

HISTORIC STRUCTURES AT KEARSNEY ABBEY, RIVER, DOVER

Revised December 2016

NGR: 628740 143795

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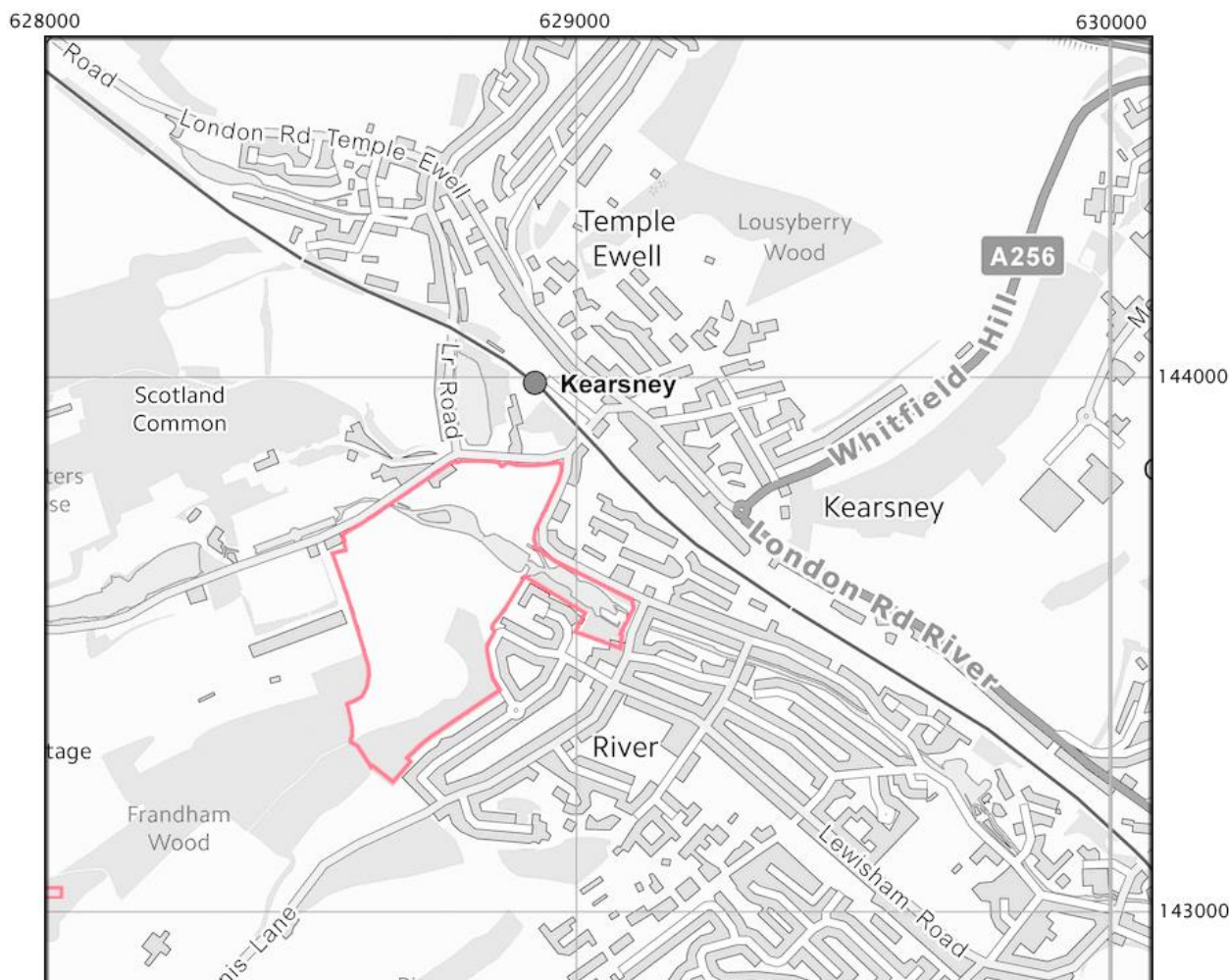
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1 Introduction



Site Location (based on the Ordnance Survey, with the permission of the Controller of Her Majesty's Stationery Office, © Crown Copyright Licence No. AL100021009).

The present historic building survey was commissioned from Canterbury Archaeological Trust (CAT) by Jon Winder, Kearsney Parks Project Manager for Dover District Council (DDC), in November 2016. It is intended to provide a record of several historic structures affected by proposed enhancement and restoration works at Kearsney Abbey Gardens, Alkham Road, Dover (NGR: 628740 143795).

Kearsney Abbey Gardens are a large public park, to the north of Dover. They formed part of the grounds of an early nineteenth-century mansion called Kearsney Abbey, which has since been largely demolished.

The proposed works,¹ include 'the erection of single-storey side and rear extensions' to the present café, which was built c1876 as a Billiard Room at the west end of the main Kearsney Abbey frontage; the construction of new boundary walls and replacement of gates; additional car parking; a new pedestrian bridge over a sluice at the end of the lake in the grounds; the

¹ Planning reference: DOV/15/01273.

demolition of an existing toilet block. Several of the structures involved are listed, Grade II (see below: Section 3), although there is some confusion among the listing descriptions.

Planning consent for the proposed works required ‘the implementation of a programme of building recording [...] to ensure that historic building features are properly examined and recorded.’ The specification, prepared by the Heritage Conservation Group of Kent County Council (KCC), called for:

a survey broadly analogous with a Level 2 ‘descriptive record’ as described in the Historic England publication *Understanding Historic Buildings – A Guide to Good Recording Practice* (2016).

This was to cover:

the Grade II Listed [billiard room] and [...] park structures proposed for restoration as well as any other built heritage buildings and structures identified during the course of the works which will be affected by the overall project.

Of particular interest to KCC, we understand,² were the former billiard room (see below: Section 3.2.3), the bridge over the lake (see below: Section 3.3.1), an archway standing over a leat at the south-west corner of the former walled kitchen garden (this may or may not actually be listed; see below: Section 3.1.1.3), and the remains of an arched and crenelated portion of boundary wall at the lower end of the Abbey Lake, in the vicinity of the proposed new pedestrian bridge (3.1.1.2). We have, therefore, concentrated our attention primarily on these structures, but have made brief notes on certain other features and structures of the former Kearsney Abbey, insofar they cast light on the overall history of the site, or provide context for the listed structures. Further details of these other features and structures are provided by Parfitt,³ and by DDC’s Kearsney Parks Conservation Plan.

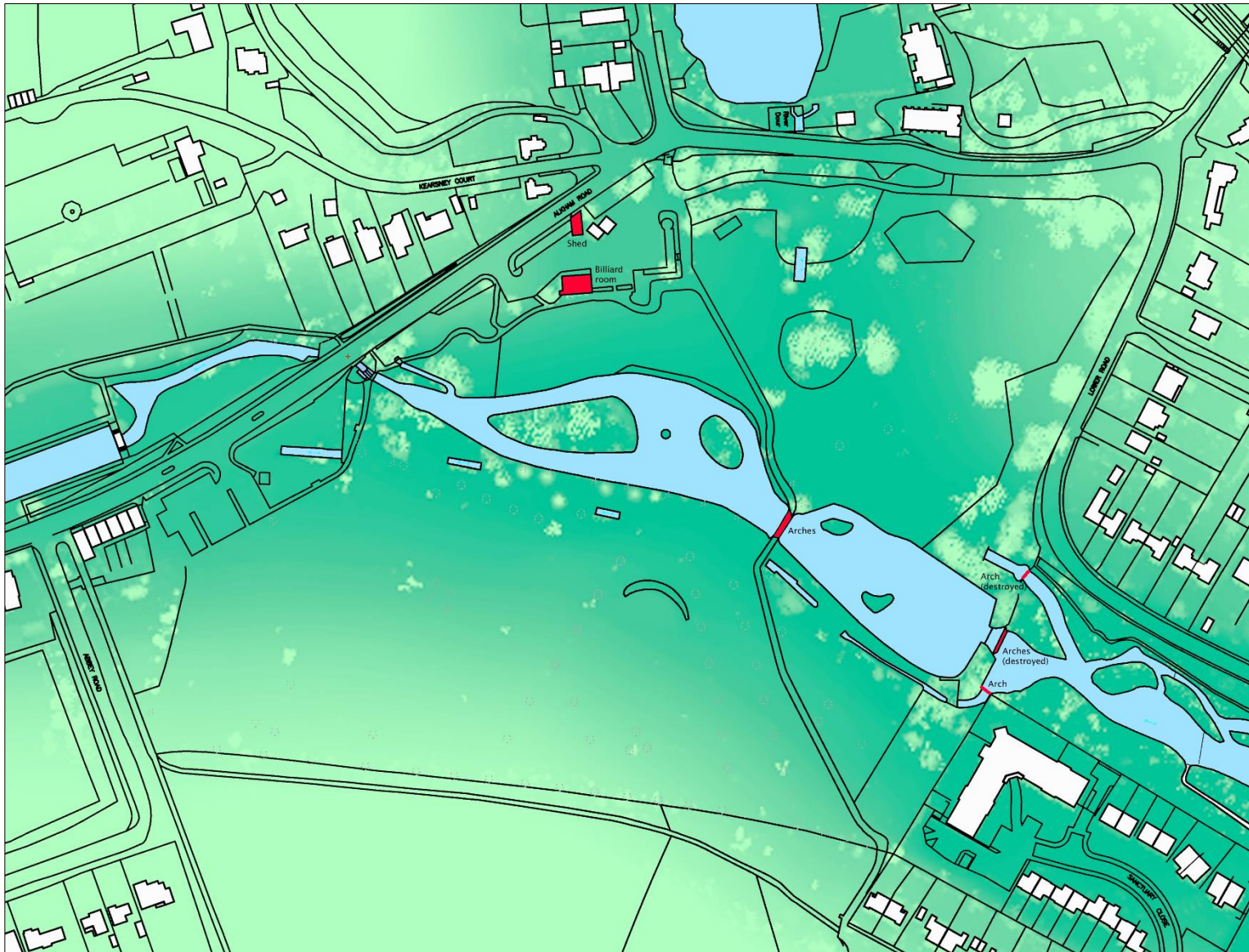
1.1 Methodology

The present report is based on an inspection of the site and fabric undertaken on a grey and drizzly day in November 2016. More than 600 high-resolution digital photographs were taken, of which 353 have been retained for inclusion in the project digital archive (see Appendix 1). The drawings of the former billiard room in the present report (see below: Appendix 3) were prepared by Dannatt, Johnson Architects, for Dover District Council. The inspection of the site was informed and supplemented by a brief programme of documentary research, undertaken chiefly at Dover Public Library (DPL). Relevant sources are also thought to survive at Dover Museum, the Kent History and Library Centre (KHLC), Lincolnshire Archives, and elsewhere. In December, the opportunity arose to take additional photographs, principally of the former billiard room, from a scaffold tower

² Jon Winder pers comm.

³ Parfitt 2015a.

and cherrypicker; about a hundred were taken, of which ninety were added to the project digital archive.



Site plan, showing the main structures described in the text (scale: 1:2500; based on the Ordnance Survey, with the permission of the Controller of Her Majesty's Stationery Office, © Crown Copyright Licence No. AL100021009 and Environment Agency lidar data).

2 Results

During the late eighteenth and early nineteenth century, the Fector family of Dover bankers purchased land in the parishes of River and Ewell, including Little Kearsney Court, which would later form the site of Kearsney Abbey and its grounds. Early in the nineteenth century, they built a new length of road (the eastern end of the present Alkham Road) to replace a loop of road through the northern part of their estate (encompassing Little Kearsney Court) whose abolition they then secured at the East Kent Quarter Sessions.⁴

2.1 Kearsney Abbey built for John Minet Fector, c1821

According to Sencicle,⁵ late in 1820, John Minet Fector announced his intention to build a new mansion on the Kearsney Manor estate, ‘in the style of an abbey,’ but would never live there, as he died 12 June 1821. Bonython, in 1823, confirms how ‘the late Mr Fector, a short time before his death, erected [at ‘Kersney Court’] an elegant mansion in imitation of the gothic style.’ Probably from this time, certainly by 1828, this mansion was known as Kearsney Abbey.⁶ Little Kearsney Court must have been demolished to make way for the new house, which would stand in its place.

The model for Kearsney Abbey seems to have been the great, sprawling castellated gothic houses such as Ashridge Park, Hertfordshire (1808-17). Kearsney Abbey sprawled as much as it could – considering its lesser size – with its main apartments ranged along its east and south elevations, breaking forward irregularly, with a canted bay on the south side, and with a small circular tower, with an octagonal stair turret, projecting at its north-east corner. The wall tops were crenelated, and elaborate buttresses clasped the salient corners, rising to square pinnacles with pedimented faces.

It is widely held that large quantities of stone from Dover’s town wall – which is thought to have been under demolition around that time – were reused in the construction of the mansion. This seems rather doubtful however: it would surely have complicated construction for little obvious advantage. There is no sign of any such *spolia* within the surviving fragments of the house (see below: Section 3.2), nor were any seen during archaeological evaluation trenching of the site in 2015.⁷ Indeed, rubble uncovered during that excavation suggested that even the apparent stone quoins at the corners of the house were, in fact, of roman cement. Nor is there anything in the various early twentieth-century photographs of the house that looks to have been reused: it all looks extremely neat and regular.

⁴ KHLC: Q/RH/2/75, and see Kearsney Parks Conservation Plan.

⁵ Sencicle 1993: 97; unfortunately, she does not provide a reference.

⁶ Batcheller 1828: 359.

⁷ Parfitt 2015.

The source for this idea seems to have been Bavington-Jones, in 1905, who said Kearsney Abbey had been constructed using ‘stones taken from the demolished walls of Dover.’⁸ This statement may well, however, have recklessly oversimplified a rather more plausible passage written by Horsley about a decade earlier:

It may be news to some [...] that the present house was built in 1821, by [...] Mr John Minet Fector, who gave the name of Kearsney Abbey to the old court. In the grounds, through which the Dour runs, are some sham ruins, built up at the same time, and formed chiefly of portion of the old Town Wall, which was destroyed about that time in Townwall Street.⁹

This seems much more likely: that stone from Dover might have been reused in the grounds, and there are some plausible fragments in one curious stretch of the northern boundary wall to the west of the house, which was built to resemble monastic ruins (see below: Section 3.1). However, something similar seems to have happened at Kearsney Abbey in the late 1830s (see below: Section 2.2), and we cannot altogether rule out that these two events have become conflated.¹⁰

John Minet Fector is also reputed to have purchased the remains of the Town Mill at Dover, and used them to build a small mill-like feature in the grounds. We have not yet been able to corroborate this, but it does not seem altogether implausible. An oddly shaped structure does appear to have been built, abutting and associated with the aforesaid mock-ruins, at some point between 1805 and 1838 (see below: Section 2.2). This now contains a disused wheel-pit, where, until the early twentieth-century, a waterwheel turned, pumping water, via a series of filters, to the mansion. John Minet Fector may well have initiated this arrangement. John Minet Fector certainly made a start on laying out the present landscaped grounds, however, since Bonython, in 1823, tells us:

the surrounding grounds (which are very picturesque from the wild appearance of the hills and the well-watered valley,) being planted with various trees, shrubs, &c will in the course of a few years form a very beautiful *coup d’œil*.

And a guidebook of 1828 tells us that Fector:

expended very large sums in laying out the ground, and planting it. The house, with the river in front, appears a striking object from the road; it commands the particular attention of every passing

⁸ Bavington-Jones 1905: 407.

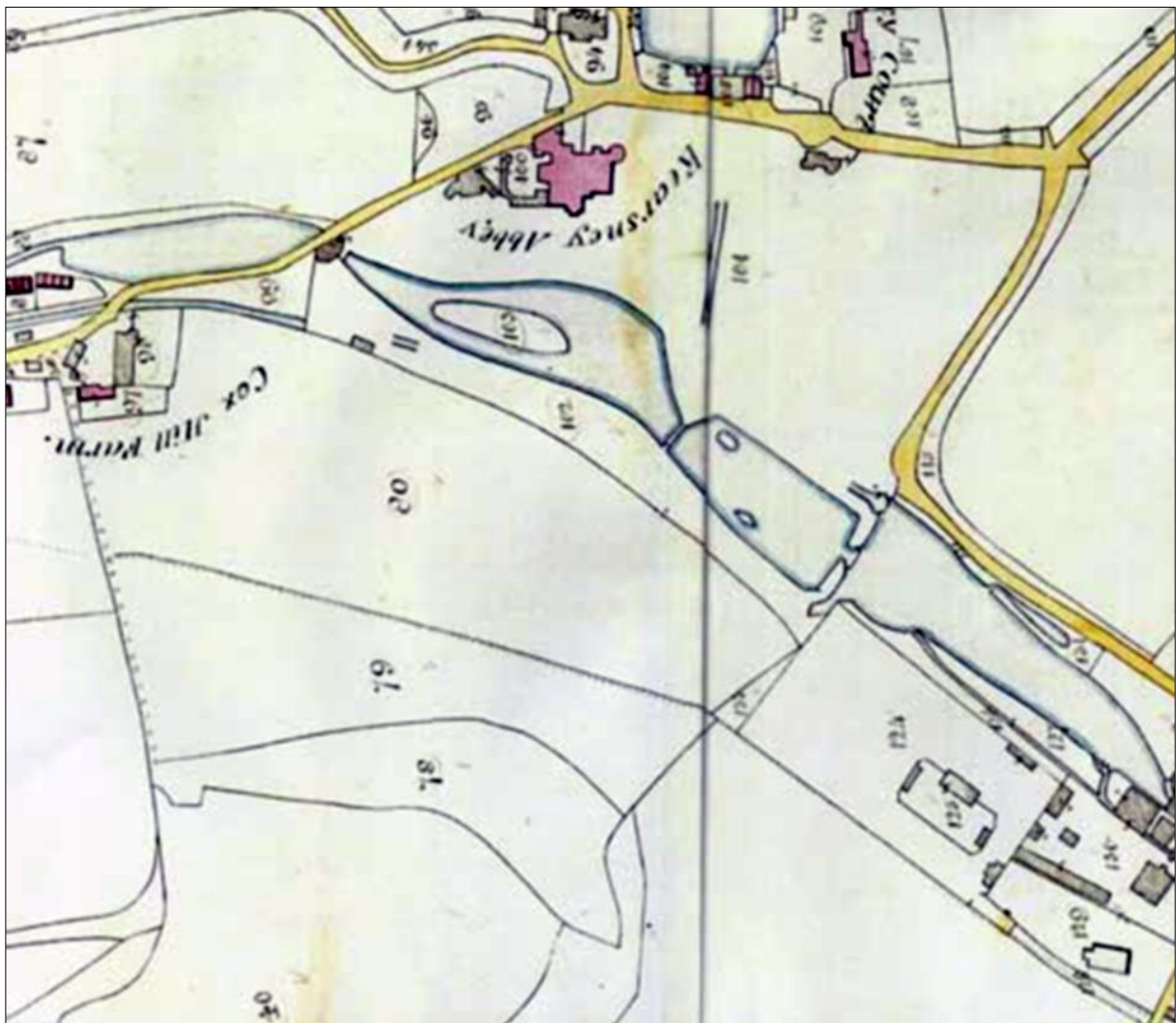
⁹ Horsley *sd*: 32.

¹⁰ Sencicle, for example, reports the supposed re-use in suspiciously terms at both dates (1993: 97 and 147).

stranger, and is undoubtedly inferior to none in this part of the county.¹¹

It seems likely that the house, boundary wall, and the formation of the lake in the grounds were all commissioned by John Minet Fector at this time, but we do not have map evidence to confirm their existence before 1838 (see below: Section 2.2). About 1830, some £754 11s-worth of ‘re-decoration’ seems to have been carried out at the mansion.¹²

2.2 John Minet Fector Laurie, 1837 to 1862?



Detail of the tithe map for River parish, 1838.

John Minet Fector's son, John Minet Fector Laurie (1812-1868), came of age, amid lavish public celebration, in 1833.¹³ He became Conservative MP for Dover in 1835,¹⁴ but was unseated in 1837. He became MP for Maidstone the

¹¹ Anon 1828: 258.

¹² Lincolnshire Archives: JARVIS V/E/21 25.

¹³ *Kentish Chronicle* 19 March 1833.

¹⁴ *Kentish Gazette* 22 December 1835.

following year.¹⁵ He inherited Kearsney Abbey, and the estate in 1837. There is reason to think he may have reused architectural fragments from demolished Dover buildings in the grounds. In 1904, the *Dover Express* reported how:

In the rebuilding a corner shop [on Bench Street] called in 1836 Corbett's Corner [...] there was found a curious gothic window, which was afterwards built into a grotto at Kearsney Abbey.¹⁶

The first good plan of Kearsney Abbey known to survive, is the tithe map of 1838. This cannot, of course, distinguish between original features of the house and grounds, and any which may have been added over its first two decades, but probably there hadn't been much extension since it was first built. By the time of the tithe map, the footprint of the mansion was more-or-less complete, with the exception of the extant former billiard room (see below: Section 3.2.3), which would be added, in place of an ancillary range, c1876.

In October 1844, John Minet Fector Laurie put Kearsney Abbey up for sale, with several adjoining farms, describing it as 'the beautiful mansion house, with its ornamental pleasure grounds, known as Kearsney Abbey.'¹⁷ Despite one false start,¹⁸ and various adjustments to the terms, however, it seems to have stood empty until about 1859. In an advertisement of 1848, Kearsney Abbey was described as:

that very excellent family mansion, Kearsney Abbey, which, for beauty of situation, and the thorough completeness of its arrangements, is deservedly foremost in the list of marine mansions on the south-eastern coast. It is delightfully placed on a well-kept lawn, rising from the River Dour, which passes through the grounds, and is perfectly sheltered from the north and east. It contains 13 best bed rooms and dressing rooms, lofty entrance hall, dining and tower room, drawing room, library, study, breakfast and billiard rooms, ample servants' and domestic apartments and offices with every appendage and accommodation necessary to the requirements of a nobleman's or gentleman's family. The stables are detached, across the road, and contain boxes and stalls for twelve horses, standing for six carriages, harness and groom's room, with cow house, piggeries, sheds, &c. The kitchen gardens, nearly three acres, are abundantly planted and stocked, with gardeners' house and numerous forcing houses. The lawns, pleasure grounds, and shrubbery walks, are very

¹⁵ *Maidstone and Kentish Journal* 2 March 1868.

¹⁶ *Dover Express* 23 September 1904.

¹⁷ *Kentish Gazette* 3 September 1844.

¹⁸ On 12 October 1844, the *West Kent Guardian* reported that it had been purchased by Earnest C Jones, for £57,000, but on 11 March following, the *Kentish Gazette* reported that he had 'from some cause failed to complete' the purchase, and that Kearsney Abbey would soon be offered for sale again.

extensive and parklike, and the highest taste has been displayed in improving the naturally beautiful site.¹⁹

This description, compared with another, of 1907 (see below: Section 2.6 and Appendix 2), and also with the 1838 tithe map and the surviving fragments of the building, would allow us to reconstruct many details of the ground floor plan of Kearsney Abbey at this date. To do so, would be beyond the scope of the present report, except, perhaps, to note that the original main entrance was through a projecting portico at the east end of the north wall; that this led to an entrance hall, and beyond that to corridor, extending southward, perhaps as far as the south elevation, where there was a staircase hall lighted by a tall, pointed stained-glass window. To the east of the entrance hall, along the east elevation, lay the dining room, with a small circular room adjoining at its north-east corner, at the foot of the castellated tower. The drawing room was at the south-east corner, with the other principal apartments – including a library, study, and breakfast room – continuing eastwards along the south front. The billiard room mentioned in the advertisement was not the present structure; but possibly a room at the south-west corner of the main elevation. Much of the remainder of the footprint, to the north and west, and ranged around a yard of the west side of the house, comprised a service wing and its attendant offices – fragments of which survive (see below: Sections 3.2.1, and 3.2.2). Part of the service ranges backed onto the Alkham Road – where the boundary wall is still of brickwork. To the west of the house, at the top of the lawn, stood a conservatory, in a similar castellated gothic style to the house. In June 1853, the estate was described as:

the very beautiful estate and noble mansion of Kearsney Abbey, (erected regardless of expense, in a partly castellated and Tudor style of architecture), forming a delightful residence for a nobleman's family, arranged with every regard to elegance, comfort, and convenience, and contains numerous principal and secondary bed chambers, dressing rooms, noble drawing and dining rooms, libraries, tower and morning rooms, together with servants' apartments, and conveniently arranged offices; coach house, stabling, and out buildings. The Abbey is approached from the road by a neat lodge entrance through its own grounds, disposed with singular taste, in a beautiful lawn (ornamented by an elegant conservatory) studded with the choicest flowering shrubs, and sloping to the river Dour (a noted trout stream), which flows through the grounds to a lake with island. A bridge over the Dour connects the lawn and flower garden with the pleasingly disposed grounds.

Also capital walled garden, peach-house and graperies, forcing-pit, gardener's rustic cottage, fruit-house, &c.

The Abbey is in a complete state of repair, and is situate in the

¹⁹ *Morning Post* 28 August 1848 and 13 August 1850. As we shall see, the billiard room mentioned, cannot be the surviving structure, now a tearoom, which was not built until the mid 1870s.

parishes of River and Ewell, about 2½ miles from Dover, and near to the contemplated railway.²⁰

In June 1858, there was an attempt to let Kearsney Abbey, ‘unfurnished, on lease or from year to year.’²¹ By this time, it was beginning to suffer from standing empty so long, and a ‘visitor’s guide’ in a local paper described it as ‘beautiful but dilapidated.’²² The grounds may also, by now, have been quite overgrown; Batcheller had, in 1852, noted how ‘a thick foliage, during the summer, nearly [concealed the mansion] from public view.’²³ By early May 1859, however, the tenancy on the ‘picturesque and too long unoccupied’ premises had been taken by Major-General Craufurd.²⁴ Craufurd remained until about 1861, when it was ‘rumoured that General Hankey, of Sandgate [was] negotiating for Kearsney Abbey.’²⁵

2.3 Joseph George Churchward, c1862 to 1875?

About 1862, Kearsney Abbey seems to have been purchased by Joseph George Churchward, for his own residence. He had been granted contracts to operate mail packets between England and the continent, but these had been withdrawn (or reduced?) amid acrimony and litigation, which would continue for some years. He was a staunch Conservative, and proprietor of the *Dover Chronicle* newspaper, which he used ruthlessly to further his political agenda. Interestingly, Churchward would be scarcely less ruthless in his use of Kearsney Abbey, whose grounds were often thrown open for social, political, sporting, and military events, with little attempt to disguise his underlying motives:²⁶

Scarce a week passes but what this lovely retreat is made the centrepiece of attraction with the fashionable community. Festivities, lawn parties, and fetes in the Abbey grounds have become divested of novelty, from their frequency, under the auspices of the present gallant owner.²⁷

Kearsney Abbey soon became synonymous with Churchward’s political machinations. On the eve of the 1865 General election, Liberals, disparaging the house as merely ‘the ghost of an abbey,’ noted how ‘in some quarters,’ Dover was considered ‘the pocket borough of Kearsney Abbey;’ but nevertheless confidently predicted:

²⁰ *Kentish Gazette* 21 June 1853 and *Times* 1 July 1854. It is interesting that the billiard room is not mentioned at this time.

²¹ *Times* 7 June 1858.

²² *Dover Express* 21 August 1858.

²³ Batcheller 1852: 74.

²⁴ *Dover Express* 21 May 1859.

²⁵ *Kentish Gazette* 30 April 1861.

²⁶ Literally dozens of these are described in the local papers of the period.

²⁷ *Standard* 27 July 1864.

Gentlemen, [Dover] may be a dunghill; but I am certain [that] on this dunghill the game cock of the Liberal party will defeat the Cochinchinas both of Waldershare Park and Kearsney Abbey.²⁸

Following the election, in which Churchward's favoured candidates duly prevailed, a rival paper, the *Dover Express* pointed to Kearsney Abbey as:

the seat of one who holds Dover in his hand, the great Mr Churchward, who was formerly the mail contractor, but who, since he lost the contract, has been the severest opponent of the Government, and who, by his great local influence succeeded in unseating the Government candidates at the late election.²⁹

Churchward was elected Mayor of Dover in 1867. In the 1868 election, he succeeded in supplanting the existing Conservative MP with one of his own choosing – alienating many of his own party in the process – whilst the other MP elected was a Liberal:

The election is over, to the satisfaction of all parties more-or-less. Major Dickson has been placed in the position which he considers due to an *all-but* aristocrat; and if Mr Churchward has not placed him there, he will say he has, which is all the same thing. [...] The Liberals have got in their man; but they have done a great deal more, they have rescued Dover from the reputation of containing one of the foulest constituencies in the kingdom; not from any ordinary, intelligible corruption, but from its prostration before the self-constituted proprietor of the borough, the owner of Major Dickson and the *Dover Chronicle*. [...] If we did not know of old how elections are conducted, it would appear astonishing that men of undoubted personal honour and sincere political principles [...] can stoop to brigade themselves with such persons as their Tory tools, and still worse with those who made tools of them. The explanation would be an old and familiar one, and the answer the *tu quoque*, however untruly. We must have hangmen and scavengers, and we must employ those who are willing to do such work; and the drunkard, the jobber, the libeller, and the hypocrite, all find places in contested elections; but there is one point on which the Liberal party may set calumny at defiance, – neither the Liberal candidate, nor his supporters, have ever eaten the dirt of Kearsney Abbey.³⁰

Unsurprisingly, Churchward made his own additions and alterations to Kearsney Abbey. A Dover guidebook printed by his own *Dover Chronicle* press tells us how:

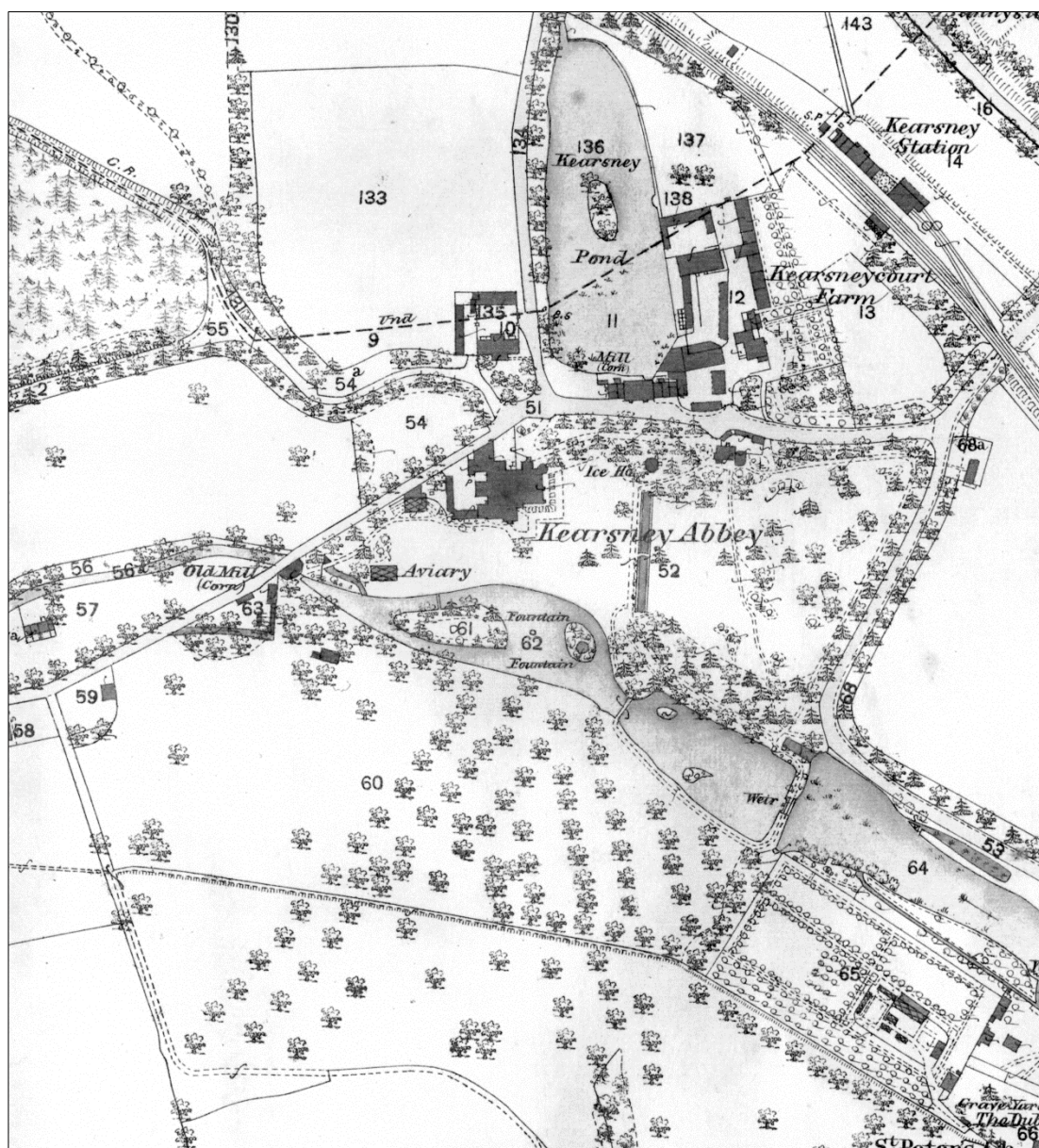
²⁸ *Dover Express* 8 July 1865.

²⁹ *Dover Express* 7 October 1865.

³⁰ *Dover Express* 20 November 1868.

Kearsney Abbey, a modern mansion [... had] been greatly improved by JG Churchward, Esq, the present occupant.³¹

Among Churchward's additions would seem to have been an aviary, at the western edge of the lawn below the mansion, and he may well have added the three fountains, on the lake and islands, and their associated waterworks (see below: Section 3.3), which were not mentioned in the mid nineteenth-century advertisements (see above), and which are first shown in the first edition *Ordnance Survey*, of 1874.



Detail of the First Edition *Ordnance Survey*, 1874.

³¹ 'Dover Chronicle' sdb. An earlier edition of this guidebook, published c1861, referred to it, merely as 'a pseudo-monastic modern mansion' 'Dover Chronicle' sda.

2.4 Francis Lyon Barrington, 1875 to 1877

Kearsney Abbey was due to be put up for auction again late in 1875, but was instead sold by private treaty,³² to Francis Lyon Barrington (1834 – 1877) ‘first cousin to Lord Barrington, and owner of considerable property in Durham,’³³ including some lucrative collieries. Since 1873, he had been Deputy Lieutenant of the County Palatine of Durham.³⁴ He was another Conservative, but had, in 1874, been routed when standing to be MP for Stockton. In 1876, he was appointed a Justice of the Peace in Kent – a position he already held in Durham – and was nominated as High Sheriff of Durham, but could not take up his duties due to illness.³⁵ ;

At this time, Barrington was resident at Evington Place, near Ashford. He had recently purchased Hetton Hall, Northumberland, which he was renovating at great expense. Nevertheless, upon taking possession of Kearsney Abbey, he immediately ordered pretty much its entire contents to be sold at auction,³⁶ and replaced them with an enormous quantity of furniture, for the most part brand new. There is reason to think he also modernised and redecorated Kearsney Abbey,³⁷ and may well have been responsible for much of its internal character, as attested by early twentieth-century photographs and estate sales catalogues.

Barrington remodelled the west end of the house frontage – where there had previously been two single-storey ranges forming an L-shape (shown in grey on the 1838 tithe map; see Section 2.2). He built the eastern of these two ranges up to two storeys, with an oriel window at first-floor level; rendered its existing ground-floor frontage; and continued the crenelated parapet across from the main elevation – albeit with slightly different battlements and pinnacles.

The westernmost range, he took down altogether, with the exception of the small turret-like structure at its south-west corner (see below: 3.2), and replaced it with a large and lavish billiard room (see below: 3.2.3), with an opulent gentleman’s lavatory adjoining (see below: Section 3.2.3.1). The new billiard room is first shown on the Second Edition *Ordnance Survey*, of 1896, and survives as a tearoom in the park.

Besides this map evidence, and the overall character of the billiard room,³⁸ which was somewhat different from the rest of the house, two strong pieces of evidence tie the extant billiard room to Lyon Barrington’s brief ownership of Kearsney Abbey. Firstly, the elaborately marshalled shields of arms on the

³² *Times* 28 August 1875.

³³ *Kent and Sussex Courier* 3 December 1875.

³⁴ *Morning Post* 19 March 1873.

³⁵ *Whitstable Times* 6 May 1876.

³⁶ *Standard* 2 December 1875.

³⁷ In 1877, it was stated that the house had been ‘recently modernised and decorated in the most attractive style’ (*Morning Post* 15 February).

³⁸ Newman (2013: 569) correctly identified it as ‘late nineteenth-century’ in date.

roof corbels include those of the Barrington family (see below: Section 3.2.3). Secondly, the stained glass in the window heads is signed by Brown, Reynolds, and Boreham, of Hunter Street, Brunswick Square, London. The only reference we have been able to find to this company of 'glass-stainers,' is a notice of their dissolution in October 1877;³⁹ quite possibly, their partnership had been short-lived, which would explain this paucity of references.

To furnish his new billiard room, Lyon Barrington brought with him a:

grand oak billiard table, 12ft long, [with] improved india-rubber cushions, fitted with electric marking board, on eight massive legs, elaborately and handsomely carved, with complete set of balls, cues, rack, butts, rests, pool balls, pyramid balls, settees in morocco, ventilating gaselier for six lights, [and] carpet rugs, [which had all been] manufactured expressly for the owner's seat at Hetton Hall by Messrs Thurston at a cost of several hundred pounds.⁴⁰

Francis Lyon Barrington was a bachelor, so it makes sense that he added to what Girouard calls the 'male domain'⁴¹ of the house – the billiard room being the 'nucleus of the male preserve.' He seems also, to have converted parts of the ground floor apartments into suites of bachelors' rooms. Bachelors were abundant among the gentry at this time – younger sons with insufficient wealth to marry within their class and unable to countenance marrying below it. With tens of thousands per year, however, this is unlikely to have been a problem for Barrington.

Francis Lyon Barrington died 15 January 1877. His executors auctioned Kearsney Abbey and its fabulously opulent contents in February; Kearsney Abbey was now described as:

a substantial castellated Tudor mansion, a charming retreat, close to the English Channel for yachting, with curtilage and appointments, and attractive surroundings in stables, gardens, park, lake, river, wood, and ruined abbey; close to Kearsney Station [...]. The mansion, on a terraced elevation, was built, regardless of cost, by the late Mr Fector; it has been recently modernised and decorated in the most attractive style, having numerous dormitories for servants, best bed rooms, splendid drawing room 28ft by 20ft, with coved ceiling 14ft high, decorated with great taste, library 32ft by 20ft, and adjacent tower room, dining room, nobly proportioned, 30ft by 21ft, study, boudoir, and morning rooms, grand billiard room with emblazoned windows, suites of bachelors' rooms with approaches to garden, terrace, and conservatory, handsome corridor nearly 50ft long. the offices are

³⁹ *Leeds Mercury* 10 October 1877.

⁴⁰ *Morning Post* 28 February 1877.

⁴¹ Girouard 1979: 34-5.

complete; stabling for fourteen horses and standing for six carriages, farmery, with cow stalls, piggeries, poultry yard, pleasure grounds of great beauty, with lake, waterfall, ruins of Kearsney Abbey, and the River Dour flowing through the demesne, the whole beautifully timbered and undulating from the banks of the lake to the wooded heights surrounding, forking a park-like estate of great beauty and attractiveness.⁴²

It is interesting to see the follies in the grounds now referred-to matter-of-factly as the 'ruins of Kearsney Abbey.' A couple of years previously, a French visitor to Dover had been similarly deceived:

Here one seems to breathe a breath of olden times; on these [beautifully ivied] walls years seem to have accumulated the archives of long centuries.

This place surrounded by its extensive gardens is one of the most ancient of contemporaries of old English history.

It is Kearsney Abbey. But now this voice of the past is dumb, or rather it has been smothered by the agitations of younger life. The Abbey has become a private residence [...], and the monks of old if they haunt the fond spot of their retirement and hope to hear again the bells pealing for prayer or for study, will have to listen to the gay songs of festivals, to the noisy barkings of the kennel, and to the thrilling calls of the hunting horns [all *sic*].⁴³

2.5 John Henry Wellington Graham Loftus, fourth Marquis of Ely, and family, 1878 to 1892?

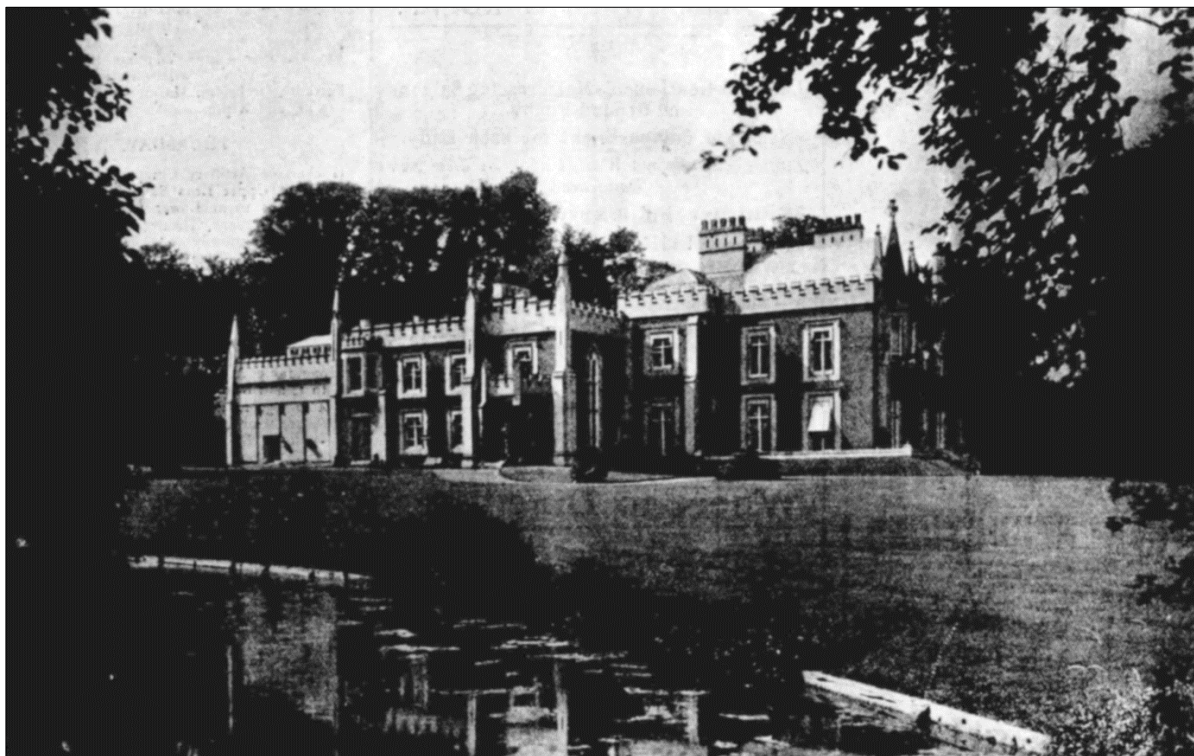
Kearsney Abbey seems to have been purchased by John Henry Wellington Graham Loftus, fourth Marquis of Ely. He remained until his death 3 April 1889, in Nice, France, whence he had travelled for his health.⁴⁴ His widow, Caroline Anne may have lived here down to c1892, when it was sold to Charles William Curtis. As yet, we have discovered little of interest about the history of Kearsney Abbey during their ownership.

⁴² *Morning Post* 15 February 1877.

⁴³ *Dover Express* 1 October 1875.

⁴⁴ *Hampshire Advertiser* 6 April 1889.

2.6 Charles William Curtis, c1892 to 1905



Kearsney Abbey, c1900.

Charles William Curtis (1824-1905) was another Conservative: in 1893, he invited the Dover and Dour Valley Habitations of the Primrose League to hold their annual picnic in the grounds.⁴⁵ He had made his money in gunpowder, with mills at Faversham and Hounslow, and in Scotland.⁴⁶

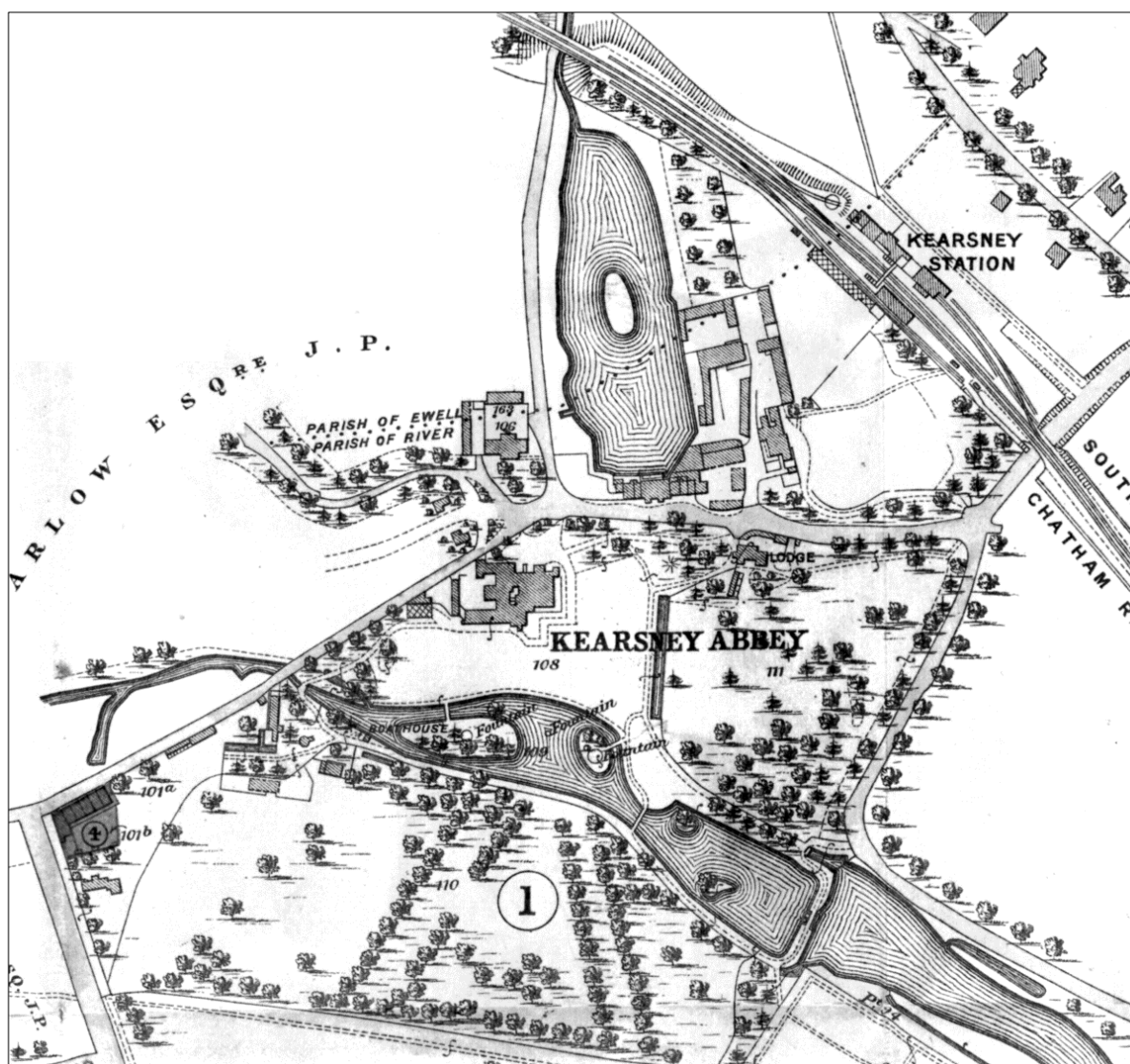
At Kearsney he was beloved by his neighbours, rich and poor. To the latter he was a kind friend. The Abbey and its pleasant grounds liberally kept up, is a great feature of the village.⁴⁷

By the time of the Second Edition *Ordnance Survey*, of 1896, that part of the servants' wing adjoining the Alkham Road boundary had been demolished, to provide a grander and more commodious turning circle for carriages in front of the entrance. It is not yet clear whether this was the work of Barrington, Loftus, or Curtis, however. Also since 1874, the aviary seems to have been demolished.

⁴⁵ *Primrose League Gazette* 2 September 1893.

⁴⁶ Anon *sd.*

⁴⁷ *Dover Express* 12 May 1905.



Detail of a plan of Kearsney Abbey, from the 1907 estate sales catalogue.

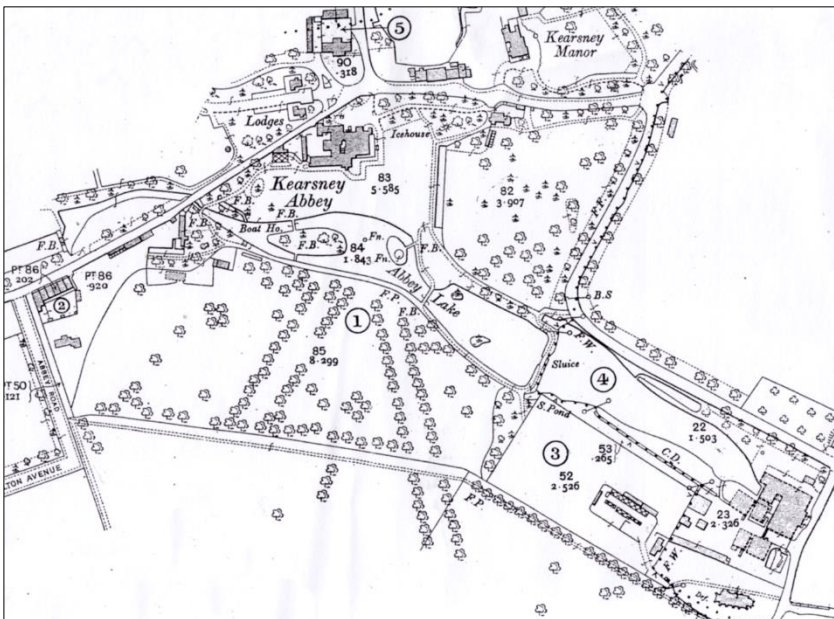
The catalogue would, in combination with historic maps and photographs, support a fairly detailed reconstruction of the entire estate – perhaps even of the upper floors of the mansion. This is, again, beyond the scope of the present report, except to note that the uses of some of the apartments had changed by this time. The dining and drawing rooms were as before; the room to the west of the latter, along the south front, was a study; next was the boudoir, projecting deeply from the elevation, and provided with a bay window; beyond that, the morning room. At the west end of the main frontage, in the narrow two-storey extension created by Francis Lyon Barrington, was a ‘library or school room,’ and beyond that, his large, single-storey billiard room.



Photograph from the 1907 estate sales catalogue.

2.7 Early twentieth-century owners

The next owners of Kearsney Abbey, are thought to have been Major General Randolph Simpson, and his family, who remained there down to c1920.⁵¹ By 1924, it was owned by Mayo Collier, whose family apparently remained there until Second World War, despite a number of attempts at sale. An estate sales catalogue of 1924 is held by the Bodleian Library, but it has been beyond the scope of the present assessment to investigate it.⁵² Another, of 1937, and a map from an attempted auction in 1930, are held by DPL.



Detail of the map from an estate sales catalogue of 1930.

⁵¹ Anon *sd.*

⁵² Bodleian Library: G.A. Kent 4° 123. It is probably fairly similar to the 1937 catalogue.

2.8 The Second World War

During the Second World War, Kearsney Abbey is thought to have been used as an Auxiliary Territorial Service operations establishment, and as the headquarters of the 'No.2 Searchlight Regiment.'⁵³ An early post-war aerial photograph shows a group of huts newly erected on the lawn to the east of the mansion.



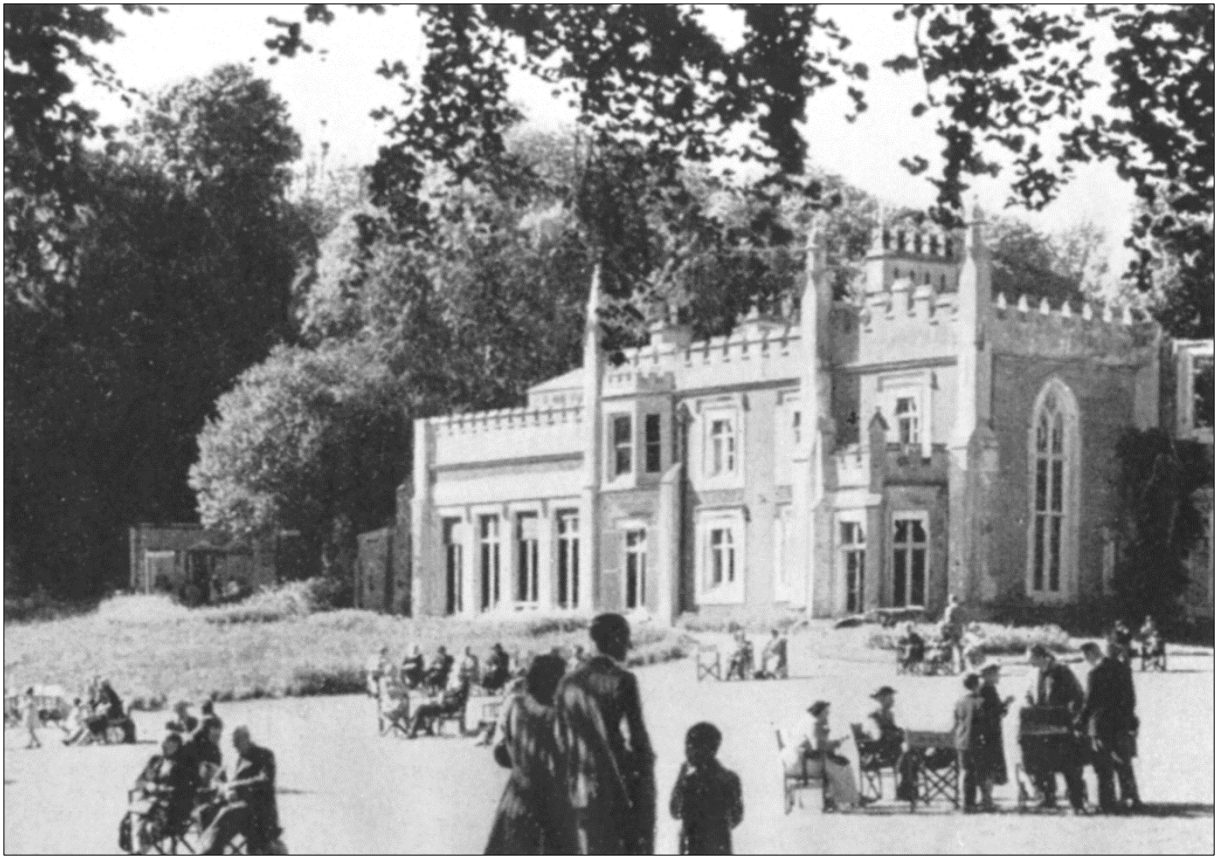
Detail of an early post-war aerial photograph.

2.9 Dover Corporation, from 1945

After the war Dover Borough Council purchased Kearsney Abbey. From an early date, there were competing impulses to redevelop the land for housing, or to manage it as a public park; thankfully, the latter has so far prevailed. The mansion itself appears to have been demolished piecemeal during the mid twentieth century, beginning with part of the east wing in the late 1940s. Much of the remainder seems to have been demolished c1959,⁵⁴ leaving only the former billiard room – by then in use as a tearoom, and a couple of other scraps.

⁵³ Anon *sd.*

⁵⁴ *Dover Express* 6 February 1959.



Mid twentieth-century park visitors in front of the partially demolished Kearsney Abbey.

3 Descriptions

3.1 The boundary wall and gates



Part of the Alkham Road boundary of Kearsney Abbey, looking south-west.



The original main entrance to Kearsney Abbey from the Alkham Road, looking south-west.

Kearsney Abbey was enclosed, around much of its perimeter, by a flint and brick boundary wall, much of which survives. Coursed knapped flint is laced, at intervals, with the usual pinkish yellow brickwork. The head of the wall comprises several courses of brickwork, surmounted by a shaped-brick coping with a roll-moulding at the crest. Curved portions of wall, and sections flanking gateways are, in places, entirely of brickwork. The wall was reinforced, at changes of alignment and elsewhere, by square brick piers with shallow pyramidal stone caps – hollow-moulded where they project over the brickwork.

‘Part of the wall’ in the near vicinity of the former mansion is listed Grade II (‘part of wall and gatepiers’; TR 2843 6/111; NGR: 628680 143787), described as being:

Largely C19 but it incorporates fragments of Mediaeval masonry. About 10ft high of flint and yellow brick. Brick coping in places. Some of the upper courses are of reused masonry. There is a brick ogee arch set in a Tudor arch. 2 brick gatepiers with ball finials.

This evidently includes the stretch of the northern boundary wall to the west of the mansion – associated with John Minet Fector’s watermill-like structure – which were evidently designed in imitation of monastic ruins. The phasing and interpretation of this stretch is complicated, and falls beyond the scope of the present report, but these pseudo-medieval features are interesting in relation to features which do concern us on the eastern side of the grounds (see below: Section 3.1.1).



Ogival arch set within a four-centred arch in the Alkham Road boundary wall, east of the ‘mill’.



Blocked 'windows' and an octagonal turret to the west of the 'mill'. These apparent window apertures do not appear ever to have belonged to any building, and may well have been built as 'ruins.'



The present entrance from Alkham Road, opposite Lower Road, Temple Ewell.

The gatepiers with ball finials mentioned in the listing evidently belong to the present entrance opposite Lower Road Temple Ewell, flanked by a pair of timber doorways. This, however, may be a mid to late nineteenth-century alteration; it is not evident in the tithe map of 1838, but features in the First Edition *Ordnance Survey* of 1874. The original main entrance to the grounds, lay about a hundred yards to the east, attended by an entrance lodge.

3.1.1 The millpond boundary wall



A late nineteenth- or early twentieth-century view of the southern end of the eastern boundary, looking west.



Late nineteenth- or early twentieth-century photograph (Courtesy of Roger Wilmut).

Today, the eastern boundary wall of Kearsney Abbey ends at the point where Lower Road diverges eastward towards Crabble. Here, beyond a gated entrance provided with semi-circular steps of granite setts, the public park

has been extended to include the continuing banks of the River Dour as far as, and including, the site of the former River Paper Mill. This limb of the park is enclosed by a timber fence on the road side.

However, it is clear, from a scar in the south face of the last surviving buttress, that the Kearsney Abbey boundary wall formerly continued southward, and along the early nineteenth-century dam at the lower end of the Abbey Lake, to join the north-west corner of the kitchen garden. Footings, and other remains of this stretch can still be seen along much of its length and, although it has long been demolished, its line still features, unbroken, in *Ordnance Survey* data.



Southernmost pier of the surviving Lower Road boundary wall, showing the scar from the demolished continuation.

On this side, the grounds of Kearsney Abbey were bounded by a millpond above the said mill. This pond was much larger at that time, than it is now, and its waters extended up to the foot of the boundary wall. The portion of

the demolished wall nearest the road can be seen to have descended the northern bank of the millpond through a graceful recurve.

Three distinct watercourses passed through this stretch of wall, out of Kearsney Abbey's 'well-watered grounds' and into the millpond, by means of a series of depressed, four-centred arches or water-gates. About mid-way along, a row of five arches – canted outwards from the line of the wall and surmounted by crenelations – opened in front of the weir and bridge at the lower end of the Abbey Lake (see below: Section 3.1.1.2).

To the north and south of this, there opened single, large arches, fitted with pairs of gates, in front of the two culverted leats passing through the grounds. One such arch, adjoining the north-west corner of the kitchen garden, survives today (see below: Section 3.1.1.3); the other stood over the northern branch of the River Dour (see below: Section 3.1.1.1). These latter arches were each closed with a gate of two leaves – possibly of timber.

These three outlets – or at least the southern two – were retained, presumably as picturesque garden features, when the rest of this stretch of boundary wall was demolished. During the 1970s, two of the structures were listed, Grade II, but there is some confusion as to which two. The arches at the lower end of the lake were certainly listed, but have since collapsed (or more likely been pushed) into the millpond. The NGR for the other listed structure (628908 143687) corresponds, approximately, with the northern arch, but nothing of this now survives above the level of the banks. Possibly, it was still standing at the time of the listing, but fell subsequently. Alternatively, the intention may have been to list the extant arch adjoining the kitchen garden, but this was given the wrong NGR.



The southern end of the former millpond boundary, looking south.

3.1.1.1 The arch over the northern branch of the River Dour



Detail of a late nineteenth- or early twentieth-century photograph.



Remains of the arch over the northern branch of the River Dour, looking north.

As we have seen, this four-centred arch, nearest the road, may have survived recently enough to be listed, Grade II, in the 1970s ('arch across river'; TR 2843 6/112; NGR: 628908 143687), or this may have been the similar arch, which still stands, adjoining the north-west corner of the kitchen garden (see below: Section 3.1.1.3).

A late nineteenth- or early twentieth-century photograph at DPL shows this arch closed by a pair of plank-built timber gates, extending down to water-level. The lower iron pintle on the north side survives, resting on a block of Portland stone in the jamb. The arch was flanked symmetrically, a few feet from each side, by brick piers apparently resembling those elsewhere in the circuit.



Remains of the arch over the northern branch of the River Dour, looking south.

3.1.1.2 The arches in front of the weir at the lower end of the lake



Late nineteenth- or early twentieth-century photograph (Courtesy of Roger Wilmut).



Detail of another late nineteenth- or early twentieth-century photograph.

The arched wall here was listed, Grade II, in the 1970s ('wall at the end of the lake'; TR 2843 6/66; NGR: 628914 143651), when it was described as a:

Castellated red brick wall forming an 'eyecatcher' at the end of the lake above the waterfall Early C19 of 5 spans. On one side there are 4 stock brick piers with 4 stock brick arches above. Part of a crenellated parapet is visible. The other side is faced with flints. Attached to the bridge are cast iron sluice gates in working order.

Possibly, it was identified as an 'eyecatcher' in ignorance that it had originated as part of the boundary wall. Certainly, this stretch was

ornamented to improve the Abbey-Lake views. If anything, however, it was more eye-catching from downstream, outside the grounds, where it projected into the millpond.

The row of arches was framed by a pair of brick-built piers, typical of the Kearsney Abbey boundary wall, except that they are set diagonally. The outermost arches sprang from the plinths of these piers, and were canted eastwards from the main wall line, so that the three middle arches stood some way out into the millpond, with a brick angle-buttress at each corner.

The original appearance of the external face of the stretch is recorded by historic photographs. The arches, which were slightly stilted, rose from squat, battered brick abutments and cutwaters defined, at the top, by sharp, stringcourses. These stringcourses were formed of two courses of chamfer-bricks – the lower course inverted. The arches were turned as chamfered ‘voussoirs,’ alternately long and short, formed in gauged bricks. The spandrels were filled with flint-work. Above the arches ran another sharp, chamfer-brick stringcourse, and above this half a dozen neat courses of flints, surmounted by brick crenelations. Merlons and crenels, both, were provided with roll-moulded coping – although, unlike the that along the rest of the boundary wall, this may have been asymmetrical – visible only from the east; coping bricks of this asymmetrical roll-moulded profile can be seen in the on the north side of the weir just inside this stretch of wall. The appearance of the internal face of the stretch of wall is harder to determine, in the absence of photographic evidence. The listing description is ambiguous, but suggests it may have been wholly of brickwork – like that of the extant arch to the south (see below: Section 3.1.1.3) – in which case, the idea that it was intended primarily as an ‘eyecatcher’ at the end of the lake seems even less tenable.

Pretty much all that survives of this stretch of wall, aside from some large chunks of brick masonry scattered in the head of the millpond, are the southern pier or abutment, and the plinth of the northern one, with the springing of the outermost arch on each side. The north-east face of the southern pier has projecting bricks, which formerly tied the pier into the flint-work of the spandrels and parapet. Similar bricks in the south-east face tied it into the boundary wall continuing southward.

It is not clear that these arches were closed with gates or railings of any kind, like the arches at the north and south ends of this stretch. Possibly this was not considered so necessary, these arches being smaller and further out into the middle of the millpond.



Remains of the arches in front of the weir at the lower end of the lake, looking south-west.



The same, looking north.



The southern pier, showing the springing of the outer arch, the bricks which keyed the pier into the flint superstructure, and a slot for the bridge railing, looking south.

The north-east face of the northern pier retains a stub of the boundary wall continuing northwards. This was made-good with cement when the wall was demolished.

Within the boundary, at this point, was a sluice controlling the outflow of water from the foot of the Abbey Lake. The outflow channel splayed outwards to meet the bases of the piers on each side. Probably at some point between 1838 (see above: Section 2.2) and 1874 (see above: Section 2.3), a bridge was erected across this channel, carried on two pairs of stanchions. The revetment on each side was trimmed to provide an abutment. The downstream side was evidently protected by a railing – possibly quite ornamental, which was secured in a slot cut into the north-west face of the

southern pier. Quite possibly, there will have been a similar railing on the east side of the bridge.



The bridge stanchions and weir, looking south. Note how the northern revetment has been trimmed to accommodate the bridge.



Rubble in the head of the millpond, looking south-east.

3.1.1.3 The arch adjoining the north-west corner of the Kitchen Garden



The arch adjoining the north-west corner of the Kitchen Garden, looking south.



The arch, looking north-east.

The arch adjoining the north-west corner of the Kitchen Garden survives in much better condition. As noted above, this structure may have been listed, Grade II, in the 1970s ('arch across river'; TR 2843 6/112; NGR: 628908 143687), or this may have been the similar arch, over the northern branch of the River Dour, which has since fallen.

This arch lay at the southern termination of the millpond boundary wall, at right-angles to the main wall line, across the end of the culverted channel which runs along the south side of the Abbey Lake. From this point southwards, the kitchen garden provided the Kearsney Abbey boundary. The arch appears to abut the corner of the kitchen garden wall. There is reason to think that the latter may be of the late eighteenth century – antedating John Minet Fector's mansion – as a map of 1805 shows the ends of two straight lines here, meeting at a right angle.⁵⁵

The arch is flanked by two brick piers, surmounted by shallow pyramidal stone caps typical of the Kearsney Abbey boundary wall. The western pier is keyed to tie it into the continuing boundary wall northward. The depressed, four-centred arch was turned as long and short chamfered 'voussoirs,' formed in gauged bricks, like those across the foot of the lake. The top of the wall comprises several courses of brickwork, surmounted by a roll-moulded brick coping, like the rest of the wall. Here, we can see that the intramural elevation of the arch is wholly of brickwork – narrowing toward the top of the wall. Pairs of pintles for the gate closing this archway survive in each jamb, supported by Portland-stone blocks.



The top of the brick rear elevation of the arch, looking east.

⁵⁵ KHLc: Q/RH/2/75.

3.2 Remains of the mansion



The site of the former Kearsney Abbey mansion, looking west.



The back of the early nineteenth-century service ranges in the northern boundary of Kearsney Abbey, looking south-east.



Part of the mosaic-tiled terrace adjoining the east wing of Kearsney Abbey, looking north-west.

Little of the fabric of the Kearsney Abbey mansion survived its piecemeal demolition during the course of the 1950s (see above: Section 2.9). Part of the rear wall of the service ranges survives where it coincided with the Alkham Road boundary wall: this stretch is entirely of brickwork, and lacks the usual roll-moulded coping. Footings also survive of the east elevation of the drawing room, at the south end of the east wing, including the York-stone sills of the french casements. Fragments survive of the mosaic-tiled terrace adjoining the drawing room – possibly a late nineteenth-century addition to the fabric.

Very likely – and as attested by the 2015 evaluation trenches⁵⁶ – much more of the mansion footings survives just below the tarmac of the present carpark. It is perhaps worth noting that part of house – and especially of the service wing into the north-west corner – was provided with large vaulted cellars.

More substantial standing remains of the early nineteenth century mansion include a kind of shed which adjoined the former service yard (see below: Section 3.2.2) and a fragment of a structure at the south-west corner of the service yard, which included a small brick ‘turret’ (see below: Section 3.2.1). These remains are of the usual pinkish yellow brickwork, but with window and door arches formed of paler, buff gauged bricks. Francis Lyon

⁵⁶ Parfitt 2015.

Barrington's large billiard room of c1876 also survives, in use as a café (see below: Section 3.2.3).



York-stone sills of french casements in the east elevation of the former drawing room, looking north.

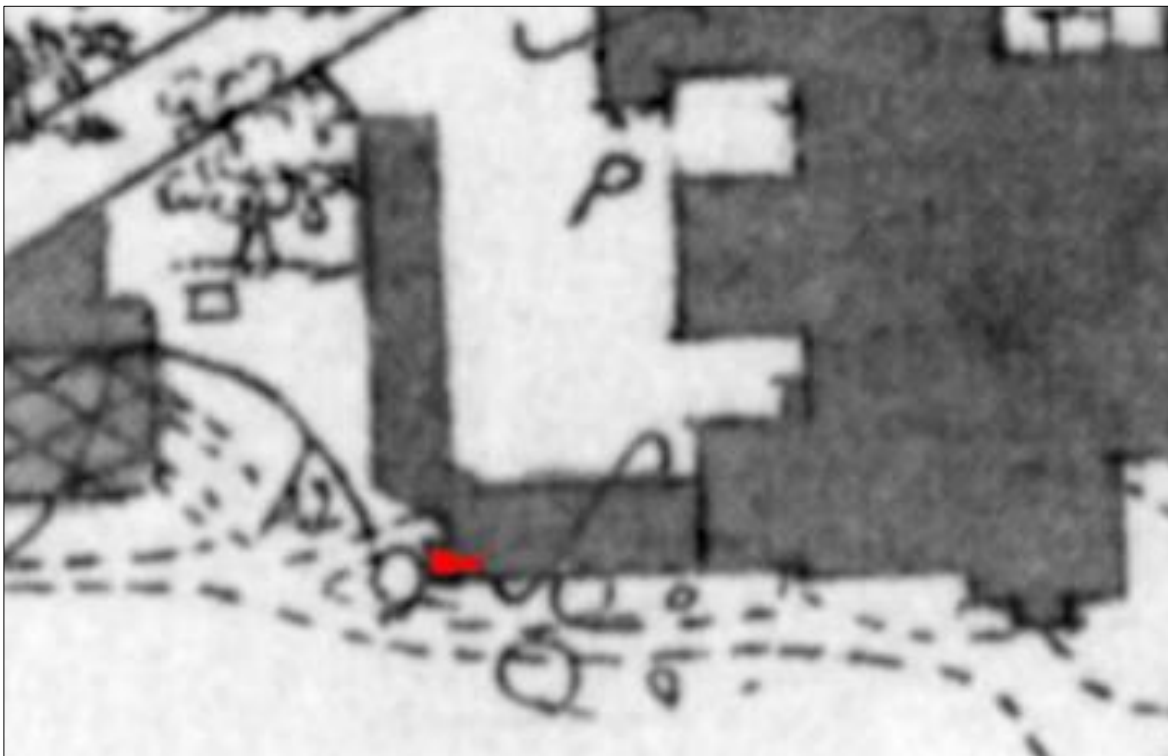
3.2.1 A fragment surviving from the early nineteenth century frontage



Remains of an early nineteenth century service yard building incorporated into the late nineteenth-century gentleman's lavatory adjoining the billiard room, looking north.

A fragment survives of a single-storey range which ran along the south side of the service yard immediately to the west of the mansion. This fragment was incorporated into the south-west corner of the new gentleman's lavatory, when the extant billiard room range was built, in place of the said range, c1876. This fragment may have been retained, at least in part, because it helped tie together the southern and eastern sides of the service yard, by means of an oblique connecting range at its north-west corner. A scar in the west elevation may relate to this oblique range, since demolished.

The First Edition *Ordnance Survey*, of 1874, shows the range along the southern side of the yard to have been partially concealed, from the lawn to the south, by trees and shrubs. It also shows a small turret-like structure projecting at the south-west corner of the range. This turret is not evident on the 1838 tithe map, but this is probably due to the simplified depiction. It appears to have been original to the range, and agrees closely, in its fabric, with the surviving 'shed' to the north (see below: Section 3.2.2).⁵⁷



Detail of the First Edition *Ordnance Survey*, of 1874. The surviving fragment is tinted red.

The turret had simple square clasping buttresses at the corners, terminating in Portland-stone weatherings at or near parapet level. The parapet was crenelated, with a single crenel in each face, coped with moulded brick – but this has since been mutilated, and built-up in modern yellow brick under a corrugated-iron, lean-to roof. The south and east faces of the turret each

⁵⁷ As an interesting parallel, Belmont (1795), another castellated gothic mansion, on the West Cliff at Ramsgate, had diminutive turrets at either end of the main elevation. That at the east end of the house marked the end of the service yard, which, as here, was partially concealed by trees, and the turret appears to have served as a game larder.

contain a small, lancet window, chamfered all round; that to the west houses a louver, that to the south has been bricked-up.



The turret, looking north-east.

3.2.2 A surviving early nineteenth-century ‘shed’

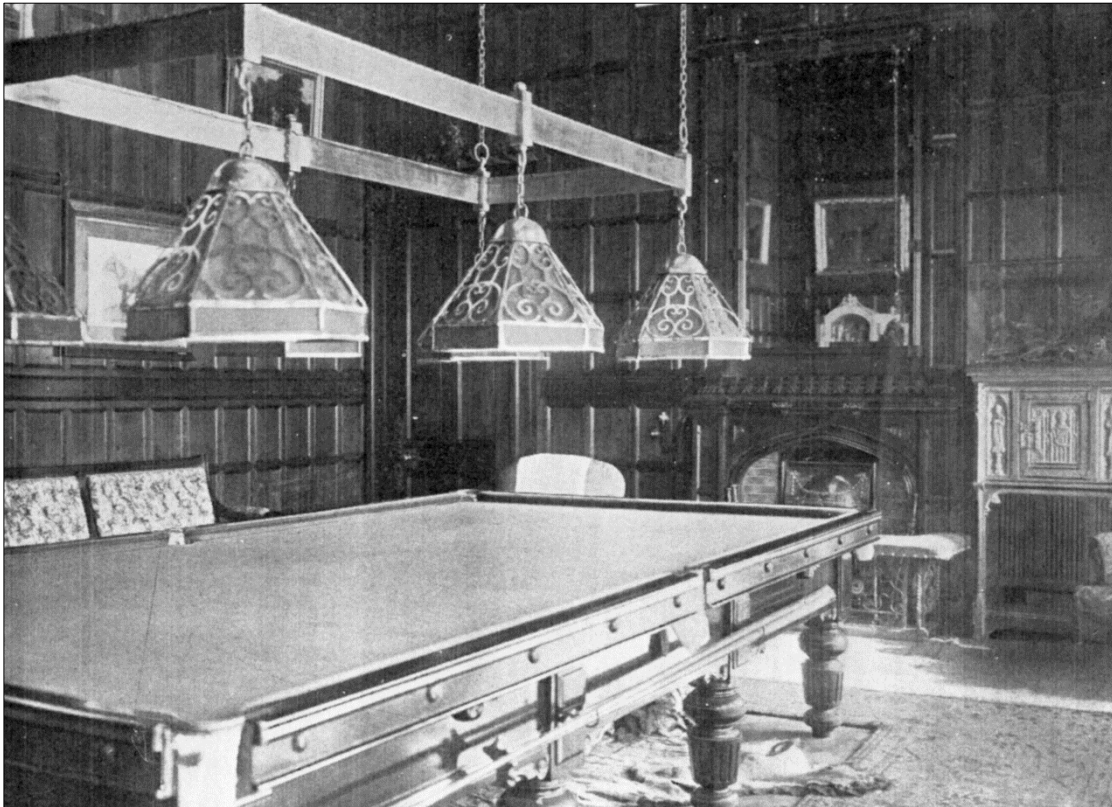


The surviving early nineteenth-century ‘shed’, looking north.

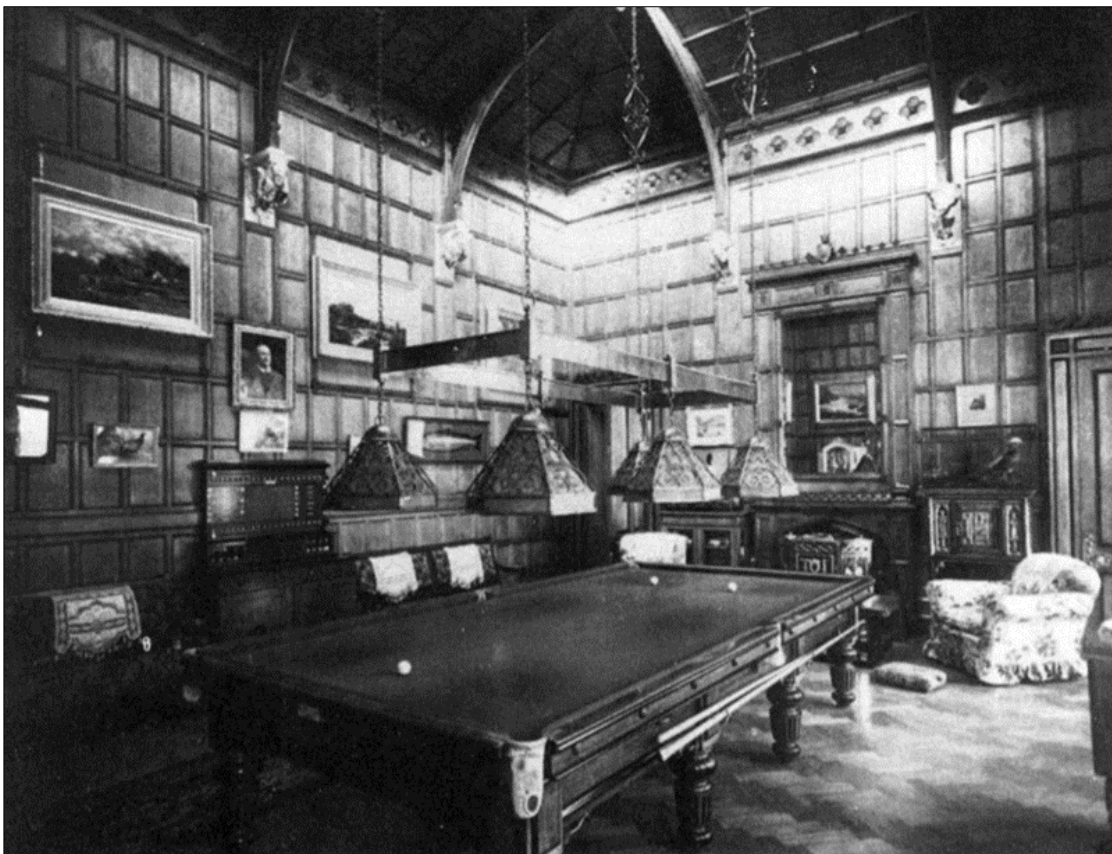
This surviving outbuilding is shown on the tithe map of 1838, and is probably original to the house. It originally stood wholly within the grounds, but the stretch of boundary wall to the west was rebuilt to the south of its original line in the mid twentieth-century, providing a footpath along this side of the Alkham Road, and now abuts its west wall.⁵⁸ The 1907 estate sales catalogue refers to ‘coal, wood and oil sheds’ and a ‘box room,’ outside the service wing of the house, and this may well have been one of those structures. It has evidently been through many alterations, and we have not examined it in detail for the present report. It may originally have been gabled, north and south, but now has a single-sloping roof. The large round-headed door aperture in the south wall has been bricked-up with a smaller doorway under a concrete lintel. The east elevation has been rendered where it was severed from the adjoining service ranges to the east, during the late nineteenth-century, to improve the driveway at the north entrance to the house.

⁵⁸ The new brick-and-flint wall terminates against a blocked window opening

3.2.3 The billiard room, built c1876



The billiard room, from the 1937 estate sales catalogue.



Another early twentieth-century photograph.

The billiard room, with its adjoining gentleman's lavatory. was built c1876, for Francis Lyon Barrington, in place of an earlier single-storey range, of smaller footprint (see above: Section 2.4), but retaining a fragment of that range at its south-west corner (see above: Section 3.2.1). This range, now a café, is listed Grade II ('Kearsney Abbey'; TR 2843 6/64; NGR: 628740 143798); the listing description is largely incorrect, and need not concern us here.

The billiard room, itself, was housed a tall single-storey range, of three by four unequal bays, facing south – across the grounds – with a row of four large french windows along that side. At its western end, in a further bay, under a sloping, slate roof, was the lavatory. The whole – excepting the earlier fragment – was raised in yellow brick laid in flemish bond, under a hipped, slate roof, fronted by a crenelated parapet, with a central lantern.

Shortly after it was completed, this structure was referred to as a 'grand billiard room with emblazoned windows.'⁵⁹ The 1907 estate sales catalogue described it as a:

handsome billiard room measuring 28 feet 6 inches by 23 feet and about 20 feet in height, splendidly lighted by casements, partially glazed with tinted glass, which open on the grounds, and by a large central lantern light filled with ornamental stained glass and fitted with fanlights at the sides. The walls of the apartment are finely panelled throughout in oak and are crowned by a pierced pitch-pine frieze, and ribbed and panelled roof of similar material, the latter having corbelled supports decorated with the arms of the Barrington family. The mantel with carved overmantel fitted with plate glass mirror are also of oak, and the apartment is warmed by an appropriate dog grate set in an open tiled fireplace. There is a well fitted gentleman's lavatory adjoining, provided with three tip-up lavatory basins, supplied with hot and cold services and having its walls hung with glazed tiles; and a urinal in a separate apartment at one end, and a WC with valve apparatus at the other.⁶⁰

Another catalogue, of 1937, described it as follows:

Billiard room about 28ft 6in by 23ft and about 20ft in height, excluding the large stained-glass central lantern light. The walls are panelled throughout in oak and the ceiling is pitch pine, the cross-ribs and frieze are finely carved and the supports are decorated with the arms of the Barrington family. The beadings of the panelled oak doors, and of the door and window frames, are inlaid with ebony. The floor is of oak parquetry. The tile fireplace is fitted with a massive oak chimneypiece supported by a gothic arch of marble and a panelled mirror inset. Four french casements with

⁵⁹ *Morning Post* 15 February 1877.

⁶⁰ DPL; see Appendix a1907a.

stained top lights open to a gravelled walk and to the grounds, and another door leads to a gentleman's lavatory with four basins (h & c), tiled walls, tessellated floor and a range of cupboards. Adjoining is a WC.⁶¹

It was probably adapted as a tearoom very soon after the grounds were opened as a park. When the adjoining portion of the house was demolished c1959, quite a bit of making-good will have been required, especially to the east wall; the doorway or doorways leading from the rest of the house were converted into cupboards.

Exterior



The former billiard room, from the south-east.

Unlike the rest of the house, the south front of the billiard room was rendered and whitewashed from the outset. A slight buttress at each end of the range terminated in a pinnacle, subtly different from those of the rest of the mansion; these have since been lost. The four french casements rose from a Portland-stone step, and were surmounted – at an uncomfortable distance by an odd, continuous row of label-moulds, joined at the stops. By the turn of the century (see above: 2.6), these windows seem to have had a kind of roller blinds, of white fabric, on the outside, which could be unfurled to fill the entire aperture, and doubtless did much to keep the sun out of the

⁶¹ DPL.

billiard room in summer. It is not clear whether these were original. The casements have been replaced at a recent date, and fitted with iron grilles.

Above these casements were a stringcourse and crenelated parapet.



The same, from the south.

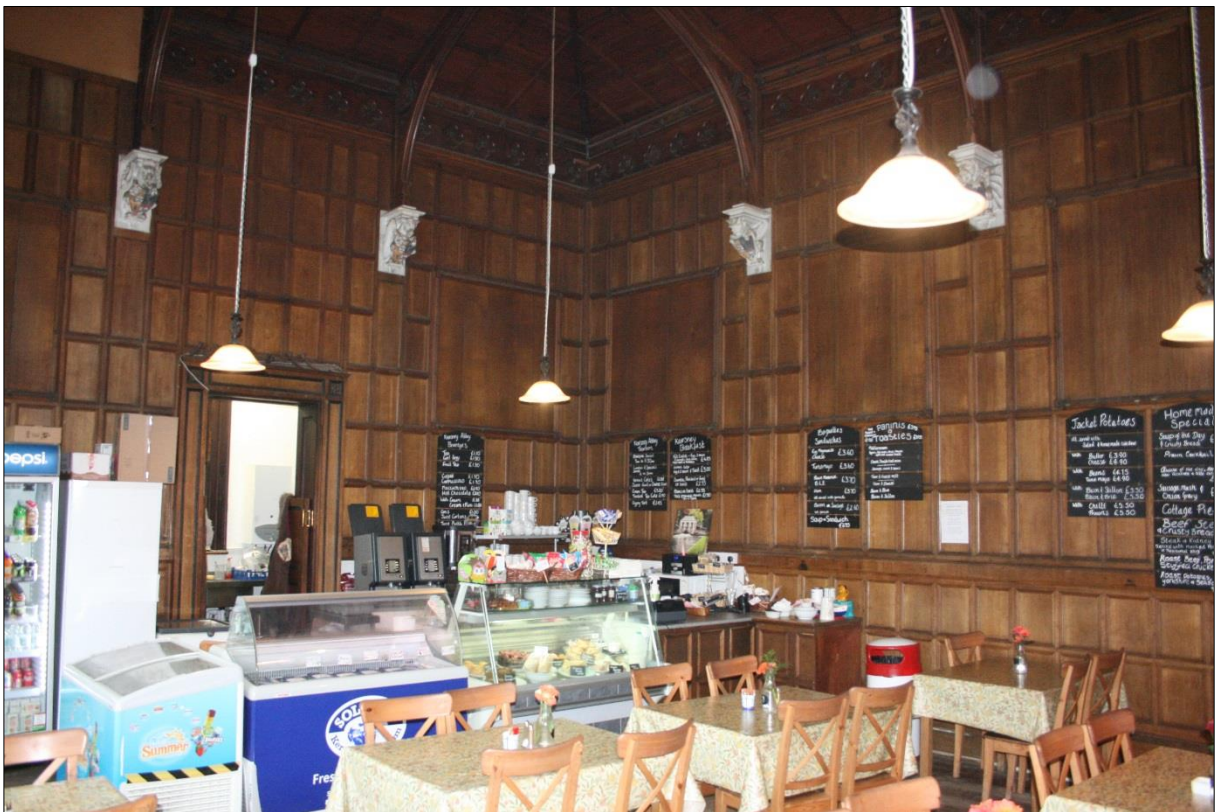


The same, from the north-east.

Interior



The billiard room interior, looking east.



The same, looking north-west.

The billiard room was decorated, broadly, in the Perpendicular style of gothic architecture, albeit unsystematic and mingled with classical and modern features, and features from other medieval periods. Certainly, no-one involved can have imagined they were creating a plausible piece of medieval architecture; rather, it was all designed to amuse and entertain.

The rich, carved timber decoration was built-up using a number of repetitive elements, some of which, we suspect, may have been purchased ‘off-the-peg’ – although we cannot yet point to a manufacturer. Square roses feature in abundance, of various sizes and seemingly endlessly varied detail. In most cases, these project from the faces of plain square blocks, often punctuating timber mouldings – with larger roses at the corners: smaller ones at intervals down each side. Brattishing occurs in several places: of ‘crocketted’ form over the internal doorways, and of ‘Tudor flower’ form atop the fireplace overmantel and around the sill of the lantern.

The original herringbone parquet floor survives. Historic photographs attest alternating bans of darker and lighter woodblocks – it is hard to tell whether these were of different timbers, or merely stained.

The walls are panelled in oak all around, through their full height, with *cyma recta* borders. The panels are interrupted by a plain, flush, timber dado band, and surmounted by a moulded cornice and quatrefoil frieze – with square roses amid each quatrefoil. They are disrupted at the bay divisions – under the Portland-stone corbels supporting the roof – and also above the jambs of the internal doorways. In the middle of each bay in the north wall, and in the north and south bays of the west, the panelling is interrupted by large rectangular spaces for hanging paintings. These are surrounded by mouldings, punctuated by the aforementioned square roses – large ones

The door architraves, including those around the french casements, are of a simple ‘Regency’ pattern, with only the most superficial concessions to gothic: small quatrefoil foliage panels in the corners of the architraves, and crocketted brattishing along the top. The mouldings around the panels are picked-out in dark wood, possible ebony. Two doorways, one at each end of the east wall, will originally have communicated with the rest of the mansion, but have since been converted into cupboards.⁶² Another, in the middle of the west wall, led onto the gentleman’s lavatory; this door has since been cut-down to provide a pair of small ‘saloon doors,’ for the benefit of the present kitchen. The four-panelled doors had their lock rails set low – forming tall, thin upper panels; they were provided with large, ornate (gilt?) brass lock-plates.

Transom-lights over the french casements are filled with painted glass by Brown, Reynolds, and Boreham, of Hunter Street, Brunswick Square, London. These, as noted above (Section 2.4), can be dated prior to October 1877,

⁶² Unless, as is possible, one of them has always concealed a cupboard – evidence may come to light when it comes to re-opening them.

agreeing with our date of c1876 for the room as a whole. Central roundels depict various wild flowers.



The south wall of the billiard room.

The fireplace, in the middle of the east wall, was a richer mixture of gothic, classical, and modern features – albeit to rather weak and nonsensical effect. The hearth is spanned by a moulded four-centred arch of what appears to be marble stained black. The spandrels are carved with roses, and the jambs have cusped sunk panels. The mantle is boldly shaped, above and below; it ‘supported’ by miniature gothic capitals, and surmounted by crenelations with pediments, filled with trefoils, on the faces of the merlons. The overmantel contains a large mirror, surrounded by a cusped-panelled frame, with shields in the small square panels at the corners and in the middle of the head. There is a curious moulding in the cornice, comprising a thin roll moulding within a larger hollow, with thin, ‘toothed’ annulets quite widely spaced along the roll; the cornice is surmounted by Tudor-flower brattishing.



Castellated gothic detail of the billiard room fireplace.



Detail of the head of the overmantel.



The eastern corbel on the north wall.

The arched roof braces are supported by Portland-stone(?) corbels, toward the top of the walls, finely carved with shields, clasped by monsters.

The ten shields all bear the same charges, presumably those of Francis Lyon Barrington. The first quarter (top left) contains the pronominal arms, which are themselves quartered, containing the arms of Barrington (*argent*, three chevrons *gules*; a *label* of three points *azure*) in the first and fourth quarters, and those of Shute (*party per chevron*, *sable* and *or*, two eagles displayed, of the latter). The second quarter has its field *sable*, with a snake or serpent erect(?) and facing sinister (possibly *or*?); I don't know whose arms these are. The third quarter bears a lion *rampant azure* within a double tressure *flory counter-flory*; this is obviously for Lyon, but for some reason, the field here is *or* rather than *argent*. The fourth quarter has a chevron cottised *azure*, between three heads (it is hard to tell the species) *erased*, and a chief *gules*

charged with three cross crosslets, *or*, again I don't know to whom these belong – they are tantalisingly similar to those of Wren.⁶³



The Barrington arms: *argent*, three chevrons *gules*; a *label* of three points *azure*.

The shields are clasped from behind by various lively, winged hybrid monsters. These do not – apart from a dragon, a griffin,⁶⁴ and a devil – belong to the usual heraldic ‘species.’ Proceeding anticlockwise from the south-east corner, they comprise: a maned canine (or maybe a hyena?) with eagle wings and webbed forefeet; something like a leopard but with wings and cloven-hooves; the easternmost on the north wall is a dragon; that in the middle, apparently a lion, but with dragon-wings; that to the west, a devil (but oddly having clawed hindfeet, cloven forefeet, and feathered wings); on the west wall, a demonic canine, with eagle wings and cloven hooves; and what appears to be a griffin; and along the south wall, three winged canines.⁶⁵

From these corbels spring the ten boldly moulded, arched roof braces – of ‘four-centred’ format – intersecting at elaborate rose bosses to define the central lantern.⁶⁶ The spandrels are each divided into three, cusped-traceried compartments (not shown in the drawn survey). The lantern is richly decorated, beginning with the moulded ribs around the base, which are continuations of the braces. Above these, there are ‘shouldered’ panels in the long sides, whilst, at the ends of the lantern, the roof braces meet to form full four-centred arches with roses in the lantern-level spandrels. Above this, the window sills have a curious moulding and brattishing as in the

⁶³ Further heraldic and genealogical research could probably identify and explain all of these charges, but is beyond the scope of the present record.

⁶⁴ For what it's worth, the Barrington supporters were griffins.

⁶⁵ The three winged canines are relatively difficult to see because of the glare from the french windows below, and they may have been used here because they were less visually interesting than the other monsters.

⁶⁶ This is not, as the listing description describes it, a belvedere, but a lantern, since there was no convenient way one could have looked out of it.

overmantel. The small, paired, four-centred-arched windows – with tiny glazed spandrels, are filled with stained glass, again with flowers in the central roundels, and doubtless by the same workshop. They have delicate, moulded frames, which continue upwards – through a billet moulding along the window-heads – to generate a miniature hipped roof with its own small rose-bosses. The glazed panels on the long sides depict pairs of billiard cues, crossed; the small triangular panels at the hips incorporate triplets of billiard balls (two white one red), amid (off-the-peg?) arabesques.



Detail of the roof and lantern, looking north.

3.2.3.1 The gentleman's lavatory

As we have seen, the billiard room will have formed the centrepiece of the 'male domain' at Kearsney Abbey, hence only a gentleman's lavatory was required. This was provided with a mosaic-tiled floor and a timber ceiling. A compartment at its northern end will have housed a water closet, and there will have been washbasins along the west wall and urinals on the south. This room is now in use as a small kitchen.



The floor of the gentleman's lavatory, looking north.

3.3 The Abbey Lake and culverted channels

Two branches of the River Dour met at Kearsney Abbey, and in wet weather these carried a great deal of water. The Dour powered numerous corn and paper watermills downstream of the Abbey, and it was imperative not to impede their 'head.'

Prior to the construction of Kearsney Abbey, the irregular upper edge of the millpond above River Papermill extended some way up into the Fector's estate. In the early nineteenth century – most likely when the house was built – an earthen dam was built along the Fectors' eastern boundary, creating a large shallow lake within the grounds. Very likely, the base of the valley, here, was to some extent reshaped, to provide a sinuous outline and to create a series of small ornamental islands. The islands were connected with the banks of the lake by various rustic footbridges. Fountains, on two of the larger islands, and another amid the upper part of the lake, were powered by a syphon pump in the vicinity of the mock ruins (see above: Section 3.1).



Fountain in the Abbey Lake, looking south-west.

In wet weather, this broad, shallow, placid lake would not have been able to cope with all of the water passing through the grounds, so two culverted channels were constructed, to its north and south, bypassing the lake and emptying directly to the millpond below. That to the north carried the main branch of the River Dour, from Kearsney Manor, emerging close to the millpond boundary wall at the eastern edge of the grounds (see above: Section 3.1.1.1).

3.3.1 The bridge



Detail of a mid twentieth-century photograph of the bridge and Kearsney Abbey

About mid-way across the grounds, the lake contracts, and is bridged by an ornamental footbridge, again, listed Grade II ('bridge'; TR 2843 6/65; NGR: 628825 143698). This is very much in keeping with the other early nineteenth century fabric, and may well have been part of the original scheme. The bridge is of a single broad, elliptical span, turned in the usual pinkish yellow brick, with knapped flint in the spandrels and wingwalls, and a very low, brick parapet, coped with stone. The chamfered, brick-built voussoirs alternately project – akin to banded rustication – or point outwards equilaterally into the spandrels. The arch is flanked by pilasters, formed with rusticated brick quoins, which define the wingwalls. The wingwalls terminate in octagonal, brick piers, slightly higher than the

parapet. The north-western pier has been rebuilt, badly, without shaped bricks.

The present ornamental railings do not feature in mid twentieth-century photographs of the bridge, and may be modern – albeit perhaps replacing one that had been lost. They have seen more than one phase of repair; the original panels seem to have been filled with criss-cross wirework.



The bridge, looking west.

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Appendix 1 Photographic catalogue

1	View along Alkham Road boundary of Kearsney Abbey, looking west.
2	Blocked inserted gateway in Alkham Road boundary of Kearsney Abbey, looking south.
3	Blocked former main entrance gateway in Alkham Road boundary of Kearsney Abbey, looking south-west.
4	Building opposite Kearsney Abbey at Lower Road Temple Ewell junction, looking north-west.
5	Present entrance gateway in Alkham Road boundary of Kearsney Abbey, looking south.
6	Doorway to east of present entrance gateway in Alkham Road boundary of Kearsney Abbey, looking south.
7	Dover borough boundary stone adjoining doorway to east of present entrance gateway in Alkham Road boundary of Kearsney Abbey, looking south.
8	Present entrance gateway in Alkham Road boundary of Kearsney Abbey, looking north.
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10	Southernmost surviving pier of the eastern boundary wall, looking north-west.
11	Southernmost surviving pier of the eastern boundary wall, looking north.
12	Site of former northernmost arch in millpond boundary wall on east side of Kearsney Abbey, looking north.
13	Features associated with southernmost surviving pier of the eastern boundary wall, looking north.
14	Features associated with southernmost surviving pier of the eastern boundary wall, looking north-east; including footing of millpond boundary wall.
15	Detail of footing of millpond boundary wall nearest the southernmost surviving pier of the eastern boundary wall, looking east.
16	Features associated with southernmost surviving pier of the eastern boundary wall, looking east; including footing of millpond boundary wall.
17	Site of former northernmost arch in millpond boundary wall on east side of Kearsney Abbey, looking south.
18	Footings of millpond boundary wall to north of former northernmost arch, looking south.
19	Footings of millpond boundary wall to north of former northernmost arch, looking south.
20	Site of former northernmost arch in millpond boundary wall on east side of Kearsney Abbey, looking north.
21	Site of former northernmost arch in millpond boundary wall on east side of Kearsney Abbey, looking south-east.
22	Site of former northernmost arch in millpond boundary wall on east side of Kearsney Abbey, looking east from mouth of northern culverted channel.
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27	Remains of millpond boundary wall to north of arches at end of lake, looking south-west.
28	End of culverted branch of the River Dour to the north of the lake, looking north-west.

29	End of culverted branch of the River Dour to the north of the lake, looking north-east.
30	End of culverted branch of the River Dour to the north of the lake, looking south-west.
31	End of culverted branch of the River Dour to the north of the lake, looking south-west.
32	End of culverted branch of the River Dour to the north of the lake, looking north-east.
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34	Site of former arches at end of lake, with the southernmost arch in the background, looking south.
35	Site of former arches at end of lake, with the southernmost arch in the background, looking south.
36	Site of former arches at end of lake, with the southernmost arch in the background, looking south.
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56	Site of former arches at end of lake, looking north-east, showing rubble from collapsed arches.
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58	Site of former arches at end of lake, looking south-west.
59	Site of former arches at end of lake, looking south-west.
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262	Early nineteenth-century shed, looking west.
263	Early nineteenth-century shed, looking east.
264	Early nineteenth-century shed and former billiard room, looking south.
265	Early nineteenth-century shed, looking south-east.
266	Early nineteenth-century shed and remains of north wall of adjoining service ranges, looking south-east.
267	Early nineteenth-century shed and remains of north wall of adjoining service ranges, looking south-east.
268	Mosaic paving of terrace to south of former drawing room, looking south-east.
269	Mosaic paving of terrace to south of former drawing room, looking south-east.
270	Footings of east wall of former drawing room, looking south-east.
271	Site of the former mansion, looking west.
272	Toilet block proposed for demolition, looking north.
273	Site of the former mansion, looking west.
274	View across grounds with lake, bridge, and billiard room, looking north-west.
275	Section of collapsed culvert to south of lake, east of the bridge, looking east.
276	View across lake, looking north-east.
277	Island in lake to east of bridge, looking east.
278	Fountain in lake, looking south-west.
279	Fountain in lake, looking south-west.
280	View across grounds with lake, bridge, and billiard room, looking north-west.
281	Domed chamber for supplying fountains, looking west.
282	Domed chamber for supplying fountains, looking south.
283	Lake and bridge from east.

284	Lake and bridge from east.
285	Lake and bridge from east.
286	Lake and bridge from east.
287	Lake and bridge from north-east.
288	Lake and bridge from north-west.
289	Lake and bridge from north-west.
290	Lake and bridge from north-west.
291	Lake and bridge from west.
292	Bridge from west.
293	Bridge from south-east.
294	Railing alone east side of bridge, looking north-east.
295	Bridge from south-east.
296	Bridge from south-east.
297	Bridge from south-east.
298	Bridge from south-east.
299	Bridge from south-east.
300	Bridge from north-east.
301	Bridge from north.
302	North-east wingwall of bridge, looking north.
303	North-east wingwall of bridge, looking south-east.
304	Detail of railing on north-east wingwall of bridge, looking south-east.
305	Railing on west side of bridge, looking north-west.
306	North-west wingwall of bridge, looking south-east.
307	North-west wingwall of bridge, looking east.
308	Bridge, looking north.
309	Bridge, looking north.
310	Bridge, looking north.
311	Bridge from south-east.
312	South end of bridge, looking west.
313	South-east wingwall, looking north-west.
314	Detail of railing on south-east wingwall, looking north-east.
315	Railing on west side of bridge, looking north-west.
316	South-west wingwall of bridge, looking north.
317	South-west wingwall of bridge, looking north-east.
318	View along west side of bridge, looking north.
319	Detail of railing on south-west wingwall, looking east.
320	Detail of railing on south-west wingwall, looking east.
321	South-west wingwall of bridge, looking east.
322	South-west wingwall of bridge, looking north-west.
323	Vicinity of mock ruins in northern boundary wall, looking north-west, with domed chamber for supplying fountains in foreground.
324	Site of mill-like structure, looking north-east.
325	Site of mill-like structure, looking north-west.
326	Site of mill-like structure, looking north-east.
327	Site of mill-like structure, looking east.
328	Site of mill-like structure, looking north-east.
329	Site of mill-like structure, looking east.

330	Arches in boundary wall to east of mill-like structure, looking north.
331	Arches in boundary wall to east of mill-like structure, looking north-west.
332	Arches in boundary wall to east of mill-like structure, looking north.
333	West end of mill-like structure and mock ruins in northern boundary wall, looking north-west.
334	West end of mill-like structure and mock ruins in northern boundary wall, looking north-west.
335	Bridge in front of mill-like structure, looking west.
336	Inscribed stone adjoining mill-like structure, looking north-east.
337	Block of masonry in vicinity of mill-like structure, looking east.
338	Wheel pit in mill-like structure, looking north-west.
339	Wheel pit in mill-like structure, looking west.
340	Wheel pit in mill-like structure, looking north.
341	East wall of mill-like structure, looking north-west.
342	East wall of mill-like structure, looking west.
343	East wall of mill-like structure, looking north.
344	View across mill-like structure, looking north-west.
345	Mill-like structure, looking west.
346	West wall of mill-like structure, looking north-east.
347	Channel below mill-like structure, looking south.
348	Detail of mock ruins in northern boundary wall, looking north-west.
349	Detail of mock ruins in northern boundary wall, looking north.
350	Detail of mock ruins in northern boundary wall, looking north-west.
351	Detail of mock ruins in northern boundary wall, looking north.
352	Detail of mock ruins in northern boundary wall, looking north-west.
353	Detail of mock ruins in northern boundary wall, looking north.

Additional photographs, mostly of the billiard room and taken from a scaffold tower and cherrypicker

354	Billiard room, looking north-west.
355	Fragment of Early nineteenth-century fabric at west end of billiard room, looking north.
356	Detail of head of window in west wall of gentleman's lavatory.
357	Easternmost corbel on south wall, from scaffold tower.
358	Central corbel on south wall, from scaffold tower.
359	Northernmost corbel on south wall, from scaffold tower.
360	Southernmost corbel on west wall, from scaffold tower.
361	Northernmost corbel on west wall, from scaffold tower.
362	Westernmost corbel on north wall, from scaffold tower.
363	Central corbel on north wall, from scaffold tower.
364	Easternmost corbel on north wall, from scaffold tower.
365	Northernmost corbel on east wall, from scaffold tower.
366	Southernmost corbel on east wall, from scaffold tower.
367	South-west corner of roof, from scaffold tower.
368	Detail of head of north wall, from scaffold tower.
369	Detail of head of north wall, from scaffold tower.
370	Detail of head of doorway in west wall, from scaffold tower.
371	Eastern roof brace on north wall, from scaffold tower.
372	Detail of head of north wall, from scaffold tower.
373	Detail of head of north wall, from scaffold tower.

374	Detail of head of south wall, from scaffold tower.
375	Detail of head of west wall, from scaffold tower.
376	Boss under south-west corner of lantern, from scaffold tower.
377	Boss under north-west corner of lantern, from scaffold tower.
378	Detail of base of lantern, looking north-west from scaffold tower.
379	North-west corner of roof, from scaffold tower.
380	North-west corner of base of lantern, from scaffold tower.
381	West side of base of lantern, from scaffold tower.
382	West side of lantern, from scaffold tower.
383	North-west corner of lantern, from scaffold tower.
384	North end of lantern, from scaffold tower.
385	North side of lantern, from scaffold tower.
386	Detail of lantern brattishing, from scaffold tower.
387	View along south side of lantern, from scaffold tower.
388	View along south side of lantern, from scaffold tower.
389	Easternmost light on south side of lantern, from scaffold tower.
390	Easternmost light on south side of lantern, from scaffold tower.
391	Easternmost but one light on south side of lantern, from scaffold tower.
392	Easternmost but two light on south side of lantern, from scaffold tower.
393	Easternmost but three light on south side of lantern, from scaffold tower.
394	Westernmost but three light on south side of lantern, from scaffold tower.
395	Westernmost but two light on south side of lantern, from scaffold tower.
396	Westernmost lights on south side of lantern, from scaffold tower.
397	Southernmost light on west side of lantern, from scaffold tower.
398	Southernmost but one light on west side of lantern, from scaffold tower.
399	Northernmost but one light on west side of lantern, from scaffold tower.
400	Northernmost light on west side of lantern, from scaffold tower.
401	Westernmost lights on north side of lantern, from scaffold tower.
402	Westernmost but two light on north side of lantern, from scaffold tower.
403	Westernmost but three light on north side of lantern, from scaffold tower.
404	Easternmost but three light on north side of lantern, from scaffold tower.
405	Easternmost but two light on north side of lantern, from scaffold tower.
406	Easternmost but one light on north side of lantern, from scaffold tower.
407	Easternmost light on north side of lantern, from scaffold tower.
408	Northernmost light on east side of lantern, from scaffold tower.
409	Northernmost but one light on east side of lantern, from scaffold tower.
410	Southernmost but one light on east side of lantern, from scaffold tower.
411	Southernmost light on east side of lantern, from scaffold tower.
412	South-west triangular glazed compartment in lantern roof, from scaffold tower.
413	West side of lantern, from scaffold tower.
414	Head of overmantle on east wall, from scaffold tower.
415	North-east corner of billiard room roof, looking south-east, from cherrypicker.
416	North-west corner of billiard room roof, looking south-west, from cherrypicker.
417	West end of billiard room roof, looking south-west, from cherrypicker.
418	West end of billiard room roof, looking south-west, from cherrypicker.
419	Lantern of billiard room, looking south, from cherrypicker.
420	South-east corner of billiard room roof, looking south-east, from cherrypicker.
421	North slope of billiard room roof, looking south, from cherrypicker.
422	East side of billiard room roof, looking south-east, from cherrypicker.
423	View across grounds and lake, looking south-east from cherrypicker.
424	View across grounds and lake, looking south-west from cherrypicker.
425	Lantern of billiard room, looking south from cherrypicker.
426	Early nineteenth-century fragment at south-west corner of billiard room looking south-west, from cherrypicker.
427	West end of billiard room roof, looking west, from cherrypicker.

428	Early nineteenth-century fragment at south-west corner of billiard room looking south-west, from cherrypicker.
429	Roof of gentleman's lavatory, from cherrypicker.
430	South-west corner of billiard room roof, looking s, from cherrypicker.
431	Detail of south side of lantern, from cherrypicker.
432	Detail of south side of lantern, from cherrypicker.
433	Early nineteenth-century shed and modern lavatory block, looking north-east from cherrypicker.
434	Early nineteenth-century shed, looking north-east from cherrypicker.
435	Site of former Kearsney Abbey mansion, looking east from cherrypicker.
436	View along roof of lantern, looking east from cherrypicker.
437	View across grounds and lake, looking south-east from cherrypicker.
438	View across grounds and lake, looking east from cherrypicker.
439	View across grounds and lake, looking south-east from cherrypicker.
440	View across grounds and lake, looking south-east from cherrypicker.
441	Site of former Kearsney Abbey mansion, looking east from cherrypicker.
442	East end of billiard room roof, looking south-east.
443	Early nineteenth-century shed and modern lavatory block, looking north-east from cherrypicker.

Appendix 2 Extract from the estate sale catalogue of 1907

An imposing and attractive family mansion known as 'Kearsney Abbey.'

The mansion occupies a delightfully secluded and sheltered position in the picturesque valley of the Dour, and is seated amidst finely timbered lawns and pleasure grounds, with the clear running waters of the river intersecting them and forming on its course a series of islets and lakes. In the distance the boldly undulating pastoral country and the outlines of the abruptly rising wooded hills form a fitting background and emphasise the grandeur of the position and its immediate surroundings.

[...]

The mansion is approached by a well-formed carriage drive of about 100 yards in length, leading from the Folkestone and Dover Road, from which it is effectually screened by a high flint and brick wall flanked by belts of timber and shrubberies. An appropriate one-storey lodge in keeping with the design of the residence guards the entrance and affords the following accommodation: two sitting rooms, kitchen with range, dresser, and sink; larder and two bed rooms. While outside are coal and wood sheds, scullery with copper and sink, store shed and poultry house.

The mansion [...] was erected about the year 1815 [*sic*], and is an imposing and substantial structure. It is built in the gothic style of architecture with its south and south-eastern facades relieved by appropriate projecting bays, and having buttresses at its principal quoins carried up to terminate in pinnacles of suitable design.

A circular embattled tower with octagonal turret surmounted by a flagstaff guards its north-eastern front, while the walls of the mansion are on all sides crowned by castellated parapets.

The mansion is entered beneath a spacious and well-lighted portico, communicating by a pair of folding doors with the main entrance hall and corridor, the former being provided with an appropriate fireplace and ceiling hung with lincrusta. The corridor is suitably decorated and has a handsome coved and groined ceiling, while the floors of each apartment are laid with mosaic pavement of chaste design.

On the left is the noble dining room, about 31 feet 6 inches by twenty feet and 13 feet in height, having semi-circular serving recess at one end, and suitably decorated walls and ceiling, the former being hung with mirrored plate-glass panels. The apartment is provided with appropriate mantelpiece ornaments and french casements leading out to a paved terrace on the eastern front of the mansion and from whence a broad flight of steps leads to the wide-spreading lawns.

On the left is a small reading room in the tower, fitted with fireplace, and again adjoining the dining room and also having

direct communication with the main entrance corridor is the lofty and elegant drawing room, measuring about 29 feet by 20 feet and 14 feet in height, and also having french casements opening on two sides to the paved terrace and lawns. The apartment is handsomely decorated in white and gilt, with prettily moulded cornice *en suite*. It has a fine statuary and variegated marble mantel with ionic pillar supports and carved mantelpiece, and parquet oak-margined floor. Comfortable study, about 22 feet by 14 feet, with french casements leading to the south lawns, and small lobby adjoining. The study is prettily decorated in green and gilt and appropriately appointed. Pretty boudoir, measuring about 24 feet (inclusive of bay) by 16 feet 8 inches, its walls tastefully decorated, and provided with a statuary marble mantelpiece, enriched cornice and french casements affording access to the lawns.

Pleasant morning room, about 23 feet 6 inches by 15 feet 3 inches, having veined marble mantel. Lincrusta frieze and moulded cornice.

Library or school room, measuring 17 feet by 11 feet, and having statuary marble mantel, moulded cornice and ceiling hung with lincrusta. The woodwork of the apartment is composed of pitch pine and a french casement communicates with the front lawn. Handsome billiard room measuring 28 feet 6 inches by 23 feet and about 20 feet in height, splendidly lighted by casements, partially glazed with tinted glass, which open on the grounds, and by a large central lantern light filled with ornamental stained glass and fitted with fanlights at the sides. The walls of the apartment are finely panelled throughout in oak and are crowned by a pierced pitch-pine frieze, and ribbed and panelled roof of similar material, the latter having corbelled supports decorated with the arms of the Barrington family. The mantel with carved overmantel fitted with plate glass mirror are also of oak, and the apartment is warmed by an appropriate dog grate set in an open tiled fireplace. There is a well fitted gentleman's lavatory adjoining, provided with three tip-up lavatory basins, supplied with hot and cold services and having its walls hung with glazed tiles; and a urinal in a separate apartment at one end, and a WC with valve apparatus at the other. Another WC of similar pattern is provided near the boudoir.

Each of the foregoing reception rooms is provided with a ready means of access to the pleasure grounds, and having south-east or south aspects respectively, command a most delightful outlook over the broad expanse of lawns sloping down to the water's edge, and the finely-timbered grounds and park beyond.

The principal staircase rises from the spacious staircase hall, the latter directly communicating with the main entrance corridor, and having a mosaic paved floor of similar design. It is constructed throughout of oak, is amply lighted by a large and handsomely stained glass window, and terminates on a spacious landing on the first floor. From this point a wide corridor, having cathedral glazed light at one end, provides access to the following charming

bedrooms:

The principal bed chamber, measuring 32 feet 6 inches, inclusive of bay, and about 14 feet in height, having south and south-east aspects, and commanding most beautiful views in each direction. The walls of the apartment are handsomely decorated and are crowned by a delicately moulded and enriched cornice supporting a beautifully painted and coved ceiling with centre panel *en suite*. Handsome carved and gilt overdoors correspond with the remainder of the decorations and the apartment is provided with appropriate mantel and fireplace appointments. There is a large dressing room adjoining, and the former also communicates with another lofty principal bedroom, about 23 feet by 20 feet 3 inches, also having coved ceiling, and fitted with a statuary marble and decorated carved cornice.

Five other principal bedrooms, each appropriately decorated and fitted, and measuring respectively 24 feet 6 inches by 17 feet, 17 feet by 14 feet, 18 feet 3 inches by 11 feet 6 inches, 16 feet by 14 feet 3 inches, and 15 feet 3 inches by 12 feet 3 inches.

Four secondary bedrooms, nigh nursery, measuring about 18 feet 9 inches by 16 feet 9 inches.

This floor is also served by two secondary staircases, and there are in addition a housemaid's closet having wash-up and slop sinks, and two WCs, each with valve apparatus.

On the top floor are six maidservants' bed rooms, fitted linen room, housemaid's closet with lead-lined sink having hot and cold supplies, two box rooms, and a large hanging closet. There are also two menservants' bed rooms, situate over the servants' hall. The whole of these bed rooms are unusually provided with cupboards and presses.

The domestic offices are conveniently arranged in the western wing and are entirely apart from the principal portion of the residence. They include housekeeper's room, about 13 feet by 12 feet, fitted around with cupboards and a range of linen presses; butler's pantry, amply provided with cupboards, and having fireplace, lead-lined sink with hot and cold supplies, large cupboard for press bedstead and a fireproof plate-safe adjoining; servants' hall, about 19 feet by 17 feet, having staircase leading up to the two menservants' bed rooms referred to; lofty kitchen, about 25 feet by 19 feet, with "Eagle" range, hot plate, dresser, and cupboards; scullery with lead-lined sink in two divisions, each having hot and cold supplies; larder and boot hole, and very extensive groyned cellarage below.

While outside there are coal, wood and oil sheds, two WCs, box room and wash-house.

In the inner hall there is a large fireproof room, fitted with mahogany cases for plate and having iron door and revolving shutters.

The mansion has an abundant supply of water pumped up by a powerful water-wheel situate towards the western extremity of the

grounds, supplementary power in case of need being supplied by a "Crundall's" gas engine nearby. The water passes through a large filter before reaching the residence, and there is another water wheel near the rear of the mansion, affording a further service should occasion arise.

The sanitary arrangements in connection with the mansion have recently received special attention and are believed to be in accordance with modern ideas. The drains are provided with inspection chambers at convenient points and discharge into a series of cesspools. The sanitary works were carried out by the Banner sanitation company, 24 Craven Street, Charing Cross. Gas is laid on to the mansion and the local company's electric light mains are brought to the confines of the property.

[...]

The stabling is conveniently situated near the mansion and on the north side of the Folkestone Road. It is built of flint with brick quoins and slated roof, and consists of a range comprising two stalls and loose box, large coach-house, two stalls and loose box, harness room, seven coachmen's and grooms' rooms over, with wash-house and copper and WC.

On the other side of the yard is a range consisting of coach-house, six stalls with smaller coach-house at end and men's closet.

There are also, outside the yard referred to, a range of cowsheds that might easily be converted into loose boxes, together with a three-arched open shed.

The pleasure grounds are of a beautifully diversified and most enjoyable character, they are very finely timbered with a large variety of specimen and stately forest trees, in which latter is a large rookery, The grounds are, moreover, traversed by the River Dour, a clear and swiftly running stream, the sound of whose rippling waters mingled with the lazy cawing of the rooks overhead, imparts to them an air of tranquillity and restful grandeur to be found only in connection with old-established country seats. Advantage has been taken of the river in the formation of a series of ornamental lakes having a number of well-wooded islets that have been laid out as miniature gardens, and are approached by rustic bridges and stepping stones. By means of a simple arrangement a portion of the river can be diverted to as to bring the three fountains, one in the centre of the lake and the other two on the islands into play.

Immediately in front of the mansion wide sloping lawns extend down to the water's edge, and neat gravelled paths lead thence through shady silvan walks to the fruit and kitchen gardens.

A fine orange house or conservatory about 32 feet by 20 feet, of pretty design, situate to the west and in keeping with the character of the mansion, forms a pleasing and striking feature in the grounds. It has a glazed span roof and is heated from a stokehole beneath, while adjoining are a small office and store.

There is a prettily constructed boat house in a suitable position on

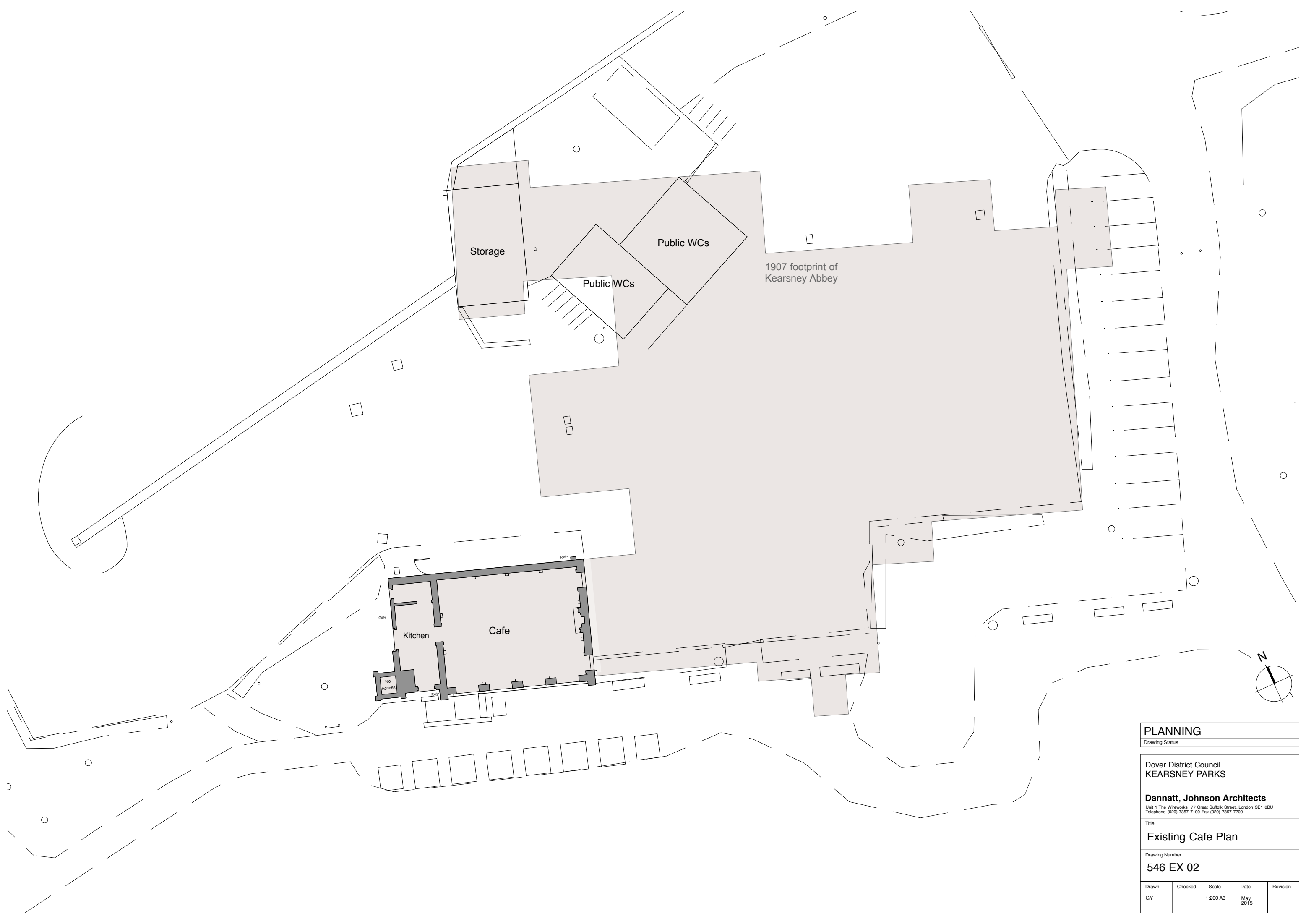
the further bank of the lake.

The park lands adjoin and are also abundantly studded with timber. Two avenues of well-grown trees, converging towards the lake, include in their apex the fountain playing in the centre of the water, and produce a very pleasing effect when viewed from either the gardens, mansion, or park.

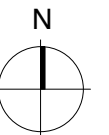
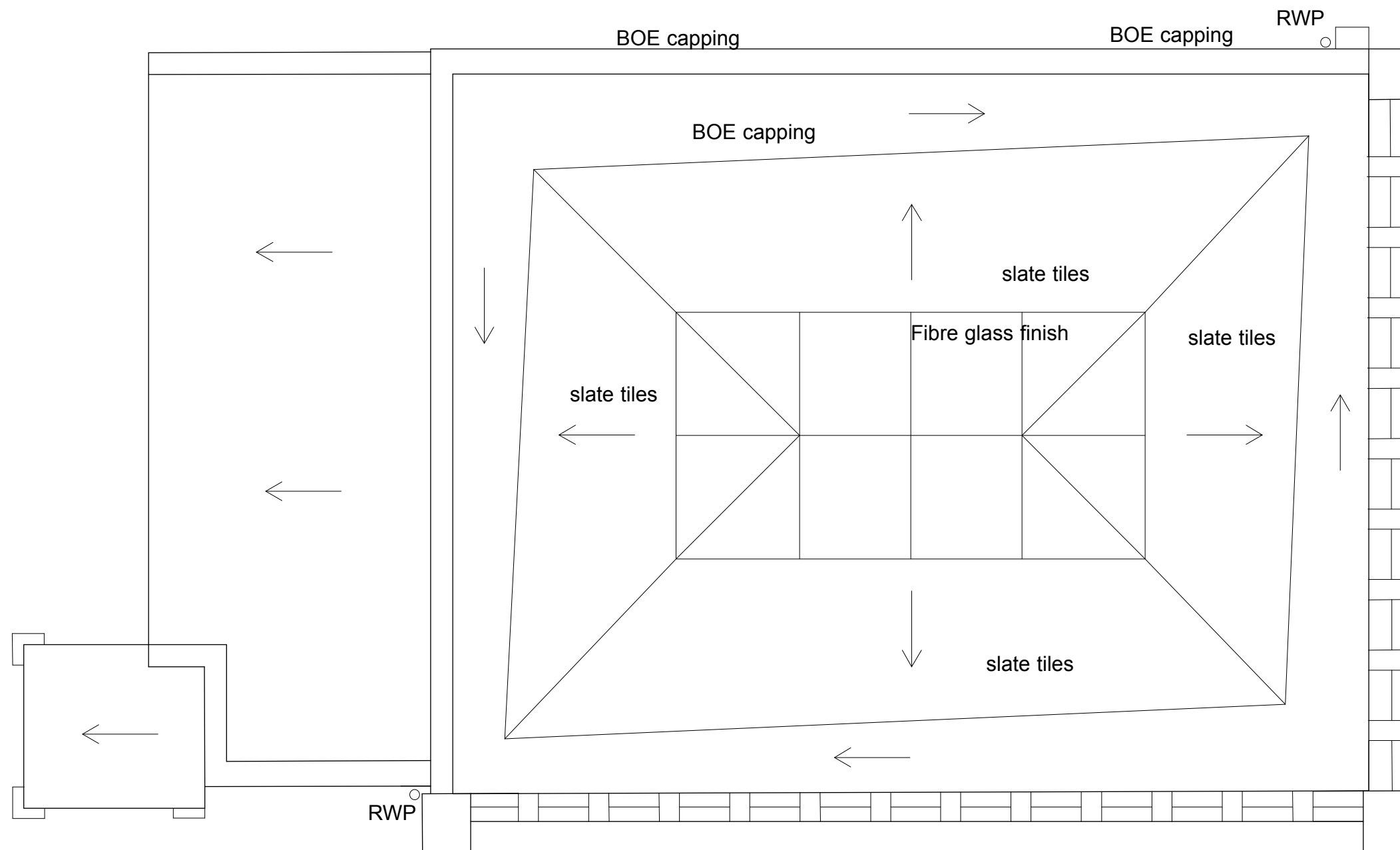
The fine old-established fruit and kitchen gardens are unusually well situated and wonderfully productive, they are fully stocked with a great variety of standard and trained trees and bush fruit. They are entirely walled-in, extend to about 2½ acres, and are in exceptionally good order. Included in them are a pretty gabled half-timbered and rough-cast head gardener's cottage, built of brick with slated roof, and containing parlour, kitchen, scullery, and two bed rooms; potting shed; office; bee house; barrow shed and stoke hole; and in an inner walled garden are a full complement of glasshouses, comprising peach house with trees in full bearing; early and late vineries; greenhouse; cucumber, tomato and melon house; two ranges of six-light cool pits; and brick and slated fruit room and potato house.

Conveniently placed at a suitable distance from the residence, and towards the western end of the grounds, are a number of buildings comprising the farmery, *etc*, these buildings are chiefly constructed of brick and flint with tiled and slated roofs, and include cow shed for eight with glazed light in roof; dairy having tiled floor, glazed tiled surround and slate shelves; wash house with copper and sink; a three-division hay barn with iron roof; two loose boxes for cattle, with carpenters' workshops at one end, and saw bench capable of being driven by water power adjoining; four calf pens; two loose boxes; boiler house; a six-division pig sty with enclosed runs; open cart and implement shed; and there is a range of six poultry houses with wire-netting runs, and pigeon cote near the entrance lodge.

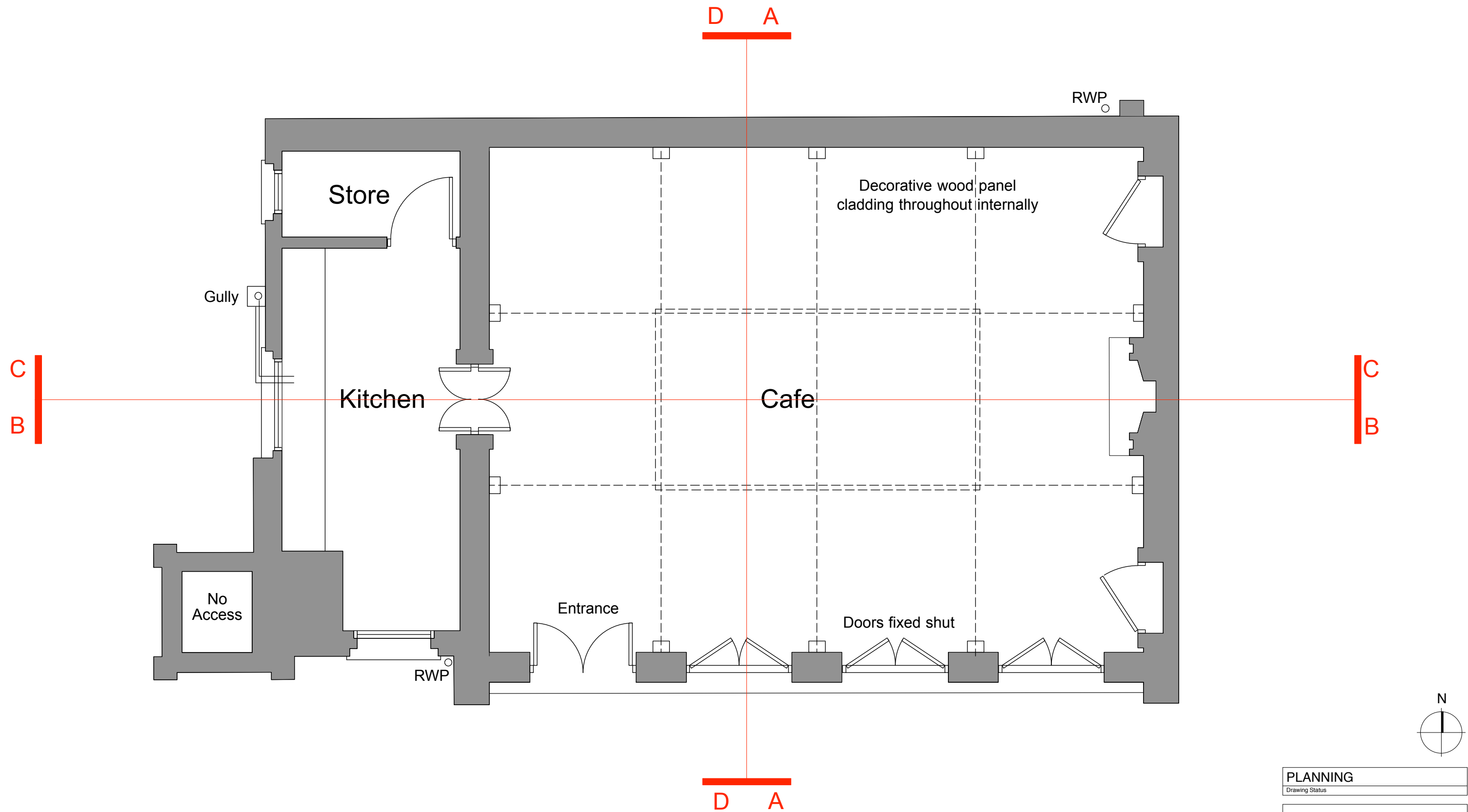
Appendix 3 Drawings of the billiard room



PLANNING				
Drawing Status				
Dover District Council KEARSNEY PARKS				
Dannatt, Johnson Architects Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200				
Title Existing Cafe Plan				
Drawing Number 546 EX 02				
Drawn GY	Checked	Scale 1:200 A3	Date May 2015	Revision



PLANNING				
Drawing Status				
Dover District Council KEARSNEY PARKS				
Dannatt, Johnson Architects Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200				
Title				
Existing Cafe Roof Plan				
Drawing Number				
546 EX 03				
Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	



PLANNING				
Drawing Status				
Dover District Council KEARSNEY PARKS				
Dannatt, Johnson Architects Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200				
Title				
Existing Cafe Layout Plan				
Drawing Number				
546 EX 04				
Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	



PLANNING

Drawing Status

Dover District Council
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Title

Existing Cafe South Elevation

Drawing Number

546 EX 10

Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	

39.16



Glazed

BOE capping

36.89

34.70

PLANNING

Drawing Status

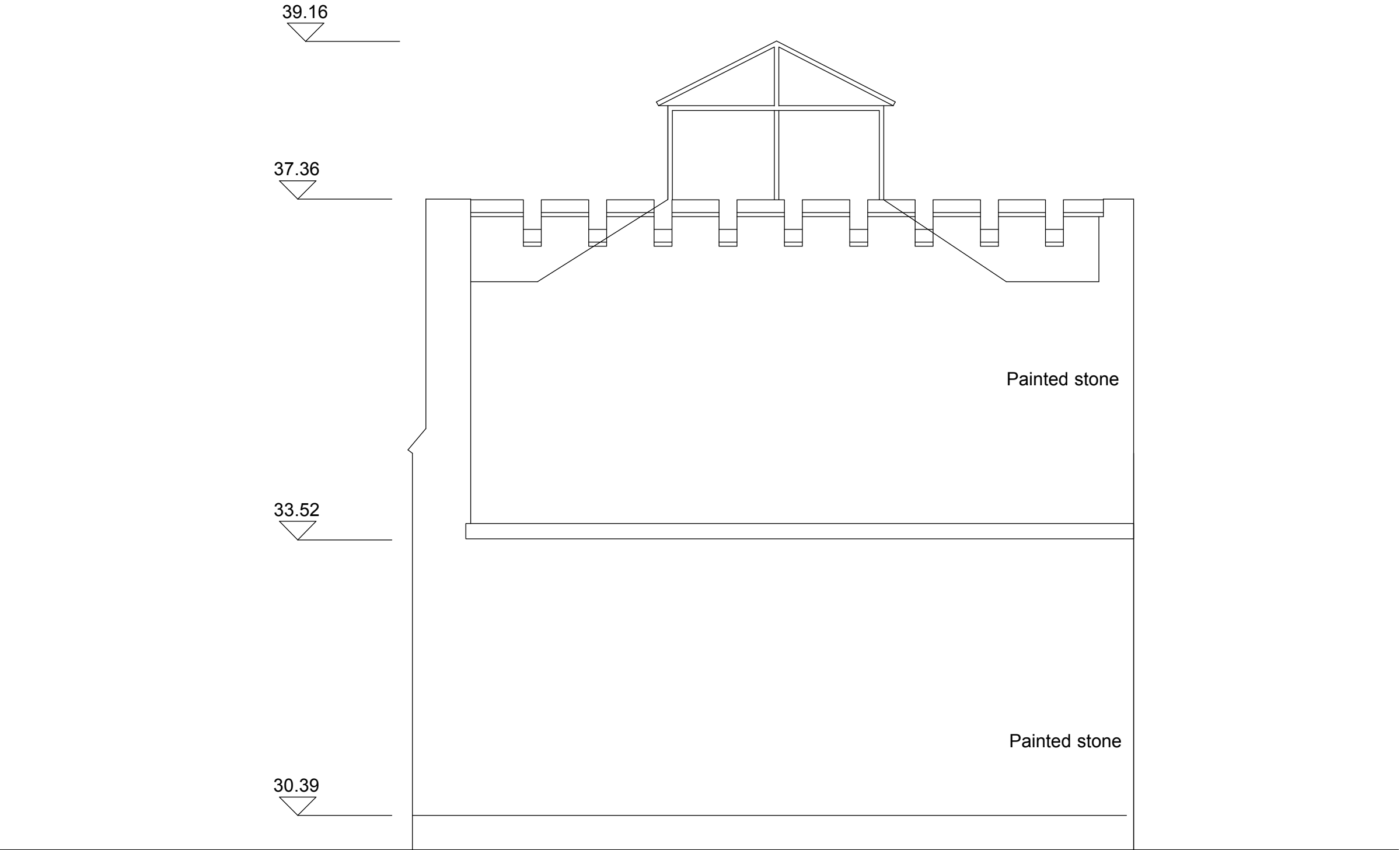
Dover District Council
KEARSNEY PARKS

Dannatt, Johnson Architects
Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU
Telephone (020) 7357 7100 Fax (020) 7357 7200

Title
Existing Cafe North Elevation

Drawing Number
546 EX 11

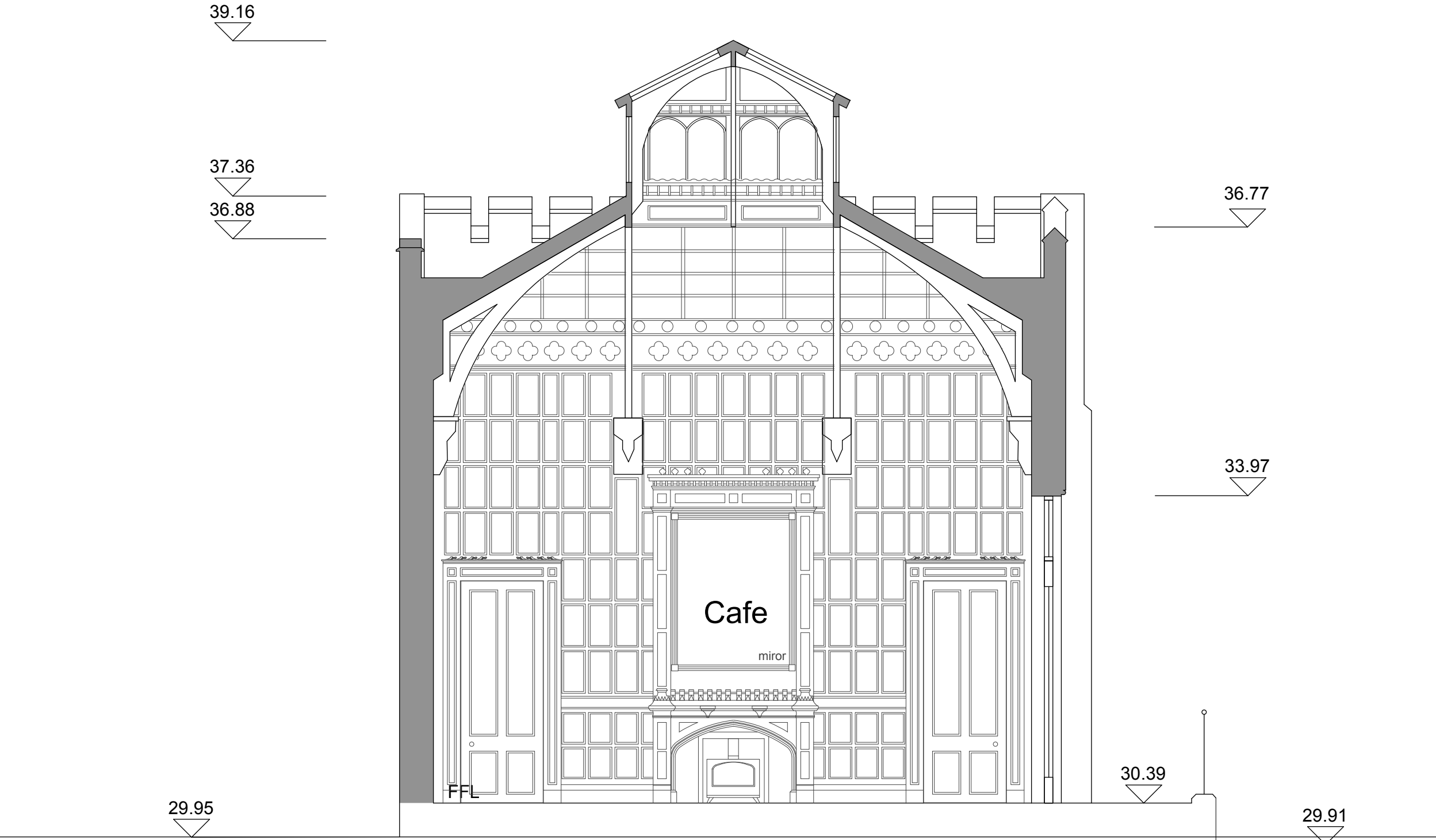
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PLANNING				
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Dannatt, Johnson Architects <small>Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200</small>				
Title				
Existing Cafe East Elevation				
Drawing Number				
546 EX 12				
Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	



PLANNING				
Drawing Status				
Dover District Council KEARSNEY PARKS				
Dannatt, Johnson Architects <small>Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200</small>				
Title				
Existing Cafe West Elevation				
Drawing Number				
546 EX 13				
Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	



Decorative wood panel
cladding throughout internally

PLANNING				
Drawing Status				
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Title				
Existing Cafe Section AA				
Drawing Number				
546 EX 20				
Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	

Nb. Internal roof structure
recorded and drawn by photo
Levels recorded by Total Station

39.16

37.36

29.92



PLANNING

Drawing Status

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KEARSNEY PARKS

Dannatt, Johnson Architects

Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU
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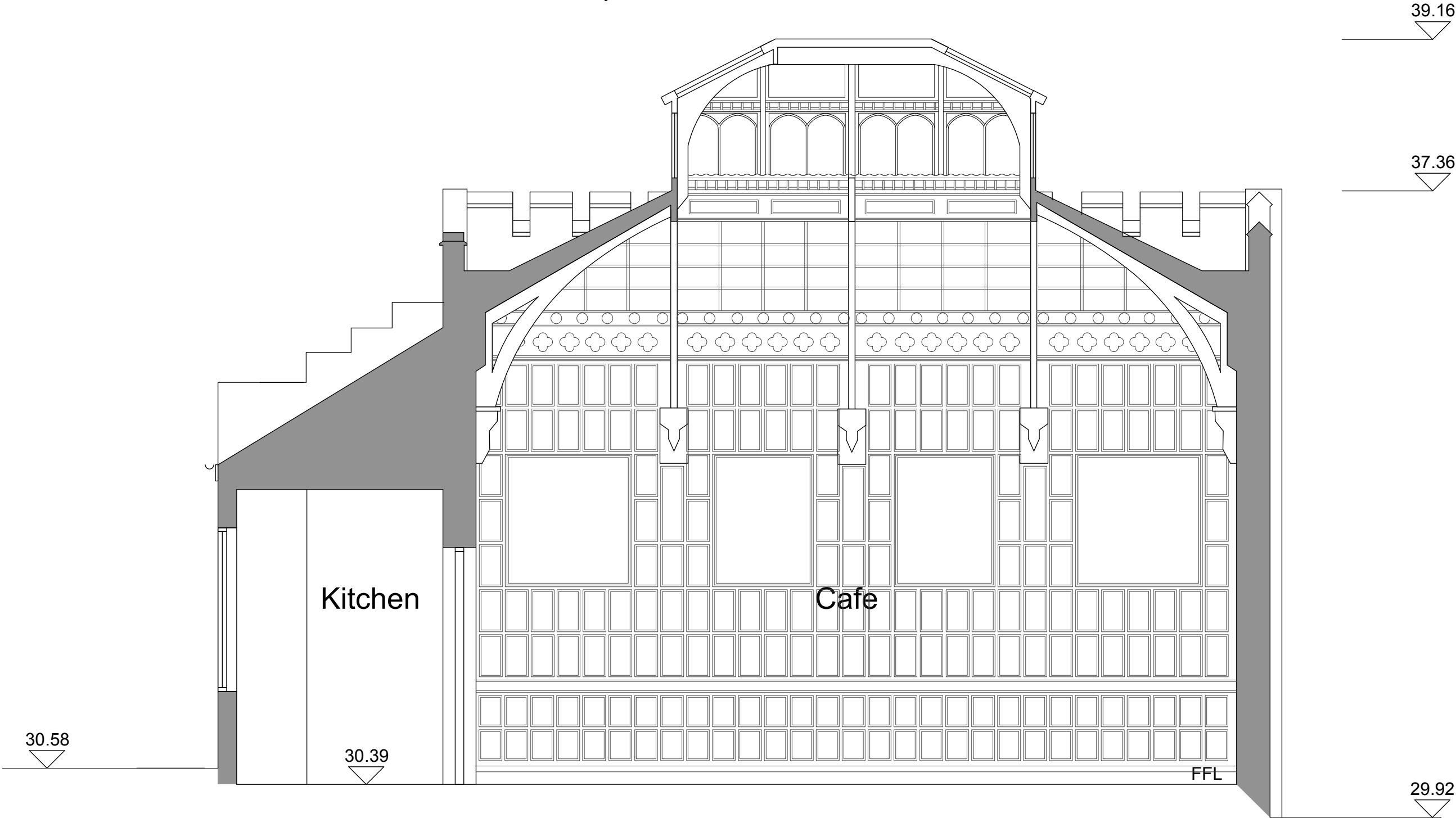
Existing Cafe Section BB

Drawing Number

546 EX 21

Drawn	Checked	Scale	Date	Revision
GY		1:50 / A3	May 2015	

Nb. Internal roof structure
recorded and drawn by photo
Levels recorded by Total Station



PLANNING

Drawing Status

Dover District Council
KEARSNEY PARKS

Dannatt, Johnson Architects

Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU
Telephone (020) 7357 7100 Fax (020) 7357 7200

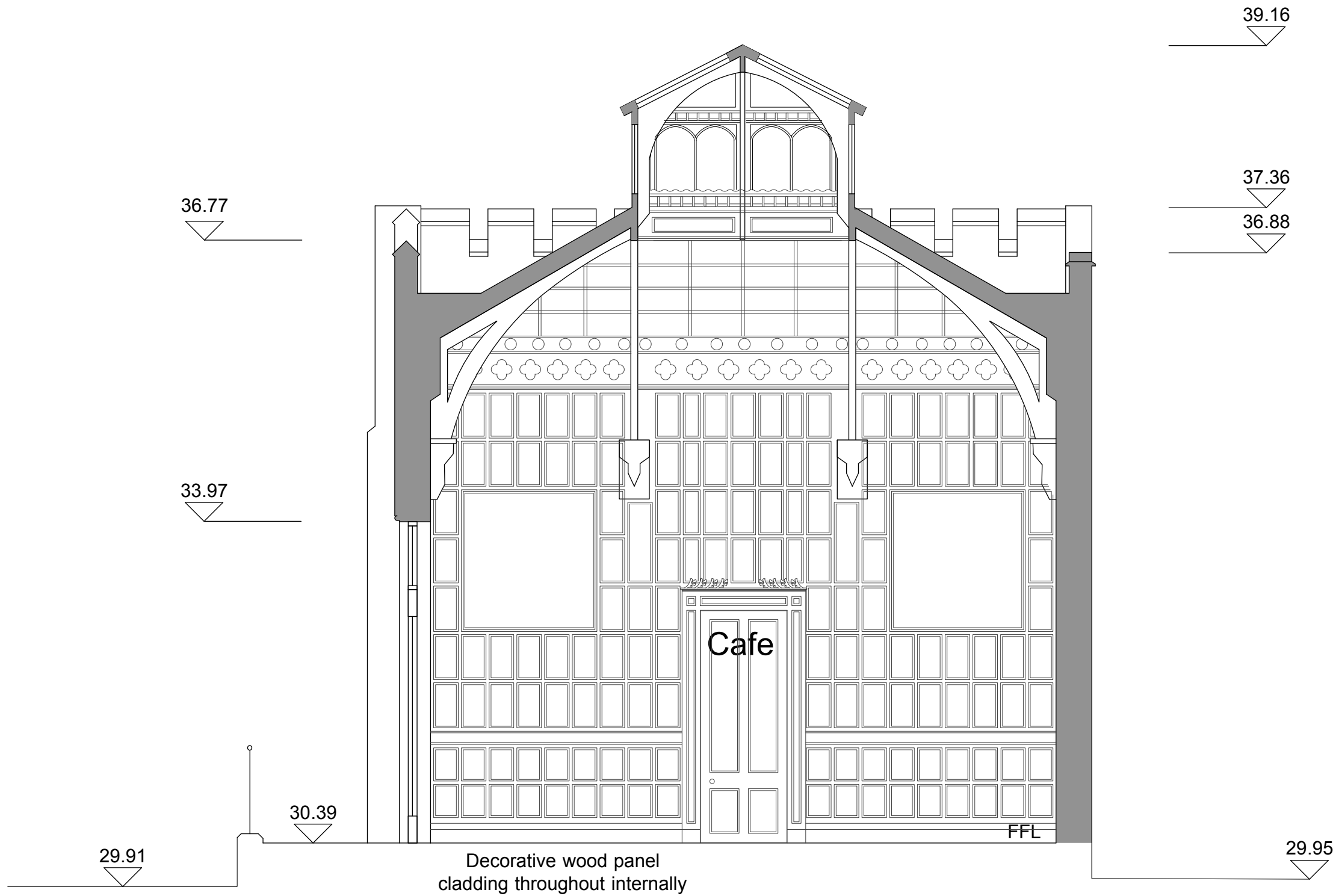
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Existing Cafe Section CC

Drawing Number

546 EX 22

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PLANNING				
Drawing Status				
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Dannatt, Johnson Architects Unit 1 The Wireworks, 77 Great Suffolk Street, London SE1 0BU Telephone (020) 7357 7100 Fax (020) 7357 7200				
Title				
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Drawing Number				
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