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While you're here, visit the lovely garden and admire the many speciality plants & shrubs and the large selection of glazed and terracotta pots. When you've finished here, visit the Tea Room & Coffee House, they serve delicious home-made food, so you can treat yourself to a snack, a meal or maybe a piece of home-made cake, all created on the premises!

ALADDIN'S LOFT

It has 22 different retailers selling antiques and collectables, perfect if you're looking for something unusual. In addition to all this, there are five outlets selling antique & used furniture, with traditional, nautical and retro themes; the infamous *Creeside Clocks*, a friendly local business offering sales & repairs of rare time-pieces; *Old English Tools*, which attracts visitors who come to see and buy the classic & rare wood & metalwork tools from yesteryear.

And if this wasn't enough, there is also *The Inner Goddess* offering hair, beauty & holistic treatments, and a gallery on site.

To make your visit more convenient, there is plenty of free parking; you can even have your car washed and tyres checked while you browse or visit the Tea Room.

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welcome

SPRING 2017

Welcome to the spring edition, so pleased we are heading towards some warmer weather. The first day of summer is 26th March which also happens to be Mother's Day, so don't forget to put your clocks forward and buy Mum something nice.

Whitstable based, Keith Brymer Jones, talks to us about his passion for pottery and The Great Pottery Throw Down on BBC2.

A. T. Palmer builders, based in Smarden, have all the skills and expertise required when it comes to the restoration and care of our historic listed buildings.

We have some great ideas for spring gardening, advice on Georgian properties and décor, as well as local food and drink.

Dawn





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SPRING GARDENING

The end of winter is finally in sight, which means it's time to prepare your garden ready for the start of the new season. Spring is also the busiest time in the garden, so try to get ahead before the weeds start growing.

Flowering sensation

The sight of a cherry tree laden with masses of delicate pink or white flowers has to be one of spring's most uplifting sights; and in Japan 'hanami' festivals bring families and friends together in enthusiastic celebrations which often go on all night!

Cherries belong to the genus *Prunus*, which includes plums, peaches and apricots. However if you're hoping to fill your fruit bowl, you'll be disappointed. The flowering cherries which offer the best displays will not produce edible fruit.

THREE OF THE BEST

1. *Prunus Kiku-shidare-zakura* (Cheal's weeping cherry)

This gorgeous tree is ideal for the compact garden. In spring its elegant, downward curving branches disappear under a mass of candy floss pink double flowers.

2. *Prunus incisa* 'Kojō-no-mai' (Fuji Cherry)

Even more diminutive than Kiku, this variety grows slowly and can easily be kept down to a metre or so high. Its zig-zag branches bear masses of crimson buds which open in early spring to reveal delicate single flowers tinged with pink.

3. *Prunus Kursar* (Kursar Cherry)

A spreading dome-shaped tree that reaches a height and spread of around 5 metres. It produces generous bunches of large, vivid pink single flowers which draw in the bees from miles around. Coppery new leaves turn mid-green in summer and a punchy orange in autumn.



DIARY DATE 1st April - May

Brogdale in Faversham is one of the few places in the UK to celebrate Hanami and with the largest collection of fruit trees in the world, it really is a sight to see!

Enjoy a Hanami exhibition and tour of the beautiful orchards before relaxing with a picnic under the trees.

(www.brogdalecollections.org)



MAGNIFICENT MAGNOLIAS

With their graceful, fragrant flowers, often carried on bare branches, magnolias bring a hint of the exotic to the spring garden. Not all species of magnolia flower early, and they range from deciduous shrubs to huge evergreen shrubs, so you'll need to choose carefully. Magnolias will thrive on any fertile, moist soil, providing it isn't alkaline. Plant them in a sheltered, sunny spot and mulch generously every spring.

PLANT IT NOW

Irises are bold, showy flowers, and you could be forgiven for finding some of the older multicoloured cultivars too gaudy to make room for. But here's one that's the very essence of chic understatement: the stunning dark-flowered *Iris chrysographes*. This dramatic plant will make a truly jaw-dropping display in early summer. Plant two or three rhizomes on moist, well-drained ground in sun or partial shade. Divide and replant every other spring and you'll rapidly increase your stock.



Seasonal gardening tips

- Prune roses.
- Sow hardy annuals outdoors and half-hardy annuals in a heated propagator in the greenhouse or on a windowsill indoors.
- Tidy borders, weed and mulch with compost or manure.
- Lift and divide herbaceous perennials.
- In mid-spring start mowing the lawn regularly and apply lawn weed and feed.
- Plant new roses, trees, shrubs and perennials.
- Feed specimen trees, roses, shrubs and hedges and established beds and borders, with a general purpose organic fertilizer
- After the last frost plant out half-hardy annuals in containers and outdoor beds.

BEAUTIFUL BLUEBELLS

There are some amazing bluebell woods in Kent making them an essential and special element to our springtime experience. Catch them at two National Trust properties across the county... Emmetts Garden; Sissinghurst Castle Garden, as well as Hole Park Gardens in Rolvenden.





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Longer and lighter days mean that we can finally make the most of the great outdoors and a new season brings brand new trends to make your home look picture perfect - both indoors and out.

Whether you are looking to undertake a complete style overhaul or for a few simple accessories to quickly refresh your space, look no further.

INDOOR HOUSE PLANTS

Why not spruce up your interior by introducing a wide selection of house plants. Mix and match your planters for an eclectic look and repurpose metallic pots that held a festive poinsettia with an on-trend fern or cacti.



Mix in lanterns and greenhouse planters in black, rose gold and copper for an instant update. “Metallic accessories are ideal when combined with white interiors, it’s a fresh yet elegant look that’s bang on trend for Spring this year. As a final touch, plants and candles will bring this theme to life to help create a homey-feel amongst the modern, geometric lines.”

All items from Dobbies

MOTHER'S DAY

Start Mother's Day the right way by spoiling mum with a breakfast tray adorned with gifts and the new range of heart motif pastel crockery. An orchid makes an ideal present, especially in a bright fuchsia pink, these beautiful houseplants will add an instant pop of colour to the home and last longer than a bouquet.



Orchid £8, Glass Orchid Pot £7.99, Heart Motif Mug £2.99, Heart Motif Bowl £2.99, Mother's Day Cards from £1.99, Shabby Chic Bistro Set £149. All from Dobbies.



Artificial Heart Shaped Spring Wreath £14.99, Oasis Design Ring £6.99, Stone Rabbits £16.99 Each, Egg Decorations Pack Of 6 £4.99, Fudge From £2.99. All From Dobbies.

EASTER TIME

As the first bank holiday of Spring, Easter weekend is the chance to spend some quality time with family and loved ones. Have some fun with the kids and create your own Easter egg hunt trail using a range of decorations including these adorable white ceramic rabbit figurines.

Why should wreaths only be for Christmas? Get creative and make your own Spring floral wreath, use Oasis to position your cut seasonal flowers, yellow tulips with greenery are a perfect combination. Or go faux with an artificial heart shaped wreath to brighten up your home.

OUT IN THE GARDEN

Easter weekend is also the perfect time to get into the garden but before then make sure to get everything you need ready for all those Spring time jobs. Invest in sturdy garden tools, tidy up your shed, plant those bulbs and make sure to label them up so you don't forget which one is which. Easter weekend is a good time to get things started in the garden. Feed your lawn and give it a light cut – you never know if we'll get a late frost so in early spring don't go too short. If it's a bit too chilly out, plant seedlings in a shed or pop them on a windowsill so they get an early start and crop in the summer.

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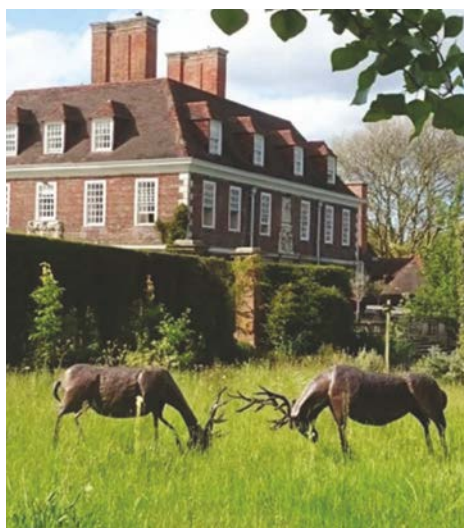




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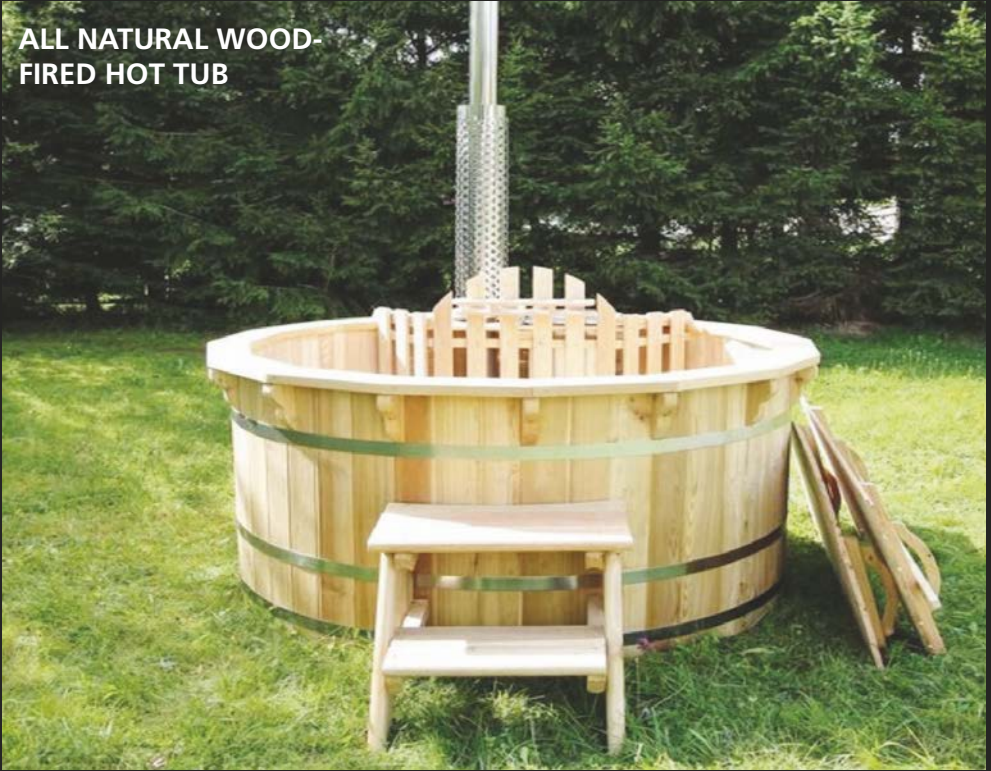




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He'd certainly be rather pleased to know that the business he bought over a beer in a Sittingbourne pub in 1917 is still in the family in its centenary year, and has diversified to meet 21st century demands for both wood-fired stoves and the cleansing hot tubs he might have enjoyed!



Bill Edmed on the work horse

Percy was competing with seven other local firms when he started out as a coal merchant. The fact that his business has lasted so long is

thanks to the foresight of his son Bill and now his grandson Steve in modernising, and also broadening their horizons to suit changing customer needs.

“At the end of the second world war, Bill Edmed, my dad, came out of the army and bought a small lorry to replace the horse and cart,” says Steve, “Initially he worked with his father, then took over the business in 1948.



Coal lorry in the Sittingbourne Carnival in the 1950s



The old coal yard, Milton, Sittingbourne



Bill weighing coal on the hopper

“Bill modernised the business and was the first coal merchant in Sittingbourne to benefit from two hoppers and a mechanical shovel. I started working with him in 1988 and we had a strong coal business delivering throughout Kent and into Sussex.”

In his turn, Steve took over in 1997 and a few years later diversified into selling and fitting wood-fired stoves to meet a new demand. Fuels including traditional house coal are still available from the yard and Edmed also offer a chimney sweeping service.

Hot tubs are the latest addition to the business, as they are increasingly desired by busy families to relax and enjoy quality time together while cleansing both body and soul. Edmed offer tubs made in spruce, a light and resilient wood resistant to shrinkage, and larch – a wood so robust that it was used for many of the underwater piles which support the buildings of Venice!

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ROLLING CLAY

with Keith Brymer Jones

- BY SUSAN HUBBARD -

CONSERVATION NEWS TALKS TO KEITH BRYMER JONES, KENT-BASED DESIGNER OF CONTEMPORARY CERAMIC HOMEWARE AND TV JUDGE OF THE GREAT POTTERY THROW DOWN.

He's moulded an international business from his passion for pottery, but it was his love of music which helped throw him on to our TV screens.

Keith Brymer Jones is one of the judges on *The Great Pottery Throw Down*, a BBC2 show in the *Bake Off* genre which is now in its second series. He's the one who cried a lot...

The programme-maker had seen one of the pop videos made by Keith in an unusual form of marketing and education about pottery. An Adele spoof called *Rolling Clay* with Keith, featuring Keith in a wig and some ceramic-themed lyrics, had caught the attention of Richard McKerrow of Love Productions. "He and I had a mutual contact who alerted him to the Adele video which he loved, and so he contacted me about being a judge for the show," says Keith.

Ten amateur potters compete in various tasks, with one contestant 'fired' each week in the show presided over by Sara Cox and judged by Keith and ceramic artist Kate Malone. The first series inspired many more hands to the wheel, with reported surges in sales of clay and interest in pottery classes.

Keith has become noted for his tendency to shed a tear or two, moved by the energy and hard work of the participants. Perhaps he recognised in them his own passion, which began at the age of 11 when he made a pottery owl at St Mary C of E School in Hendon, London. From then on he spent every available opportunity in the art/pottery room. "I was there lunch times, break times, after school and even before school!" he says, adding that maybe his dyslexia had something to do with it.

"At the age of 16 I started attending pottery evening classes in Mill Hill, but before that I used to bunk off school to go and look at the V & A. They've got an incredible range of ceramics there – alas, none of them mine, but hey ho!"

After a brief stint as a member of a punk band, Keith served an apprenticeship at Harefield Pottery just outside





London, where he learned the traditional hard graft necessary to make modern ceramics.

Moving on to a studio in Highgate, he began to design and hand-make his own products, collaborating with leading retailers including Conran, Habitat, Barneys NY, Monsoon, Laura Ashley and Heals.

“Some retailers were more experimental than others, or in other words, some trusted in my vision of what could be achieved from a certain story/mood-board for a particular season,” he says. The largest order produced at Highgate was 16,000 pieces for Habitat, though more usual requirements were for 3,000-7,000.

Nowadays he has complete control over his designs, which he formulates in an old bakery building in Whitstable, and manufacturing is on a much larger scale, taking place in China. “We sell to over 35 countries around the world now,

so no amount of throwing on the wheel is going to cater for that, no matter how fast one works,” says Keith.

He throws shapes in the Whitstable studio until he’s satisfied with something, then takes the prototype to China where he works closely with a team to ensure consistently high standards in the mass production. All items in the Keith Brymer Jones ranges are finished by hand.

“I moved to Whitstable in 2000, but the pottery didn’t move until 2006. I initially moved there because it was considerably cheaper to buy a house than in London, it had an understated bygone feel about it, and it has the sea.”

Keith also throws experimental shapes on his Whitstable wheel for other ceramicists, in his position as Head of Design at MAKE International which operates as a springboard for newcomers to bring their designs into

production. “I look for and create opportunities for other illustrators and brands to develop products in ceramics, fabrics, glass, tin etc. which they wouldn’t otherwise have the opportunity or resource to do. The general concept is very similar to what I used to do as a sole trader for retailers, just on a much bigger scale.”

He’s recently ventured into glass-making. “It’s very exciting working in glass, and the initial interest in KBJ glass has been exceptional. I have a policy with any new medium I work with: one has to understand the material – its strengths, its weaknesses and its parameters, so subsequently to know what can be achieved.”

Stylish yet simple is Keith’s mantra, and that’s exemplified in his popular Word range of homeware. From dinner plate to butter dish, egg cup to bucket mug, each item is made in high quality pure white porcelain and hand-stamped with a single word or short phrase in a small-sized retro typeface.

“My design philosophy is a simple one: I like to create stylish yet simple products that are pleasing to the eye and, above all, are practical in the modern home and make people happy.”

An energetic and busy man, and yet he found time recently to see punk band The Damned at Margate Winter Gardens, saying that punk has influenced his work ethic and general thought process. “It was such a strong cultural message for all who grew up in that era.”

He also keeps in close touch with The Great Pottery Throw Down team. “The crew in the programme (some 50-strong) are incredibly professional and wonderful to work with. We do become like one big family – it’s kind-of inevitable over the course of 8 weeks filming.

“Sara Cox and Kate Malone, my fellow presenters, are both close friends of mine now.



We all have to trust in what each of us do – although Sara still winces a little when I open my mouth. She never really knows what is going to come out of it. Having said that, nor do I!”

www.keithbrymerjones.com

Keith’s pop videos about his work are on YouTube.

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In this Edwin Lutyens early 20th century style house, a double-height vaulted ceiling extension was built to the front of the property to create a new drawing room with a new entrance porch and lobby area to the right hand side. All materials were carefully sourced to match the existing structure.

and now, through three generations of the family, it has grown to be the major specialist firm it is today, employing 30 skilled people including carpenters, decorators, traditional

This grade II listed 18th century farmhouse underwent a complete renovation with the addition of an oak framed, peg tile roof extension to the side of the house. This contained a bespoke handmade kitchen and galleried master bathroom suite.



The extension created on this circa 1500 timber-framed, painted brick and weatherboard farmhouse was built on to the back of the catslide roof, and constructed of painted brickwork with an exposed oak roof. Reclaimed Kent peg tiles were used to match the original.





craftsmen, brick-workers and ground-workers, with a joinery shop on-site.

There is a rolling programme of around five apprenticeships, so that the skills will be passed on to younger workers and to the benefit of future home owners.

Extensions to listed properties can be delicate matters. The customer will naturally want to retain the integrity of the old building, while adding modern conveniences such as a bespoke kitchen, garden room or high tech entertainment area. It's more than just bricks and mortar, and A T Palmer will always strive to seamlessly blend the new build with the old, sourcing local matching materials as carefully as possible, says Director Simon Palmer.

Conversions from cattle sheds to dilapidated Kentish oast houses have been worked on to create superb homes, thanks to close liaison with architects, conservation officers, structural engineers, building control officers and – if necessary – carefully-selected outside specialist

This 17th century listed hall house underwent a complete refurbishment. The project included a substantial two-storey extension to house a new bespoke contemporary kitchen with large slimline glazed sliding doors seamlessly opening on to a York stone terrace. The first floor comprised a master bedroom suite with exposed oak frame and crown post to match that of the original house. The extension also benefits from a full-size basement area with home cinema room and entertaining space.

contractors. And, of course, the client! The firm places lots of emphasis on a friendly respect for the customer... which is often mentioned appreciatively in feedback.

To learn more about the firm's impressive history of successful projects throughout Kent, visit www.atpalmer.co.uk, or phone 01233 770077 to discuss a proposal.

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A brief history of WALLPAPER

BY MICHELLE FULLBROOK OF THE PAINTED PEARL IN TANKERTON, AND
DESIGNER OF PEARL DE BRESSY WALLPAPERS AND FABRICS



The poor relation of other decorative arts wallpaper has sometimes struggled to make itself centre stage. The earliest papers from China, with their expensive hand painted finishes, meant they were exclusively for the wealthiest only however, and it was not until steam-powered printing presses were introduced in 1813 that mass production became possible. This development made wallpapers abundantly available and affordable and companies of the time such as Arthur Sanderson and Sons and Morris and Co.

took their places in wallpaper history.

During the mid-20th century wallpaper production benefited from technological advances with the introduction of new processes such as gravure, flexo and continuous rotary printing which virtually wiped out the limitations of the current technology of the time.

Today it is digital print which brings the story up-to-date. Now it is possible to reproduce photographs and digital art with ultraviolet cured inks that can be scaled to fit custom projects.

WALLPAPER TODAY

The Anstey wallpaper factory in Loughborough has been in production for over 100 years and they have accumulated a profile and expertise which is unparalleled, making them the one of the largest, most capable and versatile wallcovering printers in Europe. They print for many prestigious clients, as well as being involved in restorations of Royal residences around the world and the Palace of Westminster.

On a recent tour of the factory, the breadth of their expertise is undeniable. Hand carved block printing is still possible with original machinery, hand printed silkscreen production regularly takes place on unimaginably long tables and the skilled eye of an accomplished technician oversees many processes just as in the times before mass production. Now, the once cutting edge technology of the heavy, etched copper cylinders used for gravure, which 60 years ago were so new and revolutionary, occupy an entire warehouse and form an incredible archive of both current and old designs, ready for immediate reuse, reworking into contemporary colourways or in conjunction with other concepts and processes.

Their passion for, and long tradition in the industry, sees them at the forefront of an exciting new wave

of designers who are capitalising on digital advancements and completely re-inventing the concept of wallpaper. With their digital print room, the clattering, inky environment of factory production is replaced with the futuristic, atmosphere controlled hum of large format digital printers that steadily and cleanly build infinite colour into exquisitely detailed images and designs with breathtaking accuracy. At this level technically, and creatively, wallpaper looks set to have a renaissance which might finally see it enjoying the limelight at last.



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Dining Room in Calke Green No.34 | Estate Eggshell

GEORGIAN (1714 – 1830)

The Georgian era is often referred to as ‘the age of elegance’. The most important element in Georgian interiors is perfect proportion alongside carefully balanced colours. Georgian rooms typically included several decorative features such as plaster and stuccowork, elaborate doorways, panelling, gilding or marble effect paint work. The colours

used were muted and sophisticated, a look perfectly suited to the Farrow & Ball palette.

To create this look choose dirtied colours like Mouse’s Back, Dead Salmon, Lichen, Pigeon and Picture Gallery Red. Typically these would have had a sheen so Modern Emulsion would be the most appropriate finish to choose.

As the style evolved, colour became lighter with the use of dusky pinks like Setting Plaster,



Living Room in Rectory Red No.217 | Estate Emulsion

soft greys like Pavilion Gray, and cleaner greens and blues like Folly Green and Lulworth Blue as well as the introduction of strong yellows like India Yellow. All these would be used in a matt finish like our Estate Emulsion.

If you are lucky enough to have original plaster work or panelling then colours like Off-White, Fawn and Olive would be most appropriate.

VICTORIAN (1830 – 1900)

The Victorian era stretched for over fifty years and over this period decorating styles changed and evolved. It was also a great era of change in the home as mass production of items meant that homes could upgrade much more easily and there was a great range of architectural styles.

The Victorian era was largely dominated by stronger shades, but for an early Victorian look Spring 2017 • CONSERVATION NEWS

choose lighter pinks like Dimity and Calluna along with iridescent whites such as Great White.

The classic Victorian palette includes crisp blues like Parma Gray, rich greens like Saxon Green and solar yellows such as Citron. However by the end of the century colours became more muted and soft again best represented by Cinder Rose and Green Smoke.

Wallpaper was increasingly popular in the Victorian era, and was dominated by damasks and large floral, bird and animal motifs best reflected in Silvergate, Orangerie and Versailles. The background colours to these papers would have been fairly drab in the main, like French Gray or London Stone.

Ornate plasterwork was used on ceilings, roses and cornices usually coloured in warm neutrals like Joa's White or Archive for a rich sumptuous look.



Living Room in Wisteria BP2202 & Wimborne White No.239 | Wallpaper & Estate Eggshell

EDWARDIAN (1900 – 1914)

After the heaviness, clutter and dark colours of Victorian interiors, people wanted something less formal. Edwardian style was seen as a breath of fresh air. Homes were less status symbols and more refuges.

There were fewer, larger rooms, with lighter spaces and there was a return to a simpler more pared down approach to colour and generally the use of fewer colours.

Fresh, pastel colours were used to create this sense of light and space. Pastel blues like Skylight or Pale Powder, fresh greens like

Tunsgate Green and Green Ground, and pinks such as Calamine, as well as simple creams like Tallow and Ringwold Ground can all be used to create this look today.

Wallpapers were similarly feminine with flowers and floral designs highly favoured to achieve the Edwardian ideals of freshness and light. These would be best represented by Peony, Wisteria and Jasmine.

To complete the scheme woodwork, cornices and ceilings were painted bright whites like All White, Wimborne White and Pointing.

ART DECO (1910 – 1945)

Art Deco interior design began in Europe. By the end of World War I, Art Deco was a very popular choice and was the leading style until the end of the second World War in 1945.

The style is characterised by rich colours, bold geometric shapes and lavish ornamentation, a look that has retained real influence today.

Colour was strong and compromising – there was a lot of black. Pitch Black or Black Blue in Full Gloss and huge amounts of chrome immediately evoke this look. Strong yellows like Babouche were also used to create a bold look along with clean reds like Incarnadine and Blazer. These were very often combined with a grey colour on the woodwork – either a light

grey like Blackened or a dark grey such as Down Pipe.

For a less dramatic art deco look, creams and neutrals along with shades of green can also be used. Choose neutrals like Skimming Stone, Shaded White and the slightly stronger Dove Tale combined with Churlish Green or Arsenic.

Art Deco is all about symmetry and balance so geometric wallpapers were the most popular. Although not strictly from this period the following wallpapers could be used in strong colours; Stripes, Tessella, Lattice, Ranelagh and even Lotus.

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Living Room in Tessella BP 3603 & Tessella BP 3604





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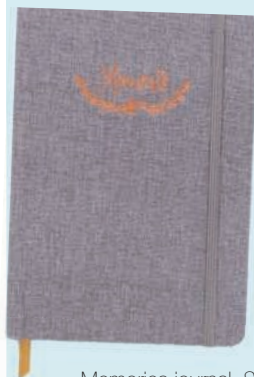
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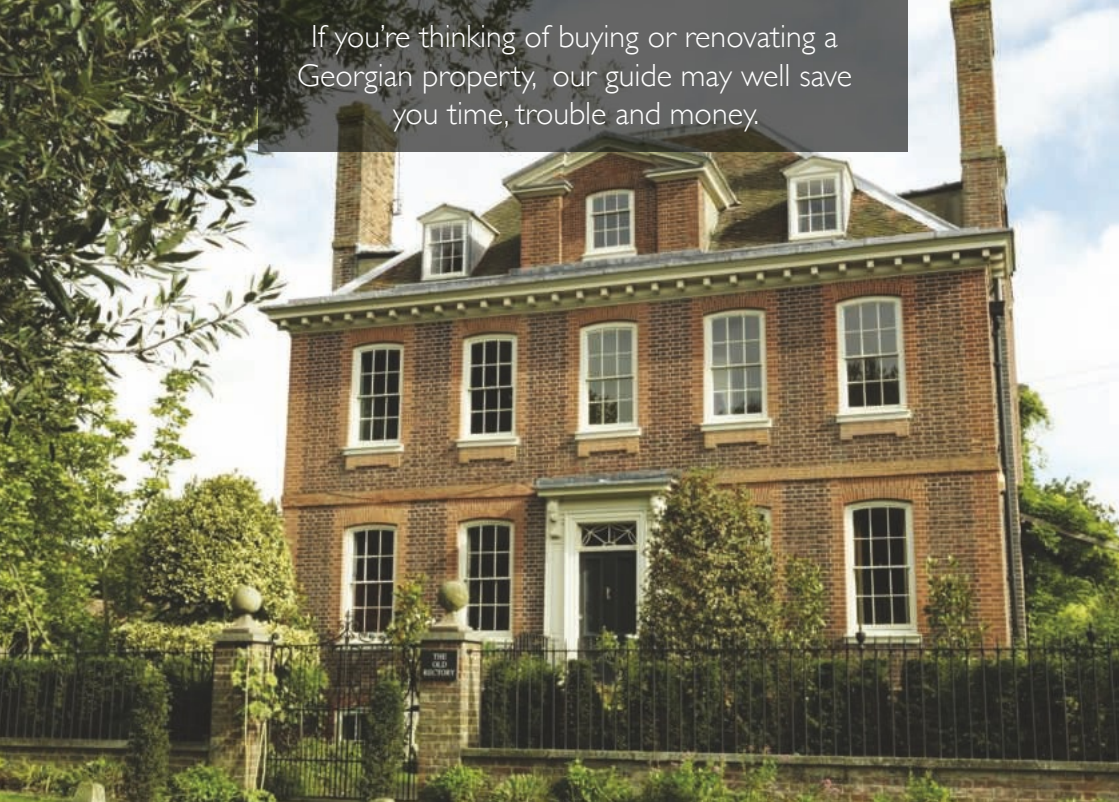


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GEORGIAN renovation

If you're thinking of buying or renovating a Georgian property, our guide may well save you time, trouble and money.



The Georgian period began in 1714 and is generally regarded as having ended in 1820. There are many stylistic differences within the period as it was

a time of experimentation when other more exotic styles including the Gothic, Egyptian and Chinese were also toyed with. Although all these styles lend themselves to very grand houses, most people who own Georgian houses live in more intimate examples of the style.

Interior designer Lady Henrietta Spencer-Churchill, whose family home is Blenheim Palace, specialises in the renovation of country homes and has written extensively on period interiors.

“The best thing about a Georgian house is the proportions,” says Spencer-Churchill. “Especially on the ground and first floors. Good, high ceilings, good shapes. Equally I love the large windows which let in plenty of natural daylight.”

Georgian buildings aren’t automatically listed. But if there are a large number of them in a location, they will either be listed or the location will be designated a conservation area. If a house falls into either category, you will be restricted in any changes, such as removal of walls, or building of extensions that you can carry out.

RENOVATIONS

When renovating a Georgian property there are number of dos and don’ts. Firstly, be careful when choosing door furniture. Much of the door furniture retailing as “Georgian style” simply isn’t. Bear in mind that most door furniture produced in the period was cast iron painted black, not brass.

The Georgians were very fond of painted doors, windows and furniture. The modern

tendency to strip softwood furniture would be an alien concept. Only expensive timbers such as seasoned oak and mahogany would have been left unpainted.

PLASTERWORK

Take particular care of interior plasterwork, especially if it has fine ornamental details. Ensure that contractors take great care: two-hundred-and-fifty year-old ornate plaster details do not take kindly to a large amount of disturbance. If you are thinking of making alterations, remember that reproducing or extending ornate friezes and covings is a skilled and expensive job. When considering off-the-peg mouldings for fine restoration work, bear in mind that many modern plaster products are historically inaccurate.

When repainting plasterwork it is best to avoid modern emulsion paints which have a tendency to clog up moulded plaster detail and are very difficult to remove later. Far better to use distemper.





INTERIOR FEATURES

If you are undertaking an extensive restoration, attempt to retain as many interior features as possible. Although there are plenty of reproduction fireplaces available, why not retain the original if possible? The basic Georgian fire surround had a plain wooden frame with two uprights and a beam. However, the adornment reflected the status and wealth of the owner, so if your fireplace is run-down but has a carved surround with large swags and shells in the style of Inigo Jones hang, on to it.

Georgian floorboards are equally hard to replicate. You will find that they are wider than the boards available today. Always try to repair rather than throwing out.

EXTERIOR PLASTERWORK AND STONEMASONRY

Stucco was a common feature of Georgian exteriors, and unfortunately much of the art of Georgian stucco work has been lost today.

If your exterior stonework is fine facing stone with close joints, it might become flaky in places. The best course is to limewash it - however this is generally a specialist job. Replacement of individual blocks of stone is obviously a job for a skilled stonemason.

Don't neglect your pointing. Brick is the material par excellence in the Georgian house. If you're attempting a restoration, be sure to employ a contractor who knows what he is doing. Many Georgian houses have been ruined by repairs using the wrong mix and method of pointing. The most common method of pointing was the traditional flush joint, where the mortar is finished flush with the brick face. However in Georgian and Victorian times, tuck pointing was widely employed on fine façades to create a finer form of joint.

WINDOWS

If your Georgian house is listed you will be forced to pay a great deal of attention to your windows. The double-hung sash is the quintessential Georgian window. Virtually no Georgian windows were constructed to a standard size, so you will have to look for a competent joiner.



Image: Georgian Brickwork

GET THE LOOK



WALLPAPER

Look for simple repeat patterns such as trefoils.

Some of the original designs are still being produced today.

Crooms Hill wallpaper, Little Greene, www.thepaintedpearl.co.uk



PAINT

Early Georgian colour schemes include burgundy, sage green and blue grey but, as the style developed, they became lighter and included pea green, sky or Wedgwood blue, soft grey, dusky pink and a flat white or stone.

Little Greene paints, www.thepaintedpearl.co.uk



SOFT FURNISHINGS

Look for glazed cotton fabrics with small sprigs of flowers. The same fabric would have been used for both the upholstery and curtains.

Mille Fleurs, zoffany.com



LIGHTING

Look for chandeliers made from glass, metal and wood with curved arms like an octopus for a centrepiece.

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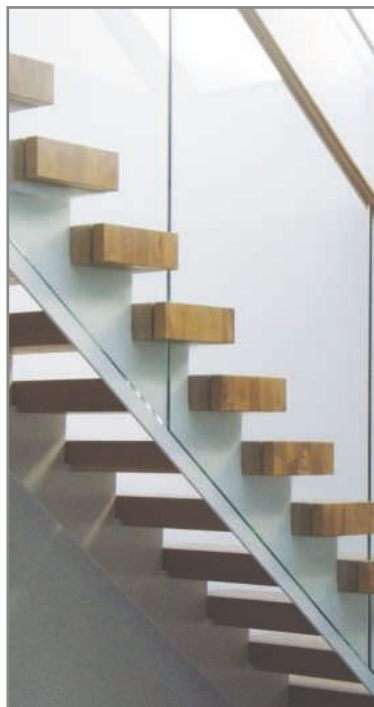
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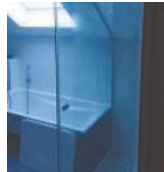
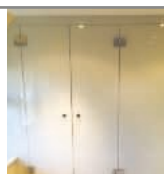
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A shot in the bark

- BY RICHARD TOZER -



It's always exciting to get a call from a new customer. An introduction to view furniture in a previously unexplored environment. New discoveries and challenges fill my mind with inspiration and a desire to get to work.

20 years ago, a lovely and “old school” gentleman invited me to his home, which was full of wild colourful paintings from his own hand, which seemed out of character for this stiffly dressed, retired countryman, who's surname sounded important, as if he'd had a privileged background.

I listened to him, respectfully, as his wisdom

and knowledge intrigued me. We wandered through his remote period country cottage, surrounded by lush fields that swayed in the breeze. I noticed amongst his wonderful beloved antiques, and random collectables, that there was a single large slab of burr elm. With negotiations finished and a final sum fixed, I left with lighter pockets, but also delighted with my new piece of tree, and drove home with thoughts of a probable coffee table project on my mind.

Back home I found a suitable base for my planned coffee table. It was down to my brother Andy to spend an afternoon scraping the surface, and bringing out the colour, and busy grain of



teasing ourselves with stories of battles between royalists cavaliers, and parliamentary Roundheads during the 17th century civil war.

With boyhood notions of primitive warfare, we convinced ourselves it was totally plausible, coupled with the obvious age of our now fallen tree, we also childishly mused that William Tell hadn't used a crossbow after all.

We cleaned around the snug home of this large marble sized lump of lead, then glued it back into it's ancient home where it looked just right. It still makes me wonder though, I mean, the chances of this ever happening, and if it's ever happened before. Its possible I guess, that the

this very rare, and also 2 inch thick, antique piece of timber. One can only rub down and prepare a piece of timber of this nature by hand, because of its uneven surface, which is also part of the character and charm.

It was while my brother was rubbing it down that he noticed there was a soft spongy area. On investigating this patch a little further, our excitement grew as we gradually realised what we had discovered, for there in the heart of this wonderful piece of wood was a round ball of lead!

We believed immediately that it had been fired from a musket, we mused with eyes wide,

shot was meant for an animal being hunted in a wooded area, but missed, leaving the leaden object trapped in a young tree that was to grow around it over the next several hundred years, leaving the shot being buried deep in the burred branches.

This tree could have died and rotted, may be even been struck by lightning. It could have been caught in a wild forest fire, or felled for firewood. Instead it was felled, planked, seasoned and miraculously all this happened without revealing the lead shot! Now it is a coffee table with a mysterious and fascinating past.

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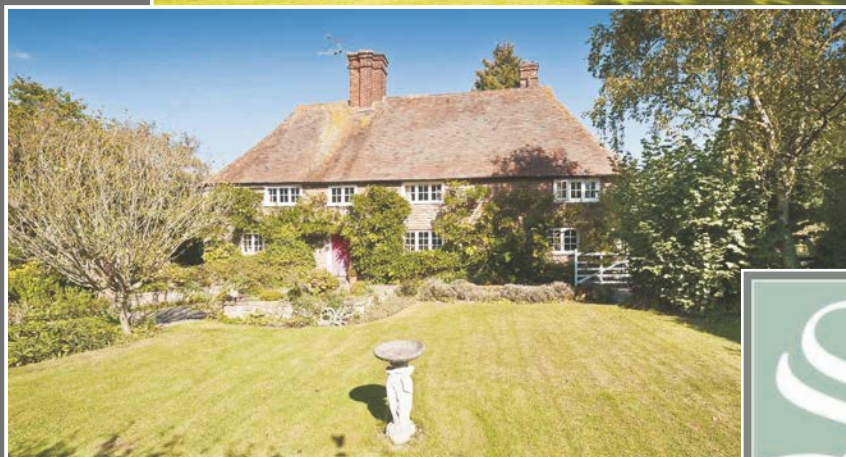
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Lenham Court, Lenham

A resplendent Grade II* Listed c.15th century manor house with attached cottage offering accommodation approaching 9,000 sq ft and set in 16 acres of parkland style grounds in a rural position within striking distance of the historic village of Lenham.

Lenham Court is listed Grade II* of architectural and historical interest and is believed to date from the 15th century. The property boasts an abundance of character of its period with a wealth of exposed heavy timbers and feature Dragon Beam to the Drawing Room.

The extensive and very flexible accommodation to the main house comprises

an entrance hallway, six reception rooms, kitchen, utility room, larder room, plant room, six cloakrooms, seven bedrooms and four bathrooms. The entire second floor has sufficient accommodation to be used as a self contained flat. The attached cottage enjoys an entrance hall, sitting room, kitchen dining room, study, cloakroom, three bedrooms and a family bathroom, along with an attached barn currently used for storage, but which would suit conversion to a studio apartment or home office/workshop, subject to the necessary listed building consent.

Outside, the property is approached along an impressive gated driveway passing through the gardens to the front of the house. The







total plot extends to sixteen acres of grounds including formal lawned gardens and rolling paddocks and lake, in addition to a disused outdoor swimming pool that has lapsed planning permission for the erection of a new building to enclose the pool.

Located in a small country lane to the west of Lenham, the property is surrounded by countryside providing an abundance natural beauty and a plethora of walks, cycling and horse riding routes.

Lenham is an historic market village situated some 9 miles east of the county town of Maidstone. The village enjoys an interesting mix of local shops, restaurants, pubs, church, doctor's surgery and benefits from a monthly Country Market held in The Square.

Public transport is well catered for with a main line railway station in the village providing access to London Victoria and Ashford International station which benefits from the High Speed 37

minute service to London St Pancras, whilst excellent road links to London and the Kent coast are accessible at junction 8 of the M20, some 5 miles distant.

Properties of this calibre, situated close to such a sought after semi-rural village, are rarely seen on the open market and a high level of interest is anticipated in this particular property.

PROPERTY DETAILS



Address: Lenham, Kent

Price: £1,350,000

For more information contact:

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IN SEASON

ASPARAGUS



The asparagus season is looming and for a few short weeks we can look forward to enjoying succulent locally grown spears.

Asparagus was highly regarded by the Greeks and the Romans for its medicinal properties, and modern science confirms its longstanding reputation as a health-giving food.

It is low in salt and calories, but packed with vitamins, minerals and dietary fibre. It's an especially good source of folic acid, which has a wide range of health benefits and is a recommended dietary supplement.

British asparagus is widely hailed as the world's best, and there's a huge difference in taste and texture between fresh local asparagus and imported supermarket spears. No wonder that the start of the asparagus season is one of the highlights of spring for food lovers.

Growing British asparagus is a labour of love. Each spear is harvested by hand when it reaches just the right height.

The less time it takes to get asparagus from the field to the plate, the better it will taste because the sugars in the plant start to turn to starch once it's picked. British-grown asparagus takes about 24 hours to get from plant to supermarket shelf, but it's worth checking the sell-by dates and visiting PYO farms and farmers' markets for the freshest specimens you can find.



How to cook asparagus

Firstly, discard the thick, tough, woody stems. You can do this by bending the spears which will naturally snap at the right point. Asparagus only needs a short cooking time in order to preserve nutrients. It's usually blanched for a brief period of time in salted boiling water (2-3 minutes). If you like a bit of colour, grilling, griddling, barbecuing or roasting are all great examples of how to cook asparagus. Brush with olive oil before cooking to ensure it doesn't dry out.

HOW TO SERVE ASPARAGUS

Asparagus makes a healthy snack with a dollop of something creamy. It's a noteworthy ingredient in starters and a strong main course accompaniment. It pairs well with egg-based sauces such as hollandaise, sharp cheeses (Parmesan or Pecorino are perfect) and fish. It's ideal in a spring risotto, in fresh pasta dishes and quiches. It also pairs gloriously with truffle.

SERVES
TWO



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YOU WILL NEED

250g asparagus spears
180g baby leeks
200ml of Riesling wine
5 sprigs of tarragon
8 slices of Prosciutto
60g unsalted butter
Coarse black pepper

METHOD

Trim the woody ends off the asparagus spears – an easy way to do this is to hold the root end in one hand, halfway up the stalk with the other, then gently bend it until it snaps. Wherever it breaks tends to be just about right. Rinse both the asparagus and the leeks, and dry with a clean kitchen cloth.

In a large, shallow casserole – one you have a lid for – heat 30g of butter over a medium-high heat. Once melted, add the asparagus and leeks and fry, turning once, for a few minutes until gently coloured. It doesn't matter that the butter might burn here; those nutty qualities will enhance the dish.

Once the vegetables are coloured, pour in the wine and throw in the tarragon with a pinch of pepper. Pop on the lid, reduce the heat to fairly low and simmer for 10 minutes. Once the wine has reduced almost entirely, and the vegetables are soft but with a gentle resistance, it's ready. Add the remaining butter in cubes and allow it to melt over the vegetables. Serve the asparagus and leeks with pieces of prosciutto draped in and among the veg.



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There are few more rewarding ways to spend an hour or two a week than growing even a few of your own vegetables. So whether you've been inspired by the latest celebrity chef to take fork to soil, or just fancy developing your green thumb, let this be the year when you start to grow your own. There's no joy quite like the joy of serving up home-grown slightly gnarled carrots and off-kilter cauliflowers that you have tended from seedlings – and a few nuggets of advice are all you need to set up your own thriving patch.

CHOOSING A SITE

Go out into the garden and work out the best possible place for your plot. If you have the choice, it's good to grow veg in the kind of sunny, sheltered spot where you might want to sunbathe. Most of the plants going into the patch are annuals and need to grow rapidly. To enable them to do this, they need all the help they can get. That's only possible in full sun, so avoid overhanging trees and shade-throwing sheds and buildings as far as possible.

Soil is also important, although most plants

will thrive as long as your soil isn't very shallow or filled with stones, in which case you should consider raised beds or even pots. Digging in a good load of compost will make so-so soil good and good soil great. Use garden compost if you have any, or bags of soil conditioner from the garden centre.



UNWANTED VISITORS

Whatever your personal feelings about slugs and snails, your kitchen garden is the last place they should be welcome. Keeping your plot neat and tidy by clearing weeds and leaves minimises the places where those pesky molluscs can hide. Don't have long grass or dense flower borders adjacent to your veg plot; you may not spot them during the day, but be assured they will mount night-time raids on your crops. Where possible put a path inbetween beds where pests will be easily picked off by you, or the birds.

Be vigilant with those dreaded weeds – pull them out by hand or use a weed killer – the best ones contain systemic glyphosate that penetrates right down to the roots, then breaks down in the soil so as not to affect any crops you subsequently plant.

STARTER PROJECTS

Collect leaves and pile into chicken-wire pens or old compost bags to create a free and fabulous leaf mould soil improver. Leaf mould is wonderfully



moisture-retentive and perfect for covering and keeping freshly-sown seeds hydrated.

Next start building your raised beds using on-edge scaffold planks fixed at the corners and screwed to short posts driven into the soil. They are ideal for making a plot more manageable. They also lift crops into the light in shaded gardens.

Lastly fill your beds with a mixture of 60 per cent compost and 40 per cent topsoil. Then you'll be ready to plant.

HELPFUL TIPS AND ADVICE



- Never ignore the advice on seed packets by starting your plants earlier than recommended as they will get off to a weak start from which they will never recover.
- Make your own compost using lawn clippings, green prunings and kitchen peelings.
- Don't worry about crop rotation, it really isn't necessary for small-scale projects – leave that to the farmers!

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ROWENA HAWTIN STARTED TO LEARN ABOUT WINES 20 YEARS AGO. NOW SHE WANTS TO TEACH US ALL HOW TO CHOOSE WISELY THROUGH HER NEW WINE-TASTING VENTURE.

The launch of my new wine-tasting company on February 7th was a big success. The room at the George Inn in Leeds near Maidstone was packed and there were lots of happy smiling people chatting and drinking wine. I think one group would have stayed all night if the pub hadn't needed to shut!

Getting to this point has pushed me well out of my comfort zone, but I've found that if you really want to do something then it's definitely worth all the challenges.

Some of you will remember Mateus Rose – an easy drinking wine from Portugal that you could drink with or without food. During the 1970s I used to drink a lot of this and I was happy with it, as there wasn't much else. The bottles were used afterwards to put candles in and the wax would drip down the sides where the different colours would make fancy patterns

– it was thought to be very creative!

Back then there were Mateus, Blue Nun and Black Tower and these brands are still available. But I began to tire of them. I didn't know what else was out there, so I took a wine appreciation course. I loved learning about the different regions, the grapes and most importantly what I liked and didn't like, and began to feel confident navigating my way around a wine list.

During the 1980s the UK underwent a cultural and lifestyle change in wine drinking that began with Beaujolais Nouveau – a red wine as close to a white wine as you can get, meant to be drunk young. It became trendy and part of a tradition to see who could get the first bottle. This was when wine drinking started to become more everyday rather than related to a special occasion or when out at a restaurant.

This has led to a much greater choice – a vast selection of different wines and styles to suit





every pocket and taste – and sometimes this choice can be overwhelming.

In the average supermarket, wine usually has its own aisle, with reds down one side and whites down the other. Most Old World (or European) wines are labelled according to region rather than grape variety. But most people will talk about wines by grape such as Merlot, Shiraz or Sauvignon (although of course there are exceptions such as Rioja). If you don't recognise the label, it's very difficult to work out what it is... and most importantly, whether you are going to like it.

You need to see the colour of wine, smell the aroma and finally taste to fully appreciate it. So I thought, why not offer a service where people can come to a wine tasting workshop to learn a little about popular wine varieties, meet people, have fun and get to feel confident in choosing a wine they like, whether in a supermarket, local wine shop or restaurant? Just by knowing a few simple facts the selection process becomes a lot easier and a lot more fun too.

I always had this desire to share what I knew, but it wasn't until I joined a local speakers' club just over two years ago that I could finally make my dream a reality. Here I gained confidence and skills, and I thought maybe now I could bring together the elements of public speaking and my knowledge of wine to put my own unique stamp on wine tasting. What had been too scary started to become something I could really make happen, so the launch of Discover the Vine is really the culmination of 20 years of experience.

My launch evening started with some of my colleagues and friends giving feedback on their experiences of my wine tastings, saying they were informative and educational, but fun, too.





The wines we tasted were a sparkling rosé from Saumur in the Loire valley. It was crisp and dry, along with most wines in this region, as the cool Atlantic breeze ensures they have high acidity which adds structure and mouth-watering freshness.

We then tasted a Chablis from the north-west of Burgundy, a well-known area of France where they produce some very delicious and very expensive grands crus. Chablis has a cool climate, the only grape permitted is Chardonnay, and the typical style is bone dry. The one we tasted was a good example of that: green apple, steely minerality, with a good balance of fruit and acidity - very refreshing even in February!

We then tasted a Valpolicella from just outside Verona in north-east Italy. The basic Valpolicella Classico is a simple, fruity, red cherry with low tannins and easy to drink – made to drink immediately. However, the one

we tried was a Valpolicella Ripasso, a step up from the basic one but not nearly as expensive as Amarone. Both these wines were tasted with canapés chosen to complement them.

I have a number of workshops planned, such as Popular Wine Varieties on Tuesday March 28th, Sparkling Wines on Tuesday April 25th, and Wine and Food Matching on Tuesday May 23rd, all to be held at the George Inn in Leeds. I also have an Italian Wine Tasting on Wednesday April 12th at the St George Hotel, Rochester. All tastings include tasty snacks to help appreciate the flavour interactions with the wines. I'm also available for private parties, such as birthdays and anniversaries.

See my Facebook page for reviews of my wine tastings – you are guaranteed to have a good evening with lots of fun and lots of laughter!

www.discoverthevine.co.uk or [facebook.com/discoverthevine](https://www.facebook.com/discoverthevine)



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Egerton

SATURDAY 4TH

Deal; Penshurst; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye

SUNDAY 5TH

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**TUESDAY 7TH, 14TH
& 21ST**

Capel-le-Ferne; Hildenborough

SATURDAY 11TH

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SATURDAY 18TH

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SATURDAY 25TH

Hythe; Sevenoaks;
Whitstable

APRIL

SATURDAY 1ST

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**THURSDAY 6TH, 13TH,
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Charing; Rolvenden;
Shipbourne; Whitfield

FRIDAY 7TH, 14TH & 21ST

Egerton

SATURDAY 8TH

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**TUESDAY 4TH, 11TH, 18TH
& 25TH**

Capel-le-Ferne;
Hildenborough

**THURSDAY 13TH,
20TH, & 27TH**

Charing; Rolvenden;
Shipbourne; Whitfield

SATURDAY 15TH

Canterbury; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye; Yalding

SUNDAY 16TH

Aylesford; Bishops Park;
Rochester; Tunbridge Wells
(Pantiles); Westerham

SATURDAY 22ND

Bridge; Cranbrook; Hythe;
Knockholt; Sevenoaks;
Tunbridge Wells (Town Hall);
Whitstable

SUNDAY 23RD

Bearsted; Bishops Park;
West Malling

FRIDAY 28TH

Egerton; Maidstone

SATURDAY 29TH

Sevenoaks

SUNDAY 30TH

Bishops Park; Cliftonville

MAY

**TUESDAY 2ND, 9TH,
16TH, 23RD & 30TH**

Capel-Le-Ferne;
Hildenborough

**THURSDAY 4TH, 11TH,
18TH & 25TH**

Charing; Rolvenden;
Shipbourne; Whitfield

FRIDAY 5TH, 12TH & 19TH

Egerton

SATURDAY 6TH

Deal; Penshurst; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye

SUNDAY 7TH

Ashford; Bishops Park; East
Farleigh; Elm Court Village;
Tunbridge Wells (Pantiles);
Westerham

SATURDAY 13TH

Bridge; Headcorn; Hythe;

Offham; Sevenoaks; Tunbridge
Wells (Town Hall); Whitstable

SUNDAY 14TH

Aylesford; Lenham; Marden;
Thanet; Tonbridge

SATURDAY 20TH

Canterbury; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye; Yalding

SUNDAY 21ST

Aylesford; Bishops Park;
Rochester; Tunbridge Wells
(Pantiles); Westerham

FRIDAY 26TH

Egerton; Maidstone

SATURDAY 27TH

Bridge; Cranbrook; Hythe;
Knockholt; Sevenoaks;
Tunbridge Wells (Town Hall)
Whitstable

SUNDAY 28TH

Bearsted; Bishops Park;
Cliftonville; West Malling

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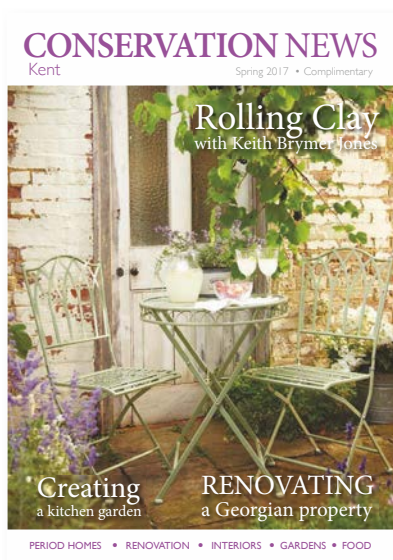


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