended, part demolished, rebuilt or “restored” and adapted to meet different needs,
- 2.1.5. The uses to which it has been put from its initial purpose of offering hospitality to pilgrims include a Victualling Store for the Navy, a Court House and Gaol, Town Hall, Police and Fire Station, Musical and Dance Hall, Museum, Parking Enforcement Office and Venue for community functions, social events, celebrations and pantomime performances. The changes of use and associated building alterations have shaped and reshaped the structure. As a result it is a complex building, which, at first sight is difficult to understand and difficult to navigate.
- 2.1.6. The two main spaces comprise the Stone Hall, a large late 13th or early 14th century hall, built beside the original Maison Dieu pilgrim’s hall, and the Connaught Hall, the 1883 sibling to the Stone Hall. They form two distinct spaces in a “piano nobile” position. Both are still much used for social events, functions and theatrical performances. However, the plethora of ancillary spaces to the perimeter of the principal halls and the rabbit warren of spaces, in the lower ground floor (some of it remnants of the 1835 and 1867 prison periods) are underused and confusing in layout.
- 2.1.7. Access to the Halls is difficult for those with disabilities, despite the introduction of lifts to the south and north of the site in 1996 and 2004 respectively. The buildings are difficult to service and supervise efficiently. The layout is a deep plan (with two internal courtyards) which creates a complex building configuration and roof layout and by extension, a complicated rainwater disposal system, which is difficult to access and maintain in order to keep the building water-tight.

- 2.1.8. The Town Council offices moved out of the building, to their new offices in the adjacent 17th century Maison Dieu House in late 2004. Since then large parts of the building including important sections from the 19th century remodelling are underused and at risk of rapid deterioration through disuse and lack of attendance.
- 2.1.9. The Council recognise the need to consider how it can be better used, as a valuable building asset, which will secure the long-term future of an important historic building and monument. So a new phase in the history of the building begins.

2.2. Statement of Significance Origins

- 2.2.1. In April 2014, Ingham Pinnock Associates (IPA) was invited by DDC to submit a costed proposal for ideas to help shape the future of Dover Town Hall.
- 2.2.2. IPA submitted a formal fee proposal in partnership with Rena Pitsilli-Graham Architect and D.R. Nolan & Co. for the preparation of an Outline Business Case for Dover Town Hall.
- 2.2.3. The professional team was appointed in July 2014. Haverstock (Architects) joined RPGA to assist with the research and production of the documents.

2.3. Author, Other Participants and Consultees

- 2.3.1. The author of the SoS is Rena Pitsilli-Graham. Haverstock, principally Nicki Whetstone, assisted in the gathering archival and site information, the production of plate illustrations, the compilation of Appendices, and final production of documents.
- 2.3.2. In gathering information we have consulted with Christine Waterman, (CW) former Dover Museum Curator and Jon Iveson (JI) current Dover Museum Curator, who was one of the key instigators of the Statement of Significance project. Prof. Christopher Wilson, Emeritus professor of Architectural History, University College London visited the building and was consulted on the mediaeval Stone Hall.
- 2.3.3. The primary sources of our information are listed below. A Bibliography is currently included at the start this issue of the Report for ease of use.

2.4. The Basis of the Statement of Significance

- 2.4.1. The production of the Statement of Significance (SoS) was part of the architect’s appointment. The SoS was based on:
- A. A previous paper by CW entitled “Dover Town Hall and Maison Dieu (Ref: DTHHIST3.SUM 19/4/96), which underpinned our research and was an invaluable starting point. CW drew on post graduate research on William Burges by Claire Higgins and her own archival research, referenced in Appendices 1-4 of CW’s paper.
- B. Documentary research, undertaken in the archive centres listed below.
- Dover Museum Archives - Print and photograph Collection, made available to us in electronic format by JI.
 - Dover Museum - Drawings and other records, which were photographed and recorded under the Museum current referencing system.
 - Kent County Archives, Maidstone - Drawings, correspondence, reports, historic pamphlets etc which were photographed and recorded under the Museum current referencing system.
 - RIBA Architectural Library, London – Photography was used to record Building Magazine articles etc
 - British Library, London
 - British Museum, London
 - Victoria & Albert Museum, London
- C. Other sources include
- General Secondary research from texts, essays, publications, articles relating to the buildings, William Burges, Ambrose & Edward Poynter, Hubert de Burgh and other key personalities. Refer to bibliography for details.
 - Internet research on Wikipedia and other sites. Material from internet sites used in the SoS report is specifically identified in footnotes.
- D. Physical observation of the building by the architect to distinguish changes in constructional patterns and materials.

2.5. Aims and Purpose of the Statement of Significance

- 2.5.1. The SoS aims to explore all relevant fields that can contribute to the understanding of the buildings and their historical development so as to understand their significance at a local and national level.
- 2.5.2. Our research focused primarily on the building's architectural development. It scrutinised historical documents, illustrations, reports etc in order to:
- Find evidence that would help us to understand and explain this architectural development.
 - Expand the present knowledge of the buildings (as encapsulated by C.W's paper) and fill gaps if possible.
 - Produce a coherent Statement of Significance.
 - To gather and collate as much information as possible leaving a comprehensive record for researchers coming after us so that they did not have to reinvent the wheel.
- 2.5.3. The purpose of the Statement of Significance report is to understand the history of the site, to illustrate the extant building structures and set them in context, in historical, architectural, social and aesthetic terms, to understand and state their significance as a whole and in parts.
- 2.5.4. The SoS should be seen as the first step towards the production of a Conservation Management Plan (CMP). The purpose of a CMP is to set down guidelines to ensure that the aims and physical execution of future proposals for the building are compatible with, and enhance the architectural and historical significance of the building and respect and enhance its community value.

2.6. The Report Limitations

- 2.6.1. As with any other study the SoS is governed by available resources and the time frame for its completion.
- 2.6.2. In our research we aimed to find, examine, analyse and catalogue the information available within the time available to us.
- 2.6.3. Specific primary source material not examined is as follows:
- The Dover Town Council Records for the construction of the second Gaol and the Town Council Chamber.
 - Some drawings and specifications mentioned in the CW study were not seen.
 - Material relating to the Victualling Stores in the National Archives at Kew.
 - Original Charter Rolls.
 - Later 20th century records of work carried out to the building.

2.7. Physical Format of the SoS Report

- 2.7.1. The Report as submitted consists of three parts: The written report and two extensive appendices 01 and 02.
- 2.7.2. The complexity of the building's history and physical configuration is such that we have considered it useful to use pictorial means to illustrate and explain it. The SoS narrative in the main body of the report relies on images, plans, drawings, illustrations, documents, letters and photographs, consisting of current and historic material, which is set out as follows:
- Appendix 01 (App01) contains an array of historic illustrations arranged in chronological order either by known date or deduced date.
 - Appendix 02 (App02) contains historic documents & letters similarly arranged.
 - Further illustrations, such as diagrams, precedents or parallels from other buildings and current site photographs, which do not fit into to either of the two appendices are included at the end of the sections 3 & 4 of the report as plates.
 - The Gazetteer also contains photographs for each section of the building examined.
- 2.7.3. The appendices are divided into Chapters for ease of management of Figure numbers. The Chapter differentiation is broadly based on the phases of the building history.

2.8. Compass Notation

- 2.8.1. Although the long axis of the two main spaces on site (the Stone and Connaught halls) is orientated NE-SW, for simplicity, the compass notation used in the report assumes an E-W axis, based on the ecclesiastical notation of the altar being to the east. Where historical descriptions referring to true compass notation, are used, the distinction is noted within the SoS text.

2.9. Statement of Significance Format - Notation

- 2.9.1. Historic prints and documents referred to in the report are noted to primarily by their Chapter and Figure reference, as they appear in the appendices. The artist and/or publisher dates and the subject of the illustrations are given according to the relevant archive records where known in the Appendices. The formats of the archive references vary according to the respective archive centres as follows:
- 2.9.2. Kent County Archive (KCA) references are provided as (e.g. Do/CB/3/2), but these often relate to several images or documents at once and only relevant parts are illustrated in the appendix.
- 2.9.3. Records provided by Dover Museum Archive (DM), mostly electronic photographic jpg images but including documents

in pdf and word format are referred to by their designated reference number as e.g. D01082.

- 2.9.4. Most KCA records and a selection of further images provided by Dover Museum were photographed by the author and Haverstock, and are referred to by an internal reference number as e.g. DSC08765 or IMG8842 or AGC0150.
- 2.9.5. The report is designed to be printed at A3 format but we have aimed to make font sizes legible at A4 format.

2.10. Statement of Significance Currency

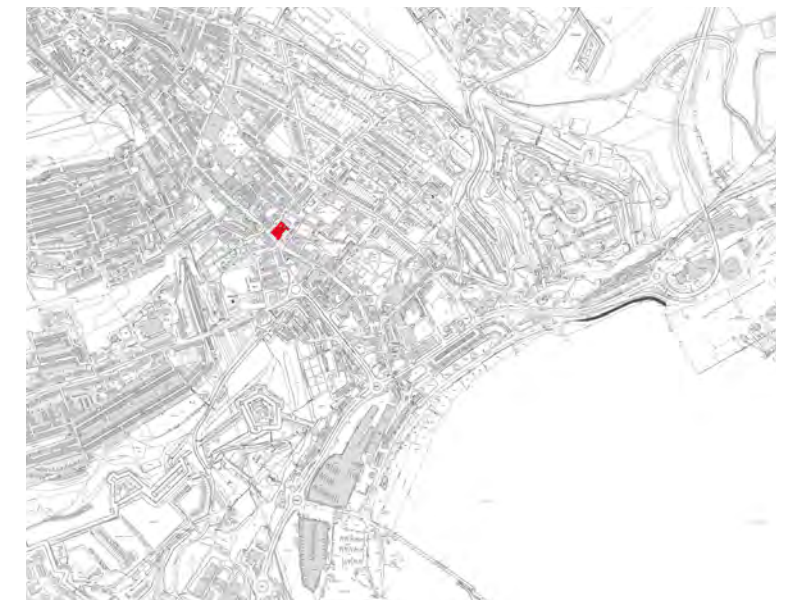
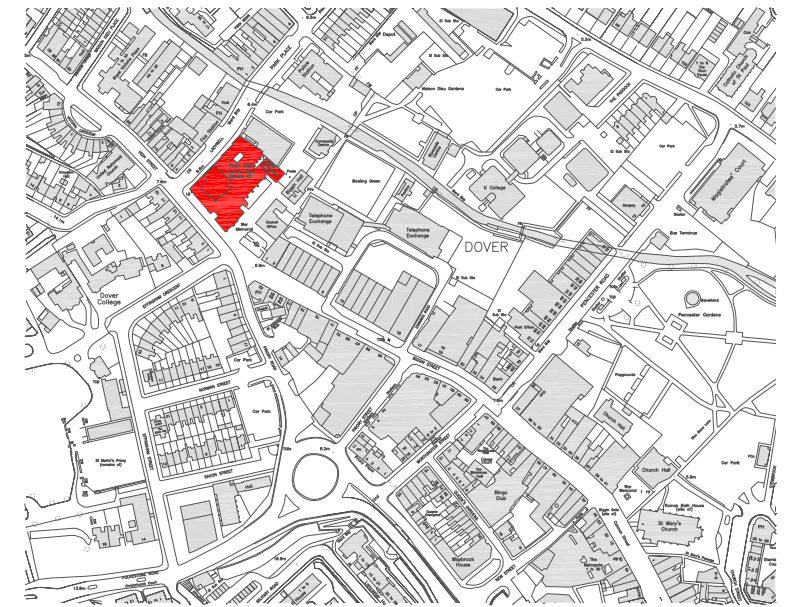
- 2.10.1. Statements of Significance, like Conservation Management Plans are considered "live documents". They must be revised as our knowledge and understanding of the buildings increases, as its circumstances change or new material comes to light. This may arise through further research, physical opening up of the structure or other specialist building investigations such as paint analysis or infra-red imaging, as well as further scholarly architectural assessment.
- 2.10.2. The SoS should not be seen as the final word but as the best statement that can be made at a particular juncture with current knowledge. An open mind must be maintained toward possible changes to the views expressed.

RENA PITSILLI-GRAHAM

31.7.2015

Rev. A 28.8.2015

Rev. B 27.9.2015



3. Part One – Understanding the Building

3.1. Building Description – The Building as it stands

Location

- 3.1.1. Dover Town Hall (DTH) occupies almost an entire urban block in the centre of Dover, on the site of the mediaeval hospital known as Maison Dieu. (National Grid Reference: TR 31625 41738). [See plan on Plate 00 overleaf]
- 3.1.2. The ground floor footprint takes up an area of approx. 1850m². It is bounded to the west by the High Street, one of the main thoroughfares leading north, out of town, to the north by Ladywell Street, to the east by a narrow passage between the Town Hall and the Science and Art School¹. To the south beyond a shared open space, the present Town Council offices are housed in what is currently known as Maison Dieu House, a 1665 brick building. The river Dour is very close to the east, running beyond the car park on the other side of the Art School.
- 3.1.3. The building is less than half a mile from the sea front, close to the remains of Dover Priory located on the west side of the main road. Dover Castle is less than a mile to the east.

Listing

- 3.1.4. The Building is listed Grade II* with only The Maison Dieu surviving Mediaeval buildings scheduled as an Ancient Monument. List entry Number: 1069499, THE TOWN HALL AND MAISON DIEU HOUSE, HIGH STREET, THE TOWN HALL AND REMAINS OF MEDIEVAL MAISON DIEU, HIGH STREET

Building Description

- 3.1.5. When viewed from the main street, the buildings on the site appear uniform to the untrained eye, built primarily of flint walling with buff coloured stone dressings. A series of Towers of varying heights and configurations, with rectangular blocks between them front the high street with an almost straight façade of regular masonry on Ladywell Street. It is only by looking more closely at the south elevation, facing Maison Dieu House that differences begin to emerge. The walls here are eroded stone rubble blocks, indicating an earlier date of construction. The more regular masonry reappears on the projecting block to the SE corner of the site.
- 3.1.6. The visual differences on the three exposed sides of the building mark three main phases of construction on the site:

- 1 To the SW is a large mediaeval Hall, referred to as the Stone Hall. There are 6 bays to the south (7 if the Tower is included). The west gable is set back from the high street, reached by the flight of steps which form the main entrance to the whole building complex. The mediaeval Tower is set forward at the SW corner of the Hall, its west wall bounding the pavement.
 - 2 At the NW corner of the site is the 1883 Connaught Hall buildings with its clock Tower in the centre of the main street elevation adjoining the mediaeval Hall. A further two, smaller towers of the same phase appear at the NW and NE corners. There are lesser entrances at lower ground floor level on Ladywell Street.
 - 3 At the SE corner of the site is the 1869 Council Chamber, projecting from the medieval hall with a separate entrance at the lower ground floor level.
- 3.1.7. The Connaught Hall is three storeys high with the clock Tower rising to 5 storeys and dominating the front elevation. The mediaeval Hall and Council Chamber are two storeys high. The mediaeval Tower is 4 storeys high but barely exceeds the Hall height.
- 3.1.8. This simple description of the exterior of the building as it might appear to a discerning visitor conceals a complexity of historical and constructional development on the site that this study sets out to explain.
- 3.1.9. Within the external walls of the complex are to be found architectural spaces and volumes demarcating the many building phases and changes over the centuries.
- 3.1.10. A most important hidden element is another mediaeval structure to the NE of the Stone Hall, currently known by its last use as a "Sessions House" but which started life as a Chapel or Chancel to a church.
- 3.1.11. Within the broad floor division described above there is still further complexity and subdivision of spaces surrounding the two main volumes of the Connaught and Stone Halls. The subdivision of the lower ground floor below the halls is particularly complex. This floor more than any other symbolises the great number of changes that have taken place on the site since medieval times. Within it there are two small internal courtyards, which rise through the height of the structure admitting much needed light and the facility to dispose of rainwater from the complex and deep roof spans, as well as providing access for maintenance.

3.2. Historical and Architectural Overview

- 3.2.1. The Time Line as set out in Appendix 01 gives the key dates in the development of the site. We have identified 7 main phases in the building's development, which are based on key dates and distinct periods of use as follows:
- A Mediaeval, Hospital Religious Use: 1203²-1534 (1544)
Section 3.3
From the foundation of the Maison Dieu in the early 13th century to the dissolution and signing of the accession to the throne in 1544.
- B Victualling Store: 1544 to 1834
Section 3.4
From the time of the building's acquisition by the crown to its sale to the Town Council by the Ordnance department.
- C First Prison, Court and Town Hall Use Period 1834 - 1859
Section 3.5
The conversion of the surviving mediaeval buildings as a prison, Magistrates Court and Town Hall. The appointment of architects A. Poynter and W. Burges and the raising of funds.
- D Restoration of the Town Hall: 1859 – 1862
Section 3.6
The Ambrose Poynter - William Burges collaboration, the completion of the Town Hall conversion.
- E Second prison and Council Chamber: 1864 – 1880
Section 3.7
The building of the second prison and the 1868 Council Chamber. The demolition of the second prison.
- F Connaught Hall 1880 – 1883
Section 3.8
Plans for the second Burges building phase by Burges. The death of Burges; Connaught Hall completed by his partners Pullan & Chapple to his designs.
- G Late 19th – Early 21st Century: 1883 – 2015
Section 3.9
Changes to Connaught Hall for the introduction of the Organ. Repairs to the building in 1924-1927 by the Ministry of Works. The covering up of the Burges decorations. The Town Council moves out in 2004.

¹ This building formed the last phase of Victorian development on the mediaeval Maison Dieu site in 1894, and was designed in a style sympathetic to the Connaught Hall by Pullan & Chapple, (William Burges's partners) but does not form part of this study.

² The dates for the foundation and building of the Maison Dieu is discussed in greater detail below.

3.3. The Mediaeval Hospital - Maison Dieu 1203– 1544

Foundation and Function

- 3.3.1. The undisputed founder of Dover Maison Dieu, or St Mary's Hospital is Hubert de Burgh (c. 1160–1243), who generously conferred on it manors and land in Kent and London.³ Hubert de Burgh was the first earl of Kent, Constable of Dover and Chief Justice of England. The date for the foundation of the Mediaeval Hospital is often given as 1203. However as de Burgh is known to have been fighting in France in 1204-1205, holding the Castle at Chinon⁴, the date may not be entirely correct. Given De Burgh's involvement in the affairs of state, after the French campaign it is likely that the period, during which his mind would have turned to building, would have been after 1206. He was present at Runnymede in 1215 at the signing of the Magna Carta, he was entrusted with keeping Dover Castle in 2016 and was fighting off the French at the naval battle of Sandwich in 2017. The first documentary reference to the Maison Dieu appears to be in 1221 "*when a grant of protection was made to the brethren*"⁵.
- 3.3.2. The Rev John Lyon⁶ simply states that the hospital was created in the reign of King John (1166 -1216).
- 3.3.3. It is possible that the Maison Dieu dates from the second and not the first decade of the 13th century.⁷ Whatever the exact foundation date an early 13th century date coincides with a period when the number of hospitals being built was increasing in response to the increasing number of travellers (pilgrims) in the decades following Thomas Becket's murder.⁸ J. Lyon clearly states that the hospital's initial purpose was to provide accommodation for pilgrims going to or coming from the continent.
- 3.3.4. Maison Dieu was founded approximately 120-25 years after the first Kent hospitals were established in the last quarter of the 11th century, one Canterbury and one Rochester by Bishops Lanfranc and Gandulf respectively.

³ S. Sweetinburgh "The Role of the Hospital in Medieval England" p131.

⁴ Hunt, William (1886). "Burgh, Hubert de". In Stephen, Leslie. *Dictionary of National Biography*. London: Smith, Elder & Co.

⁵ A History of the County of Kent: Volume 2 Edited by William Page. Victoria County History - Kent. Originally published by Victoria County History, London, 1926 (Referring to Pat. 6 Hen. III, m. 5.)

⁶ The Rev John Lyon. "The history of the town and port of Dover and of Dover Castle : with a short account of the Cinque Ports" ; v. 2 / 1813

⁷ Walter H Godfrey, p.104 of his article "Some Medieval Hospitals in East Kent" p104 states that the hospital was "re-founded" by Hubert de Burgh. This is not an unlikely theory given the early dates of the hospitals in other key hospital locations in Kent such as Canterbury and Rochester. (*Walter Hinde Godfrey CBE, FSA, FRIBA (1881-1961), architect, antiquary, and architectural and topographical historian. He was also a landscape architect and designer, and an accomplished draftsman and illustrator. He was (1941) the first Director and the inspiration behind the foundation of the National Buildings Record, the basis of today's English Heritage Archive, and edited or contributed to numerous volumes of the Survey of London - Information from Wikipedia.*)

⁸ S. Sweetinburgh "Later Medieval Kent 1220-1540" p114.

- 3.3.5. The function of mediaeval hospitals was focused on charity and hospitality and not medical care, although this was also incidentally provided. The common name Maison Dieu or House of God signifies the Christian religious tradition of giving charity to the poor and caring the sick.⁹
- 3.3.6. Mediaeval hospitals originate from the monastic tradition of providing hospitality to travellers¹⁰ but were separate institutions. The earl of Kent was in the service of Prince, later King John (1199-1216) and of his son and successor King Henry III (1216-1272). Through the earl's royal connections and subsequent events the hospital at Dover is distinguished by having secular and royal patronage as opposed to ecclesiastical or a monastic influence.
- 3.3.7. Hospitals have been categorised by scholars under four main types: Leper houses, Hostels for pilgrims, Institutions for the sick poor (such as the Great Hospital, or St Giles', in Norwich) and Almshouses, but frequently functions overlapped or changed over the centuries. The charitable function was invariably combined with religious services as the salvation of the soul was seen as paramount in an ailing and dying body.
- 3.3.8. They were run by communities of brethren and sisters, with a master to govern them and although not monastic in foundation they were bound by rules or constitutions often drafted by the founder and/or approved by the Bishop. In some privileged houses, among them Dover, "*the staff brothers were able to elect their superior for approval by their patron*"¹¹ "*The founder at an early date transferred the patronage of the hospital (Maison Dieu at Dover) to Henry III, who granted on 11 October, 1229, that at every vacancy the brethren might elect a master, either from the hospital or otherwise, and should have the custody of the hospital without interference.*"¹²
- 3.3.9. S. Sweetinburgh relates that initially the Maison Dieu hospital "*comprised lay brothers, who worked on the hospitals holdings, leaving the sisters to care for the poor pilgrims.*"¹³
- 3.3.10. Although its original function was that of offering hospitality to pilgrims on their way to Canterbury the evidence suggests that in line with other hospitals Maison Dieu's function

⁹ Matthew 25 verses 35 and 36: "For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink, I was a stranger and you invited me in, I needed clothes and you clothed me, I was sick and you looked after me". S. Sweetinburgh in "The Role of the Hospital in Medieval England" p131 and fn 18 describes how the image of Christ the Pilgrim, who was cold hungry and thirsty was used in sermons by the friars and links this to the foundation by H.de Burgh of St Mary's Hospital Dover.

¹⁰ "Founded for the maintenance of poor pilgrims and other infirm persons resorting thither to remain until they are healed of their infirmities." For the poor, for persons going to Rome, for others coming to Canterbury and needed shelter, and for lying-in women." (St. Thomas', Canterbury.) Quote as given in Chapter I "Hospitals For Wayfarers And The Sick" of Rotha Mary Clay's book *Medieval Hospitals Of England* 1909.

¹¹ Ibid p 91

¹² A History of the County of Kent: Volume 2 referring to (Chart. R. 13 Hen. III, pt. I, m. 2.)

¹³ S. Sweetinburgh "The Role of the Hospital in Medieval England" p177.

changed over the years. The first change was the building a Chapel.

- 3.3.11. The Rev J. Lyon states that as the house (that Hubert de Burgh built) "*was intended for the accommodation of temporary visitors, he did not build them a church but he placed there several brethren and sisters with a master to govern them and enjoined then to use hospitality to strangers*".
- 3.3.12. The same author suggests that in the early days, when Maison Dieu was without a Chapel or a Church, its religious needs were met by holding services for the visitors in the church of St Mary in town and that "*it was judged very inconvenient for the society (of the hospital staff) and their visitors not to have a chapel adjoining their house*".
- 3.3.13. The Rev Lyon again relates that King Henry III was present at the dedication of the new Chapel in 1227, indicating that the King also bore the cost on condition that Hubert de Burgh transferred the patronage of the Maison Dieu to him. This claim is collaborated by the quote from A History of the County of Kent: Volume 2 given earlier and another quote from the same book¹⁴ although the Chapel dedication is given as 1231 by the Charter roll (fn. 10. Chart. R. 16 Hen. III, m. 19). The king's close involvement in the affairs of the hospital at this stage is discerned through a number of charters listed in the same volume.¹⁵
- 3.3.14. Henry's patronage brought a change in emphasis from the original pilgrim focused function. S. Sweetinburgh relates that "*the priest brothers became more numerous from 1230, because of the increasing liturgical demands placed on the house*".¹⁶ The Maison Dieu came to be governed by the rule of St Augustine by a grant from Pope Gregory IX in 1239, thus sealing the increasingly ecclesiastical influence.
- 3.3.15. Through the hospitals, the founders and patrons sought to establish material and spiritual benefits for those catered for and also for themselves, their ancestors and successors. Henry III started this process at the Maison Dieu.
- 3.3.16. Prayer for the salvation of souls was an essential part of the function of a hospital. Sweetinburgh in "The Role of the

¹⁴ A History of the County of Kent: Volume 2: "A large number of charters were made to the hospital by this king. On 6 July, 1227, he granted to it the tithe of the issues of the passage of the port of Dover; (fn. 7 Chart. R 11 Hen. III, pt. 2, m. 9.) in 1229 £10 yearly at Michaelmas out of the issues of the port; (fn. 8 Ibid Chart. R 13 Hen. III, pt. 1, m. 4.) in 1230 50s. yearly from the issues of the port for the support of a chaplain celebrating divine service daily in the hospital for the soul of Reymund de Burge; (fn. 9 Chart. R Ibid. 15 Hen. III, m. 13) and on 12 December, 1231, £10 yearly at Easter from the same as a dowry for the church of the hospital, which was dedicated in his presence. (fn. 10. Chart. R. 16 Hen. III, m. 19.)

¹⁵ Ibid: "On 14 February, 1229, he granted that the master and brethren should be quit of suit of shires and various other charges. (fn. 11) On 11 July, 1228, he granted to them a yearly fair at Bewsbury by their manor of Whitfield on the feast of Sts. Philip and James, and the two days following; (fn. 12) on 14 July in the same year the manor of River; (fn. 13)

¹⁶ S. Sweetinburgh "The Role of the Hospital in Medieval England" p177

Hospital in Medieval England” makes the case of the reciprocal exchanges between patrons and hospitals: *“Henry appears to have been responsible for the change of emphasis directly through his patronage or because the hospital was now required to undertake a number of intercessory services, the counter-gifts in the reciprocal exchange between the King and St Mary’s (hospital)”*. Note the reference in fn14 for a daily service for the salvation of the soul of Reymund de Burge, a nephew of Hubert), but there were also requests for housing the patrons aged retainers and other favourites on a permanent basis.¹⁷

3.3.17. The position of Dover Maison Dieu was such that it formed a convenient place for stop overs for royal patrons crossing the channel. There are records of Royal visits right up to the end of the 14th Century when in 1396 Richard II is said to have appointed his Regent at Maison Dieu, before sailing for France.¹⁸

3.3.18. Among the historical accounts it is interesting to read the account of one key player in the history of Maison Dieu; that of William Burges, the architect assisting and taking over from Ambrose Poynter in the restoration of the Stone Hall. Burges writing in May 1862 in *The Gentleman's Magazine*¹⁹ is no doubt relying on accounts that he read. However, it is interesting to see what he brings to the account of the building’s history, through his eyes as an architect and a well-travelled and by then, respected mediaevalist and antiquary:

- 1 At the start of his piece he sets the building and Dover in context by saying *“In the Middle Ages as in the present day the traveller to or from the continent, generally selected the port of Dover as the most convenient entrance or exit from the Kingdom”*.
- 2 He goes on to explain the raison d’etre of the building for housing pilgrims *“... or at all events the poorer portion of them had to be lodged and fed more or less from charity...”* and states that the exact date of the hospital’s founding is not known, other than it was *“probably at the end of the reign of King John or at the beginning of that of his son”*.
- 3 He continues by guessing what the first building might have been: *“In all probability it was little more than a large hall, with a kitchen and a few rooms for those to whose*

management it was entrusted – the said hall serving as dining room during the day and as shake down during the night.”

- 4 Burges brings his own experience of travel on the continent to support his supposition about the extent and use of the first building. In a footnote he says: *“It will be barely believed that at certain festivals the Nave and Transepts of Chartres Cathedral were occupied during the night by the pilgrims who came from all parts and the pavement was actually laid to a slope so as to enable the water to run off when the place was cleaned in the morning.”*
- 5 He continues: *“while the easternmost end was railed off as a chapel, where the daily services were performed, unless we suppose the pilgrims went to the nearest parish church in the same manner that Professor Willis assures us the scholars of the earlier colleges did at Cambridge.*
- 6 Burges again brings his experience from his travels in making his case: *“But this system of railing off a chapel at the end of a large hall is by no means uncommon in the Middle Ages and we find it actually existing at the Hospital at Beaune and there are traces of it at Ragione (Hall of Justice) at Padua.*

The Mediaeval Hospital Buildings

- 3.3.19. The opening quote from Chapter VIII “Hospital Dwellings” by RM Clay makes a fitting start to this section which aims to explore the building development at Maison Dieu: He (Archbishop Lanfranc) *“build a fair and large house of stone and added to it several habitations for the various needs and convenience of the men together with an ample plot of ground” (Eadmer’s History)*²⁰
- 3.3.20. The buildings on site that can be firmly attributed to the mediaeval period are the Stone Hall, the SW Tower and the Sessions House. Nothing has survived from Hubert de Burgh’s original Pilgrim Hall. The Sessions House or Henry III’s Chapel can be placed with a degree of certainty to 1227. The date for the Stone Hall and the Tower are not known but it is thought that the Tower is later than the Hall.
- 3.3.21. The 19th century saw the removal and demolition of earlier structures that would have been inextricably linked to the three surviving mediaeval buildings and might have helped us to piece their development with greater certainty. This section of the SoS sets out to reconstruct a possible picture both for the early phase of construction and as the site would have appeared prior to the massive clearance that took place between 1831-1834 and later in 1859.
- 3.3.22. The best illustration we have of the three earliest structures on site is that of 1735 by the Buck brothers²¹ which shows them from the SE. Extant illustrations from the opposite side are sketchier and more difficult to decipher. The most accurate are

the W. Phillips engraving of 1804²² and the 1839 William Burgess engraving of the Wellington Pavilion, with Maison Dieu in the background²³.

- 3.3.23. The Phillips engraving depicts a series of 3 gabled structures to the north of the Stone Hall, which also seem to correspond with the painting by Arthur Nelson of 1767 hanging in the Dover Museum gallery²⁴. Another very clear print published by W Marshall²⁵ is thought to date from 1817 but it is likely that Marshall copied it from another artist.
- 3.3.24. Other prints, which indicate these north lying structures are ‘A View from the Priory Fields’²⁶, which is very similar to the Nelson painting, and a coloured print²⁷ dated as c1805-1817 in the DM archive, both showing the gables in a jumbled and misaligned manner.
- 3.3.25. It is tempting to read the gabled structures as having a relation to the three gables shown in the late 17th century maps of Maris Britannics Pars²⁸ or even the map titled a “Plan of Dover in the Reign of Queen Elisabeth”²⁹, except the Tower is shown on the NE corner of what could be assumed to be the Stone Hall. However, what is interesting about illustrations in these 3-D maps is the fact that a fairly low building is flanked by higher structures on either side, which seems to be an indication in several of the prints referred to above.

Early Plans & Historical Building Accounts

- 3.3.26. A plan (a simple line drawing) appears in W. Batcheller’s “New Dover Guide” 1845 edition p84.³⁰ It accompanies a detailed description of the buildings as they stood before 1831. The plan cannot be entirely cross referenced to the building volumes as shown on the 18th century prints, but one needs to bear in mind that Batcheller’s plan is only a diagram. However, Batcheller’s description can be compared to the pictorial evidence of the prints and another plan in the DM archives.
- 3.3.27. A pen and wash plan, thought to be c1826³¹, inspires more confidence by virtue of the annotated dimensions and detail drawings of particular features. It clearly shows a projection to the NW corresponding with space (i) on the Batcheller plan where it is described as *“another small building (i) was attached to the edifice at the western angle of it”*³².

¹⁷ A History of the County of Kent: Volume 2: *“The crown claimed corrodies in the hospital; Henry de Oldington being sent there in 1315 to receive such maintenance as Henry le Blessid, deceased, had by order of the late king; (fn. 32 Close, 8 Edw. II, m. 11d; 9 Edw. II, m. 20d.) Richard Waytevell in 1327, (fn. 33 Ibid. 1 Edw. III, pt. 2, m. 8 d.) and John Monyn in 1330. (fn. 34 Ibid. 3 Edw. III, m. 1 d.) The chancellor had livery for himself and the clerks of the chancery in the hospital by ancient custom at all times when the chancery was at Dover; and when the earl of Chester was lodged there in 1325 he formally promised that it should not be to the prejudice of the chancellor. (fn. 35 Ibid. 19 Edw. II, m. 29d.) These charges may have formed part of the reasons why in 1325 and on several later occasions the hospital secured exemption from taxation on the alleged ground of poverty. (fn. 36 Ibid. m. 23.)”*

¹⁸ C. Waterman Paper on “Dover Town Hall and Maison Dieu”

¹⁹ Appendix 02_Chpt. 03, Fig. 3.38

²⁰ Eadmer was a Canterbury monk living until 1124 and would have seen the early Kent hospitals by Lanfranc.

²¹ Appendix 01_Chpt. 02, Fig. 2.4 (D01637)

²² Appendix 01_Chpt. 02, Fig. 2.9 (D02248 & D56551)

²³ Appendix 01_Chpt. 04, Fig. 4.6 (D02045 & D01638)

²⁴ Appendix 01_Chpt. 02, Fig. 2.8 (D00705)

²⁵ Appendix 01_Chpt. 02, Fig. 2.11 (D27371)

²⁶ Appendix 01_Chpt. 02, Fig. 2.6 (D02021)

²⁷ Appendix 01_Chpt. 02, Fig. 2.10 (D01082)

²⁸ Appendix 01_Chpt. 02, Fig. 2.2 (D06457)

²⁹ Appendix 01_Chpt. 02, Fig. 2.3 (D06456)

³⁰ The Batcheller guide was first published in 1829. Appendix 01_Chpt. 01, Fig. 1.1

³¹ Appendix 01_Chpt. 02, Fig. 2.18 (D02023)

³² Note that Batcheller’s description relies on true compass points: *“like the keep in Dover Castle the angles of the structure point to the four quarters of the compass”* See 2.6 on the notation for this report.

- 3.3.29. Other interesting comparisons testify to the likely accuracy of the Batcheller description, the 1826 plan and the artist's views. On p.84 of the Guide, after describing the main sections of the "Church" as parts (a) and (b) on the plan, Batcheller writes: *"seven beautiful arches, resting on eight lofty circular or indented pillars supported the partition on line C-C"*. His detailed account refers to the arcade as starting from the NE wall with the spacings given as 13 feet for the first 4 arches from the east, 20 feet for the next and 7 feet for the last two to the west. These correspond almost exactly to the measurements shown on the 1826 plan: 13'6" for the first four spacings between the buttresses, 20 feet for the fifth and 9 feet for the last two. The discrepancy between 7-9 feet could be accounted for, if reference was to clear arch spans or buttress pier spacings.
- 3.3.30. Batcheller describes 5 circular arched windows lighting part (b) from the NW as 14 feet high by 4 feet wide and another with the same dimensions from the NE. This dimension seems to fit exactly with that shown on the detail of the arch drawn at the base of the 1826 plan. An early print by Robert Hills O.W.S³³, entitled 'The Maison Dieu Dover'³⁴, as well as the W. Burgess Wellington Pavilion print, indicate openings on that part of the building that correspond to the Batcheller description.
- 3.3.31. Batcheller goes on to describe a *"grand entrance"* to this part of the building from the NW *"with a pointed arched window over it"*. He also notes that the sill of this entrance was *"several feet below the level of the turnpike road that passed close in front of it"* and that there was a porch before it, *"a handsome specimen of ancient architecture"* judged by its ornamental roof. It is difficult to distinguish, where this entrance might have been from the row of buildings shown on the Phillips print and others similar. Batcheller indicates that a separate entrance existed to part (b) of the "edifice" to that which led into the Stone Hall, (part (a)). The latter can clearly be seen on the W. Phillips print and on watercolour by Robert Hills O.W.A.³⁵.
- 3.3.32. Batcheller comments that the span of part (b) was too great for a single roof and he presumes that it would have been *"divided by a single row of pillars and that the roofs rested on arches"* i.e. another arcade. His description continues: *"The whole however had been removed in 1829, when the building was inspected and a double roof resting on quoins of brickwork had been substituted"* It is interesting to note the hatched row of what appear to be brick piers on the 1826 plan on the line referred to by Batcheller.
- 3.3.33. In a description of part (a), which in 1845 Batcheller refers to as the *"present Town Hall"*, there is reference to *"Seven beautiful windows with pointed arches admitting light from the south-east"*. The windows are given as 12 feet wide, the

heads of the arches being 30 feet above *"the present surface"*, which makes them 10 feet higher than head of the arcade along line C-C of the plan.

- 3.3.34. Batcheller clearly states that the westernmost of the seven openings is obstructed by the Tower but that its outline *"can be clearly traced on the inside of the wall"* and he uses this fact to indicate that the Tower is a later build than the Stone Hall. He also goes on to describe the full height buttresses and the grotesques perched on their top very much as the grotesques at present.
- 3.3.35. The narrative also describes the east and west gable windows, the former being the same height as the south windows but 19 feet wide and the latter, of the same dimensions but with a less pointed arch. The Buck brothers print of 1735 (Fig.2.4) and an image by Angus Tomkins³⁶ bear out the description in relation to the east window. The west window is variously depicted on the historic prints. A round headed opening can be seen on Fig. 2.10, and the print titled 'A View from the Priory Fields' (Fig. 2.6), both referred to previously, but in most other early 19th century illustrations, it is pointed so this claim cannot be entirely substantiated.
- 3.3.36. Batcheller then states the following: *"As the partition wall C-Cascended 23 feet above the roof of section (b)... it admitted of seven windows to correspond with in the upper parts with those on the south eastern wall"* which he gives as 14 feet high above the roof of section (b). This describes clerestory windows, which can be seen clearly in an early photograph of Dover with the Maison Dieu in the centre³⁷ and also the Robert Hills print (Fig 2.12).
- 3.3.37. What emerges from this description is a three aisled plan with the Stone Hall forming a high "South Aisle" with a north clerestory wall, rising above the roof of the "Nave" above the arcade wall. The "Nave" is separated from a "North Aisle" by another arcade, replaced with brick piers by 1826. The Sessions House is clearly seen in all the prints and formed a "Chancel" to the Nave at least in plan if not in height.³⁸ The roof in the part of the "Nave" adjacent to the Chancel is likely to have been flat at that particular time. This view is supported by the Batcheller description and the evidence of the prints, in particular the Phillips print. (Fig.2.9)³⁹.
- 3.3.38. One other important line drawing plan dated 1590AD⁴⁰, needs to be examined. It relates to a survey and description commissioned by the Crown, a copy of which is preserved in the British Museum's Lansdown manuscripts (66/3)⁴¹. The plan

³⁶ Appendix 01_Chpt. 02, Fig. 2.5 (D02031 & D83024)

³⁷ Appendix 01_Chpt. 04, Fig. 4.7 (D08979)

³⁸ In traditional church architecture the Chancel is usually lower or occasionally the same height as the Nave roof. See also 3.5.53

³⁹ The flat roofed section of the "Nave" is likely to have been the original Pilgrims Hall. It might have had a pitched roof which was lowered to allow light from the clerestory into the Stone Hall as described under section 3.3 Possible Sequence of Construction.

⁴⁰ Appendix 01_Chpt. 01, Fig. 1.2 (DSC04955)

⁴¹ C. Waterman p.7

shows basic blocks of buildings but those marked "Called the Church" and "Called an Isle of the church" seem to correspond roughly to Batcheller's plan of parts (a) and (b) respectively. It is possible that the "Mansion House of 4 great rooms with vaults beneath, 2 stables and a Washing house" to the east of the "Isle of the Church" is the Sessions House albeit drawn disproportionately to the church. An early print in the DM D0 5588 shows what could be the vaulted rooms below what is undoubtedly the Chapel⁴²

- 3.3.39. The plan⁴³ referred to by C. Waterman as being made on 26th February 1677 for the purposes of putting *"his majesties victualling storehouse at Dover into good and sufficient repaire"*, is almost impossible to relate in any sensible way to the site at Maison Dieu. The only possible, albeit tentative connections are the three spaces marked *"a bake house, a flesh store house and a pickle house"* possibly within the Stone Hall (which Batcheller gives as 124 feet long by 29 feet wide) and the large space shown to the north of the 1677 plan, being part (b) on Batcheller's plan. *"A room and a Stable"* to the SW corner could conceivably form the Tower. However the place of The Sessions House is taken up by a *"Passage to the Brew house"*. The great house and courtyard in front, further to the south, could be the, then, recently built (1665) Victualling Store master's house, now the Town Council offices. The plan does not throw any light on the mediaeval structures other than listing the great variety of supply stores on site.
- 3.3.40. In 1813, Rev. Lyon, reported: *"the church and a small building at the east end of it and part of the wall which enclosed the park are all the remains that the ravages of time and the desolating hand of reformers have left us of this house. If the roof of the church was ever supported by pillars they have all been taken away and the windows which were large and lofty were bricked up and the building is now converted as a brew house and a bake house for the use of the navy with store rooms for wheat, flour and biscuit"*⁴⁴.
- 3.3.41. The description seems at odds with the 1826 plan, which could indicate that the plan is earlier than 1813.
- 3.3.42. The sale documents of 1834 and plan⁴⁵ provide a guide as to what was on site in May 1834. The names allocated to the various spaces bear no resemblance to the various uses shown on the 1677 plan. The 1834 plan is interesting in that the church "Nave" is foreshortened, roughly corresponding with the position of a wall shown on the 1826 Plan. It would also correlate to a two part "Nave" with a flat section of roof to the east and another section with a pitched gable to the west shown on the 18th century prints next to the Stone Hall. It is possible that the east portion of the "Nave" (most likely an earlier structure) was considered worth retaining in 1831 or

⁴² Appendix 01_Chpt 02_Fig 2.21. Compare to Plate 05(a).

⁴³ Appendix 01_Chpt. 02, Fig. 2.1

⁴⁴ C. Waterman p.7

⁴⁵ Appendix 01_Chpt. 03, Fig. 3.3 (D27361)

that the gabled front building was in a worse state of repair and was pulled down.

- 3.3.43. The “brick” piers from the earlier plan are still recognisable in the centre of the 1834 plan, which might make the claim by the Rev. Lyon that the pillars were swept away a bit dubious unless he was referring to the arcade within the north wall of the Stone Hall, which Batcheller records as line C-C.
- 3.3.44. The 1826 plan shows 3 spaces to the west of what would have been the “Nave” and “North Aisle”. It is just possible to project these three spaces with gable ends so that they correspond with the gables noted on the Phillips and Marshall prints. [Plate 01]
- 3.3.45. In a diagram shown on Plate 01 we have attempted to relate the various low lying buildings to the 1826 plan. The various roofs with arrows marking the roof pitches are numbered A-J. The main gable (A) appears distinctly on the Robert Hills watercolour sketch. The series of low lying, lean-to structures along the main road also seem to correspond with the print images. A flat roof above the central section of the “Nave” would correspond with the Phillips print and also with the Batcheller description.

Possible Sequence of Construction

- 3.3.46. By the time of the sale, the outbuildings to the north and west, the “North Aisle” and the pitched roof building A₂ had been cleared away. We will never know the significance or likely date, of those buildings in the absence of physical, architectural or archaeological evidence.
- 3.3.47. However, the examination and comparison of the pictorial information in the DM archive and the comparison with the few plans and descriptions that survive prior to 1831 enable us to present a likely site development up to that date.
- 3.3.48. The various types of mediaeval hospital and their increasing building complexity as needs changed, is illustrated by R M Clay’s excellent 1909 book, which also provides a wealth of illustrations.⁴⁶ This complexity precludes assumptions about a typical sequence of development, simply by the type of hospital that the Maison Dieu represented initially (for the sick “wayfarers” or pilgrims).
- 3.3.49. The additive nature of the development of mediaeval hospital buildings is borne out by the complexity of spaces and buildings that were at Maison Dieu prior to the destruction of 1831-1834.

⁴⁶ Main chapters in the book deal with hospitals for the Wayfarers and the Sick, the Feeble and the Destitute, The Insane, The Lepers and Lazar Houses.

- 3.3.50. However, the three surviving mediaeval structures conform to standard hospital architectural elements, i.e. Hall, Chapel and sometimes a Tower or a Porch⁴⁷ In any of the hospital types these main elements could have been built at the same or at different times and taken different forms.
- 3.3.51. R.M Clay rightly bemoans the difficulties faced by historians in assessing early hospital plans: *“In many cases they” (the hospitals) “grew up with little definite plan. A private dwelling was adapted, further accommodation being added as funds permitted. The domestic buildings were usually of wood and thatched which accounts for the numerous allusions to fire”*⁴⁸
- 3.3.52. This description fits the development of the first building period at Maison Dieu in Dover. The indications that Hubert de Burgh first established a House without a Chapel would support the premise that the first building on the site was no more than a house (a simple large hall) which might have occupied the space of the “flat roofed” part of the Nave, described above under section 3.3 Early Plans and the Batcheller Description.
- 3.3.53. A quote from The Rev Lyon’s History reads *“It is certain that this hospital was built prior to the building of the church and the great difference in stile (style) of the architecture plainly shews it. The few remains of the hospital, which are left, prove that the first architect adopted the Saxon plan of diminutive slips in the wall for the admission of light; while the second introduced large and lofty windows with sharp pointed arches”*.
- 3.3.54. This first building is likely to have had a pitched as opposed to a flat roof. The east gable of the Chapel (the Sessions House) still bears the evidence of an inclined stringcourse [Plate 02(a)] indicating that it was built against the roof of a building. This early building might have even possessed a timber structure as does St Mary’s Hospital Chichester [Plate 03(d)] or it could have had stone arcades; possibly the arcades described by Batcheller.⁴⁹

⁴⁷ RM Clay p107 relates some early historical descriptions and illustrations by Matthew Paris: St Giles Hospital near London, (the memorial to Matilda the Queen) built for converted Jews and St John’s Oxford. Fig...1, 3 and 10 from RM Clay book, illustrate the Hall, Chapel and Tower elements. Walter H Godfrey begins his 1929 account in the Archaeological Journal by setting out the minimum hospital accommodation as Chapel, Hall (infirmary) arranged in close juxtaposition so that the Chaplain was in view of those confined to their beds. To these two essential spaces Godfrey adds a “Vestibule” *“necessary to provide for the reception and interviewing of the applicants”* and for this statement he quotes another author Robert Copland in “The Hye Way in the Spittel House (1536)

⁴⁸ Ibid p109

⁴⁹ This assumption is supported by W, Godfreys’s account p.104, which is quoted here in full as it brings out other interesting possibilities in particular a Hall and Chapel on two floors *“It is probable that the hospital was originally of the normal infirmary plan, with perhaps a timber hall and a stone-built chapel like St. Mary’s Hospital, Chichester. Three bays of the chapel still exist in a restored form and they seem to indicate that it was either on the first floor or that there were two chapels, one above the other. If the latter conjecture is right the first hall would also have been of two storeys like St. John’s Hospital, Sherborne, and Wigston’s Hospital, Leicester.”*

- 3.3.55. The next addition would have been the Chapel as indicated by the historical documents referred to above.
- 3.3.56. A Calendar of Charter Rolls 1226-57, p98 refers to *“Grant to the Brothers of the Maison Dieu of the porch, which they have built in the King’s highway in front of the hospital.”* Dated 5/9/1229. Might this be the impressive entrance to part (b) of the church referred to by Batcheller as *“grand entrance ...with a pointed arched window over it”*. Batcheller also records a porch before it as *“a handsome specimen of ancient architecture”* Could this be gable A₂ on Plate 01
- 3.3.57. Another Calendar of Close Rolls 1272-79, p201-2 dated 10/7/1275, refers: *“To Stephen Penecestria constable of Dover Castle. Order to cause the master and brethren of the Maison Dieu to have seisin of the plot of land in Dover adjoining their house as the king learns by inquisition taken by the escheator that the plot, which adjoins the house, in which poor and infirm persons are admitted, which plot the master and brethren have sought the king to grant to them in order to construct a column for widening of the said house, is held of the King and no other and that the King receives nothing yearly and was not wont to receive anything from it and that he might grant it to the master and brethren for this purpose without any nuisance or damage to him and without injury to others and that his street there is wide enough”*⁵⁰.
- 3.3.58. The reference to a “column” might mean a buttress or a Tower. The reference to “widening the house” might signify the building of the Stone Hall or any other of the subsequent building additions, described above.
- 3.3.59. Another Calendar of Patent Rolls 1272-81, p258 Dated 5/2/1278 refers to: *“Licence for master and brethren of Maison Dieu to lengthen their portico, which they made under licence of Henry III by 42 feet on the highway towards the sea and the same breadth as at present.”* This is harder to correlate to any building structures on site but at 42 feet the extension is quite substantial. The reference to the portico made earlier under license seems to link this construction to that earlier portico/porch on the west side of the building.
- 3.3.60. At whatever time the Stone Hall was erected, it is likely that adaptations were made to the original building structure. Given the grandeur of the Hall structure and the clear reference by Batcheller of the “clerestory windows, the construction of the Stone Hall would have required a pitched roof on the earlier structure to be made flat so that the new 14 feet high windows could admit light. The irregular arcade at ground level, possibly an original arcade, was perhaps increased in thickness to support the great height of the new walls [Plate 04].

⁵⁰ Where ‘seisin’ refers to ‘possession of land (usually by freehold)’ and ‘escheator’ refers to ‘a legal officer appointed to look after the doctrine which transfers the property of a person who dies without heirs to the crown or state to ensure that property is not left in “limbo” without recognized ownership’

- 3.3.61. One important piece of evidence came to light from our examination of the Stone Hall. It suggests that below the south windows internally, there was an engaged column wall arcade. In an exposed part of the wall in the second bay from the east, there are two low lying arched recesses “discovered” in 1927 and reported in the Kent Echo⁵¹. At present we can see no evidence that the arches extended to the external base of the wall but the drawing published in the newspaper, shows an external arch to the westernmost recess (App.01 Fig 8.13a). The same drawing shows a blocked up doorway⁵² in the adjacent bay to the west, on the other side of the buttress, which is still in existence. [Plate 02c] Discussed further below.
- 3.3.62. A fragment of a round column, found loose in the area, seems to correspond in diameter with the width of a roughly hewn band within a series of vertically stacked, staggered ashlar stones above the recess arches [Plate 02(c)]. Seven vertical bands of staggered stones are visible with the centres regularly spaced at 600mm. The regularity points to a wall arcade but it could have been a feature associated with the architectural treatment of the wall recesses, perhaps a tomb canopy support.
- 3.3.63. Other loose stones found in the area stack up to form a deeply moulded arch surround but their provenance or significance is not currently known and whether they could have formed a canopy arch surround. [Plate 02(d)].
- 3.3.64. Dover Maison Dieu lays claim to an important 13th Century saint, namely Richard of Chichester “*After dedicating St Edmund’s Chapel at Dover, he died aged 56 at the Maison Dieu, Dover at midnight on 3 April 1253, where the Pope had ordered him to preach a crusade. His internal organs were removed and placed in that chapel’s altar. Richard’s body was then carried to Chichester and buried, according to his wishes...*”⁵³

⁵¹ Appendix 01_Chpt. 07, Fig. 7.13a (D07038) It is likely that this was the discovery made during building work in the 1860s and covered up again. Refer to section 3.8. A note at the end of the electronic version C.W’s paper made available to us by Dover Museum (additions by S.S and JI) states: “*From the Kent Evening Echo 1927 (sorry no month) ‘Whilst clearing mortar from the south side of the great hall it was found that in one place near the ground the wall was only one stone in thickness, in other words an open space had been found in what was thought to have been a solid wall. This space proved to be an arched recess and another similar one came to light adjoining it to the east. Within the eastern one was a 7ft stone coffin containing a skull and some bones’* The note implies that the arches extended to the outside and that railings can be seen in some of the 18th century prints, suggesting that it was a shrine approached from the outside. The idea of a shrine is discussed fully in this section 3.3.

⁵² The blocked up doorway does not relate to the corridor, which is still in place between the old prison cells. When the cells were created (see section 3.5) the corridor would have led to the outside through the westernmost arched recess. The corridor was blocked in 1927 to create a niche so that the western recess could be seen. See Fig 8.12 App.02. The 1927 “discovery” and the work carried out at the time is covered in section 3.9 (1924-1929).

⁵³ Richard of Chichester (1197 – 3 April 1253), also known as Richard de Wych, is a saint (canonized 1262) who was Bishop of Chichester – Quote from Chichester Cathedral Website.

- 3.3.65. Sweetinburgh suggests that a shrine to St Richard is likely to have been at St Edmund’s Chapel, which is just stone’s throw away from the Maison Dieu to the SE and that the Chapel was staffed by clergy from the Maison Dieu.⁵⁴
- 3.3.66. The history of the Chapel of St Edmund, as given in the accompanying text for DMA photograph shown in Plate 02(e)⁵⁵ reiterates the events surrounding St Richard’s death at Maison Dieu and quotes from an archaeological report of 1970 that the Chapel was built just prior to the 1253 dedication and that a specially lined “Cyst” likely to have contained the Saint’s relics had been robbed.⁵⁶
- 3.3.67. It is not possible to determine whether the tomb recesses in the Stone Hall wall are contemporary with the building or a later insertion without a detailed archaeological assessment or if they are related to Richard of Chichester. If there is a connection to the saint and the arches are contemporary with the raising of the South Wall then the date of the Stone Hall must be after his death in 1253. However, the tomb recesses could relate to any other important person associated with the Maison Dieu.⁵⁷
- 3.3.68. At present, it is not possible to know whether the extent of the arcade was a feature related only to the arched recesses, perhaps supporting a tomb canopy or whether it was a continuous wall arcade. The Chancel arcade from Walpole St Peter’s Church in Norfolk is a refined example [Plate 05(b)].
- 3.3.69. If the arcade was continuous and mirrored on the north wall, the openings between the original church (Pilgrims Hall) and the Stone Hall would have interrupted it and its architectural treatment would need to have been adapted to suit. It would have been an imposing feature nonetheless. If an arcade was

⁵⁴ S. Sweetinburgh “The Role of the Hospital in Medieval England- Gift Giving and the Spiritual Economy” p177 explains that and the Saint’s “gift of his bowels to the poor” facilitated the production of income to Maison Dieu both from offerings to the saint by the pilgrims and enabled the hospital to offer the reciprocal gift of charity to the poor.

⁵⁵ Appendix 01_Chpt. 10, Fig.10.02

⁵⁶ Report published in Kent Archaeological Review, No 21, Autumn, 1970, written by Brian Philip. Information as given on Dover Museum data base. “*It seemed that although most of the building was probably constructed just prior to the consecration in 1253, at least the east wall of an earlier building had been incorporated... the west end of the church was an unmortared flint treader...[which] led to a rectangular base of unmortared flints and ragstone blocks...It partly sealed a rectangular pit or cist, 2ft. 10ins. by 1ft. 10ins. and about 2ft deep.... It was filled with black loam containing fragments of roof-slate, glazed floor tiles and pot-shards... It is clear that this simple, but deliberately constructed pit, situated near the centre of the church was dug and lined for a specific purpose. In the total absence of any evidence to the contrary it seems highly probable that it was here that the sacred relics of St. Richard were buried in 1253. The absence of any trace of the relics, or a container, suggests that the pit had been robbed.*” Full report contained in App.01 as above.

⁵⁷ Burials including that of organs was common practice for founders and other benefactors of hospitals –RM Clay p.85

confined to the east, it would in all likelihood delineated an area for liturgy within the Stone Hall⁵⁸.

- 3.3.70. At the Maison Dieu, evidence on the Stone Hall buttresses, flanking the third bay from the east, possibly suggests an external canopy, which together with the blocked doorway in this bay might signify a separate entrance porch perhaps to give access to an east Chapel or to the tombs. The round headed opening is clearly shown on some early pints, the Angus Tomkins print (Fig.2.5) and also faintly on the Buck brothers engraving. See also fn 51 and 3.3.81.
- 3.3.71. E. Prescott, in a statement (albeit unsubstantiated) refers to a “*considerable expansion carried out at St Mary’s Hospital Dover in the early fourteenth century. A second infirmary hall built to the standard design, with its own chapel, was added to the south of the original hall...*”⁵⁹
- 3.3.72. The idea of a Chapel at the east end of Stone Hall is also supported by H. Godfrey linking it the idea to the presence of the wall tombs that he also connects to Richard of Chichester. The text from his account is included in the fn below.⁶⁰
- 3.3.73. Another extant feature is the small stair turret at the NE corner of the Hall [Plate 02(b)]. An illustration of the Chapel at Wells from TH Dollman’s book [Plate 03(a)] brings to mind the arrangement at Maison Dieu. The stair turret as seen in the Angus Tomkins print, (Fig 2.5) is uncannily similar down to the crenelated top and one wonders if the Stone Hall might not have originally had a crenelated parapet.
- 3.3.74. The original tracery of the Stone Hall windows has been lost. The Buck Brothers and Tomkins prints are the best illustrations found to date for the window tracery but not of sufficient detail for precise dating. However, the mediaeval outer reveals of the windows on the south and east sides survive and are simple but bold profiles. The south windows have convex outer surrounds whilst the east window moulding makes a transition from convex moulding in jambs to concave in the arch [Plate 05(d)].

⁵⁸ RM Clay p.112: Refers to ‘Mention frequently made (in statutes) of chapels “within the dormitory” or “in the Infirmary”, and of beds “in the hospital on the west of the church”’. She quotes the Statutes as Kingsthorpe; “in the body of the house, adjoining the chapel of the Holy Trinity, there should be three rows of beds...in which the poor, strangers and invalids, may lie for the hearing of Mass and attending the services more easily and conveniently”

⁵⁹ Elizabeth Prescott “The English Medieval Hospital 1050-1640” p14

⁶⁰ H Godfrey p106 “*In the fourteenth century the hall was evidently rebuilt and the wide aisle or secondary hall, which now remains, was raised upon the south side. The latter was separated from the main building by a stone arcade of large proportions, now partly buried in the walls of the adjoining Connaught Hall and obscured by the raising of the floor level some 12 ft., which completely conceals the piers and their capitals. The two eastern bays of the fourteenth-century hall were no doubt screened off to contain an altar; in the second bay were found two stone coffins, under wall arches, one of which has its original coffin lid. The chief altar was dedicated to St. Mary in 1227 and a second altar was consecrated in 1253 to St. Edmund by Richard de Wych, Bishop of Chichester, in King Henry’s presence. Richard, who was afterwards canonised, died at the hospital on this visit.*”

- 3.3.75. It is this bold detailing which leads Professor Wilson⁶¹ to believe that the mediaeval mason, Michael of Canterbury⁶², was engaged in the building of the Stone Hall and that it can thus be dated to the late 13th or early 14th century.⁶³
- 3.3.76. E. Prescott, in another statement⁶⁴ (not entirely substantiated) accounts for the financial difficulties of the Maison Dieu, in the 14th century⁶⁵ as due to the ambitious building project “carried out in the fourteenth century a construction upon which little expense could have been spared”. It is a logical explanation, which might narrow or support the dating of the Stone Hall to the late 13th or early 14th century.
- 3.3.77. The date of the Tower is still elusive. Changes to the window openings have left little original detail by which to date it. The only evidence to its being later than the Hall is Batcheller’s description of a window opening in the westernmost bay of the Hall, being blocked by the erection of the Tower.
- 3.3.78. Batcheller describes the Tower in detail stating: “A peal of 5 bells has at some period graced the Tower. This is evident from the holes through which the ropes passes and which in 1829 were visible within the floor. No further particulars nor what became of the bells can be ascertained.”
- 3.3.79. It is not clear whether the Tower was used for defensive purposes or at some point acted as the control point of entry into the Maison Dieu complex. In the Dover Guide, Batcheller quotes another chronicler (Holinshed) writing in 1586 as follows: “the arms of Hubert de Burgh are engraven on a scutcheon on a vaulted porch built long since the first

foundation of the house over which scutcheon is written: Scutum domini Huberti de Burgo quondam comitis Cantiae procurator: huis domus fundatoris. Which being almost by age consumed, much troubled me to read and find it out in this year of our salvation 1586”

- 3.3.80. The reference to the scutcheon (shield perhaps) on a vaulted porch may refer to the Porticos described earlier at the west end of the building. The Holinshed reference to the Porch “built long since the first foundation of the House” could refer to a vault as an entry point under the Tower. There are two relieving arches still visible on the Tower street elevation. RM Clay in her book refers to at least 4 hospitals having an entry point from a Tower gateway.⁶⁶
- 3.3.81. A plan as contained in W. Godfrey’s article reproduced in this report as [Plate 04(b)] gives a good indication of a porticoed entrance to the Stone Hall through the base of the Tower. W. Godfrey’s description is quoted below.⁶⁷ The plan also marks a possible Porch on the south side of the building by related to the doorway described above.
- 3.3.82. It is interesting to note one other 19th century’s writer’s description, that of SPH Statham writing in 1899, which relates not only to the sequencing of construction examined above but also to the Tower and possible Tower entry⁶⁸. “An additional hall was added on the south side of the original building, probably during the reign of Edward I. Communication was made by piercing the party-wall with several large and beautiful arches, and a clerestory was added. Another hall existed on the northern side of de Burgo’s building, and the communication was made in a similar manner by piercing arches. It may be supposed that it was built at the same time as the south hall, but no description or print of it has come down to us, and it is not possible to speak with any certainty on this point. The tower at the south-west corner of the building was in all probability erected as a principal entrance and still remains as an example of the architecture of the period. Several remains of the vaulting of the vestibule are preserved in the Dover Museum.”
- 3.3.83. Today a pointed arched doorway at the base of the Tower, leads the Stone Hall [Plate 05(c)]. The doorway is clearly mediaeval, appearing to confirm the Statham and Godfrey theories of entry through a portico under the Tower. The doorway is reduced in height testifying to historical reports of the ground having risen outside. The stone surround has been repaired with natural cement,⁶⁹

- 3.3.84. Having arrived at this possible sequence of events by examining the evidence available to us, it was interesting to read Burges Gentleman’s Magazine article⁷⁰. He continues his account, the first part of which was discussed under section 3.3 Foundation and Function, as follows:

- 1 “Henry III added a chapel to the Maison Dieu, and this chapel is one of the few remains that have come down to our own times; but inasmuch as every square inch of its surface has been covered with stucco during a so-called restoration at the beginning of the present century...”
- 2 “As we now see it, the chapel consists of a very short nave divided from a chancel by an arch; but it is by no means improbable but that this short nave may be the easternmost part of the hall of Hubert de Burgh,...as to the rest of De Burgh’s hall, it has been entirely destroyed, and the site is occupied by a series of jail yards” Interestingly Burges assessment of part of the mediaeval Hall surviving in the area that we have identified as ‘A’ concurs with ours. He calls it a Chapel consisting of a very short Nave separated from Chancel and this is (undoubtedly) the Sessions House.
- 3 “Sometime in the reign of Edward I (most probably in 1277, for we then read of extensive alterations) another hall was added on the south side of Hubert de Burgh’s building, the communication being effected by piercing the party-wall with a series of very large and boldly moulded arches; above these occurred sundry windows forming a sort of clerestory, but on the other side the windows of course went down much lower.” Burges may be getting his information from Batcheller, as we have, but it is reassuring to think that being closer to the events he may have had first-hand accounts and that having seen the buildings prior to Poynter’s intervention, he would have made his own architect’s assessment.
- 4 “From a survey in the Ordnance Office, we also learn that there was another hall, on the north of Hubert de Burgh’s, also separated from it by arches; but in as much as it has been destroyed some years ago, and there remains no drawing or engraving to aid us, it is impossible to say anything about its date. “ This study has examined all the drawings and it appears that engravings and the north hall, as Burges calls it, or the North Aisle, as Batcheller has named it, can be shown to have existed. However its exact date still eludes us.
- 5 “On the other hand, sundry prints do show us that there was once a vestibule to the middle hall; and we know, moreover that it was vaulted, for sundry of its bosses sculptured with figure-subjects are preserved in the Dover Museum.” Burges perhaps did see some of the prints examined by us.

⁶¹ Prof Christopher Wilson – Emeritus professor of Architectural History, University College London

⁶² fl 1275 - 1321. The only references we have found on Michael of Canterbury within the limitations of our research has been in “The Gothic World 1100-1600” by John Harvey Pub, in 1950 (pp77 and 92-93) and Maurice Hastings, “St Stephen’s Chapel and Its Place in the Development of Perpendicular Style”, 2011. Harvey assigns the rapid spread and development of the ogee arch (transported to England by Edward I’s envoys from Persia) to Michael of Canterbury and his followers Walter and Thomas of Canterbury. Harvey also assigns to the group of Masons that he calls “The Canterbury Family” or simply “The Canterburys” the extensive use of the ogee and ogee-based diapers and also importantly of Maison Dieu, the “production of the so called London type canopied tomb; that of Edmund Crouchback C1290-1300 was made by Master Michael”. Edmund’s tomb in Westminster Abbey is a free standing canopy tomb. An image of Sourton Caundle Church Monument (1) might provide a clue as to how the arch stones might have risen above a recess and the engaged columns descended on it; despite being perhaps a century or more later than the Maison Dieu arched recesses [Plate 02(f)]. <http://www.british-history.ac.uk/chmedorsetvol3plate-30>. References to Michael of Canterbury in the M Hastings book are made in Section 4.0

⁶³ Prof. Wilson also believes and that it represents a full, grandiose Chapel rather than a Hall with an east end Chapel as suggested above.

⁶⁴ Elizabeth Prescott “The English Medieval Hospital 1050-1640” p26. Other authors also refer to the Maison Dieu’s application for tax exemption to the King in the 14th century. See C. Waterman p.7 and S. Sweetinburgh “The Role of the Medieval Hospital in England” pp.148-9, although Sweetinburgh accounts for the Hospitals financial difficulties to its large expenditure in fulfilling all its functions of caring for the poor, supporting daily masses, burying the dead, etc. and difficulties in collecting allocated income from the port.

⁶⁵ quoting Calendar of Patent Rolls (CPR 1307-13: 583, 1313-17: 622, 1327-30: 160, 1330-34:71)

⁶⁶ RM Clay p.p109-110

⁶⁷ H Godfrey p106 “Attached to the south-west angle of the building is a tower over the vestibule, the two arches of which (one for ingress and one for egress) are now blocked. It is worth recording that Henry III granted the hospital land for enlarging its vestibule.”

⁶⁸ Statham, Samuel Percy Hammond. pp. 192-3. The History of the Castle, Town, and Port of Dover. London: (Original work published 1899)

⁶⁹ A material frequently used in the first half of the 19th Century, commonly known as “Roman Cement”, recognisable in other mediaeval parts of the

Maison Dieu, particularly the Tower stone vice and in the vaults and walls below the Chapel.

⁷⁰ Appendix 02_Chpt. 03, Fig. 3.38

6 *“There still remains the tower at the south western side of the Edwardian hall, which from the two arches in its western face may possibly have served as an entrance unless we suppose it to it to have covered the narrow footpath in the same manner as houses still do in Padua Mantua and other foreign cities”* Burges is again using his experience abroad to inform his assessment and in broad terms agrees with Statham and Godfrey.

Hospital Accommodation and Grounds

- 3.3.85. Mediaeval charters pertaining to the Maison Dieu at Dover as recorded in *A History of the County of Kent: Volume 2*⁷¹, give a glimpse of life at the Dover Maison Dieu through the 350 years of its existence fulfilling the purpose for which it was built. Descriptions of Royal grants, concerns about income, disputes and some strife are not remarkable nor different from what would have been the norm in other similar establishments.
- 3.3.86. The hospital grounds extended beyond the east bank of the river Dour. The 1590 plan⁷² shows a Mill on the river and accommodation beyond it. That the land belonged to the Maison Dieu is confirmed by the 1835 sale plan⁷³. S. Sweetinburgh lists among the hospital’s activities “burying the dead in its cemetery”⁷⁴. It is not yet clear where the cemetery was but a position beyond the river is most likely.
- 3.3.87. There is little reference in the charters referred to in *The History of the County of Kent*, to physical spaces other than a private chamber and kitchen for the master in 1533, which is in line with development in hospitals elsewhere⁷⁵.
- 3.3.88. The architecture depicted on [Plate 03(b)] for the warden’s houses from Winchester and Sherburn reproduced from the RM Clay’s book⁷⁶ is helpful in giving us a hint as to the possible appearance of the mediaeval buildings at Maison Dieu.
- 3.3.89. In later reports and on the 1590 plan (Fig. 1.2) one finds reference to a mansion house at Maison Dieu and it is tempting to wonder if this was the Master’s House, perhaps set back or attached to the Chapel?

⁷¹ Victoria County Archives, pub 1926. The full text of the entry on Maison Dieu is reproduced in Appendix 03

⁷² Appendix 01_Chpt. 01, Fig. 1.2 (DSC04955)

⁷³ Appendix 01_Chpt. 03, Fig. 3.3 (DMA D27361)

⁷⁴ S. Sweetinburgh “The Role of the Hospital in Medieval England- Gift Giving and the Spiritual Economy” pp135-136 *“The provision of Christian burial for the poor and strangers was one of the corporal acts of mercy and the hospital was also aiding the town corporation by burying those who might have otherwise been the town’s responsibility”*

⁷⁵ RM Clay p110 refers to *“The master at Ely was charged not to have delicate food in his own chamber, but to dine in the refectory. In most houses the rule was relaxed and the warden” (or master) “came to have private apartments and finally a separate dwelling”*

⁷⁶ Plates XVI and XXI from RM Clay book

3.3.90. RM Clay also describes some of the long halls or refectories citing the “Brethren Hall” at Winchester⁷⁷ [Plate 03(c)]. The illustration is interesting in the depiction of light coming mostly through large windows on one wall with fewer and smaller openings on the opposite wall and a raised platform reached by a stair at the end. A similar asymmetry would have existed in the Maison Dieu Stone Hall with its large windows to the south, clerestory windows to the north, a link to the Chapel and original Pilgrims Hall. As at Winchester Hall, the east end at Dover Maison Dieu was distinguished by different elements; certainly the wall recesses and possibly an altar.⁷⁸

3.3.91. S. Sweetinburgh quoting B.L. Stowe MS. 850, f. 130 relates that the hospital had an extensive library of 117 books, which would have made it an attractive proposition for those wishing to enter the priesthood.⁷⁹

3.3.92. RM Clay refers to galleries and screens within Hospital main halls. At Maison Dieu an external gallery is noted on the 1590 plan connecting to a building to the south, marked “Lodging in Tenure of building with 4 ground rooms and 5 chambers over” and to a cloister running beside the building to the west. It is interesting to note an external stair shown on the TF Dollman drawing of the Wells Chapel [Plate 03(a)].

3.3.93. An idea of the accumulative nature of the buildings on the Maison Dieu site complex is beginning to emerge. The 1590 plan (Fig. 1.2), although 50 years later than the handing over of the St Mary’s Hospital to the crown, records the other buildings on the site at that time (A Mansion of 4 great rooms with vaults beneath, Stables and a Wash house all in a large block to the east of the “Isle of the Church”, a Salt house, Powdering house, Cutting house, a Mill with two water mills directly over the river Dour, a 100 ft long by 39ft wide Bakehouse with large ovens with and attached Kneading House and a Slaughter House, Barn of 5 bays, in an area across the river⁸⁰. It is almost certain that these buildings existed when the Maison Dieu was in full operation. The large Bakehouse gives a good indication of the number of people it provided with bread.

3.3.94. William Burges again corroborates the conclusions we have reached from the minute examination of the documentary evidence, with his account in the Gentleman’s Magazine. He continues his article⁸¹ thus:

- 1 *“Besides these main buildings, the outbuildings are said to have extended to a very considerable distance on the easternmost side”*⁸²

⁷⁷ (RM Clay book; plate X)

⁷⁸ It is not currently known whether the blind arcade noted above extended the full length of the Hall or was confined at the east end.

⁷⁹ S. Sweetinburgh “The Role of the Hospital in Medieval England- Gift Giving and the Spiritual Economy” p158 and Fn 43

⁸⁰ The Compass point on the 1590 plan puts north to what this report refers to as East.

⁸¹ Appendix 02_Chpt. 03, Fig. 3.38

⁸² Interestingly Burges also uses ecclesiastical compass notation.

2 *“the Corporation of the town purchased what buildings remained (for at some time or other a destructive fire had taken place.”*⁸³

3 *“for the purpose of converting them into a jail, which object was ingeniously effected by erecting vaulted brick cells on the floor of the sole remaining (Edwardian)⁸⁴ hall, thereby deducting several feet from the original height of the interior. The purchase that Burges refers to and the conversion into a jail as well as other municipal uses is covered in the sections that follow.*

⁸³ The mention of a fire is the first we have encountered in his study and it indicates that Burges may have had an oral report of it.

⁸⁴ Burges is referring to Edward I.

3.4. The Victualling Stores 1544 – 1831

The Buildings at the End of the Mediaeval Period

- 3.4.1. A final glimpse of the buildings as they existed at the time of the Dissolution is provided by historical documents pertaining to the surrender of the Maison Dieu properties to the Crown.
- 3.4.2. The names of those involved, in wrapping up the affairs of the St Mary's Hospital Dover also emerge: primarily John Antony⁸⁵, (servant to Thomas Cromwell, the king's vice regent and the last master of the house, who also made the Inventory at Maison Dieu) and John Tompson, who acted as one of the unpaid commissioners for the Valor Ecclesiasticus⁸⁶ in relation to the inventory of St Martin's Priory in Dover⁸⁷, turned from gamekeeper to poacher.
- 3.4.3. The master and Brethren of the house had signed an oath acknowledging the 1534 Act of Supremacy giving Henry VIII supreme headship of the church but the actual handing over did not take place until 10 years later in 1544. C. Waterman suggests that this was likely to be due to the last master being in favour with the King's commissioners and thus obtaining the 10 year grace.
- 3.4.4. The inventory of buildings listed in 1535 is quoted in full in C. Waterman's paper.⁸⁸ The buildings as shown on the 1590 plan are listed but other types of accommodation also present:
- 'The Great Chamber called the Hoostrye' is thought to be the Mansion on the 1590 plan, which might have acted as the Warden's house or VIP's accommodation.
 - 'The Chamber over the Water' which had two further chambers within it. C. Waterman indicates that: "This chamber was built 'over the larder and upon the water' just opposite the prior's mill in approximately 1360. It was occupied from 1360 by James le Palmere of London in return for a gift he had made to the hospital." This chamber seems to have gone by the late 16th century as there here is no other structure over the water opposite the mill shown on the 1590 plan.
 - 'Sir Peers' Chamber' C. Waterman indicates that: "Sir Peers was probably a benefactor of the hospital."
 - There is reference to Kitchen, New Kitchen, Master's Chamber, Master's Stable, Stable for the best cart horses, The Second Stable and

⁸⁵ C. Waterman p.9 Antony made "the inventory of all such goods and catalls as be in the house called the Meason de Dieu of Douver and of all catell the which were of the late Master and brethren" (original in Lett & Pap. Henry VIII 1535). A full text of the inventory taken from Walcott's article in *Archaeologia Cantiana* (Vol. VII 1868).

⁸⁶ The Valor Ecclesiasticus (Latin: "church valuation") was a survey of the finances of the church in England, Wales and English controlled parts of Ireland made in 1535 on the orders of Henry VIII. Source Wikipedia

⁸⁷ C. Waterman p.9

⁸⁸ Ibid pp9-10

- 'The Fermy' containing beds for 'poor priests', 'poor women' and 'poor men' C. Waterman suggests that this may have been either a separate hospital for the sick or the Stone Hall. If the former, it could have been the long building with the cloister connected to the gallery as shown on the 1590 plan.
- Other references in the 1535 inventory are to a 'Granary' (*spelt Gardener*), 'Brewhouse' (*Bruehouse*), 'Bakehouse' and 'Barns' all very much in the spirit of the buildings shown in 1590.

Main Developments 1544-1831

- 3.4.5. The narrative of the site's fortunes after the dissolution is told by C. Waterman⁸⁹, relying on the writings of Lyon and Statham. Her text is reproduced in this narrative in its entirety as our research to date can bring no new facts to the history of the site during this period. (Refer to Section 2.0 for Limitations)
- The exact nature of events leading to the conversion of the hospital into a victualling office is unclear in the sources currently available.*
 - Lyon notes: "This house and the buildings were soon after left to the desolating hands of Ralph Buffkin, Thomas Wingfield and Robert Nethersole, but as the walls of the church were built chiefly with flint the materials would not pay the expense of taking them away; and as there was no profit to be obtained by levelling the fabrick the walls were left and are still standing"*
 - Lyon notes that the site was used as a victualling office in Henry VIII's time but at the beginning of Elizabeth's reign the premises were converted into several tenements and let on lease to Thomas Bloome, Malster at the yearly rent of sixty pounds. He notes that the premises were let by Elizabeth again in 1586 and in 1590 the Crown commissioned a 'survey and description' of the site, a copy of which is preserved in the British Museum's Lansdown manuscripts (66/3).⁹⁰ This refers to the site as the 'Queen Majesties Storehouse' and letters with the survey refer to an earlier survey made some 20 years earlier.*
 - Statham notes that during an investigation into the ownership of the land and buildings in 1655 it was stated that the premises had been appointed as a victualling office in 1552 but had not been used for 30 years (i.e. since 1625).*
 - In 1625 Charles I is recorded as granting the premises to a Thomas Carey, one of the grooms of his bedchamber. In 1655 (according to Statham) a petition was presented to the Council of State by Heariot Husbands, Thomas Babington, Thomas French and Thomas Kidder "trustees" of Lord Howard's regiment who stated that they had recently bought a house and ground in Dover worth £160 10s a year, and had paid for it in full, but that the Victualling Yard authorities would not surrender it.*
 - They seemed to have a good case for Lyon refers to a survey made by the Crown of the land and premises made in 1650 'late*

⁸⁹ C. Waterman pp11-12

⁹⁰ The 1590 Plan in Appendix 01_Chpt. 01, Fig. 1.2 (*DSC04955*) is part of this document.

the property of Charles Stewart, King of England, let at the yearly rent of £12:10:8 and intended for sale'.

- The property included 'A malthouse and one acre of land' valued at £30 and 'the Maison Dieu, enclosed with a stone wall a barn and other buildings' valued at £30. Land was also included in the survey, presumably that which remained of the Maison Dieu's original estates.*
- It appears that the site may have been for sale, but when the case was tried at Maidstone it went against the petitioners.⁹¹*
- Finally, Statham notes that 'after the Restoration' (i.e. after 1660) the site was reconverted into a brewhouse and bakehouse for the Navy, and used as a victualling yard again until 1830 when it was purchased by the Board of Ordnance for use as a depot and office for the engineer services.*
- In 1665 a large red brick mansion which today houses Dover library was built as the residence of the Agent Victualler on the south side of the Maison Dieu hall, suggesting real commitment by the Crown to the use of the Maison Dieu as a victualling yard. Bavington Jones records that there were stores connected with the victualling office beside the quay at Strond Street. He further maintains that during the conflict between Charles I and Parliament "the victualling business was suspended and the tower of the Maison Dieu fortified for the defence of the town".*
- There is almost no information recorded in any of the sources seen to date of the detail of the history and use of the site between 1660 and 1830, apart from another plan of the site dated 1677, of which copies have survived. See item 3.4.12*
- C. Waterman, concludes her account of this period by quoting the 1813 writings of the Rev J. Lyon, regarding the dereliction on site by the early 19th century.*
- The most interesting conclusion that can be drawn from C. Waterman's account is that the buildings were not used as Victualling stores throughout the nearly 300 year ownership of the buildings by the crown. It appears that sometimes they were leased and put to other uses.*
- It is almost impossible to comment on possible physical changes to the buildings during the same period at this stage of our research. The 1677 plan⁹², is simply a diagram despite its regularly drawn wall thicknesses, door openings and recorded dimensions. It cannot be convincingly related to our assessment of the likely site layout at Maison Dieu.*
- However, in the next section we have attempted to offer a realistic picture of the buildings as they emerged after a long period of Crown ownership by examining later plans and illustrations of the late 18th and early 19th centuries.*

⁹¹ C. Waterman recommends that: "it would be well worth obtaining the original survey documents mentioned to review what details they contain."

⁹² Appendix 01_Chpt. 02, Fig. 2.1

- 3.4.14. Two interesting drawings possibly of the Sessions House during the Victualling period appear in the Dover Museum archives. The first drawing is titled "*Inside appearance of the windows on the north west side of Victualling office*".⁹³ The drop pendants below the arch stops to the two Windows depicted, can be compared with the drop pendant to the existing base of the moulded arches framing blocked openings on the north wall of the Sessions House but the number of openings and exact details differ.
- 3.4.15. The second drawing is Titled "*Plan of Roof over Coolers at the Victualling Office*".⁹⁴ It shows a Queen post truss roof (a typical 18th century construction) and a cupola (Cooler) with "Luffer" windows (taken to mean louvres). The mouldings on the rectangular pilasters below the arch and the overall proportions of the arch have a great affinity with the arch to the Sessions House [Plate 05(a)]. This drawing does have resemblance to a much later (undated but clearly 20th century) drawing by Borough engineer, Philip Marchant (App.01_Fig.9.22), which appears to show the cupola now referred to as the lantern still in place. However, what this later drawing reveals is that cupola referred to the 18th and 19th century documentation would have been in the outer section of the Sessions House west of the main arch. A lantern still remains in this area looking remarkably like the 20th century drawing [Plate 23(f&h)]
- 3.4.16. The ventilation of the Sessions House occupied the Borough Council in later years⁹⁵. The relevant minutes are examined in detail under section 3.5, but the details of the proposed Sessions House ventilation are not recorded, which would have enabled us to cross reference to the drawing of the louvred cupola.⁹⁶
- 3.4.17. Another reference to the ventilation over the Sessions House occurs 11 years later⁹⁷, in reports on the condition of the roofs of The Maison Dieu Hall, Sessions House, Magistrates Rooms and the adjacent buildings. There is an interesting item on the top of the second page titled "Cupola for Ventilation over Sessions House". Might this be the "Cooler" seen on the drawing described above?

⁹³ Appendix 01_Chpt. 02, Fig. 2.19 (IMG4852)

⁹⁴ Appendix 01_Chpt. 02, Fig. 2.20 (IMG4854)

⁹⁵ Minutes at a Quarterly meeting on 9th November 1848, referring to a Committee being "appointed on 7th August last (1847) relative to the Ventilation and warming of the Sessions House which amounted to £25." Improvements to the Ventilation of the Sessions House and warming the same and the adjoining Hall occupied the Ventilation Committee on 18th August and 4th October 1848. Appendix 02_Chpt. 02, Fig. 2.6 (DSC04864)

⁹⁶ Later 20th century drawings still show this feature. See drawings in Appendix 01_Chpt. 08, Fig.8.10 and Chpt.09 Fig.9.22

⁹⁷ An estimate by Rowland Rees addressed to JB Bags Town Clerk Dover dated 18th March 1859 Appendix 02_Chpt. 02, Fig. 2.37 (DSC04836 & DSC04837)

3.5. Prison, Town Hall and Court Room Use 1835 – 1859 the Campaign for the Restoration of the Town Hall

- 3.5.1. The records relating to the development of the Maison Dieu site from 1831 onwards begin to multiply exponentially with a plethora of documentary evidence, mostly found in the Kent County Archives, Maidstone, and at Dover Museum. The records consist of Dover Town Council Committee Minutes, correspondence, pamphlets, architectural drawings as well as later prints in the DM archive collection. However, some inconsistencies and mysteries remain from the 1831-1857 period, and are explored below.

The Sale by the Board of Ordnance 1831-1834

- 3.5.2. W. Batcheller's account (in 1845), records the acquisition of the site by the Board of Ordnance (BoO) in 1831, taking over the buildings from the Victualling Board "*who no longer required the use of them*". He also states that it was the BoO which took down the North-west section of the church.
- 3.5.3. Batcheller's account is supported (or repeated) by Bavington Jones⁹⁸ who reports that: "*In 1831 the Maison Dieu ceased to be a victualling office and was handed over to the Ordnance Department (who had recently been moved from the harbour area to make way for the building of Waterloo Crescent). They are said to have carried out 'no little demolition on the north-west side, taking down the grand entrance to suit the place for their purpose.' with the Commanding Royal Engineer housed in the mansion next to it.*"⁹⁹
- 3.5.4. The reasons for the reported demolition cannot be firmly ascertained from the records available to us. One possibility is a fire as related by Burges in his article for 'The Gentleman's Magazine' article. See 3.3.94. The BoO does not appear to have had much use for the buildings either, and in 1834 the site was put up for sale.

The buildings in 1831-1834 – Analysis of Documents

- 3.5.5. A site plan titled "*Plan of the Freehold Estates, The Maison Dieu Premises, the Property of the Board of Ordnance at Dover in the County of Kent to be sold by Act*
- 3.5.6. *on in 3 Lots by Messrs Daris Brothers on Tuesday 20th May 1834 by order of the Principal Officers of His Majesty's Ordnance*", has survived and is shown in Appendix 01¹⁰⁰.
- 3.5.7. The plan shows the 3 lots; the largest, Lot 1, being the site of the mediaeval buildings bounded to the west by the main

⁹⁸ John Bavington Jones, Hon. Librarian of the Corporation, Author of "Dover: A Perambulation;" "The Cinque Ports, their History and Present Condition;" "The History of Dover Harbour;" and the "Dover Year-Books," from 1873 to 1900. Bavington Jones writing much later than W Batcheller could be repeating information from the earlier author.

⁹⁹ C. Waterman quoting Bavington Jones Year Book

¹⁰⁰ Appendix 01_Chpt. 03, Fig. 3.3 (D27361)

London road, to the north by Ladywell and to the south by the party wall of the 1665 Maison Dieu House. The east boundary extends up to a line drawn to divide Lot 1 from Lot 2, the latter being a narrow site, along the river.

- 3.5.8. The area of each lot is given in a.r.p (acres.roods.perches)¹⁰¹ indicating that the land beyond the river although indistinctly marked was part of Lot 1. The 1590 plan¹⁰² (Fig.1.2) clearly shows land beyond the river belonging to the Dover Maison Dieu (possibly the mediaeval cemetery).
- 3.5.9. Lot 2 at 54 feet wide stretches along the River Dour, (marked as a stream on the plan), from Ladywell to the bridge, where the mediaeval mill was. It contains amongst others two buildings marked Carpenter's Shop and Wash House. The buildings as shown in Lot 2 do not have a correlation either to the 1590 or the 1677 plan. A view of these buildings from the east can be seen on a c1825 illustration¹⁰³ which also shows the bridge over the stream.
- 3.5.10. Lot 3 is clearly marked as two areas on either side of the stream further to the south, both simply marked Garden. Although not entirely clear from the plan, it is considered that Maison Dieu House is part of Lot 3 judging by the opening shown in the wall to the back of the house and the quoted overall a.r.p area. This is also borne out by a subsequent 1857 sale of the House and land given as the property of the late W. Kingsford Esq.
- 3.5.11. One uncertainty emerging from the examination of the documentary evidence relates to the level of demolition that the BoO carried out. The 1834 plan indicates that the "North Aisle" and the building identified as gable A₂ in this study, as well as the other building volumes to the north (shown in Plate 01) had been cleared away by that time. However the 1839 W. Burgess print of the Wellington Pavilion¹⁰⁴, shows a range to the north of the Stone Hall, which would correspond to the "North Aisle" of the church.¹⁰⁵
- 3.5.12. A very grainy photograph¹⁰⁶ also shows what might be construed as a roof in the position of the "North Aisle". The apparent inconsistency between the sale plan and the prints

¹⁰¹ The acre was defined officially as being 1 furlong (40 poles = 660 feet) in length, and 4 poles (66 feet) in breadth. The rectangular shape of this measure came about because arable fields were made up of long strips of land, each containing furrows running lengthwise. One 'furlong long' = 1 furlong. 1 acre consisted of 4 roods and 1 rood consisted of 40 perches. A square mile is made up of 640 acres. Information as given on:

<http://www.nottingham.ac.uk/manuscriptsandspecialcollections/researchguidance/weightsandmeasures/measurements.aspx> An acre is approx. 4,047m².

¹⁰² Appendix 01_Chpt. 01, Fig. 1.2 (DSC04955)

¹⁰³ Appendix 01_Chpt. 02, Fig. 2.15 (D00915) The same image shows to the left a series of timbers leaning against each other, slightly reminiscent of boat building perhaps signifying the last vestiges of the Victualling stores.

¹⁰⁴ Appendix 01_Chpt. 04, Fig. 4.6 (D02045 & D01638)

¹⁰⁵ judging by the position of its gable roof against the west wall of the Chapel. Further prints [Appendix 01_Chpt. 02, Fig. 2.14 (D02028)] and Appendix 01_Chpt. 02, Fig. 2.13 (D02027 & D01606)] also support the Burgess view.

¹⁰⁶ Appendix 01_Chpt. 04, Fig. 4.7 (D08979)

(and possibly the photograph) cannot be fully explained as we have no further helpful records in this respect.

- 3.5.13. It is interesting to note the wording of the sale advert in 1834 (Fig. 3.3). The building referred to as the “*Ancient Tower and Hospital*” was advertised as “*A very substantial three story Building, divided into numerous DRY and SPACIOUS STORES, of very great Extent, with most convenient OFFICES and STABLING, and the modern Additions of Saw Pit, Forge, Sheds, Foreman’s Office, Plumbers Shop &c. &c.*”¹⁰⁷
- 3.5.14. The reference to the “3 storeys” is supported by several prints, which show vertically placed small openings within the infilled arches of the original mediaeval windows.¹⁰⁸
- 3.5.15. Interestingly the W. Marshall print¹⁰⁹ published in 1817 and also an image by W. Bethell¹¹⁰ published in 1825 show openings only in the “top” floor within the arch of the original openings, perhaps indicating that the lower windows are later insertions.
- 3.5.16. Undated drawings in the Dover Museum collection shown in appendix 01¹¹¹ depict various designs for converting the buildings into a Magistrates court and prison cells, discussed in greater detail in the section below. The existing buildings marked by a grey brown wash on the plans, indicate that, on balance, the 1834 plan is correct and that by the time of the BoO sale, the majority of lesser, Mediaeval buildings had been swept away.

The Buildings’ Acquisition by Dover Corporation

- 3.5.17. C. Waterman¹¹² reports the following in relation to the acquisition of the site by the Dover Corporation:
- 1 “The purchaser of the estate in 1834 at a cost of £7,680, said to be Mr W.F. Greville of the Marine Parade, Dover. For some unrecorded reason the Ordnance Board refused to convey it to him and about eight months later the Council purchased the part on which the Maison Dieu stands”.
 - 2 “By December 1834 they (the corporation) had obviously identified a more permanent solution (to the problem of housing their offices, which were outgrowing the 17th Century Court Hall in Market Square) when it was noted that they were forming a ‘committee on the subject of converting the first floor of the Maison Dieu into a Court Hall, Sessions House etc.’ The committee sought tenders for turning it into a prison and court of justice.”

¹⁰⁷ C. Waterman quoting Claire Higgins research text.

¹⁰⁸ Images in [Appendix 01_Chpt. 03, Fig. 3.9 (D25672 & D40761), Fig. 3.9 (D25672 & D40761), Chpt. 02, Fig. 2.15 (D00915) and Fig. 2.16 (D02024 & D01607) the latter showing the infilled East window with two openings

¹⁰⁹ Appendix 01_Chpt. 02, Fig. 2.11 (D27371)

¹¹⁰ Appendix 01_Chpt. 02, Fig. 2.17 (D56592, D27560, D11746, D02050, D83023, D25050, D07027)

¹¹¹ Appendix 01_Chpt. 04, Fig. 4.3 – Fig.4.5 (IMG 4818, IMG 4748, IMG 4822)

¹¹² C. Waterman p.13 – the documentation testifying to this unexecuted “sale” is in KCA

- 3.5.18. If the original sale was in May 1834, it would appear that the Corporation of Dover was in possession of the site by January 1835 and that later on that year it was considering plans to convert the buildings into Judicial use.

Early plans 1834-1835

- 3.5.19. C. Waterman’s paper continues¹¹³:
- 1 “In May 1835 the committee reported “Your committee have had general plans laid before them prepared by Mr Hardwick and one by Mr Youden for the interior arrangement of the Sessions House and the various rooms connected therewith, which they recommend as generally well adapted for the purposes intended”.
 - 2 “The report goes on to cite improvements, including re-roofing, paving the first floor with York stone, raising and rebuilding the roof and the rubble wall of “the return building next Ladywell Lane” and of entrances made. Youden quoted £1107 for the work not including the ceiling or restoration of the windows. The plans were to be laid before the committee.
 - 3 In July 1835 the committee resolved to accept Mr Hardwick’s plans regretting that they must reject George Finch Jennings plans as they could not afford them. In the Finance Committee report of August 1835 £2,000 was committed to the Maison Dieu for conversion costs.
- 3.5.20. In 1845 Batcheller reports: “The new town hall occupies the whole space of the remaining section of the church, a new entrance being made to it under the south-west window and over a former entrance. Entrances open from the hall to the jury rooms and to the Sessions hall, which is conveniently fitted up and occupies the space of the high altar and part of the building erected by the Ordnance board on massif walls which had been constructed in the NW section of the church to support the victualling granaries. On the site of the remaining part of this section are the prison yards and a chapel. Apartments are made for the governor in the square tower at the southern angle of the edifice”.
- 3.5.21. It is therefore likely that a conversion for these uses took place in 1835. A small set of plans (Fig.4.1 & 4.2)¹¹⁴ showing proposals for inserting a Court Hall, Magistrates court and prisoner cells, corresponds largely with the descriptions above. Other more developed plans for the New Dover Gaol (Fig. 4.4 & 4.5), appear to be part of the same set.¹¹⁵
- 3.5.22. Common elements in some or all of the drawing versions are the proposed spiral stair (vice) in the SE corner, the opening at the base of south wall of the Sessions House (Chapel) and prisoner cells under the Sessions House.

¹¹³ Ibid p.14

¹¹⁴ undated and unsigned as contained in the DM archives Appendix 01_Chpt. 04, Fig. 4.1 (DM: 1982-67 and Fig. 4.2 (D06428))

¹¹⁵ Appendix 01_Chpt. 04, Fig. 4.2 (D06428), Fig. 4.4 (DM: 1982-66) & Fig. 4.5 (DM: 1982-68)

- 3.5.23. Batcheller’s description of the Jury rooms opening into the Hall, the entrance steps below the west window, the prison yards etc. seem to fit the plans noted above. However, the use of the mediaeval Chapel as Sessions Hall and a (prison) Chapel further to the north as described by Batcheller are elements, which appear in later plans. See Fig.5.2 App.01.
- 3.5.24. The plans examined here may be a proposal rejected by the Corporation or adapted in the final execution of the conversion. It is interesting to note the following:
- a. Fig.4.1 (App.01) shows the Sessions House (Chapel) not connected to the Grand Jury Room with a separate entrance from the south. Fig.4.2 (App.01) shows an upper ground floor plan very similar in style and design to Fig.4.1 but with prisoner cells in the Sessions House stretching into the building to the north. It is possible that this is a proposal for the remodelling or demolition of the mediaeval Chapel, which fortunately did not take place.
 - b. On Fig.4.1 a note refers to the removal of the floor and the “height thrown into the Court Hall”, confirming the existence in 1834-35, of a first floor above an upper ground floor as depicted by the windows shown in the early prints.
 - c. An interesting feature on this upper floor is the small square box in the centre of the south wall. This can be seen on a number of prints¹¹⁶. It is very likely that this was a loading bay to upper floor store room in the Victualling Stores period.
 - d. The vice marked “private Magistrate’s stair” in the SE corner of the Stone Hall, does not appear to have materialised.
 - e. The plan on Fig 4.1 (App.01) shows pencilled in ideas for an M-shaped roof and a 4’4” high parapet. The roof appears to have been constructed, as illustrated in a London Illustrated News (LIN) 1855 article¹¹⁷. Another pencil sketch on the same drawing shows a side stair to the Stone Hall, not executed.
 - f. The plan on Fig.4.4 (App.01) shows tiny cells marked “single sleeping rooms”. It is not clear from the available subsequent plans, whether these tiny cells were actually built. We know that there were changes to the prison Acts, which brought about changes to the Dover Gaol. An arrangement of cells beneath the Stone Hall shown on a later plan (Fig. 5.1)¹¹⁸ is unlikely to be the final “as-built” arrangement in 1835.¹¹⁹ See also 3.5.30 and 3.5.32.
- 3.5.25. Another interesting aspect of Fig. 4.4 is its direct correlation with the buildings as shown in the 1834 sale plan (Fig. 3.3).

¹¹⁶ Appendix 01_Chpt. 03, Fig. 3.4 – 3.7 & Fig. 3.12 (D01056 & D00363)

¹¹⁷ Appendix 01_Chpt. 04, Fig. 4.21 (1855 Dover Maison Dieu Jan 20001). From William Burges’s subsequent accounts, the presence of the M-shaped roof and the parapet might make this drawing at least an early drawing by Poynter. The LIN illustration is discussed in 3.5.68 and 3.6.39.

¹¹⁸ Appendix 01_Chpt. 05, Fig. 5.1 DMA (D02071)

¹¹⁹ Fig 5.1 referenced is a plan for the new Dover Gaol of 1867 The brown wash denotes “as existing” and the pink “as proposed”. This implies that either the 1835 cells were more generously proportioned or (more likely) were changed sometime between 1835 and 1867. Section 3.8 deals more fully with the changes effected by 19th century prison reform acts.

The building arrangement, openings and subdivisions of particular spaces are identical. The concurrence of a more accurately drawn plan with the 1834 sale plan enables us to say with certainty that despite the reported BoO demolition of buildings at the NW corner of the church, the buildings at the NE corner were still in existence in 1834.

- 3.5.26. The examination of Fig. 4.4 plan reveals that the NE structures, which can be dated to at least the late 18th or early 19th centuries were in existence when the plans for the New Dover Gaol came to be drawn up. The grey brown wash on the drawing depicts the “as-existing” structure and the pink wash the “as-proposed”. It is therefore possible to correlate the room marked “Stable including loft” over, (crossed out to “Dayroom”) as building Volume “I” explored in Section 3.3 [Plate 01]. Volume “J” could be the Smith’s shop.
- 3.5.27. Faint writing in some of the spaces on the same plan indicates uses, which might have related to the Victualling Stores or the subsequent Prison/Police Station: “Engine Room” to the east progressing to “Expense Store”, “Tool House”, “Shot Store”, all within the Stone Hall. In the space occupied by the “Nave” the words “Gun Carriage House” can be seen crossed out.
- 3.5.28. Other interesting features on this particular plan are:
- The Well enclosure, on Ladywell Street. Was this the well that supplied Maison Dieu?
 - The subdivision of the Chapel in the lower ground floor with a room at the far-east bay, also clearly shown on the 1826 plan.¹²⁰ A wall in a similar position survives to date.
 - An outward facing recess to the Chapel NW corner, shown in the thickness of what would have been the original wall.
 - The dog leg stair in the NW corner of the “Nave” part of the old “church”, which corresponds with the stair shown in the exact location on the sale plan. An opening for the stair does not appear in the upper floor, but this might just reflect the intention to floor the opening over for the proposed new use.
 - The space under the Tower marked “Office Keeper’s Room” and adjacent narrow space¹²¹ both accessed from the south appear distorted in relation to the true Tower dimensions. The mediaeval doorway referred to in section 3.3 might be the small semi-circular “niche” west of the Keeper’s room.
 - The building east of the Tower, marked “C.H.C’s or Chb’s? Office” and “Back entrance to Offices” appears variously in the early prints. In an illustration by W. Bethell¹²² there are two small buildings with the roofs leaning against the Stone Hall wall but most images¹²³ show the roofs leaning against the Tower. As the Bethell image is the earlier (it still depicts some

of the earlier structures surrounding the Stone Hall) it is possible to explain this variation as another floor being added to the buildings. There is clearly a staircase shown on Fig. 4.4 (App.01).

- A pencilled in “opening” to the side of the staircase described in f above is also marked “private way for magistrates.
- 3.5.29. An early photograph in the DM archive¹²⁴, which post-dates the initial restoration in 1859, shows the prison yard perimeter wall surrounding the “Courtyard of Debtors” which appears on the plan in Fig. 4.4.
- 3.5.30. The “As existing” elevation drawing by Ambrose Poynter¹²⁵, dated 1852 shows two small rectangular openings below the main windows in each bay beside the buttresses. This might imply that the proposed prisoner cells shown in pink wash in Fig.4.4 were not carried out as drawn but built as they stand at present, or that the middle rooms were windowless as the series of rooms still surviving to the north of Stone Hall.¹²⁶
- 3.5.31. The Poynter drawing also shows the level of the existing floor, which would have formed the court hall. This floor was created by the introduction of the brick vaulted structure, to house the prison cells below, which William Burges would later describe as an ingenious solution. The brick vaults survive but their configuration has not been studied in detail to see if they can yield clues to the 1835 cell arrangement.
- 3.5.32. Another point worth making is that a row of tiny 1835 cells survive in the area beyond the Stone Hall east wall on the 1866 plan.¹²⁷ They likely to be remnants from 1835 prison period or some extension between 1835 and 1867. Although they back onto a small courtyard they do not appear to have windows as depicted on the plan. The section on drg Fig 5.4 App01, shows windows typical of the 1867 prison phase so it likely that the cells were converted into the washrooms at that point.

Proposals for Stone Hall Windows –Early drawings 1839 - 1849

- 3.5.33. Four years after purchasing the building and making the initial conversion, the corporation was considering improvements to the Stone Hall. KCA hold a number of drawings¹²⁸ and “specifications”¹²⁹ by the architect Edmunds of Margate, dated 1839, illustrating the Corporation’s wish to reinstate the windows in the Stone Hall blocked up openings. The specifications are illustrated and transcribed in part in App 02. The style of drawing differs from the (estimated) 1835 plans described above (Figs. 4.1 – 4.4) so this is a new commission.

- 3.5.34. The drawings correspond to the specification description of recesses for paintings and the building up of the east window.
- 3.5.35. It is interesting to note that the proposal by Mr Edmunds respected the height and perhaps the tracery pattern of the original windows, much more than the Poynter design; the tracery pattern is more comparable to that shown on the Buck brothers print.¹³⁰
- 3.5.36. Joseph Walker and JE Youden (again) provided alternative estimates dated 30th October and 1st November 1839¹³¹ for the work to the windows, but the Edmunds windows were not executed.
- 3.5.37. Instead, it appears that rectangular openings were inserted to admit light as shown on prints of this period. The assumption is borne out by the 1852 Poynter drawing¹³², which shows the ‘as existing’ south elevation of the Stone Hall. Two openings in the first and third bay beside the Tower appear to be doorways. Apart from the pencilled in “Stair” in the second bay (as shown on the 1835 plans) (Figs. 4.1 – 4.4) there is no indication for entrances to the Court Hall from this side in other documents.
- 3.5.38. A dotted line for the upper ground floor is clearly shown on the Poynter drawing and in the absence of any other dotted line one assumes that the upper floor referenced on Fig. 4.1 was indeed removed shortly after the Corporation took over the building.
- 3.5.39. An undated and unsigned drawing with a note “Elevation of the two windows to be restored”¹³³, presumed to have been drawn by Poynter, shows two window tracery designs side by side, to the top RH corner, which are identical to the alternating tracery pattern of the Stone Hall, south façade windows. The original window stone jambs and cills are marked on the elevations as “A” and “B”. This is certainly Poynter’s design for the windows. The plan section below the elevations shows the original window recess dotted¹³⁴. It also refers to a brick pier between the jamb recesses, that is the infilling of the lower part of the windows.
- 3.5.40. The following two drawings¹³⁵ in the same series show the designs as internal elevations. Ashlar coursing with a moulded string course below the raised cills is shown interrupted by shields, as the internal elevation is at present. The full sections of the new cill jambs and mullions are also shown¹³⁶. It is likely that these were the rough drawings (there are faint pencil marks and crossings out in places) prior to presentation drawings.

¹²⁰ Appendix 01_Chpt. 02, Fig. 2.18 (D02023)

¹²¹ This might be the mural passage described in the archaeologist’s report of 1996, which was removed for the introduction of the lift. Refer to section 3.9.

¹²² Appendix 01_Chpt. 02, Fig. 2.17 (D56592, D27560, D11746, D02050, D83023, D25050, D07027)

¹²³ Appendix 01_Chpt. 03, Fig. 2.16 (D02024 & D01607), Fig. 3.10 (D07026), Fig. 3.5 (D21842 & D07047) and Fig. 3.12 (D01056 & D00363)

¹²⁴ Appendix 01_Chpt. 04, Fig. 4.50 (D00362)

¹²⁵ Appendix 01_Chpt. 04, Fig. 4.13 (IMG 4794)

¹²⁶ One of the early prison cell windows as shown on the Poynter drawing survives in the westernmost bay of the Stone Hall.

¹²⁷ Appendix 01_Chpt. 05, Fig. 5.1 (D02071)

¹²⁸ Appendix 01_Chpt. 04, Figs. 4.8 – 4.12 (DO/P6(1)-(4) & (7))

¹²⁹ Appendix 02_Chpt. 02, Fig. 2.2 (DSC 04740) & Fig. 2.3 (DSC 04745 & 04746)

¹³⁰ Appendix 01_Chpt. 02, Fig. 2.4 (D01637)

¹³¹ Appendix 02_Chpt. 02, Fig. 2.4 (DSC 04742) & Fig. 2.5 (DSC 04741)

¹³² Appendix 01_Chpt. 04, Fig. 4.13 (IMG 4794)

¹³³ Appendix 01_Chpt. 04, Fig. 4.22 (DSC 04747)

¹³⁴ It is likely that this recess was created when the windows were infilled during the Victualling store use and does not represent an original recess.

¹³⁵ Appendix 01_Chpt. 04, Fig. 4.23 (DSC 04748) & Fig. 4.24 (DSC 04749)

¹³⁶ Appendix 01_Chpt. 04, Fig. 4.25 (DSC 04753)

Ambrose Poynter's Appointment

- 3.5.41. At a Quarterly meeting of the Dover Borough Council on 9th November¹³⁷ held on 9th November 1848 it was decided:
- "that the Committee be appointed to take into consideration the external state of the Town Hall and Sessions House buildings with a view to ascertaining what repairs are necessary for the preservation of the buildings and also the internal state of the large Hall with a view to getting the room restored and completed."*
 - "That the roof and external walls be surveyed forthwith and such repairs as appear to be necessary be done without delay."*
 - "That the Committee be authorised to take such steps as they may deem expedient for providing the requisite funds for the restoration of the Hall "*
 - "With power to examine the Pictures and take the necessary steps for their preservation reporting thereon..."*
 - "That the following Gentlemen be the Committee: The Mayor, Mr Knocker, Mr Robinson, Mr Page, Mr Hart"*
- 3.5.42. This is the meeting that triggers the 10-year campaign to raise funds for the restoration of the Town Hall. At the same time the committee set about finding a good architect in a speedy and very thorough manner, by approaching the newly founded Royal Institute of British Architects.
- 3.5.43. A letter from the Town Clerk (Thomas Bass) in early 1849 to Edward Knocker the Secretary Restoration Committee suggests that the committee might wish to approach *"a good body of professionals (the RIBA) for finding their architect."*¹³⁸
- 3.5.44. The KCA hold the bulk of the correspondence between Mr E Knocker and the RIBA relating to the appointment of the architect and the merit of the designs for the Stone Hall proposed windows.¹³⁹
- 3.5.45. On 25th January 1849, E. Knocker wrote, requesting that the RIBA *"recommend a competent architect"*¹⁴⁰. The response from JJ Scoles, Secretary to the RIBA is dated January 31, and includes an extract from the RIBA council Minutes on the matter of Knocker's enquiry: *"Resolved that Mr Knocker be informed that the Council are of Opinion that there are insuperable objections to their nominating an architect to conduct the works contemplated by the Committee but that if the Committee appoint an architect of known competency, the Council will examine any plans which may be submitted to them and offer such suggestions as they may deem useful towards carrying out effectively the objects of the Committee."*¹⁴¹

¹³⁷ Appendix 02_Chpt. 02, Fig. 2.7 (DSC 04783)

¹³⁸ KCA.DO/CB/3/1

¹³⁹ Appendix 02_Chpt. 02, Figs. 2.10 – 2.13

¹⁴⁰ Appendix 02_Chpt. 02, Fig. 2.12 (DSC 04797)

¹⁴¹ Appendix 02_Chpt. 02, Fig. 2.13 (DSC 04786)

- 3.5.46. Despite the RIBA refusing to name an architect it appears that shortly afterwards, Ambrose Poynter was on the scene.
- 3.5.47. Key facts on Ambrose Poynter are as follows:
- Ambrose Poynter was born in London on 10th May 1796. He was a pupil of John Nash Architect between 1814-1818. Figurative and decorative art, archaeology, historicism and heraldry were also his interests.
 - He travelled in Europe between 1819-1821. He studied watercolour painting under Thomas Shotter Boys, and married in 1832 (in Paris) the grand-daughter of Thomas Banks RA.¹⁴² Many in his circle were artists and sculptors. Poynter drew and sketched throughout his active years until his retirement shortly after 1860.¹⁴³
 - Poynter set up his practice upon returning from his travels at 1 Poet's Corner, Westminster, but afterwards (in about 1846) built for himself a house and offices in Park Street, now Queen Anne's Gate. His commissions were largely made up of Cambridge and London churches in addition to several country houses. He built a considerable practice as an architect until the loss of his eyesight, around 1860, causing his retirement from the profession.
 - As architect to the National Provincial Bank of England, he designed buildings in several towns. Poynter was frequently employed on arbitration cases, and held the office of official referee to the Board of Works. He took an important part in the establishment of government schools of design. He was one of the committee of management appointed in 1848 to supervise the district schools of design and in 1850 was appointed as school inspector. He was one of the first to urge the importance of making drawing a compulsory subject in national and elementary schools. He was an original member of the Arundel Society, the Graphic Society, and the Archæological Institute.¹⁴⁴
 - More importantly for Maison Dieu, Poynter was one of the founding members of the Royal Institute of British Architects and served as secretary in 1840, 1841, and 1844. Interestingly, Poynter died at Dover on 20 Nov. 1886.
- 3.5.48. It is not known how Poynter came to produce designs for Maison Dieu after the careful RIBA response to Mr Knocker. He lived in Paris before 1832. His obituary in the Journal of [the

¹⁴² Their son Edward John Poynter RA (1836-1919) became best known for his large historical paintings in the latter half of the 20th century. He also produced the designs for all the stained glass windows on the south side of the Stone Hall.

¹⁴³ He made drawings to illustrate Sandford's 'Genealogical History of England' and collaborated with publisher Charles Knight (1791-1873) contributing illustrations to Knight's 'Shakespeare' and 'Pictorial History of England'. In 1892 an exhibition of his drawings lent by his son EJ Poynter and daughter was held in The South Kensington Museum (the V&A) reviewed favourably by William Millard in the RIBA Journal of 28 January 1892. Some of his sketches and water colours were published c1930 by his daughter in a small book "Drawings by Ambrose Poynter".

¹⁴⁴ Information from RIBA Proceedings 6 Jan 1887.

RIBA] Proceedings 6 Jan 1887 indicates that this was a permanent residence for a while so he would have been sailing from Dover and have perhaps known the Town or met influential people there. In his wide circle of operations in the Board of Works, and the government schools of design he might have visited Dover at that time¹⁴⁵.

- 3.5.49. At a meeting of the Restoration Committee on 13th April 1849 it is recorded: *"The plans and report of Mr Poynter for the Restoration of the New Town Hall were submitted to the Committee and also his estimate of the cost of the same and ordered that the same (Poynter's plans), and also the plans prepared by Mr Edmunds be forwarded to the Royal Institute of British Architects for their opinion and approval...."*¹⁴⁶
- 3.5.50. The drawings in question are likely to be the 1839 series by Mr Edmunds of Margate¹⁴⁷ and the 1849 series by Ambrose Poynter as contained in Dover Museum archives.¹⁴⁸
- 3.5.51. The RIBA's response was guarded but expressed confidence in Poynter's designs. On 5th June 1849 Mr Scoles wrote enclosing the RIBA committee meeting minute as follows: *"The council refuse to give an opinion on the drawings left by Mr Knocker on the basis of having seen no documents of the current state of the building but assure the restoration committee that they "may have full confidence on the talent and ability of Mr Poynter for the carrying out of works in question"*¹⁴⁹
- 3.5.52. A few days' later S Donaldson, Hon. Secretary of the RIBA wrote to Poynter, (who had apparently written on 18th June 1849 enquiring about the RIBA's opinion on his submitted plans and report¹⁵⁰) a similar letter of their inability to express a view on *"the correctness of the restoration of a dilapidated building"* due to the *"absence of any illustrations of the present state of the Maison Dieu"*, but again flattering Mr Poynter on his design abilities upon which the Maison Dieu Restoration committee may rely.¹⁵¹

¹⁴⁵ As Poynter was a founding member of the RIBA and had served as secretary of the RIBA in 1840-1841, and again in 1844 (to be succeeded by JJ Scoles, it is possible that he might have been made aware of the Dover Borough's planned restoration of the Maison Dieu, and even introduced himself!

¹⁴⁶ Appendix 02_Chpt. 02, Fig. 2.17 (DSC 04785)

¹⁴⁷ Appendix 01_Chpt. 04, Figs. 4.8 – 4.12 (DO/P6(1)-(4) & (7))

¹⁴⁸ Appendix 01_Chpt. 04, Figs. 4.13 – 4.19 (4no drawings numbered by the architect as III,(main south elevation as proposed and as existing with latter as an inset marked "South elevation in 1852" ,IV,V,VI,VII, (4 cross sections) Cat/No1, (drg numbered I, plan) Box 6W/11 (drg numbered II front, street elevation). It is interesting to note the original entrance steps as envisaged by Poynter were a double flight with a central landing.

¹⁴⁹ Appendix 02_Chpt. 02, Fig. 2.18 (DSC 04788 & DSC 04789)

¹⁵⁰ The Poynter submission is referred to as a "portfolio" in the RIBA letter so it appears to have been a substantial bundle despite the absence of the information on the existing state of the building noted by the Mr Donaldson.

¹⁵¹ Appendix 02_Chpt. 02, Fig. 2.19 (DSC 04791 & DSC 04792)

The Fund Raising Campaign 1849-1859

- 3.5.53. Further correspondence shows that the drawings were collected from the RIBA and in the next 10 years a fundraising campaign continued incessantly to achieve the Maison Dieu Restoration, often referred to as *"this desirable object"*¹⁵² Pamphlets and posters were printed, lectures, talks and concerts were given and newspaper advertisements were placed over the next 10 years, in aid of the restoration fund. The architect's plans were used to illustrate the desirable end result.
- 3.5.54. The campaign was based on subscriptions. *"A subscription list dated 17 October 1851 shows approximately 37 local benefactors headed by the Mayor and Town Clerk who each donated £20. ...The town was divided into small areas, each with its own subscriptions collector. Lists surviving from September 1852 show a further seventy contributions almost entirely of small amounts, but indicating local commitment to the scheme."*¹⁵³
- 3.5.55. In February 1852 a published leaflet with powerful text signed by Edward Knocker and illustrated by William Burgess (the artist)¹⁵⁴ was followed with an advert in March in many Kent newspapers (Kentish Gazette, Kentish Observer, Kent Herald, Maidstone Gazette, Maidstone Journal, Rochester Gazette, and Kentish Mercury). No stone was being left unturned. Knocker was pursuing subscriptions politely in September 1852 by sending personal letters to those who had promised them.¹⁵⁵
- 3.5.56. Another flurry of activity emerges in the years 1855-56 involving public meetings and lectures to discuss the need and desirability of restoring the Maison Dieu as well as further appeals for funds.¹⁵⁶
- 3.5.57. A most interesting pair of letters are found in KCA. The first is a letter from the Dover Museum and Philosophical Institution dated March 31st 1856 informing their members of a *"Conversazione at the Guild Hall Presentation by E Knocker*

on the Restoration... illustrated by plans and Pictures of the Hall removed from the museum for the occasion" and signed by Rowland Rees and Augustus Philips. The second, dated 30th April 1856, is from Augustus Philips informing E Knocker of sending a list of the committee members (*"some of them doubtful but there certainly be 10 good working men among them"*).¹⁵⁷

- 3.5.58. In October 1856 E Knocker was inviting the Governor of Dover Castle to become the patron of *"this undertaking"*.
- 3.5.59. This renewed activity was spurred by a re affirmation of the Restoration Committee's goal of restoring the Maison Dieu at a meeting convened by the Mayor on 9 May 1856 held at the *"New Sessions House"* *"with requisition by the Chairman of the (Restoration) Committee, the Dover Museum and the Philosophical Society and the Working Man's Institute"*. The Restoration Committee was reformed into the *"Maison Dieu Hall Restoration Association"* whose aim was *"the collection of funds and the prosecution of the Restoration"*.¹⁵⁸
- 3.5.60. The renewed campaign appears to have been borne some success as another Subscription list October 17 1857, with names and various sums against them exists in the KCA¹⁵⁹

The Condition of the Building 1835-1859

- 3.5.61. The condition of the building between the initial conversion into Judicial, Prison and Town Hall use and the final restoration by Poynter and Burges can be gleaned from reports, Committee Meeting Minutes and from E. Knocker's description in his appeals for monies. The *"detailed"* report mentioned in the RIBA correspondence as being produced by Poynter, in 1849 has not surfaced in our research to date.
- 3.5.62. Prior to Poynter's appointment, in November 1848, Minutes from the Ventilation and Restoration Committee meetings refer to condition reports for various parts of the building by George Thomas Parks, who had been consulted on the Ventilation of the Sessions House in August 1848. The reports appear to be in response to the 9th November 1848 resolution surveying the building and achieving its restoration.
- 3.5.63. On 17th November 1848, at a Ventilation and Restoration Committee meeting *"the plans and specifications for Ventilating the Sessions House and replacing the decayed part of the plastering with Portland cement were examined and approved and ordered that notices for tenders (presumed invited) by the Town Clerk forthwith"... "Ordered that Mr Parks be requested to make a survey of the Roofs & external walls of the building and report on Monday. Mr Mackenzie has kindly consented to accompany him in such survey."*
- 3.5.64. Mr Parks's report was delivered to the Committee 20th November 1848.

- 3.5.65. Approximately 14 years after the initial taking over of the Maison Dieu by the Town Council, Mr Parks reported that the timbers of the main roof of the building were sound but that the tiling was in poor shape as a result of being too flat (meaning the pitch was too shallow). He recommended replacement with Countess slates (20x12"), reported defects to lead gutters and the Tower lead roof putting forward proposals for repairs. He recommended raising the Tower Stair Turret roof by 1 foot and 6 inches and covering it with new lead and interestingly recommended repair to the coping and inside face of the north parapet in Portland cement.¹⁶⁰
- 3.5.66. At a subsequent meeting on 28th November 1848 the tenders for the works to the Sessions house were examined and instructed under the direction of Mr Parks¹⁶¹.
- 3.5.67. There is some evidence that the work recommended for the roofs and walls of the main building was carried out. A letter dated 9 March 1849 complains that *"Stiffs men are evading the specification"* and a note dated 26th March 1849 addressed to E. Knocker regarding the roof reads: *"original roof constructed as shown covered in plain tiles removed in 1835 and the old tiles used to cover the ancient roof"*¹⁶².
- 3.5.68. In the first 1852 pamphlet Knocker states: *"the ancient windows are yet bricked up, -the Walls are rough and unplastered-and the Roof is without a ceiling"*¹⁶³
- 3.5.69. The 1855 London Illustrated News etching¹⁶⁴ shows an M-shaped truss roof with tie beams across the two main walls resting on corbels which would be stone, timber or even brick. The walls appear plastered and the near side window on the south wall contains leaded lights. Mouldings and even a hint of tracery (in the second window from the east) are shown on the remaining windows on the south wall. The leaded lights to the front of the Hall indicate that by then some work to the windows was carried out. A later report by Burges seems to support this. An arched moulding appears around a blind opening in the foreground on the north wall and the head of the next arch beyond is shown in brick? or stone? voussoirs. These could possibly signify the surroundings to the clerestory north windows described by Batcheller and others (see section 3.3). Another interesting feature on this illustration is the gallery to the rear (west end) of the Hall. It may be supported on cast iron columns as this would have been the quickest method of construction and the front of the balcony appears decorated with perhaps plaster mouldings.

¹⁵² Appendix 02_Chpt. 02, Fig. 2.34 (DO/CB/3/2) A Quote from a letter dated Sept 30th 1856 to the secretaries of the Maison Dieu Hall Restoration Association requesting a meeting states: *" for the purpose of taking into consideration the desirability of adopting further measures to carry out this desirable object"*. The letter is signed by 5 Gentlemen by the names of Marsh, Pine, Abley, Road and Sutton.

¹⁵³ C. Waterman quoting Claire Higgins research.

¹⁵⁴ Appendix 02_Chpt. 02, Fig. 2.23 (DSC 04801 & DSC 04802)

¹⁵⁵ Appendix 02_Chpt. 02, Figs. 2.24 & 2.25 (DSC 04806 & DSC 04807)

¹⁵⁶ *"Sir, The committee for carrying out the restoration of the Maison Dieu Hall observe that in the original list of subscription you have arrears as a sum of And I am advised to remind you of this circumstance as they intend to proceed with the works forthwith and to express a hope that you will allow the subscription for the above or any other sum to be inserted in the list now in the event of formation"* Signed E Knocker, Hon Sec

¹⁵⁷ Appendix 02_Chpt. 02, Fig. 2.26 (DSC 04803) A very difficult to decipher draft note marked C.H Dover JN 185(4)5 possibly by E Knocker (if C.H stands for Castle Hill) to a list of persons at the end of the note requesting contributions stating that *"the filling of the windows as well as the internal decorations are yet open"*. Interestingly he also states that the Building in its unfinished state is used as a ? Chapel on Sunday.

¹⁵⁷ Appendix 02_Chpt. 02, Fig. 2.27 (DSC 04800)

¹⁵⁸ Appendix 02_Chpt. 02, Fig. 2.32 (DSC 04799)

¹⁵⁹ KCA DO/CB/3/1

¹⁶⁰ 1848 is the first reference encountered by the author to the use of Portland cement also referred to for use internally for plaster repairs to the Sessions House.

¹⁶¹ Appendix 02_Chpt. 02, Fig. 2.9 (DSC 04869)

¹⁶² KCA DO/CB/3/1 The drawing or sketch showing how the "original roof" over the Stone Hall was constructed was not found in our research but what this note indicates is that traditional Kent peg tiles were lifted and reused on what is described as an "ancient" roof. This could mean the roof of the Chapel or the "Nave" on the site of the original Pilgrims Hall.

¹⁶³ Appendix 02_Chpt. 02, Fig. 2.23 (DSC 04801 & DSC 04802)

¹⁶⁴ Appendix 01_Chpt. 04, Fig. 4.21 The roof profile shown in a pencil sketch on drg (Fig 4.1 App.01) appears very similar to the roof shown in the engraving.

- 3.5.70. Unless the illustration is overlaid with artistic license it would appear that between 1852 and 1855 some attempt was made by the Town Council to smarten the public hall up, but it was still considered unsatisfactory as indicated by Knocker's appeals for funds.
- 3.5.71. The most reliable documentary evidence found on the condition of the building prior to its Poynter-Burges restoration, is reports or estimates by surveyors or builders which also reveal other interesting insights.
- 3.5.72. A report¹⁶⁵ by Rowland Rees,¹⁶⁶ dated 18th March 1859, addressed to T.B. Bass the Town Clerk, recommended urgent repairs to the external fabric, which are summarised below:
- 1 The lead cover flashings to the roof ridge and parapet gutter of the "Large Hall" were split and required repair. (Mr Parks in his 1848 report had indicated that the lead ridge cover flashing was serviceable for the new slate roof)
 - 2 The lead to the roof of the Stair Turret was "completely off" requiring replacement on the east side. So 10 years after Mr Parks's repair more work was needed.
 - 3 The roof tiling and two chimneys on the Chapel, Magistrates, Judges and Grand Jury Rooms and required attention. The Building for Hard Labour had some slates missing.¹⁶⁷
 - 4 Interestingly there is reference to a Cupola for Ventilation over the Sessions House; the hood plinth to the cupola was missing. See 3.4.16 and 3.4.17.
- 3.5.73. There is another estimate dated 22nd March 1859¹⁶⁸ from George Johnson of Chalton Terrace "for stuccoing and cementing the north side of the Maison Dieu and making good to doorways. These may be the Roman Cement repairs noted around the Tower doorway (...)

¹⁶⁵ Appendix 02_Chpt. 02, Fig. 2.37 (DSC 04836 & DSC 04837)

¹⁶⁶ Rowland Rees, a surveyor, had campaigned for the adoption of the Public Health Act (1848) by the Dover Corporation and was appointed as the Surveyor to the Dover Paving Commission in 1849. Edward Knocker was persuaded in favour of the adoption of the Act and proposed Rees for the job of Surveyor. The Paving Commission was abolished in 1850 when the Public Health Act was adopted. Information as it appears on:

<http://doverhistorian.com/2014/10/25/edwardknockerthetownclerkwhoreform-ed/> Rowland Rees also appears as a member of the Dover Museum and Philosophical Institution.

¹⁶⁷ The Magistrates and Grand Jury room locations are shown on the (1835?) Gaol conversion plans. The exact position of the Judges room and the Chapel cannot be identified at present but the hand written note (Fig 2.26 App.02) makes reference to the use of the building in its unfinished state as a Chapel on Sunday. This implies an occasional use if the Hall was in general public use during the week. A Chapel for the Prison is noted at the NE corner of the site. See Appendix 01_Chpt. 05, Fig. 5.1 (D02071) The Hard Labour Building cannot be identified with any certainty either, but is likely to have been in the NE corner of the site perhaps where the Smith's shop is shown in the same plan referred to above, and where the treadmill would follow in the second prison phase.

¹⁶⁸ KCA DO/CB/3/3

- 3.5.74. Two letters¹⁶⁹ dated 24th and 25th of March 1859 addressed to Town Clerk T.B. Bass, from Anderson & Jones, Lessees to Dover and Waterford Gas Works, point out that the steps of the Town Hall were badly lit and in view of the forthcoming concert offer to supply two gas lamps¹⁷⁰.
- 3.5.75. A long report dated 9th June 1859 by Mr MacKenzie¹⁷¹, who was by then appointed as the contractor for the restoration work, gives the most detailed account of the condition of the building.¹⁷² The main points of his report are as follows:
- 1 The north wall (referred to as the west wall in the report) is dilapidated and in an unsafe state and "...is leaning out by 14" ... in fact the whole wall has been from time to time so very much cut about that the bond of the work is entirely destroyed." Mr MacKenzie draws plans and sections to illustrate his point¹⁷³.
 - 2 The buttress quoins are decayed and the wall facing is falling out in many places. He briefly states that the buttress caps and copings could be reused.
 - 3 The 9" brick infill of the 3 old windows is full of bonding timbers, which cannot possibly be retained.
 - 4 In MacKenzie's view the slates (presumably the finish recommended by Mr Parks) could be reused and rehung with copper nails.

¹⁶⁹ Appendix02_Chpt.02, Fig 2.39 (DSC 0840)

¹⁷⁰ Lighting to both the restored Stone Hall and the future Connaught Hall is explored in the subsequent sections.

¹⁷¹ MacKenzie of 6 The High Street Dover was a local builder and a member of the 1848 Restoration committee. His name does not appear in the re-launched Restoration Committee of May 1856 but C. Waterman indicates in her paper that his link with the restoration committee did not go unnoticed in the local press as he was appointed without competitive tender. CW quotes a Dover newspaper: "Mr. Mackenzie the lucky builder selected by his grateful brother Tories to perform the job, has received carte blanche from his confiding associates and Mr. Mackenzie himself will be alone to blame if the estimate is not doubled. The rate-payers who will have to pay the bill will find it difficult to escape the uneasy reflection that their interests have been sacrificed to private considerations."

¹⁷² Appendix 02_Chpt. 02, Fig. 2.42 (DSC 04883 - 04886)

¹⁷³ Appendix 01_Chpt. 04, Fig. 4.42 (DO/CB/3/3) (The drawings show a distinct bowing out and leaning out at the top of the north wall).

3.6. Restoration of the Town Hall 1859-1862

- 3.6.1. The work for the restoration appears to have been instructed and got underway in May 1859, 10 years after the original Poynter design was conceived. The building work on site was to span a year and a half and the process is well documented in KCA. It is worth examining the documents in detail. They provide an interesting insight into the relationship between Ambrose Poynter and William Burges and their interlinked authorship of the final details for the restoration of the Stone Hall. The relationship between client and architect(s), between client and contractor and between contractor and architect(s) is also illuminated. The records (drawings, committee meeting minutes, builder's bills, correspondence between the committee and the architects Poynter and Burges, between the contractor and the architects) resonate with parallels to current building contract issues but also highlight interesting constructional details that are invaluable to our understanding of the buildings as they stand.

Final Plans - William Burges's Arrival 1859-1861

- 3.6.2. The designs for the restoration of the Town Hall including their impact on the original mediaeval walls and in particular the medieval windows have been examined in the preceding section. The design as submitted by Poynter to the RIBA is primarily centred on the restoration of the south windows as the most important feature.
- 3.6.3. The 1849 watercolour, presentation drawings by Poynter show only one tracery pattern.¹⁷⁴ A set of drawings showing an alternating tracery pattern appear to be construction drawings¹⁷⁵. The drawings are undated but likely to be Poynter's authorship. The detail implies that they were done nearer the date of construction and although the faint pencil style and lettering seems Poynter's hand, if his eyesight was failing they may have been executed by another person in his office. Alternatively these may be the drawings referred to by Burges in a letter dated 11th August 1859.¹⁷⁶ Other drawings are referred to and examined in the paragraphs that follow:
- 3.6.4. The Council and Restoration Committee minutes¹⁷⁷ spanning the period from 25th May 1859-19th November 1860 are most illuminating of the events, the works and the key players. The salient points as they appear in the minutes are as follows:

25 May 1859:

- 1 Mr MacKenzie is appointed to make an estimate of the Cost of the Restoration of the Roof of the Halls according to Poynter's plans and to report on the proposed plan for restoring the north wall. The resultant report dated 9th June is described in 3.5.74.

¹⁷⁴ Appendix 01_Chpt. 04, Figs. 4.13 – 4.19 (EK/U150/1(1)(2)(3)(4)(6))

¹⁷⁵ Appendix 01_Chpt. 04, Fig. 4.42 – 4.26 (EK/U150/1)

¹⁷⁶ Appendix 02_Chpt. 02, Fig. 2.49 (DO/CB/3/3)

¹⁷⁷ Appendix 02_Chpt. 02, Fig. 2.41 (DO/CB/3/3)

15th June 1859:

2 Mr MacKenzie reports that “a considerable portion” of the north wall is in an unsafe state and that it should be rebuilt. MacKenzie, in contradiction with Poynter’s design for a false stud wall to hide the north walls irregularities, recommends partial rebuilding on the inside face, the refacing being continued round the end walls and south side. He recommends this solution as better than “*any imitation lath and plaster work*” a comment on the Poynter drawings¹⁷⁸. He makes the further point that a solid wall would be better for fixing picture hangings and that the difference in cost “should not be a consideration in such a building.” However, he is in agreement with the architect’s design for the new roof.

25th June 1859:

3 The Council approves and adopts MacKenzie’s report and plans (i.e. drawings) and wish to make arrangement for extending the payment for the works over a period of 5 years!

29th June 1859:

4 The Committee considers the best mode of carrying out the resolution of the previous meeting.

4th July 1859:

5 Mr MacKenzie produces specifications¹⁷⁹ (these are examined in more detail in the next section) for all the elements of the work as shown on Poynter’s plans including “restoring, rebuilding and refacing internally the north wall” It would therefore appear that some rebuilding of the north wall was carried out as well as refacing, which might mean the stud wall as shown on Fig 4.43 App. 01.

6 MacKenzie’s estimate for the work was £1,650, minus £50 for “the value of the old roof”, presumably the builder took away the timbers shown on 1855 London illustrated News engraving¹⁸⁰.

7 A direction to Henry P MacKenzie from the Corporation of Dover dated July 1859 instructs “Taking down and Rebuilding the North Wall to round to the front window over entrance, doorway part in Cement including all stone dressings, and water tables, copings, shoring, hoarding and staging to be completely agreeable to the specification for £1600.”¹⁸¹

8 The contract contains provisions for the security of the Gaol and protections to the building during the course of the works including “the new steps to the Hall” See previous note in relation to lighting the steps.

9 Another interesting note in the same minutes is the stipulation that “the works are to be carried out in exact

accordance with the plans of Mr Poynter¹⁸² and that the work is to be completed by May 1860. The work is also to start immediately subject to the signing of the contract to be prepared by the Town Clerk.

10 The terms of payment of the contractor and progress meetings (the Restoration committee is to meet every Monday at 12noon in the Town Hall for the duration or the works) are also set out.

6th July 1859:

11 A note from this meeting¹⁸³ shows the work being embarked on was more piecemeal than comprehensive. The Committee resolves to ask MacKenzie for estimates to repair the south and east walls and other necessary repairs to the Hall, on the premise that the Council could borrow money subject to the Secretary of State’s approval. A recent Act of Parliament had empowered Councils to do so.

15th, 18th and 27th July 1859:

12 The next three meetings deal with who is the most appropriate person to undertake the working drawings for the repairs to the Hall, with both MacKenzie and Poynter offering to produce them for additional cost. Mr Poynter wins the argument again “*as he deems (carrying out) the works impossible unless proper working drawings and specifications are made by the architect upon designs prepared by him!*”¹⁸⁴

3.6.5. At the meeting of 15th July the first mention of the pictures (i.e. paintings) occurs relating to their placing on the north wall when completed, so as to decide on the position of the gas brackets for lighting them.

William Burges’s Introduction

10th August 1859:

13 The first reference we have to William Burges in the archives examined is a Committee minute from 10th August 1859 which records William Burges’s introduction to the Committee by Mr Poynter.

3.6.6. The key facts on William Burges are as follows:

1 William Burges (1827 – 1881)¹⁸⁵ was born on 2 December 1827 in London the eldest son of Elizabeth Green (d. 1855) and Alfred Burges, (d. 1886), civil and marine engineer in the firm of Walker & Burges.¹⁸⁶ He was educated at King’s College School, London from 1839, his contemporaries there included Dante Gabriel Rossetti and William Michael Rossetti. In 1833

he entered King’s College proper to study engineering and construction but after a year he left to become an articled pupil of Edward Blore, surveyor to Westminster Abbey, working on Buckingham Palace, Lambeth Palace and Glasgow Cathedral. When Blore retired in 1849 Burges moved to the Matthew Digby Wyatt’s office, working on the Great Exhibition of 1851 and assisting with two related books ‘Metal work and its Artistic Design’ and ‘The Industrial Arts of the Nineteenth Century’, published in 1852 and 1853-54 respectively.

2 Before the books were published (in 1851) Burges left to become an assistant to Henry Clutton, an older colleague in Blore’s office. At Clutton’s he was employed mainly on ecclesiastical and country house work, assisting with Clutton’s ‘Remarks with illustrations on the Domestic Architecture of France’ (1853). Burges had travelled extensively in France since 1849. In 1854 he visited Italy, primarily for its decorative arts and together with Clutton, Burges competed successfully for the new cathedral at Lille in 1855. (unexecuted)

3 In May 1856 the partnership with Clutton ended in disagreement and Burges commenced independent practice at 15 Buckingham Street, Strand. He was successful at once, winning the competition for the Crimea memorial Church in 1856-57. As a result of a disagreement with the Committee, this remained on paper, but he had visited Constantinople to set the foundation stone.

4 In 1859 Burges designed the Anglican cathedral at Brisbane which, like the Crimea church remained on paper but in that same year he received his first country house commission, alterations and additions to Gayhurst Buckinghamshire. He was admitted FRIBA on 21 May 1860 and in that same year he carried out restoration work at Waltham Abbey with Ambrose Poynter. In 1863 he successfully competed for St Finbar’s Cathedral, Cork, the design of which was later to influence his competition submission for St Mary’s Cathedral, Edinburgh.

5 In 1864 (David Prout in the ‘Dictionary of art’) or 1865 (Crook in ‘William Burges and the High Victorian Dream’) Burges was introduced to John Patrick, 3rd Marquess of Bute¹⁸⁷, one of the most fruitful relationships in Burges’s career. For Bute, Burges reconstructed Cardiff Castle, rebuilt Castel Coch, designed the Cardiff house of his agent, James McConnachie, (Park House, Cardiff 1871–80), fitted up the original chapel at Mount Stuart and built the Roman Catholic Church at Cumnock, together with the design of innumerable artefacts. He became a close family friend of the Butes as well as their architect, and travelled with Bute in Spain in 1874.

6 Other significant buildings (not for Bute) include Gayhurst House, Buckinghamshire (1858–65), Knightshayes Court (1867–74), the Church of Christ the Consoler (1870–76) Skelton-on-Ure, St Mary’s, Studley Royal (1870–78) both in North Yorkshire.

¹⁷⁸ Appendix 01_Chpt. 04, Fig. 4.43 (DSC 04889)

¹⁷⁹ The specifications titled “The Tower” and “Further Specifications for Works Maison Dieu” 3 pages each, are dated 1 August and are as found KCA DO/CB/3/3. Note that the specification is just before Burges’s arrival on 10 August 1859.

¹⁸⁰ Appendix 01_Chpt. 04, Fig. 4.21

¹⁸¹ Appendix 02_Chpt. 03, Fig. 3.34 (DSC 04841 – 04861)

¹⁸² So it appears that the architect in the end won the argument about the design and building methods.

¹⁸³ Appendix 02_Chpt. 02, Fig. 2.45 (DSC 04900)

¹⁸⁴ The era of “design and build” was still years ahead!

¹⁸⁵ Biographical notes on Burges based on text appearing in © 2014, Dictionary of Scottish Architects. This is the most factual account, probably based on RIBA directory of British Architects (still to be checked). The account is corroborated by the Oxford Dictionary of National Biography by J. Mordaunt Crook, the current authority on Burges, and others as quoted in Wikipedia.

¹⁸⁶ The firm had directed projects from the building of the Thames Embankment (1844) to the harbour at Dover (1837).

¹⁸⁷ Burges’s father had been engineer for the Marquess’s harbours in Cardiff.

- 7 Most importantly for Maison Dieu, Burges also designed metalwork, sculpture, jewellery, furniture and stained glass. He was interested in costume design. "Art Applied to Industry", a series of lectures given to the Society of Arts in 1864, illustrates the breadth of his interests; the topics covered were glass, pottery, brass and iron, gold and silver, furniture, the weaver's art and external architectural decoration.
- 8 He died at the house he built for himself, Tower House, Melbury Road Kensington, on 20 April 1881, and was buried at Norwood Cemetery in the tomb he had designed for his mother.
- 9 His father's success and wealth bequeathed to the eldest son, enabled Burges to indulge his interests without the need to earn a living.
- 10 Burges's travels seem to have been crucial in shaping his ideas and his career. He believed that all architects should travel, remarking that it was "absolutely necessary to see how various art problems have been resolved in different ages by different men."¹⁸⁸ Enabled by his private income, Burges travelled through England, France, Belgium, Holland, Switzerland, Germany, Spain, Italy, Greece and Turkey¹⁸⁹. In total, he spent some 18 months abroad developing his skills and knowledge by sketching and drawing.¹⁹⁰ What he saw and drew provided a repository of influences and ideas that he used and re-used throughout his career.¹⁹¹
- 3.6.7. How Burges and Poynter met is not exactly known but it is not hard to imagine as they moved in the artist-architect circles. They shared the same interest in mediaeval architecture, antiquity foreign travel and drawing. Burges also knew and worked with Poynter's son Edward.
- 3.6.8. The 10th of August Committee Meeting note also records that Burges is to complete his fee estimate for the preparation of drawings for the Roof, finishing the interior of the North wall (doors etc.), the remaining windows, finishing the South wall internally (excluding the armorial Bearings for the shields) and for a gallery at the west end with a circular staircase.¹⁹²
- 3.6.9. A letter by Burges dated 11th August 1859¹⁹³ setting out his terms and conditions is quoted here as it provides clues to the authorship and date of unclear documentary records. Comments on Burges's text are given in footnotes. "Since seeing you I have gone very carefully into the matter of the restoration of the Maison Dieu, with the aid of Mr Poynter and my charge to supplying all the working drawings that may be wanted for the prosecution of the works(in your

memorandum of August 10th) will be forty pounds (£40) besides any travelling expenses.

I have ascertained that there cannot be less than from thirty to forty drawings required besides eight or ten more for the side windows. I mention these latter separately because Mr Poynter has promised if he can recover the working drawings already used¹⁹⁴ that he will leave them at the disposal of the committee, if not he will furnish me with the original measurements necessary to enable me to re draw them, which I shall be ready to do without further delay. It may be expected that I should come once or twice to Dover to see the works of art¹⁹⁵.

You will have likewise to understand that I have no intention to have any responsibility regarding the execution of the work and that I will in no way act as architect in the affair. Whenever you are kind enough to send me a note telling me that my terms are acceptable I shall be most happy to commence work immediately."

- 3.6.10. A letter dated 15 August 1859 from LF Gentley to the Committee recommends acceptance of Burges's terms and commencement of the working drawings without delay¹⁹⁶.
- 3.6.11. A set of drawings in KCA (undated and unsigned), showing engaged column and stone door jamb details, infilling the east window and elevations for T&G boarded doors, were perhaps made by Poynter prior to Burges's appointment.¹⁹⁷
- 3.6.12. Another set of drawings with "W. Burges Arch, 15 Buckingham Street, Adelphi" noted in the bottom LH corner, testifies to Burges commencing work on the project. The designs for the doors to the north wall are the same as those shown on the previous set but further constructional details such as sections through the north wall are added.¹⁹⁸ Roof Sections with the traceried spandrel trusses as seen in the Stone Hall at present.¹⁹⁹ The west gallery drawings also appear, albeit with a dog leg and not a circular stair²⁰⁰ all marked W. Burges.
- 3.6.13. A single drawing of the north wall²⁰¹ showing the timber lining and proposed trussed roof elevation is marked in the bottom right hand corner as drawn by J.M Tucker dated 1859. It is a copy of the original 1849 design drawing no VII. The drawing technique is rough and it may be by one of Poynter's assistants, before W. Burges's introduction. This is the

¹⁹⁴ These are almost certainly the drawings shown in Figs 4.22–4.25 and 4.24 App.01 It would appear that the drawings were found and reused as we have not found other drawings by Burges's hand. These would have also been the drawings used for the partial restoration of the Stone Hall as explained in 3.6.39, 3.6.40(2) and 3.6.43

¹⁹⁵ Taken to mean the paintings (pictures) belonging to the Corporation the hanging and lighting of which so occupied the Committee in this Restoration period.

¹⁹⁶ KCA DO/CB/3/3

¹⁹⁷ Appendix 01_Chpt. 04, Fig. 4.26 – 4.28 (EK/U150/1)(6), DO/P6(5)(6)

¹⁹⁸ Appendix 01_Chpt. 04, Fig. 4.29 – 4.31 (DSC 04770, 04771-04769)

¹⁹⁹ Appendix 01_Chpt. 04, Fig. 4.33 – 4.36 (DSC 04777, 0478104775 & 04776)

²⁰⁰ Appendix 01_Chpt. 04, Fig. 4.37 – 4.39 (DSC 04760 - 04762)

²⁰¹ Appendix 01_Chpt. 04, Fig. 4.43 (DSC 04889, 04769)

proposal that MacKenzie tries to persuade the committee is not a good idea. See 3.6.4(2)

Burges establishes himself gaining increasing influence

- 3.6.14. Early conflict between the newly appointed Burges and the Town Council's contractor is amusingly revealed in a letter by Burges to MacKenzie²⁰² dated 3rd September 1859 and is repeated here in full: "Sir, In transmitting to you the drawing of the construction of the roof of the Maison Dieu you must distinctly understand that I had no intention to give you any orders whatsoever. Should you find anything else in that or any of my future drawings different from your contract you must consult Mr Bass (the Town Clerk) about it. If he wishes I will alter my drawings and you must therefore not execute it or claim any extras for it, for if you do you will probably lose your claim.

I distinctly wish you to understand that although I am willing to give you any explanation of the drawings I do not stand in position of architect to the work and have therefore no right to give orders and consequently disclaim all responsibility.²⁰³

I remain Yours Obediently,

W Burges".

- 3.6.15. The rest of the story is told under a sequence of key dates relating to Committee Meeting notes interspersed with correspondence by the architect.

6th September 1859:

- 1 The conflict is not resolved despite Burges's threatening letter to the builder as the committee meeting minutes record that Mr MacKenzie requests an additional £250 to cover for the increased size of scantling on the roof as shown by Mr Burges's drawing for which, Mr MacKenzie had not allowed for in his estimate; obviously another difference of opinion as to what constitutes good construction between the architect and the builder! The committee feel that they have no alternative but to proceed with Burges's working drawings as they are in accordance with Mr Poynter's plans. At the same meeting the committee order the best Bangor Duchess slates as a replacement of those placed there by Mr Parks. The builder takes the old slates, credits the client but still adds another £50 claim for the new Duchess slates.

²⁰² Appendix 02_Chpt. 02, Fig. 2.52 (DSC 04810)

²⁰³ In his acceptance letter to Mr Thomas Baker Bass at the Town Hall, Burges has a clear disclaimer that he will not act as architect. "You will have likewise understand that I had no intention to have any responsibility regarding the execution of the work and that I in no way act as architect in the affair." However it is clear from Burges's letter to McKenzie that he is acting as architect but denying all responsibility. He tries to make amends for this slip-up with another letter to T Bass, (also dated 3 September 1859 as is the letter to McKenzie), which provides further insight into the affair. Burges explains that he was "induced" to sending drawings to McKenzie, against his "intention" as the opportunity arose for the builder to obtain some good timber and that all drawings to the contractor must come through T. Bass (the client).

¹⁸⁸ Crook 1981a, p. 40.

¹⁸⁹ Ibid, pp. 45–50.

¹⁹⁰ Old Dominion University ;Victorians Institute; East Carolina University (1987) Victorians Institute Journal, East Carolina University Publications p.47

¹⁹¹ Crook 1981a, p. 47.

¹⁹² Appendix 02_Chpt. 02, Fig. 2.48 (DSC 04887 & 04888) Burges letter to Mr T Bass, dated 1 August 2015 confirming that he will happy to prepare working drawings accepting the position.

¹⁹³ Appendix 02_Chpt. 02, Fig. 4.49 (DO/CB/3/3)

- 2 A summary of the Council's expenditure (undated)²⁰⁴ shows an item "Waste of Materials and Labour in preparing roof to the first drawing" and in pencil beside the note "By Mr MacKenzie Esq.". The records of expenditure²⁰⁵ from which the summary is made running to 15 pages is dated "July 1859 to 1861" and contains another sheet titled "Alteration for Mr Burges Plans"²⁰⁶ amounting to £66.13.2.

31st October 1859:

- 3 The discussion centres on working drawings to be made by William Burges for the coats of arms to designs by Ambrose Poynter.

7th November 1859:

- 4 The plans for the restoration have been approved by the home secretary enabling the Council to borrow the sum of £3,500. The plan for raising this sum is to either mortgage the Borough Rates or invite tenders for loans²⁰⁷.

23rd November 1859:

- 5 The Town Clerk is instructed to write to Mr Burges asking him to prepare "a plan for the ventilation of the Hall and to prepare a design for lighting the Hall and for brackets for the lamps."

- 6 By 7 January 1860 Burges is writing to Edward Knocker who has replaced Mr Thomas Baker Bass as the client contact for the architect.²⁰⁸ He discusses a wood block, and keeping the scaffold up for making and inspecting panels and brackets. Burges explains that although the brackets could be inspected through opera glasses it will not be as good as seeing them close up²⁰⁹. At the same time he expresses confidence in the person making them. Burges also tentatively discusses his fee account; he can wait, but not if the work will be put off into the year.

23rd January 1860:

- 7 The council instructs the replacement of a timber platform at the east end of the Hall and orders the rebuilding of the south wall where it abuts the Tower as far as is necessary to strengthen it for carrying the "corbels", (taken to be the carved corbels supporting the roof trusses). The drawings for these elements are prepared by Burges.²¹⁰ Interestingly a small cross section in the bottom LH corner shows the inner wall face in brick²¹¹.

- 8 The end of the work must be in sight as the Committee turn their attention to a commemorative plaque in Lombardic

writing to be placed at the east end of the Hall "at a place as shall be determined by Mr Burges". Burges obliged with a drawing of the Lombardic alphabet²¹².

- 9 Before the next entry described below there is correspondence from Burges to E. Knocker, letters dated May 5, May 18 1860²¹³. In the first, Burges informs Knocker that he was directed by his predecessor to prepare plans for the ventilation and lighting and that he will be sending 7 drawings. He also asks if the committee would like to him to prepare a drawing showing the emblazonment of the shields to act as a working drawing for the decorator. In the second letter he advises that he sees no objection in making the brackets 3" longer and that this will not injure the picture frames but qualifies his answer by saying he has never seen the pictures and that the Town Council, who know more about them, are more competent to decide. There is a long gap in the record between this and the next Committee meeting.

21st May 1860:

- 10 The drawings for the ventilation and for light brackets are discussed in detail. Mr MacKenzie recommends two pairs of ventilation dormers, one pair at each end of the roof (as opposed to one pair at the east end only as recommended by Burges) and in this instance he is listened to. The Burges detail drawings show hinged louvred dormers in the roof of the Stone Hall, controlled from the floor by pull strings²¹⁴. The drawings also show an ingenious way of introducing low level ventilation through a duct below the south window cills²¹⁵. Mr MacKenzie is to choose the grating for the window cill and submit to the Committee for approval. The duct utilises the recess created by raising the original mediaeval window cills. The cast iron grills and the external timber hatches (also drawn by Burges), opening from the outside are still in place but the hinged roof louvres have been replaced by fixed blades. The hooks for the control strings however are still in position.

- 11 The light brackets are to project an additional 3 inches. They are to be ordered from the manufacturer, Mr Harts. Mr Burges is to give further directions before commencing the work, specify the number needed and superintend the execution of them. See also the entry for 17th September.

- 12 On 22nd May responding to a letter of the same date by E. Knocker, William Burges advises on the number of light brackets (16 in total if 2 are to be placed on the gallery) and includes a little sketch of their position on his letter²¹⁶. He finishes by saying he will "be happy to superintend the gas burners but of course shall make some slight charge for so

doing as these sorts of things often take a considerable amount of time"²¹⁷

27th May 1860:

- 13 It is decided that 14 light brackets are to be ordered to "Burges's supervision". The committee obviously decided that the 2 on the gallery were unnecessary. At the same committee meeting it is determined that Mr Thompson is authorised to obtain 5 designs "of local historical events for the windows in the Hall" for the sum of £20, (which seems very little).

- 14 On 28th July there is a very short letter²¹⁸ from Burges to Knocker apologising for the mistake about the arms but saying it was not his fault as he "was directed by his instructions to take his orders from Mr Poynter"! but that he will be in Dover on 1st August and will then mention the subject.

- 15 A letter dated August 20th 1860²¹⁹ (presumed from the manufacturer) states that "the gas brackets are now finished and all approved by your architect W. Burges".

3rd September 1860:

- 16 After another long pause in the notes Mr MacKenzie reports that the cost of repairing the buttresses and windows "pursuant to the order of the last meeting" will be £100²²⁰.

17th September 1860:

- 17 The Committee realise that the brackets do not extend far enough from the wall and write to Burges requesting an explanation.

- 18 Burges hastens to answer the Corporation's letter on October 11th 1860, relaying that he visited the works of Mr Hart the evening before, measured the gas bracket projection and found it to be near enough as the 3" instructed, but doubts the advisability of placing gas burners in front of pictures for fear of damaging them and proposes a further projection: he draws a little sketch to indicate a practical solution by placing them on stone padstones²²¹. In the same letter he says he will send by night train the coloured coats of arms and the name and price of a good decorator! A pencil written postscript says that the arms were not sent as the varnish was not satisfactory.

- 19 On 18th October a letter²²² from T. Talbot Bury from the Pugin Memorial makes a proposal for a heraldic shield adorned with a boat, St Martins and the Cinque Ports emblem.

²⁰⁴ Appendix 02_Chpt. 02, Fig. 2.54 (DSC 04862)

²⁰⁵ Appendix 02_Chpt. 03, Fig. 3.34 (DSC 04841 – 04861)

²⁰⁶ The reference to Portland cement is made twice on this particular account (page 7) for Burges alterations.

²⁰⁷ The pattern of local government expenditure being dependent on central government approval, is obviously in operation in the mid-19th century.

²⁰⁸ Appendix 02_Chpt. 03, Fig. 3.1 (DSC 04909 & 04910)

²⁰⁹ Burges says he is short sighted

²¹⁰ Appendix 01_Chpt. 04, Fig. 4.44 – 4.45 (DSC 04763 - 04765)

²¹¹ These are interesting clues for posterity which may help to decipher changes to the original fabric if opening up work to the walls of the Town Hall is carried out in the future

²¹² Appendix 01_Chpt. 04, Fig. 4.32 (DSC 04755)

²¹³ Appendix 02_Chpt. 03, Fig. 3.2 & 3.3 (DSC 04811 - 04812)

²¹⁴ Appendix 01_Chpt 04, Fig 4.47a (EK/U150/10)

²¹⁵ Appendix 01_Chpt. 04, Fig. 4.47b (EK/U150/10)

²¹⁶ Appendix 02_Chpt. 03, Fig. 3.4 (DSC 04813 - 04814)

²¹⁷ ...as all architects know!

²¹⁸ Appendix 02_Chpt. 03, Fig. 3.8 (DSC 04815)

²¹⁹ Appendix 02_Chpt. 03, Fig. 3.9

²²⁰ Section 3.9 (1924-1929) explores the subject of 19th century repairs to the mediaeval fabric in greater detail.

²²¹ Appendix 02_Chpt. 03, Fig. 3.10 (DSC 04816 & 04817) Only the padstone imprint remains on the walls.

²²² Appendix 02_Chpt. 03, Fig. 3.13 (DSC 04818 & 04819)

20 This seems to relate to a letter by Burges of November 2 1860²²³ where he pours scorn on the proposal as illiterate²²⁴ and laughable. He appeals conspiratorially to E Knocker's knowledge as an antiquary to interpose. He also makes a suggestion as to how to get over the problem of being 2 shields short in the manufacture (an oversight in the working drawings). The letter is peppered with evocative sketches of the two decorative panels and the shield as Burges thinks they should be and he makes a suggestion for placing them, preferably on the East wall as options sketched, or on the north wall above the easternmost doorway.

19th November 1860:

- 21 In the final entry in this set of notes we see that Mr Poynter is still on the scene. Mr MacKenzie is directed to stain the roof "and to submit a specimen to Mr Poynter for his approval".
- 22 On 22nd November in a very cordial and amicable letter²²⁵ Burges, (who seems to be on very friendly and easy terms with Knocker) writes in relation to the standards, that they should be of the correct scale and have a marble base (if not, then stone), gives their likely costs and compares these with the cost of a church lectern. He sends an "idea" (presumably a sketch) for the committee's consideration before he commits to full size drawings and asks for its return so that he can make the working drawing. On the coat of arms he mentions not being able to obtain the impressions of the seals from Mr Bury (the Pugin Memorial letter author about whose design Burges was so dismissive) as Mr Bury was out of town. He asks to have the impressions of the seals directly from Knocker. He suggests that the carvings might be made in London. In a post script he thanks Knocker for putting in the "last letter" on the matter before the Committee although he seems to regret his strong language. He also mentions sending Knocker his pamphlet on Waltham Abbey²²⁶, presumably an exchange between one antiquary to another.

Completion of the Restoration- Fine details

- 3.6.16. The narrative in the period following the last committee minute entry is deduced from correspondence from Burges and others and from the Town Council's payment records of various accounts.
- 3.6.17. On 5th December 1860 writing to Knocker²²⁷ Burges mentions sending drawings consisting of a small drawing of the east wall showing the position of the arms panels and full size

drawings of St Martin, the arms of the Cinque Ports and the ship. He discusses having to add a servant leading St Martin's horse "as the flag he carries fills in an inconvenient blank place in the panel" and carries on to discuss other details. He asks if the committee would like coloured drawings of panels "to guide the painter for if the other shields are illuminated, these ought to be also". He also gives directions for holding the drawings of the panels against wall but he does not believe that he will need to redraw them if they are not right as "the carver is perfectly capable to execute them either to a larger or smaller size"²²⁸.

- 3.6.18. Burges desire to have the best possible materials is expressed in the next letter²²⁹ dated 15th December 1860 when he cautions in a terse and irritated manner against sending the standards out to tender, as although a cheaper price might be obtained the materials and workmanship will suffer. He starts his letter by asking Knocker to clarify whether he should proceed with large drawings of the standards.
- 3.6.19. A letter from Mr James Slitwell to E Knocker on 26th December 1860 complains that Mr Mailes must replace cracked pieces of glass in the window in memory of the late Mr Bass before the executors of Mr Bass will "remit him the money for it"²³⁰
- 3.6.20. By 30th January 1861 a letter from Poynter to Knocker recommends that Burges is asked to recommend a tradesman or craftsman "as the fellows I formerly employed on such matters are long since retired from business". The letter indicates that Poynter, too, is increasingly retiring from business and no longer in a position to give advice.²³¹
- 3.6.21. Burges's letter of 16 February 1861 to Knocker responds to an enquiry about a dais. "Upon looking over my drawings, I find the only dais shown on the drawings in my possession is a platform which was taken down about a year ago. Mr Bass and Mr Poynter decided upon the dais before the former gentleman's decease and I have no doubt that Mr Poynter will tell you all about it."²³² As far as I understand it was only to be one step high"²³³ It seems that the standards were made by some method of procurement as Burges is sending a plan and elevations as to their positions "but Mr MacKenzie must calculate the distance from the walls" and that "they will of course go in the angles". He reminds Knocker that if MacKenzie is planning to move the scaffold, Mr Fisher of 33 Southampton Street (the decorator) should be ordered to

begin "as he will need a week's notice before he can set to work in order to make arrangements."²³⁴

- 3.6.22. On 21st February he writes tersely²³⁵ possibly about the burners. He states that Mr Mackenzie should have copies of all the drawings made by Poynter and by Burges and should therefore know where to place the items (indistinct writing) "the only indication of any such thing is at the east end of which of I herewith send you a rough sketch?". Two days later on 23 February he writes again²³⁶ "on second thoughts" to advise on leaving a gap between the wall and the position of the burners so that a man can walk between them, a thing of "no inconsiderable convenience if a dinner is taking place".
- 3.6.23. On 25th February 1861²³⁷ Burges informs Knocker that he showed the colour drawings of the panels to Mr Fisher, the decorator, quoting Mr Fisher's price of £15 and advises that they should be done before the colouring of the other shields so that dust falling on the lower shields is avoided.
- 3.6.24. In a very buoyant mood Burges reports on March 30th that the standards, pedestals and panels are all very nearly done and should be sent down soon²³⁸. He advises having one of Hart's men to put the standards together. He sends drawings (coloured and large ones) of the panels and returns the drawings of the gallery which were lent to him by Knocker.
- 3.6.25. On 19th April 1861 Poynter is writing to Knocker²³⁹ and claims that although he has no direct knowledge of the situation on site, he has been told by MacKenzie that the cleaning of the Hall will be done forthwith to enable the emblazoning of the arms to proceed as soon as the dust has cleared. He also expresses the opinion that if nothing else remains to be done after that except the fixing hooks for arms and putting in the stained glass there should be no damage to the shields. He sees no reason to delay the installation of the standards on this account
- 3.6.26. Poynter's letter is followed up by a letter from Burges to Knocker on 23rd July²⁴⁰ still discussing completion and dust: "there are still one or two things to be done to the standards and I should suspect that you gave the order for the arms to be done at once, for the putting up of the standards will occasion no dust and can be effected in about 4 days"

²²³ Appendix 02_Chpt. 03, Fig. 3.16 (DSC 04820 - 04823)

²²⁴ Burges claims that the three symbols consisting of 2 devices on the seal of Dover (i.e. the ship, St Martin casting off his cloak) and the three lions as the arms for the Cinque Ports), should not be combined on one shield as shown on the 18 October proposal. It is a tasteless and crude work that would never have been seen in the 14th century.

²²⁵ Appendix 02_Chpt. 03, Fig. 3.17 (DSC 04819 - 04912)

²²⁶ Burges is working with A. Poynter on Waltham Abbey at this time.

²²⁷ Appendix 02_Chpt. 03, Fig. 3.18 (DSC 04838 & 04839) The letter is not from his usual Buckingham Street address but the address given has not been located by this study.

²²⁸ Burges's sense of composition and overall control of the design of the appearance of the Hall is manifested through such details. The interesting thing for the architect writing this report is holding up full size drawings against buildings or parts of buildings to make sure they are of the right scale; the only difference being that there is now (sadly) less confidence in allowing carvers to get it right without redrawing.

²²⁹ Appendix 02_Chpt. 03, Fig. 3.19 (DSC 04913 & 04914)

²³⁰ Appendix 02_Chpt. 03, Fig. 3.20 (DSC 04824)

²³¹ Appendix 02_Chpt. 03, Fig. 3.21 (DO/CB/3/3)

²³² Indicating that Burges is still relying on Poynter for support.

²³³ The original drawings by A. Poynter Sections, drg Nos VI and VII (Figs. 4.18 and 4.19 App. 01 show a platform at the east end of the Hall.

²³⁴ Another instance where Burges, despite his earlier protestation and fee proposal exclusion that he will not act as architect, is increasingly taking on the role.

²³⁵ Appendix 02_Chpt. 03, Fig. 3.23 (DSC 04917 & 04918)

²³⁶ Appendix 02_Chpt. 03, Fig. 3.24 (DSC 04919)

²³⁷ Appendix 02_Chpt. 03, Fig. 3.25 (DSC 04920 & 04921)

²³⁸ Appendix 02_Chpt. 03, Fig. 3.26 (DSC 04922 & 04923)

²³⁹ Appendix 02_Chpt. 03, Fig. 3.27 (DSC 04901 & 04902) A previous letter dated 18th April 1861 from Poynter states that Burges requires a week's notice before sending the decorator down for emblazoning the arms the reason being that the Hall should be cleaned. These letters are significant in that they show that even as Poynter distances himself from the direct workings on site he is still appealed to for an opinion which he gives firmly and is still in liaison with Burges.

²⁴⁰ Appendix 02_Chpt. 03, Fig. 3.28 (DSC 04924)

- 3.6.27. In the meantime on the 3rd May 1861 Burges writes²⁴¹ regarding engaging an artist to produce an engraving to be sent to The Builder magazine before the proposed opening to the Hall. He urges Knocker to respond as soon as possible as *"There is no time to be lost"* perhaps because the magazine is going to print. The engraving appears in the August 31 1861 issue²⁴². The panels and standards that so occupied Burges and Knocker in their correspondence are clearly shown at the east end.
- 3.6.28. On 30th of May there is a long letter from Burges²⁴³ on a dispute between MacKenzie and Jaquet? the carver; the former is withholding money from the latter. Although Burges twice states that neither he nor Knocker have anything to do with it, the matter being between contractor and subcontractor, he can't resist a dig, saying that in every instance where he was employed as architect the amount for the bill would have been settled before he issued his payment certificate.²⁴⁴
- 3.6.29. Despite the intimation of the proposed opening of the restored Town Hall there is still finishing work going on in June.
- 3.6.30. On 27th June 1861 Burges writes²⁴⁵ about being allowed to inspect the decoration before the men finish and leave site so that any mistakes can be corrected. He quotes Poynter's suggestions for painting and gilding the shafts and bosses of the shields.²⁴⁶ He points out that this decoration will cost an additional 7 shillings per shield.
- 3.6.31. On 5th July²⁴⁷ he writes to say that he is satisfied with the carvings but not the door hinges as alterations have been made from his drawing by Mr MacKenzie's carpenter pointedly adding: *"of course it remains with you to determine how far the said carpenter (there being no architect) had a right to give any orders"*.²⁴⁸ He gave Mr White, the mason, orders for the bases and sub-bases of the gas standards reminding Knocker that polished black marble bases will cost £20 (the pair) and granite sub bases, £12. Mr Fisher the decorator would prefer to paint the panels (discussed in items 3.6.15(20) and (22) in London and can get to work at a week's notice. He seeks authority to make the colour drawings for the panels as the carving is progressing rapidly.
- 3.6.32. The last two letters from Burges to Knocker in the KCA deal with external lights and other important matters such as the architect's bill.

²⁴¹ Appendix 02_Chpt. 03, Fig. 3.29 (DSC 04925 & 04926)

²⁴² Appendix 01_Chpt. 04, Fig. 4.49 (D02044, D02043, D01633) - Note that there is no dais and no doorway leading to the back at the east end.

²⁴³ Appendix 02_Chpt. 03, Fig. 3.30 (DSC 04927 & 04928)

²⁴⁴ Another assertion from Burges regarding his role.

²⁴⁵ Appendix 02_Chpt. 03, Fig. 3.32 (DSC 04933 & 04934)

²⁴⁶ This together with the letters of the 19th April and 23rd July indicates that both architects are involved right up to the end of the job and working together fairly well despite feathers being ruffled from time to time.

²⁴⁷ Appendix 02_Chpt. 03, Fig. 3.33 (DSC 04930 & 04931)

²⁴⁸ See 3.6.28 but also 3.6.14 for Burges's mixed messages on his role as architect.

- 1 On 8 November 1861, he sends a drawing and estimate for the bracket lamps outside the gate and advises that any standards used outside the building need only be whatever is around the town²⁴⁹. He cordially indicates his willingness to subscribe to Knocker's *"forthcoming work, which I am sure will be an interesting account of an interesting event"* before saying *"By the way I shall be exceedingly obliged if you could manage to let me have an amount of my bill, not being a millionaire, I can assure you that I should be better for your kindness"* He finishes by saying *"Pray excuse this letter which is written under the difficulties of a headache"*.
 - 2 On 13th November, in the final letter in the 1861 series,²⁵⁰ Burges has been consulting with *"Hart's people"* to see if the moulds (presumed for lamps or standards) previously made can be reused to save costs. He sends a design and quotes *"the cost of which will be £21 the pair i.e. £10 each"*²⁵¹. The price includes for painting and gilding but if they were painted black *"you might possibly save one or two pounds"* and in a postscript *"I should tell you that these lamps are the usual sort of thing which is generally put up to modern and other buildings I mean to say that they are nothing unusual or out of the way"* perhaps indicating disapproval that a bespoke design is not sought.
- 3.6.33. The conclusion of the building work is marked by debates about Mackenzie's account,²⁵² which C. Waterman puts very succinctly. A passage from her paper is repeated here in full in notes 1-4 and amplified by references to the documentary evidence in footnotes:
- 1 *"When Mackenzie finally produced his account sheets in the second half of 1861 it included also works on the hall's new doors, new windows, blocking up windows, scaffolding charges, plumbing and drainage, plastering, inserting gas fittings and carving panels and plinths at the East end. Stone carving had also been his responsibility, and the sum of £109-8s-0d was charged for the lions at the sides of doorways, 100 space ornaments and sides of shields, 775 letters and 28 shields including bearings, straps and ornament at the sides."*²⁵³
 - 2 *"Although it had been agreed in September 1859 that Mackenzie's bill should not exceed £3,500, an account sheet of 1861 details items to a total of £5,541-17-7 with an additional £560-9s-6d to be paid to other contractors and the architects."*
 - 3 *"The scale of the expense cannot have been a complete surprise to the Corporation but it left them in an extremely difficult position. For a second opinion the bill was sent to a*

²⁴⁹ Appendix 02_Chpt. 03, Fig. 3.36 (DSC 04935 & 04936)

²⁵⁰ Appendix 02_Chpt. 03, Fig. 3.37 (DSC 04937 & 04938)

²⁵¹ It seems that accuracy was not Burges forte

²⁵² Appendix 02_Chpt. 03, Fig. 3.34 (DSC 04841 – 04861) The detailed accounts running to several pages are summarised on one page. Appendix 02_Chpt. 02, Fig. 2.54 (DSC 04862).

²⁵³ The debate about paying the carver is illustrated in one of Burges's most amusing letters of 30th May 1861.

*surveyor in Canterbury*²⁵⁴ who disputed a couple of points and recommended certain deductions for old materials. The Council unsuccessfully tried to persuade Mackenzie to reduce the figure by £130, but the only conciliation that Mackenzie offered was that the money should be used towards a commemorative stained glass window in the hall. The Council could do no better than to agree, and the window to a design by Edward Poynter, son of the architect, was eventually installed in 1864."

The MacKenzie Reports and Specifications

- 3.6.34. Whilst the Burges correspondence provides a colourful and often amusing account of the building contract administration, and of the stresses and strains of communication between client, contractor and architect, two documents produced by Henry P MacKenzie, the Corporation's contractor, provide the hard information about the building and the materials used.
- 3.6.35. His documents are a cross between a condition report and a specification. In their former capacity they have been examined under section 3.5. Here they are examined in greater detail both for the light they shed on the materials used and what was actually carried out.
- 3.6.36. The first Mackenzie report is dated 9th June 1859²⁵⁵. It starts thus: *Gentlemen, Having been honoured by you with the appointment to survey and report upon the state of the north wall and to consider the best plan of restoring the same, also to prepare an estimate of cost in constructing a new roof in accordance with the plans prepared by Ambrose Poynter Esq Architect, I beg to submit the same for your consideration.* The full transcription is given in Appendix 02, but it is interesting to note that the builder not the architect is engaged to inspect, report on the condition and consider the best plan for restoring the wall.
- 3.6.37. MacKenzie's disagreement with the false wall shown by Poynter's drawing is explored above. The alternative proposal he gives in his report together with the coloured drawing he made²⁵⁶ is interesting to read. We do not know what mediaeval fabric survives behind the false wall but had Poynter not prevailed there might have been even less, as the MacKenzie proposal constituted a very thorough rebuilding of the north wall.
- 3.6.38. The last paragraph of the report is also interesting *"I have made an estimate of the cost of an entire new roof carrying out Mr Poynter's plans in every respect adhering particularly to the character of the work with carved stone corbels using again as much of the lead as may be good enough and as many of the present slates are to be fastened with copper*

²⁵⁴ Appendix 02_Chpt. 03, Fig. 3.35 (DSC 04894 - 04899)

²⁵⁵ Appendix 02_Chpt. 02, Fig. 2.42 (DSC 04883 - 04886) his instruction to undertake the report is recorded in the Committee meeting Minutes extracts

²⁵⁶ Appendix 01_Chpt. 04, Fig. 4.42 (D0/CB/3/3)

nails the timber work to be stained and twice varnished complete. Will cost Eight Hundred Pounds £800.00” The detail drawings by Burges²⁵⁷ are of course much more faithful executions of the character of the Poynter drawings and MacKenzie claimed for and won the extra money for work he had not allowed for.

3.6.39. Two documents both dated 1st August 1859 deal with the work to the Tower and the walls of the Stone Hall.²⁵⁸ A document entitled “Further Specification” states on p2: “the three windows when finished are in every way to correspond with the present three that are now fixed in the south wall and all necessary ... and scaffolding is to provided that the works may be carried in a safe and proper way to the satisfaction of the committee.” This clearly indicates that three windows were already in place. We have no records at present to show when these might have been carried out but it might explain the 1855 London Illustrated News image (Fig 4.21 App. 01) which shows leaded lights in the window closest to the viewer and therefore indicates that the East windows were in place perhaps by then.²⁵⁹

3.6.40. The detailed accounts (Fig 3.34 App. 02) upon the completion of the work also provide an insight into the work carried out as follows.

- 1 In relation to the north wall “taking down and rebuilding round to the front window over Entrance doorway”, part in cement including all the stone dressings and water tables, coping, shoring, hoarding etc. for £1,600. It is a considerable sum so it is possible that considerable rebuilding did actually take place. The new roof in accordance with Burges’s drawings was costed at £1,440 by comparison.
- 2 In the work described for the Tower “raising Turret”, implies that the recommended work by Rowland Rees in 1848²⁶⁰ was finally carried out. In terms of the windows described above the new windows cost £527, whilst the work to the old windows (albeit the entry also includes work to buttress and quoins, 300 feet cube of stone) was £351. The work to the windows included 12 carved heads (which would be for all 6 south windows) reglazing, repairing ironwork and saddle bars as well as 168 feet cube stone to the jambs testifies to the extent of the work done. It also indicates that the “old” windows might not have been to the Poynter design or completely finished (see also 3.6.39 and fn253).
- 3 The charge for the Alterations for Mr Burges’s Plans, and the Waste of Materials and Labour in preparing the Roof to the first drawing also appears in these accounts.

- 4 The Carver: “Lions at sides of Doorways consisting of 100 space ornaments and sides of shields (12no), 775 letters, 28 shields including besides the bearings the straps ornaments at sides of ditto” etc. At £109 it appears to be good value for money given the amount of work described.
- 5 Dubbing out inside the South Wall over arches up to wall plates is in Portland cement and stock brickwork. There is an extra for removing “Dias” (dais) in April 1860.
- 6 The work to the Gaol Yard North Side of Building seems to contain a small item of “Making Cesspit and drain for rainwater”.
- 7 Extensive work seems to have been done at parapet level on the south side. Under a heading “Back of Parapet” there is “508 feet wall in cement, Taking Down old wall Tower sides and building 708 feet wall in cement”. Under the same item we find “To Label in Witness Room” implying stucco work and also “knocking of cement front Entrance, cutting out old work and building up, pointing and galletting” This might be Roman Cement repairs which appear to have been used at some time in the first half of the 19th century. See 3.3.80.

3.6.41. The further accounts²⁶¹ deal with attendance for the following: Hanging the pictures, Windows in commemoration of Mr Bass and Mr Thompsons, Lobby to Magistrates room, Door Ventilators, front Partition and Lobby, Making Good Oak screen and Gas fittings, Urinary and fitting up same and Closet, Carpenter and Joiner accounts, for Fixing the Windows to Messrs Bass and Thompson, Labour and Materials for Gas fixings, Fixing Tablets and Plinths at East side. The tablets are the panels that appear in the Burges correspondence. They survive high up on the east wall of the Stone Hall. (Intriguingly there is also an item for legal expenses for the serving of a writ.)

3.6.42. The article by William Burges in the Gentleman’s Magazine²⁶² on May 1862 provides a short ‘As-Built’ account of the work. He begins this account by saying “In 1852 Mr Ambrose Poynter began the restoration, which was very slowly carried out until the year 1859, when the Town Council set to work vigorously and the result has been the transformation of a bare and almost roofless building into a very noble Town Hall”²⁶³. It is interesting to note that the roof depicted in the 1855 London Illustrated News print²⁶⁴ is considered almost “roofless” by Burges.

3.6.43. Burges continues: “In the meanwhile Mr Poynter having retired from his profession, it fell to my lot to carry out his designs, which have been most strictly adhered to. Thus there

is a new roof, new tracery to the southern windows, a stone dado with the arms of sundry of the Lords Warden and emblazoned, an oak screen at the west end, two large brass gas-standards, thirteen feet high; and lastly, two of the windows on the south side have been filled with stained glass, being the commencement of the execution of a series of six designs, by Mr Edward J Poynter, to illustrate important historical events immediately connected with Dover. The West window had previously been decorated with five figures representing benefactors to the hospital by Mr Wailes.”

²⁵⁷ Appendix 01_Chpt. 04, Fig. 4.33 & 4.34 (DSC 04777 & 04781)

²⁵⁸ Appendix 02_Chpt. 02, Fig. 2.46 (DSC 04903 - 04905) & Appendix 02_Chpt. 02, Fig. 2.47 (DSC 0906 - 04908)

²⁵⁹ This also explains and supports Burges’s report on Poynter’s continued involvement in the decade between 1849-1859 and the reference to the new tracery. (Item 3.6.43)

²⁶⁰ Appendix 02_Chpt. 02, Fig. 2.37 (DSC 04836 & DSC 04837)

²⁶¹ Appendix 02_Chpt. 02, Fig. 2.46 (DSC 04903 - 04905) & Appendix 02_Chpt. 02, Fig. 2.47 (DSC 0906 - 04908)

²⁶² Appendix 02_Chpt. 03, Fig. 3.38

²⁶³ The mention of the new tracery in the southern windows by Burges in 3.6.43 also tallies with the cost accounts indicating that perhaps the 3 windows introduced prior to 1859, did not possess the final tracery pattern. These are likely to be the windows with leaded lights shown in 1855 illustration.

²⁶⁴ Appendix 01_Chpt. 04, Fig. 4.21 (1855 Dover Maison Dieu Jan 20001)

3.7. The Second Prison Phase and the Council Chamber 1862-1880

- 3.7.1. In the years between the completion of the Poynter/Burges restoration and the plans for the new prison two small but significant episodes in the history of the buildings emerge from the documentary evidence.
- 3.7.2. The first episode is the discovery of tombstones and burials in the ground to the north west of the Town Hall. There are two letters in the KCA one a rough copy and the other a cleanly and neatly written version.²⁶⁵ The former²⁶⁶ is the most interesting as it contains, superimposed over the writing, a sketch of the sword with fleur-de-lys as described in the letter.
- 3.7.3. The possible meaning of the arched wall recesses within base of the Stone Hall south wall was described in section 3.0. The easternmost recess contains a tombstone of similar description to that described by the letters. The possible circumstances surrounding the discovery are discussed below.
- 3.7.4. The second episode is also related to archaeological finds and is expressed in another pair of letters in the KCA²⁶⁷. Both letters are written by Albert May of the Archaeological Institute of Great Britain and Ireland and addressed to Dr E.F. Astley. This is the same Dr Astley who donated the 1902 Organ and also served as a Mayor for Dover.
- 3.7.5. The first letter is dated 16th June and the second 25th June 1864. The discussion centres on a ring and a (sun) dial. The former is described as "remarkable in its combination of materials, gold, silver and iron", which after an indecisive debate by the "learned" (some considering it Roman and others late mediaeval), is judged by the author of the letters to be somewhere in between.
- 3.7.6. The first letter describes that the dial was examined during a "conversazione" and an exhibition of the Astronomical Society". In the second letter there is a detailed description as to how the dial might be placed contesting "his friend" Poynter's view that it would be placed horizontally as incorrect. In Mr May's opinion (and he has tested it) it performs better being placed vertically "and I am persuaded that the stone was attached, like a bracket probably to the face of a buttress or the south wall - the attachment being by some metal fixing of which traces are still seen". The letters are fully transcribed in Appendix 2 but this passage is significant as a possible explanation of the two stones placed on the east face of the second buttress (from the east) on the Stone Hall. [Plate 05 (e)]
- 3.7.7. The other interesting revelation in the two letters is the references both to Ambrose Poynter and William Burges to whom the ring was mistakenly returned, when it should have gone to Dr Astley. It shows that both the architects continued

to be consulted and involved in the affairs of the Maison Dieu and matters relating to it.

The prison plans 1865-1867

- 3.7.8. This period in the building's history has been dealt with very thoroughly in Waterman's paper and there is little that this study can add. The relevant section from the CW paper is therefore quoted here in full in Italics notes 1-30. Our architectural commentary and amplification of the narrative is given in footnotes.
- 1 *Only four years after the completion of Burges' work on the Maison Dieu Hall the Council found itself facing a new financial challenge.*
 - 2 *A growing interest in prison reform, which ultimately resulted in the comprehensive Prison Act of 1865 led the Secretary of State to write to the Council in no uncertain terms in February 1864 as follows: "the Borough Gaol is quite unfit for the purpose and entirely defective and it is not possibly by any alteration to render it sufficient for the purposes of the Borough" and further that the Council were to "take immediate measures for providing such a Prison as will meet the requirements of the Statutes"²⁶⁸*
 - 3 *At the Council's request a further letter followed in March "transmitting a copy of a letter from the Inspector of Prisons for the Southern District reporting his reasons for considering the prison unfit"*
 - 4 *A committee was appointed to investigate the subject.*
 - 5 *The existing prison, which had been constructed in 1836 was capable of housing about 70 inmates, both male and female, from Dover and 'its liberties' and also took prisoners from Folkestone. It was located beneath the Maison Dieu Hall, and within part of the old church to the left of the main hall.²⁶⁹*
 - 6 *The new Gaol committee had a number of short meetings in 1864 but appears to have achieved little. Matters became more pressing in 1865 when the new Prisons Act of that year was passed. This act required the immediate closure of a number of Borough prisons including those at Faversham, Rye, Romney Marsh and Tenterden. It stipulated how prisoners were to be housed, fed and treated and set out rules for their employment and inspection.*
 - 7 *In March 1866 a special meeting, attended by the whole Council, was held to discuss the Prison. Information given at the meeting showed that 878 men and 237 women had been received into the Prison between 1861 and 1865, 261 of the males and 65 of the females from Folkestone. At this meeting*

it was generally agreed preferable to alter the existing gaol rather than to close it and incur the expense of sending prisoners elsewhere. It was also decided to reconvene the Gaol committee, with all members of the Council rather than the original few as "It was certainly the most important subject that could come before the Council this year"

- 8 *In June the Borough Surveyor presented a plan of the proposed alterations to the Council. It was reported as follows:*
- 9 *"The main features of the plan provided for the taking down of the block of rooms at present devoted to the petty sessional business²⁷⁰ and for constructing on its site four tiers of cells, a wing being thrown out with a corridor about thirteen feet wide, lighted from the top. In addition it was proposed to find extra kitchen accommodation, infirmaries and warder's rooms by erecting a tower, corresponding in all respects with the existing tower at the south west corner on the opposite side of the front.²⁷¹ In order to give equal accommodation to that taken away by the removal of the magistrates rooms it was proposed to throw out a room at the eastern extremity of the large hall with cells underneath it. The dimensions of this room would be 40ft by 24ft. The four tiers of cells referred to would provide 56 cells which would include accommodation for prisoners from Folkestone. If the Council determined not to continue to receive prisoners from that Borough, three tiers would be sufficient. The dimensions of each of the cells would be 11ft by 7ft and 9ft in height".(Dover Express June 15 1866)*
- 10 *A more detailed report with costings was requested. On June 28th a further report and approximate estimate was provided by the surveyor. The estimate was not reported in the minutes, but it was approved and resolved to send the plans to the Surveyor General of Prisons for comment.*
- 11 *In July the Surveyor General replied, presumably in the affirmative, and the plans were forwarded to the Secretary of State for his sanction "and a statement that the amount to be borrowed is £7,000".*
- 12 *In August the Secretary of State gave his approval. The cost of providing accommodation for Folkestone's prisoners had been estimated at £740 and it was decided not to provide this extra space, despite representations made at an earlier meeting by the Mayor and Council members of Folkestone.*
- 13 *The early months of 1867 were spent in trying to identify a gaol which could take Dover's prison population during the building period. It was reported that Petworth Prison in Sussex could take 25 males and 6 females at a cost of 10/6 per head per week. In January the surveyor submitted working drawings and bills of quantities and tenders were invited for the work.*

²⁶⁵ Appendix 02_Chpt. 04, Fig. 4.1 (DSC 05857 & 05858)

²⁶⁶ Appendix 02_Chpt. 04, Fig. 4.2 (DSC 05859 - 05862)

²⁶⁷ Appendix 02_Chpt. 03, Figs. 3.39 and 3.40

²⁶⁸ Cells from the 1835 or at least prior to 1866 survive under the ante-room and the area east of the Stone Hall. They are indeed minute. Refer to the discussion in section 3.5 regarding the possible date of the cells below the Stone Hall.

²⁶⁹ This concurs with Burges's account in the Gentleman's Magazine (Appendix 02_Chptr.03, Fig.3.38), and with the best drawing we have of the 1836 New Dover Gaol plan Appendix 01_Chpt. 04, Fig. 4.4 (DM: 1982-66)

²⁷⁰ These were the rooms on two floors shown on the 1836 Gaol plans Appendix 01_Chpt. 04, Fig. 4.4 (DM: 1982-66) & Appendix 01_Chpt. 04, Fig.4.1 (DM: 1982-67) occupying the position of the old Nave as referred to by Burges

²⁷¹ The Prison Tower as shown in Appendix 01_Chpt. 05, Fig. 5.6 (D02073) sits very awkwardly with the mediaeval tower.

On March 8th tenders were received, the cheapest quotation being from A. Matthews for £6816.15.9. Some prisoners were to be retained in the gaol during alterations and £7000 was to be raised by a loan. Dover Museum has the working drawings referred to.²⁷²

14 In April, prisons at Wandsworth, Maidstone and St. Augustine's, Canterbury all agreed to take prisoners during the alterations.

15 Work had still not begun by 18th May due to a delay in obtaining final permission from the Secretary of State. The selected builder Mr Matthews complained and asked for compensation of £100. However, on the 23rd the letter giving the necessary permission was read to the committee and the order to commence the contract on the following Monday was given. Mr Matthews consented at this meeting to give all relics and items of interest found during the works to the museum.²⁷³

16 In June 1867, the Committee met again and a further order requiring the preparation of 'shells' for human skeletons was made, these to be 'reverently interred' in one of the cemeteries.²⁷⁴

17 In August, the surveyor was requested to prepare an estimate and plan for a treadmill. This plan also exists in the museum collection.²⁷⁵

18 By October, the presence of some prisoners in the building was causing problems, the old cells being unheated and the female exercise yard unavailable. The Gaoler was sent for but he believed that security could be maintained despite the problems. By November the female prisoners were still unable to use the yard and it was decided to move them to Canterbury Prison.

The Council Chamber and Prison 1868

19 During the construction of the Gaol, a new Council Chamber Committee was formed on 1st January 1868 "to provide the requisite fittings and furniture for the Council Chamber"

20 This was to be located in the 'substituted' room provided to replace the magistrates rooms lost by the new extensions.

The surveyor was ordered to prepare a list of furniture and fittings and to invite designs and tenders.

21 For the next few months the two committees ran in tandem, one considering the fixtures and fittings of the prison, the other, those of the rather opulent Council Chamber.

22 In February, designs and costs (£197 and £110 for the building to house it) were approved for the treadmill. In March, 3 sets of drawings, specifications and costs were received from firms tendering for the Council Chamber furniture. Flashman and Sons submitted three schemes A, B, and C at different prices. It was resolved that the furniture was to be made of oak and covered in Utrecht velvet at a cost of not more than £300. A list of the furniture required was to be submitted to the three firms which had tendered.

23 In March, these were received and the Flashman tender of £250 accepted. In May, it was decided that the two chandeliers used to light the room should be made of bronze.

24 The first meeting in the new chamber took place on 16 June "recently elaborately furnished by Messrs George Flashman & Sons". The first resolution was to arrange for the provision of desks for the Chamber, also to be made by Flashman.

25 In July, tenders for the supply of the prison were received including bass brooms (1/9d), molasses (18/- a cut), salt (2/- a cut), potatoes, beef, mutton, split peas and bread (seconds) at 2 d a loaf. Tenders for cotton, flannel, drugget, blankets, cotton coverlets and calico were also accepted.

26 In September, prison visitors were appointed and an order given to remove the hand cranks into the old day cells.

27 On 7th September 1868 the surveyor finally reported that the building contract was completed and that he had accepted the works, and the Town Clerk was asked to write to the Secretary of State to obtain a Prison Certificate as soon as possible. Three visitors were appointed by the committee.

28 At the end of September the final bills were presented. The total cost of the prison had exceeded the original quotation by over £2,000 totalling £9,300. Included in this sum was the treadmill and its building, fees and, interestingly, the cost of lighting the Council Chamber. The cost of furnishing the Council Chamber was not mentioned, but may have been included in the overall contract sum of £8145. Once again the Council was forced to seek loans to cover the excess.

29 In November, the Inspector of Prisons certificated male cells 1 to 40 and female cells 1 to 10 for prisoners sentenced to less than two years imprisonment, (although with some recommendations for further improvements) and the use of the new buildings seems to have commenced.

30 However, despite the expense of the new building it did not survive for long. Only nine years after the refurbishment it was taken over by the Government under the Prisons Act of 1877 and, in common with many Borough Prisons immediately closed by the Home Office, standing empty and unused until its demolition in 1881.

The Architectural Impact of the 1867-68 buildings.

3.7.9. The most notable building fabric that has survived from this period is, of course, the Council Chamber and the two rooms east of the Stone Hall. C. Waterman's text (as reproduced above) refers in several instances to the borough surveyor producing plans for the entire building phase. Primary source material for this period was not examined during this study. John Hanvey was the surveyor, as the time and his assistant was Arthur Wells. Their details are provided in Section 4.0.

3.7.10. The architectural treatment of the Council Chamber takes inspiration from the Stone Hall. The carved corbels supporting the roof structure are similar to those in the Stone Hall designed by Burges but may be in timber as opposed to stone; they are heavily painted and difficult to assess from floor level. There are other hints of Burges in the design of fireplaces, corner ventilation ducts and the furniture, but overall the design is restrained compared to Burges's more exuberant Connaught Hall.

3.7.11. Burges's drawings for the corbels would have been in the Town Council's possession (they exist in KCA referenced elsewhere in his document, see App. 2 Fig 4.46 for instance), it is therefore quite possible that they were used to produce similar corbels for the Council Chamber, alternatively Burges may have been consulted directly.²⁷⁶

3.7.12. The coffered ceiling decorations in the Council Chamber also have a Burges flavour. The patterns are similar to those seen on the ceilings of the 1881 building phase designed by Burges, the Connaught Hall and ancillary accommodation [Plate 06 (a-c)]. One explanation might be that the Council Chamber ceiling was decorated in the 1881-3 period to bring it into line with the later Connaught Hall buildings, but the possibility requires further investigation.

3.7.13. When the Stone Hall restoration was finished in 1861 there were no openings in the east wall. (The original east window had been blocked up). In 1867-68 a central doorway was made to link the Stone Hall to the ante room leading to the Council Chamber and another room to the rear. The interruption to the Poynter/Burges stone dado and the string course for the new doorway was done with great authenticity. The string course was raised to follow the arched doorway. Grotesque beasts as those designed by Burges for the room elsewhere were placed at the arch springing points. The incised stone inscription commemorating the completion of

²⁷² The drawings we have seen, provided by Dover museum are all dated 1866 and are as shown in Appendix 01_Chpt. 05, Fig. 5.2 – 5.5 (D02072 - D02075 & Scan03144). We have not seen the working drawings referred to by CW. These would be useful in understanding the extant parts of this phase of construction (the Council Chamber and rooms to the east of the of the Stone Hall)

²⁷³ As one of the KCA letters (Appendix 02_Chpt. 04, Fig. 4.2) has the date June 12 it is likely that the tomb stone described in it, is the one currently in the south wall recesses. From the CW account, it appears that construction work for the Gaol commenced in late May and the first operation would have been the excavation for the foundations, as described in the letters.

²⁷⁴ The remains are almost certainly those referred by the letters, (as above) which therefore enable us to date the letters to 1867.

²⁷⁵ Appendix 01_Chpt. 05, Fig. 5.4 (D02075)

²⁷⁶ As this building phase was only 6-7 years after the completion to the Stone Hall, it is conceivable that Burges was consulted. However, there is no evidence to date that he was. In his 1880 report to the Council, Burges does not claim any involvement in the Council Chamber. He specifically refers to the "very large additions made from the designs of your late Town Surveyor" but with specific reference to the Prison Accommodation (see section 3.8). If he had provided designs and/or been consulted for the Council Chambers it is possible that he might have been content to leave the execution of the work to the Borough Surveyor, at which point the designs might have been altered.

the restoration for which Burges provided the font style²⁷⁷, was adapted to follow the arch. It is just possible to see a slight change in the stone colour to the RH side of the doorway which sets it apart. See Plate 06(d).

- 3.7.14. At lower ground floor level extant 1867 work is limited. It consists of the area below the Council Chamber and the two small buildings to the south of the Stone Hall shown in orange on Plate 07. The dividing walls between what were cells below the Council Chamber shown on the 1867 Gaol plan²⁷⁸ have been removed but the cell doors remain in the north-south spine wall that formed the passage to the east. The cells below the ante-rooms to the east of the Stone Hall are likely to be from the early prison scheme.
- 3.7.15. The surviving cells under the Stone Hall may be part of the 1867 work are but could be earlier. See Plate 07.
- 3.7.16. What is certain is that the windows to the cells on the south wall of the Hall shown on the Poynter drawings were enlarged in 1867, to their current configuration. This development is supported by the plan in Fig. 5.1 (App. 01) referenced above.
- 3.7.17. The single storey space, projecting on the south side of the Stone Hall (4th bay from the east) with a semi-circular end constitutes the super-intendant's room from the 1867 prison phase. It served as a look out into what used to be the Female prison yard. It is clearly marked in pink on 1867 Gaol Plan (Fig. 5.1) and reappears "as existing" on the later 1881 plan²⁷⁹.
- 3.7.18. The rectangular single storey building attached to an earlier extension to the east of the Tower is marked as "Kitchen" in the 1881 plan. It is not shown on the 1867 plan so its date cannot be pin pointed exactly. Refer to Plate 07.
- 3.7.19. The documentary evidence shows that the 1867 Prison buildings were an imposing presence on the High Street with the new substantial Tower. A surviving elevational drawing and early photograph²⁸⁰, show the Tower 4 storeys high. A cross sectional drawing included on p.38 of CW's paper (not seen by the author) also shows four floors.
- 3.7.20. The 4 storey accommodation was continued to the rear of the Tower (on the site of the mediaeval hall) to accommodate more prison cells. The sectional drawing in the CW paper shows high density accommodation.
- 3.7.21. The elevational drawing shows a projection to the north of the Tower, which roughly corresponds with the 1866 plan in Fig.5.2 (App.01). The drawing in the CW study (and Figs 5.2 & 5.4) show this to have been a stair well. Access to the 4 floors of the Tower appears to have been from the stair half landings. A stone vice at the SE corner might also have also provided access.

- 3.7.22. Fig 5.2 indicates that the passage which swept away the base of the mediaeval stone vice at the NE corner of the Stone Hall was created at during this period. The creation of the central opening in the east wall of the Stone Hall is also clearly shown on this plan.
- 3.7.23. The prison tread wheel can clearly be seen on the drawings in Figs. 5.2 and 5.4.
- 3.7.24. Fig 5.5 (App.01) shows a cross section through the Council Chamber. An interesting detail in the bottom RH corner has the note "Warm air flues" which might relate to the panelled boxing in each corner of the Council Chamber. The cross section shows brick ducting below the ground floor which might have served the warm air flues from a boiler.
- 3.7.25. A long section through the Council Chamber Ante-room (Fig 5.3) shows the 1835 cells converted into wash rooms with windows to the courtyard.²⁸¹ The sinks are shown raised off the floor and the brick vaults above support what appear to be the water tanks. In the passage to the west, another water tank sits at half height. An underfloor duct leading off to the west is noted as "Foul air flue 2'3"X1'3". This duct is believed to be still in existence in the corridor that runs between the cells at the base of the Stone Hall.
- 3.7.26. The 1868 prison was demolished in 1881 to make way for the Connaught Hall. We have superimposed the plan of the 1867 prison onto the plans of the Connaught Hall but it appears that most of the buildings to the north of the Stone Hall down to the foundations, including those of the Tower were swept away as none of the current building lines correspond. See Plate 07 – 09.

3.8. The building of the Connaught Hall

- 3.8.1. Whether Burges was consulted by Dover Town Council during the building of the Council Chamber remains unclear at this stage. What is certain, however, is that Dover Town Council was one client that he did not alienate. When their thoughts turned towards the next building project they went back to Burges, this time without, it appears, seeking alternative designs as they had done back in 1835-1848.
- 3.8.2. CW in her paper states: "*The site (i.e. the commission) receives very brief mention in The Estimate Book of William Burges, in which he kept an account of all the commissions he received between 1875 and 1881. However no details were given.*"
- 3.8.3. Notwithstanding the brief entry in Burges's Estimate Book, he appears to have given the Town Council's request considerable thought. When, in January 1880 the Dover Town Clerk wrote to him on the matter of "*contemplated additions*" Burges replied with a 10-page hand written report²⁸². The report is signed by Burges but in all likelihood it was dictated by him. It is in a very legible hand unlike his 1859-1861 correspondence examined in sections 3.6 and 3.7.²⁸³
- 3.8.4. In his opening remarks Burges clearly assesses the existing buildings architecturally, historically and structurally. He identifies a clear division between the Ancient buildings and the "Modern" under which he includes the Prison and Council Chamber. Interesting facts emerge from some of Burges remarks:
- 1 "*Previous to 1860 considerable restorations were made to the Hall under the superintendence of Mr Ambrose Poynter and about that period I had the pleasure of being connected with the Borough in carrying out the unexecuted repairs designed by that gentleman such as putting the roof on etc.;*" This is first piece of documentary evidence to we have to date that the Town council retained the services of Ambrose Poynter during the long fund raising period from his initial appointment in 1848-49, to 1859-60 when the work of Stone Hall restoration commenced.
 - 2 "*Subsequently, increased prison accommodation was required and very large additions were made from the designs of your late Town Surveyor.... a Prison building in a perfect state of repair but unfortunately useless for the proposed erections.*" Burges therefore does not consider that he can reuse (convert) any of the existing Prison buildings.

²⁷⁷ Appendix 01_Chpt. 04, Fig. 4.32 (DSC04755)

²⁷⁸ Appendix 01_Chpt. 05, Fig. 5.1 (D02071)

²⁷⁹ Appendix 01_Chpt. 06, Fig. 6.1a (IMG 4836)

²⁸⁰ Appendix 01_Chpt. 05, Figs. 5.6 and Fig. 5.7. (D02073) and D09835)

²⁸¹ The shape of the openings and the fenestration pattern corresponds with that shown for the new cells occupying the site of the mediaeval hall (cross sectional drawing included on p.38 of CW's paper). This is confirmed by Burges in his 1880 report, where he specifically refers to the cells as "*Laundry for Female Prisoners*". Appendix 01_Chpt. 05, Fig. 5.3 (D02075)

²⁸² Appendix 02_Chpt 04, Fig 4.3

²⁸³ Burges was known for his short-sightedness. Virginia Glenn in her article "William Burges as a Medievalist" in the 1981 V&A exhibition catalogue "William Burges Art-Architect 1827-1881" states that by 1879 Burges's eyesight was really very bad.

- 3 Burges also states that Dover Town Council had to repurchase the Prison buildings from the Home Secretary. This is confirmed in a record of the Town Council loans²⁸⁴
- 4 "I have been favoured with a communication from the Town Clerk in which I am requested to provide for the following requirements:
- "Police station, lock up and Superintendent's residence
Office for surveyor's department Four rooms
Office for Inspectors of Nuisance and water fittings
Strong room
Hall keeper's accommodation
Side entrance
Grand jury room
Petty jury room
Witnesses jury room
Assembly room"*
- At this point Burges comes directly to the budget described as "Expenses" which was fixed at £5,000 "but of course it is evident that this could not possibly include the assembly rooms". He goes on to explain how he will "endeavour to secure these requirements" and to illustrate his points he appends "sundry plans and elevations to this report". A series of coloured plans, elevations and sections exist in the DMA²⁸⁵. It is likely that these are the drawings that Burges refers to; see also point 3.8.7 below,
- 3.8.5. Burges goes on to explore the design considerations of the Council's requirements and lists them under particular headings as follows:
- 1 Level: He clearly identifies the existing site restraints for example he says "...it will be observed (by looking at the Section no. 3") that The Great Hall floor is some eleven feet above the ground line in Ladywell. This level constitutes a point of some importance in considering the design as it will be at once seen that there is no occasion for an underground basement".
 - 2 Police Department: Referring to the plan no 1, Burges proposes to use the Old Tower for housing the Police Superintendent with an additional room being added at the back for a Kitchen with "2 parlours with separate entrance from the street and a separate access from the house to the police station (below the Stone Hall). This description seems to accord with Fig. 6.1a (App.01). Burges also seems to suggest two bedrooms in each of the Tower floors above.
 - 3 "The Police department will have the entrance from the high street into a muster room commanded by a day room, which communicates with the superintendent's office. Provision is made for six cells which will be complete in themselves as regards fittings. There is also provided a store room W.C and urinals for the police on duty. Prisoners can be removed from

the lock up to the court by the route shown on the plan without being taken into the street." This is the passage that confirms that the plan in Fig. 6.1a is the plan referred to by Burges. The route from the lock up to the Court Room is shown dotted in blue crayon to the right hand side of the drawing!

- 4 Engine House: Proposals are made for the housing of "fire appliances in connection with the police building" Burges explains that he has kept this building low so as not to obstruct "the view of the hall from the street". Burges acknowledges the importance of having the fire engines close to the street and in direct communication with the police "and this, I imagine was the opinion of the authorities, as among the drawings sent me, I find a scheme for the lock up and engine house which with certain modifications I have adopted in my plan". This comment reveals that Burges was given a very clear brief with accompanying drawings, which of course he built upon.²⁸⁶
- 5 Clearing away existing buildings: "Referring now to the north side of the hall I would venture to suggest the clearing away of the whole of the prison buildings as their architecture is anything but in accordance with the old hall" Burges judgement on this point is undisputed.
- 6 Old Material: Burges suggests that salvaged stonework, bricks and paving will be available for the new works. "It is also possible that some of the old foundations may be found useful" This does not in the end appear to have been the case as our plan comparison showed. See also 3.8.16.
- 7 Assembly Rooms: Burges proposed the new Hall on the same level as the old, approached from the latter by three doors. At this point it becomes clear that the two westernmost openings in the north wall of the Stone Hall were introduced in 1881. Burges also describes making entrances to the Assembly Rooms from Ladywell and the High street via staircases "affording what is always desirable in a public building sufficiency of exits"
- 8 Entrance from High Street: Burges's description is difficult to follow here and he might mean an entrance from Ladywell as he is describing upper floor rooms to be used by a lecturer or performer close to the stage. He ends his note by saying "I need scarcely say that sufficient accommodation has been considered in the form of W.Cs Lavatories etc."
- 9 Gallery: The recommendation here is for iron columns to support the large span (35 feet) and to construct the gallery on three sides of the Assembly Room.
- 10 Light: Burges considers that there should be ample light. In the same paragraph he proposes to line the ceiling with boarding for acoustic purposes.

- 11 Cloak Room: Dual use of space is suggested: *The female witness room would be available as Ante or Cloak room.*
 - 12 Public Dinners: to be served to the Assembly Room "from a kitchen placed under it by a lift! ...while the staircase from the high street entrance would answer for servants!"
 - 13 Caretaker under Assembly Rooms: A detailed description of caretaker accommodation with kitchen, parlour bedrooms and store room accessible from the high street and Ladywell²⁸⁷ and as Burges points out in a strategic position for the caretaker to be in direct control of the ground floor rooms, and (via a staircase) the whole of the upper ground floor spaces, which he lists in detail.
 - 14 Inspector of Nuisance and Surveyor: Rooms placed on the ground floor at the NE corner of the site for ease of access and good light, also provided with "a wc and other conveniences"
 - 15 Levels of Great Hall Witness Jury etc.: Doors from Great Hall: Grand Jury Room: Under these three headings Burges explains how the Court Room use would function to the rear of the Assembly Rooms and his narrative can be followed on the three plans Figs 6.1a-c (App01). The current Mayor's Parlour Room was for the Grand Jury and the room between it and the Sessions House, was the Judge's Room.
 - 16 Space for Excise Office: Burges's description here is difficult to follow on the plans.
 - 17 Strong Room: He places it close to the caretaker.
 - 18 Boundary Wall: He recommends a low wall with railings on Ladywell.
 - 19 Restoration of wall of Hall: Recommends that "the upper part of the north side of the Great Hall would require some restoration as it would be visible above the contemplated buildings facing Ladywell". This is a slightly odd remark as only the two east bays of the Stone Hall are exposed and not visible from any important rooms facing.
 - 20 Approximate Estimate: Given as £9,190 overall with the Assembly Rooms as £5,000 of the total. Burges goes on to suggest that the planned building can be phased with the essential concentration of the more necessary buildings for the public offices being built first "leaving the Assembly Rooms for the future".
- 3.8.6. A year went by from Burges's initial report but CW reports: "On 1 March 1881 Burges was authorised to begin the working drawings.... On 28 March he had written to (Wollaston) Knocker the Town Clerk,²⁸⁸ saying: "If you want merely an approximate estimate the drawings are sufficiently advanced to enable my surveyor to make one...If however you want an exact estimate you will have to wait until the drawings are

²⁸⁴ Appendix 02_ Chpt 04, Fig 4.4, which lists the loan of £3,039 on 30 January 1879 as Prison Repurchase.

²⁸⁵ Appendix 01_ Chpt 06, Fig 6.1 – 6.3

²⁸⁶ One wonders if the thick writing (almost like felt tip pen) on the plan in Fig.6.1a(App.01) is the scheme sent to Burges with the crossing out and over writing (especially in the spaces to the west of the Stone Hall) are his modifications.

²⁸⁷ The accommodation described is shown on Fig. 6.1a-c (App.01). There is also sufficient space remaining in the lower ground floor for storage of chairs etc.

²⁸⁸ Perhaps the son of Edward Knocker, Burges's previous regular correspondent on the Restoration of the Stone Hall, nearly 20 years earlier.

much more finished and the actual working quantities taken out"

"There follows a letter of 2 April 1881 from Burges's office manager and clerk of works Mr Chapple reporting "I am sorry Mr Burges is not well having caught cold at Cardiff", where he was engaged in work for the Marquis of Bute. ...²⁸⁹

3.8.7. William Burges died on 20th April 1881. On 30th April 1881 Richard Popplewell Pullan, his brother in law and partner, wrote to Wollaston Knocker informing him of his intention of "carrying on in business as an architect with the assistance of Mr Chapple." He went on to say: "The drawings and estimate of the Dover Assembly Rooms are in the advanced state and I should be glad of an opportunity of receiving your suggestions about them. I therefore propose calling upon you at Dover with Mr Chapple on the morning of Tuesday next for that purpose."²⁹⁰

3.8.8. It appears that the meeting took place and that the Town Council accepted RP Pullan's proposal to continue in Burges's stead and to complete his design. CW²⁹¹ continues as follows:

"By July the preparatory work was completed and a very lengthy and detailed estimate of costs was submitted in Burges's name. It was divided into the following sections and costs:

1.	<i>Conditions Preliminary and Generally</i>	<i>£800</i>
2.	<i>Excavator Bricklayer and Drains</i>	<i>£4528</i>
3.	<i>Slater and slate mason</i>	<i>£232</i>
4.	<i>Mason</i>	<i>£2996</i>
5.	<i>Carpenter</i>	<i>£955</i>
6.	<i>Joiner and Ironmonger</i>	<i>£928</i>
7.	<i>Wood ceilings</i>	<i>£894</i>
8.	<i>Founder & Smith, Gasfitter & Bellhanger</i>	<i>£3329</i>
9.	<i>Plasterer and Tile Merchant</i>	<i>£697</i>
10.	<i>Plumber</i>	<i>£755</i>
11.	<i>Glazier</i>	<i>£124</i>
12.	<i>Painter</i>	<i>£123</i>
13.	<i>Upper part of Tower</i>	<i>£754</i>
	<i>Total</i>	<i>£17,115</i>
14.	<i>Proposed Savings²⁹²</i>	

3.8.9. The estimated cost was nearly twice that mentioned in Burges's initial design report. In the event it appears that the

Town Council decided to proceed with the whole scheme, seeking approval of a loan for £17,500 from the Treasury in July 1881. Subsequently as the accepted Tender from Herbert Stiff²⁹³ shows there was a reduction for "Proposed Savings" of £2,250. The value of reclaimed material from the old prison was priced at £1,500, giving an overall tender of £13,732.²⁹⁴

3.8.10. C.W states that Pullan's report was accompanied with line drawings of fine details, which are recorded as numbers 1-11, 14, 18-23 and 25.²⁹⁵ The drawings in the DMA appear to be the contract drawings as they are signed by Herbert Stiff (the contractor appointed for the work) in the bottom RH corner.

3.8.11. In the bottom LH corner of the drawings Burges's name and Buckingham Street address still appear. That Burges had done some work on the drawings is confirmed by his writing to W. Knocker, on 28th March. When the lower ground floor plans in Figs 6.1a and 6.4a (App.01) are compared, it is obvious that Burges initial design is being developed.

3.8.12. CW records that "a lengthy Specification of Works from June 1881" exists in Dover Council's offices.²⁹⁶

3.8.13. The political, financial and social aspects of this new building phase are succinctly presented in CW's paper. The relevant section is quoted in full below in italics. As previously, our additional comments amplify CW's narrative, bring new information and comment on the architectural aspects of the building development. They are set in footnotes, or in the normal font of this study.

Public Opinion, Funding and Invitation of Tenders

1 *The proposals inevitably prompted much argument in the Town. A petition²⁹⁷ had been circulated in January demanding that such a building should be erected: "The want of a large Assembly Room in the Town for Public Meetings, entertainments and the promotion of Philanthropic objects has been long felt by very many of the inhabitants. As the old prison has now become the property of the Council and there will be space to erect a large Room on its site in communication with the Town Hall, we the undersigned request that you will be so good as to favourably consider the propriety of building such a Room with proper acoustic arrangements at the public expense"*

2 *This had been signed by over 150 supporters. Opposition was also fairly vociferous if slower to take any action. In the month after the publication of the estimate, a petition²⁹⁸ was*

raised for the calling of a public meeting at which the following resolution was passed: "That in the opinion of this meeting the proposed expenditure at the Town Hall is most extravagant and uncalled for, and that the Town Council should take immediate steps if possible to rescind the contract which has been entered into, and this meeting pledges itself to use its utmost exhibitions to prevent the money being borrowed and that a copy of this resolution be forwarded to the Treasury"

3 *This was followed by a petition which attracted about 120 signatories which states: "We the Undersigned Ratepayers of the Borough of Dover are anxious to express our astonishment and indignation at the large expenditure of the Money of the Ratepayers on the so called Town Hall improvements. We think that a place of amusement for the rich should not be provided at the expense of the poor and we therefore protest against the actions of the Town Council in this matter."*

4 *Nor did these feelings abate as the building work progressed. When almost completed and a fitting inscription was under debate, Councillor Peake suggested the words "this building was erected in spite of the opposition of all the ratepayers in the town."*

5 *Subscription lists were not circulated through the town as had happened for the Maison Dieu restoration. Instead, the whole sum was to be borrowed and at the end of December 1881 the Council invited tenders for a loan of £17,500.*

6 *In January they advertised in the Investor's Guardian and it was recommended to place the notice also in the Solicitor's Journal, the Bullionist and the Economist. The security for the loan was to be the Town Hall itself.*

7 *Tenders for the building work were also invited,²⁹⁹ and were received with widely varying totals.*

8 *Several letters of men asking to be considered for the post clerk of works have survived. This post, at a salary of three pounds ten shillings per week was given to a former employee of Burges who had been involved in the construction of Cork Cathedral. Thus by August 1881 work could commence.*

3.8.14. There is correspondence in the KCA, which is worth examining here in greater detail as it amplifies the tender process and also reveals that a relationship of trust had been established between the architects and the Town Clerk.

3.8.15. A letter from John Chapple of Burges's office on 7th July 1881³⁰⁰ addressed to Knocker, thanks him for sending him the list of applications in response to the advertised tender and expresses the belief "that you will get some more applications as a week is ample for builders to make their

²⁸⁹ C. Waterman p.26

²⁹⁰ Appendix 02_Chpt.04, Fig. 4.7 (AGC1014 & 1015)

²⁹¹ C. Waterman p.27

²⁹² Although as the text appears in CW's report the sum for the proposed savings is missing, Stiff's tender gives the "Proposed savings" as £2,250.

²⁹³ Stiff was also involved in earlier work (1849) so it might be a father and son firm.

²⁹⁴ Appendix 02_Chpt.04, Fig. 4.13 (AGC1024)

²⁹⁵ C. Waterman p.27 and its associated Appendix B(or 2). In our research in the Dover Museum archive we saw and photographed most of the above drawings with the exception of nos 2,3,4 and 10

²⁹⁶ C. Waterman p.30. We have not found or examined this document. See recommendations at the end of the report

²⁹⁷ Appendix 02_Chpt.04, Fig. 4.6 (AGC1012 & 1013)

²⁹⁸ Appendix 02_Chpt.04, Fig. 4.22 (AGC1029)

²⁹⁹ On June 21st 1881. Appendix 02_Chpt.04, Fig. 4.8 (AGC1017)

³⁰⁰ Appendix 02_Chpt.04, Fig. 4.12 (AGC1020)

tender³⁰¹. On 13th July, Chapple sends a telegram to Knocker requesting “If any other builders have had quantities please let me know the names and addresses” presumably referring to those builders who had requested the tender documents from the Town Clerk as stated in the invitation to tender in Fig.4.8 (App.02).

- 3.8.16. The planned work is reported briefly in the Building News on 15th July 1881.³⁰² This short announcement under the heading “Building Intelligence”³⁰³ provides an interesting piece of information: “The buildings will occupy the site of the Prison the Kentish Ragstone of which, will provide the foundations”. It therefore appears that even though the foundations of the old prison buildings were not used as Burges thought, the stone may have been used to form the new foundations.³⁰⁴
- 3.8.17. A good tender return does not appear to have materialised as Chapple hoped as on 16th July 1881 he wrote, expressing pity that not more tenders were received³⁰⁵ and informing Knocker that both he and Pullan would be arriving in Dover on Monday presumed 18th July for the opening of the tenders.³⁰⁶
- 3.8.18. On 15th July the Mayor called a special meeting for 19th July to “receive recommendations of Committee as to Tenders received” and “to seal memorial to Treasury for sanction of loan for Town Hall improvements.”³⁰⁷ It seems that the Treasury did take the objecting petitions into consideration. In their response to the Mayor, on 7th September 1881³⁰⁸, he is requested to make “observations” on the matter. “The Lord Commissioners of Her Majesty’s Treasury also state that the financial information submitted by the Town Clerk does not show that the Corporation possesses any Rents which can be mortgaged and that the Board has no power to sanction a Mortgage of the Borough Fund or Rates and that what is more that the Town Council are aware of this fact as apparent from the their letter to the Treasury.”
- 3.8.19. Even before the Council had secured the sanction to their proposed loan, the tender of Herbert Stiff, of 97 Margate Street, Dover, was accepted on 20th July 1881³⁰⁹. The sum stated in W Knocker’s letter, is £15,982, subject to the architect’s approval of the prices in the builder’s Bills of Quantities). This is £2,000 higher than what is stated the returned tender described above, so it appears that the builder had negotiated an uplift. W Knocker wrote: “So soon

as I understand the architect is satisfied I will prepare the Contract and Bond of Execution”.

- 3.8.20. It appears that the builder was still trying to negotiate further concessions. In a letter dated 23rd July³¹⁰ Knocker firmly informs Stiff that his proposed variations to the contract will not be acceptable.
- 3.8.21. Herbert Stiff signed a document dated 2nd August 1881³¹¹, consenting to execute the contract and bond with the completion date set for 1st February 1883 and a fine for non-completion at £5/day.
- 3.8.22. We have examined comparatively little correspondence or documents relating to this building contract compared to the previous building phase. It is possible that records are genuinely sparse or we have not found them.
- 3.8.23. For example we do not know how the Town Council responded to the letter from the Treasury regarding the method of raising the required loan but we do know that building work seems to have progressed apace, despite the financial uncertainty. In our research, two letters from Chapple to W. Knocker emerged, revealing a professional approach by those left to carry out Burges plans.
- 3.8.24. The first letter dated 21 October 1881³¹² (short in comparison to most of Burges’s letters from the 1859-1861 period) records almost in note form, a site visit the day before: Chapple did not have time to call on Knocker, but hopes that the ironwork (presumably for the Assembly Rooms structure) can be ordered. Mr Stiff is going on very well and he (Chapple) is “anxious to have all other parts in hand so as to avoid future delays”.
- 3.8.25. The second letter dated 18 November 1881³¹³, rather awkwardly expresses Chapple’s dissatisfaction with Knocker’s expressed wish to delay the (architect’s) certificate for payment to the contractor until after “22nd inst”. “As Architect it appears to me that Mr Stiff is quite justified in requiring a certificate”.
- 3.8.26. CW’s paper provides us with a few more references regarding the progress of works, primarily relating to the clock and the decorations.
- 3.8.27. CW notes that the change from the flat face clock shown on Burges drawings appears to have happened “around June 1882 when Chapple sent Knocker details of the relative prices of flat and projecting clocks with different combinations of chimes. Quite who decided to opt for a projecting clock which added an extra £40 to the bill, is unclear.”³¹⁴

Decorations

- 3.8.28. CW also describes in great detail the Council discussions about the decoration of the new buildings. The facts as they emerge from CW’s narrative are as follows:
- 1 In February 1883 Pullan wrote to Knocker suggesting that he might prepare drawings of “the decoration suitable for the completion of these rooms...The decoration of the hall ceilings etc. might form a separate report for future consideration, as it will demand, whenever it is done a large amount of care and study.”
 - 2 Pullan and Chapple’s proposed designs were shown to the Council late April or May (1883). According to Chapple “the decorations were all very simple and would not cost a great deal...about £500”, which would include the permanent colouring of the ceiling, the decoration of the galleries, the arches and pillars and some gilding.” According to the report of the meeting “Mr Chapple said that the decorations were not part of the contract, but they were part of the original designs of course that the places should be decorated”³¹⁵
- 3.8.29. CW records that Pullan had written to the Council in February (1883) “I think it only fair to point out that my charge for this portion of the work will be 10 per cent upon the amount expended...This is the usual charge for designing furniture and fittings etc.”³¹⁶
- 3.8.30. C.W also records the debate in the Council regarding both the adoption of the proposed decoration plans and the cost³¹⁷ as it finally emerged, but the pressure of the approaching opening ceremony and Alderman Adcock’s persuasive powers seem to have carried the day: “The Council ought to do their part and complete the rooms that they might be seen at their best. When open there would be many come to the town and it might induce many to stop the whole season”.³¹⁸
- 3.8.31. The new building was decorated throughout, both the main rooms lesser spaces with an elaborate and colourful scheme in Burges style.

³⁰¹ A shockingly short period in comparison with today’s practices, where even for a small project the tender period is 3-4 weeks.

³⁰² Appendix 02_Chpt.04, Fig. 4.27

³⁰³ A harbinger of today’s architectural press jargon?

³⁰⁴ If it was dressed stone it would have gone in stepped footings. If rubble it would have been used as hardcore. Only physical investigations in the foundations can answer this.

³⁰⁵ Appendix 02_Chpt.04, Fig. 4.16 (AGC1023)

³⁰⁶ The current practice of architects or quantity surveyors being present for the opening of tenders is shown by this remark to have been in existence by then.

³⁰⁷ Appendix 02_Chpt.04, Fig. 4.15 (AGC1022) & Fig.4.17 (1036)

³⁰⁸ Appendix 02_Chpt.04, Fig. 4.23 (AGC1032-1033)

³⁰⁹ Appendix 02_Chpt.04, Fig. 4.18 (AGC1025)

³¹⁰ Appendix 02_Chpt.04, Fig. 4.19 (AGC1026)

³¹¹ Appendix 02_Chpt.04, Fig. 4.21 (AGC1028)

³¹² Appendix 02_Chpt.04, Fig. 4.24 (AGC1034)

³¹³ Appendix 02_Chpt.04, Fig. 4.25 (AGC1035)

³¹⁴ C. Waterman p.29

³¹⁵ C. Waterman pp30-31. CW comments that as there was no mention of a decorator in Burges’ original estimate, and no allowance for decorations in the June 1881 specification either, the omission of decorations was a cost saving exercise rather than Burges’s intention. Chapple however, in stating that they were part of the original design might have been expressing a discussion with Burges before he died. Given Burges’s love of decoration and his work elsewhere it is almost entirely certain that he would have designed decorations for the new rooms.

³¹⁶ Ibid p31- The percentage rate for the architect’s fee was part of the Council debate referred to in item 3.8.30. Some councillors argued that the architect’s fees at 10% of the cost of decorations was too high and should be brought down to 5%, whilst the majority which carried the motion on Alderman Rees’s argument that the “there was more time and trouble in deliberating over the decorations of a room than there was in planning out the brickwork of a large building” and that the architects should be paid.³¹⁶

³¹⁷ Ibid p.31 “To Campbell and Smith’s charge had been added a 5% builder’s commission, a £57 scaffolding charge and on top of this a charge of 10% for the architect’s drawings. This raised the total from £508 to £650”

³¹⁸ Ibid p.31

3.8.32. C.W reports³¹⁹ that there are records for Redecoration, which appears to have taken place approximately every fifteen years, until about 1953. The decorations are now overpainted but limited investigation by the V&A in the 1980s has exposed sections of the scheme, seen currently in various rooms to the NE corner of the site. CW's record is quoted below in full, as it will form a valuable record for any further paint analysis scheme:

- 1 *"In 1898 it was proposed to paint the walls and wash down the ceiling of the Connaught Hall at an estimated cost of £300."*
 - 2 *"By 1911 a more thorough approach was required and the Surveyor recommended the re-painting, varnishing and re-gilding of the whole Connaught Hall and renovation of the plaster dado. Estimates for the repairing painting and varnishing of the hall, staircases, passages and lavatories ranged from £790 to £495 and the lowest tender was accepted."*
 - 3 *Redecoration was next discussed in 1924 when with reference to the estimate it was decided "to take advantage of the suggested saving of £32 under item 17 by re-varnishing and gilding only (excluding the re-stencilling) of the roof and vaulting" Thus the decoration was under an extra layer of varnish but was certainly preserved.*
 - 4 *"The next redecoration fell due around 1938-9 but does not appear in the Minutes. By 1939 England was at war and so there must have been a long interval before the Council was in a position to consider the state of its paintwork."*
 - 5 *Even when peace returned, the huge expense of such detailed labour-intensive designs would have been difficult to justify. This, combined with the growing antipathy towards Victorian design make the second half of the 1940s a likely time for the painting over of the original decoration. Alternatively, redecoration was certainly carried out in 1953 by which date I suspect the nineteenth century stencilled paintwork had been abandoned.*
- 3.8.33. Historic black and white photographs exist in the DMA showing the Connaught Hall decorations. The contemporary accounts described below provide some evidence to the character of the decoration. This aspect of the last major building phase in the building's history is explored more fully in Section 4.0
- 3.8.34. The opening ceremony for the completion of Connaught Hall, and also the opening of Connaught Park in Dover by the Duke and Duchess of Connaught took place on 14th July 1883. The invitation, Programme, sitting plans and instructions for the passage of the guests' carriages have all survived.³²⁰

Furniture

- 3.8.35. In her paper on the Maison Dieu C. Waterman³²¹ gives a full account of the circumstances surrounding the furniture that was specially created for the new accommodation. A quantity of the furniture survives although mostly in store on site. The significance of the furniture is explored in Section 4.0 but CW's narrative is quoted here in full as it provides an invaluable background.
- 1 *"The question of how to furnish the main rooms arose at the same time as that of the decorations and both were brought to the attention of the Town Clerk in a letter from Pullan dated February 7 1883. Regarding furniture Pullan wrote: 'I have considered the question of furniture for the above buildings and would venture to suggest to the subcommittee that they authorise me to prepare sketch drawings for the furnishings and furniture of the more important rooms, e.g. the Mayor's Parlour and the judges room. These drawings would explain the design of the proposed furniture...Estimates could then be obtained'*
 - 2 *"Pullan's letter had been anticipated by one to the Mayor from the local upholsterer Mr Flashman who suggested: 'Since the new Town Hall is from the designs of the very first Architect of the day (now dec'd) and has been carried out faithfully, and without mutilation in all its details - I venture to suggest that the general idea of the furniture and fittings should emanate from the firm, the successors of the original Architect alluded to, and I do not hesitate to say, that, if they are to be in due and proper harmony with the building the Architects are the only persons competent to deal with them.' However as a local furniture specialist of sufficient quality to boast a royal warrant Flashman was by no means a disinterested party."*
 - 3 *"Pullan's 'Specification of materials to be used and the manner of executing sundry articles of furniture for the Town Hall was submitted in March 1883. This gave details of the required quality, dimensions and notes for construction of the following pieces: Mayor's Parlour circular table, Magistrate's Room table, the Mayor's chair, 6 small chairs, 17 circular chairs and 2 window seats for the Mayor's Parlour."*
 - 4 *"Disappointingly the drawings that originally accompanied the specification do not appear to have survived. The wood to be used was American walnut, and all the materials 'the best obtainable'. The chairs were to be covered in Levant Morocco, 'the skins to be selected and no thin parts to be used. The colour to be approved and if necessary purposely dyed.' Any gilding was to be double thickness and no wood veneer was to be allowed."*

- 5 *"From the drawings and the specification, a sample or pattern pieces of each had to be made before accurate tenders for the work could be invited. This took some time as a high standard was important. In April Chapple apologised explaining: 'You must please bear in mind that there are several different hands for this chair to pass under e.g. the Turner, the carver, the caster maker, polisher, upholsterer etc. etc.'"*
- 6 *"A few weeks later forms of tender were available for two categories of furniture. Firstly for the Great Hall: 1,000 chairs and 37 tables and secondly the above-mentioned pieces designed by Pullan (the number of chairs had been altered to 18 circular and 12 small)."*
- 7 *"As usual the Town Council proved divided and vociferous - the proposals were costly and very little of the original £17,500 loan remained."*
- 8 *"The Dover Express reported the meeting at which the debate was held and quoted Councillor Marshall's speech against the motion: 'The Mayor's Parlour was to have a turkey carpet, and chairs that would be more suited for a luxurious club house in London, and not for a room in which the business of the town was to be transacted. The Magistrates room was to have handsome chairs and another turkey carpet, (laughter) and it had leaked out that something like £85 was to be spent for an elegant table of some elaborate kind, and generally throughout, he thought the committee seemed to be filled with extravagant ideas of furnishing, out of the ratepayers pockets'*
- 9 *"However the majority were in favour of completing the building in style and at the end of June contract for all the work were agreed. Messrs Flashman of Dover were to supply 1,000 chairs for the hall for the sum £187 10s (they also provided turkey carpets for the Mayor's Parlour at £29 and the Magistrates Room at £13); the building contractor Herbert Stiff was to supply 37 tables (27 of 8' x 3'6", 2 of 10' x 3'6", 8 of 8' x 3') to cost £126 5s; and Messrs Cobay Brothers of Hythe won the prestigious and controversial order of Pullan's furniture."*
- 10 *"Once the contracts had been accepted greater detail was demanded by the council members regarding Cobay Brothers' charges. Exact figures were then published in the local press: 'Table for the Mayor's room £75 6s; table for the magistrates room £18 1s 6d; the Mayor's chair £9 19s; eighteen circular chairs at £7 each; twelve smaller chairs at £3 14s each; two long seats with cushions, £45 2s; and other provision £65.'*
- 11 *"These did not arrive until mid-August and therefore received no comment in the publicity at the time of the official opening of the Town Hall. "*

³¹⁹ Ibid p.30

³²⁰ Appendix 02_Chpt.04, Fig. 4.32 - 36

³²¹ Ibid pp34-37

The opening of Connaught Hall and Contemporary Accounts

- 3.8.36. The report in the Builder Magazine coinciding with the date of the opening is factual in its description of the new buildings and the accommodation provided but provides valuable information on the craftsmen involved and also the decorative scheme:
- 3.8.37. *“A sculptured figure of St. Cecilia occupies the tympanum over the door in Ladywell, and over the door of the speakers’ gallery is the device borne on the Seal of Dover viz. St. Martin dividing his cloak with a beggar. This and the other sculptures, were executed by Mr Nicholls of Lambeth.”* The article also records Mr Phipson as responsible for the lighting and warming apparatus, Mr Stiff of Dover as the contractor the building cost *“at a little under £17,000”* and finishes by saying *“Mr Lonsdale has in hand the first series of stained glass windows representing the wardens of the Cinque Ports from the earliest times.”*
- 3.8.38. In relation to the overall decorations it compares the colour and style of the decorations to that of *“Mr Burges’s own house in Melbury Road”*. It also describes the ceiling decorations on the groin vaulting in the Connaught Hall, the Mayor’s Parlour with the figures of the Virtues in arched Compartments and provides the name of Campbell & Smith as the decorator.
- 3.8.39. However the next article to appear in the Builder dated Sept 1st 1883 deals with the dispute over the architect’s fees regarding the decorations, reporting at length the discussion at council level.³²²
- 3.8.40. CW’s report contains a comprehensive coverage of the press including one of a few derogatory reports in the Kentish Gazette, which described the building *“...an approved medieval design, very sombre and unattractive to ordinary people. The many gargoyles distributed around the parapets, if inserted with a view to fulfilling their proper functions of conducting the water from the roofs, will be unpleasant to pedestrians in wet weather. But the most incongruous object is the clock which projects from one of the towers like those usually seen over watch makers’ shops. We must take exception to the way in which it has been fixed, as the XII is by no means plumb with the VI below.”*³²³
- 3.8.41. The interesting note here is the description of the rainwater disposal system as gargoyles, which indicates that the rainwater pipes are a later addition.

³²² The article finishes by a pointed remark that although the majority of the Council in passing the architect’s fees were *“only doing what is right in the matter, have set an example which may be commended to the attention of other public bodies, which have relations with architects.”*

³²³ C. Waterman p29

- 3.8.42. The reports as contained in the CW paper are generally complimentary especially on the decorations. *“It was generally agreed that the building was a great success and the only real matter for concern was that almost all of the £17,500 was committed to the building and architect’s costs leaving very little to cover the expense of furniture.”*³²⁴

Windows

- 3.8.43. The stained glass windows throughout the Stone Hall, Connaught Hall and Council Chamber are of the highest quality. Important designers and craftsmen worked on them. The key dates and details for windows are as given in Section 4 and Appendix 02³²⁵.

3.9. 1883-2015

- 3.9.1. CW reports that the “Council Minutes and surviving Town Hall correspondence is disappointingly silent on a number of significant alterations, and elusively vague concerning others. However, other forms of documentary evidence (a variety of historic photographs in the DMA and their associated captions), reports and drawings from the Borough Surveyors department and others, enable us to piece together the story of the Maison Dieu up to the present day.
- 3.9.2. Following the completion of the Connaught Hall and its opening, no further major building works were carried out to the building. Various small works were undertaken relating to services, fixtures and fittings, and some adaptations /repairs to the building fabric. We explore these changes under individual subjects, still maintaining an overall chronological order.
- 3.9.3. Interestingly the firm of Pullan and Chapple continued to be involved in some areas, which perhaps signifies that despite the rumblings about Architect’s fees by some Council members the relationship of trust continued, the last reference to Chapple being 1894.

(1893) Iron Gates

- 3.9.4. Early photographs and illustrations from 1883 onwards show a remnant of the previous prison in the form of a high wall to the south of the Maison Dieu Tower, which previously enclosed the prisoner’s yard. A central arched doorway with heraldic shield centred above it³²⁶ opens onto the High Street, with 3 steps leading down to the prisoner’s yard level, as can be seen on the charcoal illustration of the yard³²⁷.
- 3.9.5. By comparing photos of these three stages of the building; the first prison (as Fig. 4.50 referred to above); the 1866 large prison extension³²⁸; and the completed Connaught Hall³²⁹, it appears that the South-west corner of the building, including the boundary wall changed very little since the Stone Hall restoration and possibly earlier. Although it is difficult to discern the relative thickness of this wall, the 1866 New Dover Gaol plan drawings³³⁰ show two walls either side of passage intended to allow access to the prison constable’s accommodation in the mediaeval Tower and separate access to the Stone Hall³³¹.

³²⁶ Appendix 01_ Chpt. 04, Fig. 4.50 (D41263) Note the high wall around the Northwest boundary of the site

³²⁷ Appendix 01_ Chpt. 07, Fig. 7.1 (D36068 & D82954)

³²⁸ Appendix 01_ Chpt. 05, Fig. 5.7 (D20297)

³²⁹ Appendix 01_ Chpt. 06, Fig. 6.14a (D09316)

³³⁰ Appendix 01_ Chpt. 05, Fig. 5.1 (D02071)

³³¹ The passage is still shown on Burges’s early 1880 sketch plan fig.6.1 albeit with the doorways widened.

- 3.9.6. A photo dated as 1893 in the DMA catalogue³³² is the earliest record we have located that shows two brick piers supporting wrought iron gates in lieu of the previous prison wall. A further image of these gates within the DMA³³³ is accompanied by the text 'Iron gates erected alongside the old jail, Maison Dieu, made by F. Morton & Co. 1894, Dover', the date of which more or less concurs with the previous image. This revised boundary situation almost suggests a reversion to the early 19th century condition, where gates can be seen in the early illustrations³³⁴.
- 3.9.7. The piers and gate remained in-situ until around 1927 when the Borough Engineer reports that gates were to be removed as not in keeping with the building.³³⁵

1894 - Electric Light

- 3.9.8. C. Waterman's research describes one of the first major alterations to be made to the decorative scheme, which was accompanied by the conversion from gas to electricity, and is reproduced below (Technical innovation is discussed in section 4):
- 3.9.9. *"In 1894 it was decided to introduce electric lighting, a step which had already been taken at Eastbourne Town Hall. It meant that the gas sunburners would be redundant as sources of light and that new light fittings would have to be designed."*
- 3.9.10. *"Accordingly the Corporation wrote to John Chapple, Burges's former office manager who had worked at Dover in the early 1880s. Chapple submitted an estimate and rough sketches in January 1894³³⁶ and by February had produced more detailed drawings. Chapple designed a large 50-light electric chandelier or electolier for the centre of the Connaught Hall and a 30-light electolier for the corners of the room, to be made of gilded iron. These were augmented by pendant lights under the galleries, and the circuit was also to include electric lighting on the nearby staircases and lavatories. This came to a total of 238 lights which Dover Electricity Supply Co. Ltd. estimated would cost £572-12-0, of which £308 was for wiring and the remainder for the fittings. Their estimate for the Maison Dieu Hall was £330 for 170 lights. Here the existing brackets designed by Burges were to be altered to 5-light fittings, and the two standing candelabra at the east end (which must be Burges's gasoliers) to 60-light fittings."*

³³² Appendix 01_ Chpt. 07, Fig. 7.3 (D23673)

³³³ Appendix 01_ Chpt. 08, Fig. 8.14b (D38893)

³³⁴ Appendix 01_ Chpt. 03, Fig. 3.6 (D15969)

³³⁵ Appendix 02_ Chpt. 06, Fig. 6.1 (AGC1056 – AGC1060) Refer to section 1924-1929. Although in 1927 there was a suggestion that the gates would be used in the Isolation Hospital Tower Hamlets they are currently seem to be installed towards the rear of the pedestrian zone flanking the South façade, albeit with modern brick flanking piers³³⁵.

³³⁶ Appendix 01_ Chpt. 07, Fig. 7.5 (DSC05868 - DSC05873)

- 3.9.11. *"Initially it was decided to proceed with the new lighting only for the Connaught Hall. By mid-May the electroliers were in place amidst debate as to whether they enhanced or spoilt the room. Mr. Flashman the local furniture maker and upholsterer wrote at least three times to the Mayor to complain that 'they completely spoil the symmetry of the beautiful ceiling...cut up the design' and he suggests*

'if they remain half of the gold should be painted Chocolate Brown to make them less noticeable and obtrusive.' He continues 'Mr. Chapple is a splendid fellow - awfully clever and as an aesthetic architect very first class - this Gas lighting arrangements in the roof of Connaught Hall are simply perfect - unobtrusive and symmetrical...for once I think Mr. Chapple has made an error of judgement'

"But there is no reason to believe that Flashman's views were widely held. Indeed the novelty of electric lighting probably meant that they were very popular."

- 3.9.12. *"In November 1895 an estimate for installing electricity in the Council Chamber was received, but not until the end of 1898 was it decided to extend the electricity to the Mayor's Parlour, the Magistrate's Room the rest of the Town Hall and the Police Station. The Maison Dieu was still lit by gas light in 1899 and the basement offices until 1901. Whether Chapple's proposed electrification of Burges's gas standards was carried out is unlikely. At a council meeting in May 1934 it was decided that the two large brass gasoliers be removed from the dais at the east end of the Maison Dieu Hall and placed in store. By the 1930s the Borough Engineer was expressing concern about the wiring of electroliers, and in 1935, describing them as 'out of date and unsatisfactory' he even enclosed a drawing of what he felt was in more suitable style."*

- 3.9.13. The original Chapple electoliers to the ceiling of the Connaught Hall still remain [Plate 06(e)] but it seems that the pendant lights under the galleries, and the electric lighting to nearby staircases and lavatories have been since replaced with more contemporary fittings. Of the previous sunburners in the Connaught hall, C. Waterman quotes a 1909 Borough Engineer's report which indicates that whilst it is clear that their mechanism was intact, it was impossible to use them due to the installation of the organ (see following section on the Astley Organ). The sunburners' lower part has been removed³³⁷ but the large, riveted, metal funnels remain in the roof space above the Connaught Hall. The sunburner ceiling fitting can still be seen in the Council Chamber.

- 3.9.14. The original gas light brackets which formed the subject of much correspondence between Burges and Edward Knocker have been removed, only a ghost mark of their imprint remaining on the Stone Hall walls above the dado string course. A photograph³³⁸ dated 4th January 1932 of

³³⁷ Date not currently known

³³⁸ Appendix 01_ Chpt. 08, Fig. 8.15 (D35111)

the 'British Legion Tea to Children of Unemployed Ex-Service Men' shows the Burges gas wall light brackets still in place. However a later photograph³³⁹ dated 1943 shows the interior of the Stone Hall where gas wall light brackets have been removed with the stone projections remaining to both sides of the Stone Hall. The fittings were therefore removed between these dates, likely to be at the onset of the Second World War. At a subsequent time the stone projections were removed from the South side of the hall but retained on the north side. As C. Waterman notes above, Chapple's proposed electrification of Burges's gas standards & gasoliers is unlikely to have ever been carried out³⁴⁰, hence their removal.

1902 - The Astley Organ

- 3.9.15. In 1902 the Organ was presented by Dr Edward Ferrand Astley to the Maison Dieu, Connaught Hall. It was made by Norman & Beard of Norwich and was valued at £3,120 at installation.
- 3.9.16. Dr E. F Astley was a philanthropic local doctor 'who always put the town's folk of Dover before profit or political considerations'. He had a strong civic presence, first as a Magistrate, and in 1853 he was elected an Alderman. In June 1858 he was appointed Mayor for the remainder of the term following the death of Mayor Birch. He also had an active role in Dover's various musical societies, hence the gift of the organ to the Maison Dieu, which was one of several items he donated to the town.³⁴¹
- 3.9.17. A thorough description of the organ including a complete specification was provided by Jon Iveson of Dover Museum, and is replicated in full in Appendix 02³⁴². However an excerpt is given below:

'The builders have had certain disadvantages to contend with, owing to the fact that the hall was not built with ample accommodation for a large organ. This has prevented the introduction of a 32-ft. open pedal stop, and one or two other features; but notwithstanding this, a truly magnificent instrument has been provided, possessing all the latest modern improvements.

The action is electro-pneumatic throughout³⁴³...The electric current for operating the action is obtained from accumulators, and one of Verity's electric motors is employed

³³⁹ Appendix 01_ Chpt. 09, Fig. 9.5(b) (D02108)

³⁴⁰ Appendix 01_ Chpt. 07, Fig. 7.5(d) (DSC05871)

³⁴¹ <http://doverhistorian.com/2013/08/22/edward-ferrand-astley-one-of-dovers-great-philanthropists/>

³⁴² Appendix 02_ Chpt. 05, Fig. 5.10 (Description of the Organ)

³⁴³ <http://moothallorgan.co.uk/history-of-norman-beard-ltd/> states that one of the reasons for Norman Beard's success was the *"Ernest Norman's tubular exhaust-pneumatic key-action which was simpler, easier to make and quicker to install on site than the charge-pneumatic actions of their rivals. Herbert J. Norman exploited a voicing technique that yielded new tone qualities by enabling narrow-scale pipes to speak properly and bass pipes to speak more promptly than before."*

for the blowing, the starting and stopping of which is controlled from the console. This motor, and also the bellows and feeders are placed in the Crypt, under the Connaught Hall.³⁴⁴

The console (or key-board) is placed in the north aisle, and is fitted with solid ivory stop-keys in place of the usual draw-stops. The pedal-board is on Wallis' plan – concave, and slightly radiating.

The organ is divided into five distinct portions, and is placed on either side and in the centre of the platform. The 'great' organ stands in a commanding position, bracketed from the wall in the centre, at the back of the platform, the front being formed of the larger metal pipes. The Choir and Orchestral organ is placed in the chamber (in a special swell box) on the south side of the platform, together with the solo organ and a portion of the pedal organ. The swell organ is placed on the opposite side, and also the remainder of the pedal organ.'

- 3.9.18. Unfortunately, we can find little reference to the extensive architectural works to the Connaught Hall, which were doubtless undertaken in order to accommodate the new organ including the removal of the original Burges / Pullan arch and the projecting central orators balcony at the East end of the hall. Within her research C. Waterman notes that she can find 'no reference to the removal of the prominent arch in the Connaught Hall despite the cost and work this must have entailed, and the fact that the hall would have been out of use for some time'³⁴⁵. The original 1881 drawings and a photograph of a 'Children's Party' in the Connaught Hall³⁴⁶ taken in 1902, show the arch and the balcony in place, as well as the elaborate decoration picking these elements out. As the organ was also presented in 1902, we presume that the arch and balcony were removed in the same year³⁴⁷. A stone carved panel of St Martin, placed above the orators balcony survives behind the organ.
- 3.9.19. Since its instalment, the original builders combined practice with William Hill & Son to become Hill, Norman & Beard, and carried out several instances of cleaning, overhaul and routine maintenance in 1919, 1923, 1938 & 1953. The full schedule of repairs and works can be seen in Appendix 02³⁴⁸. Photographs held in the DMA show some of the original decoration applied to the organ pipes themselves which has since unfortunately been removed, perhaps as part of these 'overhaul' works referenced above [see plate 10(a)].

³⁴⁴ The remnants of the organ blower are still in existence in the space marked as "office" on the Burges/Chapple drawing of 1881 Appendix 01_ Chpt.06, Fig. 6.4(1)

³⁴⁵ C. Waterman research.

³⁴⁶ Appendix 01_ Chpt. 07, Fig. 7.9a (D02098)

³⁴⁷ Appendix 01_ Chpt. 07, Fig. 7.9c (D07309) <http://moothallorgan.co.uk/history-of-norman-beard-ltd/> also states that: "A second factory in Ferdinand Street, Camden Town, London, was opened in 1902, initially managed by T. C. Lewis(So one wonders whether the 1902 Organ had come from the Camden Town Factory?) "By 1908 the firm had a staff of 300 and were building around 70 new organs a year — at least one instrument per week!"

³⁴⁸ Appendix 02_ Chpt. 05, Fig. 5.10 (Description of the Organ)

3.9.20. Records of the organ specification, and log books of associated works are also chronicled in the same appendix, and are stored in hard copy within the British Organ Archive at Birmingham University Archives. A drawing of the original organ is also believed to exist in same, and may shed some light on the associated construction works undertaken, but at present we have not been able to locate it.

3.9.21. C. Waterman's research also makes further reference to the organ constricting existing gas tap access, as noted within a 1909 Borough Engineer report:

"With reference to the complaint of insufficient ventilation in the Connaught Hall, I beg to report that the wooden framing around the organ has been so constructed as to make it practically impossible for the gas taps controlling the sun burners to be turned on. I am of the opinion that if the sun burners were lighted it would induce a sufficient draught to properly ventilate the Hall. I therefore recommend that a small portion of the organ framing be cut out and a door inserted to give easy access to the gas taps. This will not in any way disfigure the panelling."

We have found no record or evidence as to how the problem was resolved and indeed whether the sunburners continued to be used after 1902. Refer to section above.

3.9.22. The organ is currently out of operation. It is presumed that the organ blowers were removed sometime after 1953 when the last service record is quoted above.

1904 - Canopy at Front Entrance

3.9.23. In the early 1900s a Victorian ironwork and glass canopy was installed above the main entrance door in the West face of the Maison Dieu. Though we have located no documentary evidence of its design, commission or the ironworkers employed, the DMA catalogue records the installation date as 1904 and references an 'application for 250 pound loan made in 1904 (April) to construct Awning'.

3.9.24. From an early photograph of the Coronation of Edward VII in 1902³⁴⁹, where the canopy was not yet installed and a 1908 photograph of the High Street³⁵⁰ where it is clearly visible, this date of installation can be approximately substantiated. The 1908 photograph is further accompanied by the description: 'showing the awning erected over entrance steps in 1904' in the DMA catalogue.

3.9.25. The canopy itself was an intricate and ornate example of Victorian ironwork, the detail of which, (in the absence of any surviving drawings), can be best seen in some of the close up photographs taken from beneath it³⁵¹. It was constructed in three parts of various roof forms, with the central pitched roof rising up to the cill of the Stone Hall west window. This is

³⁴⁹ Appendix 01_ Chpt. 07, Fig. 7.10 (D39825)

³⁵⁰ Appendix 01_ Chpt. 07, Fig. 7.14 (D02423)

³⁵¹ Appendix 01_ Chpt. 09, Fig. 9.4g (D52139) & Chpt. 07, Fig. 7.19d (D35029)

clearest in an image from the early part of the 20th century³⁵², where both the canopy shape and its connection to the building are clearly shown.

3.9.26. A police report dated 6th December 1926 records an accident of a lorry crashing into the canopy trying to avoid an oncoming tram carriage. It is presumed that the canopy was repaired after that.³⁵³

3.9.27. A string of photographs show the canopy featuring at important early twentieth century events and celebrations.³⁵⁴ An assortment of notices and decoration is shown applied to the canopy (and indeed the entire Town Hall West facade) at these times.³⁵⁵ These include: The appointment of Willingdon as Lord Warden in 1936³⁵⁶, the Coronation of King George VIII in 1937, various military and civic demonstrations, and performances within the Town Hall itself.³⁵⁷

3.9.28. The date when the canopy was removed is more difficult to ascertain, however there are many references within the DMA catalogue stating that it was removed either after the First World War or at the onset of the Second World War 'to save maintenance costs'. Surviving photographs of its existence in 1936-37, show that the latter is true.³⁵⁸

3.9.29. One mystifying photograph³⁵⁹ accompanied by the description 'Proclamation, Town Hall steps. Mayor Lewis 1922-23' within the DMA catalogue implies that between 1922-23 the canopy had been removed, which suggests a temporary nature to the canopy itself. Judging by the detailing of the canopy (its connection to the building), and its inclusion in all street scene photographs and illustrations produced within this period, this seems highly unlikely and we would presume rather that the date of this description is incorrect.³⁶⁰

³⁵² Appendix 01_ Chpt. 08, Fig. 8.11b (D02102)

³⁵³ Appendix 01_ Chpt. 06, Fig. 6.14)

³⁵⁴ The Town Hall being used as a recruiting centre during WW1. Appendix 01_ Chpt. 07, Fig. 7.15 (D01630)

³⁵⁵ Appendix 01_ Chpt. 09, Fig. 9.4a - g

³⁵⁶ Freeman Freeman-Thomas, 1st Marquess of Willingdon (Lord warden between 1936-1941). The Lord Warden of the Cinque ("Five", in Norman French) Ports was originally in charge of the Cinque ports, a group of five port towns on the southeast coast of England.

³⁵⁷ An invitation (Appendix 02_ Chpt. 05, Fig. 5.11) from the Coronation Celebration Committee also suggests a large celebration on 24th June 1911, which we presume was for King George V's coronation that had occurred 2 days prior.

³⁵⁸ A DMA reference accompanying a photograph of the Maison Dieu used as a recruitment centre during WW1 [Appendix 01_ Chpt. 7, Fig. 7.15] stating: 'Entrance to Dover Town Hall ... The Town Hall was used as an army recruiting centre during World War I. Posters urging men to fight for their country can be seen. The elaborate ironwork was removed later to save maintenance costs and probably melted down for re-use, possibly for munitions like many iron railings around public and private property.' is incorrect. Another reference within the DMA catalogue stating 'Note awning over Town Hall steps, removed 1939 - 1945 War' is to be believed.

³⁵⁹ Appendix 01_ Chpt. 07, Fig. 7.19c (D07119)

³⁶⁰ The dress appears Edwardian? So the photo could be prior to 1904

1908 - Proposed Alterations

- 3.9.30. A single drawing in the KCA shows proposed alteration works in plan & section³⁶¹. Additional toilet accommodation was proposed to the central courtyard adjacent to the Mayor's Parlour at first floor level only, supported on stilts to keep the courtyard open below. There is no evidence however that these works were ever executed, and this drawing remains a design drawing only. Nevertheless it does suggest a concern at the time over inadequate toilet provision. There is an interesting note on the drawing in one of the rooms facing Ladywell titled "Artists Room".

1914– 1918 - First World War

- 3.9.31. By the end of the First World War 184 bombs dropped from enemy aircraft and 23 shells fired by enemy ships had fallen on the town. There were 113 air-raids in all, 23 people were killed and 71 injured. A map held in the DMA illustrates the bombs and shells dropped on Dover³⁶², and whilst several fell near to the Town Hall, none hit the building itself, thus avoiding any catastrophic damage.
- 3.9.32. After the First World War the Dover Express considered erecting a memorial for those lost to the war, but '*such were the calamitous costs of the war it wasn't until 1922, after nearly three years of deliberation and after rejection of a number of suggestions, including a shrine in Maison Dieu Hall to hold a Book of Remembrance, that the Memorial Committee could recommend the site outside Maison Dieu House for the erection of a more substantial monument.*'³⁶³ In fact the Dover Express had called the proposed shrine '*mean' and, worse 'had pointed out that functions in the Hall would most disrespectfully obscure the shrine with benches of beer barrels'...* 'If all that Dover can do ... is make a niche in the wall,' the newspaper thundered, '*it should be made on the outside, at least then Dovorians deprived of graves for their loved ones would have somewhere to lay their tributes.*
- 3.9.33. In October 1924 the Memorial (created by Reginald R. Goulden), depicting a bronze figure of Youth, feet encircled by thorns, hands upstretched to grasp a fiery cross, was installed in a green lawn kerbed by granite on what was the front lawn of the Maison Dieu House, and was unveiled by Vice-Admiral Sir Roger Keyes on 5th November 1924.
- 3.9.34. After the Second World War new inscriptions were also added to the monument in front of Maison Dieu House and it was re-dedicated to the dead of both World Wars. The position of the war memorial, as well as the Zeebrugge memorial directly placed on the building signifies the Town Hall's position as the most appropriate point for a Remembrance focus.

³⁶¹ Appendix 01_ Chpt. 07, Fig. 7.13 (DSC 05817)

³⁶² Appendix 01_ Chpt. 07, Fig. 7.16 (D00295)

³⁶³ <http://www.doverwarmemorialproject.org.uk/Information/NowandThen/Meani%20of%20Memorial%202.htm>

1923 - Zeebrugge Bell

- 3.9.35. A physical change on the buildings in the aftermath of the Great War is the installation of the Zeebrugge Bell hung on a wooden cradle straddling the High Street balcony.
- 3.9.36. The Zeebrugge Bell³⁶⁴, was given to the town by King Albert I (1909-1934) of Belgium in recognition of the Zeebrugge Raid and erected to the lasting friendship of Dover and Zeebrugge. An inscription below reads 23rd April 1918, which remembers the day of the raid.³⁶⁵
- 3.9.37. The bronze bell had been taken from the Belgians and used by the Germans on Zeebrugge Mole to give warning of British attacks by sea and air, and served as a fitting gift from the Belgians in consideration of the role it played. It was accepted by Dover's Mayor, Edwin Fairley, from Vice-Admiral Keyes and was initially, placed in St Mary's Church, but in 1921 it was moved to the Maison Dieu and in 1923 placed in its present position at the front under a canopy³⁶⁶. Every St George's Day, 'Eight Bells' are sounded in memory of those who died in the raid.
- 3.9.38. The tablet below the bell reads:
- 'The bell hanging above was taken from the Belgians by the Germans in the war 1914-1918 and fixed on the Mole at Zeebrugge to give warning of approaching aircraft and naval attacks by the allies. It was presented to the corporation of Dover by H.M. The King of the Belgians through Vice Admiral Air Roger Keyes, Bart. KCB, KCVO etc. As a souvenir of the naval raid on Zeebrugge on St George's day 1918.'*
- 3.9.39. A second plaque was since added at a lower height for ease and reads as follows:
- 'Erected to the lasting friendship of Dover and Zeebrugge. The Zeebrugge Bell.*
- The bronze bell above you was a gift of the King of the Belgians and is a memorial to the sacrifice of British servicemen in the raid on Zeebrugge on 23rd April, 1918. The bell is struck at noon every year on the anniversary. The naval raids on Zeebrugge and Ostend were carried out by*

³⁶⁴ Appendix 01_ Chpt. 07, Fig. 7.20a & 7.20b (D00276)

³⁶⁵ *The Zeebrugge raid (23 April 1918), was an attempt by the Royal Navy to block the Belgian port of Bruges-Zeebrugge. The British intended to sink obsolete ships in the canal entrance, to prevent German vessels from leaving port. The port was used by the Imperial German Navy as a base for U-boats and light shipping, which were a threat to Allied shipping, especially in the English Channel. Several attempts to close the Flanders ports by bombardment failed and as shipping losses to U-boats increased, finding a way to close the ports became urgent... An attempt was made on 23 April with a concurrent attack on Ostend. Two of three block ships were scuttled in the narrowest part of the Bruges Canal and one of two submarines rammed the viaduct, which linked the shore and the mole, to isolate the German garrison...' despite the heavy British casualty losses the event was publicised by the British around the world as a great victory. Many medals were awarded for bravery. The Belgian's gratitude to the British effort was reflected by donating the bell that was actually used to alert the Germans of the British presence in the port. (Wikipedia: Zeebrugge raid)*

³⁶⁶ Appendix 01_ Chpt. 09, Fig. 9.6 (D12985)

volunteers and denied effective use of the ports to the Germans. 11 Victoria crosses and 679 other decoration were awarded. Some 200 British servicemen were killed and 400 were wounded. A number of the fallen are buried in St James's cemetery, Dover.

Onthuld ter ere van de langdurige vrientchap tussen Dover n Zeebrugge.'

- 3.9.40. In 1933, the Bell briefly returned to St Mary's Church for a special service broadcast on BBC radio and more recently it was sent to Bruges for an exhibition

1924-29 Repairs to the External Building Fabric

- 3.9.41. The documentary records from this period are extremely useful to our understanding of the work to the external fabric of the building. The research so far has focused on historical events, the overall architectural development and the interior.
- 3.9.42. The 1920s records throw a light on the surviving mediaeval buildings from a completely different direction: the focus in on the repairs that took place to the walls during the major Victorian restoration of 1859-62 seen through the eyes of a subsequent generation of restorers in 1924-29.
- 3.9.43. The critique of the 1860s repairs made by the 1920s restorers draws both parallels and contrasts with current conservation philosophy and methods of repair. There are also interesting parallels in methods of gathering and conveying information for a historic building project and the specialist skills needed for historic building work both at architect/surveyor level and craftsman level.
- 3.9.44. The documents were typewritten and made easy reading! The first document examined was a report by an H.M Office of Works surveyor dated April 1924.³⁶⁷ The name of the author does not appear on the first report but in subsequent correspondence (letter dated 30th April 1925), the author is revealed to be Sir Frank Baines C.V.O (BR).
- 3.9.45. Interestingly he starts by trying to understand the history of the building by examining the historical records and early prints, in a manner similar to this report. He refers to the 1735 Buck Brothers print³⁶⁸ and others dated 1801, 1825 and 1833.³⁶⁹
- 3.9.46. The key points of the surveyor's views are:
- 1 He disagrees with the opinion expressed in the 19th century that the Poynter windows were an exact copy of original. He places the design of the former to mid-14th century in character but does not give his basis for this assessment.
 - 2 Based on the Buck Brothers illustration he thinks it is very likely that the roof would have been flat.

³⁶⁷ Appendix 02_ Chpt. 06, Fig. 6.2 (AGC1056-1060)

³⁶⁸ Appendix 01_ Chpt. 02, Fig. 2.4 (DOI637)

³⁶⁹ Appendix 01_ Chpt. 02 & Chpt. 03 (various)

- 3 He pronounces the roof light-weight and not imposing excessive loads on the walls and determines that the walls are strong and the building structurally sound.
 - 4 He estimates that only 1/5 or 1/6 of original fabric remains on the external wall faces.
 - 5 He considers that the flint facings are a replacement of original facings and inefficient as a waterproofing surface, and suspected of accelerating decay.
 - 6 He expresses the belief that the original buttress grotesques survived in a much eroded and repaired state (p.4 of report): *"The 1852-1862 repairs have unfortunately destroyed the greater part of them (original design and accurate historic evidence) and the aesthetic and archaeological value of the Hall has consequently diminished."*
 - 7 For the above reasons he does not recommend restoration.
 - 8 The recommended repair policy is to remove the flint facings and replace them with new stone facings with a weathered face (not necessarily of the same geology), or bring the old stone forward, if found to be of sound face, behind the flint facings.
 - 9 The surveyor very clearly distinguishes between areas that he considers contain early fabric, which he calls "Old Face Work" and 19th century interventions, which he calls "Modern Facings". He makes these distinctions by providing a detailed description of the differences in construction between the "Old" and the "Modern" He is vociferous in his criticism of the later work on the grounds that it masks and distorts "original" construction lines describing it as "finicking", "patchy" and "botched" work.³⁷⁰
 - 10 He describes botching with Roman and Portland cement with flints bedded into it to fill depressions in original facings. He notes that where original stone had receded too much, the cement facings were applied to a backing of brickwork.
 - 11 He comments on the pointing describing it in great detail (p.08 of his report)
 - 12 He records the inside face of the parapet being rendered with Roman cement and in good condition but notes the lead cover flashing joints need to be repointed.³⁷¹
- 3.9.47. The recommendations for repair that follow in the second part of the report mostly contrast sharply but occasionally accord with current conservation practices. The main recommendations are listed below with comments in footnotes, where appropriate, on how these would be viewed today:
- 1 Flints bedded in cement are removed and refaced (but only if the original stone is recessed too much) with the new

weathered finished stones to break up the mass of flint facings.³⁷²

- 2 Portland or Roman cement is to be removed, where it has been used to imitate old stonework *"with painfully mechanical neatness"*. He records where this occurs with great diligence (p.09 of report).
- 3 He recommends a stone-by-stone assessment, after the cementitious repairs are removed, before a decision is made for reinstatement.³⁷³ He hopes to find and leave sound original stone but waterproof it or reface with new. He places great emphasis on waterproofing.
- 4 Removal of the galletting, (which has been badly executed by the previous restorers) and repointing with Blue Lias lime mortar.
- 5 He summarises his approach on the external fabric under the title: *"Objects of Overhauling Facings: It is impractical and undesirable to attempt any wholesale exposure or restoration of the decayed and covered old facings. The object must then be to remove ugly excrescences and botching, to secure, solidify and waterproof the flint coverings, and by uniform treatment throughout to modify the present patchiness and bring the different parts into more harmony with each other and with the old work."*
- 6 Replacement of badly fractured copings to the Hall with new stone to be bedded in Portland cement, piece in repairs (indent repairs and repointing/grouting of joints).
- 7 His recommendation (p.11 of the report) to remove rusting iron cramps (in lead caulking) from the Tower Portland Stone copings and replace them by filling the mortices with waterproofed cement and sand does not appear to have taken place as the iron cramps and lead caulking are still in place.
- 8 Replacement of decayed Roman cement render on the Tower Parapet internal face with waterproofed³⁷⁴ Portland cement.
- 9 The surveyor records that several of the original buttress quoins were replaced with Caen and Portland stone, and are now themselves eroded. He recommends that all should be cut out and replaced with rough tooled Kentish Ragstone, which he identifies as being used in the "Old Work".
- 10 The next item is extremely interesting as it concerns one of the most significant features that had survived from the mediaeval Stone Hall, the buttress grotesques, which he describes as *"Finials to Hall Buttresses: The grotesque carvings forming the finials on gables at top of buttresses should be detached and removed with care to some convenient and safe storage where they can be thoroughly overhauled and"*

³⁷²In our current thinking this would be considered Restoration, which the surveyor shuns in his opening paragraphs. The term Restoration is much abused and has different meanings to different people in different eras.

³⁷³ Good current conservation practice incorporates a stone-by-stone approach.

³⁷⁴ This conflicts with current thinking, which places emphasis on breathability of repair materials.

*repaired by a competent Architectural Carver. It is assumed from want of evidence to the contrary that they are original features of the building and are not copies of 1852-1862 date. They are, however, in a very much weathered and disintegrated condition. The object should be to preserve as much as possible of the carved stone with shellac or cement and strengthen with dowels or cramps of Delta metal.*³⁷⁵

- 11 He then outlines his policy for: *"Restored stonework decayed: Unfortunately the stone - Caen or similar - with which the windows of S.E and S.W. fronts were restored was of poor quality, and it would seem that when it was found to be weathering badly, the whole exterior surface was coated with some kind of cement or waterproofing composition, giving it a very hard and smooth surface and almost hiding the jointing of mullions and tracery.*

*The usual consequences have followed this treatment, which is now well known to be mistaken, especially where the surrounding wall faces are of an absorbent nature. All parts of the external face of the wrot stonework are more or less patched and spotted by exfoliation of hard outer skin, leaving a powdery decayed surface beneath it."*³⁷⁶ He recommends replacement of the worst affected sections.

- 3.9.48. His views on the application of Stone Preservatives are interesting and concurrent with the current thinking: *"Stone Preservative: The application of a preservative to the surface of the decaying stone is not recommended. The subject of stone preservatives is extensive and complicated, and has received the attention of many chemists and manufacturers, but it may be stated definitely that at the present time there is no known method of treatment that can be regarded as permanent and of good efficiency. The fact that the Department of Scientific and Industrial Research (acting in conjunction with H.M. Office of Works) has appointed a special Committee to investigate the problem is proof that it is not yet solved."*
- 3.9.49. The adoption of the report's recommendations by the Borough Engineer, W. Bolton Smith, sets in motion a carefully planned scheme of repair.
- 3.9.50. Bolton Smith wrote to R.E Knocker Town Clerk³⁷⁷ on 16 June 1924³⁷⁸ advising that the HM Works report recommendations

³⁷⁵ The recommended work to the grotesques is extensive. Both the recommended removal off site and treating with shellac or cement, are treatments that present conservation philosophy and practice considers detrimental.

³⁷⁶ It is apparent from the penultimate paragraph on p.14 of the report that the surveyor is aware of the detrimental effects of cementitious cement mortars on absorbent stone, so it seems strange that he recommends waterproofed Portland cement. Perhaps he considers its use acceptable as a damp-proof course under copings or as waterproof render on parapets, presumably because it is continuous and not in direct interface of exposed porous stone. What we now know is that cement render cracks, the moisture gets in and having no means of escape (through the impervious cement layer) saturates the wall and causes dampness internally.

³⁷⁷ A dynasty of Knocker Town Clerks!

³⁷⁸ Appendix 02_ Chpt. 06, Fig. 6.8 (DSC05896)

³⁷⁰ Appendix 02_ Chpt. 06, Fig. 6.2 (AGC1056-1060)

³⁷¹ Very much as at present!

appeared sound, suggesting that they should be carried out under the "superintendence" of the Office of Works, on the grounds "that the department has special knowledge of this class of work and a specially trained staff to do it". He suggests that the cost is limited to the £3,900 as the report recommends, to be raised by a 10 year loan. He finishes by saying: "As is brought out in the report, this class of work needs carrying out with very great care and knowledge, in order that the correct method of repair is adopted. Personally I think the corporation are indebted to the H.M Office of Works for a very valuable report"

- 3.9.51. On 9th April 1925 the secretary of H.M Office of Works (W. Connolly) wrote to the Town Clerk³⁷⁹ expressing the H.M Works Commissioners' satisfaction that the Town Council "have arranged to carry out the recommendation of the Department. The commissioners will be pleased to act under section 17 of the Ancient Monuments Consolidation and Amendment Act, 1913, which enables them to superintend such work only making a charge for travelling and substance allowances of the officers engaged"³⁸⁰
- 3.9.52. An 30th April 1925³⁸¹ the director of the H.M Office of Works (Sir Frank Baines) writes to the Town Clerk a 2-page typed letter on the organisation of the work:
- 1 He advises the use of direct labour under the supervision of a skilled foreman, who is in turn under the direction and supervision of the Architect in charge of Ancient Monuments and Historic Buildings "who personally or by means of his staff directs the sequence of operation"³⁸².
 - 2 He explains that the Town Council can either pay the direct labour and the skilled foreman directly or through a Building Contractor responsible to the Council. "for all payment of wages and materials and for all clerical work and insurance of the workmen".
 - 3 He stipulates that all materials should be ordered through HM Office of Works to ensure they are of the right quality with an audit trail of invoices from the merchant to the Borough Engineer. The payment will be under the supervision of the skilled foreman, who will also present the workers' time sheets for payment, have the power to approve the men for the work and refuse unsuitable men and "to give the men all directions, instructions and explanations necessary for the execution of repairs according to the methods adopted by his Department".
 - 4 He proposes that the site Foreman currently in charge of the repairs at Dover Castle should supervise the work at Maison

Dieu and that "one of the trained masons from the Castle be always present at the building (the Maison Dieu) as a leading hand". The "leading hand" should be paid "2d per hour more than the wages of a building mechanic in the district".

- 5 At the start and end of his letter the Director of Works discusses the costs of the work and possible phasing.
- 3.9.53. On 14 May 1925³⁸³ the Borough Engineer writes to R.E Klocker re assuring him about Sir Frank Baines proposals but suggesting that the men are best employed through his own department as a simpler method of procurement³⁸⁴ and that some of the more common materials could be supplied by his stores. There is a discrepancy between the overall figure of £4,250 quoted by Sir F. Baines on his letter and what the Borough Engineer thought would be £3,900. He finishes by suggesting that if the "SE, or main front of building was done first it would enable the public and visitors to see that a commencement had been made."³⁸⁵
- 3.9.54. A letter dated 27 May 1925³⁸⁶ from A. Heasman, Architect in charge of Ancient Monuments, addressed to R.E Klocker informs him that the architect in charge of the work will be Major C.E Clouting and that he will visit Dover on 3rd June to make arrangements for the commencement of the works.
- 3.9.55. In a letter of 21st February 1927³⁸⁷ the Borough Engineer writing to A. Bond, Chief Constable of Dover asks his permission for allowing the Police cell, where arched wall recesses and a coffin were found (by the carrying out of the works) to be open to the public.³⁸⁸ The plan prepared by the office of works showing their suggestion for preserving the "discoveries" was included with the letter.³⁸⁹ It was reported in the Kent Evening Echo, which also published a drawing of the internal and external elevations of the area.³⁹⁰ The work was carried out and is still in place.
- 3.9.56. On 3rd May 1927 there was a report by the Borough Engineer on the proposed removal of the gates and pillars by the SW Corner of the Maison Dieu³⁹¹. The piers were to be stored in

³⁸³ Appendix 02_ Chpt. 06, Fig. 6.11 (DSC05891 & 05892)

³⁸⁴ "It might be difficult to find the type of workman required through a contractor".

³⁸⁵ All the correspondent's concerns about skilled operatives, (Mechanics in 1925!) correct materials, costs, phasing the work, engaging the public, rhyme with our current concerns in the field of conservation.

³⁸⁶ Appendix 02_ Chpt. 06, Fig. 6.12 (DSC05890)

³⁸⁷ Appendix 02_ Chpt. 06, Fig.6.15 (DSC05887) An interesting small stamp at the head of letter reads "National Scheme for Disabled Men". Social history emerging through documentary evidence. The scheme is presumably set up for men disabled during First World War.

³⁸⁸ The likelihood that the discovery was made during the work for the second Prison phase is discussed in section 3.7. It is evident from the letter that the recesses and coffin were built up perhaps after their initial discovery as the cells remained in use for the prison.

³⁸⁹ Appendix 01_ Chpt. 08, Fig. 8.12 (D06431)

³⁹⁰ Appendix 01_ Chpt. 08, Fig. 8.13a (D07038)

³⁹¹ Appendix 02_ Chpt. 06, Fig. 6.16 (DSC05886)

"The architects of HM Office of Works, and other competent people had pointed out the gates and piers were not in keeping with the building"

Ladywell Depot for reuse and the gates relocated to the Isolation Hospital, Tower Hamlets.

- 3.9.57. An invoice from HM Office of Works was issued on 14th March 1928 to the Town Clerk³⁹² for £10 worth of stone supplied. It was followed by another letter on 20th December 1928³⁹³ requesting an additional £2 for Ragstone supplied on 14th February 1928, the cost of which was in avertedly omitted from the previous invoice.
- 3.9.58. A report by the Borough Engineer on April 2nd 1929³⁹⁴ recommends that:
- 1 The Foreman is rewarded for his good work.
 - 2 The post contract report on the restoration prepared by the architect in charge of the repairs, Mr Heasman, should be placed with other records and photographs in a safe place; "The reason I think this course is desirable is that before commencing the restorations, the office of works had been put to considerable trouble in tracing the history of earlier repairs, and it would be a great convenience if the more important papers in connection with the present work can be kept safely together for future historical references."³⁹⁵
 - 3 That both reports by HM Office of works should be published in the press for the interest of the people and additional record³⁹⁶
- 3.9.59. The post contract report recommended titled "Report on Repairs and Preservation work 1925-28"³⁹⁷ by Mr Heasman, safely kept by the Town Council and deposited in KCA provides us with some additional and valuable information both in terms of how the building was viewed and valued at the time but also in terms of the condition of the fabric as found in 1924.
- 3.9.60. It becomes apparent in the opening paragraph of this report that it was the Borough Engineer, Mr W. Bolton Smith, who instigated this phase of repairs by approaching HM Office of Works on 23rd July 1923 for assistance, advice and or funds.
- 3.9.61. The detailed report is included in full in Appendix 02³⁹⁸ but the most salient points for the history of the building are as follows:
- 1 Work started on 22nd June 1925 employing 3 masons, 2 labourers and a scaffolder.

³⁹² Appendix 02_ Chpt. 06, Fig. 6.17 (DSC05884 & 05885)

³⁹³ Appendix 02_ Chpt. 06, Fig. 6.18 (DSC05883)

³⁹⁴ Appendix 02_ Chpt. 06, Fig. 6.19 (DSC05881 & 05882)

³⁹⁵ It is very heartening to see the Engineer's efforts to ensure future historical reference, (also one of the aims of this current report) and that he succeeded in that desire as the report has come down to us.

³⁹⁶ He is trying to ensure that records are spread widely for a greater chance of survival; another concern pertinent even in our digital age.

³⁹⁷ Appendix 02_ Chpt. 06, Fig. 6.1 (AGC1056-1060)

³⁹⁸ Appendix02_ Chpt. 06, Fig. 6.1 (AGC1056-1060)

The report is difficult to follow at times in terms of location of repairs that it appears he might be using a strange compass notation.

- 2 The Tower and Stone Hall East gable parapets appear to have been rebuilt by the Victorians in 8" thick flint on a half brick backing without any bond between them.
- 3 In 1925 "*the flintwork (eventually) had to be taken down for the whole length of front*" and rebuilt bonded to the brickwork. The same applied to the Stone Hall South Parapet.
- 4 The recommendations of the initial Frank Baines report for removing flint facings, exposing, repairing or bringing forward old stone appear to have been followed to the letter.³⁹⁹
- 5 In repointing there was care to retain historic mortar.
- 6 Cementitious repairs '*to string courses, quoins, weathering and water tables... often quite unnecessarily covered with cement, (were removed) which restored character and texture probably without loss of durability*'.⁴⁰⁰
- 7 A decision taken against the full replacement of the Victorian window tracery with only limited repairs carried out.⁴⁰¹ The report states that the masonry had been coated by some unknown treatment which had produced a hard uniform skin hiding the joints. They did their best in cleaning it but could not vouch that blotchy decay will not occur.
- 8 "*By Agreement of the Borough Engineer the low annex building chimney was taken down to its original height, removing an obstructing feature from the chief view of the Hall*".
- 9 On the coffin recesses the report notes: "*A broken Purbeck marble coffin was found in one recess and was repaired. The lid, which had been placed in the Museum restored to it*".⁴⁰²
- 10 The SW buttress in reference to the South front "*required a considerable amount of rebedding and replacement, being largely made up of bricks, and other improper materials. The replacements were made with old Kentish Rag, of which a good deal was used for such work on the Tower*".⁴⁰³
- 11 The report makes reference to decayed Portland and Bath stone needing to be replaced in buttress quoins which was done with Kentish Ragstone.
- 12 "*An old window recess robbed of its ashlar was found behind flint- work filling in upper part of East front of tower, and in the rebidding the flintwork a 2" recess was left in the face of same to mark the position*"
- 13 It appears that the work was phased as money became available and scaffold was put up in various locations accordingly. One completion date is given as the end of 1927 but it seems that final completion was by March 23rd 1928.

³⁹⁹ When stones were brought forward, the report records that the cavity behind was packed out with concrete.

⁴⁰⁰ This reflects experience of conservation architects up and down the country at this time.

⁴⁰¹ It is interesting that this replacement was being considered at the time.

⁴⁰² The lid currently in place was brought in 1924 from the Museum

⁴⁰³ This implies second hand eroded material, which would be frowned upon by current conservation standards as confusing for later studies.

- 14 Work was also carried out to the 'Old Chapel'. Roman cement rendering was removed from the gable and repairs were made as those carried out on the Stone Hall.
- 15 In the last paragraph Heasman records: "*though powerless to bring back what had been lost in modern restoration and by mistaken methods of preservation (the process) has brought to light what is possible of the character of the ancient masonry*".

1939- 1945- Second World War

- 3.9.62. The Town Hall itself was cleared in preparation for the Second World War. It was used as a recruiting office, a role it had undertaken in the previous war⁴⁰⁴.
- 3.9.63. WW2 like WW1 caused bomb damage to Dover, and a second map held in the DMA locates the bombs and shells dropped during this time⁴⁰⁵. Once again, whilst several came alarmingly close, none struck the building directly. A photograph showing Biggin Street and High Street shows the damage in the surrounding area, but the Maison Dieu remains intact in the distance⁴⁰⁶.
- 3.9.64. However the large clock on the front facade (was damaged perhaps from a bomb blast affecting the glass) requiring repair in the year following the end of the war, and photographs survive of the 1946 works⁴⁰⁷.
- 3.9.65. As a result of bomb damage to the Dover Museum in the market square, the lower ground floor underneath the Connaught Hall, housed the museum collection for a brief period. When the old covered market was demolished and rebuilt in the 1990s, (leaving the front elevation as a facade) the majority of the museum returned to its old home with some items retained in storage at the Maison Dieu.
- 3.9.66. Winston Churchill paid several visits to the Maison Dieu, during and following the Second World War, and was admitted to the Roll of Honorary Freemen of the Borough of Dover on 15th August 1951. The DMA holds many photographs of these visits⁴⁰⁸.

1952 - Queen Elizabeth's Coronation

- 3.9.67. As for previous Royal functions, the High Street façade of the Town Hall, and the High street itself was hung with garlands and decorations for Queen Elizabeth's Coronation. In the absence of a fixed canopy to create a decorated grand entrance, a photograph in the DMA⁴⁰⁹ shows a simple temporary structure installed.

⁴⁰⁴ Appendix 01_ Chpt. 09, Fig. 9.6 (D39466)

⁴⁰⁵ Appendix 01_ Chpt. 09, Fig. 9.8

⁴⁰⁶ Appendix 01_ Chpt. 09, Fig. 9.7 (D50812)

⁴⁰⁷ Appendix 01_ Chpt. 09, Fig. 9.9 (D26060)

⁴⁰⁸ D50245, D02388, D02392, D34770

⁴⁰⁹ Appendix 01_ Chpt. 09, Fig. 9.10 (D44419)

1953- 1954 Work

- 3.9.67. A set of drawings held within the KCA⁴¹⁰ exhibit minor works undertaken in 1953-54. They were drawn by Borough Engineer David R Bevan & Architect T. Dixon and include Elevations of Door Jamb and Wall, Full Sized Details Of Columns Mouldings & Letterings, stone mouldings to the Stone Hall (see footnote 53) and various dimensioned plans of specific areas of the building (main halls, court room, kitchen). Not all were drawn at the same time, with the first detailed drawings produced in 1952, and later plans produced in 1954. The pen style, lettering and the overall drawing style remains broadly consistent, and all are signed. Fig. 9.14 is assumed to be a working drawing prior to the final image, as the pen style changes, though it is still signed by the same.
- 3.9.68. However it is interesting to note the area behind the organ at first floor level compared with the previous plan shown in Fig 8.3 (App.01). This section has evidently been squared off in lieu of the previous kinked wall, and we presume this option was preferable to the previously suggested first floor extension to this area, as shown in Fig. 7.13 (App. 01) and discussed above.⁴¹¹
- 3.9.69. Annotations on the elevation and detail drawing⁴¹² referring to "*Restoration of defective stonework*" implies repair or replacement of ashlar work may have occurred at this time, with further annotation notes stating "*Stones to be removed*".
- 3.9.70. One plan is also titled '*Layout for Exhibition screens for competition drawings*',⁴¹³ suggesting a use of the hall for exhibition purposes. However no screens are shown on the drawing and it may just have been commissioned as a base template.
- 3.9.71. These drawings are accompanied in the KCA by a very similar set drawn by Phillip Marchant⁴¹⁴, Borough Engineer. The plan of the 2 main halls appears broadly similar to the Bevan & Dixon version above, but an interesting drawing titled '*Proposed New Roof to Courtroom*' shows the introduction of a lantern to the centre of the courtroom.⁴¹⁵ These works were presumably undertaken shortly following this drawing, as the lantern is present today.
- 3.9.72. A final drawing in a similar vein though dated 1959, and drawn by Borough Engineer R Bevan, proposes a raked seating arrangement for the public to the courtroom. These works were either not undertaken or the seating has since been removed.

⁴¹⁰ Appendix 01_ Chpt. 09, Fig. 9.11 – 9. 19

⁴¹¹ This is the current arrangement of the extension, which dates it to this period.

⁴¹² Appendix 01_ Chpt. 09, Fig. 9.11 (DSC 05792) The slight change in stone colour to the right hand side of the doorway to the Stone Hall east wall might be the result of these repairs.

⁴¹³ Appendix 01_ Chpt. 09, Fig. 9.15 (DSC 05801)

⁴¹⁴ Appendix 01_ Chpt. 09, Fig. 9. 21- 9.22

⁴¹⁵ See also section 3.4 for references to the Ventilation cupola to the Sessions House which was then the Courtroom.

1988- 1999 - Dover Gaol Experience

- 3.9.73. *The defunct police gaol in the Maison Dieu was opened as a tourist attraction in 1988 but closed eleven years later.*⁴¹⁶
- 3.9.74. Concerns over accessibility and fire evacuation caused this to be a difficult venture to sustain, and the attraction was therefore unfortunately rather unsuccessful.
- 3.9.75. The main adaptation to the building that this use caused was the introduction of the metal stair taking the place of a cloakroom Toilet in the internal corner between the Council Chamber and the Stone Hall, and the dark grey paint on the walls in the cells below these two spaces.

(1997) Maintenance and Repair Work

- 3.9.76. Two drawings dated 1997 by Donald W Insall & associates⁴¹⁷ show the roof plan and the Ladywell elevation respectively. They are linked to a Repair Schedule of work.⁴¹⁸

(1996– 97?) Lift Installation to Tower

- 3.9.77. In 1996-97 works to the Tower were undertaken to install a lift for accessibility. The drawings (undated) and photos of these works are held in the DMA⁴¹⁹ and reproduced in Appendix 01.
- 3.9.78. The lift itself forms an awkward addition to the tower, resulting in tight spaces and partially blocked windows. Further partitions have been similarly appended occasionally at awkward angles to form various offices and/or stores.
- 3.9.79. An archaeological excavation and watching brief⁴²⁰ was carried out in May 1996 by Greg Priestley-Bell and David Martin of South Eastern Archaeological Services prior to any lift installation works to the Tower. Extracts from this report read as follows:
- 3.9.80. *"The excavation revealed that the original tower structure had been added to during phases of building in the 14th century, the 16th- to 18th century, and the 19th century. Altogether there were at least five building phase post-dating the construction of the tower."*
- 3.9.81. *"The building works entailed the insertion of a lift shaft into the north-western corner of the town hall tower, and the widening and heightening of the north-south part of the mural passage, in order to allow wheelchair access from the lift shaft to the main mediaeval hall. Undertaking this work required the entire destruction of this part of the mediaeval mural passage. The vaulted intersection between the two sections of passage and the doorway at the northern end of*

the passage which gives access to the hall's ante-room would also be destroyed." Refer also to Section 3.5.27(3).

- 3.9.82. *"The above works were granted scheduled ancient monument consent subject to the following conditions, and a specification for this work was provided.*
1. *A rectified photographic record should be made of the tower's north wall (together with other specified walls which were to be masked)*
 2. *The north wall of the first-floor tower-chamber should be drawn, to give an accurate record of the entrance to the mural passage. This drawing should show all principle features but not individual flints.*
 3. *A hand-held 35mm photographic record should be made of the passageway, and a watching brief maintained during demolition of the doorway and adjoining wall and of the widening of the passageway. Constructional details should be recorded photographically and with written notes."*
- 3.9.88. The surveys, drawings and photographic records were carried out as above⁴²¹, and are included within Appendix 01⁴²².
- 3.9.89. Another archaeological report was carried out⁴²³ in 1995 for the Ladywell carpark site to the rear of the Maison Dieu. Mediaeval remains were similarly found here and may provide useful insight into the adjacent Maison Dieu site. Again further analysis of this report is advised.

2004 Platform Lift Installation to Connaught Hall

- 3.9.90. A second lift in the form of a large platform lift was installed at lower ground floor level beneath the Connaught Hall to rise to above for ease of loading and unloading large equipment for various functions, and for transferring items for storage in the vaulted area below.
- 3.9.91. At present we do not have drawings of these works, or any archaeological reports pertaining to it, though believe they are held within the Dover Museum records.

Functions and V.I.Ps

- 3.9.92. Over the 20th century there is a wealth of photographic evidence of various functions, performances, celebrations, balls, and civic events taking place within both the Stone Hall and the Connaught Hall. Various invitations and public advertisements for events similarly survive mainly within the DMA or KCA. As would be expected, the Town Hall was also used for parliamentary elections as a polling station and reading of writs.

- 3.9.93. Records of similar functions continued into 1991 where an Invitation for H.R.H Princess Royal visit and formal opening of the White Cliff's experience survives in the DMA (fig.7.1 app2), emphasising the strong link between the Town Hall and key town events and landmarks.
- 3.9.94. Many photographs held in the DMA illustrate scenes in both the Stone Hall and the Connaught Hall showing extravagant celebratory dinners, indicating that these halls have a longstanding strong community presence and historical value for the town. One example of the Connaught Hall full to capacity in recognition of Sir Robert Menzies installed as Lord Warden of the Cinque Ports is recorded in photograph in appendix 01⁴²⁴ and gives a good representation of the vast popularity of such events, which still continue today.

END OF SECTION 3.0

Rena Pitsilli-Graham

31.7.2015

Rev. A 28.8.2015

Rev. B 27.9.2015

⁴¹⁶ <http://doverhistorian.com/2013/09/18/dovers-prison/>

⁴¹⁷ Appendix 01_ Chpt. 09, Fig. 9. 26- 9.27

⁴¹⁸ There are further drawings and also a Schedule of work associated with Repairs that we have seen but do not hold copies for.

⁴¹⁹ Appendix 01_ Chpt. 09, Fig. 9.27(a-c) (D81085 – D81087)

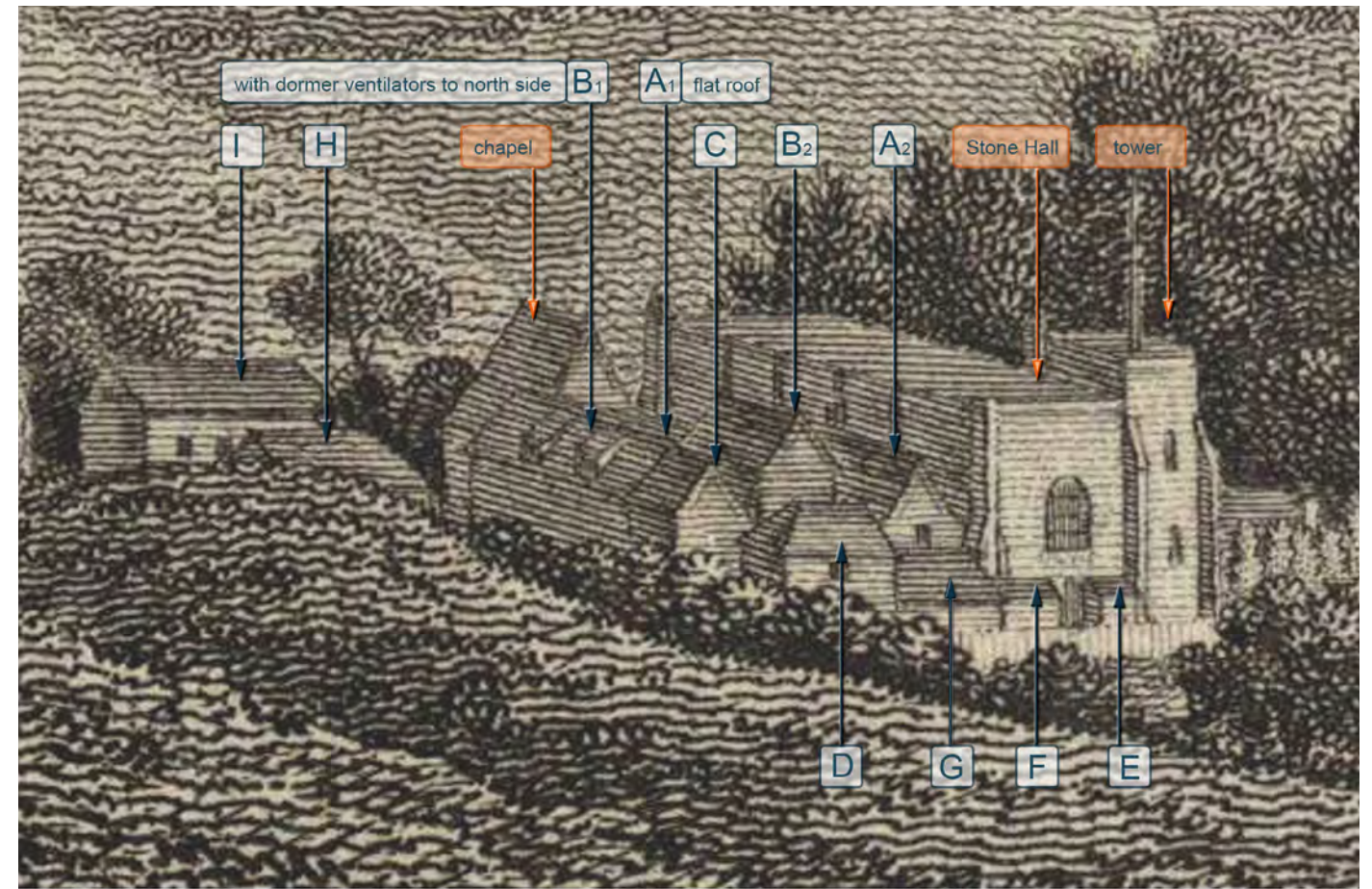
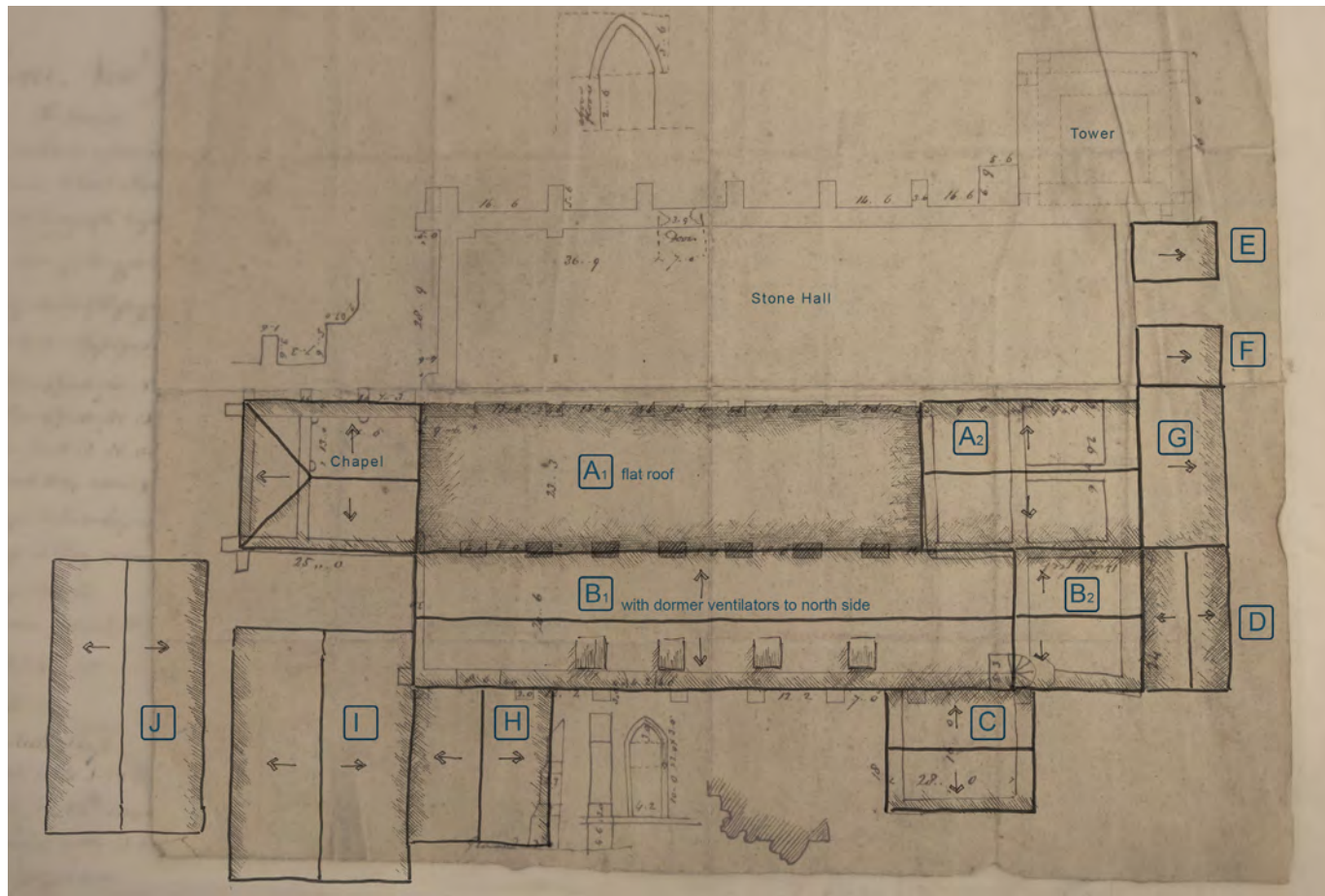
⁴²⁰ Appendix 02_ Chpt.7, Fig. 7.3 (introduction included only)

⁴²¹ The rectified photography undertaken by Guy Beresford and the north wall of the first floor tower chamber recorded by Jane Russell, SEAS illustrator.

⁴²² Appendix 01_ Chpt.09, Fig. 9.27d

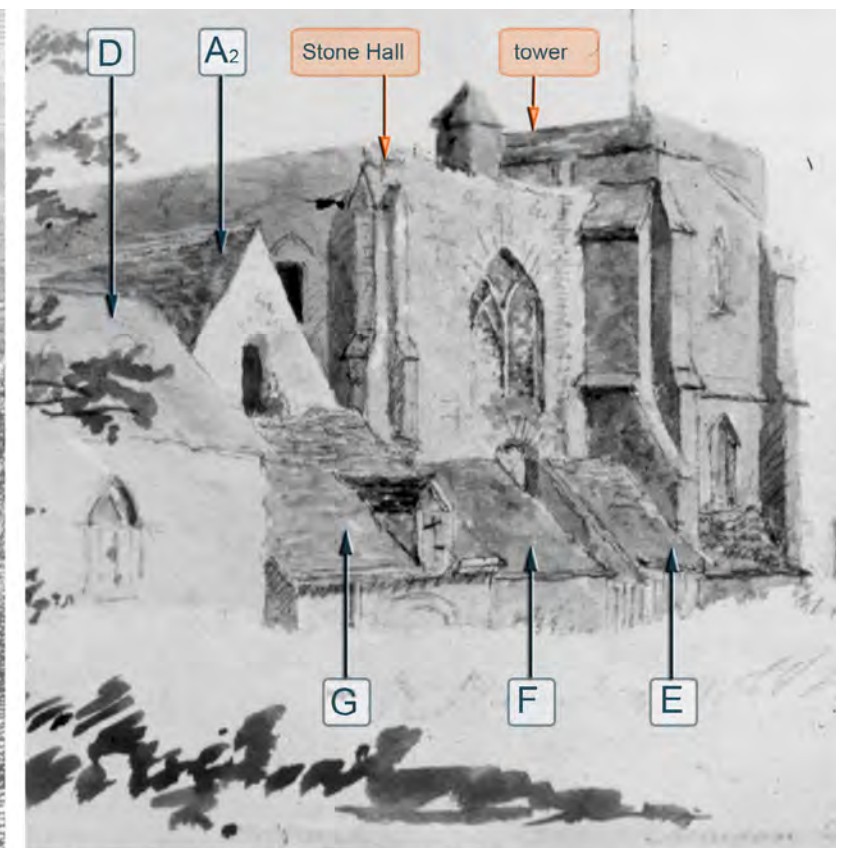
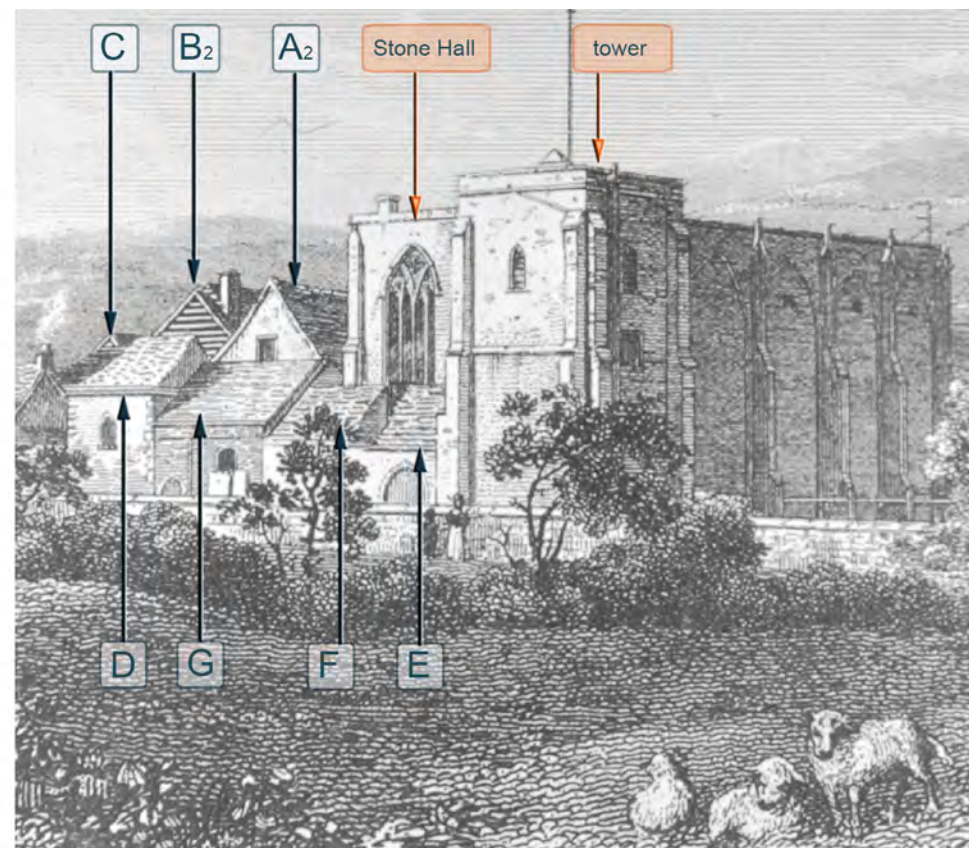
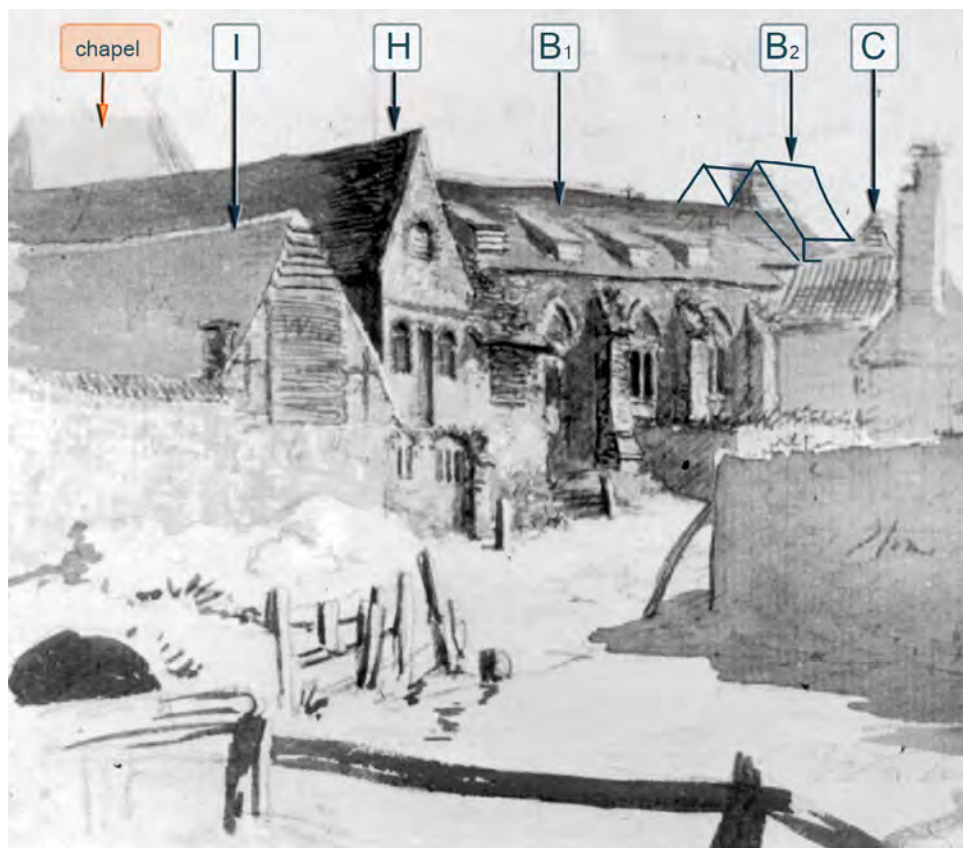
⁴²³ Appendix 02_ Chpt.7, Fig. 7.2

⁴²⁴ Appendix 01_ Chpt. 09, Fig. 9.24a (D34268)



(a) Maison Dieu Plan, 1826 plan (DM) App.01_Fig.2.18 with superimposed roof forms

(b) W. Phillips, 1804 (DMA) App.01_Fig.2.9 [Extract]



(c) Robert Hills O.W.S., (DMA) App.01_Fig.2.14

(d) W. Marshall (DMA) App.01_Fig.2.11

(e) Robert Hills O.W.S. (DMA) App.01_Fig.2.12



(a) Inclined string course on east gable of chapel. Current (Int ref: DSC05581) & historic (DMA ref: D30531)

(b) Stair turret at Maison Dieu with historical doorway at level of chapel roof & east gable of stone hall with original window surround. Current & historic. (DMA refs: D82980 & D02033)



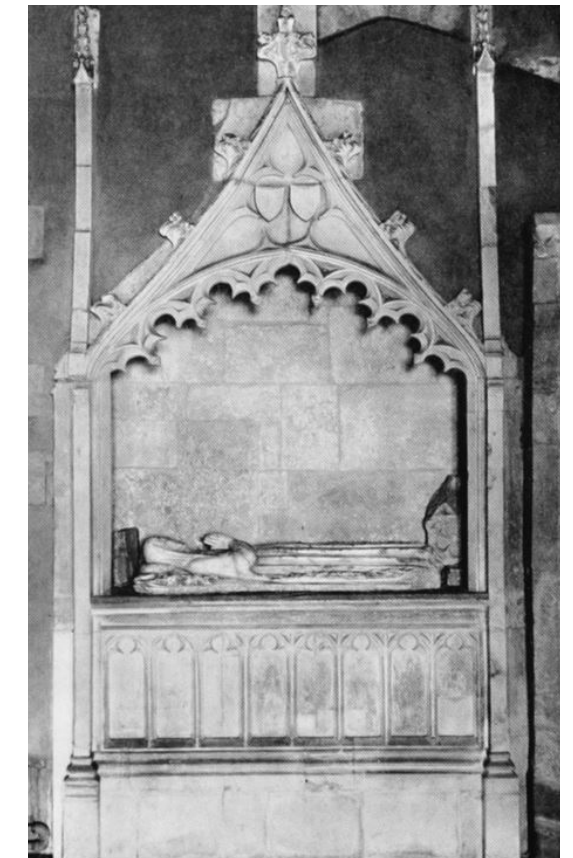
(c) Vertically stacked, staggered stones on wall face may indicate engaged columns for arcade or tomb canopy. (internal ref: DSC05498)



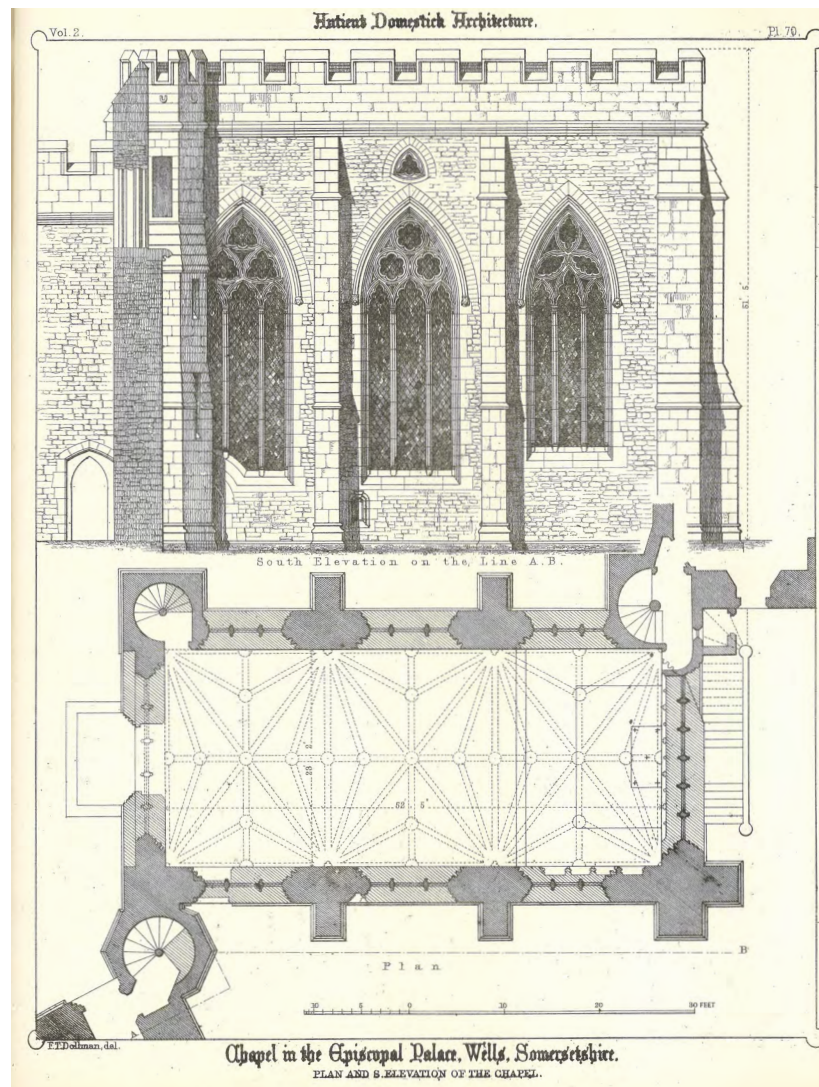
(d) Stacked stones form deeply moulded arch surround. (provenance unknown) (internal ref: DSC05520)



(e) Chapel of St Edmund close to Maison Dieu. (DMA ref: D02001)



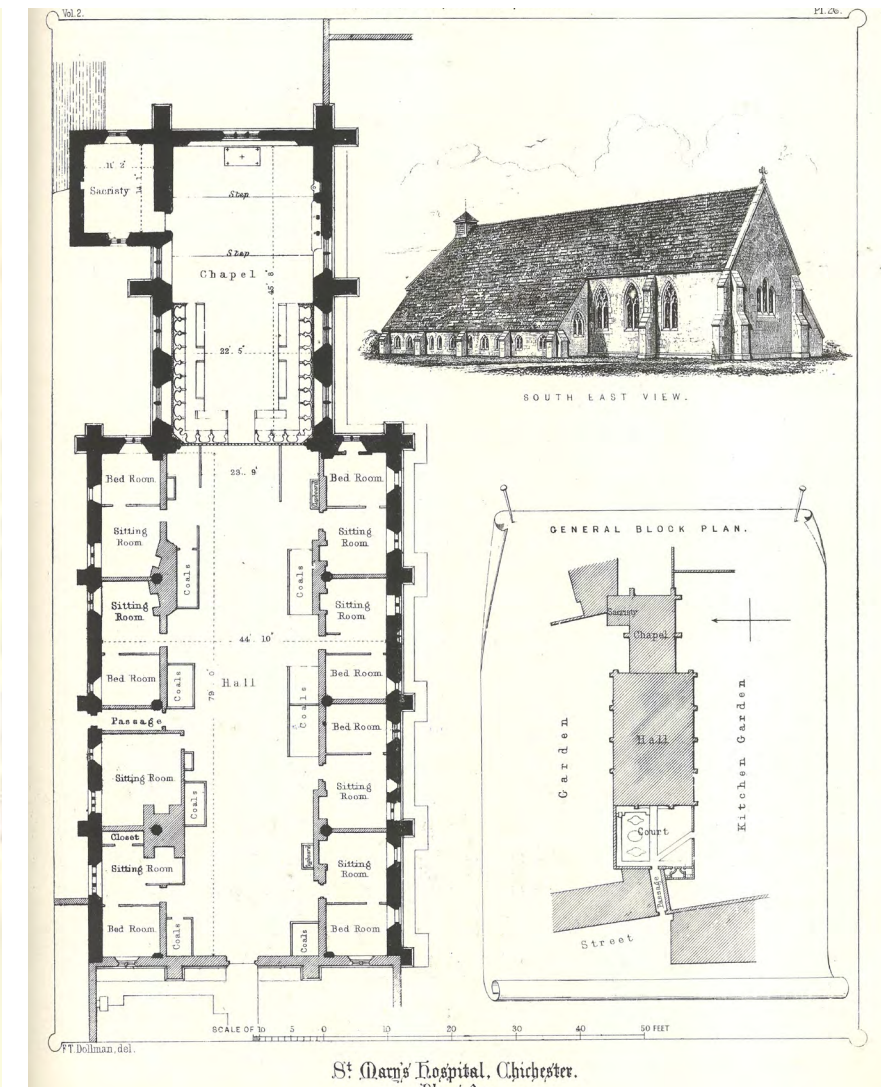
(f) Stourton Caundle Church. Wall recessed tomb monument (15th century)



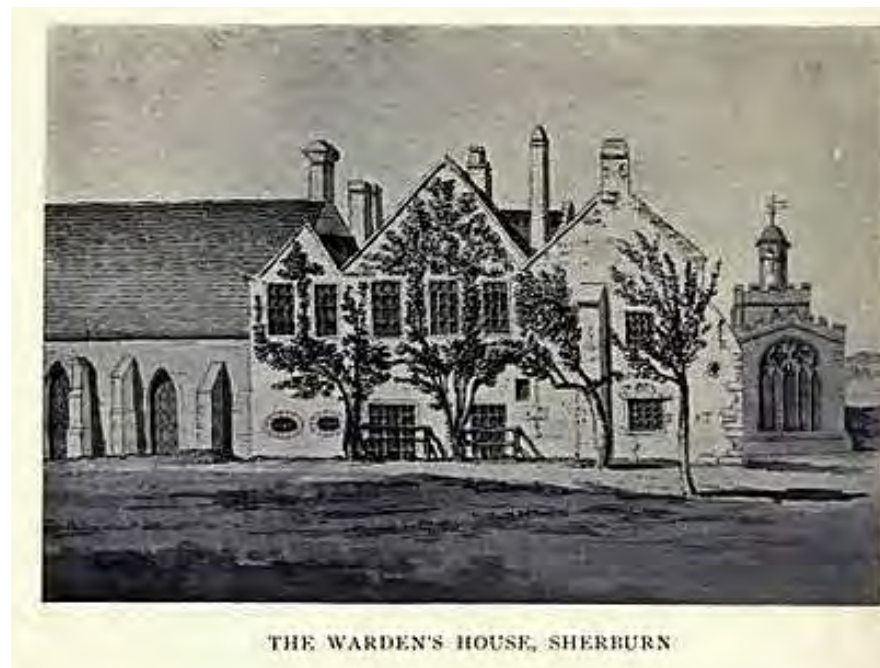
(a) Chapel at Wells, T. H. Dollman



(c) 'Brethren Hall' of St Cross at Winchester, (images from R.M. Clay)



(d) St Mary's Hospital, Chichester, T. H. Dollman

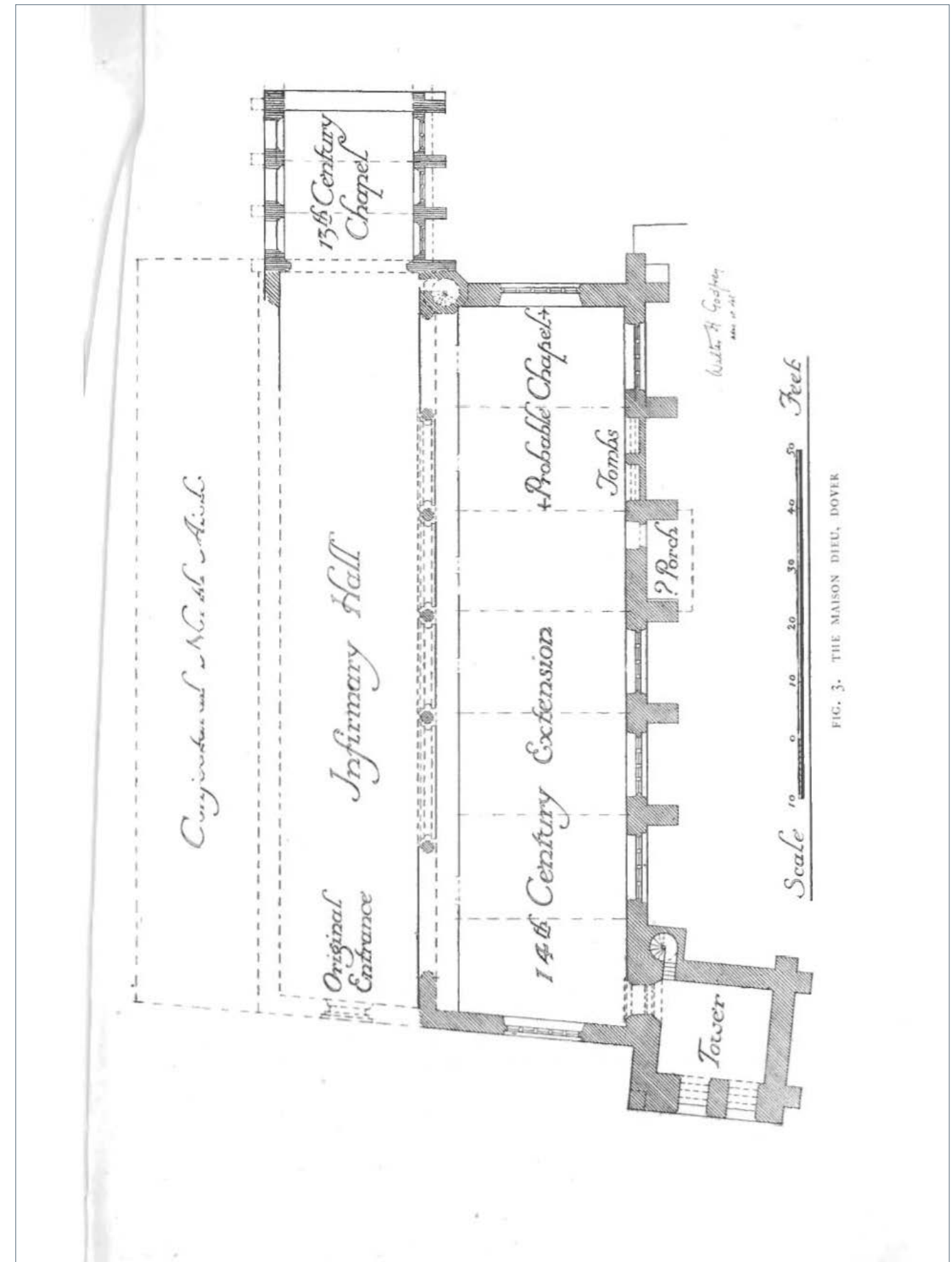
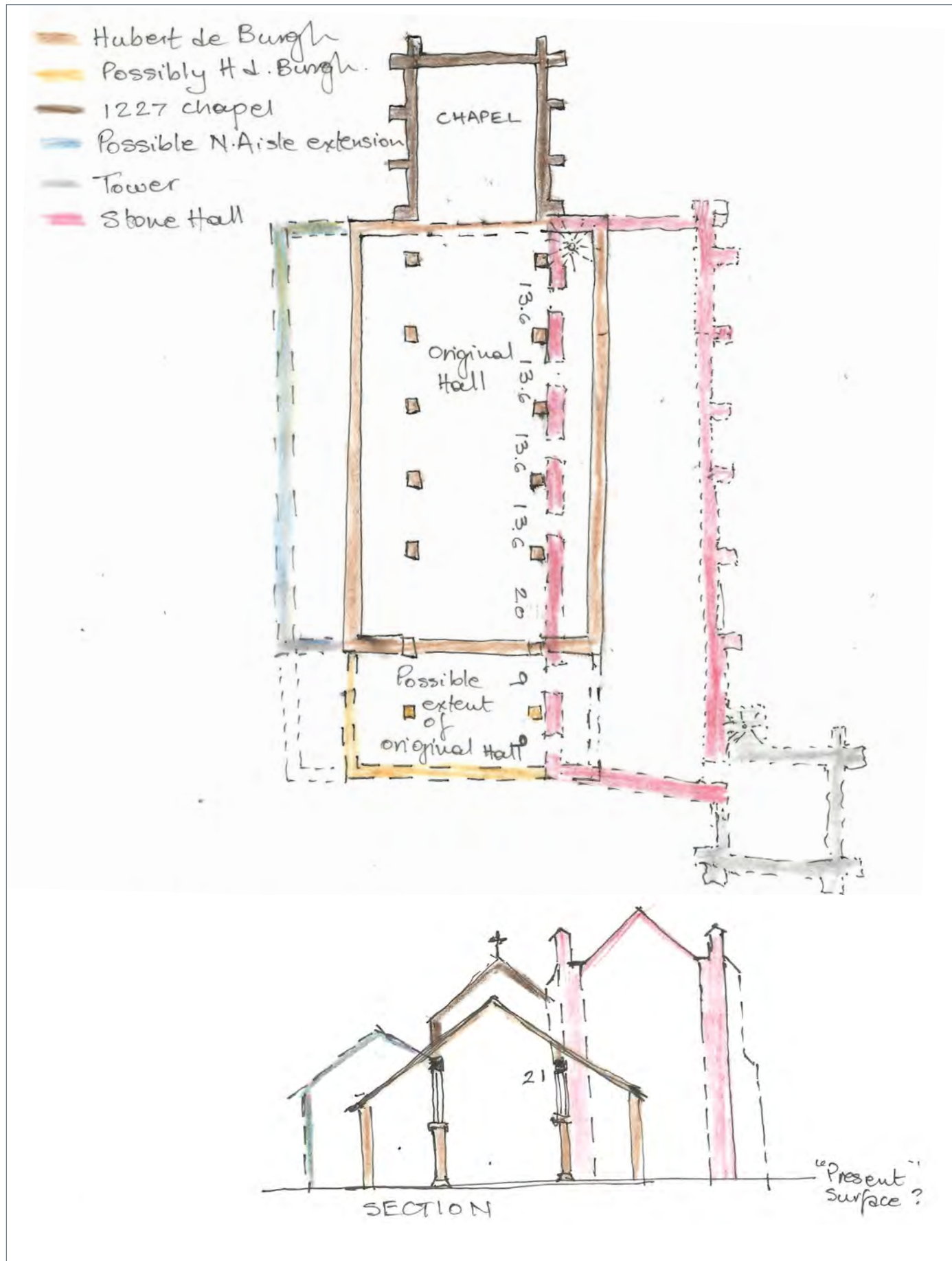


(b) Warden's houses from Winchester & Sherburn, R. M. Clay



- Rotha Mary Clay
 "The Mediaeval Hospital of England", Pub 1906

- Dollman & Jobbins,
 "An Analysis of Ancient Domestic Architecture in Great Britain - Vols I & II", Preface 1861 & 1863



(a) Architect's sketch, RPG

(b) Walter H Godfrey's Maison Dieu Mediaeval plan, 'Some Mediaeval Hospitals of East Kent' The Archaeological Journal, Royal Archaeological Institute, Vol. 86, 1929



(a) Blind arches on north wall and main arch of Sessions House (Internal ref: DSC05571)



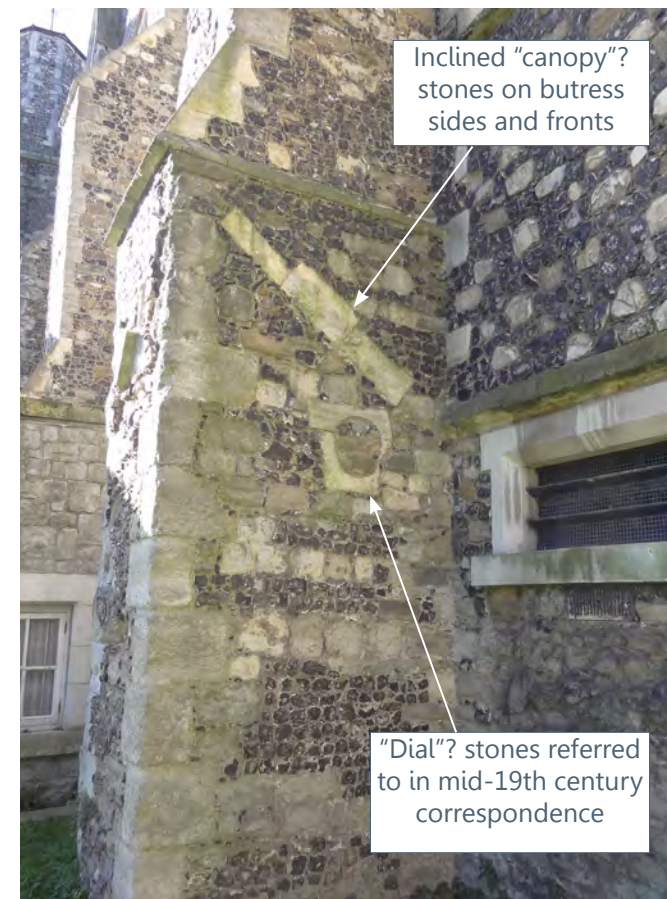
(b) Example of blind arcade at Walpole St Peter, Norfolk



(c) Pointed doorway arch leading to Tower at lower ground level. (Internal ref: P1110085)



(d) East window moulding making a transition from convex moulding in jambs to concave in the arch (Internal ref: DSC05583)



(e) Curious stone features; south 3rd bay from the East (Internal ref: DSC05643)



(f) Now blocked doorway to Stone Hall (Internal ref: DSC05641) [Refer to App.01_Fig.2.5]



(a) Ceiling decorations to Council Chamber
(Internal ref: IMG_5934)



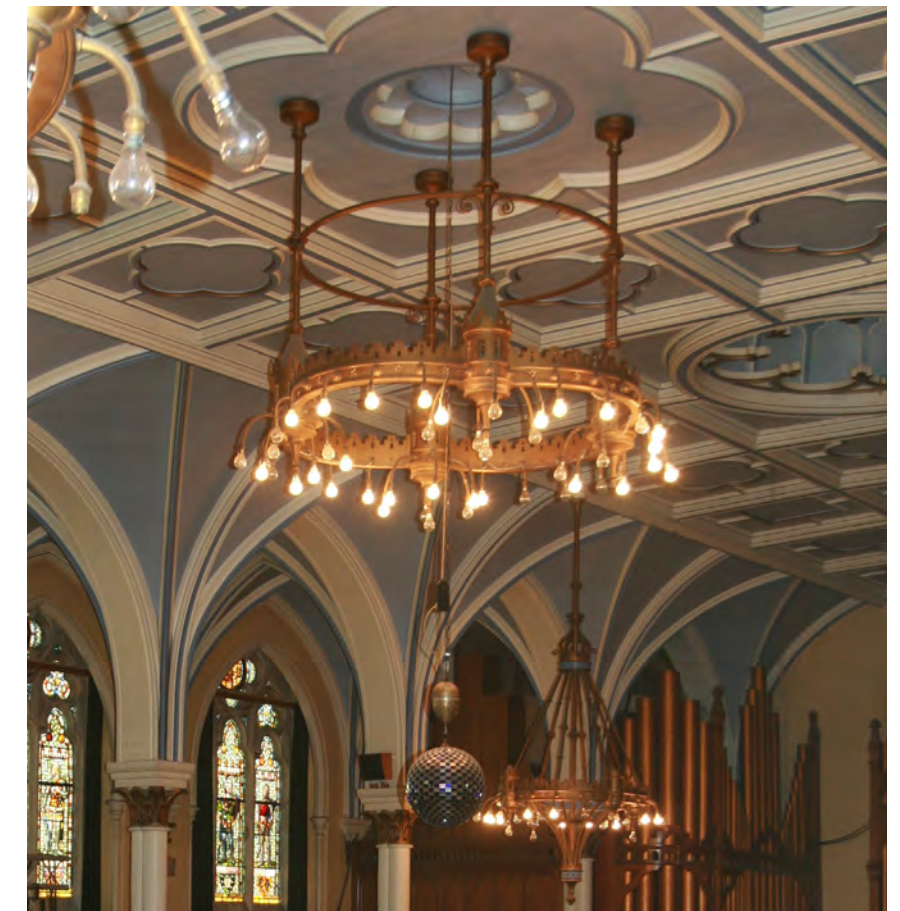
(d) Inscription to Stone Hall - 1851 original adapted in 1867 - 68.
(Internal ref: P1120551)



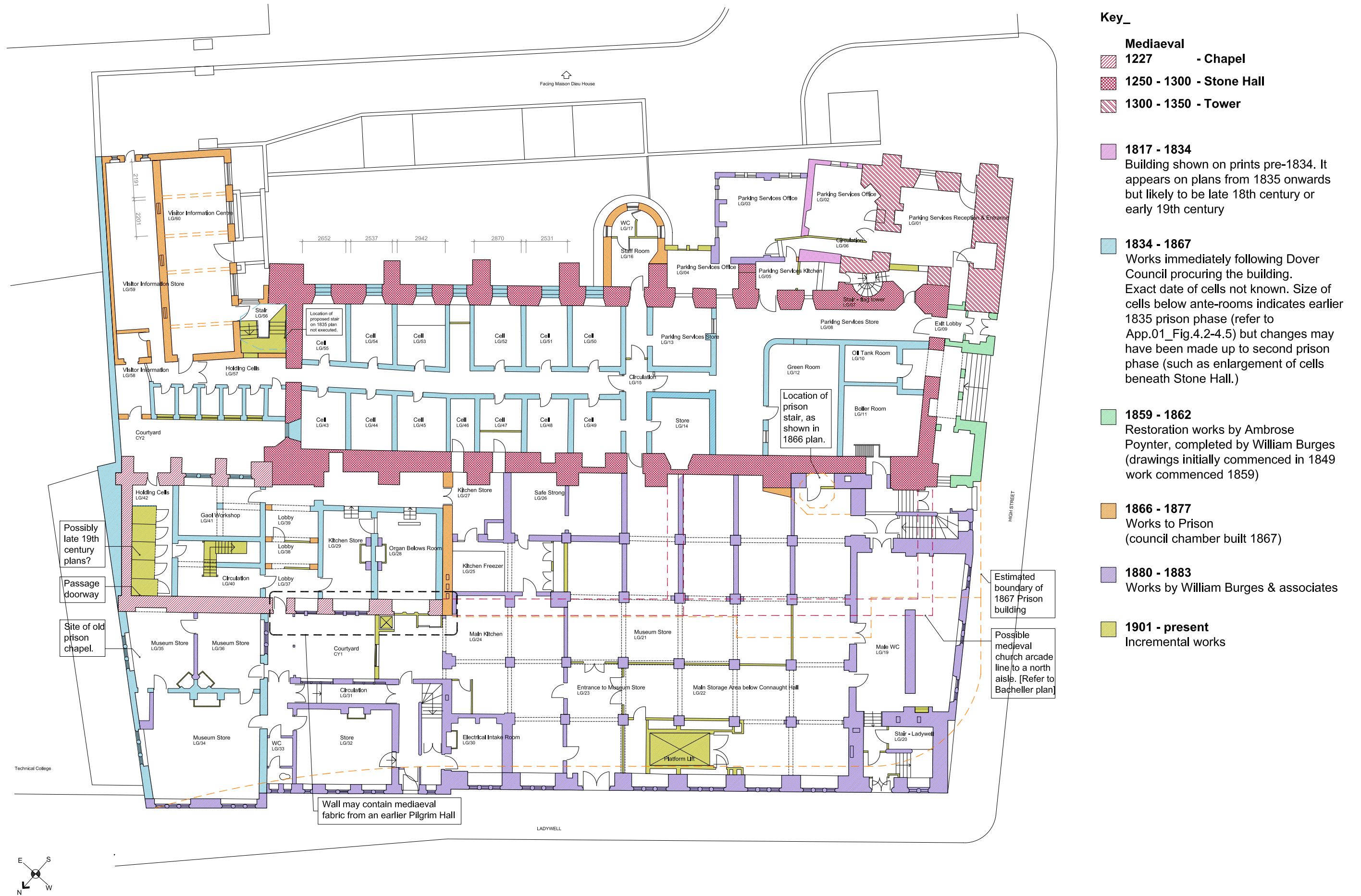
(b) Fragments of wall and ceiling decorations to Mayors Parlour suite
(Internal ref: IMG_5956, IMG_4883, DSC03191)

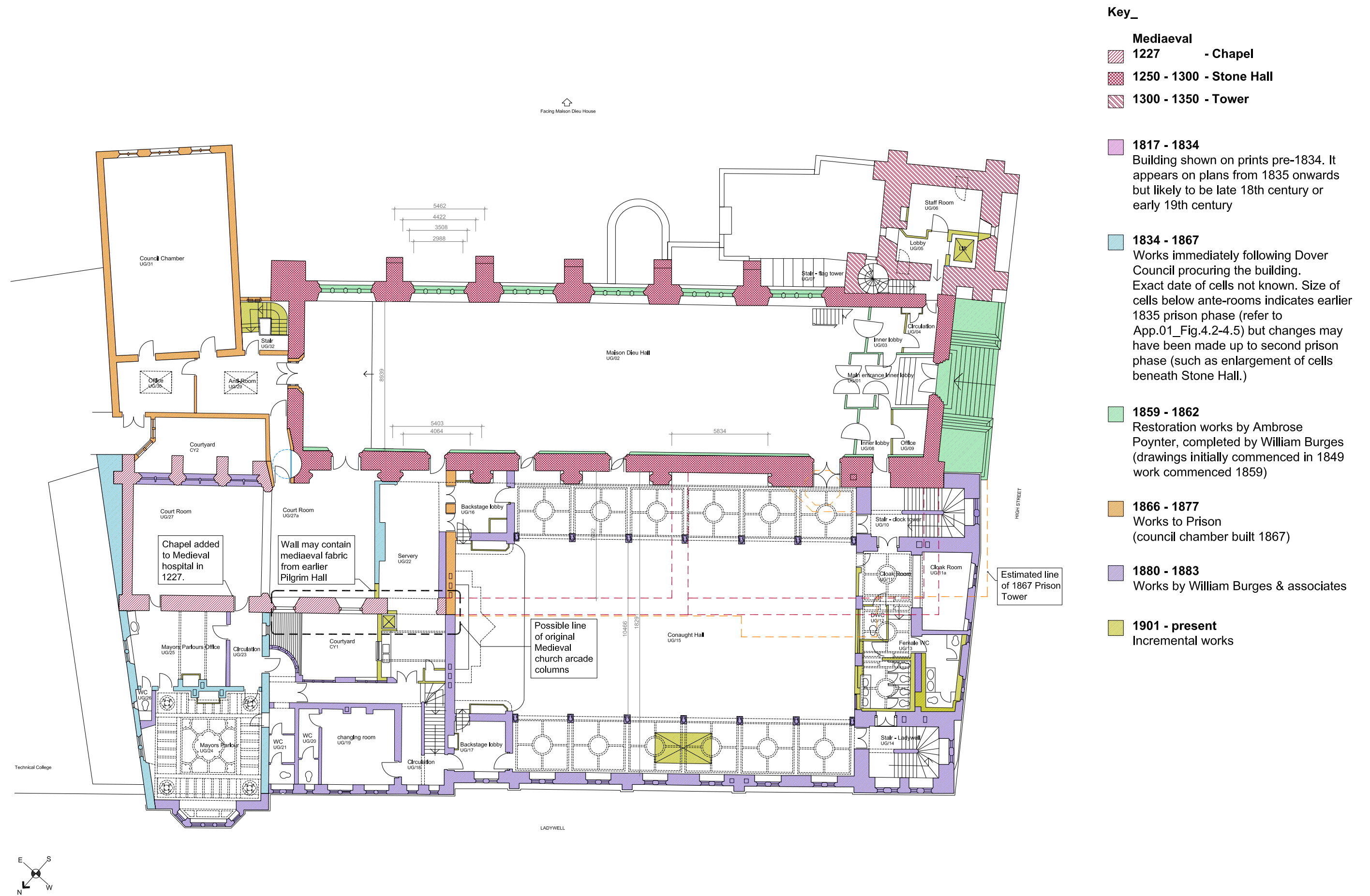


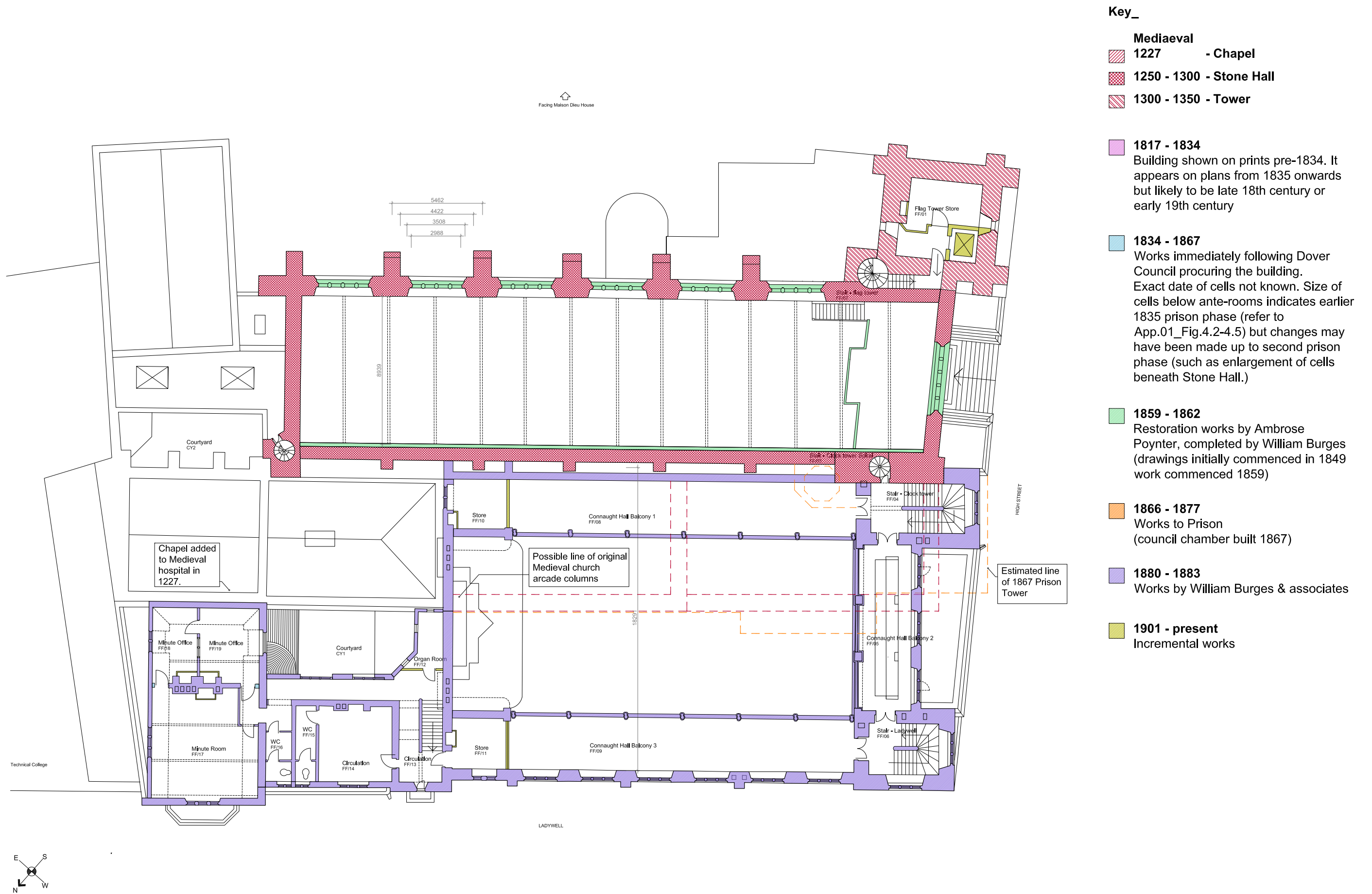
(c) Ceiling decorations to Mayors Parlour
(Internal ref: IMG_5962)



(e) Original Chapple electoliers to Connaught Hall.
(Internal ref: IMG4890)









(a) Original pipe decorations and Astley Organ at present
(DMA ref: D35187, internal ref: IMG 7570)



(b) Carved panel of St Martin dividing his cloak now hidden by organ pipes. A similar panel exists over the Clock Tower High Street entrance.
(Internal ref: IMG_4721)



(c) The stage and organ occupy the east bay of the Connaught Hall.
(Internal ref: IMG_7107)

4. Part Two – Statement of Significance

4.1. Basis of Assessment of Significance

Approach

- 4.1.1. The assessment of significance reflects the cultural value of the buildings and the site. Cultural significance was first defined by the 1984 Icomos Burra Charter, which cited the categories of aesthetic, historic, scientific, and social value as one approach to understanding the concept of cultural significance. The English Heritage Publication "Conservation Principles, Policy and Guidance, April 2008, adopted a family of values similar to those outlined by the Burra Charter (Evidential, Historical, Aesthetic and Communal Value). The EH approach is generally adopted here but with reference to James Semple Kerr's (JSK) Conservation Plan: A Guide To The Preparation Of Conservation Plans For Places Of European Cultural Significance, Seventh Edition 2013.
- 4.1.2. The assessment of the monument as a whole is made at the start of this section. The two major sections of the site, mediaeval and Victorian, are then assessed in detail under each of the categories of values outlined above.
- 4.1.3. The Gazetteer in Section 5 makes a more detailed assessment of major building elements within the two major sections of the site.

Definitions

- 4.1.4. The definition of each of the categories is given in the EH document. Selective extracts are quoted below and amplified to explain the basis of the assessment for the Statement of Significance as particular to the Dover Town Hall:⁴²⁵

Evidential Value

- 4.1.5. *"Evidential value derives from the potential of the site to provide evidence of past human activity. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them."*The remains have the potential to contribute to people's understanding of the past.
- 4.1.6. The material record, in particular archaeological deposits, (above and below ground) provide the only source of evidence about the distant past. *"Age is therefore a strong indicator of relative evidential value, but is not paramount, since the*

⁴²⁵ As JSK explains *"It is important to stress that the criteria used form only one of a number of possible approaches to assessment and that no general set is likely to be entirely appropriate for any single place or building. Instead, questions on significance should be tailored to each project after the assessor has analysed the documentary, physical and contextual evidence"* This has been the aim here.

*material record is the primary source of evidence about poorly-documented aspects of any period."*⁴²⁶

Historical Value

- 4.1.7. *"Historical value derives from the way in which past people, events, and aspects of life can be connected through a place to the present."*⁴²⁷ This includes associative⁴²⁸, illustrative⁴²⁹ and representational value, and encompasses among other things rarity of survival, the extent of associated documentation, the ability to characterise a period, and association with other monuments and important people.

Aesthetic Value

- 4.1.8. *"Aesthetic value derives from the way in which people draw sensory and intellectual stimulation from a place. Aesthetic values can be the result of the conscious design of a place, including artistic endeavour."*⁴³⁰

Communal Value

- 4.1.9. *"Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects"*⁴³¹ such as commemorative, symbolic, social and spiritual values.
- 4.1.10. *"Commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it, or have emotional links to it,"*⁴³² the most obvious are war related memorials including places that are a reminder of uncomfortable or painful aspects of national history.
- 4.1.11. *"Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. They tend to gain value through the resonance*

⁴²⁶ The English Heritage Publication "Conservation Principles, Policy and Guidance, April 2008 Pars 35, 36 p28

⁴²⁷ Ibid par 39 p28

⁴²⁸ Ibid par 42 p29

⁴²⁹ Ibid par 40 *"Places with illustrative value will normally also have evidential value, but it may be of a different order of importance."*

Par.41 *"Illustrative value has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities."*

⁴³⁰ Ibid par 48 p 30 *"Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape as a whole. It embraces composition (form, proportions, massing, silhouette,) and usually materials, ...decoration or detailing, and craftsmanship. It may extend to an intellectual programme governing the design ... It may be attributed to a known patron, architect, designer, gardener or craftsman (and so have associational value),.... Strong indicators of importance are quality of design and execution, and innovation, particularly if influential."*

⁴³¹ Ibid par 54 p.31

⁴³² Ibid par 55 p.31

*of past events in the present, providing reference points for a community's identity or sense of itself. They may have fulfilled a community function that has generated a deeper attachment, or shaped some aspect of community behaviour or attitudes."*⁴³³

- 4.1.12. *"Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place. It includes the sense of inspiration and wonder that can arise from personal contact with places long revered, or newly revealed."*⁴³⁴

⁴³³ Ibid par 56 p.32

⁴³⁴ Ibid par 57 p.32

4.2. The Significance of the Whole – Summary

- 4.2.1. Dover Town Hall or Maison Dieu has occupied a place at the heart of the Town of Dover since its foundation stone was laid in the first quarter of the 13th century. Together with Dover Priory and Dover Castle it is one of three major mediaeval buildings in Dover. From its original incarnation as a place of refuge, worship and healing to its latter day uses for civic authority purposes it has acquired significant cultural value.
- 4.2.2. Its significance at a basic level is recognised at a national level by its Scheduled Ancient Monument status (for part of the building) and the listed Grade II* status of the whole. At a local level its significance is encapsulated by its inclusion in the Churches theme under DCC's Heritage Strategy. However, the assessment process undertaken below examines significance at first principles using information arising from Section 3.0 of this document.⁴³⁵
- 4.2.3. The overall significance of Maison Dieu relies on its meaning firstly to the people of Dover and secondly to those who come to it afresh. Each set of people will inevitably attach different weights to different aspects of the building's significance but each aspect of significance within the range identified above can be made clearer to all groups of people as a result of this study.
- 4.2.4. Dover Maison Dieu represents:
- 1 A powerful focus for the local community, for those who still use it regularly for entertainment and celebration of important events in their lives and for others for whom it represents a source of historic identity and civic pride.
 - 2 A source of knowledge for professional visitors, (archaeologists, architects, historians and art historians) and lay people, who appreciate the evidence presented by the past and who may wish to explore and study the building and the records pertaining to it and learn from it.
 - 3 To a wider group of people beyond local boundaries, Maison Dieu has the potential to present an uncommon combination of two types of buildings fused together: one that has an important historical, social and religious identity and the other a civic identity and symbolism. Both identities are recognisable to the wider national community and to western society as it has developed since mediaeval times. In this respect the Maison Dieu has the capacity to provide a considerable amount evidence of past human activity.
- 4.2.5. For each of these groups, significance can be found under the following range of values:
- 1 Through the evidence of past human activity contained in overall layout and the fabric of the building and in the documentary evidence relating to it, throughout its long

⁴³⁵ It should be noted that the current listing grade could have resulted from a more superficial assessment than is possible in a fully investigated Statement of Significance. It should not therefore be given undue weight at this stage.

history, from an early mediaeval hospital foundation to a notable mid and late 19th century building.

- 2 Through its potential for below ground archaeology, which might lead to a greater understanding of the mediaeval hospital buildings that have disappeared. Underground archaeology is likely to have been greatly affected by the building of the second prison phase and the Connaught Hall but nonetheless the site as a whole constitutes a potential resource for investigation and analysis.⁴³⁶
- 3 Through its above ground archaeological potential: the archaeological value of the standing buildings has been affected by later building activities but there exist considerable opportunities for investigation and analysis of particular structures and features, which have not yet been studied in detail.⁴³⁷
- 4 For its historical, architectural and social meaning.
- 5 For its illustrative value as a building testifying to historical change and evolution, particularly of institutional and publicly owned buildings.
- 6 For the extant documentary evidence including mediaeval Charter Rolls, drawings, reports, letters, 20th century photography, which illuminate a wide range of subjects, ranging from social norms for the past ages, building history and building types, collections of artefacts, etc. The documentary evidence collectively, forms a major national resource for education and study.
- 7 As an evocative point of contact with past events and the people who built it, lived, worked and celebrated in it, not least not those who were tried and incarcerated there.
- 8 As a defining element for the character and identity of the Town and a major landmark within it. The Town Hall together with the Art College buildings to the east, form an important and imposing group in the townscape and significantly occupy the place of the medieval hospital helping to define the boundaries of this important historical site.
- 9 For the aesthetic value, which arises both from the imposing size of the medieval hall and the impressive and consistent design of the 1883 building by Burges.
- 10 As a focal point in the centre of Town away from the harbour, and the Castle, with which Dover is most associated with. The twin mediaeval and Victorian Towers compete for attention. The highly articulate roofline of the Burges building adds considerable aesthetic value to the streetscape and urban fabric.

⁴³⁶ The below ground archaeology of the site has been sampled within the last century but in an isolated and limited way.

⁴³⁷ Above ground archaeological study has the potential to narrow or pin point currently uncertain dates, context and sequence of construction for major parts of the building or individual features possibly expanding, confirming or negating knowledge derived from documentary sources or from the architectural examination of the fabric.

- 4.2.6. The Communal Value of the site to local people is multifaceted. Three aspects of communal value have been explained above. In addition, the creation of the Town Hall within the surviving mediaeval structures demonstrates that local people valued the ruins as representative of Dover identity and distinctiveness. This idea is supported by:
- 1 The initial recognition of the historic and symbolic value of the ruins, (regardless of the practical accommodation capacity it offered), which led to their purchase by the Town Council.
 - 2 The relentless fund raising campaign for "this desirable object"⁴³⁸ the creation of a Town Hall fit in every respect for a "Town Hall that greets the Foreign Visitor on crossing the Straits of Dover"⁴³⁹
 - 3 A fund-raising campaign that tried to go beyond the monied classes by appealing to all classes⁴⁴⁰
 - 4 The search to find a good architect for the realisation of the project, who would provide designs appropriate to the recognised antique value of the mediaeval remains.⁴⁴¹
 - 5 The search to find symbols for Dover's civic identity such as appropriate designs for the seal and arms of Dover and the decoration of the Stone Hall with stained glass windows, banners and paintings relating to Dover Civic history.
- 4.2.7. In parallel with the high end of communal value, embodied in civic pride or historical association with a mediaeval community, there is a more prosaic communal value to the buildings at Maison Dieu arising from their use in the 19th and early 20th centuries as prison, magistrates' court and police station.⁴⁴²
- 4.2.8. There remains a potent communal value attached to the buildings emanating from the social interaction, tea dances, wedding and other celebrations, pantomime shows, guided tours on the history and artistic merit of the buildings and other functions which still take place, within the Connaught Hall and Stone Hall.

⁴³⁸ See Section 3.5 for details

⁴³⁹ Public Campaign leaflet by Edward Knocker Hon Secretary to the Restoration Committee Fig 2.23 App02.

⁴⁴⁰ The Dover Museum and Philosophical Institution had 10 good working men among its Committee members supporting the fund raising campaign. See Section 3.5 Appendix 02_Chpt. 02, Fig. 2.27 (DSC 04800)

⁴⁴¹ "To restore this interesting relic of antiquity is the object of this appeal. It is intended to restore it correctly to its original style of architecture, and, it may be said, to a character of that style better adapted to the use which it is proposed to appropriate it,..... since the features will be more civil than of an ecclesiastical cast" Public Campaign leaflet by Edward Knocker Hon Secretary to the Restoration Committee Fig 2.23 App02.

⁴⁴² The dual use of the Town Hall for civic and judicial purposes is typical of many Town Halls up and down the country despite their different origins and development.

4.3. Detailed Assessment of Significance

- 4.3.1. The buildings on the site can be divided neatly along an east-west axis⁴⁴³ with the mediaeval part lying mainly to the south and the Victorian part to the north. A cross-over occurs with the Victorian Council Chamber falling south of the line, to the east of the Stone Hall and the mediaeval Chapel falling north of the line, to the east of the Connaught Hall. The physical cross-over reinforces the entwined development of the two parts of the site. This section will analyse and contrast their significance.
- 4.3.2. The significance of the mediaeval buildings lies primarily in evidential, archaeological and historical value while the significance of the Victorian buildings lies in their aesthetic and communal value although evidential and historical value also play a role.
- 4.3.3. Whilst the buildings are examined under the categories of values established above it must be stressed that there is some overlap in significance between the various categories.

Medieval Buildings

Evidential Value

- 4.3.4. The evidential value of the surviving mediaeval buildings lies in:
- A. Their testimony as a rare survival of a building type that was once widely prevalent but now, extinct; that of the mediaeval hospital.
- 1 Rotha Mary Clay (RMC) lists upwards of 750 mediaeval hospital institutions in England; approximately 800 are given in Appendix B of her book, despite the qualification that some are uncertain.
 - 2 To place the founding of Maison Dieu in context, it is worth noting that Sheila Sweetinburgh (SS) records 70 hospitals, identified in Kent between 1080 and 1540, and estimates that there were at least 16 in Kent by 1200. Most accommodated lepers whilst others catered for poor and infirm people and an increasing number of poor pilgrims and travellers. SS cites the example of Bishop Granville's foundation in 1192, of St Mary's hospital at Strood, to shelter the local poor and infirm and also pilgrims on their way to Becket's Canterbury shrine and speculates that there was an increase in frequency of hospital foundations during the early 13th Century, around Canterbury, Rochester and the Cinque ports. Dover Maison Dieu falls within this period of hospital expansion.

⁴⁴³ NE-SW for true compass notation.

- 3 Few mediaeval hospitals survive in Britain and of those that do very few survive intact⁴⁴⁴. Of the four main types identified in section 3.0, it seems that Almshouses have survived better; perhaps by virtue of their domestic typology, which can more easily continue in use. Buildings of a monastic religious foundation are more likely to have suffered as a result of the Dissolution.⁴⁴⁵
 - 4 Few medieval hospitals survive in Kent to the extent that the Maison Dieu does.⁴⁴⁶ Substantial parts of St. Mary's hospital Dover survive intact but go unrecognised as such, both by the public and by major heritage institutions such as Historic England.
 - 5 As a group, the Tower, Chapel and the Stone Hall (although not the original pilgrims Hall) are a good representational example of the typical elements that were found in mediaeval hospital buildings (as identified by RM Clay) and possess Evidential and Historical Illustrative value.
 - 6 The archaeological potential of the buildings both above and below ground could yield significant evidence on past religious and human activity and ideals.
- B. Their testimony of an important mediaeval institution that laid the foundations for both social and medical care and was of immense social value to mediaeval society for a long period of time.
- C. Their testimony to changing social values and needs, illustrated primarily by the use of the building as a prison and magistrates Court.
- D. The evidential value embodied in the historical documents associated with the building consisting of drawings, letters and reports. Apart from documents which reveal mediaeval history:
- 1 Documents from 1835 to 1861 illustrate the process of converting a "relic of antiquity" into a first class Town Hall, including the processes of commissioning work by public bodies and the contractual relationships between the key parties of any building process; client, designer and contractor (builder)
 - 2 Documents from 1924-1927 illustrate the evolving ideas of professionals about the technical and philosophical aspects of historic building conservation.

⁴⁴⁴ Easily identifiable exceptions are the Holy Cross Hospital in Winchester, St Mary's Hospital Chichester and St Giles's Hospital Norwich.

⁴⁴⁵ English Heritage lists outstanding examples of medieval hospitals, which are mostly Almshouses, which can still be found across England as including St Mary's in Chichester, Sussex; St John's in Lichfield, Staffordshire; the Maison Dieu in Ospringe, Kent (founded by Henry III); Gaywood Road almshouses, King's Lynn, Norfolk, and the Guild of the Holy Cross almshouses in Stratford-upon-Avon, Warwickshire. <https://historicengland.org.uk/research/inclusive-heritage/disability-history/1050-1485/hospitals-and-almshouses/>

⁴⁴⁶ Refer to Historical Illustrative Value for details and comparison with other Kentish examples.

Historical Associative Value

- 4.3.5. The historical associative value of the buildings lies in important or notable persons connected with the buildings:
- 1 The founder of the Maison Dieu, Hubert de Burgh⁴⁴⁷, the First Earl of Kent and Constable of Dover, is an important and influential mediaeval baron.
 - 2 His overmaster, King Henry III, was a devout and charitable King. He founded not only the Chapel at Maison Dieu and eventually took patronage entirely over from Hubert de Burgh but also founded another hospital in Kent, namely St Mary's Ospringe.⁴⁴⁸
 - 3 The likely connection of the Stone Hall, to Michael of Canterbury, an important mediaeval mason, accredited with the development of the ogee arch⁴⁴⁹ and to his followers Walter and Thomas of Canterbury. They provide links to other important mediaeval buildings; Canterbury Cathedral and Stephen's Chapel Westminster⁴⁵⁰, are two high profile buildings linked to the Canterbury "family" of masons. Others exist, others are yet to be ascertained or identified.⁴⁵¹
 - 4 The important mediaeval saint, Richard of Chichester, who died at Maison Dieu in 1253. Richard donated his organs for burial at the nearby St Edmund's Chapel. The chapel was staffed by brethren from the hospital. There may also be a link between the saint and the arched tombs within the walls of the Stone Hall, which might have constituted another shrine to him.

⁴⁴⁷ HdB was Justiciar of England and Ireland and one of the most influential men in England during the reigns of King John (1199–1216) and of his infant son and successor King Henry III (1216–1272). He was present at the signing of the Magna Carta in 1215 to which his brother, Geoffrey de Burgh, Bishop of Ely, was a witness. John named him Chief Justiciar in June 1215. He was loyal to both King John and his successor but had a colourful and troubled career in his service to the latter falling from grace for a time before being re-established in a position of favour. Also important for Dover he is cited as having been appointed a Lord Warden of the Cinque Ports by 1215. Information as it appears on: https://en.wikipedia.org/wiki/Hubert_de_Burgh,_1st_Earl_of_Kent

⁴⁴⁸ He is also recorded by the mediaeval chronicler Matthew Paris as having established another hospital in Oxford.

⁴⁴⁹ John Harvey – The Gothic World p.76.

⁴⁵⁰ The building of St. Stephen's Chapel began in 1292 and Michael of Canterbury is thought to have been in charge. At the same time he is also thought to have been responsible for the Eleanor Cheapside Cross. Michael is also thought to have followed Richard of Crundale as the King's Master Mason. J.M. Hastings "St Stephens Chapel" p.13 and 27.

⁴⁵¹ The hall windows at Mayfield Old Palace Sussex, linked to the Archbishops of Canterbury, have the same concave arch mouldings over convex jambs. The tracery, made of Bethersden marble, in the south wall of the Chancel at All Saints Ulcombe, Kent, has some similarity with the tracery shown in the Buck Brothers print of Maison Dieu. (Information kindly provided by Prof Wilson). The church of Herne St Martin, known to the author, also has links to Michael of Canterbury according to Prof Wilson.

- 5 The connection with, William Burges one of the most notable Victorian architects⁴⁵², and another acknowledged architect Ambrose Poynter.⁴⁵³
 - 6 The notable Victorian artist Edward Poynter (son of Ambrose), who produced exceptional designs for the 6 windows on the south side of the Stone Hall, commissioned by Burges [Plate 20(f)].
 - 7 The associative value between the Poynters (father and son) and their separate and combined involvement in the creation of the stained glass windows. Ambrose Poynter designed the West window.⁴⁵⁴
 - 8 Famous individuals associated with the building are Sir Winston Churchill, who was installed as Lord Warden of the Cinque Ports at Maison Dieu in 1845, Queen Elisabeth the Queen mother, who was also installed as Admiral & Lord Warden of the Cinque Ports & Constable of Dover Castle in 1978. A banquet was held in her honour at Maison Dieu.
 - 9 The roles of the buildings during important events in the nation's history such as a recruitment centre in WW1 and WW2.
- 4.3.6. Historical aesthetic value also arises from the testimony to important historical events and periods in this county including:
- 1 The comings and goings of the English Kings and their vassals to the Continent;⁴⁵⁵

⁴⁵² Burges's work was largely ignored for most of the century following his death. With the advent of the Arts and Crafts and the Modern Movements in Architecture, Victorian architecture lost its appeal. However, a renewed appreciation of Burges and his work in the latter half of the twentieth century arose from a revived interest in Victorian art, architecture, and design, partially powered by the advent of the Building Conservation movement. The seminal work on Burges remains Joseph Mordaunt Crook's "William Burges and the High Victorian Dream" first published in 1981, revised and republished in 2013. JMC took over and built on extensive research work carried out by Charles Handley-Read, an architect and a lecturer, but primarily a collector of Victorian and other art and "the man who discovered" William Burges. (Refer to JMC's Prelude in the last edition of his book". Another authority on Burges is William Matthews, curator at Cardiff Castle, and author of, 'William Burges' published by Pitkin 2007. Other authors are as given in the Bibliography.

⁴⁵³ Poynter is acknowledged through his early buildings, (albeit some were badly critiqued at the time) which offer a restrained and rather flat form of Gothicism, though his drawings and general interests (described in section 3.0) and not least his influence on the direction of his son Sir Edward Poynter RA.

⁴⁵⁴ The west window in the Stone Hall predates the Edward Poynter windows and is designed by this father Ambrose Poynter. Most appropriately it depicts the founder of the mediaeval Hall, Hubert de Burgh, with the Kings who supported the Maison Dieu afterwards, Henry III, Richard II, Henry VI and Richard III. Alan Brooks, in his paper, "The Stained Glass of the Maison Dieu Hall, Dover June 1989 considers that the son was assisted in the exact historical detailing of his illustrations by his father who was interested in heraldry.

⁴⁵⁵ Henry III, Edward II, Edward III, Richard II, Henry V and Henry VI all visited the house. Information from Dover Museum Website. C.Waterman in her paper records the following:
"Kings also made use of the Maison Dieu, probably primarily as a meeting place, as the Castle was well equipped with Royal apartments, but good

- 2 The dissolution of the monasteries and the catastrophic effect it had on a vast swathe of mediaeval art and architecture.
- 3 The decline and undervaluing of the mediaeval period and its manifestations, during the Renaissance period.
- 4 The rediscovery and reassessment of the mediaeval era and its association with the romantic movement in the late 18th and early 19th centuries. The adoption of the Gothic mediaeval style as an appropriate symbol of civic architecture.
- 5 By their use as Victualling Stores during a period of 280 years the mediaeval buildings testify both to the degradation of the mediaeval era, and to the rise of Britain as a naval power and the organisation needed to maintain naval supremacy, one aspect of which was well provided ships.
- 6 The connection with the rise of professional bodies (architects, surveyors and national organisations for the care of historic buildings). The involvement in the 1920s of the Ministry of Works officials illustrates the developing philosophical and technical issues relating to conservation.

Historical Illustrative Value

- 4.3.7. The mediaeval buildings constitute a significant part of one of few surviving mediaeval hospitals in the country and one of the fewer to be found in the county of Kent. See also point 4 under 4.3.4.
- 4.3.8. The hospital's foundation (between 1203-1215) is in the early part of the second period of hospital building as identified by RM Clay and S. Sweetingburgh and directly reflects the need to house pilgrims associated with the journeys to Thomas Becket's shrine at Canterbury from the continent.
- 4.3.9. It is the most intact of the earliest surviving hospitals in Kent.⁴⁵⁶ The development of the site as explained in section

quality and probably expensive hospitality would have been required in the form of board and lodging for members of the Royal household travelling with the King. Notable visits were:

1213 King John when "he signed precepts for all Earls, Knights, Barons and military tenants to appear at Dover for the defence of the kingdom and preservation of their lives". This summons is said to have brought 60,000 to the town and many were sent away. John may also have met the Pope's legate, Pandolphus here or at Temple Ewell.

1307 Edward II using apartments at the Maison Dieu on his way to France.

Edward III whose Chancellor William Inge 'went to his apartment at the Maison Dieu'.

1396 Richard II appointed his Regent at the Maison Dieu prior to leaving for Calais.

⁴⁵⁶ St John's Hospital Canterbury (c1087) founded by Bishop Lanfranc for the poor and sick retains parts of the Chapel and refectory and other ruinous structures. St Nicholas Harbledown also by Lanfranc (the earliest Leper Hospital) c1084 has very little fabric remaining. St Bartholomew's Hospital (c1078) in Rochester by Bishop Gundulf, has also largely disappeared. St Mary's Ospringe was an almshouse founded or possibly refounded (S. Sweetingburgh "Late Mediaeval Kent" p.114 fn18 by Henry III c 1230). Only part of the lower ground floor survives. Dover's other mediaeval hospital St Bartholomew's Hospital Dover although earlier than the Maison Dieu (dated to 1141) was demolished in 1540. (S.S – "The Role of the Hospital in Medieval England" p.170 and "Late Medieval Kent pp113, 114 fn 18).

3.0 is typical of hospital development to meet changing circumstances. Although only the Chapel can be dated with some certainty, the later building of the Stone Hall and the Tower provide a good illustration of architectural developments in the mediaeval period.

- 4.3.10. As well as its fairly early date, its value is further increased as one of a small group of hospitals with non-clergy patrons built purposefully to house pilgrims.⁴⁵⁷
- 4.3.11. The possible reconstruction of the mediaeval buildings at Dover Maison Dieu presented in Section 3.0, together with the documentary evidence, provide both a physical image and an invaluable picture of life at a hospital under Royal patronage.
- 4.3.12. Historical Illustrative Value as well as Evidential Value is contained in the use of the mediaeval buildings as a Magistrates Court and Prison. The evidence from this activity survives in the prison cells found beneath the Stone Hall and the fixed court benches still in place in the Chapel⁴⁵⁸
- 4.3.13. The two different sizes of prisoner cells⁴⁵⁹ surviving below the Maison Dieu, perhaps 30 years apart and both obsolete by 1877, are also illustrative of 19th century legislation developments regarding the treatment of prisoners and in this respect also have Communal Value.
- 4.3.14. The illustrative value of the mediaeval Tower is much more difficult to pin down, mainly because of major interventions and changes throughout its life, the latest being the introduction of the lift; a catastrophic loss in terms of historic fabric and evidential value. Its lower floor is likely to represent the extended entrance vestibule to the Stone Hall. The upper floors housed the Prison Constable in the 19th century.

Aesthetic Value

- 4.3.15. The aesthetic value of the Maison Dieu as a piece of mediaeval architecture has been degraded over the centuries. However, the impressive qualities of the Stone Hall, Chapel and Tower can be gleaned from 18th century prints and paintings, which show it most accurately.
- 4.3.16. The ambitious intentions of the medieval builders of the Stone Hall can be understood from:

⁴⁵⁷ The two largest groups of hospitals were for lepers & Almshouses. Bishop Granville's' St Mary's Hospital at Strood C1192-3 also accommodated poor pilgrims & travellers. It only survives below ground, excavated in 1969 <http://www.kentarchaeology.org.uk/Research/Pub/ArchCant/Vol084%20-%201969/084-08.pdf>. The other hospital in Dover, St Bartholomew's was established by St Martin's Priory. Although initially built for pilgrims & infirm poor people, it soon became a leper's hospital. See fn above for its demolition.

⁴⁵⁸ The date of the Court Room furniture has not been ascertained but the sparseness and flatness of detailing could link these to Poynter and the work he did before Burges's arrival. The Judicial and Penal contrasts sharply with the building's original purpose to provide charity and shelter to those less fortunate in society.

⁴⁵⁹ See also section 3.0 for how the changing legislation also affected the size of prisoner cell fenestration.

- 1 Its magnificent dimensions most evident in the surviving 19th century photograph⁴⁶⁰, which shows it towering above the town.
 - 2 The large proportions of its original window openings as seen in the Buck Brother's prints and other illustrations.
 - 3 The few surviving original details such as the idiosyncratic convex/concave detailing of the east window surround, the bold surround of the south windows and the grotesques on the buttress gables, which remain in place, though possibly as very well repaired originals or good 1927 copies [Plate20(a)].
 - 4 The quality of light that would have filled the long lofty space of the Stone Hall coming from all sides: 6 (or 7) large windows to the south, large east and west windows as well as north clerestory lights.⁴⁶¹
- 4.3.17. The Stone Hall has acquired considerable aesthetic value from the work of the 19th century restorers encapsulated in:
- 1 The design and execution of the 6 stained glass windows to the south side, by Edward Poynter⁴⁶². The aesthetic value of the windows, which overlaps with Historical Associative and Communal value is very well assessed in an 1989 paper by Alan Brooks extracts of which are quoted here:
 - i. *"Poynter was active in stained glass design for a relatively short period of time, 7 years at the most, at an early stage in his career, and these windows represent his best work."*
 - ii. *"They are also by far his largest, and indeed must be in all, one of the largest secular stained glass schemes undertaken in the Victorian period. This is all the more remarkable because they were designed by Poynter at the youthful age of 24, before he had acquired any real reputation as an artist."*
 - iii. *...The windows are of "excellent quality both of design and execution."*
 - iv. They possess an *"unusual subject matter for stained glass: scenes from the history of Dover."*
 - v. *"The story of their commissioning and installation presents an interesting insight into local municipal politics and parochial controversies."*
 - vi. They are of interest in linking an eminent Victorian artist *"with the town through his father and the architect Burges."*⁴⁶³

⁴⁶⁰ Appendix 01_ Chpt. 04, Fig. 4.7 (D08979)

⁴⁶¹ A 7th window in the westernmost bay obscured by the building of the Tower is referred to by Batcheller as well as the clerestory lights; see section 3.0

⁴⁶² The windows took 13 years to install; the first being made in 1860 depicts the embarkation of Henry III at Dover setting out for the Field of the Cloth of Gold. The last window in 1873 is a memorial to Robert Taylor, a Commander in the Royal Navy who died in 1867. Edward Poynter was involved to the last, despite having attained considerable recognition as an artist by then.

⁴⁶³ Alan Brook adds the following postscript to this account: *"...It should be added that Edward Poynter would almost certainly have visited the Maison Dieu Hall to see the completed set of his windows on several occasions subsequently."*

vii. *"There is also some significance from the point of view of stained glass history because the windows provide an excellent illustration of the working method whereby artist designer is distinctly separate from the craftsman manufacturers, which in this case were two separate firms. Although this method of working had been practised since the mediaeval period, Poynter is one of the designers, who are relatively rare prior to this century (20th) who achieved outstanding success in fine arts and who also tried their hand at stained glass. Other well-known examples of eminent artists of an earlier date who ventured into stained glass work are Paolo Ucello (at Florence Cathedral) and Joshua Reynolds (at New College, Oxford)"*.

- 2 The stone grotesques carved on the internal dado string by Poynter/Burges, the internal doors and screens by Burges. The lions clinging to the string are uncannily similar to those over the hood mould to The David door at St Fin Barre's Cathedral Cork [Plate 17(a & b)].
- 3 The carved stone panels on the east gable and the carved brackets to the roof structure, designed by Burges, which are reminiscent of much of his other work. [Plate 17(d & h)].
- 4 Although now removed, the artistic value of the Burges gas light brackets and standards is discerned from illustrations and written accounts. If they were to be found and reinstated, the artistic value of the building would be increased. Although much more elaborate than Maison Dieu brackets the base plate to the gas brackets at Fin Barre Cathedral [Plate 17(c)] has great similarities with the little sketch of the brackets that appears in one of Burges's letters⁴⁶⁴.

Communal Value

- 4.3.18. The Stone Hall as restored by Poynter and Burges represents civic pride in the importance of Dover as one of the Cinque Ports⁴⁶⁵. This is embodied in the iconography of the stained

His father Ambrose had settled in Dover and continued to live there until his death in 1886. Ina Taylor records that Edward would visit his father and stepmother in the town. In 1883 he drew St Radigund's Abbey and painted a picture of Dover Castle while on a visit. No doubt he was often in receipt of the admiration of the townspeople he would have met who would have so greatly appreciated the works of art in stained glass, which he had endowed upon Dover.

⁴⁶⁴ Appendix 02_Chpt. 03, Fig. 3.10 (DSC04816 & 04817)

⁴⁶⁵ The Confederation of **Cinque Ports** is a historic series of coastal towns in Kent and Sussex. It was originally formed for military and trade purposes, but is now entirely ceremonial. A Royal Charter of 1155 established the ports to maintain ships ready for the Crown in case of need. The chief obligation laid upon the ports, as a corporate duty, was to provide 57 ships for 15 days' service to the king annually, each port fulfilling a proportion of the whole duty. In return the towns received considerable privileges. A significant result from the need to maintain the authority of the Cinque Ports by the King was the development of the Royal Navy. The five head ports were entitled to send two Members to Parliament. A Lord Warden of the Cinque Ports was appointed, and also held the title of Constable of Dover Castle, and whilst this office exists today, it is now a purely honorary title, with an official residence

glass windows, the carved panels on the east wall which symbolise Dover's identity, the collection of banners, arms paintings, etc that adorn the walls. Public recognition in the 19th century, of mediaeval architecture and chivalric values as appropriate symbols for civic and national identity, has Communal value as well as Historical Associative value⁴⁶⁶.

- 4.3.19. Communal Value in relation to prison reform legislation is covered in the previous section.

Victorian Buildings

Evidential Value

- 4.3.20. The largest part of the Victorian construction phase is the 1883 Burges/Pullan/Chapple buildings. The smaller part is the 1867 Council Chamber and ante rooms designed by the Borough Engineer. The former sits on the original mediaeval pilgrims' hall site and the subsequent 1867 prison phase. Nothing of these two periods remains within the Victorian fabric except perhaps in the wall that bounds the passage between the Dover Town Hall and the Art College and in the foundations of the Connaught Hall.⁴⁶⁷
- 4.3.21. Currently the evidential value of the extinct periods of construction lies in the documentary sources examined in Section 3.0.⁴⁶⁸ Although there is no physical evidence to support the documentary evidence, the strength of the latter possesses significant value for our understanding of past activities on site, be it mediaeval activities or prison organisation in the latter half of the 19th century.
- 4.3.22. The evidential value of the 1883 and the 1867 buildings is strong both in physical and documentary expressions and provides a clear understanding of the human activity related to the way public authorities commission work and their use and adaptation of buildings as public perceptions, and needs evolve.
- 4.3.23. However below ground archaeological potential could exist below the footprint of the buildings of earlier phases of construction.

at Walmer Castle. The town of Hastings was the head port of the Cinque Ports in mediaeval times. The towns also had their own system of courts. Information from: https://en.wikipedia.org/wiki/Cinque_Ports.

⁴⁶⁶ The conversion of the Stone Hall into a Town Hall in the mid-19th Century maybe an accident of time and circumstance but the building's secular as opposed to religious origins may have been a contributory factor is its appeal to the Town Council in seeking to buy it in 1835. This together with its role as a government Naval warehouse may have contributed to a sense that the building was part of (belonging to) the Town than if it had a strictly religious foundation.

⁴⁶⁷ The wall lies on the line of older structures. Material from the 1867 prison phase may have been used in the foundations of the Connaught Hall

⁴⁶⁸ As recorded in inventories, maps, Charter rolls and chroniclers' accounts or clearly represented in surviving drawings.

Historical Associative Value

- 4.3.24. The historical associative value of the Victorian Buildings is varied and extensive:
- 1 The associative value with the greatest weight is the link of the 1883 building phase, to the architect William Burges and his design for it.
 - 2 The Burges association is particularly important as it is the last design he made for a building of considerable size, which was realised and survives intact.
 - 3 Burges's initial design report represents an early example of one of the stages of an architectural design process as it has developed since the creation of the professional body of architects: that of taking a brief from a client and producing a design report with recommendations. This process remains substantially the same today.
 - 4 Associative value also pertains to the institution of Dover Corporation and its practices in fulfilling both its aspirations in terms of Civic status and its obligations in terms of law enforcement. This association is linked not just to the 1883 buildings but also the 1867 phase of the second prison and the Council Chamber.
 - 5 Famous individuals associated with the buildings (apart from Sir Winston Churchill and Queen Elizabeth the Queen Mother, mentioned above) are Guglielmo Marconi (1874– 1937) who in 1899 exhibited his radio equipment in Connaught Hall,⁴⁶⁹ the Duke and Duchess of Connaught⁴⁷⁰ who opened the Hall.
- 4.3.25. The 1867 Council Chamber illustrates the aspirations of Dover Council for a Chamber with an impressive design and quality materials, achieved not by a famous designer but its in-house design team. John Hanvey was borough engineer at the time having been appointed after stiff competition of the post.⁴⁷¹ His assistant Arthur Wells was articulated to him at the time of

⁴⁶⁹ Marconi had previously conducted radio experiments, assisted by the Royal Engineers at Fort Burgoyne, near Dover Castle. On Christmas Eve 1898, Marconi demonstrated his new wireless system by transmitting a signal from the South Foreland Lighthouse, St Margaret's, to the South Goodwin Lightship, the world's first shore to ship radio transmission. On 27 March 1899 he transmitted the first international wireless message, 'Greetings from France to England,' from Wimereux, near Boulogne to the South Foreland Lighthouse.

⁴⁷⁰ The duke was the third son of Queen Victoria

⁴⁷¹ 1880 Institution of Civil Engineers: Obituaries Vol 59 Obituaries as quoted on http://www.gracesguide.co.uk/John_Hanvey#cite_note-1 ". . . When almost a boy he obtained employment on railways in Ireland under Mr. W. McCormick, and often encountered strange adventures in the pursuit of his calling as Manager of Works. He afterwards served on the Liverpool and Bury Railway, and as Manager of Works to Williams, Ackroyd and Co. He spent some time at Penrith in Cumberland, and for several years was engaged on the Birkenhead Dock Extension Works. From thence he went to Gloucester as the City Surveyor, where he formed a reservoir embankment outside the city boundary; and in 1861 he was elected, out of sixty candidates, Borough Surveyor of Dover. . .

the design of the Second Prison Building and the construction of the Council Chamber.⁴⁷²

Historical Illustrative Value

- 4.3.26. The Connaught Hall, on all floors and the buildings that surround it are of considerable significance in Historical Illustrative value as being:
- 1 Typical of civic architecture at that period.
 - 2 Representative of the design and construction methods at the time with the added bonus of William Burges and his unique style as the designer.
 - 3 Comparable with other buildings by William Burges. See notes under Aesthetic value.
 - 4 They can be firmly related to buildings by other designers in the last quarter of the 19th Century in terms of construction methods employed (such as the use of an iron frame to support the galleries and iron roof girders [Plate 15(c)] to provide the large clear span required over the Hall) as well as their fusion of Gothic style with modern engineering⁴⁷³ Also representative of the period is the pre occupation with the ventilation and lighting of buildings. [Plate 15(d&g)]
 - 5 The documentary evidence relating to the 1883 buildings supports and further illustrates their physical execution.
 - 6 By their connection with Pullan & Chapple, the 1883 buildings have a close association with the building immediately to east (the 1894 former Art College) which Pullan designed in a style that is reminiscent and respectful of the Burgess design for the Connaught Hall buildings.
 - 7 The historical illustrative connection between the Connaught Hall buildings and the Art College is not just stylistic and directly related to the designers involved, but reinforced by their common occupation of the wider mediaeval hospital site.⁴⁷⁴
- 4.3.27. In historical illustrative terms, the 1867 Council Chamber provides an example of a man mainly involved in building engineering works making a conscientious effort to design an impressive room that was in keeping with the grandeur of the Poynter/Burges restored Stone Hall.

⁴⁷² "Arthur Wells was articulated to John Hanvey of Dover from 1864 to 1867 and remained as assistant until 1869 when he commenced independent practice in Hastings, having been elected FRIBA in 1889." Inf as it appears on http://www.scottisharchitects.org.uk/architect_full.php?id=201992

⁴⁷³ Such as the St Pancras Station and the Grand Midland Hotel.

⁴⁷⁴ The value of the close association between these two sets of buildings on the mediaeval site has also been explored under the aesthetic and townscape value of the whole; see section 4.2.5.

Aesthetic Value

- 4.3.28. The greatest asset of the 1883 building phase in aesthetic terms is the design by William Burges which survives intact.
- 4.3.29. Maison Dieu is one of very few surviving examples of Burges Secular (public) Gothic architecture⁴⁶⁵. Others such as Skilbeck's Warehouse or St Anne's Court are now demolished. Trinity College in Hartford Connecticut USA is left incomplete while the Bombay School of Art and The London Law Courts were design competition entries which were never realised. The Speech Room at Harrow School remains the only other example of Gothic Secular architecture within Burges's portfolio. The Maison Dieu also remains one of Burges's largest commissions. Seen in these terms, the rarity of the Municipal buildings at Dover becomes readily apparent.
- 4.3.30. Although Burges did not live to see it through its construction on site and final detailing, it is evident both from documentary records and the surviving building fabric that his successors adhered religiously to his design.⁴⁷⁵
- 4.3.31. Burges was an architect who spent a great deal of time learning his craft and developing his ideas. Once he began his architectural career proper at a comparatively late age his creative output did not change or evolve but rather was perfected from one project to another.⁴⁷⁶ Parallels between his work at Dover Town Hall and his other work can be drawn aplenty:
- 1 In design terms the most striking similarity can be seen between the facades of the Connaught Hall and Knightshays Country House⁴⁷⁷. The end gables on a symmetrical elevation at Knightshays are projecting wings but when seen on a flat elevation they have great similarity with the Mayor's Parlour gable at Dover Town Hall. Other similarities emerge in the gabled dormer windows and 2-light, first floor windows, which are common elements to the Knightshays and the Ladywell elevation at Dover. The treatment of the chimney stacks between the two buildings is almost identical. [Plate 12(a-b)]
 - 2 Elements from the Ladywell elevation namely the Mayor's Parlour gable with its stone clad upper section, the timber projecting dormer and the first floor window design, appear in

⁴⁷⁵ The original plans and elevations that accompanied Burges's design report are faithfully translated into the construction drawings. Both sets of drawings survive -Figs 6.1-6.4 App01.

⁴⁷⁶ According to J. Mordaunt Crook his first major commission came to him when he was 35 and was Saint Fin Barre's Cathedral, Cork. Burges's status as a high ranking Victorian Architect is now undisputed. Crook also sees Burges as the link between the "Pre-Raphaelites and the Symbolists" (p105) and the early and late Victorian periods, between "*the nascent medievalism of Pugin and the febrile experiments of art nouveau*" (p343).

⁴⁷⁷ Knightshayes commenced in 1867 but it was not until 1874 that the elaborate internal designs were finished. Burges had a rocky relationship with the Heathcote Amory family and was fired half way through his commission leaving his imaginative vision incomplete. His decorative scheme was never executed, beyond the stone and wood carving. Inf obtained from National Trust site (the house in in NT care) and p.301 of J. Mordaunt Crook "William Burgess and the High Victorian Dream".

Burges's own house, Tower House in Melbury Road, Kensington, as well as at McConnachie House (or Park House), Park Place, Cardiff. The latter was built for the Marquess of Bute Chief Engineer and estate agent. [Plate 12(a)]

- 3 The half roof over the staircase terminating against a chimney stack, at the NW corner of the Connaught Hall is an element that appears again at Cardiff Castle [Plate 13(a)]. The conical roof to the stair turret to the Clock Tower at Dover Town Hall also appears at Cardiff Castle. Conical round roofs on round towers of much more impressive dimensions appear in great multitude at Castell Coch, with the apex clad in lead and finished with a metal flag [Plate 13b]. A finial on the miniature conical roof at Dover Town Hall [Plate 12(c)] is shown on the 1880 Burges drawing (no7). It is not known whether this was ever installed but it is certainly a signature Burges element.
 - 4 The design for both the street elevations of the Dover buildings has many of Burges's signature touches, composed in an articulate and well managed way to reflect the civic status of the building. The roof scape is as lively as could be achieved by Burges within the constraints imposed by the large mass of a public entertainment hall.⁴⁷⁸
- 4.3.32. The Dover Municipal buildings are rare in Burges output and therefore difficult to compare with other extant examples of his work. However, parts of the interior are reflected in his other designs.
- 1 The most striking internal feature, which represents Burges's appreciation of the architecture of the east, in particular the buildings he saw in Constantinople, and which can be identified in other Burges buildings, is the coffered ceiling in the Mayor's Parlour. Coffered ceilings are a common theme in many of Burges's designs particularly in Cardiff Castle, where its apogee was achieved.
 - 2 The Connaught Hall rib vaulted ceilings over the galleries and the galleries themselves have similarities with an unexecuted design possibly for the Law Courts competition [Plate 14(a)].
 - 3 Exaggerated-scale features, such as oversized fireplaces can be seen in many of Burges's works including the Mayor's Parlour. By comparison with others, the designs at Dover seem restrained [Plate 16(a-b)]. The reason could be restrained public finances, a Burges design by proxy (through Chapple) or simply the lesser proportions of the rooms, in which they are found.
- 4.3.33. The decorative scheme for the 1883 set of buildings although not directly by Burges's hand is as faithful to his intentions and the spirit of his overall design as any subsequent architect,

⁴⁷⁸ Mordaunt Crook on p.219 of his major tome on Burgess (William Burges and the Victorian Dream) states: "Burges seems to have suppressed his stylistic preferences in order to match the Ragstone walls and Decorated Tracery of the *Maison Dieu*" but this can hardly be borne out. When the design treatment of the last major scheme by Burges is compared to his other work, it is apparent that his stylistic preferences and design devices are all present at the Dover buildings. Mordaunt Crook does acknowledge the (building's) "silhouette as undeniably Picturesque"

who had respect for the man and his philosophy, could achieve. The two architects to whom this task fell were Richard Popplewell Pullan, Burges's brother in law (who together with his wife also inherited Burges's house in Melbourne Road) and John Starling Chapple who was particularly close to Burges having worked with him since 1859.⁴⁷⁹

- 4.3.34. The original decorative scheme was overpainted in the mid-20th century but documentary accounts, illustrations, early photographs and the partial uncovering in the 1980s testify to its quality and its probable survival under the present magnolia paint [Plate 06(b)].
- 4.3.35. Parallels with other Burges decorative schemes can be drawn: The motifs as uncovered in various locations at the Dover Municipal buildings have a direct connection with Burges designs elsewhere:
 - 1 The painted figures in niches in the Mayor's parlour reported in the Builder magazine appear to be overpainted or lost but the niches survive [Plate 16(c)]. The motif occurs in many of his buildings, Cardiff Castle, Castle Coch and his own house being the most famous, but also in furniture panels.
 - 2 The Connaught Hall vaulted ceiling [Plate 15(b)] can be seen in several Burges designs including the Law Courts competition design [Plate 14(a)].
 - 3 The sculpted, gold-gilded floral crockets to column capitals in the Connaught Hall [Plate 15(a)] illustrating an oriental influence to Burges' work are rather Egyptian and similarly evident in Cardiff Castle's 'Arab Room' and in the column capitals at the Tower House [Plate 16(b)].
 - 4 Mythical figures and scrolls uncovered in the Mayor's Parlour are also almost identical to such motifs in Cardiff Castle [Plate 16(e)].
- 4.3.36. Chapple designed the furniture for the Dover Municipal buildings, providing a direct connection between Dover and Cardiff Castle as he also designed the furniture there, after Burges's death. This item and the one that follows also possess Historical Associative and Evidential value).
- 4.3.37. The parallels between Dover and other buildings by Burges extend from the original design to the use of his most trusted craftsmen such as Nicholls for the stone carving and W. H. Lonsdale for the design of the windows.
- 4.3.38. The aesthetic value of the W.H Lonsdale designed windows has been assessed by Alan Brooks as follows: "*Lonsdale....is considered to have been very competent yet not as original a*

⁴⁷⁹ Chapple was devastated when Burges died describing him as "one of the brightest ornaments of the profession. Thank God his work will live and... be the admiration of future students" Lawrence, David; Wilson, Ann (2006). "*The Cathedral of Saint Fin Barre at Cork: William Burges in Ireland*" p53 and Mordaunt Crook p.70. RP Pullan was equally admiring and respectful of Burges, and both men worked on to complete Burges's designs not just at Dover Town Hall but also at Cardiff Castle and Castell Coch. Pullan authored two studies of Burges's work, "*The House of W. Burges*", A.R.A., in 1886 and "*The Architectural Designs of W. Burges*", in 1883.

*designer as his colleague with Burges, Weekes. Certainly the Dover windows are not great works of stained glass art; though neither were they meant to be. It is however of great interest that several of Lonsdale's very well executed small water colour sketches and full scale cartoons for the windows are extant and remain in the Dover Museum archives in excellent condition.*⁴⁸⁰

- 4.3.39. The aesthetic value of the 1867 Council Chamber lies in its completely intact interior; the quality of the overall design and its furniture and fittings including the only surviving sun burner in the Town Hall⁴⁸¹, as well as the stained glass windows by W.H Lonsdale [Plate 20(e)]. The latter were installed after those in the Connaught Hall, from a surplus of the subscription monies raised for the Hall windows.⁴⁸²

Communal Value

- 4.3.40. The Communal value of the Victorian buildings has been touched upon in previous sections but its essential communal value lies in its raison d'être, to provide accommodation for public meetings, entertainments, and the "promotion of philanthropic objects."⁴⁸³ The Connaught Hall with the ancillary accommodation in the lower ground floor still fulfills this purpose.
- 4.3.41. Historically, communal value lies in the events that the buildings have witnessed. Many are captured in the Dover Museum photographic archive and have been touched upon throughout the study. One of the most symbolic events in public consciousness is the donation, mounting and regular commemorations surrounding the Zeebrugge Bell, which marks a painful but heroic event in the history of the WW1.

⁴⁸⁰ A. Brooks records that they were discovered in 1982 by the then Dover Museum Curator, Mrs Sarah Campbell.

⁴⁸¹ The sun burners in the Connaught Hall are no longer there; removed to increase ventilation.

⁴⁸² Alan Brooks p.15 "*The three-light window depicts Edward I, Edward II and Richard I. Cartoons survive of all three. The general theme of these and the other Council Chamber windows was that of sovereigns known to have visited the Maison Dieu, while the theme of those windows put into the Connaught Hall was that of the Constables of Dover Castle. Two further windows, both two-light designs, were placed in the Council Chamber, in 1892. One was presented by Sir Richard Dickeson, shows Henry VIII and Charles I. Both the small watercolour sketch and the full-length cartoons survive. The other was presented by Alderman Adcock and shows King John and Henry III. The cartoons survive.*" A. Brooks records that the remaining four windows were designed by Chapple as reported on 23rd February in the Dover Express. However, the list of Council Chamber windows as provided by Dover Museum and reproduced in Fig.5.10 App02 does not entirely tally with this account.

⁴⁸³ C. Waterman p.27

4.4. Other Aspects of Significance

Art, Furniture, Fixtures and Fittings, Constructional Details

- 4.4.1. The Maison Dieu provided a rich subject for artists and engravers in the 18th and 19th centuries, representing the romantic fascination with mediaeval ruins in that period. A by-product of this artistic output was the legacy left to us, an invaluable source of material from which to piece together the history of the building.

Furniture

- 4.4.2. The furniture designed by Pullan and Chapple is an important source of value pertaining to the Municipal Buildings and the Burges legacy [Plate 19(f)]. The significance of the furniture has been aptly illustrated by C Waterman and her text is quoted here: *“Although designed by Pullan, as with the painted decoration, their inspiration is unmistakably from Burges. Furniture designed by Burges is relatively scarce and much comparative material that was at Cardiff Castle has been dispersed.” Pullan would have “worked from the ideas and styles of Burges’s late work in the completion of the Dover project. Indeed as Burges’s successor Pullan would also have had many of Burges’s own designs to refer to, a particularly valuable resource in this case. From original drawings he would be able to extract and blend elements of genuine Burges design to produce furniture as convincingly Burgesian as that we find in the Mayor’s Parlour”.*
- 4.4.3. The dispersal of Burges furniture from many of his buildings including the significant creations for Cardiff Castle and his own house at Melbury Road make the survival of the furniture at Dover rarer and more significant.

Ventilation

- 4.4.4. As discussed in section 3.4.16 and 3.6.17, ventilation was a significant feature of the Maison Dieu’s development, with a committee being specifically set up to address ventilation concerns and improvement in both the Sessions House (plus adjoining Stone Hall) in 1847 and the subsequent ventilators incorporated in the Connaught Hall construction. Detailed discussions between Mackenzie, Burges and the committee in 1847 reflect the importance bestowed on ventilation and associated technological innovation during the Victorian era.
- 4.4.5. Two large gas Sun Burners fixed to the base of roof ventilators were installed in the Connaught Hall [Plate 18(b)] to provide ventilation via stack effect a brilliant source of light, and also remove the effluent gas discharge for the wellbeing of the occupants⁴⁸⁴. This design was a popular Victorian invention

adopted by numerous churches, theatres, town halls, museums and various other public buildings⁴⁸⁵ [Plate 18(c)].

- 4.4.6. Unfortunately the burners in the Connaught Hall were removed after electrification but the outer ducts and roof cowls still exist rising through the roof void [Plate 18(a)]. The arrangement still serves to ventilate the hall. The domed funnels, apart from their aesthetic value within the overall ornate ceiling design, have evidential value when read with the documentary evidence.
- 4.4.7. Quite importantly a third Sun Burner survives at Dover Town Hall, over the Council chamber [Plate 18(d)]. Its roof top ventilator is very plain compared to those installed in the Connaught Hall but the surviving internal, gas light element is still a notable typical Victorian design.
- 4.4.8. Their significance can be assessed by:
- 1 Their historic value in recording the technological innovation of the time, which was widely used, whilst aesthetically offering an opportunity for a variety of architectural ornament, particularly when installed in a large hall, as at Maison Dieu. For this reason, many surviving sun burners exhibit quite different decoration to each other despite the working mechanism remaining the same⁴⁸⁶.
 - 2 Their communal value should similarly be noted; the introduction of sun burners to such venues permitted their use into the evening hours allowing both an extended range of activity and more importantly those who worked during the day i.e. the working classes to attend events or exhibitions that they otherwise would not have been able to attend.
- 4.4.9. The Council Chamber also has surviving corner ventilation ducts, which were described in Section 3.0. The underfloor ducts survive. The timber casings are in a style reminiscent of Burges as is the design of the rest of the room.

from the large quantity of gas necessarily consumed in brilliantly illuminated rooms...When lighted by any of the methods usually adopted with ordinary burners, the atmosphere is always more or less vitiated by the escape of Carbonic Acid and other products of the gas consumed. The room is rendered hot and uncomfortable, considerable damage is often caused to decoration, binding of books, pictures, curtains and hangings, and...the health of the persons inhabiting...The sun burner, when properly constructed and carefully fixed and adjusted, carries off and discharges all the products of combustion at once into the outer air, and whilst producing the most brilliant illumination, in proportion to the size and number of jets, an upward current of air is maintained that is sufficient to preserve the atmosphere.’ (C. Waterman transcribing Strode & Co., Gas Engineers, fitters and contractors, pattern books 1867)

⁴⁸⁵ http://williamsugghistory.co.uk/?page_id=67

⁴⁸⁶ The following extract taken from the ‘Provisional Specification. Improvements relating to Sun Burners’ by William Thomas Sugg of Vincent Works, Regency Street, Westminster (25th Aug. 1904) describes the premise of their operation: *‘The gas jets are placed below a reflector from the centre of which extends upwards through the ceiling or roof a shaft provided at the top with a suitable cowl. It is usual to attached to the end of the shaft counter balanced valves which are intended to close under the influence of downwards currents of air and thus prevent down draught’*

⁴⁸⁴ *‘The Sun Burner first introduced by Mr. Alfred King, the Engineer of the Liverpool Gas Works, (and patented by William Sugg & Co.) was intended to remedy the evil effects caused by the escape of the products of combustion*

- 4.4.10. Further to the Sun Burners, various other ventilation systems were employed in both the Connaught Hall and the Stone Hall through (respectively) mechanical pulley systems operating high level louvres, and small external shutters feeding air through transfer grilles⁴⁸⁷. Together, these provide quite a comprehensive reference of ventilation techniques developing across the 50 year period of works to the Maison Dieu. The wall ducts below the Stone Hall windows are still in place.

- 4.4.11. The various ventilation systems surviving at Dover Town Hall have significance under the historical, technological and communal value spheres.

Lighting

- 4.4.12. Lighting similarly occupied a significant portion of the correspondence during the 1860s work to the Stone Hall, relating to gas light and the 1894 electrification works.⁴⁸⁸
- 4.4.13. Gas light was provided by wall brackets and heavy free standing lamps with an ornate Burges design to complement the existing mediaeval space and to light various paintings and fittings. Unfortunately none of the fixtures and fittings have survived. Their associative and illustrative historical value has been explained above.
- 4.4.14. The electrification works to the Connaught Hall represent a uniquely designed series of electroliers and fittings for this space by Chapple installed in 1894, which remain in place today⁴⁸⁹. At the same time it was recommended to convert the Stone Hall gas light brackets to electric during but there is no evidence that these works were undertaken.
- 4.4.15. Gas light pipe work can be seen throughout the building, some being reused as cable ways when the building was fully electrified. The original system extended from areas in the lower ground floor to the Clock Chamber within the Burges tower. One or two original gas fittings still exist though many have been removed or extensively modified during the changeover to electricity.
- 4.4.16. The gas and electric light innovations specific to Dover Town Hall represent:
- 1 A significant point in the building’s history where the technical advancements of a particular age were being fully utilized.
 - 2 Increased communal value, arising from an increased number of occupations and events made possible.
 - 3 The documentary evidence pertaining to the technological innovation can be supported by surviving physical evidence.

⁴⁸⁷ Appendix01_Chpt.04_Fig.4.47 & 4.48

⁴⁸⁸ All correspondence and associated sketches and drawings are chronologically recorded in Appendix 01 and 02.

⁴⁸⁹ The electroliers (term analogous to chandelier from which it was formed) within the Connaught hall and council chamber were installed in the 1890’s (5 ceiling hung electrolier installed within the Connaught hall plus others) See Appendix01_ Chpt.07_ Fig. 7.5 for original drawings

Organ

- 4.4.17. The organ by Norman and Beard of Norwich was erected in the Connaught Hall as a gift by Dr Edward Ferrand Astley (1812-1907) and was officially handed over on Wednesday, 5 November 1902.⁴⁹⁰ It was nationally applauded, at the time, as being 'a veritable triumph in organ building' and was regularly maintained by Norman and Beard who were highly respected and innovative organ builders,⁴⁹¹ (later to become Hill, Norman & Beard) until the mid-20th century.
- 4.4.18. The Borough Organist, Professor Harry J. Taylor was in charge of the instrument for a long time until he died in 1936.
- 4.4.19. The organ is no longer in operation⁴⁹². The original decoration to the pipes has been covered up [Plate 10(a)], and the organ blowers have unfortunately been lost. The organ case survives in its original compact form. It would be possible to restore the organ.
- 4.4.20. Even in its present crippled state the organ possesses:
- 1 Aesthetic and technological value reflected in its original quality
 - 2 Historical associative value through its donor, Dr E. F. Astley, a medical doctor and philanthropist who held several eminent positions (Magistrate, Alderman and Mayor) in Dover and was widely respected for his generosity towards the town.
 - 3 Communal value in terms of the entertainment it provided over the many years of its existence as a fully working organ.
- 4.4.21. The downside of the introduction of the Organ in the overall significance of the Connaught Hall has been the loss of the original grandly decorated arch over the stage to the east end of the hall and the loss of the speaker's balcony a part of the original Burges design. The carved panel above the balcony of St Martin still remains, shown in Plate 10(b).

Clocks

- 4.4.22. The large clock cantilevered from the fourth stage of the Clock Tower is a memorable feature of the High Street façade. [Plate 19(a)]. It was manufactured by E. Dent and Co. of London (No. 11129, 1883). Its exact type is not known but it appears to be a combination of the flat-bed and plate-and-space type clock⁴⁹³. Originally powered via a series of drive shafts, the counter balanced clock weight runs in a vertical shaft within the clock tower wall as a means of storing energy to move the

clock hands. A set of small double doors seen at high level with the intermediate staircase landing gave access to the base of the clock weight shaft. [Plate 19(b)].

- 4.4.23. The mechanism is now unused, having been superseded by a contemporary electric motor and gearbox. The clock is no longer illuminated and does not always tell the right time. It does however remain a much-loved feature of the town despite the original criticisms of its protruding design and apparently 'uneven' numbering. When installed, the clock face was known locally as the 'frying pan', since it was not mounted flat onto the Tower, as Burges intended.⁴⁹⁴
- 4.4.24. Today it remains a defining feature of the Town Hall, part of the urban landscape. Its technological value is typical for the late Victorian period. The associative value is gained through Dent, a respected company advertising its Royal warrant on the clock. Clocks have an inherent cultural and communal value especially valuable when not everyone had a pocket or latterly a wrist watch or mobile phone!
- 4.4.25. Other noteworthy clocks inside the building include the Woodruff Clock on the face of the balcony in the Connaught Hall. This was presented in 1890 by the sisters of William Woodruff, in 1890 who ran a jeweller's business in Snargate Street (and from 1865 in New Bridge). The large wall mounted pendulum clock installed in the Stone Hall above one of the arched doorways to the Connaught Hall, was locally manufactured by Emmanuel Levey, Watchmaker of Dover (24 Strond St. 1818 - 1860) [Plate 19(c)].

Constructional Interest.

- 4.4.26. The documentary evidence relating to the Maison Dieu has significance for the history of construction in the field of cement development:
- 1 An early documentary reference to Portland cement can be found at a meeting of the Ventilation and Restoration Committee on 17th November 1848: "*The plans and specifications for Ventilating the Sessions House and replacing the decayed part of the plastering with Portland cement were examined and approved*"⁴⁹⁵.
 - 2 The use of early Portland (artificial) cement, Roman (natural) cement and hydraulic lime overlaps in the mid-19th century. In order to place the reference relating to the Maison Dieu minutes, in chronological context key facts in the development of the material are given here:

- In 1811 James Frost took out a patent for an artificial cement, which he called British cement.
- "The name Portland cement was used by Joseph Aspdin in his cement patent in 1824 because of the cement's resemblance to Portland stone".
- "In 1818, French engineer Louis Vicat invented an artificial hydraulic lime considered the "principal forerunner" of Portland cement". Louis Vicat is significant in that he also produced natural cement in his works in Grenoble a material still produced and marketed under the name Prompt.
- In 1838 Aspdin's son William was producing Portland cement at Gateshead and Brunel was using it for his Thames tunnel despite it being twice the price of Roman Cement.
- In 1848, William Aspdin further improved his cement; Aspdin's cement was a mixture of Portland cement and hydraulic lime.
- Isaac Charles Johnson further refined the production of the hybrid Portland cement and claimed to be the real father of Portland cement."
- In 1859 "John Grant of the Metropolitan Board of Works set out requirements for cement to be used in the London sewer project."⁴⁹⁶

- 3 Maison Dieu provides a good illustration of this early and overlapping cement practice. The author's own observations on site confirm that the material used for rendering the Sessions House is still in place and has similarities with (natural) Roman Cement but may be early Portland cement. Roman cement (a distinct dirty brown material) is present around the Tower doorway leading into the base of the Stone Hall, and in the walls and treads of the Tower vice. Reference to the Roman cement in documentary evidence is to be found in the 1924-1927 MoW repair phase in relation to the mid-19th century repairs.

- 4.4.27. Other constructional points of interest have been touched upon in the main body of report in relation to the detailing of the Victorian buildings.

- 4.4.28. The archaeological potential of the site both for above and below ground presents the opportunity for further constructional interest to emerge.

END OF SECTION 4.0

Rena Pitsilli-Graham 28.8.2015

Rev A 27.10.2015

⁴⁹⁰ A thorough description is provided in section 3.9. See also App01 Fig 7.9b

⁴⁹¹ See fn 342 in Section 3.9

⁴⁹² Records of servicing are recorded in App02, Fig.5.10

⁴⁹³ "The Evolution Of Tower Clock Movements And Their Design Over The Past 1000 Years" by Mark Frank p.9 "*The design of the flat-bed was quickly joined with the plate and spacer to produce the most prolific frame style used for larger and multi-trained tower clocks. In some cases the strike trains remained as a flat-bed arrangement with a plate and spacer frame for the going train. In others the entire set of trains were plate and spacers set upon the flat-bed frame.*" http://www.my-time-machines.net/Tower_clock_paper_07-07-14.pdf

⁴⁹⁴ C.Waterman paper p.19

⁴⁹⁵ Although the development of Portland cement (now called Ordinary Portland cement) began in 1756 when John Smeaton experimented with combinations of different lime stones and additives. The development of the material as we now know it took many years. In the late 18th century, Roman cement also known as Parker's cement was developed and patented in 1796 by James Parker; Roman cement quickly became popular, and was used extensively in Britain and other European countries in the first half of the 19th century. Roman cement began to be replaced by Portland cement in the 1850s.

⁴⁹⁶ Information drawn from https://en.wikipedia.org/wiki/Portland_cement, J Ashurst's book "Mortars Plasters and Renders in Conservation" and the author's own experience of historic building work.



(a) Dover Town Hall at corner of Ladywell and High Street. Connaught Hall and Clock Tower in the foreground with Mediaeval Tower in the distance. (Internal ref: DSC03174)



(b) Mayor's Parlour Suite Roofs and north internal courtyard. East gable of Connaught Hall to left hand side. (Internal ref: DSC05580)



(c) Connaught Hall east gable and south roof slope with rear of Clock Tower in the distance. Stone Hall roof to the left (Internal ref: DSC05579)



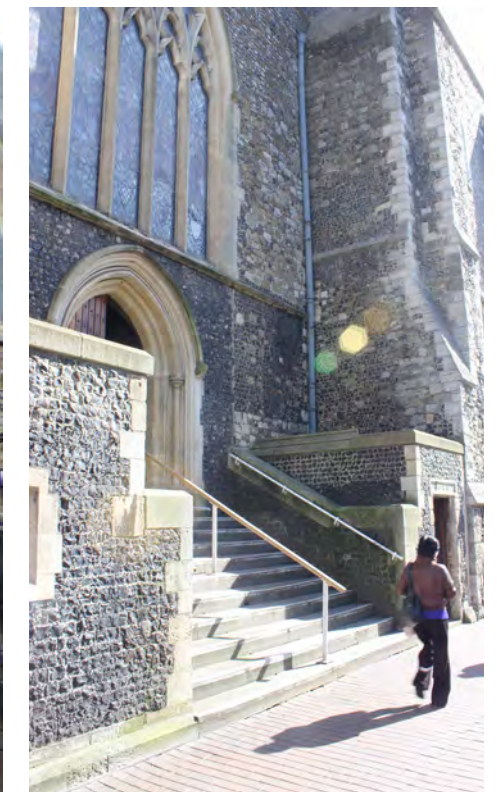
(d) Mediaeval Tower and south facade of Stone Hall from the east. (Internal ref: DSC05655)



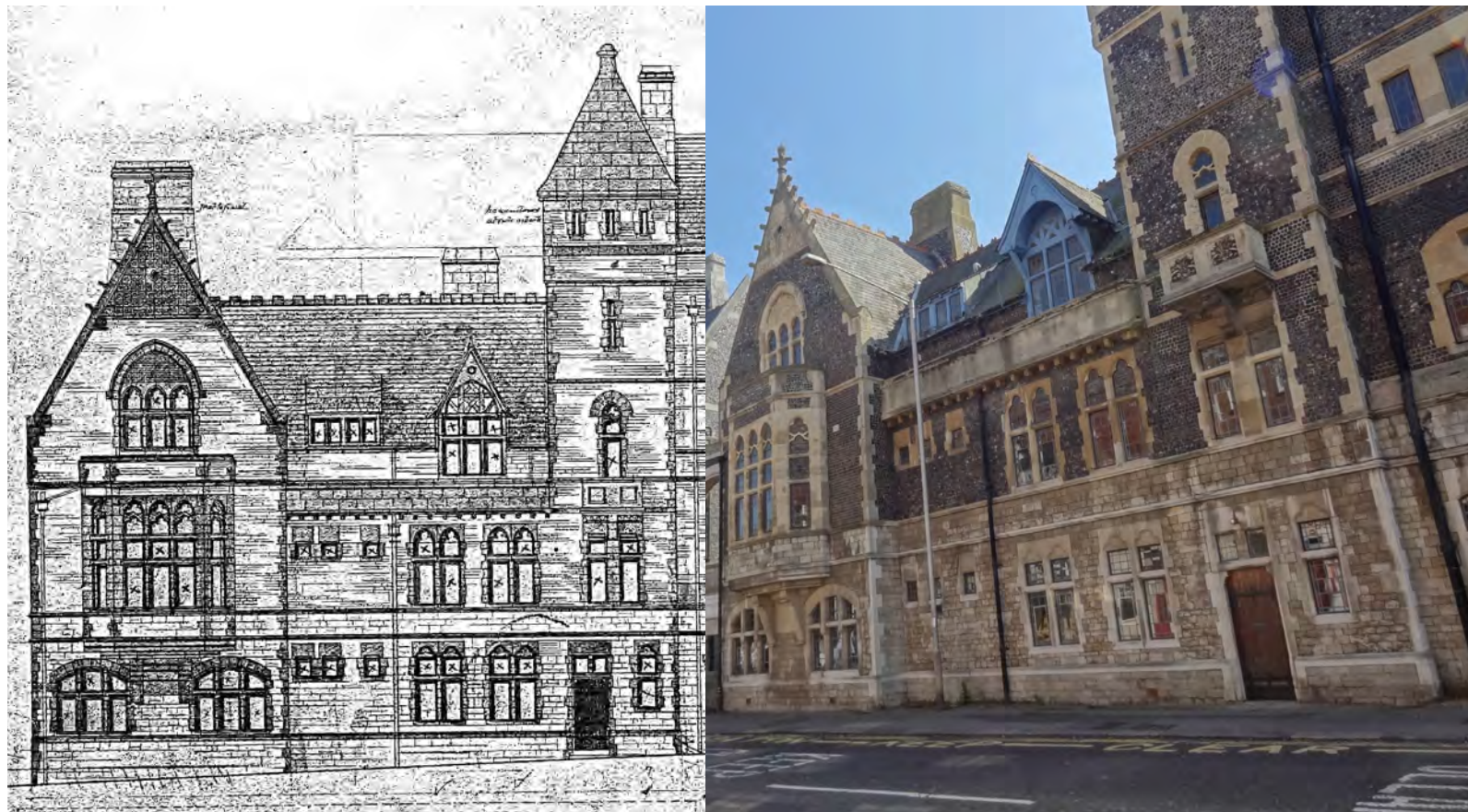
(e) South side of Stone Hall (Internal ref: DSC05653)



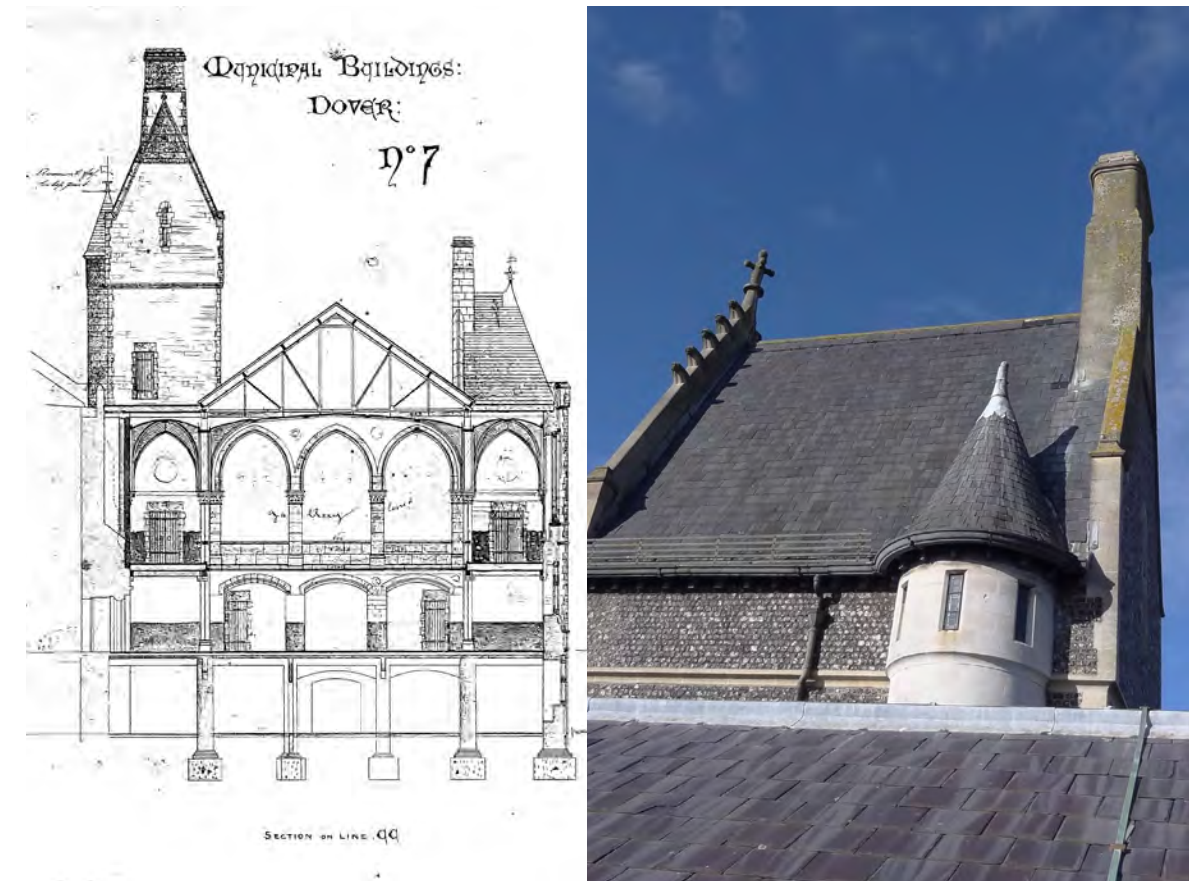
(f) Council Chamber south and west sides. (Internal ref: P1110063)



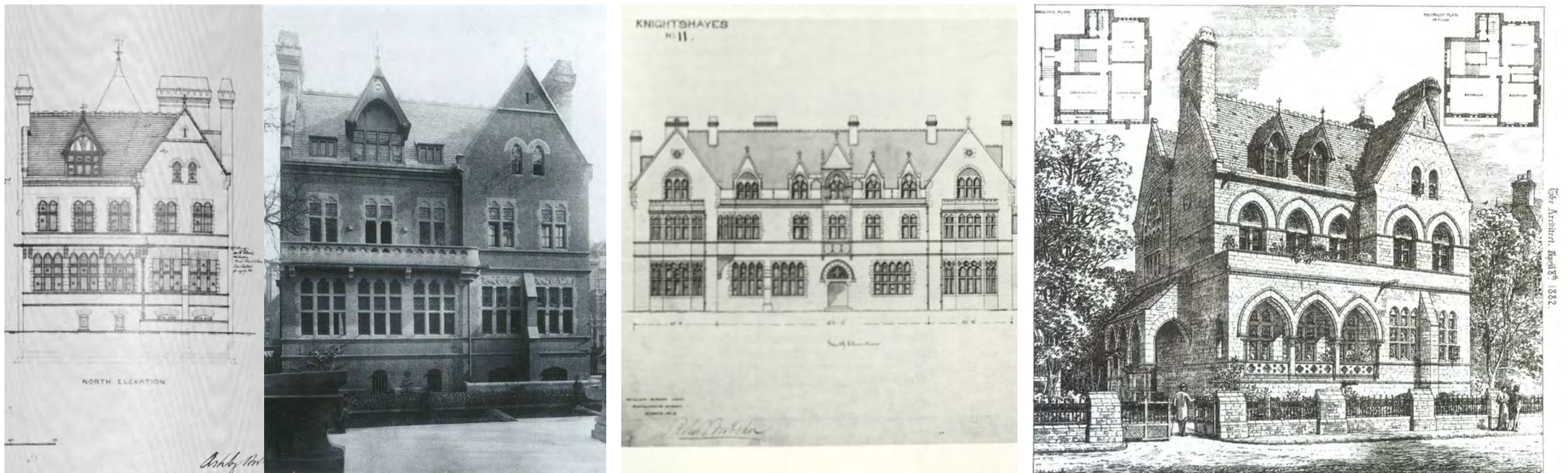
(g) Main entrance to Stone Hall. (Internal ref: IMG_5997)



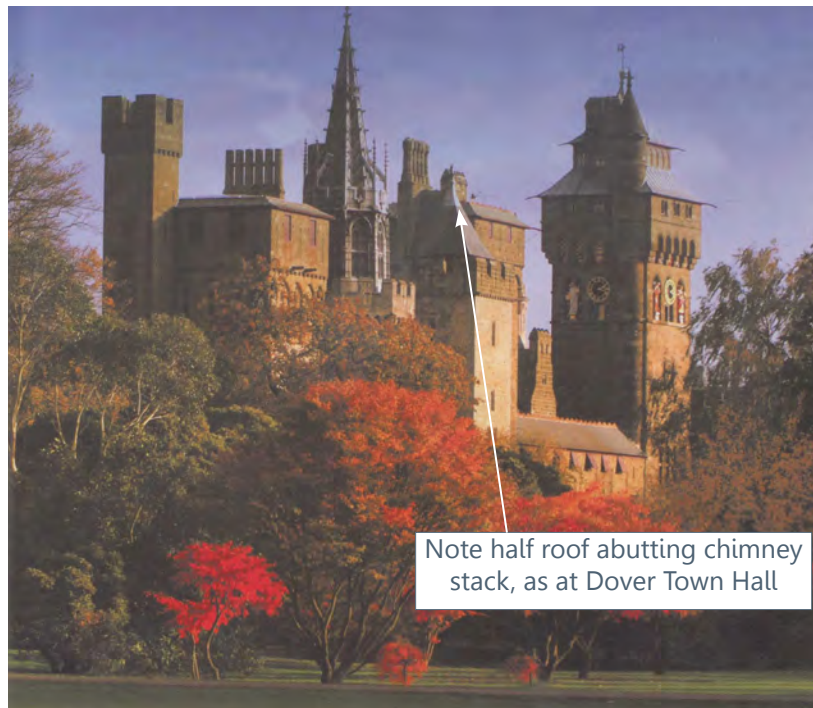
(b) Drawing [App.01_Fig. 6.4(9)] and photograph (Internal ref: DSC03175) showing Ladywell elevation Mayor's Parlour Suite.



(c) Drawing [App.01_Fig. 6.4(7)] & Photograph (Internal ref: DSC05576) showing conical roof to Clock Tower stair turret.



(a) Tower House (2 number images), Knightshays and McConnochie House illustrating that details from other Burges buildings can be compared to the Ladywell elevation of Dover Town Hall (Internal ref: Virginia Glenn_07, J Mordaunt Crook_308, Virginia Glenn_05 and J Mordaunt Crook_305)



(a) Cardiff Castle, by Burges. Similar liveliness in roof scape can be found at Dover Town Hall.
(Internal ref: J Mordaunt Crook_241)



(b) Photographs and drawings of conical roofs and chimney shapes at Castel Coch, by Burges. Similar conical roofs can be found at Dover Town Hall. See Plate 12(c) and Plate 26(j)
(Internal ref: J Mordaunt Crook_266, J Mordaunt Crook_268, J Mordaunt Crook_265)



(c) Gaol cells under Stone Hall
(Internal ref: DSC05495)



(d) Vault beneath Sessions House in east passage with early Portland cement render to wall. Note metal lock up cells with peep holes.
(Internal ref: DSC05553)



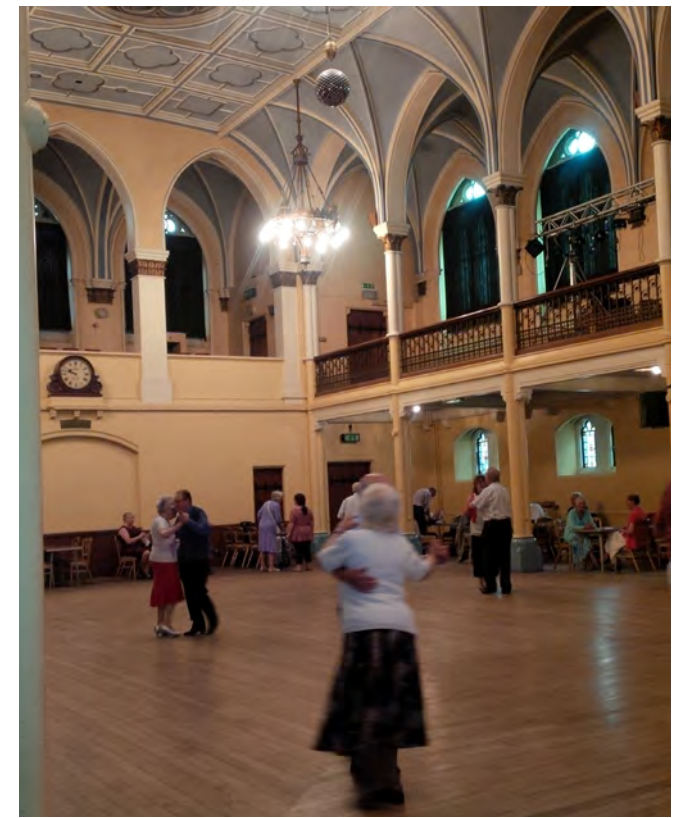
(e) West side of Stone Hall undercroft.
(Internal ref: DSC05495)



(a) Competition drawing for the Law Courts, London, by Burges. Vaulting, gallery support and ceiling decoration reminiscent of Connaught Hall aesthetic. (V&A: Internal ref: Law Courts drg)



(b) Connaught Hall interior. Tea dancing still one of many active uses. (Internal ref: IMG_5984 & IMG_150708)



(c) Stone Hall interior (December 2014) (Internal ref: IMG_7478 & IMG_7078)





(a & b) Wall pilaster detail and Gallery space to the Connaught Hall. The star decoration is 20th century wall paper; Refer to Plate 25(a) for original decoration. (Internal ref: IMG_7596, IMG_7585)



(c) Roof space above Connaught Hall. Note industrial iron girder structure and Sun Burner funnel in the background. (Internal ref: DSC04999)



(d) Sun Burner funnel. Galvanised riveted plates but still with Gothic decoration. (Internal ref: DSC04988)



(e) Detail of timber boarded vaults over gallery. Note pantomime production titles. (Internal ref: DSC04992)



(f) Stage set winch? (Internal ref: DSC04994)



(g) Disused Sun Burner fans and funnel above. (Internal ref: IMG_4638 & DSC04985)



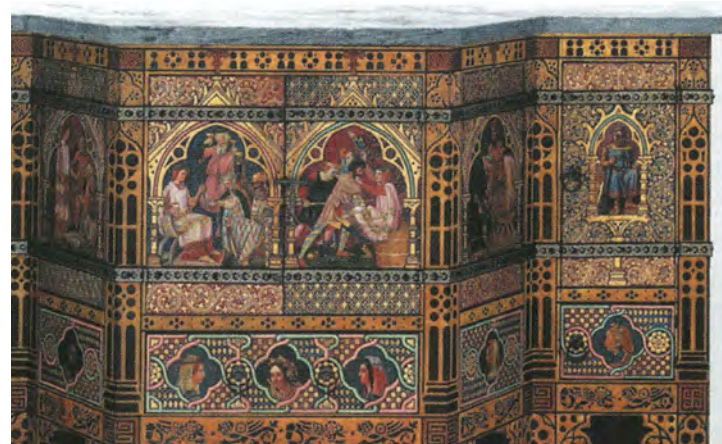
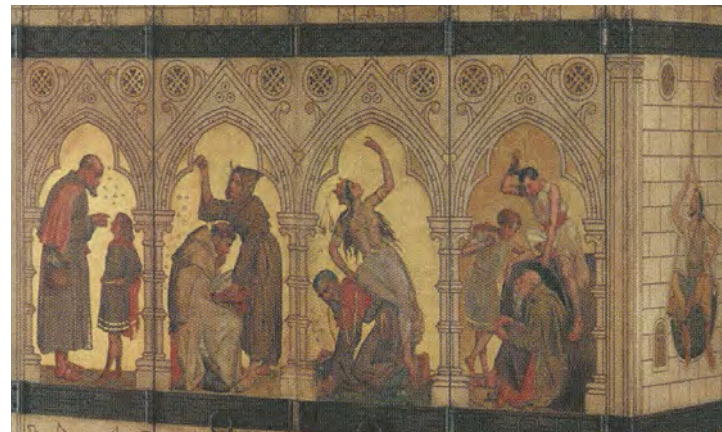
(a) Fire place in the Mayors Parlour at Maison Dieu (decoration partly uncovered)
(Internal ref: IMG_5966 & IMG_5963)



(b) Comparison with more ornate fireplaces at Tower House (2 number images), Cardiff Castle and Castell Coch respectively but with similar forms to the Maison Dieu fireplace.
(Internal ref: J Mordaunt Crook_334, William Burges_Page_18, J Mordaunt Crook_251, Castell Coch Fireplace)



(c) Overpainted 'figures in niches in the Mayor's parlour'
(Internal ref: IMG_4879)



(d) Similar examples of painted niches in Burges furniture
(Internal ref: J Mordaunt Crook_290 & 332)



(e) Mythical figures and scrolls uncovered in the Mayor's Parlour (top) are almost identical to such motifs in Cardiff Castle (bottom)
(top: DMA ref: d17540 bottom: Int.ref: J Mordaunt Crook_251)



(a) The David door at St Fin Barre's Cathedral, Cork with grotesques
(Internal ref: J Mordaunt Crook_171)



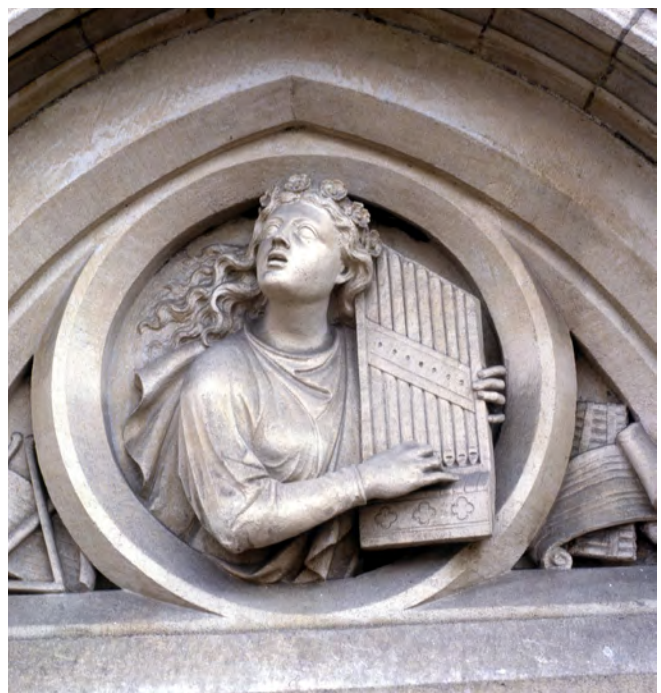
(b) Carved grotesques to internal door labels at Maison Dieu
(DMA ref: d00591 & d00592)



(c) Base plate to the gas brackets at Fin Barre Cathedral. (Internal ref: J Mordaunt Crook_174)
[See App.01_Fig.3.10 for similarity of wall pattress plate]



(d) Carved brackets at Studley Royal
(Internal ref: Bracket at Studley Royal)



(e) Carved tympanum to Ladywell door to SW stair turret
(DMA ref: d23401)



(f) Shields to Stone Hall below the dado string course. The painting is discussed in Burges correspondence.
(DMA ref: d11725)



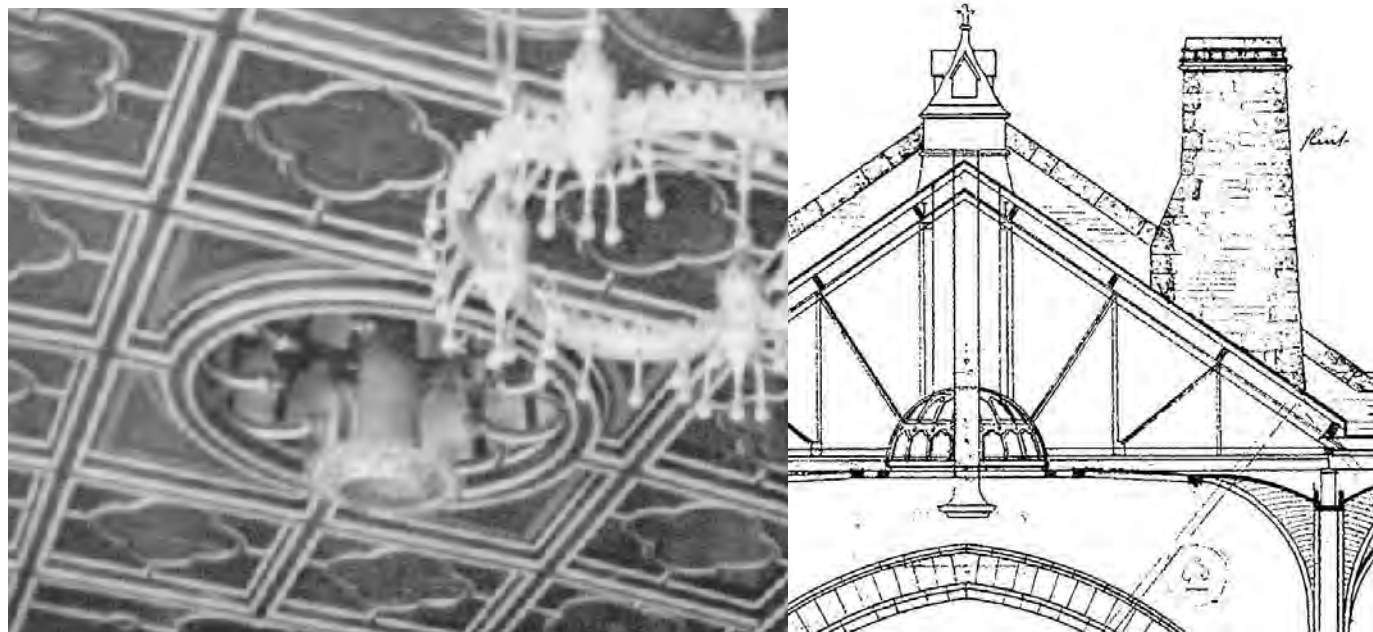
(g) Dover Corporation Arms in carved panel above Stone Hall entrance lobby
(Int. ref: P1120571)
[Refer to Burges's preferred scheme in App.02_Fig.3.16]



(h) Carved corbel in the Council Chamber, based on the Burges corbels for the Stone Hall (drawing to the right). The colours are similar to the Studley Royal example above
(Internal ref: IMG_7477) & (App.01_Fig.4.46)



(a) Details of the surviving moulded, domed funnels to the Connaught Hall sunburners with detail of roof cowl. (Internal ref: IMG_7108, IMG_7563 & DSC05625). Refer to Plate 15(d) and (g) also.



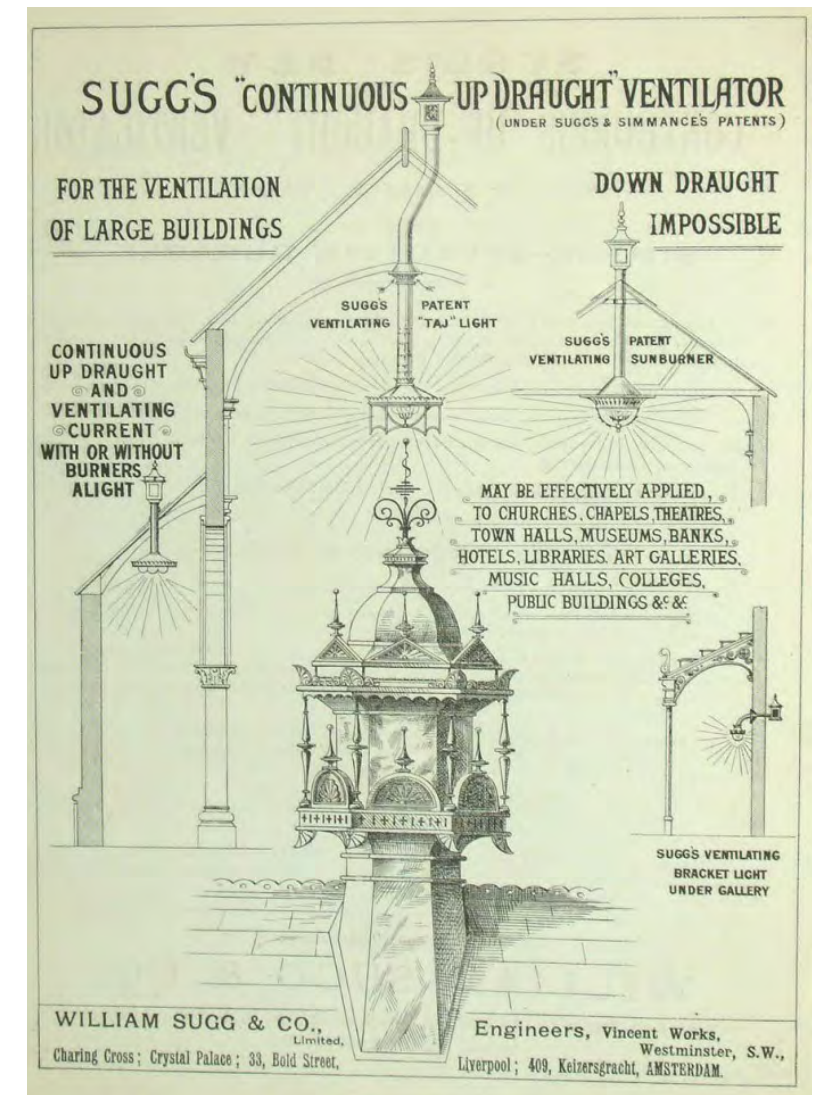
(b) Historic photograph of Sun Burners to Connaught Hall as installed, and architect's drawing. Design appears very similar to surviving Council Chamber sun burners. [DMA ref: d06051 & Appendix01_Chpt. 06_Fig. 6.4(6)]



(c) Details of other sunburner designs elsewhere. Locations: unknown location, V&A museum & Birmingham Art Gallery (respectively) (Internal ref: Sun-Burner_01, Sun-Burner_02_v&a & Sun-Burner_03_Bham art gallery)



(d) Sun Burner to Council Chamber and simple rooftop ventilator. (Internal ref: IMG_4677 & DMA ref: d23403)



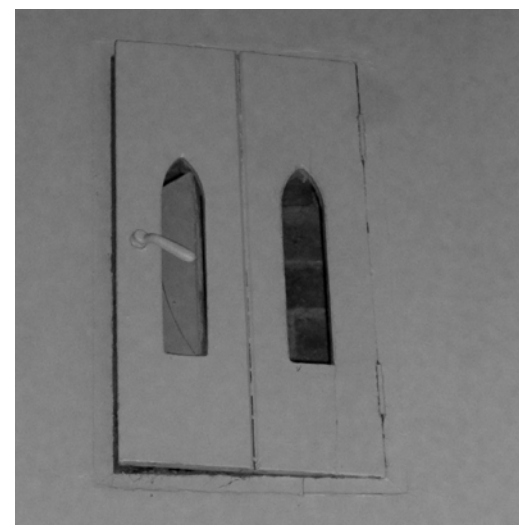
(e) William Sugg's patented design for a Sun Burner (Internal ref: Sun-Burner_04_Suggs)



(a) Projecting Clock to Tower on High Street elevation of Maison Dieu and internal mechanism.
(Internal ref: IMG_6033 & IMG_4698)



(c) Internal Clocks at Maison Dieu
(Internal ref: IMG_7584 & IMG_7056)



(b) Stairwell cupboard for clock weight maintenance to Clock Tower clock.
(Internal ref: P1110139)



(d) Insignia of Dover Corporation applied to furniture.
(Internal ref: P1120568)



(e) Detail of original fixtures and fittings
(Internal ref: P1120637 & P1120636)

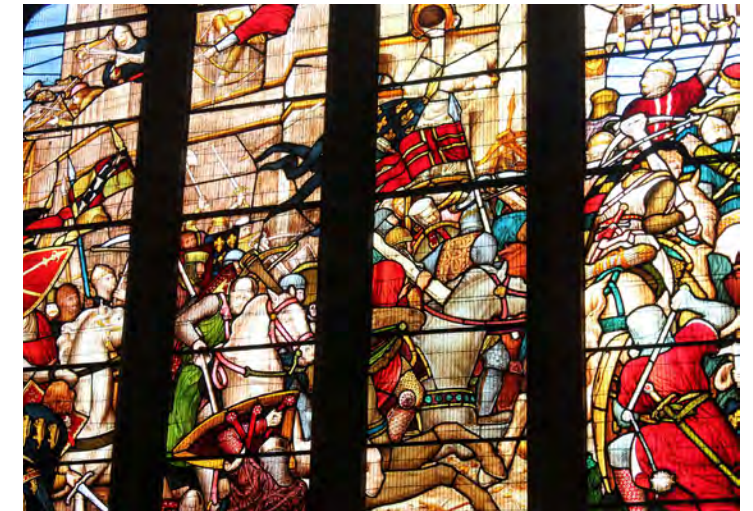
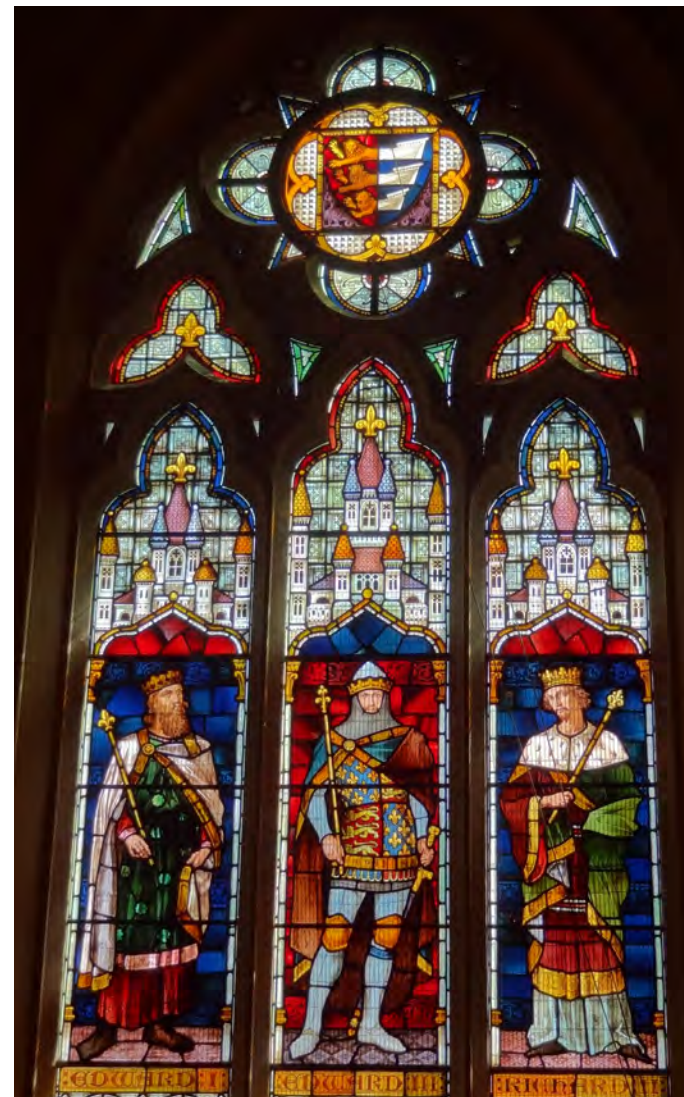


(f) Details of furniture and fittings.
(Internal ref: P1120596, P1120629, P1120592, P1120627 & DMA ref: d23606, d23605)



(c) Council Chamber NE corner. Note ventilation shafts (Internal ref: DSC03183)

(d) Council Chamber west wall. Note restrained detailing compared to a true Burges tour de force. (Internal ref: DSC03179)



(a) Stone Grotesques to Stone Hall south parapet and window label termination above. (Internal ref: IMG_6032, IMG_7051 & IMG_7053)

(b) Image (top to bottom) of W. Burges & Edward Poynter (Internal ref: W. Burges & E. Poynter)

(e) Council Chamber window illustrating three kings. (Internal ref: DSC03181)



(f) E.Poynter window designs in Stone Hall (Internal ref: IMG_5914 & IMG_5916)

5. Part Three - Gazetteer

5.1. Introduction to the Gazetteer

- 5.1.1. The Gazetteer is a schedule of the main parts of Dover Town Hall, establishing their historical development, current description and significance.
- 5.1.2. The gazetteer entries are arranged as follows:
- 1 Stone Hall
 - 2 The mediaeval Tower
 - 3 The mediaeval Chapel or Sessions House
 - 4 The Council Chamber
 - 5 The Connaught Hall with Stair Towers
 - 6 The Mayor's Parlour Suite of Rooms -NW corner of the site
- 5.1.3. The individual entry for each part includes a sequence of information as follows:
- a. Summary – a brief description, date of construction where known (or estimated), broad historical use; Listing Status and a brief description of the current use of the area.
 - b. Historical Development– overview of changes to the fabric.
 - c. Description – including extant fabric, lost elements and a summary of selected artefacts displayed within the area;
 - d. Significance – given under the key significance categories as described in Section 4 (Evidential, Historical Associative, Historical Illustrative, Aesthetic and Communal values) and allocated degrees of significance A-D as set out below.
 - e. References – (where appropriate) to relevant illustrations and key sources as given in Appendices 01 and 02.

5.2. Degrees of Significance

- 5.2.1. The Method for assessing the various aspects of Significance of Dover Town Hall are drawn from the guidance given by the English Heritage publication "Conservation Principles, Policy and Guidance", April 2008 and James Semple Kerr's "Conservation Plan" 7th Edition 2013 Pub by Australia Icomos. The degrees of significance are:
- A. Outstanding or Exceptional Significance: Elements of the place which are of:
 - 1 key national or international significance, as among the best, or the only surviving example, of an important type of monument,
 - 2 or outstanding representatives of important social or cultural phenomena,
 - 3 or are of very major regional or local significance.

- B. Considerable Significance: elements which constitute;
 - 1 good and representative examples of an important class of monument or the only example locally
 - 2 or have a particular significance through association, even if surviving examples may be relatively common on a national scale
 - 3 or which make major contributions to the overall significance of the monument.
- C. Moderate or of Some Significance: elements which:
 - 1 contribute to the character and understanding of the place,
 - 2 or which provide an historical or cultural context for features of individually greater significance.
- D. Low or Little Significance: elements which are:
 - 1 of individually low value in general terms,
 - 2 or have little or no significance in promoting understanding or appreciation of the place, without being actually intrusive.

Uncertain Significance: elements which have potential to be significant (e.g. buried archaeological remains) but where it is not possible to be certain on the evidence currently available. As all the buildings on site have uncertain significance due to their archaeological potential, by definition they have a potential for enhanced value. No degree has given against Uncertain Significance but this is high-lighted where it is most likely to exist.

5.3. Gazetteer - Stone Hall

Summary

- 5.3.1. The Stone Hall is a large, mid to late 13th century hall, to the south of the Maison Dieu site. It constitutes one of the two distinct assembly spaces in Dover Town Hall. Documentary evidence suggests that it was built to the side of original Pilgrim's Hall after the Chapel was built in 1227. The date of construction is not known.
- 5.3.2. The Stone Hall is the second oldest surviving mediaeval building on the site. It has undergone extensive alterations including subdivision into three floors, introduction of new windows to the main South and West elevations and has been re roofed at least twice in the last two centuries.
- 5.3.3. The main floor level was raised in 1835 to create a prison beneath. The original ground floor level cannot be determined with accuracy at this stage. It is likely that the ground outside would have risen, as suggested by Batcheller in his description of the cill of the existing entrance being "*several feet below the level of the turnpike road that passed close in front of it*". It is therefore possible that the historic floor was below the present floor.
- 5.3.4. Although the entire building is listed Grade II*, the Stone Hall is part of the Scheduled Ancient Monument designation.
- 5.3.5. Since the 1859 restoration, the Stone Hall has remained a town venue for community and civic functions, social events and celebrations. The cells at the lower floor are currently not in use except for temporary storage. Some of the ancillary buildings to the south were used as Parking Services offices and staff facilities, but are now vacant or used as stores.

Historical development

- 5.3.6. The initial purpose of St Mary's Hospital Dover was to provide accommodation for pilgrims going to or coming from the continent. The original Pilgrims Hall is likely to have been a modest building.⁴⁹⁷ The Stone Hall was added to the south of it to provide additional accommodation, and possibly grander surroundings to suit royal visits and events⁴⁹⁸. There is a suggestion that the Stone Hall building acted as a Chapel, including a shrine for the organs of Richard of Chichester, shortly after the saint's death in 1253, but in our view it was more likely a new hall with a chapel at the east end.

⁴⁹⁷ Documentary evidence confirms this assumption which is reinforced by the fact the Hall was not provided with a Chapel. Refer to section 3.

⁴⁹⁸ Patronage of the Maison Dieu passed from the original founder Hubert de Burgh to King Henry III with the building of the Chapel in 1227.

- 5.3.7. A calendar of Close Rolls dated 10/7/1275, refers to a grant '*in order to construct a column for widening of the said house*', which might relate to the extension. A Calendar of Patent Rolls dated 5/2/1278 refers to: "*Licence for master and brethren of Maison Dieu to lengthen their portico, which they made under licence of Henry III by 42 feet on the highway towards the sea and the same breadth as at present.*" At 42 feet the extension is quite substantial and it is possible that this describes the Stone Hall.
- 5.3.8. The Hall was used as a store after the site became a Victualling Office for the Navy, following the Dissolution. At some point, two upper floors were added within the Hall as evidenced by historic prints showing the original large windows infilled with smaller openings delineating the upper floors. The 1834 sale particulars refer to '*very substantial three story building, divided into numerous dry and spacious stores, of very great Extent*'. The clerestory north windows may have been blocked at the same time as the south windows, although there is a hint of dark openings in the mid-19th century photo seen in Fig 4.7 App01. The 1859 builder's report and drawings refer to blocking openings in the north wall.
- 5.3.9. The Board of Ordinance (BoO) acquired the entire site from the Navy for a short period of time prior to being purchased by Dover Town Council in 1834.
- 5.3.10. The Hall became a Court House a Prison as well as a Town Assembly Room shortly after the 1834. Works at this time included removal of the upper floor and the creation of an undercroft for prisoner cells and possibly a new pitched roof.
- 5.3.11. Efforts to restore the large windows were initiated in 1839 with a submission by architect, Mr Edmunds of Margate and later, in 1848 by architect Ambrose Poynter. Although neither of the schemes was realised at the time of their submission at least two east windows appear to have been restored prior to 1859 to the Poynter alternative designs. See Fig. 4.21, App01.
- 5.3.12. A full restoration scheme was finally decided upon by Dover Corporation in 1849 with Poynter appointed as the architect. A set of watercolour design drawings was submitted to the RIBA for comment.
- 5.3.13. After a dedicated fundraising campaign lasting 10 years, full restoration works began in 1859 completing in 1861. William Burges acted as the main architect, taking over from Poynter to complete drawings and finalise design details. The grand opening was in 1861, published in *The Builder*.
- 5.3.14. The work included a new roof structure, finishing the upper Hall walls internally in a style considered appropriate for the mediaeval structure and an internal entrance lobby to the west end. Tracery was introduced to the remaining south and west windows. The west window received stained glass designed by Ambrose Poynter almost immediately.

- 5.3.15. The six south windows were incrementally infilled with stained glass designed by Edward J Poynter RA right up to 1873.
- 5.3.16. The cells to the lower floor almost certainly underwent alteration during the 1867 Gaol phase, the most conclusive evidence being enlargement of the cell windows. A prison superintendent's room was added in the centre of the elevation to oversee the Female Prison yard to the south.
- 5.3.17. Further alterations took place in 1881-83 when a boiler room was introduced to the north west corner of the Hall. Externally another room was added to an extant⁴⁹⁹ single storey extension east of the Tower. The new room was linked to the base of the Stone Hall through one of the enlarged prison cell window openings.
- 5.3.18. The disused Police Station and Gaol cells in the lower floor of the Stone Hall were opened as a tourist attraction in 1988 but closed eleven years later.
- 5.3.19. An elaborate Victorian ironwork and glass canopy was installed above the main west entrance door in the early 1900s and removed prior to WW2.
- 5.3.20. Repair work to the walls of the mediaeval buildings was carried out in 1924-25 by H.M Office of Works. The contemporary surveyors' reports cast further light on the Victorian restoration work in terms of construction details.

Description

Exterior - Roof and Walls

- 5.3.21. The roof is finished with natural grey slates and the ridge is capped with lead. During the 1859 restoration works, many slates may have been reused from the earlier roof but reroofing is likely to have taken place since. The roof falls to lead parapet gutters on all sides. A pair of narrow ventilation dormers at either end of the roof, originally had hinged louvres, now replaced by fixed blades. Some of the original louvre pull string fittings survive internally.
- 5.3.22. The parapet surrounding the roof is largely rebuilt. The walls are constructed from Kentish Ragstone rubble and flint much repaired over the centuries. Mediaeval Kentish Ragstone quoins and Caen stone outer window surrounds remain. The Victorian restoration dressings (window tracery, string courses etc.) are in Bathstone and there are modern Kentish Ragstone quoins from the 1925 work.
- 5.3.23. Only the south and west faces of the original hall are visible, from the outside. Full height buttresses divide the south façade into six bays, the seventh (westernmost) bay being obstructed by the mediaeval Tower. The lower section of the sixth bay is also obstructed by the later low level extensions.

- 5.3.24. The stone grotesques perched on the buttress tops may contain original fabric but are more likely to be reproductions by Burges.
- 5.3.25. Although the original window tracery has been lost, the mediaeval outer reveals of the openings survive. On the south side they are simple but bold profiles. Carved stone heads terminate the window arch labels but these appear to be of Victorian date. The existing tracery designed by Poynter are of two alternating designs and carried out in Bath stone.
- 5.3.26. A pair of rectangular, prison cell windows with heavy stone surrounds and horizontal metal bars are found in each exposed bay in the lower section of the south elevation can be dated to 1867 and signify changes in prison legislation. One of the earlier narrow openings shown on the Poynter presentation drawings survives in sixth bay [Plate 21(g)]
- 5.3.27. Above these, centred in each bay, are small side hung timber hatches with stone surrounds. They serve low level ventilation ducts to the Hall which terminate in cast iron grilles to the window cills internally. In the fifth bay remnants of a possible porch roof can be seen on the sides and fronts of the adjacent buttresses.
- 5.3.28. The west gable is set back from the high street. A flight of stone steps ascends to the main entrance marking the raised floor level of the hall set above the prison cells. A small central entrance is shown below the west window in early prints but the current entrance and the west window are of the 1859 restoration. The doorway pointed arch surround is richly moulded in Bath stone to form a deep reveal with engaged columns and carved stone heads at the arch labels.
- 5.3.29. The west window is 5 light as opposed to the 4 light south windows but has the same tracery as one of the south patterns. The bold outer reveal seems the same profile as the south windows but here any early Caen stone dressings have been renewed in Bathstone.
- 5.3.30. The upper, east and north elevations are visible from the internal courtyards. The blocked upper section of the east window can be seen from the roof access gantry. The surviving outer reveal of the mediaeval opening makes a transition from a convex moulding in the jambs to a concave in the arch. It is this detail, together with the bold south window surrounds, which suggests a possible link to the mediaeval mason, Michael of Canterbury to Professor Wilson.
- 5.3.31. To the north east corner of the Hall there is a stair turret. It is not clear what this would have served originally. It possibly gave access to the roofs of the Chapel and Stone Hall. A doorway can be seen on the north facet [Plate 02(b)], placed at the level of the Chapel roof and this might indicate that the turret is contemporary with the 1227 Chapel. The lower section of the stair was cut off when the 1867 or 1881 work was carried out and is hidden by a cupboard [Plate 24(f)].

⁴⁹⁹ The first addition east of the Tower appears to have taken place some time between 1834 and 1851.

- 5.3.32. The Stone Hall's north wall is largely subsumed within the Connaught Hall. Where exposed, in the upper part of the two east bays, there are buttresses similar to those on the south side, albeit not quite full height and unadorned. A report by Mr Mackenzie (the contractor for the restoration work) suggests that the earlier buttress caps and copings may have been reused during the 19th Century restoration. There is no apparent sign of the clerestory windows in the wall surfaces.
- 5.3.33. The two single storey buildings concealing the lower sections of the second and third bays are faced with knapped flint and Bath stone dressings. The building closest to the Tower appears on plans in the early 19th century. The outer room is part of the Burges work in 1881. Another single storey projection placed at right angles to in the central bay on the south side of the Hall with a semi-circular end dates from the 1867 prison phase. It is faced with irregularly coursed Kentish Ragstone blocks as the Council Chamber to the east.

Interior Finishes – Upper Ground Floor

- 5.3.34. The Burges drawings of the 1859 roof survive. Alternative timber roof trusses display elaborate traceried spandrels with king posts and rest on carved stone corbels. The rafters rest on a central purlin with diagonal moulded braces in the inclined plane of the roof above and below the purlin. Timber boards line the ceiling above the exposed main timbers. The whole is stained and varnished a dark colour.
- 5.3.35. The current floor was raised in 1835 to accommodate prison cells beneath and is finished with large stone flags.
- 5.3.36. The walls are faced with stone ashlar coursing at low level and plaster above a moulded string course, set below the raised window cills. The north wall is lined with a timber framed inner leaf introduced to hide the outward lean of the wall. It is possible that mediaeval walling remains behind the lining including perhaps, evidence of the clerestory windows. Documentary evidence suggests that the south wall was partially rebuilt, where it abuts the Tower, possibly to strengthen it for carrying the roof truss corbels.
- 5.3.37. Although daylight would have originally flooded in from all sides, the Stone Hall is now lit only from the south and west. The current window cills are approximately one metre above the original cills. The stained glass in the south windows designed by E. Poynter depicts historical events connected with Dover. The earlier west window, designed by his father Ambrose, is mostly hidden by the entrance porch but displays five figures representing benefactors to the hospital.
- 5.3.38. The moulded string course to the stone dado surrounding the room is adorned by 28 shields designed by Burges.
- 5.3.39. The early drawings for the conversion into a Magistrates Court (c1835) show 4 existing doorways within the north wall connecting the Stone Hall upper floor to the Court and Jury rooms; fig 4.1 App01. It appears that in 1859, changes were made to the two central doorways, to combine into one

doorway and an additional opening formed in the east bay. The doorways were lined with stone to Poynter/Burges details. Two further doorways were introduced to the west to connect to Stone Hall to the Connaught Hall in 1881-83.

- 5.3.40. All the doorways are inserted through the blocked up, upper part of the original arcade that separated the Stone Hall from the Pilgrims Hall. The carved stone door surrounds are shown on Poynter drawings but are typically Burges in character with grotesque animals at the label stops. The vertically boarded doors have ornamental wrought-iron hinges and are the original Poynter/Burges work.
- 5.3.41. A central doorway in the east wall was introduced during the 1867-68 works to link the Stone Hall to the Council Chamber through an ante room. The Poynter/Burges string course was raised to follow the arched doorway. Grotesque beasts as those elsewhere in the room, are placed at the arch springing points. The incised stone inscription commemorating the completion of the 1859 restoration (for which Burges provided the font style) was adapted to follow the arch. The doorway sits within the original east window opening and may interrupt the original stone cill.

Fixtures and Fittings – Upper Ground Floor

- 5.3.42. An oak timber screen spans the west end of the hall forming an entrance lobby. It was designed by Burgess but adapted possibly in the latter half of the 20th century. A staircase to the south side leads to a gallery above.
- 5.3.43. Three painted, carved stone panels set high on the east wall depicting symbols of Dover were designed by Burges⁵⁰⁰.
- 5.3.44. Only traces remain of the ventilation and lighting fixtures. The hooks and pulleys for the strings that controlled the roof, hinged ventilation louvres are still in position. The cast iron window cill gratings to the wall ventilation duct set in the internal window cills and the external hatches described above are also extant. A ghost mark of the original gas light brackets survives on the walls.

Interior Finishes – Lower Ground Floor

- 5.3.45. The floor is finished with large stone flags with service trenches beneath. It is likely to be the 1859 floor.
- 5.3.46. Where visible, the internal face of the outer walls is exposed stone masonry. In the second bay from the east, along the south wall, there are two low lying, arched tomb recesses. The arched openings appear to have extended to the external wall face as clearly shown by a photograph and a drawing published in the 1927 by Kent Evening Echo but no evidence of the outer arch can be seen externally or internally. See App01 Figs 8.13b and 8.13a Vertical bands of staggered ashlar stones above the recesses indicate a wall arcade or a tomb canopy support.

⁵⁰⁰ They are the subject of extensive Burges correspondence.

- 5.3.47. A pointed arched doorway to the westernmost bay, on the south wall leads to the base of the Tower. It is most likely an early entrance to the Stone Hall. The doorway mouldings have undergone 19th century repairs in Roman cement.
- 5.3.48. The surviving prison cells are arranged along the north and south sides with a central corridor. Their configuration has not been studied in detail for possible clues as to the earlier 1835 cell arrangement. The south row of cells have windows, as described above. Those on the North side are windowless.
- 5.3.49. The walls and ceiling vaults throughout are constructed with brick painted thickly with black paint for the 1988 museum display. The low stone lintels to the cell doors are inscribed with evocative labels; "Misdemeanours" and "Felons". Small openings above the lintels have metal grilles for ventilation. The cell doors are solid timber with large iron hinges, bolts, a small central hatch and peep hole and would be contemporary with 1867 work.

Fixtures and Fittings – Lower Ground Floor

- 5.3.50. Wrought iron barbed gates subdivide the corridor.
- 5.3.51. Modern piped services at high level in the corridor partially obscure the vaults. Wall mounted light brackets are possibly of the 1883 works [Plate 13(e)].

Significance

Evidential Value: A

- 5.3.52. The stone Hall is one of the three surviving mediaeval buildings on the site carrying significant evidential value, despite the loss of significant amounts of mediaeval fabric.
- 5.3.53. The restoration by Poynter and Burges adds evidential value. Their work is well documented⁵⁰¹ and survives to a very large degree. The documents provide an interesting insight into the relationship between Ambrose Poynter and William Burges as well as the relationships between client and architect(s), between client and contractor and between contractor and architect(s). The minutes and correspondence writings resonate with parallels to current building contract issues. They also highlight interesting constructional details that are invaluable to our understanding of the buildings as they stand and of historical construction methods.
- 5.3.54. Documents from the 1924-1927 repair project illustrate the evolving ideas of professionals about the technical and philosophical aspects of historic building conservation. They describe in detail the technical aspects of the 19th century work enhancing our understanding of that period.

⁵⁰¹ Documents from 1835 to 1861 illustrate the process of converting a "relic of antiquity" into a first class Town Hall, including the processes of commissioning work by public bodies and the contractual relationships between the key parties.

5.3.55. The conversion of the lower floor into gaol cells adds further evidential value to the building. The cell layout and building details provide evidence of judicial systems and illustrations of prisoners' and gaolers' lives and movements in the 19th century and subsequently.

5.3.56. Evidential value exists in above and below ground archaeology which remains to be explored.

Historical Associative Value: A

5.3.57. The historic significance of the Stone Hall is embodied in its long history and the extraordinary variety of uses it has been put to. It contributes to our understanding of Dover's rich social, ecclesiastical, civic, military and judicial history.

5.3.58. Although the Maison Dieu was founded approximately 120-25 years after the first Kent hospitals⁵⁰², as few remain and even fewer retain so much historic fabric as survives at Dover, the reference to this initial and important use is of exceptional significance in the local, Kent context. The continuance of the name itself, 'The Maison Dieu' signifies and preserves the history of Christian religious traditions of giving charity to the poor and caring for the sick.

5.3.59. The many important personages associated with the building, starting from its founder Hubert De Burgh, 1st Earl of Kent and Constable of Dover, the many kings who were benefactors and visitors, the important Victorian architects as well as important 20th century personalities, Churchill and the Queen Mother being the most notable, lend further significance.

5.3.60. The surviving tombs undoubtedly embody some of the most significant historical evidence on the site, in terms of their potential association, possibly with Richard of Chichester or other important persons that were associated with the Maison Dieu, as well as in potential for historical illustrative value and archaeological evidential value.

Historical Illustrative Value: A

5.3.61. The illustrative value of the Stone Hall is immense and relates to all phases of historical building development from its mediaeval beginnings (with the possibilities that its still uncertain date and function open up) to the many changes and uses it has been put to over the centuries, which have shaped it into its current state. Its archaeological potential is high, despite the degradation of the mediaeval fabric.

5.3.62. Although documentation of the 1835 conversion to gaol cells survives to a lesser extent than for the Victorian restoration work to the upper level of the Hall, drawings do exist from around 1835 onwards. A significant amount of the fabric from 1867 survives, greatly aiding our understanding of the history from at least that period onwards. Earlier fabric also exists in isolated places or is submerged within the later alterations.

5.3.63. The larger cells in the Stone Hall lower floor can be compared with those in the adjoining space to the east, which appear minute, thus illustrating 19th century legislation developments relating the treatment of prisoners. In this respect the cell evidence also has Communal Value.

5.3.64. The 1920s repair project records throw a light on the surviving mediaeval buildings from a completely different direction: the focus is on the repairs that took place to the walls during the major Victorian restoration of 1859-62 seen through the eyes of a subsequent generation of restorers in 1924-29 and found to be unsatisfactory. The critique of the 1860s repairs by the HM Office of Works surveyors draws both parallels and contrasts with current conservation philosophy and methods of repair. Interesting parallels can also be drawn between then and now, in the methods of gathering and conveying information for a historic building project and the specialist skills needed for historic building work at both architect/surveyor level and craftsman level. This aspect of illustrative significance also has scientific value relating to building construction and conservation methods.

Aesthetic Value: A

5.3.65. Regardless of the enormous loss of original fabric, the Stone Hall's grandeur as a mediaeval piece of architecture is still evident by its sheer size and proportions. Internally, the upper hall retains impressive dimensions despite the reduction in floor-to-ceiling height.

5.3.66. The few surviving original details such as the idiosyncratic convex/concave detailing of the east window surround, the bold surround of the south windows and the grotesques on the buttress gables have particular aesthetic significance within the surviving mediaeval fabric. Considerable aesthetic value has been acquired from the work of the 19th century restorers, encapsulated primarily in Burges's work and in the six stained glass windows by Edward Poynter.

5.3.67. The gaol architecture has a sense of wonder but the late 20th century paint detracts from it and falsifies both the evidence and the true architectural expression of the prison.

Communal Value: A

5.3.68. The reference to "*this desirable object*" throughout the fund-raising appeals for the Stone Hall's restoration, testifies to the value that the Dover community placed on the building. It was recognised as a valuable piece of antiquity, an asset for the town and desirable as a Town Hall for its symbolic value. It is most interesting to note in the public address to the Mayor published by E. Knocker, Honorary Secretary to the Dover Town Hall Restoration Committee (App02 Fig 2.20), a mid-19th century assessment of the significance of the mediaeval remains as of national interest.

5.3.69. Communal value is also embodied in the various civic uses of the hall including the less glamorous, such as a prison. The wealth of photographic evidence, held in the Dover Museum archives, illustrating countless functions, performances, celebrations and balls, testify to its strong community presence and value for the town.

5.3.70. Civic pride in the importance of Dover as one of the Cinque Ports is represented in the restoration by Poynter and Burges, and is embodied in the iconography of the stained glass windows, the collection of banners, paintings etc. that adorn the walls and the search for symbols of Dover's civic identity such as appropriate designs for the seal and arms of Dover

5.3.71. Communal value also exists in:

- The simple manifestation that incarceration of those that break the law is part of the communal activities of any organized society.
- The introduction of a prison within an existing and fairly secure building as practical measure but there is an ambivalence in introducing this use into a building of great historical value, which was recognized as such at the time.

Uncertain Significance

5.3.72. It is very likely that archaeological evidence exists with the walls and the lower ground floor possibly of burials or architectural features from the mediaeval period of the building.

Key references

- 5.3.73. The references below are but a few of those that are listed in section 3.0 of the study.
- The drawing, in W. Batcheller's "New Dover Guide" 1845 edition p84 accompanying a detailed description of the buildings as they stood before 1831. (App.01, Fig. 1.1)
 - A pen and wash plan, thought to be c1826, offers annotated dimensions and detail drawings of particular features. (App.01, Fig2.18)
 - Architects drawing of Maison Dieu mediaeval plan by Walter H Godfrey [Plate 04(b)]
 - The buck brothers illustration (App.01, Fig2.4)
 - An illustration of the Stone Hall as a Victualling Store (App.01, Fig2.17)
 - Other early illustrations as given in Appendix 01 depict the development of the Stone Hall.

⁵⁰² in the last quarter of the 11th century



(a) Detail of 1867 cell windows, ventilation hatch and mediaeval porch(?) marks on buttress. (Internal ref: DSC05638)



(c) Overview of ancillary rooms south of Stone Hall. (Internal ref: IMG_4913)



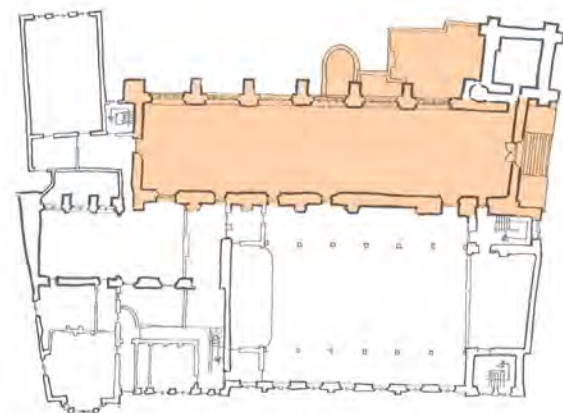
(d) West entrance to the Stone Hall. (Internal ref: IMG_5901)



(e) Earlier floor level shown within cell with surviving tombs and steps up to the 1835 prison floor. (Internal ref: DSC05505 & DSC05518)



(b) The alternate Poynter tracery within early window surrounds. (Internal ref: IMG_5907)



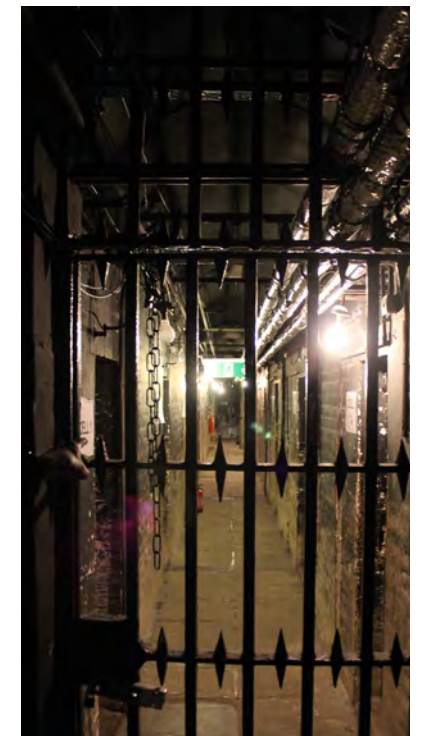
(f) Burgess door seen from Connaught Hall. (Internal ref: IMG_5922)



(g) Narrow early prison opening. (Internal ref: IMG_5945)



(h) Details of Burgess roof with alternative trusses. (Internal ref: IMG_7079)



(i) The prison corridor and gates. (Internal ref: IMG_5950)

5.4. The Mediaeval Tower

Summary

- 5.4.1. A Tower built to the south-west of the Maison Dieu Stone Hall is the latest of the three surviving mediaeval buildings on the site but its exact date is not known. It is believed to be early-mid 14th century and to have followed the building of the Stone Hall. The Batcheller description references *'a window opening in the westernmost bay of the Hall, being blocked by the erection of the Tower'*. An archaeological investigation carried out in 1996 prior to the installation of the lift refers to 14th century fabric (and further instances of 16th 19th century fabric indicating many subsequent alterations).
- 5.4.2. The Tower is part of the Scheduled Ancient Monument and also listed Grade II* under the general listing of the entire site.
- 5.4.3. The Tower lower and upper ground floor is currently used for step free access into the Stone Hall via a 1996 lift. The upper floors are unused, despite the lift also serving the Tower first floor.

Historical development

- 5.4.4. The Tower's original purpose might have been to provide a controlled entrance to the mediaeval hospital, to house bells or to provide a secure place of refuge or defence point. Documentary sources refer to a *"porticoed entrance to the Stone Hall through the base of the Tower"* suggesting that it was in all probability erected as a principal entrance. Batcheller also describes *"A peal of 5 bells has at some period graced the Tower. This is evident from the holes through which the ropes passes and which in 1829 were visible within the floor. No further particulars nor what became of the bells can be ascertained."*
- 5.4.5. Fortification of the Tower possibly occurred during the Victualling Office's occupation of the site, as Bavington Jones records that *"during the conflict between Charles I and Parliament "the victualling business was suspended and the Tower of the Maison Dieu fortified for the defence of the town"*.
- 5.4.6. The openings were perhaps infilled, after the Dissolution as the use of the building changed. This might have also been the time the south doorway was created. One of the early prints (fig 2.5 App01) shows a doorway to the east but this cannot be fully verified at present.
- 5.4.7. William Burges suggests that the two ground floor arched openings to the street would have acted as an entrance or fronting a covered pavement walkway and Walter Godfrey suggests one was for ingress and one for egress. The 1866 New Dover Gaol drawings (Fig 5.1, App01) show two walls either side of a passage to allow access to the prison constable's accommodation in the Tower and separate access to the Stone Hall. The passage was destroyed in late 20th century, by the introduction of a lift (see 5.4.10).

- 5.4.8. The Tower was converted into the Police Superintendent's accommodation in the 1880 Burges design for the Town Hall. An additional room was added to an extant single storey building to the north side of the Tower for a kitchen with *"2 parlours with separate entrance from the street and a separate access from the house to the police station"*.⁵⁰³ Two bedrooms were accommodated in two upper floors of the Tower. The fireplaces on the first and second floor may date from the Tower's 19th Century domestic use but could be earlier.
- 5.4.9. Repairs to the Tower took place during the 1859 restoration works. Further fabric repairs were carried out in 1924-25.
- 5.4.10. A lift was inserted to the south-west corner in 1996-7 for step free access to the Stone Hall upper floor. (App01 Fig 9.27a-c). A set of drawings by South Eastern Archaeological Services (SEAS) is included in Fig 9.27d recording the extant fabric in 1995.

Description

Exterior - Roof and walls

- 5.4.11. The Tower is square in plan with orthogonal buttresses at all corners except to the north-east, where a stair turret is set into the re-entrant angle between the Tower and the Stone Hall. The Tower bounds the pavement on the High Street. It is set forward from the Stone Hall but still overlaps the Hall's west bay. There are three main stages with a flat roof behind a parapet. It is not inconceivable that the Tower may have had an additional stage or a spire originally.
- 5.4.12. The current top stage would have contained the bells as indicated by Batcheller, the middle floor acting as the Ringing Chamber. The SEAS drawings indicate that the taller, lower stage was divided into two, with passages below a vaulted upper chamber.
- 5.4.13. The stair turret is contained within a rectangular projection for most of its height, changing to octagonal for the topmost section, just as it passes the Stone Hall parapet [Plate 11(d)]. The turret rises above the Tower parapets⁵⁰⁴ to give access to a lead flat roof, which appears to have been in existence since 1735, the date of Buck Brothers print and the earliest known illustration of the Tower. The turret has a lead covered conical roof surmounted by a weathervane. The initials "VR" in the weather vane flag testify to the vane's Victorian date. Records from the mid-19th century restoration refer to repairs to the lead roof, the Tower parapets and the turret roof.
- 5.4.14. The walls are constructed of flint and Kentish Ragstone rubble. Kentish Ragstone quoins form the majority of quoins on the buttresses. Some are mediaeval but there are also 1925 replacements. Caen stone quoins are found on the turret and in some of the window dressings. The Caen stone could be

mediaeval or later. The use of Bathstone in dressed stone indicates Victorian intervention. The 1925 reports detail both the 19th and 20th century repairs. The Ministry of Works surveyor records that considerable amounts of mediaeval stone facings were replaced in the 19th century with flint facings bedded in Roman cement.

- 5.4.15. The Tower fenestration appears to have undergone many changes over the centuries. The east and west openings to the top stage appear original. They are infilled with timber louvres, coincidentally hinting at the traditional treatment of openings for bell chambers. A blocked up opening of similar dimensions appears at the same level on the south side, as an imprint in the flint walling. Early prints right up to 1825 show the south window in the same configuration and infilled with louvres as the ones north and south. The original south window surround stones have also been replaced by flint [Plate 22(a)].
- 5.4.16. The present south window in the middle stage appears to date from the first half of the 19th century and is much larger than the top stage windows. Some 19th century prints depict it with Georgian type glazing bars or occasionally leaded lights. It is currently glazed with sheet glass.
- 5.4.17. Early prints show openings of the same width as those on the top stage, in the floor below to the east and west faces. (App01, Figs 2.5 and 2.9.) A curious "sub-opening" below the top opening is shown on the south wall on the earliest prints (App01, Figs 2.4 and 2.5.) The present middle stage window on the east wall appears to retain its original dimensions but the Bathstone surround indicates that it was refaced in the mid-19th century. The west window on the same stage appears to have been enlarged at some point after 1825.
- 5.4.18. Above the two infilled arches marking the original double entrance, there is a large stone batter sloping back to the building and rising two stone courses above the level of the first floor window cill.
- 5.4.19. No physical evidence can presently be detected on the wall surface of the inclined string shown on many pre 1859 prints indicating a porch or entrance on the south side of the Tower. Figs 3.4-3.6, and 3.8 App01. The current south doorway is not central but would have corresponded with the mural passage, now destroyed. The lower section of the doorway together with the adjacent window to the east is carried out in Caen stone. The date of both these features is unknown but they appear to have been in existence by 1835 when the Dover Corporation acquired the site. The doorway arch is replaced in Bathstone.
- 5.4.20. The rectangular narrow openings to the east and south sides of the square base of the stair turret are likely to be original. They retain Kentish Ragstone dressings.

⁵⁰³ The latter was below the Stone Hall.

⁵⁰⁴ It also provides access to the Stone Hall parapet gutters and may have served this purpose during the mediaeval period.

Interior Finishes

- 5.4.21. The interior of the Tower has not been studied in detail. It is clearly obvious that it has undergone many dramatic changes throughout its life including the most recent introduction of the lift. The turret vice may be the least altered element. At its base it gives access into the Tower and into the later rooms added to the east. It is conceivable that an original external east doorway existed either original or a later introduction. Many church Tower stairs have external and internal access points, usually one or the other being a subsequent change. W Godfrey estimates an internal stair access. In the lower section of the stair, Roman cement repairs to the treads and newel post mark mid-19th century repairs or interventions.
- 5.4.22. The stair provides access to the upper ground floor and to the first floor via timber stairs against the north wall of the Tower (Plates 08 and 09).
- 5.4.23. The 1996 archaeological report provides a description of internal ceilings, floors and walls including openings and surviving historic fabric prior to the lift insertion.
- 5.4.24. The late 20th interventions have introduced modern, plaster boarded wall finishes and modern floor finishes, such as vinyl and carpet tiles. The upper floor retains 19th century material.

Fixtures and Fittings

- 5.4.25. The 1996 lift forms an awkward addition internally, resulting in tight spaces and partially blocked windows. Its inclusion has resulted in a severe loss of original fabric.
- 5.4.26. Timber panelling of possibly 19th or early 20th century flanks the timber stairs leading to the first floor [Plate 22(h)].

Significance

Evidential Value: B

- 5.4.27. Although much altered, the Tower retains original medieval features. Detailed archaeological analysis is likely to yield evidence of early use and building features that might corroborate historical accounts and early plans.

Historical Associative Value: C

- 5.4.28. There are no specific persons or events that can be easily connected to the Tower. Its historical associative value is more general and contained in the generations that made use of it for various purposes throughout its life: from the original mediaeval community through housing the Prison Constable, down to the present very valuable albeit regrettable use of step free access to the Stone and Connaught Hall main floors.

Historical Illustrative Value: B

- 5.4.29. The Tower possesses historical illustrative value as a rare surviving example of a Tower in a mediaeval hospital. Value has been lost as a result of major interventions and changes throughout its life, the latest being the introduction of the lift, which cause irreplaceable loss of mediaeval fabric, primarily the mural passage with vaulted chamber above. Nevertheless documentary records aid our understanding of the building's history and its archaeological potential could in future enhance its illustrative value.

Aesthetic Value: C

- 5.4.30. The Tower provides a strong architectural presence. There are distinct significant architectural features albeit much altered and eroded e.g. the battered "slope" above the original arched openings to the street, the solid square base of the Stair Turret and original Belfry windows. Internally, widespread loss of original fabric has reduced aesthetic value.

Communal Value: B

- 5.4.31. The Tower acts as a distinct landmark in the centre of Dover.
- 5.4.32. At a practical level it provides step free access for the building.

Uncertain Significance

- 5.4.33. Detailed archaeological investigation of the extant fabric could provide additional evidence and understanding.

Key References

- 5.4.34.
1. 18 and 19th century Illustrations as given in Appendix 01, the Buck brothers illustration being particularly important. (App.01, Fig. 2.4)
 2. The drawing, in W. Batcheller's "New Dover Guide" 1845 edition p84 accompanying a detailed description of the buildings as they stood before 1831. (App.01, Fig. 1.1)
 3. A pen and wash plan, thought to be c1826' offers annotated dimensions and detail drawings of particular features. (App.01, Fig. 2.18)
 4. The 1866 New Dover Gaol plan drawings. (App. 01, Fig. 5.1)
 5. Drawing of Maison Dieu mediaeval plan by Walter H Godfrey. [Plate 04(b)]
 6. An archaeological excavation report in May 1996 by Greg Priestley-Bell and David Martin of South Eastern Archaeological Services prior to the lift installation. [App.02, Fig.7.3 (introduction included only)]



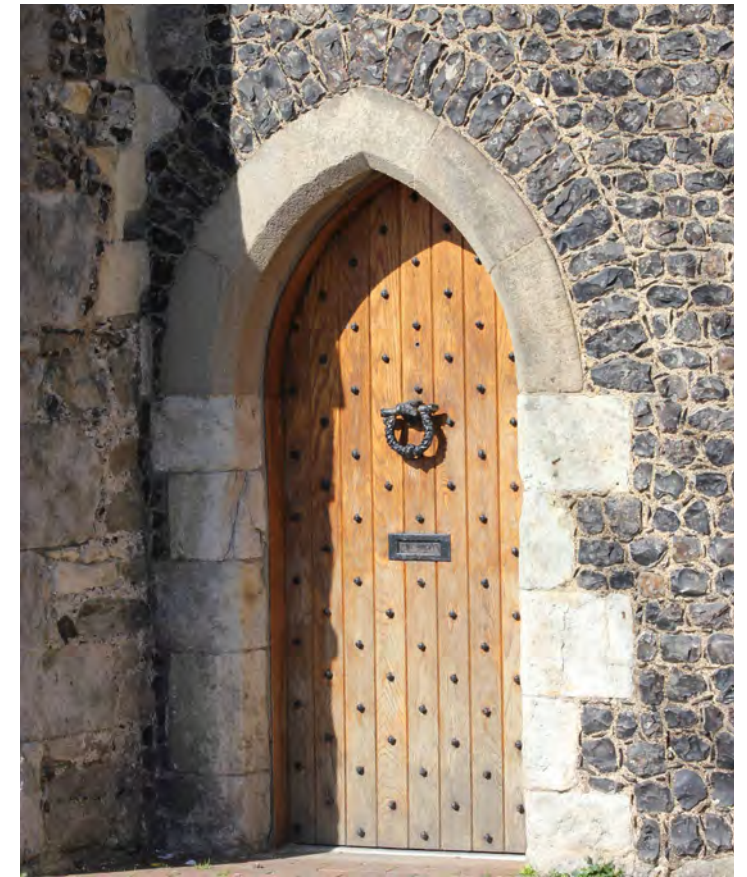
(a) South face of Tower. Note blocked upper stage opening.
(Internal ref: DSC05654)



(b) Mediaeval Tower Stair Turret with Burges Clock Tower and Stair Turret in the background.
(Internal ref: IMG_4918)



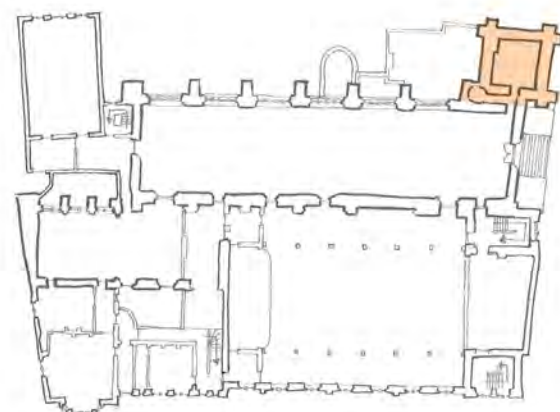
(c) Chimney to Tower signifying domestic uses.
(Internal ref: P1110116)



(d) South doorway to tower. Note the change of stone.
(Internal ref: IMG_6027)



(i) Iron cramps to top of Tower parapet denoting Victorian repairs
(Internal ref: IMG_4916)



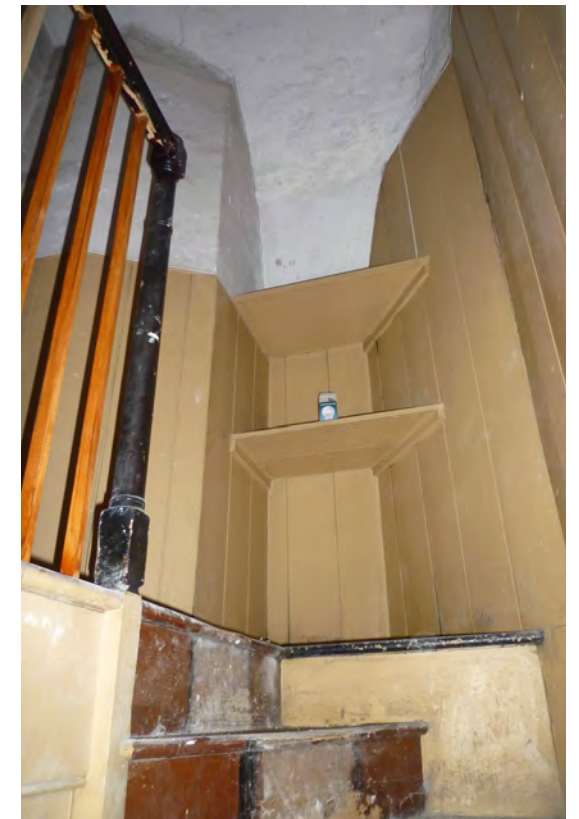
(e) Early window in east facet
(Internal ref: IMG_6019)



(f) Early arched opening.
(DMA ref: d73336)



(g) Mediaeval stair turret treads repaired with Roman cement. View towards Tower GF
(Internal ref: P1110081)



(h) Details of joinery in Tower upper floor
(Internal ref: P1110131)

5.5. Mediaeval Chapel / Sessions House

Summary

- 5.5.1. The earliest mediaeval structure at Dover Town Hall is hidden in the middle of the site to the NE of the Stone Hall. It is currently known by its last use as a “Sessions House” but it started life as a Chapel. Later it might have acted as a Chancel to what Batcheller refers to as a Church, which is possibly what the original Pilgrims Hall might have become. It is dated to 1227 with a degree of certainty. Historical records indicate that it was founded by Henry III, who succeeded his father, King John, as Hubert de Burgh’s (the original Maison Dieu founder’s), over master.
- 5.5.2. The Chapel is part of the Scheduled Ancient Monument and also listed Grade II* under the general listing of the entire site.
- 5.5.3. The Sessions House retained its Court room use until the late 20th century but has since sat unused although still retaining its court room furniture.

Historical development

- 5.5.4. The building of the Chapel at the east end of the original Hubert de Burgh building was the first distinct change to the Maison Dieu hospital. According to documentary accounts it was specifically created to provide a Chapel to the original Pilgrims Hall. As The Rev Lyons notes: “*it was judged very inconvenient for the society (of the hospital staff) and their visitors not to have a chapel adjoining their house*”. By bearing the cost of the Chapel, Henry effectively took over the patronage of the Maison Dieu hospital. The Charter Rolls record Henry’s presence at the dedication in December 1231.
- 5.5.5. The building has since undergone many changes. The 1590 plan indicates a “Mansion House with 4 rooms with vaulted ceilings beneath” on the site of the Chapel albeit disproportionately drawn. This could be the Master’s Chambers referred to as in existence by 1533 by the History of the County of Kent. It is possible that a master’s house to the rear of the Chapel was extended into it after the Dissolution to become the large Mansion shown on the 1590 plan.
- 5.5.6. An early illustration (undated, App.01_Fig.2.21) shows vaults being constructed beneath a space that is remarkably like the Sessions House including 3 blocked up openings to the north and what appears to be a later doorway with an intriguing inner, lower surround fragment beneath. Brick vaults are still in place although adapted for stair access to the upper floor.
- 5.5.7. It is not possible at this stage to know whether the original Chapel might have had a crypt. As it was linked to the mediaeval Pilgrims Hall it would have had direct access to it, so a crypt is unlikely unless the Pilgrim’s Hall also had a crypt. The best historical illustration (Buck Brothers print, App01, Fig 2.4) is ambivalent of this matter. There are three tier elements with the buttresses to the south, which could be interpreted as very tall openings or the lower two tiers could signify a crypt.

- 5.5.8. Following the Dissolution and after the site became a Victualling office for the Navy, the Chapel was possibly used as a brewhouse or bakehouse. A surviving drawing titled “*Plan of Roof over Coolers at the Victualling Office*” refers to a cupola (Cooler) with “Luffer” windows (louvres) and suggests potential cooling methods for the brewhouse or bakehouse. A cupola, or louvred vent as shown on the drawing (App.01_Fig.2.20) could have been in existence over the original Chapel roof. According to Batcheller’s description, the Chapel may have been extended westwards by the Board of Ordnance, which briefly acquired the site from the Navy from 1831-1835 ‘*on massif walls...to support the victualling granaries*’. However, this reference may indicate an earlier change effected by the Victualling office.
- 5.5.9. The Chapel’s north windows, which would have mirrored the south, are likely to been blocked by such drastic changes during the post Dissolution period. See App.01_Fig. 2.21.
- 5.5.10. The change of use to a Sessions House or Magistrates Court occurred during the 1835 conversion of the building by Dover Town Council. Several plans and documentary records exist from this period referring to the use of the Chapel as a Sessions House. Plans for an alternative design showing prisoner cells on the site of the Chapel, which would have necessitated its complete remodelling or demolition fortunately did not materialise. However, some changes did take place in the lower ground floor. Remnants of the vaults depicted in App.01_Fig.2.21 may survive.
- 5.5.11. The ventilation of the Sessions House occupied the Borough Council during the 1848 initiation of the Maison Dieu restoration works with a specific committee established to deal with its warming and ventilation. Concerns over ventilation recurred 11 years later in 1859 witnessed in various reports on the condition of the roof over the Sessions House. An interesting item titled “Cupola for Ventilation over Sessions House” could suggests a link to the previous “Cooler” as the drawing in App.01_Fig.2.20 (possibly over the original Chapel roof) or the later lantern still in existence in the west section of the Sessions House referred to in 5.5.13.
- 5.5.12. Builder’s accounts indicate that roof repairs and a new ceiling to the Sessions House are likely to have taken place in the period 1848-1861. The present coffered ceiling appears to date from the mid-19th century [Plate 23(a)].
- 5.5.13. An undated 20th century drawing by Philip Marchant (borough engineer) App.01_Fig.9.22 illustrates a cupola feature but placed in the west section of the Sessions House, which connects to the Stone Hall. The drawing also shows strengthening works to the roof structure.

Description

Exterior - Roof and Walls

- 5.5.14. The existing steeply pitched roof to the Chapel is faced with natural grey slates and capped with grey clay ridge tiles. A shallow parapet with Bath stone capping stones exists north and south. The east end of the roof is hipped, retaining the historical configuration seen in early prints. The lower section of the roof over the west part of the Sessions House is similarly finished with grey slates, with roll top clay ridge tiles. A photograph (assumed mid-20th cent), shows a small lead flat roof above this section of the building (Plate 02a) and interestingly what appears to be an octagonal lantern, further to the west of the existing lantern.
- 5.5.15. The west side the lower section of the roof abuts the gable wall of the Connaught Hall which rises to a great height above. There is a parapet to the north, which bounds another internal courtyard. To the south the roof falls to gutter against the north wall of the Stone Hall [Plate 23(h)].
- 5.5.16. Only the upper part of the south elevation remains visible from the internal courtyard, displaying 3 bays, divided by buttressed piers.
- 5.5.17. The walls of are faced with flint. The buttressed piers support shallow relieving arches above the windows [Plate 23(c)]. A small flat roofed building linking the Council Chamber ante-Room with adjacent the Art College interferes with the easternmost arch [Plate 23(b)]. The NE corner of the Chapel wall can be seen from the passage that divides the Maison Dieu building from the Art College.
- 5.5.18. The present south window tracery is likely to be a Victorian restoration. There is much degraded stained glass in the roundels but the openings are largely filled with diamond shaped leaded lights with bottom hung metal hoppers.
- 5.5.19. Interestingly neither the Buck Brothers print nor the illustration in App.01_Fig.2.16, show an east window. A horizontal string course approximately half way up the east wall can be made out in both drawings. The significance of this feature cannot at this stage be ascertained.
- 5.5.20. The original west gable of the Chapel can still be seen from the access gantry to the north of the Stone Hall. The inclined string course approximately two metres below the copings is the strongest evidence that the Chapel was built against another lower building which was almost certainly the original Pilgrims Hall. It is tempting to think that the current pitched roof over the west bay of the Sessions House perhaps hints at the height of the original Pilgrim’s Hall roof. The gable retains other original features. The apex stone with what could be the base of the original gable cross, shown in many historical images, as well as moulded coping stones are still in place. Plate 02(a) shows what appears to be an early small opening below the string course.

- 5.5.21. The North wall is not visible externally. Unless the Chapel underwent alterations in mediaeval times the south wall openings would have been mirrored. The surrounds to the blind openings internally mirror those on the south side.
- 5.5.22. Two pointed arch windows with diamond leaded lights bring light into the extended half of the Sessions House from the courtyard to the north and are likely to be 19th century.

Interior Finishes

- 5.5.23. The ceiling over the original Chapel area has a shallow incline to the north and south and is divided into three bays by moulded timber beams. These are supported on stone wall corbels with drop pendants reflecting the label stops of the windows. The ceiling is coffered with stained and varnished, moulded rib framing between the panels. Richly carved bosses hug the rib intersections with the leaves stretching upwards into the flat ceiling panels, which are painted with a simple line quatrefoil design. Three painted carved panels set within square moulded frames are rotated 45^o within the overall ceiling pattern in the centre of the room. The central panel depicts a man on horseback outside a gate (possibly St Martin again), the outer panels being simple rosettes.
- 5.5.24. The ceiling over the extended west section of the Sessions House is lower, following the incline of the roof with a flat section beneath the main truss ties. The timber beams and purlins are exposed. The ceiling is lined with square acoustic tiles. The current lantern brings light into the space from above [Plate 23(f)]. The Marchant drawing referred to in 5.5.13 also indicates structural repairs carried out to the base of the main trusses along the wall to the north.
- 5.5.25. Internally, the walls are plastered and painted with mouldings to the window reveals and pendant drop label stops, which also frame the blocked up openings on the north side. A large arch stretching the full width of the room divides the original Chapel from the extended west section and is adorned with similar mouldings and drop pendants. It is not clear how much of this fabric is original or a Victorian intervention. Timber wall panelling is applied throughout the Chapel area and is part of the courtroom furnishings.
- 5.5.26. The Sessions house west extension abuts the north wall of the Stone Hall. A stepped stone string course can be seen above the arch. Refer to Plate 23(e).⁵⁰⁵
- 5.5.27. On the upper level the floor at the west end of the Sessions house is finished with large stone flags. The court room area within the original Chapel is stepped up to the judges bench and lined with carpet.

⁵⁰⁵ The arch one of a number visible also within the Connaught Hall, which signify the original arcade between the Stone Hall and the Pilgrims hall which corresponding to the Batcheller description.

Fixtures & Fittings

- 5.5.28. The Sessions House retains the majority of the original courtroom furniture. This is thought to be of American walnut, varnished and stained. The sides of the benches are panelled. A set of steps in the NE corner lead to a panelled door accessing the Magistrates' room to the north.

Lower Floor

- 5.5.29. The lower floor retains most of the arrangement shown on fig 6.1a in App01 including the east passage. Burges refers to this in his design report, when he outlines the circulation path for the prisoners from the cells to the courtroom above. This may also be the passage shown on the 1826 plan in App01, Fig. 2.18. There is a 20th century timber stair but the hole made in the brick vault supported on a metal column appears a distinct Victorian intervention [Plate 23(g)]. The brick vaults have similarity to those depicted in Fig 2.21. The transverse north-south passage is also vaulted and retains small metal lock up cells with round peep holes [Plate 13(d)].
- 5.5.30. The outer walls are rendered with Roman Cement or early Portland cement, which can clearly be seen lined out to imitate ashlar stone.

Significance

Evidential Value: B

- 5.5.31. The Sessions House is the oldest surviving mediaeval element on the site carrying significant evidential value. The Victorian restoration works survive to a large degree providing further interest and evidential value.

Historical Associative Value: B

- 5.5.32. The most important personage that can be associated with the mediaeval Chapel is of course King Henry III, who founded it. However, the Chapel also has associative value in being linked to Hubert de Burgh (who failed to provide a Chapel in his original Pilgrims Hall) but was still sufficiently involved at the time of the building of the Chapel to succeed in having the king order prayers for the soul of his nephew Reymund de Burge "*a chaplain celebrating divine service daily in the hospital for the soul of Reymund de Burge; (fn. 9 Chart. R Ibid. 15 Hen. III, m. 13)*"
- 5.5.33. Associative value is also embodied in the uses, which the building has been put to from Mediaeval Chapel to possibly a Mansion House and brew house and in the last two centuries a court room.
- 5.5.34. The surviving furniture and the ceiling, possibly designed by Pullan and Chapple, add value which is also relevant to the Municipal Buildings and Burges's legacy.

Historic Illustrative Value: B

- 5.5.35. The building is an extraordinary survival of a hospital Chapel despite the changes brought about by subsequent generations. Its history is inextricably linked to the original Pilgrims Hall and the original benefactors of the hospital, namely Hubert de Burgh and the first royal patron King Henry III. Its history is also linked to the adjacent Stone Hall, particularly the latter's likely east chapel and how the two spaces, set aside for worship, might have interacted in the everyday workings of the hospital.
- 5.5.36. The illustrative value of the Sessions House suffers from the considerable interventions and changes throughout its life. However, sufficient evidence of the original building survives both in physical form and on various historic drawings illustrations and accounts.

Aesthetic Value: C-D

- 5.5.37. The Chapel is now hidden from view and its architectural merit can only be gleaned from historical illustrations. The images in figs 2.4 and 2.16 in app01 are particularly evocative. The widespread loss of original fabric over time has reduced the aesthetic value. Some mediaeval and Victorian original features survive intact.

Communal Value: B

- 5.5.38. Communal value is contained both in the original mediaeval religious use of the Chapel and the later civic use as a Magistrate's Court serving the town.

Uncertain significance

- 5.5.39. Possible fabric within the north wall testifying to the openings shown on Fig 2.20a, App01
- 5.5.40. The roof timbers within both the Chapel and the west section might also hold clues. The latter might perhaps contain evidence of the ventilation cupola (cooler) referred to in 19th century documentation.

Key References

- 5.5.41.
1. The drawing, in W. Batcheller's "New Dover Guide" 1845 edition p84 accompanying a detailed description of the buildings as they stood before 1831. (App.01, Fig. 1.1)
 2. The Buck Brothers print (App.01, Fig. 2.4)
 3. A pen and wash plan, thought to be c1826, (App.01, Fig. 2.18)
 4. Architect's drawing Maison Dieu mediaeval plan by Walter H Godfrey [Plate 04(b)]
 5. Illustration of the Maison Dieu from the East (App.01, Fig. 2.16)



(a) Coffered ceiling to Sessions House within the original Chapel. (Internal ref: IMG_7091)



(b) Courtyard between Sessions House and Council Chamber (Internal ref: DSC05586)



(c) South wall of Sessions House showing mediaeval relieving arches between buttress piers. (DMA ref: D02025)



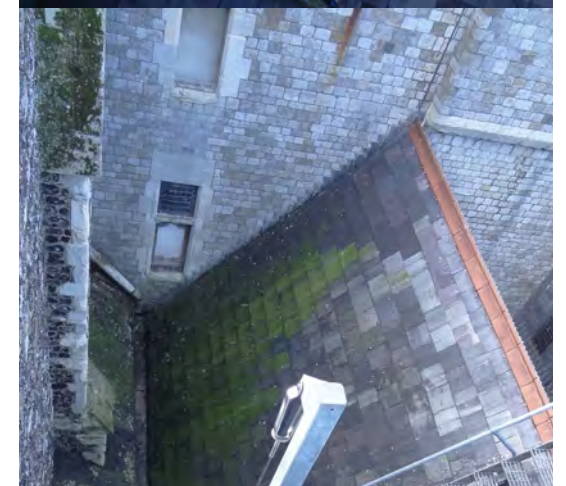
(d) Two roof levels over Sessions House. Note cupola on lower roof. (Internal ref: DSC05578)



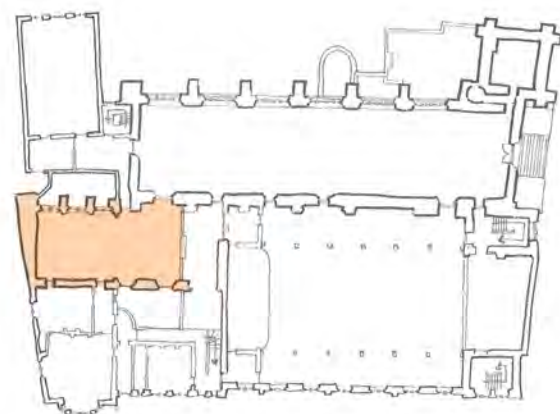
(e) South wall of Sessions House showing mediaeval arch and stepped string course. (Internal ref: IMG_0031)



(g) Timber stair leading to Sessions House (Internal ref: DSC05542)



(h) West bay against Stone and Connaught Hall walls. (Internal ref: DSC05582 & DSC05592)



(f) Internal view looking west. Note roof lantern to lower roof. (Internal ref: IMG_8004)

5.6. Gazetteer – Council Chamber

Summary

- 5.6.1. The Council Chamber was built to the south-east of the Stone Hall in 1867. It formed part of the same building period as the second Gaol. As the Gaol became obsolete within 10 years and was demolished to make way for the Connaught Hall, the Council Chamber is the only survival from that phase of the site's history.
- 5.6.2. The building is listed Grade II*, along with the rest of the site.
- 5.6.3. The Council Chamber remains vacant since the departure of Dover Town Council in 2004, but retains original furniture and fittings. The Ante-rooms to the north are used as offices by Your Leisure. The area beneath the Council chamber, is labelled as the Visitor Information Centre, but is also unused except for storage.

Historical development

- 5.6.4. The building of the Council Chamber was proposed to house meetings of the Town Council, shortly after the new Gaol extension was agreed. The plans were produced in 1866 by the Borough Surveyor, John Hanvey with his assistant Arthur Wells. The design details are reminiscent of Burges's restoration in the Stone Hall.
- 5.6.5. The east wall appears to sit on the east wall of the 1835 prison yard [Plate 24(a)]. Plans from the 1866 period indicate that the earlier 1835 prison extended east of the Stone Hall and that small prison cells from this period were incorporated in the new building. The east wall of the 1867 building is directly in line with the rear wall of the cells.⁵⁰⁶
- 5.6.6. The building is on two floors and set forward to the south to face the Tower across the former Gaol yard. The small courtyard between the Council Chamber and the Chapel is likely to have been in existence since the 1835 conversion, created to allow light into the newly formed Court Room through the south Chapel windows.
- 5.6.7. The upper floor containing the Council Chamber was accessed through a newly formed opening in the east wall of the Stone Hall via an ante-room. The lower floor initially accommodated large day cells long the west wall, accessed through a passage to the east, which had an outside south entrance, still in place. Plate 24(c). The passage still connects, through the courtyard, to the passage below the Sessions House.
- 5.6.8. The day cells were still in place when Burges drew up his plans in 1881. It is not known when they were removed but the cell doors remain in the spine wall of the passage. It is also not known when the present windows and the doorway facing

west were created although window openings are shown to all three day cells on the 1866 plan (App.01_Fig 5.1) and on Burges's 1881 drawing (App.01_Fig 6.1a). Refer to Plate 11(f)

- 5.6.9. The tiny 1835 cells below the upper floor anterooms appear to have been converted into wash rooms in 1866 with windows to the courtyard. There are sinks raised off the floor. The brick vaults above are shown on the drawing in App.01_Fig.5.5 to support the water tanks.
- 5.6.10. From 1988-1999 the cells were used as part of the tourist attraction in the abandoned police gaol.

Description

Exterior - Roof and Walls

- 5.6.11. The Council Chamber is rectangular in plan. Its lofty height and low window to wall ratio on both the south and west facades responds well to the height and solidity of the mediaeval Tower across the south court.
- 5.6.12. The pitched roof is faced with natural grey slates. The ridge is capped with lead interrupted in the centre by a square sunburner flue. A stone parapet rises above the roof at the south gable supported on heavily moulded corbels projecting a great distance from the wall. The lower flat roof to the Ante-rooms is covered with lead sheet and contains two raised glazed lanterns.
- 5.6.13. The walls are constructed from Kentish Rag stone, randomly coursed squared blocks with Bath stone dressings to door and window openings. A "flying" buttress in brick, arches between the Stone Hall east wall and the Council Chamber and conceals the chimney flues to the Council Chamber fireplaces. [Plate 11(f)]
- 5.6.14. The south elevation is dominated in the upper section by a large three light window in Early English Style infilled with stained glass. The side lights and fan light to the east passage doorway on the lower ground floor are fortified with metal bars and contain metal framed windows. The timber door is narrow and heavily studded [Plate 24(c)].
- 5.6.15. The east wall, where exposed is completely blank. The low level west windows are timber sliding sashes and appear to be modern replacements as does the door. The upper floor on this façade is also windowless adding to the solidity of the overall design. The north gable above the lead flat roof of the ante-rooms contains a blocked up opening in its upper section.

Interior Finishes

- 5.6.16. The upper floor is finished with a patterned carpet in the Council Chamber and modern plain carpet in the ante-rooms. The lower floor is timber boarded, indicating a suspended floor construction.

- 5.6.17. The walls to the Council Chamber are plastered and painted in a rich burgundy colour. Timber panelling lines the walls to dado level. Pointed arched doorways with deep reveals lined with dark timber divide the Council Chamber from the ante-rooms and from the adjacent Stone Hall. The doors are panelled with a quatrefoil middle band [Plate 24(e&g)].
- 5.6.18. Although there are windows only in the south wall, the Council Chamber is filled with warm light from the stained glass. The glass was designed by W.H Lonsdale depicting Edward I, Edward II and Richard I, the kings known to have visited the Maison Dieu. It was installed after the Connaught Hall windows from a surplus of the subscription monies.
- 5.6.19. At lower ground floor level, extant 1867 work is considerable. The dividing walls between the day cells below the Council Chamber have been removed but the cell doors remain in the north-south passage wall to the east. The small cells below the Ante-rooms remain from the early prison scheme, with metal framed windows installed in 1867.
- 5.6.20. Carved corbels supporting the dark stained timber roof structure in the Council Chamber are similar to (and may have been influenced by) those in the Stone Hall designed by Burges in 1859 but may be in timber as opposed to stone. They are heavily painted and difficult to assess from floor level. The ceiling is coffered with dark timber framing and gilded moulded bosses on the rib intersections. The ceiling decorations in the Council Chamber also have a Burges flavour albeit from the later 1883 period. It is a simple square and diamond, painted design. One explanation might be that the Council Chamber ceiling was decorated in the 1881-3 period to bring it into line with the later Connaught Hall buildings, but the possibility requires further investigation. The ceiling curves to a ridge in the centre and the Victorian sunburner fitting survives intact in the centre of the room.
- 5.6.21. The ceiling to the lower floor beneath the Council chamber has two large barrel vaults of brick construction springing from the spine wall to the passage and the outer walls. Metal I-Section beams also span from the spine wall to the west wall and are likely to mark the positions of the dividing walls between the cells. Widely spaced vertical rods rise from the top beam flange to a flat metal plate that is curved to follow the brick vault [Plate 24(h)]
- 5.6.22. The Ante-rooms are simply finished with plastered walls. There are no windows in the exposed north wall perhaps to avoid overlooking the Sessions House. Light is provided through the roof lanterns.
- 5.6.23. The ceilings in the Ante-rooms are supported on moulded main beams resting on wall corbels with drop pendants as in the Sessions House. The flat ceiling bed is articulated by moulded ribs forming a square grid with rosettes at the intersections.

⁵⁰⁶ Although the drawings we have from the early prison period do not specifically show the cells and the prison yard wall a drawing from the 1866 phase clearly shows them as existing at that time. The small cells still exist.

Fixtures & Fittings

- 5.6.24. The fireplaces and corner ventilation ducts within the Council Chamber are also reminiscent of Burges albeit much restrained in style by comparison. Surviving drawings indicate “Warm air flues” and brick ducting below the ground floor which might have served the room from the boiler. Ornamental Victorian coat hooks survive in the Ante-rooms.
- 5.6.25. The larger room on the lower floor is notable for the surviving cell doors. The vertically boarded dado panelling and the shelf units date from the use of the room as a visitor centre during the recent exhibition centre use.

Significance

Evidential Value: A

- 5.6.26. The Council Chamber represents the only section of the 1867 building phase on site which has survived almost intact. A wealth of drawings and documents provide insight into the building’s construction and can be compared to the building as it stands.

Historic Associative Value: A

- 5.6.27. The associative value of the Council Chamber lies in its use for Town Council meetings for a long period of time. WH Lonsdale who designed the stained glass windows lends associative value as one of the designers working with Burges. The rather unsung Borough Engineer deserves a mention. He represents a breed of highly competent and skilled professionals, who served their towns well, tackling both technical and aesthetic matters in relation to civic buildings.

Historical Illustrative Value: A

- 5.6.28. In historical illustrative terms, the Council Chamber provides a pivotal point in the history of the site from the early to the late 19th century interventions. It reinforces the pattern of formal, civic use in a grand upper hall above the lowly use of a prison on the lower floor, which was established by the first conversion of the Stone Hall in 1835. Both uses are essential to the functioning of a Town society and the Council Chamber building together with the Stone Hall helping to illustrate the process of achieving this dual use. The building therefore has multifaceted illustrative value.

Aesthetic Value: B

- 5.6.29. Although not of the same high standard as the rest of Victorian civic architecture on site, the Council Chamber possesses aesthetic value as a complete and unified design by a man who despite being mostly involved in building engineering works makes a conscientious effort to design an impressive room that was in keeping with the grandeur of the

Poynter/Burges restored Stone Hall. There is aesthetic value in the Council Chamber being an intact 1867 interior as well as in the quality of the overall room design. The design of its furniture and fittings includes the only surviving sun burner in the Town Hall.

- 5.6.30. A similar comment can be made of W.H Lonsdale stained glass windows not being of the same calibre as the Edward Poynter windows in the Stone Hall but they are still high quality designs, well executed.

Communal Value: A

- 5.6.31. The 1867 Council Chamber illustrates the aspirations of Dover Council for a Chamber of impressive design and high quality materials, achieved not by a famous designer but by the in-house design team.

Key References

- 5.6.32.
1. The 1866 drawings for the Council Chamber design (App.01_Figs.5.1–5.5).



(a) East wall of Council chamber sits on prison yard wall
(Internal ref: P1110066)



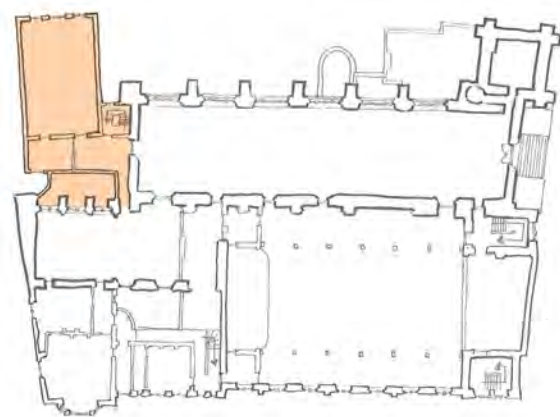
(b) Lead roof to anti rooms
(Internal ref: DSC05585)



(c) Original entrance to day cells below Council Chamber
(Internal ref: P1110064)



(d) Original coat hook fittings. Similar fittings are located in the Mayor's Parlour Suite.
(Internal ref: IMG_7443)



(e) Detail of door panels to Council Chamber
(Internal ref: IMG_7074)



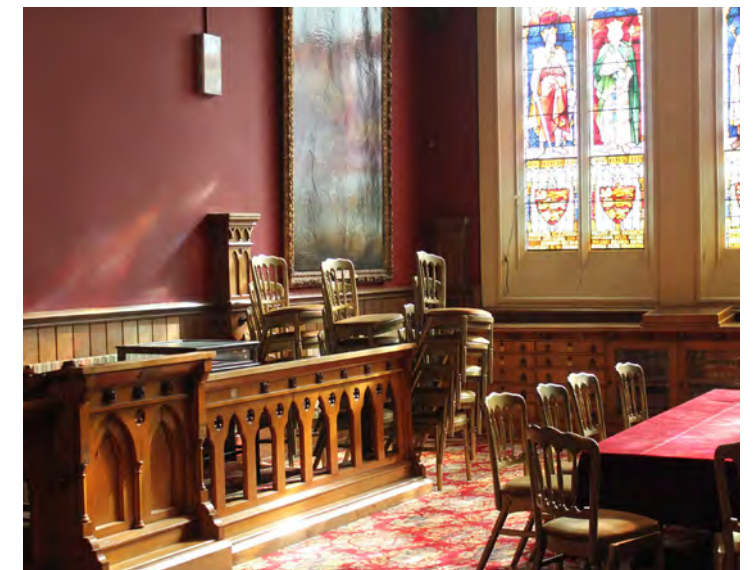
(f) Base of spiral stair remains behind cupboard doors in corridor.
(Internal ref: P1110071)



(g) Pointed arched doorways with deep reveals to ante-rooms.
(Internal ref: IMG_7076)



(h) Barell vault ceilings to original day cells. Room fitted as Museum Visitor centre.
(Internal ref: IMG_7410)



(i) Internal views of Council Chamber.
(Internal ref: IMG_7071 & IMG_5932)

5.7. Connaught Hall

Note: For the purpose of the Gazetteer the Connaught Hall is examined separately from the buildings to its NE corner despite being of one phase of design and construction.

Summary

- 5.7.1. The Connaught Hall is a large Victorian assembly hall built directly to the north of the Stone Hall to a design by William Burges, completed by his associates Richard Popplewell Pullan and John Chapple after Burges' death in 1881. It is one of Burges' last designs and survives almost intact. The sizable extension was built on the site of the second gaol and previously the mediaeval Pilgrims Hall.
- 5.7.2. Construction commenced in 1881 and completed in 1883.
- 5.7.3. The building is listed Grade II*, along with the rest of the site.
- 5.7.4. The Connaught Hall remains heavily used for community functions and events, supported by the large kitchen on the lower floor, (as the original design), and a large servery to the rear of the stage at the east end. There are cloak rooms and two staircases to the west. The undercroft is used for storage by Dover Museum but some areas remain underused.

Historical development

- 5.7.5. Approximately 20 years after the completion of the Stone Hall restoration, Dover Town Council approached William Burges for the design of a new assembly room.
- 5.7.6. By 1877 the 1868 prison buildings were rendered obsolete by new legislation.
- 5.7.7. Despite the availability of an impressive hall in the upper floor of the Stone Hall, there seems to have been a desire at least among some members of Dover Town Council for "a large assembly room in the Town for public meetings, entertainments and the promotion of philanthropic objects..."
- 5.7.8. The prison site was repurchased by the Council for this purpose. Burges's initial design report and drawings illustrate the Town Council's brief⁵⁰⁷ and his exploration of the design issues involved. Burges explains that the prison buildings could not be reused, except perhaps the foundations.
- 5.7.9. The prison was therefore demolished in its entirety to make way for the new assembly hall and other accommodation, such as caretaker's rooms, kitchen, cloakrooms and surveyor's office among other things. Two small spaces to the east end of the hall were designed with the dual function of supporting performances in the hall, and supporting civic functions in the court behind. A police station beneath the Stone Hall was part of the design.

⁵⁰⁷ It appears that Burges was sent drawings by the corporation with suggestions as to where various uses might be placed over which Burges wrote with further suggestions and ideas.

- 5.7.10. Burges died in April 1881, but had already produced the majority of the drawings and set out his thoughts in his 1880 design report to the client.
- 5.7.11. The project was taken over by Pullan, another architect and Burges's brother in law, and Chapple, an architect / surveyor who was one of Burges's greatest admirers and closest work associates: Pullan and Chapple went on to produce detailed drawings and oversee the work on site, which was completed with convincing Burges authenticity.
- 5.7.12. The internal stencilled and painted decoration, furniture and carvings were designed by Pullan and Chapple and executed by craftsmen that Burges worked closely with. The stained glass in the windows was designed by W.H. Lonsdale, another artist that Burges had worked with.
- 5.7.13. The grand opening of the Connaught Hall by the Duke⁵⁰⁸ and Duchess of Connaught took place in 1883. Contemporary media reports show it to have been well received by critics although there were dissenting voices about the project's expense.
- 5.7.14. Electrification of the Connaught Hall was carried out in 1894. The fittings designed by Chapple remain in place. The sun burners fittings were removed shortly afterwards, but their large funnels remain in the roof loft.
- 5.7.15. A splendid organ was donated to the Town Hall by Dr E. F Astley in 1902. Its installation necessitated alterations to the original east end arch and balcony of the Hall. The organ blowers were installed in a room in the undercroft. The organ was abandoned and the blowers removed some time after 1953.
- 5.7.16. Renovation works and re-decoration to the hall were carried out in 1911. Re-varnishing and gilding works are recorded in 1924, but this excluded re-stencilling of the roof vaulting. Further re-decoration may have occurred prior to the second world war, but there is no reference as to whether this was carried out.
- 5.7.17. The Zeebrugge Bell was installed on the external balcony facing the High Street in 1923. It was given to the town by King Albert I of Belgium in recognition of the Zeebrugge Raid and erected to the lasting friendship of Dover and Zeebrugge.
- 5.7.18. The original decorations were overpainted, sometime between 1945 and 1953.
- 5.7.19. The undercroft to the Connaught Hall became a store for Dover museum after the Second World War following bomb damage to its own premises.
- 5.7.20. A large platform lift was installed at lower ground floor level to the north side of the Connaught Hall to provide access to the main upper floor level in 2004.

⁵⁰⁸ The Duke was the third son of Queen Victoria

Description

- 5.7.21. The Connaught Hall is rectangular in plan, directly flanking the Stone Hall to the south with access between the two provided through many door openings set within the upper part of an original arcade between the Stone Hall and the mediaeval Pilgrim's Hall. It bounds the pavement to the High Street and to Ladywell Street where the main facades present. The two storey hall is constructed with a metal frame. Traditional, load bearing masonry construction is used for the structures surrounding the central metal framed core.

Exterior - Roof and Walls

- 5.7.22. The main roof is pitched, constructed of metal trusses and covered with grey slates. The ridge is covered with lead interrupted by two large and rather architectural sun burner ventilators. At the east end, the roof terminates against a raised stone parapet flanked by two large chimney stacks, typical of Burges. The same detailing can be seen on some of his other buildings. To the west, the roof terminates with a hip. Lead flat roofs over the Hall upper floor galleries abut the main roof to the south, west and north.
- 5.7.23. To the SW corner, the Clock Tower rises to a great height above the roofs below. Its steeply pitched slate roof falls north-south, abutting a crocketed parapet to the west. At the east parapet the place of the crockets is taken by another large chimney with the same distinctive detailing at the top. This feature is in fact the highest point on the entire site. The round stair turret to the south of the Clock Tower is topped with a slated, conical roof with a decorative lead capping. Early drawings show a metal flag on this, and there is certainly a stem that might have been intended for it.
- 5.7.24. The roof over the staircase to the NW corner of the Connaught Hall is steeply pitched and slated, falling to parapet gutters on three sides with a hip at the west end. To the south the roof abuts another gable end parapet wall with yet another chimney stack. The hip apex has a crocketed lead covered finial with a copper metal flag.
- 5.7.25. On the main street elevations the walls in the upper two stages of the building are faced with knapped flint with Bath stone dressings. They rise above a lower ground floor faced with square, rough-hewn blocks of stone acting as a plinth. The effect is reinforced on the Ladywell elevation where the upper floors step back above a batter. Shallow buttresses spring from the batter dividing the Hall elevation into 4 bays: three regular bays, two windows wide, and one narrow single window bay to the east. The use of the buttresses interestingly harks back to the Stone Hall south elevation. The main Hall section is flanked by the slightly projecting bays of the stair Towers to the east and west.
- 5.7.26. The roof over the NE stair is formed with stone and is pyramidal in shape, terminating in a rather flat capping stone. The top of the stair tower rises above the Connaught Hall roof

parapets and projects slightly from the walls below. Halfway down the tower's west elevation there is a projecting stone balcony. The fenestration pattern in the top stage of the building is continued round the NW stair tower to the High Street elevation and to the Clock Tower.

- 5.7.27. There is a crocketed gable above a deeply moulded arched doorway leading to the NW Stair Tower. The figure of St. Cecilia above the door was carved by Mr Nicholls of Lambeth, one of Burges's associates. Otherwise the ground floor entrances are plainly treated.

The High street elevation is made up of three main elements: the Clock Tower immediately flanking the Stone Hall, a recessed section at first floor level with an external stone balcony and the slightly projecting stair tower at the corner of Ladywell Street described already. *Refer to the section on the Mayor's Parlour Suite for the continuation of the Ladywell elevation past the west tower.*

- 5.7.28. The Clock Tower has a projecting carved stone balcony supported by two stone corbels, below the clock, which also projects into the street becoming a defining feature of the front elevation. The deep lintel in the doorway at the base of the Clock Tower contains the 1881 foundation stone and has a carved panel of St Martin dividing his cloak with the beggar [Plate 25(b)]
- 5.7.29. The timber frame for the Zeebrugge bell over the main first floor balcony is supported on moulded stone corbels, which are likely to be later additions.
- 5.7.30. The window openings in the upper floor are 3-light in the early English style. A moulded string course at the springing point of the window arches links one to the other and ties the two main street elevations together. The lower ground floor windows are mostly 6-light, with plainly detailed transoms and mullions. The middle stage windows are fairly small 2-light windows with substantial stone lintels. On the Ladywell elevations the 'lintel' stretches up to become a semi-circular panel with a quatrefoil opening set in the centre. The Connaught Hall windows contain stained glass to designs by W. Lonsdale. The remaining windows are glazed with leaded lights and metal opening casements.

Interior Finishes

- 5.7.31. The ceiling over the main area of the hall is flat but coffered with moulded ribs dividing it into 12 x 4 panels. In the centre occupying a 4-panel area, the Pullan-Chapple electrolier still hangs. On either side (one panel width removed), again occupying a 4-panel space, are the deeply moulded domes of the sun burners. Although the burner fittings are removed, their housing makes an impressive feature nonetheless. Within the smaller panels the timber ribs are surface mounted to form quatrefoil patterns. In the outer long edges of the room they are occasionally rotated at 45° to each other to create rhythm and interest.

- 5.7.32. A deeply vaulted ribbed ceiling is found over the Connaught Hall perimeter galleries partially fanning out into the hall along the north and south sides. The vaults are formed with timber ribs and lined with timber boards for enhanced acoustic performance, as specified by Burges. A B&W photo indicates that the ceiling was originally painted, perhaps varnished, with highlighted dog tooth decoration on the vault ribs [Plate 25(a)].
- 5.7.33. Over the staircases are brick vaults, with stone ribs, which remain unplastered and unpainted. Several of the ancillary spaces, now utilised as toilets, kitchen extension and stores have contemporary insertions, such as suspended or plasterboard ceilings.
- 5.7.34. The walls surrounding the Connaught Hall are simply painted, the original decorations having been overpainted for possibly more than 50 years. Historic photographs reveal that the decoration was rich but sparingly applied [Plate 25(a)].
- 5.7.35. Three large arches denoting the mediaeval arcade between the original Pilgrim's Hall and the Stone Hall are mostly submerged beneath the floor. The varying width of the arches conforms to the Batcheller plan and description. It is not clear at present whether the boldly moulded arch stones are historic or Victorian replacements as the masonry is painted.
- 5.7.36. Round metal columns, evenly spaced along the length of the hall support both the balconies and the vaulted ceiling above on foliated capitals. The capitals are echoed on the outer walls on top of flat wall pilasters. The ornate metal balustrade to the galleries has a hardwood handrail. A carved stone panel depicting St. Martin dividing his cloak with a beggar, one of the key elements on the Seal of Dover, survives on the east wall of the hall, now hidden by the organ (previously above the speaker's gallery). However the speaker's balcony itself and the grand arch at the east end of the hall were removed to make way for the organ in 1903.
- 5.7.37. The main floor to the Connaught Hall is timber boarded. The boards are laid at right angles from a central point fanning outwards. This might be the original design for the floor as it provides interest and a focus for dancing [(Plate 14(b)]. Boards are shown in early photographs [Plate 25(a)]. The galleries are similarly timber boarded except the west balcony where the raked seating is carpeted. The stairwells and ancillary space to the west are paved with stone. Some contemporary finishes carpet and vinyl, are used in places. The lower ground floor is finished with stone flags, however much of the area used for storage appears to have been overlaid with vinyl tiles.
- 5.7.38. At lower ground floor level, a grid of brick piers supports the floor above. It is possible that metal posts are encased within the brick piers. Shallow brick arches span in either direction from the piers supporting a vault, which may be of early concrete. Brick walls divide the undercroft into compartments. A 3-course corbelled detail at the top of the piers and the walls, is used to provide additional support to the vaulted

ceiling above [Plate 25(h)]. Recent alterations include glass or plasterboard partitions.

Fixtures & Fittings

- 5.7.39. The original 1894 light fittings designed by J. Chapple survive in the main hall. Five gilded iron electroliers (one of 50-light and four of 30-light) are suspended in a symmetrical design. The Sun-burners do not survive.
- 5.7.40. The galleries are protected by ornamental iron balustrades of typical Burges design. A dumb waiter, which survives from the original Burges design, connects the large kitchen from the floor below to the servery on the upper ground floor.
- 5.7.41. The 1903 organ by Norman and Beard is an important instrument and survives in the east bay of the Hall, set on the stage. The organ mechanism is concealed by timber panelling, and the pipes, which have unfortunately lost their original decoration, are supported by a decorative timber frame with quatrefoils and trefoil headed openings similar to the main windows.

Significance

Evidential Value: A

- 5.7.42. The Connaught Hall including its surrounding spaces represents a significant example of Victorian architecture, by a notable architect, William Burges, which survives almost intact. The work is well documented through drawings and intact reports, providing insight into the process of commissioning and executing public buildings in the late 19th century. The evidential value is particularly significant for Dover Town Hall as it is a major part of the long and varied history of the site.

Historical Associative Value: A

- 5.7.43. The associative value with the greatest weight is the link of the 1883 building phase to the architect William Burges. The Burges association is particularly important as it is the last design he made for a building of considerable size, which was realised and survives intact. The design for both the street elevations and the overall colour and style of the decorations has many of Burges's signature touches, composed in an articulate way to reflect the civic status of the building.
- 5.7.44. The opening ceremony at the completion of Connaught Hall, by the Duke and Duchess of Connaught was a significant event for the Town and for the building. The invitation, programme, sitting plans and instructions for the passage of the guests' carriages have all survived. Many other such celebrations have since occurred.
- 5.7.45. Specific elements within the hall have associative value. The organ has historical associative value through its donor, Dr E. F. Astley, a major benefactor to the town. The organ itself is

linked to one of the country's prominent organ builders, Norman & Beard, and was produced at an interesting time in their history. Historical associative value is also found in significant events held at the Connaught Hall, such as the Marconi radio exhibition.

Historical Illustrative Value: A

5.7.46. The Connaught Hall is typical of civic architecture at that period both in terms of design, construction and decoration, and as an excellent example of a rather small body of work produced by an original and idiosyncratic Victorian architect. The use of gas and electric light apart from representing a significant point in the building's history, illustrates how technical advancements of a particular age were being fully utilized in a provincial Town Hall.

Aesthetic Value: A

5.7.47. The greatest asset of the 1883 building phase is the design by William Burges which survives intact, both in the external and internal architectural expression and ornamentation.

Communal Value: A

5.7.48. The Communal value of the Victorian buildings has been explored in previous sections but its essential communal value lies in its *raison d'être*, i.e. to provide accommodation for public meetings, entertainments and the "promotion of philanthropic objects." The Hall with the accommodation in the lower ground floor continues to fulfill this purpose.

5.7.49. Historically, communal value lies in the events that the buildings have witnessed. One of the most symbolic events in the public consciousness is the donation, mounting and regular commemorations surrounding the Zeebrugge Bell, which marks a painful but heroic event in the history of the WW1. The introduction of sun burners and later electrification permitted the Halls use into evening time allowing both an extended range of activities and more importantly it gave the opportunity for those who worked during the day (i.e. the working classes) to attend events or exhibitions that they would have otherwise not been able to attend.

Key References

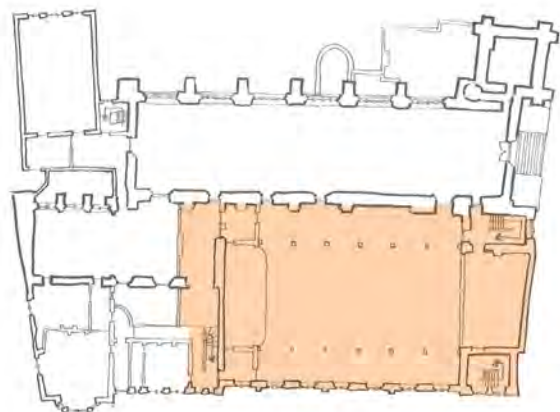
- 5.7.50.
1. Burges original plans (1880) and later plans from his office. (*App.01_Fig.6.4*)
 2. Burges' report and the drawings. (*App.02_Fig.4.3*)
 3. Chapple original light fittings drawing (1894) (*App.01_Fig. 7.5*)
 4. Contemporary newspaper reports describing the Connaught Hall building. (*App.02_Fig.4.27 – 4.30*)
 5. Roof plan (1997) (*App.01_Fig.9.26*)



(a) South wall of Connaught Hall showing medieval arches and original decoration. (DMA ref: D44455)



(b) Foundation Stone to Connaught Hall above Clock Tower entrance. Shield of St Martin dividing his cloak (DMA ref: D44455)



(c) Flat lead roof above Connaught Hall south gallery. Clock tower in distance and sun burner vent to the right. (Internal ref: DSC05011)



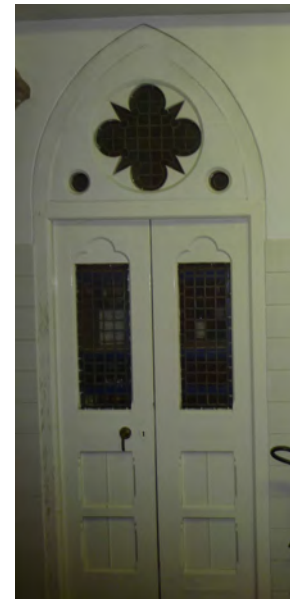
(d) Brick vaults and windows to stairwells (Internal ref: IMG_4707)



(e) Balconies flanking the Connaught Hall with stained glass windows behind (Internal ref: DSC03195)



(f) Door to Tower Stair Turret (Internal ref: DSC05025)



(g) Door to Kitchen (Internal ref: P1120661)



(h) Arched vaults & brick piers beneath Connaught Hall (Internal ref: DSC05485 & DSC05484)



(i) Servery behind Connaught Hall. Note top of arcade and opening to Stone Hall. (Internal ref: IMG_5954)

5.8. Mayor's Parlour Suite

Note: This section is to be read with The Connaught Hall. The two sections are of one design and construction phase. They were divided for ease of description for the Gazetteer.

Summary

- 5.8.1. The Mayor's Parlour Suite consists of 3 rooms, on three floors arranged in an L-shape around an internal courtyard at the north east corner of the site. The rooms are an integral part of the 1880-1883 building phase, designed by William Burges and completed by his associates Pullan and Chapple after Burges's death in 1881. As such the buildings form part of Burges's last design. They contain significant extant features and original decoration surviving under the present paint scheme.
- 5.8.2. They form part of the same Grade II* listing, along with the rest of the building.
- 5.8.3. The Mayors Parlour Suite is largely unused (except for some furniture storage). Some of the upper ground floor accommodation is appropriated by the adjacent kitchen for staff changing facilities. The lower ground floor was until very recently used as archive storage for Dover Museum but recent moisture penetration and a dry rot outbreak necessitated the archive's relocation.

Historical development

- 5.8.4. The rooms occupy a part of the Maison Dieu site that has accommodated many different uses and buildings since mediaeval times.
- 5.8.5. Early prints show a plethora of outbuildings to the north east of what would have been the 'North Aisle of the Church' as described by Batcheller. On the first plans that we have of the area, dating from the 1835 for the conversion of the site by Dover Town Council into a Gaol and Courthouse, the area is labelled as 'Day Room'.
- 5.8.6. During the second gaol extension in 1866, the NE corner was converted into a Chapel. It connected via a passage to the cells beneath the Council Chamber and the Stone Hall. The west façade faced onto the male exercising yard.
- 5.8.7. As noted in the previous section Burges, produced the majority of the design drawings for the new building phase before he died and the uses allocated to the rooms are clearly shown on his drawings. The lower ground floor was intended for offices. The upper ground floor accommodated the Grand Jury room, Judge's retiring room and witness rooms. A small semi-circular corridor circumvented the grand jury room, by cantilevering across the NE corner of a courtyard. The first floor accommodated the Petty Jury office and other offices. A narrow passage led to the speaker's gallery on the east wall of

the Connaught Hall. WC facilities were also included on each floor, in the corner of the Ladywell.

- 5.8.8. Alterations were proposed in 1908 to infill part of the courtyard with further WC facilities. The works were not executed, but the drawing illustrated that the adjacent rooms at upper ground level were then used as an artistes studio, Mayor's Parlour⁵⁰⁹ and magistrate's room. The upper ground floor use was similarly passed to the Mayor. The lower ground floor was occupied by the Inspector of Weights and Measures, the Tramways manager and stores. At some point the NW corner of the courtyard was chamfered with a further cantilever to widen the access to the organ room.
- 5.8.9. It is likely that redecoration and loss of the original decorations illustrated in Plate 06(b & c), Plate 16(c & e) and Plate 26(c,d,i) took place at the same time as the loss of the decorations in the Connaught Hall shortly after WW2".

Description

Exterior - Roofs and Wall

- 5.8.10. This part of the building extends along Ladywell directly east of the Connaught Hall as part of the same design and construction phase. The east wall alongside the passage that separates the Town Hall buildings from the Art College is in a direct line with the east wall of the Sessions House (original Chapel) and forms the current site's east boundary. The short internal elevations to the courtyard face the east wall of Connaught Hall and the north wall of the Sessions House.
- 5.8.11. The roofs over the buildings are steeply pitched and slated with crested ridge tiles alternating with plain ones.
- 5.8.12. The roof over the two rooms to the east is taller terminating against a crocketed stone parapet to the main north elevation and a hip end to the south, below a small roof ventilator [Plate 26(b)]. The lower roof over the rooms to the west abuts the taller roof with lead lined pitched valleys and the wall of the Connaught Hall stair Tower to the west. A large chimney straddles the upper roof ridge serving 6 fireplaces. A smaller chimney stack to the lower roof is halfway up the south slope. There are plain dormers to the east and west slopes of the high roof. A large dormer with a projecting roof on the north side of the lower roof modulates the roof line between the tall east gable and the Connaught Hall stair Tower. A second dormer of a simpler design sits adjacent to the first. The south slope of the lower roof continues around the corner in the same pitch covering the cantilevered elements to the west side of the courtyard abutting the east wall of the Connaught Hall.
- 5.8.13. A small lean-to slate roof exists to the lower ground floor, providing a covered walkway across the courtyard and to the east. At the NE corner of the courtyard the lean-to roof is

'intersected' by a semi-circular cantilevered corridor at upper ground floor level, which is in turn roofed with slate and flashed with lead.

- 5.8.14. The walls facing Ladywell continue with the same materials and architectural treatment as the adjacent Connaught Hall elevation. Although more domestic in scale, the elevation is lively with a modulated wall surface and roofline. There are three distinct bays. The stone faced lower floor continues from the Connaught Hall elevation. The two moulded string courses that frame the 4 upper courses of the stone 'plinth' help to tie together the two sections of the Ladywell elevation, the Connaught Hall and Mayor's Parlour Suite. The upper floors are faced with knapped flint as is the Connaught Hall but there is a significant amount of ashlar used on various important elements.
- 5.8.15. The tallest bay to the east is set forward by 600mm and is distinguished by a large stone oriel window in the middle floor. The slightly projecting parapet to the oriel rests on a coved string course. The oriel's base is supported on two deep stone brackets slotted between two wide ground floor windows with shallow arched heads. The upper floor window is set within a deep pointed arch surround. The pelmet between the top of the window and the surround is made of 'embossed' stone panels, the pattern of which is repeated in the ashlar stone panel to the top of the gable. The crockets and a large stone finial on the gable parapet make this bay a most impressive end to the elevation, balancing the mass of the Connaught Hall.
- 5.8.16. The two other bays are flush with the wall of the Connaught Hall NE stair Tower. The main wall is only two stages high but the large dormer to the westernmost bay provides a third stage at roof level and mirrors the large gable to the east. A projecting stone parapet set on stone corbels ties the two bays below roof level. The large dormer is placed centrally above pairs of 4 light windows to the lower floors. The centre bay is the lesser of the three. The plain 4 light dormer is set above triple sets of small square windows placed at the top of each of the floors below. All of these elements and their skilful distribution provides a typical Burges design which has close similarities with Burges's other work.

Interior Finishes

- 5.8.17. The most striking internal feature in this part of the Town Hall is undoubtedly the deeply coffered ceiling in the Mayor's Parlour at the NE corner on the upper ground floor. Rectangular coffers are placed around a large flat square panel in the centre of the room. The decorations here have been exposed fully or were never overpainted. They reveal stencilled stylised floral patterns in the centre rose and the 4 corners. Raised ribs delineate the pattern and subdivide the ceiling into 13 areas. Warm red and yellow colours on the ribs are accentuated by earthy tones in the foliated designs but are also contrasted with a deep blue colour border [Plate

⁵⁰⁹ It is the most important of these later uses, which has given this part of the building a memorable name for the purposes of this report.

26(c)]. The 8 panels surrounding the central rose are stenciled with a “bird in flight” motif within roundels. The bird roundel colour alternates between blue and rusty red on a yellow ochre background. This is the only place in the 1883 phase of work where the restrained elegance and richness of the original internal decorations can still be experienced. The ceiling is further distinguished by a “moorish” style coffer at the 4 corners of the room image [Plate 06(b)]. It displays Burges’s fascination with Arab architecture, which he expressed magnificently at Cardiff Castle, yet appearing here in one of his more subdued works. The wall decorations are described below.

- 5.8.18. The adjacent office to the south also has original decorations. Fragments have been exposed painted on ceiling boards [Plate 26(e)]. Decorated corbels support the main timber beams. Similar painted ceiling decoration can be seen partially exposed in the adjacent circulation corridors.
- 5.8.19. The minute rooms to the first floor have simple lath and plaster ceilings, some of which are pitched as they follow the roof line. The lower ground floor has lath and plaster ceilings supported on timber beams supported by timber corbels. No decoration has yet been uncovered. The corridor flanking the internal courtyard has a barrel vaulted ceiling.
- 5.8.20. The walls are plastered and painted. The 1883 decorative scheme appears in many rooms through “windows” where the modern paint was stripped back in the 1980’s to reveal them sufficiently to show what a rich scheme it would have been originally. The niches surrounding figures of the virtues which are described in 1883 reports are revealed in the SE corner of the Mayor’s Parlour [Plate 16(c)]. The room to the south on the same floor shows a delicate stenciled daisy motif. All surfaces including downstand beams appear to have been painted [Plate 26(d)]. Fireplaces with tapering chimney breasts, typical of Burges work are incorporated to both rooms. These too, are decorated with floral designs and scrolls. The wall decoration is continued into circulation corridors [Plate 26(i)].
- 5.8.21. The minute rooms to the first floor have simple plastered walls. The rooms have not been trialed for paint decoration. Given the richness of the interiors elsewhere it is not inconceivable that a simple stencil pattern may exist. The fire places in the upper floor are of a simpler domestic design.
- 5.8.22. The rooms to the lower ground floor are more simply detailed. Security grills have been fitted on all external windows at this level. A double arched recess in the SE corner of the room adjacent to the Sessions House is likely to have been a passage doorway [Plate 26(k)]. No paint trials have taken place in the lower floor.
- 5.8.23. The upper floors are in timber finished with modern carpet. Except for the corridors which are tiled with a red and black geometric chequerboard pattern.
- 5.8.24. The lower ground floor is a finished with timber boards. Many of the timber planks have recently been replaced with composite boards, or modern sw boards due to dry rot.

Fixtures and Fittings

- 5.8.25. An original chandelier hangs from the ceiling of the Mayor’s Parlour. Other early fittings of a simpler design exist in places but are often replaced with later fittings. Original furniture survives within many of the rooms. A round table with heavy turned legs typical of Burges detailing with matching chairs is to be found in the Mayor’s Parlour.
- 5.8.26. Matching chairs also survive but are in storage and not placed with the table. A fitted window seat within the Mayor’s Parlour lines the three sides of the oriel window. It is made of dark walnut timber and is hinged at the back to provide storage beneath.
- 5.8.27. The timber doors are original and vary from floor to floor in their timber paneling, glass inset panels and ironmongery details. The most elaborate are at lower ground floor level [Plate 25(g)]. Other features such as timber framed mirrors, wall mounted coat hooks and framed pictures also survive throughout the rooms.
- 5.8.28. Coat hooks, original toilet fittings and other original details survive in many areas through the suite of rooms.

Significance

Evidential Value – A

- 5.8.29. The Mayor’s Parlour Suite of rooms shares all the evidential value attributes ascribed to the Connaught Hall. The areas of uncovered original decoration testify to a sophisticated and elegant decorative scheme, typical of Burges. It is a rare survival in a building type that is rare in his surviving work.

Historical Associative Value – A

- 5.8.30. The significance is the same as for the Connaught Hall, due to the link with Burges. Other elements of associative value relate to the judicial and Mayoral/civic uses to which the buildings have been put.

Historical Illustrative Value - A

- 5.8.31. The design, construction and particularly the decoration in the Mayor’s Parlour, is a good example of Burges’s architecture. The architectural expression, decoration, detailing, materials and finishes in the remaining rooms are typical of Victorian architecture in public buildings and perfectly illustrate the hierarchical treatment of spaces at the time.

Aesthetic Value – A

- 5.8.32. The greatest asset of the 1883 building phase in aesthetic terms is the design by William Burges which survives intact, specifically the north elevation which has great similarities with at least 3 of his other key buildings, Knightshays, Park

House and Tower House, but also in the internal decorative scheme which can be glimpsed not just in the main first floor rooms but also in circulation spaces.

Communal Value – A

- 5.8.33. The Communal value of this section of the building is embodied in its various civic and municipal uses. The rooms were used over time to accommodate dignitaries and offer hospitality to aristocratic visitors, as the superior corner of the building. It has also served as ancillary accommodation for the Sessions House and housed key members of the Town Council organization such as the surveyor.

Unknown significance

- 5.8.34. The buried east wall, which forms the site boundary may contain mediaeval fabric. Beneath the floor there may exist foundations of the Prison Chapel or perhaps mediaeval hospital out buildings.

Key References

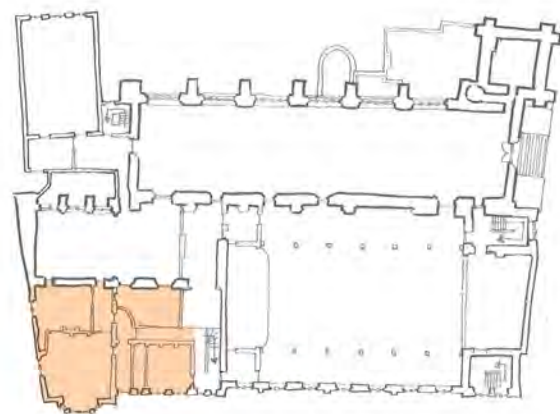
- 5.8.35. (Refer to section on Connaught Hall for Key References)
 END OF SECTION 5.0
Rena Pitsilli-Graham 28.8.2015
Rev A 29.09.2015



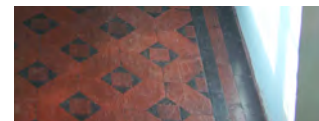
(a) Roofs to Mayor's Parlour Suite
(Internal ref: DSC05010)



(b) Lively facade to Mayor's Parlour Suite
(Internal ref: IMG_6001)



(c) Ceiling, chandelier, fireplace, infilled niches and uncovered decorations to Mayor's Parlour
(Internal ref: DSC05067)



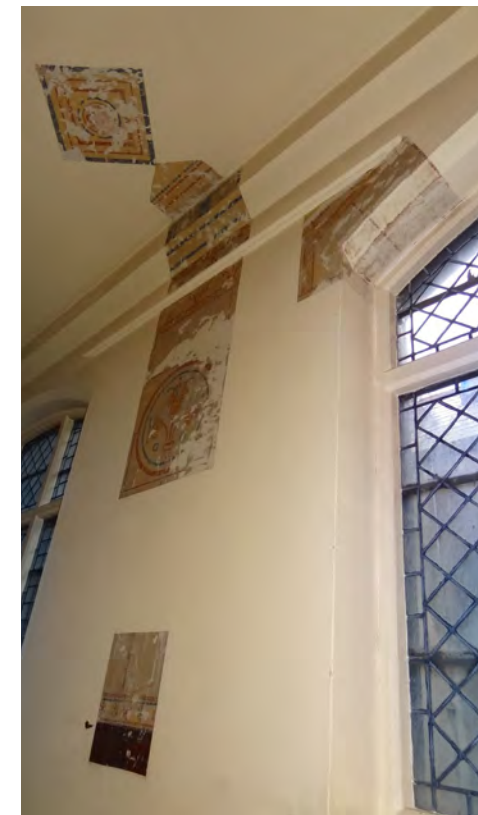
(f) Floor to corridor (FF)
(Internal ref: IMG_5982)



(g) Picture rail 'banding' & domestic fireplace
(Internal ref: IMG_7945)



(h) Mayor's Parlour oriel window
(Internal ref: DSC05063)



(i) Decorations to corridor in Mayor's Parlour Suite
(Internal ref: DSC05083)



(d) Detail to NE stair decoration.
(Internal ref: DSC05084)



(e) Ceiling to Mayor's Parlour Office (FF)
(Internal ref: IMG_5972)



(j) Semi-circular corridor link to Mayor's Parlour Suite in courtyard.
(Internal ref: IMG_7638)



(k) unexplained arched recess between Museum Store and existing Chapel.
(Internal ref: DSC05051)

