

CONSERVATION NEWS

Kent

Spring 2018 • Complimentary

A rustic dining room with a wooden table, white brick walls, and a hanging flower basket. The table is set with white dishes, glasses, and a pink cake. A large window in the background lets in natural light. A wooden stick leans against the wall on the left, and a small tree stands on the right.

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Welcome

SPRING 2018

I'm looking forward to the longer days that spring heralds. More daylight definitely lifts the spirits, and one of the ways you can make the most of this is to incorporate rooflights or roof lanterns into your home – take a look at our article.

Given the time of year, we are of course talking about gardens: we have some tips for spring gardening and we are talking standards.

Beautiful brickwork is another focus in this issue, with The Pluckley Brick Company telling us how they hand-make bricks using local clay. We also have advice on how to look after brick exteriors and making good use of reclaimed bricks.

And while we're in the Pluckley area, we visit a stunning project to remodel a former outbuilding into a classic Kentish country cottage, meeting both the owner and the builder.

Lots to read and enjoy, until next time...

Dawn

Congratulations to Natalie Miller from Fordwich, Canterbury, the winner of our winter issue competition.





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SPRING GARDENING

The cold winter has dragged on, but early spring is the most exciting time in the garden.



TULIP CELEBRATIONS AT HEVER CASTLE & GARDENS

18TH – 27TH APRIL

The Tulip Celebrations at Hever Castle & Gardens will be bigger and better this year with 20,000 tulips in bloom in the stunning grounds of the childhood home of Anne Boleyn. Visitors will be able to enjoy a tulip trail, either self-guided or with Hever's Head Gardener Neil Miller, and marvel at the flowers in myriad colours and varieties.

Visit www.hevercastle.co.uk

Dazzling dahlias

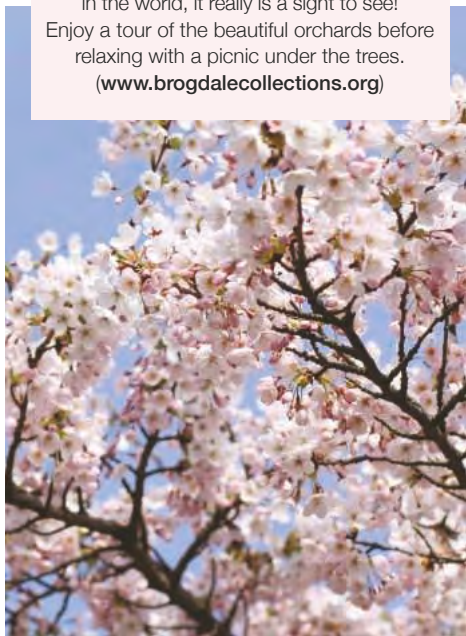
Plant tubers over the coming weeks and look forward to months of colour this summer. This garden favourite provides splashes of colour in borders and generous supplies of cut flowers throughout summer and autumn. They are an incredibly low maintenance plant.



BEAUTIFUL BLOSSOM

Hanami - 14th April, Brogdale

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 tour of the beautiful orchards before relaxing with a picnic under the trees.
(www.brogdalecollections.org)





BEE GENEROUS

If you have room for a medium-sized shrub and want to give the bees a real treat, plant a ceanothus. In late spring this handsome, glossy-leaved evergreen delivers countless neat bunches of sweet-scented, tightly packed flowers that insect pollinators simply can't resist. Plant it in sheltered sunny spot on well-drained soil, avoiding potential frost pockets. Mulch or feed liberally in early spring to encourage new growth.

GET PERENNIALS OFF TO A GOOD START

It's such a relief to have warmer temperatures and longer days, and to see the garden slowly coming back to life. Perennials are a great way to colonise your beds, borders and permanent containers. Most of them are very low maintenance and come in many forms (plants, seeds, bulbs and corms). Before buying plants always make sure they suit your style of garden and any colour scheme. Also check your soil's acidity or alkalinity. Plants from garden centres may seem like a major expense; however, when you consider they will last for years, these plants are in fact good value.



Seasonal gardening jobs

- Clear up flower beds and borders
- Clean your greenhouse
- Sow seeds that need a longer season
- Tie your trees
- Plant primulas, polyanthus, pansies or dwarf irises and mini daffs - they are all hard enough to be outdoors now
- Keep on top of weeds while the beds are still empty
- Plant shrubs and perennials
- Cut your lawn - put the mower on a high cut for the first few times, gradually lowering the height as the grass grows more
- Don't be tempted to buy summer bedding just yet, as a late frost could kill them. Wait to give your plants a better chance.

WILDLIFE TIP

Slugs and snails are busy munching new leaves, but for the sake of hedgehogs and garden birds make sure you only use pesticide-free control methods.



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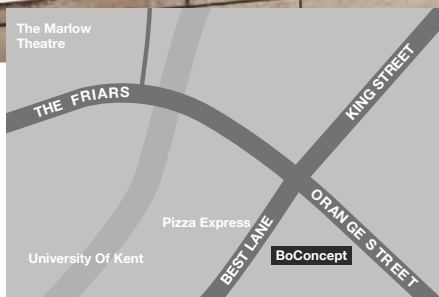


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GOOD STANDARDS

STANDARDS ARE USEFUL FOR ADDING HEIGHT TO A BORDER AND LOOK PARTICULARLY IMPRESSIVE WHEN PLANTED CLOSELY TOGETHER IN GROUPS OF THREE OR FOUR.

Standard trees and shrubs of all different sizes make ideal specimen plants. They are ideal for creating focal points in key areas of the garden and can also be used to line a path, frame a doorway or bring interest to a bare wall.

A standard is a plant, usually a woody shrub, with a tree-like form. Sometimes referred to as balls-on-sticks, standards contain a single, straight trunk devoid of any foliage topped by a round or weeping mass of foliage. Standards grown in pots make excellent accent plants on a patio.

One of the most popular standard plants is the rose. It is created by budding three shrubs on a stem; hence the dramatic effect. English roses, with their natural, bushy growth and beautiful, fragrant flowers, are the finest roses for growing as standards.

Whether in a container or in the ground, you should site your standard in a sheltered part of the garden. Keep the plant staked throughout its life, and upgrade to sturdier stakes as the plant and its crown mature. Prune the growing tips of the standard often to maintain the rounded shape. Fertilize the standard as you would the regular form of the plant; for example, rose fertilizer for rose standards or an acid-loving formula for gardenias.

Overwintering standards is a challenge, even if the parent plant is normally winter hardy

in your area. A greenhouse maintained just above freezing is an ideal place to overwinter tender standards, like fuchsias. Remove dropping leaves to prevent fungal diseases from developing. You can uproot standard roses and bury them in a shallow trench, or bring them into the greenhouse. Hardier plants like wisteria and lilac can remain outdoors, if you protect the whip with plastic tubing and knock snow from the branches to prevent breakage.

The worst sort of winterising involves subjecting any standard to the warm air and weak light of the indoors, which encourages spindly growth.

POPULAR STANDARDS

Roses	Bay
Rosemary	Buddleia
Ceanothus	Hibiscus
Viburnum	Euonymus
Marguerite daisy	Wisteria

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To complement their standard service, GreenThumb have also introduced three tailored lawn care programmes to suit any lawn and budget. The most popular of the three is the Enhanced Programme offering aeration and scarification to tackle moss problems.

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GreenThumb uses products that are not generally available from your usual DIY outlets and garden centres. Many of their products have





been developed especially for GreenThumb to ensure the best possible results every time. The treatment provided targets weeds, feeds the lawn and controls moss, ensuring a lush weed-free lawn throughout the year.

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30th March is Good Friday - see below for our **10% off*** Early Bird Offer



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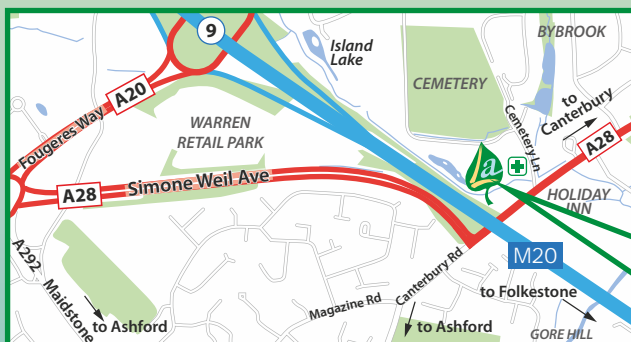
Early Birds can bag a bargain on Easter Monday - see **10% off*** offer below!



MAY is all about **Early Bird Bank Holidays** - 7th & 28th May!

How the Early Bird Offer Works: If you arrive at Longacres between 7.30 - 9.00am on a Bank Holiday, you'll get a **10% off*** voucher to use against purchases made in-store that day. Discounts are applied at the till.

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More garden centre improvements

LONGACRES HAS BEEN BUSY MAKING MORE IMPROVEMENTS TO ITS LATEST GARDEN CENTRE ACQUISITION AT BYBROOK BARN IN ASHFORD, KENT.

The family-run business took over the site at the end of July 2016 and has invested over £1m on renovations.

The interior aquatics section has been completely rebuilt, with new flooring throughout, new displays and fittings, and we now stock reptiles and tarantulas! The outdoors aquatic area is still undergoing renovation and will open at Easter – it will be much larger, feature brand new individual tanks and also include a water features section.

The shop floor has been completely refurbished indoors and out, with new flooring and a new and improved till area. The Garden Centre has also more than doubled the number of staff it employs.

The indoor and outdoor plant areas have been

redesigned and resurfaced, and are now full of healthy plants at very competitive prices. At the top of the new staircase (in the centre of the shop) you will find our furniture and barbecue department on the mezzanine.

There is a brand-new restaurant serving meals, snacks and drinks, complete with indoor and outdoor children's play areas, as well as a food hall and picnic area.



YOU SAY TOMATOES...

IF YOU WANT PLENTY OF TASTY TOMATOES FOR YOUR SUMMER SALADS, SAUCES AND MORE, NOW IS THE TIME TO GET STARTED.

The tomato is a much-loved fixture on UK plots and it isn't hard to see why. The plants are easy to get going, quick to reach maturity and once they start producing their flavoursome fruits there's no stopping them! There is a variety to fit every space: compact cherry tomatoes for hanging baskets by the front door; vigorously-growing vine toms for both greenhouse and outdoor cultivation in pots, grow bags or in the ground. There are even succulent, meaty plum and beefsteak types on stocky, bush-like plants that need little support – making them great for busy gardeners looking for a low-maintenance variety. They're even attractive enough to be a slotted into an ornamental plot or grown next to a flower bed.

If you have the luxury of a greenhouse you can sow your seeds now, for plants ready to be transplanted in mid-April. However, if you're planning on growing outside, it would be wise to wait until April then plant out after the last frosts in late May or early June.

When planting your tomatoes into their final growing position, water the area well before planting and put the plant slightly

lower in the ground than it was in the pot. If growing a bush variety then support is not strictly necessary, although if it is outside and exposed to any sort of winds then it is probably best to provide some support to avoid disappointment. Cordon varieties with a single tall vertical stem will always need a cane or stake for support and plants will need to be tied into the stake as it grows. After that it is just a case of watering the plants to maintain a moist (but not permanently wet) compost and feeding regularly with a tomato fertiliser.

Tomato plants are ready to move into their final positions approximately seven to eight weeks after sowing. The first fruits will be ready from early July and with regular picking there's every chance you could be enjoying them right up until the first frosts.

SIX OF THE BEST TO TRY

Best classic: Shirley

Best cherry tomato: Sweet Aperitif

Best beefsteak: Brandywine

Best for pots: Garden Pearl

Best for colour: Rainbow Blend F1

Best blight-buster: Mountain Magic

A high-angle, close-up photograph of a wooden crate filled with numerous ripe, red tomatoes. The tomatoes are of various sizes and are still attached to their green stems. The crate is made of light-colored wood and sits on a dark, heavily textured wooden surface. The lighting is warm, highlighting the glossy skin of the tomatoes.

Vegetables

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- ESSENTIAL GUIDE -

ROOF LANTERNS

If there's one thing guaranteed to lift the spirits, it's a bright sunny day. In winter, a short burst of sunshine can give an immense boost to the flagging human system after a period of gloom – and who doesn't look forward to longer, lighter days?



www.valegardenhouses.co.uk



A recent study at Durham University suggested that “mood and behaviour are strongly affected by light, with prolonged darkness or dull weather leading to lassitude and depression”. Rather than jetting off for the Caribbean as an annual antidote, bringing daylight into your home can be a more permanent alternative to beat the blues.

Draught-proof modern bi-fold doors are a good addition but might not suit your room, and giving up wall-space is a compromise. A roof lantern can be even better – throwing down up to three times more daylight than is let in by a vertical window, and without compromising privacy either.

A roof lantern is a raised architectural skylight set into a flat roof, creating a stylish look as well as a brilliant ambience. Back in the 16th century, they were integral elements in orangeries to encourage plants to grow.

Now they are popular in kitchen-diners, where these days many of us spend a lot of our waking hours. The style, construction and size can vary to suit contemporary and traditional properties; they can include self-cleaning glass, and even have a hinged window to allow fresh air in and food smells out.

The most popular style is the pyramid, but you can have circular, octagonal or rectangular, with domes the most prominent shape and decorative features such as finials an option. Small side (clerestory) windows can be incorporated into the structure, and frames can be finished in a colour to suit your décor – remember, you will see the lantern from inside and outside. Work with your builder to choose double or triple glazing, and minimise roof bars for maximum light.

Frames are often made of aluminium, but wood is of course a traditional high-quality alternative



www.justrooflanterns.co.uk

depending on budget. Elegant oak is available as a premium material, and some builders use sapele, a reddish-brown African hardwood.

Roof lanterns are required by building regulations to sit on an upstand: a kerb-like construction which ensures waterproofing and safety. There are other regulations relating to load-bearing, insulation and energy efficiency, and fire

performance too especially if close to a boundary with another property. You do not normally need planning permission unless the lantern increases your overall peak building height.

As always, find an experienced builder with a specialist architect on hand to discuss your unique requirements – and they will be able to throw new light on your project and into your home.

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RIGHT: The simple, quite small pyramidal rooflight shown provides light to the new room below but also, surprisingly, ventilation, because the glazed section is hinged and can be 'tipped' open by about 200mm.



LET THERE BE LIGHT

FLAT ROOFED EXTENSIONS, AND HOW
LIGHT FROM ABOVE IS SO IMPORTANT TO THEM

by Peter King RIAS ARB Architect, Carden King Partnership

The UK is currently undergoing a large increase in the construction of extensions and alterations. This is largely because of the dearth of new houses available for sale, creating a scarcity of housing in most price categories, driving up prices across the housing market in most places. In order to advance further up the housing ladder, families are currently having to contemplate spending £50-100k or more simply to have one additional bedroom and/or a slightly larger lounge or kitchen/dining area. The £50-100k figure is important because for that figure an extension is possible if one has the land to extend on. My last three extension projects as an architect have involved small extensions of this type - all to do with families deciding to stay and extend, and not to move for the foreseeable future.

In terms of extending existing property, if

the desire is for additional bedrooms then the extension will often involve going up two storeys, but if additional living or kitchen/dining space is what is desired then a single-storey extension will often be most appropriate.

Of the single storey types flat-roofed extensions are gaining considerable ground over pitched roof types mostly due to the new-found reliability of flat roof coverings. Single-ply polymer and glassfibre resin roof finishes are now much more reliable at keeping water out of flat roofed extensions than the previous options available – asphalt, and bituminous felt. I hesitate to mention lead roofing as an option, because it is usually too expensive for the normal small extension, as well as being heavy, entailing complex detailing and susceptible to theft these days.

Flat-roofed extensions are not actually flat-



GLASSFIBRE RESIN ROOF

The detailing is kept as simple as possible, with the rainwater gutter incorporated into the roof itself in the form of a large channel around the outside, and timber cappings meaning that the glassfibre is not seen from below at all. The colour of this roof is dark grey to emulate the colour of lead. Glassfibre resin is used on boats and Ferraris, is relatively inexpensive, is durable, inexpensively repaired and replaced, and it does not have joints within itself.

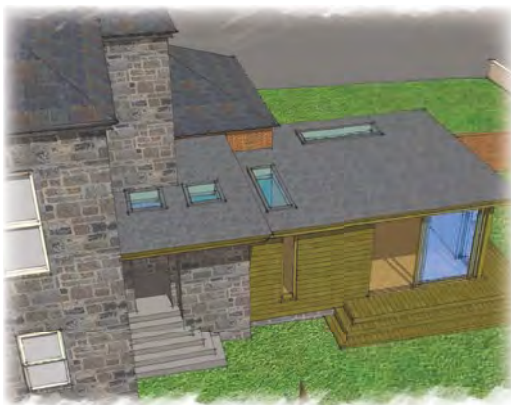
roofed. They have a slight pitch on them to allow rainwater to drain off, but the slight pitch is not easily seen and so nearly-flat roofs are called that – flat roofs. Flat roofs often offer an easier extension option than pitched roof single storey extension roofs, because they tend to engage the existing building in a relatively simple way without complex junctions and roof geometries to resolve, and flat roofs tend not to block the views of upper storey windows. The flat roof itself is not visible from below, but it may be

visible from above, in which case a darker lead-like colour may be more appropriate, and the detailing should be kept as simple as possible visually. It is possible to have a turfed flat roof extension also – making it more acceptable visually from above.

One thing that a flat-roofed single storey extension does absolutely require is rooflights. Because the roof blocks out light that would otherwise reach the existing house, rooflights are needed to let light in to both the existing part

FLATROOF EXTENSION TO A PERIOD PROPERTY

This is an aerial view of an extension to a historic property by us. It involves a two-stage near-flat roof of glassfibre resin. Note the location of the rooflights, which are there to give light back to the accommodation covered up by the extension in addition to lining up with a new ‘arrowslit’ window in the extension. A pitched-roof extension of the same footprint would have generated a number of awkward and potentially unsightly junctions.





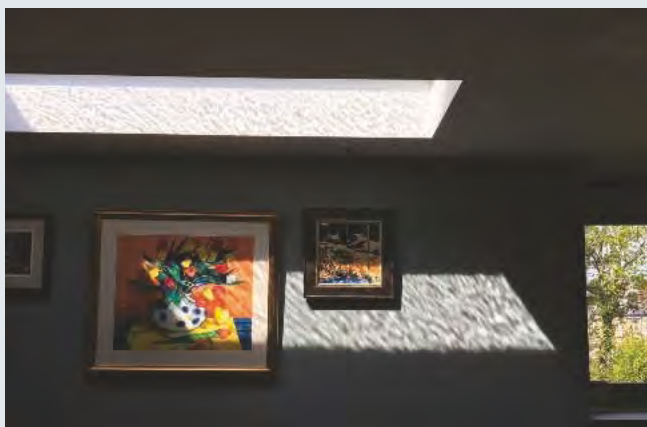
of the house newly deprived of light, and also to add light and ventilation to the extension itself. For this task flat roof rooflights are required, and on my last three projects I have specified contemporary units made by the Rooflight Company Ltd. as shown in the visualisation above.

On this project (for a lounge extension) I have used two rooflight arrays. One is a largish square fixed-pane unit located over the central part of the

lounge, and another long narrow unit running along a wall. The purpose of the square unit is largely to let in what we call 'sky component' light – the white vertical light that is a characteristic of our cloudy British skies. Of course sometimes this rooflight will let in direct sunlight when the sun shines, and this will move around the lounge like a giant inverse sundial - only this sundial tells the time with a shaft of light rather than the

NARROW ROOFLIGHT

An example of what the light looks like from a long, narrow rooflight along a wall in another project we completed recently. This particular rooflight has a shallow pool of water on top of the glass so that direct sunlight causes endlessly varying patterns to play on the wall.





by the Rooflight Company clearly responds to its historic context, though in a somewhat simplified minimalist manner.

The Rooflight Company does two types of flat-roofed rooflight in terms of what its kerb – the part that lands on the building – looks like. The pyramid and lantern units here has a pronounced box-like kerb which is designed to sit on a quite wide upstand in the roof. This emulates a typical detail found in rooflights to historic buildings. The other type of kerb is a minimalist straight up-and-down type as shown on the extensions by us. These are more appropriate

shadow of a pin. The long narrow array contains one opening unit to allow cross ventilation, but the main purpose of this assembly is to allow direct morning sunlight to play on the internal brick wall below it, lightening the room and heating up the brickwork for some passive solar gain. These two types of rooflight also express my view that what makes a space interesting is variations of light quantity, rather than the flat and uninteresting laboratory-like light quality that would come of simply spreading the rooflights evenly over the roof of the extension.

There are many types of rooflights for flat-roofed extensions. Some, like those shown, are contemporary and minimalist. However, where works are to or in association with a historic building a different type of rooflight may be appropriate – a pyramid or a lantern.

Where some architectural presence is called for by the architectural context, a lantern type rooflight may be appropriate. This largish lantern

to extensions where the look is desirably contemporary.

Whether an extension is contemporary or in a historic context, rooflights are essential to their success in bringing light and ventilation to both the existing building and to the extension itself. But in the eyes of an architect it is not just a matter of putting rooflights in to provide light and ventilation. The location, size, shape and detailing of rooflights are absolutely fundamental in determining how the space below looks and feels, whilst the detailing of the rooflight itself needs to respond to the context in which it is to be installed.

USEFUL CONTACTS:

Rooflights by: The Rooflight Company.

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Velvet’s opulent texture alone is enough to make it feel luxurious, but it’s not the only reason why this fabric is so admired. Every time we touch a piece of velvet, we sense the time and skill that has gone into its making – and appreciate the high status it has had for centuries. In fact, our love of velvet goes all the way back to ancient Egypt and China. Examples of silk velvet from these countries have been found that date from 2,000BC, made by hand using time-consuming methods that ensured only the wealthiest nobles could afford them. Via trade

in exotic goods on the Silk Road, velvet made its way to medieval Europe. The first mention of the word, used to describe a fabric with a dense pile, appeared around the 14th century.

Medieval textile artisans, notably in Venice, Genoa and the French city of Lyon, produced endless different types of velvet that were used for everything from religious robes to curtains and, in the most extravagant cases, wall coverings. Some of the terms once used to describe these prized fabrics are still current today: they include *devoré* (where acid is used to etch a pattern into the velvet



by removing sections of the pile, typically to create a pattern such as fleur de lys or damask), panne (a textile with a flattened, sheeny pile, almost like satin and resembling crushed velvet) and nacré (an iridescent effect – in French, it means ‘pearly’ – created by weaving two or more colours into the velvet, so that they catch the light).

This golden era of European textile art led to a widespread reverence for velvet. During the Renaissance, it was coveted almost like real gold: Elizabeth I was painted wearing a red velvet gown, as were subjects by Leonardo da Vinci and Raphael. Sumptuary laws – which decreed that only the wealthy could buy luxury goods and wear certain rich colours – ensured that velvet retained its value. Only the most expensive, jewel-bright dyes were used to colour it, so it appeared more precious still. Henry VIII, always a lavish consumer of expensive fabrics, filled Hampton Court Palace with opulent velvets and silks that glowed by candlelight; there were even fashionable velvet furnishings in the King’s private bathroom.

In the 19th century, the Industrial Revolution finally made it possible for velvet to be manufactured using machine methods, rather than laboriously made by hand. New mechanical looms wove two lengths of fabric at once, which were then cut apart to create the distinctive pile. Surprisingly, making velvet more accessible didn’t diminish its appeal: it was favoured by bohemian celebrities such as Oscar Wilde and actress Sarah Bernhardt, who was photographed for her stage debut wrapped in swathes of velvet.

Today, there is once again a huge trend for velvet in fashion and interiors; it fits perfectly with our renewed desire for refined materials that feel as good as they look. Where once velvet was only made of costly silk, though, it’s now as likely to be woven from cotton or even polyester, which makes it a more hard-wearing, practical choice for everyday living. And while it now comes in more understated shades than in Renaissance Venice, the fabric has lost none of its lustre or magic. Velvet is here to stay.



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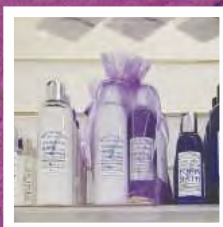
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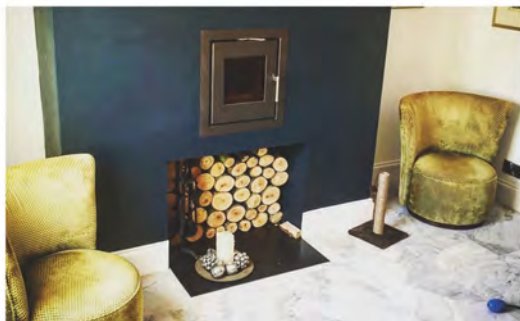
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- ADVERTORIAL -

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BRICK CAN BE ONE OF THE MOST DURABLE BUILDING MATERIALS. NOT INFREQUENTLY, HOWEVER, POOR REPAIRS, A LACK OF MAINTENANCE AND INAPPROPRIATE ALTERATIONS LEAD TO TROUBLE.



For centuries Britain lagged behind Europe in brick-making. Techniques came from Flanders, Holland and Northern Germany where there was no stone for building.

Some of the finest British historic brickwork is demonstrated in 15th-century chimney building, first in larger buildings but later in simpler vernacular buildings too. Timber and plaster fire hoods and smoke bays, which caught fire very easily, were replaced by purpose-built chimney breasts and stacks in brick or stone. Early examples were often added as external projections.

In areas where good building stone was plentiful, brick was often preferred for chimneys for its ability to resist heat.

By the 16th century, brick was fast becoming an important building material. The advantages were obvious: bricks could be made near the site, clay being readily available; and as they were made in moulds they came in a variety of convenient sizes, and they were warmer than traditional stone.

Regulations to control brick sizes were introduced during the 18th and 19th centuries, but the big changes came with an improvement in



quality in late Georgian times, perhaps as a result of canal building and the need for stronger bricks for engineering work.

Builders fully exploited the decorative possibilities and began laying bricks in patterns of contrasting colours, and combining them with other materials such as flint.

The most common bond was English bond which alternated headers and stretchers. The Flemish bond became popular in the 18th century.

Originally, bricks came in a variety of colours - the colour being a product of the clay used and the amount of air allowed into the clamp or kiln during firing. However when brick-making became mechanised at the end of the 19th century, the subtle variations of handmade bricks were lost.

BRICKWORK PROBLEMS

Before considering the most appropriate method of repairing brickwork, correct diagnosis of the cause of failure is vital.

Problems with brickwork can be categorised as:

- inherent defects such as inadequate firing, poor design or bad craftsmanship
- ageing defects such as weathering and settlement
- maintenance defects such as open joints, plant growth in masonry and saturation from leaking gutters.

Water plays a significant part in many of the most common problems found in brick walls.

Movement can cause cracking in brickwork or cause it to bulge. This can be due to differential settlement and changes in the load-bearing soil, or the application of excessive external forces such as wind.





of its ingredients and very thorough mixing are all extremely important.

PAINTING BRICKWORK

Painting or rendering over facing brickwork may seem an attractive proposition due to its relative cheapness. However, it is actually likely to cause more problems in the long term as it tends to trap excessive moisture within the wall. Listed Building Consent will be required for painting or rendering of facing brickwork on a Listed

Building. In some circumstances it may be required for repointing or replacing bricks.

CLEANING BRICKWORK OR REMOVING PAINT/RENDER

When considering cleaning historic brickwork, it is important to be gentle. Over-abrasive methods such as sand-blasting or high pressure water jets can damage the surface of the brick. The same applies to chemical cleaners, which are just too strong for old brickwork. Any chemical applications are best undertaken by a specialist conservation contractor.

Brickwork that is in good condition does not need painting, rendering or any other form of weatherproofing. However there are many examples of once attractive buildings hidden beneath layers of paint which is expensive to remove.

Because our comfort and security directly depend on these frontline defences resisting the perpetual onslaught of the elements, any sign of failure or deterioration should not be ignored. As with all repair and maintenance work to Listed Buildings, we strongly recommend seeking professional advice.

Remedial work to historic brickwork must be carefully selected after expert analysis and should always be kept to an absolute minimum.

If it becomes necessary to replace bricks, great care is needed not to cause damage to existing undamaged bricks in the process. The choice of repair method will depend on how easily the damaged bricks can be re-used, which in turn depends on the bond type and the strength of mortar used.

Replacement bricks should match the existing as closely as possible. This can sometimes prove difficult, as some historic bricks are often of irregular size and shape. Mismatched bricks can appear unattractive and cause problems to fit into existing bond. There are, however a number of brick specialists in the UK who produce hand-made bricks to measure.

MORTAR MIXES AND LIME

Any re-pointing should be carried out with an appropriate mortar. As a general rule, any building pre-1850 will need a lime-based mortar. Lime mortar consists of lime, sand and water. The exact proportions of the mix, the colour and character



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REPAIRING THE SWAN

FOLLOWING EXTENSIVE DAMAGE TO A 15TH CENTURY PUB IN LITTLE CHART, GEORGIAN BRICKWORK WERE CALLED TO HELP WITH THE RESTORATION

Georgian Brickwork work closely with brick making companies that supply the specialist bricks they need for carrying out repairs on listed buildings. In 2017, Tim Kemp, the Director of Pluckley Brick Company asked Georgian Brickwork to get involved in an interesting project to repair a historic late 15th century pub in Little Chart.

The Swan Inn had suffered impact damage from two vehicles within the space of six weeks. One vehicle had caused extensive damage to the side of the pub and left a large hole in the wall.

The owners were very keen to repair the stone base and brickwork to the original specification which included bespoke mullion bricks around the windows. The contractor with overall responsibility for the programme of repairs was Brighter Homes Ltd and Georgian Brickwork were sub-contracted to restore the brickwork.

The initial work involved removing the debris and assessing the number of damaged bricks. The original bricks that formed the window mullions are a decorative feature seen in many villages in mid Kent. However, they

Georgian Brickwork

- CASE STUDY -



are not a standard brick and the replacement mullion bricks had to be specially created by the Pluckley Brick Company to match the originals in size, shape, colour and texture. The standard bricks were matched using wood fired bricks supplied by HG Matthews.

Once the damaged area had been cleaned and supported, work could begin on rebuilding the stone base and the brickwork around the window. Where possible the original bricks and stones were cleaned up and re-used. Closer inspection of the stonework at the base of the building revealed that it also included stone galleting. This is another traditional decorative feature using small shards of stone that are inserted into the lime mortar. The work is painstaking and laborious requiring careful attention to ensure that the overall look of the

galleting is random, whilst also creating an even distribution of the shards across the lime mortar joint.

The pub landlord kindly kept the team supplied with liquid refreshments –tea and coffee during the working day -rather than beer. They also managed to keep the pub open for business throughout the rebuild and their regulars noted the progress of the repairs with interest! The work was completed by early summer and a series of metal bollards were installed along the grass verge as a precaution against future accidents.

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It started out as a farm building on a grand country estate belonging for centuries to a succession of baronets. While the mansion became a school which burnt down in the 1950s, the bull pen was converted into a bungalow; now, in its third phase of life, it's

been transformed into an attractive two-storey Kentish country cottage.

Owner Jeremy Burke is delighted with his remodelled home at Surrenden, on the edge of Pluckley village, which has nostalgic associations for him.



He says the project by Kyle Wright of Future Construction Kent Ltd has “kept the old charm, but given a modern feel”.

Mr Burke’s parents bought the property in 1964 as a holiday house while they lived in Jamaica and the three children were at boarding schools in Kent. When his parents passed away a few years ago, he came into ownership and returned to his childhood home.

However, he says, the building was not originally designed to be lived in and there was much work to be done to make it comfortable enough for permanent residence. A major part of this was to make it properly two storeys. Mr Burke’s parents had put in some stairs at one end of the bungalow so their two sons could sleep in what was one enormous first floor room. When Kyle Wright, of Future Construction Kent Ltd, came on board with the project in 2016 he found





a way of creating three upstairs bedrooms and two bathrooms by building a central staircase instead.

“We had four attempts to find builders before we found Kyle,” says Mr Burke. “He came out to see us and we could tell right away that he was the right one.”

As a property lawyer working with a many developers, Mr Burke knew what he was

looking for. He says Kyle and his team had the ability to make the client feel they were getting something special.

Future Construction Kent Ltd raised the roof by 1.4m, hand-making trusses because they found that one end of the house was narrower than the other. They retained the original peg

tiles, buying in some reclaimed extras, rebuilt the chimney stack and inserted new dormer windows.

They also refurbished the rest of the house, working with an architect and a structural

engineer to find ways to retain oak beams and other original materials, while Mr Burke and his wife Suzanne spent a chilly winter in a caravan on-site. The exterior

was finished with weatherboarding in the typical Kentish style, which matches other nearby properties. It’s now a characterful, warm and cosy home.

“It’s my favourite project,” says Kyle, whose firm has just been registered by the Federation of

*Future Construction has
“kept the old charm, but
given a modern feel”*



Master Builders. “I prefer working with older properties although it is hard work. You have to use your brain and imagination. I have a fussy eye! I am always hands-on, but I have a great team of guys too.”

• *The Surrenden estate was owned by the Dering family from 1480. Sir Edward Dering rebuilt the house and created a park in the 17th century. Successive baronets improved the house and grounds while pursuing parliamentary careers, but the estate was sold in 1928 and the house became a school called Northaw which burnt down in 1952.*

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THE PLUCKLEY BRICK COMPANY, IS COMMITTED TO REVIVING THE AUTHENTIC PROCESSES OF MANUFACTURE FOR BOTH BRICK AND TILE.

The Pluckley Brick Company produces handmade wood-fired bricks from Weald clay, dug from the site of the former Pluckley Brickwork; these bricks are a specialist vernacular product ideal for both conservation and new build across the Weald from Kent to East Sussex, West Sussex and South Surrey.

Tim Kemp, Director told us “I have studied vernacular buildings for over 30 years and worked for ten years as an architectural designer

at international level. What I have witnessed in that time is the growing conflict between the very positive intentions of individuals to conserve our brick heritage against an increasingly depleted supply of authentic local bricks with which to work.”

CLAMPS

Clamps have been in use since 4,000 BC and are temporary kilns formed typically by a 10 feet high stack of green (unfired) bricks, set





finger width apart, with a series of lateral fire tunnels running along the base (1 tunnel feeds approximately 3,000 bricks and large clamps may burn 100,000 or more bricks at a time) and scoved (plastered) with a clay and sand mixture to keep the heat in.

The firing inefficiencies of this 'up-draft' process determine that each brick is authentic and has a unique size, shape, colour and texture; the signature characteristics of these bricks are seen across the south of England in vernacular brickwork from the 15th to the mid-19th century, when coal became the predominant fuel.

If you live in an old house with a pond adjacent to it, then it is very likely that the bricks, tiles and floor pammments (pavers or paviments) were all dug and fired on site in such a clamp.

HAND-MADE

A clot of sanded clay is thrown into a wooden mould, the excess being removed by a wooden strike; it is this throwing action which compresses folds of sand into the brick which appear as veins in its surface after firing. The wet bricks are turned out onto a board for drying on stillages; between April and October the bricks are dried in the open air and, in the cold months, in heated drying sheds. These 'green' bricks are then stacked meticulously in the kiln, by hand,

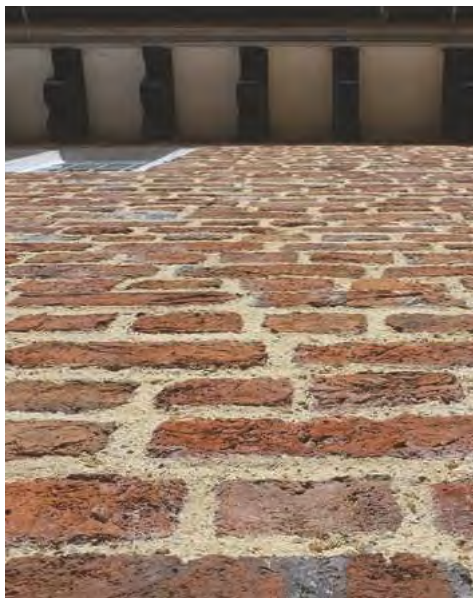
before the kiln end is sealed over and the fires lit. The fires are stoked constantly for 72 hours, day and night.

COLOUR AND TEXTURE

The colour gradient varies from salmon for under-burnt bricks, through orangey red to deep red, then brown. In addition, the smoke from the fires leaves its own grey blue signature and, at the highest temperatures, around the fire tunnels, this smoke residue fuses with the sand to vitrify and glaze the brick surface.

The alternate stacking of bricks lengthways and widthways (or by stepping to form the fire tunnels), finger-width apart, layer by layer, allows the smoke and heat to permeate the kiln; each layer bears a permanent heat and smoke shadow from the layer below.

The resultant infinite colour and texture variation is what makes vernacular brickwork so beautiful, whether laid randomly in an agricultural building or sorted, graded and ordered into the classic diaper patterns or Flemish or English bonds, associated with the finest of English domestic vernacular architecture, where the vitrified headers are laid in contrast with the red terracotta stretchers. The surface is indented with thin veins typical of a hand thrown brick.



Finchden Manor, Tenterden

LOCAL CLAY

Weald Clay is a Lower Cretaceous sedimentary rock underlying areas of South East England and is part of the Wealden Supergroup of rocks. The Weald Clay formation extends from Kent, through East Sussex and West Sussex and into the South-East corner of Surrey. The clay is named after the Weald, a massive area of ancient forest which once extended from Kent, across Surrey and Sussex to Hampshire. The unweathered clay appears red, blue or grey, turning yellow to orange when weathered. The clay is iron-rich and fires to red in its ceramic form.

SPECIALS AND BRICK MATCHING SERVICE

The Pluckley Brick Company will produce any brick shape or type to order including decorative chimney stacks, corbling, rubbed gauged arches (either as a composite lintel or traditional set). They work from an Architect's or Surveyor's

drawings but, in the context of conservation, will always prefer to visit the site before accepting a commission.

The company can match bricks from the Tudor period onwards and will take particular care to match the size, regularity, colour and texture of the originals. This may include grass or hay impressions made when the bricks were laid out in the field or yard in the first stage of drying or skintling marks left when the same bricks were stacked in low walls in hacksteads and covered for the second drying stage by straw or wooden boards. The same attention will be applied to the arrises, which may have become rounded in the process of handling during the drying stages, and so on.

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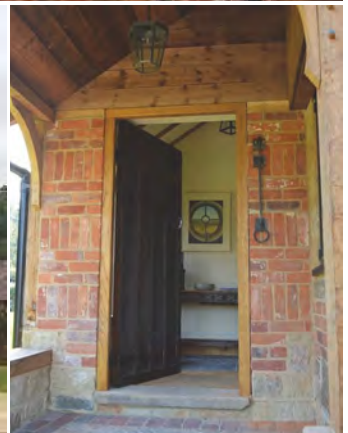
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A guide to PLASTER MOULDINGS

ORIGINAL MOULDINGS ARE A DESIRABLE ASSET TO ANY PERIOD HOME, BUT IF YOU ARE TRYING TO ADD NEW MOULDINGS, OR RESTORE ONES WHICH MAY HAVE BEEN LOST IN PAST RENOVATIONS, YOU NEED TO KNOW WHAT TYPES OF MOULDING MAY HAVE ORIGINALLY BEEN FOUND IN YOUR HOME.

A huge part of the appeal of buying an old home is undoubtedly the original features. Mouldings have been used for centuries as a device to add interest to interiors – accentuating the light against the depth of subtle shadows cast onto an often vast expanse of surface. On top of their aesthetic uses, some mouldings (such as skirting and dado rails) were also used to protect the walls from furniture damage.

A POTTED HISTORY

Mouldings add depth and character to walls, but also served a functional role covering unsightly joints – corning, for example, hid the juncture between the walls and ceiling, while skirting not only covered that between the walls and floor but helped protect plaster walls from impact.

The period in which your home was built will likely give you clues to the material used,



and perhaps the profile and style of enrichment (decorative detailing such as 'egg and dart') if any. Wood was originally used, but plaster became the a popular choice for the Georgians. Plaster cornicing was run in-situ, applied to walls whilst wet, with templates (running moulds) run across to create the desired profile. (Papier mâché was sometimes used, too.) Enrichments could be individually cast and applied (painstaking stuff) and the 'public' rooms usually featured a house's more ornate work.

DAMAGE AND REPAIR

Mouldings are easily damaged by everyday wear and tear and are often a casualty of renovation work.

What to look for:

- Missing sections
- Loose items
- Damp, rot and infestation
- Chips, splits and other damage
- Heavy paint layers

DATE YOUR MOULDINGS

Georgian

Georgian mouldings can vary considerably. One of the main features of cornices of this period is that they projected down the wall and across the ceiling at equal distances. Deep wall friezes were also popular.

Ceilings often featured ribbons and swags, Classical figures and urns. Other decorative devices included dentils and egg and dart patterns.

Victorian

From the 1850s 'fibrous plaster' allowed for large complex cornices to be cast in one piece prior to fitting. Cornices were very ornate, featuring flowers, fruit and vines. Ceiling roses were at their height during this period.

Post-WWI

World War I marked the end of decorative plasterwork in most homes, paving the way for starker, simpler lines, often with a simple cornice and perhaps a matching centrepiece.

Art Deco

Bold, chunky designs are typical of this era – and decorative mouldings are no exception. Strong, stepped designs feature heavily in both skirting boards and cornicing, whilst sweeping yet solid curves were also popular. The materials may also reflect trends of the time, with polished black and white finishes being much sought after.



Wherever possible, original mouldings should be retained and repaired. Care needs to be taken so as not to dislodge sections and fragile detailing should be supported and protected during building work.

With major repairs it's a good idea to call in a cornice and/or plaster specialist. The cost and time involved in getting a professional in depends on the complexity and the material used.

A BLANK CANVAS?

If interior mouldings have been ripped out it can be difficult to know where to start. The best place to begin is looking in neighbours' homes. Alternatively you could take inspiration from similar homes, research local era styles, and source your own cornicing. There's a wealth of off-the-shelf options available and many companies will categorise their products into eras to help with specification.

DO YOUR RESEARCH

Not all rooms in a house had mouldings, so adding inappropriate ceiling roses and cornices can ruin the authenticity of your home. A bit of detective work can often reveal evidence of where moulding have been. When wallpaper is stripped, parallel lines of paint on the plaster and patched nail holes may show the position of a long lost dado or picture rail.

USEFUL CONTACTS

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- Cornice Direct (cornice-direct.co.uk).
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- Brooking National Collection (thebrookingscollection.org).
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- Victorian Society (victoriansociety.org.uk)

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About half-way between Faversham and Whitstable, this single-gabled 18th-century village inn stands amid wooded hills and fruit orchards – this is the Garden of England, after all. Inside, as far as decor goes, The Dove is a typical village pub, photos of the building in days gone by and an assortment of characterful furniture. The matchboarded, wooden-floored interior is warmed by a log-burner, creating agreeably comfortable surroundings in which to enjoy a Shepherd Neame ale and some hearty food. Team up and order a sharing ‘Polski platter’ which features a selection of Polish hams, ham hock terrine, home-made Scotch egg and pickles. Mains include hand-made pizzas cooked in an authentic wood-fired oven, sea bass with pea puree and samphire; and gnocchi with pesto sauce, glazed goat’s cheese, semi-dried tomatoes and rocket salad.

Dee, the owner and cook prides herself on producing a tempting array of unpretentious home-cooked food with locally sourced ingredients. The menu had wooed us with the prospect of a ‘proper pie’, and what was delivered was indeed a splendid piece of

nostalgia-inducing home baking: crisp golden pastry atop a dark, succulent filling of generous chunks of meat and a deep, nourishing gravy. The folk in The Dove’s kitchen know exactly what they’re doing, because this was the finest steak pie I’ve had for ages.

Also a hit was the luscious sticky toffee pudding that followed. Normally a meal of pie and chips would leave me struggling to even look at a pudding, but this one was so light and softly delicious it would have been easy to eat it twice over!

In the warmer months The Dove offers an al fresco daily menu, with all food cooked to order using locally sourced ingredients including herbs and eggs and from their own garden and the chickens which roam outside.

With a relaxed, informal atmosphere, and a kitchen that clearly aims of producing cleverly cooked, satisfying platefuls rather than indulging in wild experiments, it’s no wonder The Dove has built up an appreciative clientele.

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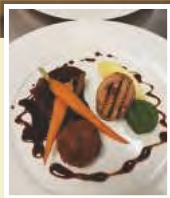
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The Mediterranean table

LAMB STEAK WITH CHERRY TOMATO AND ANCHOVY SAUCE

This tangy sauce, flavoured with savoury anchovies and garlic, is an excellent partner for griddled lamb. Serve with new potatoes and green beans for a simple but satisfying meal.

YOU WILL NEED

250g cherry tomatoes
1 tablespoon olive oil, plus
extra for brushing
1 large garlic clove, peeled
and sliced
4 anchovy fillets in oil,
chopped
4 lamb steaks
Salt and freshly ground
black pepper

METHOD

Begin by scalding the tomatoes. Pour boiling water over the ripe tomatoes in a heatproof bowl.

Set aside for one minute, then drain and carefully peel off the skin using a sharp knife. Slice in half and set aside.

Heat the oil in a small, heavy-bottomed frying pan set over a low heat. Add the garlic and fry, stirring often, for one minute until fragrant. Add the anchovy fillets and continue to fry, stirring continuously, until they melt into the oil. Add the tomato halves and cook, stirring now and then, until the tomatoes have softened to form a sauce. Season with pepper and keep warm until ready to serve.

Preheat a ridged stovetop grill pan over a medium heat. Season the lamb steaks with salt and pepper and brush with oil. Cook the lamb steaks in the hot pan as desired.

Serve the grilled steaks with the warm cherry tomato and anchovy sauce.



ORANGE SYRUP SEMOLINA CAKE WITH CREME FRAICHE

This soft, moist, buttery cake contrasts nicely with the creme fraiche and makes an excellent dessert, with a small espresso coffee on the side.

YOU WILL NEED

For the cake

150g butter
175g caster sugar
Grated zest and freshly
squeezed juice of half an
orange
2 eggs
100ml creme fraiche
125g plain flour
1 teaspoon baking powder
125g semolina
A pinch of salt

For the orange syrup

Juice of 1 large orange
150g caster sugar
1 teaspoon orange flower
water
Creme fraiche to serve

METHOD

Preheat the oven to 180°C, gas mark 4. In a mixing bowl, cream together the butter and sugar until well mixed. Add the orange zest and juice, then the eggs one at a time, followed by the creme fraiche and mix well. Add the flour, baking powder, semolina and salt and fold in. Transfer to the cake pan and bake in the preheated oven for one hour until golden brown.

While the cake is baking, prepare the orange syrup. Place the orange juice and sugar in a small saucepan and gently heat, stirring, until the sugar has dissolved.

Turn off the heat and wait until the pan has cooled, then mix in the orange flower water.

Test whether or not the cake is ready by piercing with a fine skewer; if it comes out clean, the cake is cooked, if not, bake it for a few minutes longer.

Remove the cake from the oven and place it on a rimmed baking sheet. While warm, pierce the top of the cake all over with a skewer. Pour over the orange syrup, then cover the cake and set it aside to cool and soak up the syrup, a few hours or overnight.



*Recipes and photos from
The Mediterranean Table published by
Ryland, Peters & Small (RRP £19.99).*



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Egerton; Maidstone

SATURDAY 24TH

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

SUNDAY 25TH

Bishops Park; Cliftonville;
Dover; West Malling

APRIL

SUNDAY 1ST

Ashford; Bishops Park;
Tunbridge Wells (Pantiles)

**TUESDAY 3RD, 10TH, 17TH
& 24TH**

Capel-le-Ferne; Hildenborough

WEDNESDAY 4TH
Lamberhurst

**THURSDAY 5TH, 12TH,
19TH & 26TH**

Charing; Rolvenden,
Shipbourne; Whitfield

**FRIDAY 6TH, 13TH, 20TH
& 27TH**

Egerton

SATURDAY 7TH

Penshurst; Sevenoaks;



Tunbridge Wells (Pantiles)

SUNDAY 8TH

Bishops Park; Herne Bay;
Lenham; Marden; Tonbridge

SATURDAY 14TH

Bridge, Headcorn, Hythe,
Offham, Sevenoaks, Tunbridge
Wells (Town Hall)

SUNDAY 15TH

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

SATURDAY 21ST

Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 22ND

Bishops Park; Dover; West
Malling

SATURDAY 28TH

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

SUNDAY 29TH

Bishops Park; Cliftonville

FRIDAY 28TH

Egerton; Maidstone

SATURDAY 29TH

Sevenoaks

SUNDAY 30TH

Bishops Park; Cliftonville

MAY

**TUESDAY 1ST, 8TH, 15TH,
22ND & 29TH**

Capel-Le-Ferne; Hildenborough

**THURSDAY 3RD, 10TH,
17TH, 24TH & 31ST**

Charing; Rolvenden;
Shipbourne; Whitfield

FRIDAY 4TH & 18TH

Egerton

SATURDAY 5TH

Penshurst; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye

SUNDAY 6TH

Ashford; Bishops Park; East
Farleigh; Tunbridge Wells
(Pantiles)

FRIDAY 11TH

Egerton; Sissinghurst

SATURDAY 12TH

Bridge; Headcorn; Hythe;

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

SUNDAY 13TH

Bishops Park; Herne Bay;
Lenham; Marden; Tonbridge

SATURDAY 19TH

Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 20TH

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

FRIDAY 25TH

Egerton; Maidstone;
Sissinghurst

SATURDAY 26TH

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

SUNDAY 27TH

Bishops Park; Cliftonville;
Dover; West Malling

*For more information and
addresses visit
www.kfma.org.uk.*

Unusual ITALIAN WINES



I've been out and about this week at wine tastings and restaurants in Kent and tasted some delicious Italian wines – especially some unusual white wines that some of you may not have heard of...

FALANGHINA 2016, TERREDORA

Mainly grown in the Campania region of Southern Italy – it's one of Italy's great unsung grape varieties. Mostly grown on the coast which creates a refreshing citrusy flavour, it has faint notes of apple and quince with just a touch of nuttiness. Of course, in Capri, it's a wine to be sipped along with a classic Caprese salad of mozzarella, tomatoes and basil. But actually, it's very versatile and will go with a wide range of foods such as roasted vegetables, seafood and poultry. This one came from Majestic at a modest £9.99.



PIETRARICCIA FIANO 2016 SURANI FIANO

Again mainly grown in Campania with a flavour reminiscent of pine nuts and shows its best in the densely wooded hills of Avellino where the vineyards reach altitudes of 1800ft and higher. This has the effect of slowing down the ripening of the grape and maintaining that lovely fresh acidity.

This is an excellent version with a mixture of citrus and tropical fruit with floral hints, round and full bodied on the palate and great accompaniment to anchovies or a light salad. Fiano di Avellino is less full bodied, but is very aromatic with aromas of white peach, grapefruit, sage and mint and is available from Waitrose – around £13 a bottle.



Italian Wines

- ROWENA HAWTIN -

TRAMINER DOC 2015 FRULI BRANDOLINI

Very closely related to the delicious, spicy Gewurztraminer, Traminer is in fact the forerunner and originated in the South Tyrol, or the Alto Adige area of North East Italy. I had this the other day in an Italian restaurant as it's quite unusual to see this version and I wasn't disappointed. Crisp and aromatic, its very similar to Gewurztraminer as its smooth and velvety with aromas of lychees, peach and hints of citrus and wild herbs. Not as rich and full bodied as the Alsatian Gewurz, but every bit as delicious. I had this with chicken with a lovely tomato and cheese sauce and the typical Italian flavours complemented this wine perfectly and the slightly crisper version was a better partner for this rich meal. Traminer is not so widely available but Enotria specialise in Italian wine and offer an online service. Follow them on twitter @EnotriaCoe if you love Italian wine and want something a little different.



MANFREDI CANTINE NEBBIOLO D'ALBA DOC, PIEDMONT, 2015

Nebbiolo the great grape of Barolo, also makes full bodied less expensive wine in the Piedmont area of Northern Italy and really captures the character of the Barolo grape. Typically, an orangey, rusty colour, it has aromas of rose and violets giving way to robust flavours of cherries and firm tannins. This wine would pair well with ribeye steak, beef tenderloin, roasted vegetables, wild mushrooms, truffles and a number of cheeses such as Manchego, Feta and Parmigiano Reggiano. Wine Society £9.50.



If you would like to learn more about wine or try some of the above, I'd be very happy to talk to you further. Please contact me through my website www.discoverthevine.co.uk



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STONEROCK FARM, STURRY



Stonerock Farm is a fine and particularly attractive 4 bedroom period farmhouse, Grade II listed, as being of Special Architectural or Historic Interest. It comprises a timber framed three storey farmhouse, with a modern, purpose built indoor swimming pool/games room, skillfully linked by an oak and glass walkway. The property sits in nearly 1.5 acres and has ample garaging, a self-contained annexe and a lovely pond with magnificent willow tree, brick built barbecue area and garaging.

The farmhouse is a beautiful looking period property, with accommodation arranged over three floors and incorporating many fine period features, including fireplaces and exposed timbers. It is presented in excellent decorative order and whilst retaining its period charm, enjoys stylish and contemporary fittings throughout the house. Off the hall, a triple aspect drawing room is centred around a feature fireplace with wood burner. The adjacent dining room also has

a super fireplace with Bressummer beam and wood burner, whilst the study is a cozy, double aspect room. The kitchen/breakfast room is modern and eye-catching, with full height glazed windows overlooking the garden and pond and a shaped polished wood worktop, carefully positioned to provide a lovely view out to the garden. Completing the ground floor, there is a utility room and wet room/cloakroom, together with a doorway to the oak and glazed link to the swimming pool complex.

On the first floor, the principal bedroom features fine timbers and a raised plinth housing a free standing copper bath. There is a good sized second bedroom and a family bathroom completing this floor. On the second floor, there are two double bedrooms, both with timbers and excellent head height and with beautiful views across the garden and surrounding countryside.

The swimming pool complex was built in recent years and is skillfully linked to the main







accommodation by a glazed and oak hallway. The complex is a really super area, offering exceptional facilities and comprises an indoor heated swimming pool, built to the highest specification, with shower facilities and cloakroom, together with a glazed room for gym equipment and a staircase leading to the first floor snooker room, with balustrade overlooking the pool and out towards the garden.

The property is approached off the lane by an electronic automatic gate leading to the gravel drive and to the garaging/annexe and front of the property. Expansive lawns flank the driveway, with a central pond and magnificent willow tree forming the centre piece. The remainder of the garden is laid to lawn with evergreen screening adjoining farmland. The garage block comprises a single and double garage area with adjacent open

stores and an adjoining self-contained annexe. This comprises a sitting room/kitchenette, double bedroom and ensuite shower room. This annexe has been newly redecorated and is presented in good order. In all nearly 1.5 acres.

The property is situated on the outskirts of the village of Sturry, which has a range of local shops and a mainline railway station connecting to Canterbury, London and the coast.

PROPERTY DETAILS

Address: Sturry, Kent

Price: £1,500,000

For more information contact:
Humberts

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STONE HILL OAST, EGERTON



A unique Grade II Listed oast house in a private 0.88 acre plot, situated in a wonderful elevated position with superb views overlooking Pleasant Valley and the Kent countryside beyond.

The property has been much improved during the current vendor's tenure and offers spacious and flexible accommodation to suit individual needs.

From the entrance hall, you access the study, then the ground floor sitting room with floor to ceiling windows taking in the views, the study/single bedroom, a large roundel/bedroom currently used as a gym, a utility room and a cloakroom. The multi-level first floor landing provides access to the grand drawing/dining room with vaulted ceilings, the kitchen, two bedrooms, shower room and a rear door to the garden. In addition, the drawing room leads to a rear hallway, bathroom and bedroom which has a secret door through to the annexe bedroom.

The attached annexe has its own front door and comprises a main sitting/dining/kitchen area with stairs leading up to a double bedroom and bathroom. Outside, the property is approached via a shared driveway and offers separate parking and a double garage with inspection pit. The private landscaped rear garden is ideal for relaxing and unwinding including a wide variety of trees, shrubs and borders with extensive lawns and a large patio area ideal for a family and entertaining.

PROPERTY DETAILS



Address: Egerton, Kent

Price: £875,000

For more information contact: Saddlers
Reed House, 1-3 Old Ashford Road
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