

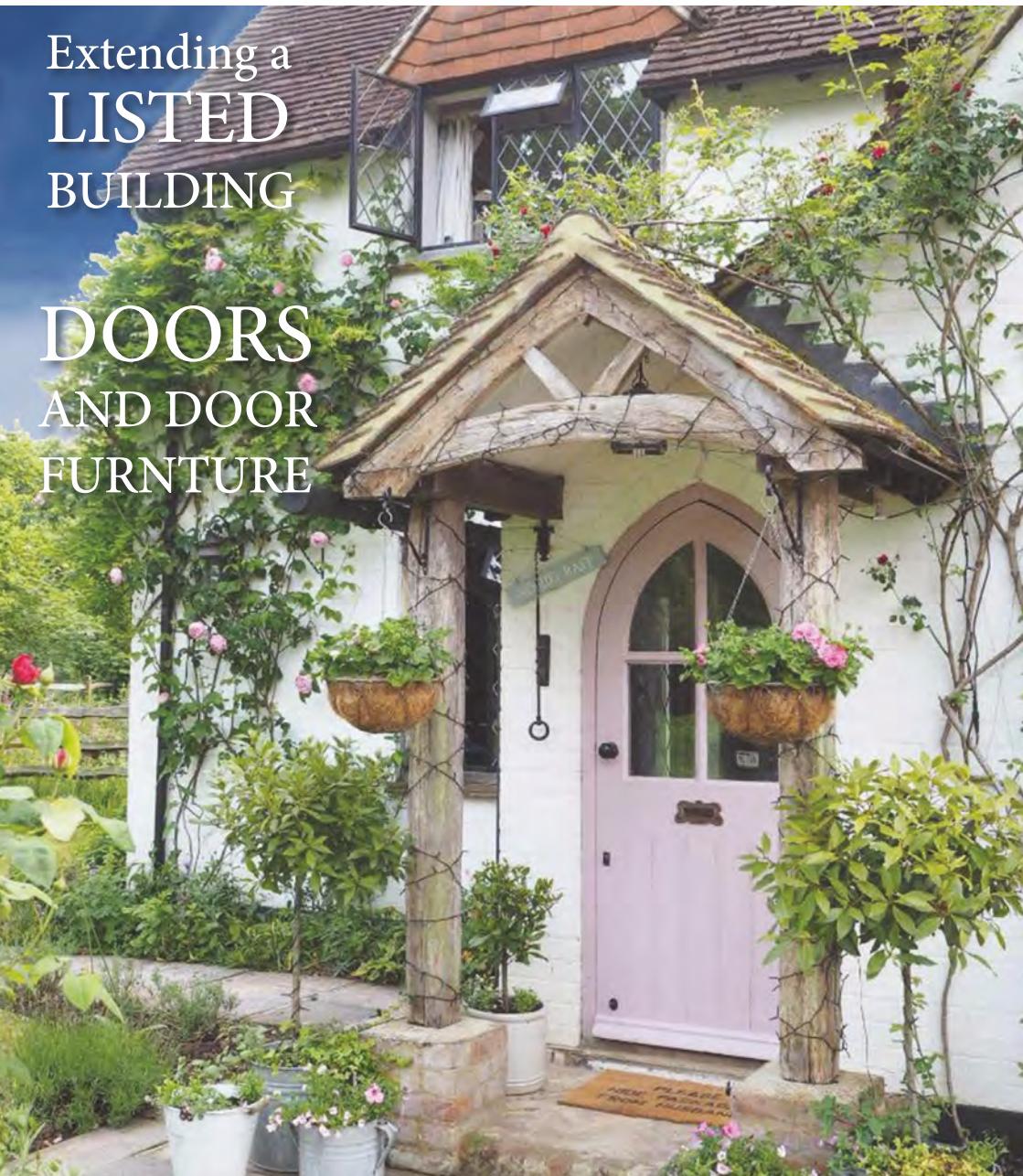
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**Welcome** SUMMER 2018

I had a high old time recently when, wearing hard hats and high-vis jackets, writer Susan Hubbard and I were whisked to the top of Canterbury Cathedral to look at the work Dolmen Conservation are doing in the roof. In this issue, we're sharing with you what we learned about their part in a £24.7m repair project.

We also feature an interview with Kent artist Nicola Ulldemolins, whose Whitstable Portraits are playing a key role in this year's ever-popular Oyster Festival.

We have some professional advice on extending listed buildings too – 'don't be afraid' is one tip! – as well as a timely focus on summer gardening.

Back on ground level after that cathedral trip, I really needed a refreshing cup of tea! Afternoon tea is a delicious tradition which you can also read about, linked with an exciting prize competition. Why not enter it over a lovely cuppa?

*Dawn*





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# SUMMER GARDENING

It's suddenly the season of sweet peas, strawberries and summer sowing. This is a wonderful time in the garden, flowers are starting to appear in abundance and there's plenty to harvest in the vegetable patch.



## SCENT OF LAVENDER DOWNDERRY NURSERY TOURS

If you fancy wafting about in fields of highly scented lavenders, Sunday tours at Downderry Nursery in Tonbridge are held in June, July and August. The tours of the display garden, nursery and small field include light refreshments, a talk on the great diversity of lavenders and a demonstration of lavender distillation. ([www.downderry-nursery.co.uk](http://www.downderry-nursery.co.uk)) Call 01732 810081 to book.

## Stake tall plants

Tall plants at the back of borders will need support as they start to grow vigorously. Support plants like delphiniums, hollyhocks and lupins with stakes or tie them to walls and fences. Or use netting over the top to allow plant stems to grow through the gaps.



## PROTECT CHERRIES

Birds are as keen on cherries as we are, and the ripening fruit needs protection if you are going to get any for yourself. CherryAid wraps solve the problem by allowing the gardener to cover individual branches. It also keep out smaller pests such as wasps, aphids, ants and fruit flies. Available from Grow at Brogdale, Faversham. ([brogdaleonline.co.uk](http://brogdaleonline.co.uk))





## SEASONAL SENSATION

Here's a winning variation on a cottage garden favourite to add zing to summer borders and seasonal cut flower arrangements. Crocosmia Lucifer forms clumps of handsome sword-shaped leaves with smouldering redder than red petals. Crocosmia isn't picky and grows happily in pretty much any soil. Given the right conditions it can even become quite invasive. Lift and divide clumps every few years to give them a new lease of life.

## GROW STRAWBERRIES IN HANGING BASKETS

You don't need a large garden or allotment to grow strawberries, just somewhere sunny to hang your baskets. When growing strawberries in hanging baskets, the fruit hang down over the side of the basket which has two main advantages. Firstly, air can circulate around the fruit which prevents mould and mildew, and secondly slugs and snails can't reach the fruit. It's important to keep the basket well watered, and the plants will also need regular feeding.



## *Seasonal gardening tips*

- Sow biennials such as foxgloves, sweet william, wallflowers and forget-me-nots, to plant in autumn for a beautiful display next spring.
- Water plants regularly - daily for containers and a thorough soaking once or twice a week for the rest of the garden.
- Take cuttings from tender plants, herbaceous perennials and shrubs.
- Deadhead flowers to prevent the plant from setting seed.
- Sow late summer and winter crops such as cabbages, carrots, cauliflower and lettuces.
- Refresh bird baths and feeders, top up ponds.

## WATER REGULARLY

Gardens can begin to look 'tired' in mid-summer, especially if we've had a long dry period - but it's surprising what a difference a feed, really deep watering, dead-heading, removing browning leaves, hoeing and cutting lawn edges can make.





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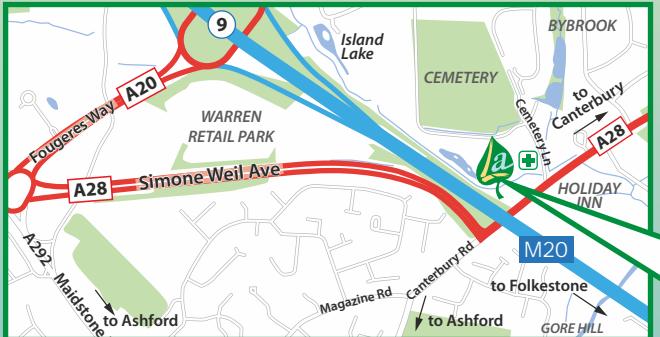
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# Top ten cut flowers TO GROW AT HOME

A VASE OF FRESH FLOWERS CUT STRAIGHT FROM THE GARDEN CAN INSTANTLY MAKE A HOUSE FEEL MORE LIKE A HOME. THERE ARE PLENTY OF CUT FLOWERS THAT YOU CAN GROW AT HOME, BUT IF YOU NEED SOME INSPIRATION TAKE A LOOK AT OUR TOP TEN FAVOURITES.

## **1. DIANTHUS**

Dianthus (including Carnations, Pinks and Sweet Williams) are some of the best known of all cut flowers. Carnations such as 'Ever-blooming Mixed' provide traditional flowers, but it's worth trying something different if you are growing your own flowers for cutting.

## **2. EUCALYPTUS**

The silvery-blue foliage of eucalyptus gunnii makes a fantastic filler for vases and bouquets. Its attractive rounded leaves provide shape and texture that blends well with both formal and more relaxed displays.

## **3. GLADIOLUS**

The flamboyant, tall stems of gladioli are superb for adding height and drama to flower arrangements. There are plenty to choose from and modern hybrids such as Gladiolus 'Tango' and 'Green Star' bring a really fresh palette of contemporary colours to your vase.

## **4. LILY**

You'll only need a few lily stems to make a dramatic and exotic-looking cut flower display. There are lots of different lily species that you can grow as a cut flower, but oriental lilies are the most popular.

## **5. ROSES**

What list of cut flowers would be complete without the quintessential rose? Growing roses for cut flowers takes a little more work than

growing them as garden shrubs, but the results are well worth the effort.

## **6. SUNFLOWER**

Sunflowers make the cheeriest cut flowers and never fail to raise a smile. They're easy to grow and won't require any special attention.

## **7. TULIP**

Tulips are amongst the earliest flowers for cutting in the garden. They come in such a range of colours that you'll be spoiled for choice. Tulips are thirsty cut flowers so you'll need to keep their water topped up.

## **8. SWEET PEA**

The ultimate 'cut and come again' cut flower. There are plenty of colours to choose from, but a good mix of shades makes the prettiest posies. It's important to cut sweet peas regularly to encourage more blooms. Cut just as the lowest bloom is opening and put them in water immediately for a longer vase life.

## **9. GYPSOPHILA**

Gypsophila makes a particularly useful filler for softening bouquets and adding a frothy haze of tiny flowers to your cut flower arrangements.

## **10. PEONIES**

Peonies are prized for their beautiful, large blooms. Just a few stems are enough to create a stunning arrangement with a big impact. Herbaceous varieties such as 'Eden's Perfume' are a great choice.



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*with lavender*

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**W**hen it comes to plants that earn their keep, lavender tops all the charts. They look good all year round and the aroma they impart is delightful. Then wonderful spires of purple flowers open in summer which can be cut and dried for home medical remedies, for scenting a room, in potpourri, for cooking, and for making lavender bags or lavender sachets.

Some lavenders have great presence as architectural specimens, most are ideal for low hedging, and all of them are wonderful for bees.

If pruned correctly, they should last for years, making them fantastically rewarding for very little cost and effort.

Lavender is best planted between April and May as the soil begins to warm up. It thrives in any poor or moderately fertile, free-draining soils in full sun, and is ideal for chalky or alkaline soils.

Once established, lavender is fairly drought-tolerant and is suitable for coastal planting and gravel gardens. Little feeding is required, although a sprinkling of potash around the base of plants will encourage more flowers.

## PRUNING

Pruning lavender varies according to the type you're growing. English lavender (*Lavandula*

*angustifolia*) is the most commonly grown and the hardiest of lavender plants. It is pruned by cutting it back by two thirds in the second half of August. You can cut into the bare wood if need. New shoots will quickly appear at the base. This pruning regime will keep an English lavender plant compact for many years. You can give English lavender another tidy in April to delay flowering time.



## LAVENDER USES

There are many uses for dried lavender in and around the home. It can be used in home medical remedies, for scenting a room, in potpourri, for cooking, and for making lavender bags or lavender sachets.

Also, dried lavender is attractive and decorative. Some people hang them in bunches around the home or use them as part of a dried flower arrangement. You can buy dried lavender, but if you want to pick your own for drying you should pick it when it has just opened fully and smells fragrant. The newly-opened blossoms and fragrance means it has a strong concentration of the essential oils and freshness you want to preserve. If you leave the flowers to bloom for longer, the dried bunches will be less potent.

It's best to harvest lavender in the early evening, after a dry day. Harvesting at this time will mean that you do not need to dry any rain or morning/evening dew before being able to dry the flowers.



When it's time to cut your lavender get a pair of sturdy scissors or secateurs. Then follow these steps to harvest the plants:

Cut carefully, avoiding crushing the flowers. You should cut just above the leaves, with a good long stem, to make it easier to hang the stalks for drying. Don't cut into the woody part of the plant; leave an inch or two at least of the green growth to encourage future flowering. Don't worry about damaging the plant – pruning like this will encourage the bush to grow even more enthusiastically the following year. Even if you want to leave some stalks of flower for the bees so that the rest of your garden benefits, it's a good idea to cut the stalk once the flowers are finished to encourage new and healthy growth next year.

## BEST FOR BEES

A study at the University of Sussex has discovered that two lavenders, late blooming 'Edelweiss' and purple variety 'Gros Blue' were the most frequently visited by all bees.

## WHICH VARIETIES TO GROW

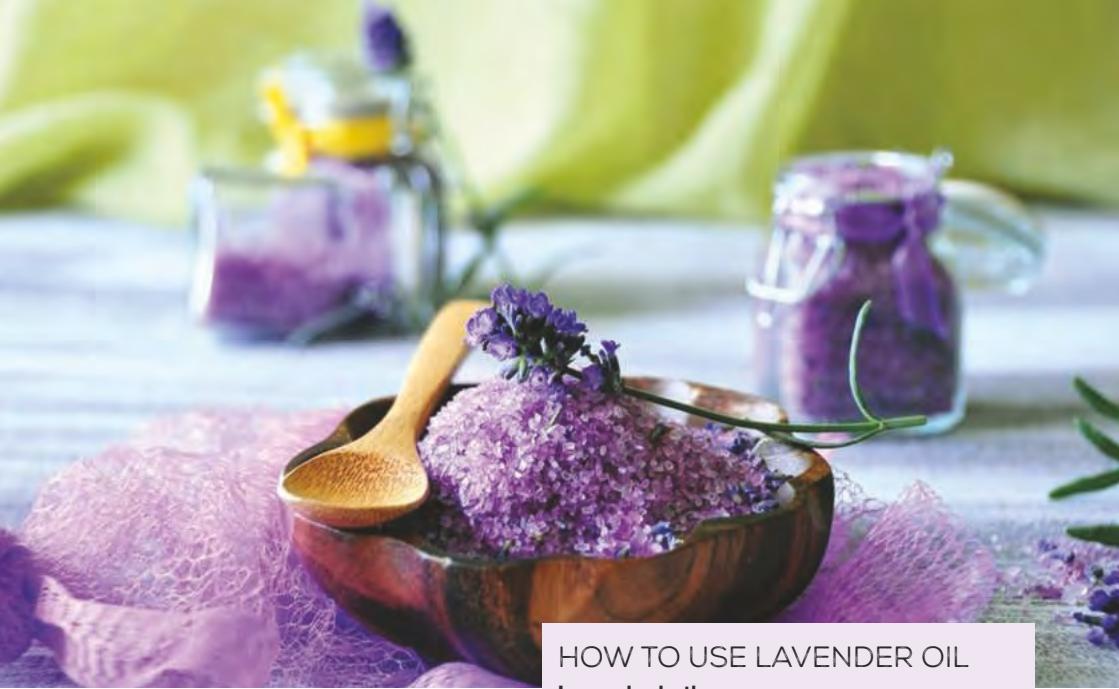
***L. angustifolia 'Hidcote'***: Very popular with compact, bushy grey-green foliage. Dense, dark-violet flowers from late June.

***L. angustifolia 'Nana Alba'***: Light green foliage on compact plant with profuse white flowers.

***L. angustifolia 'Hidcote Pink'***: Grey-green foliage and very pale pink/lavender flowers from late June.

***L. angustifolia 'Munstead'***: Compact with narrow, grey-green foliage and spikes of small, highly-fragrant, blue-purple flowers in mid to late summer.

***L. angustifolia 'Beechwood Blue'***: Low-growing with an abundance of violet-blue flower-spikes in early summer.



## HEALTH AND BEAUTY

Lavender is much more than just pretty and calming. The use of lavender dates back thousands of years. In Roman times the flowers were added to baths. It is one of the most powerful remedies in the plant world, offering both physical and emotional relief for problems as varied as burns, migraines, insomnia, insect bites, skin problems, infections, stress and nervous tension. It owes this amazing spectrum of healing powers to its complex chemical make-up.

Bunches of lavender are also known to repel insects. In pillows, lavender seeds and flowers aid sleep and relaxation.

Colin and Barbara Dudley of Whitstable Lavender have been developing lavender products for over 12 years and now have a range of over 400 items including candles, soaps, bath fizzers, oils and lavender waters, many of which are hand-crafted locally.

## HOW TO USE LAVENDER OIL

### **Lavender bath**

Excellent for aching muscles, relaxation, and stress relief. Add 6-8 drops of essential oil after running the water.

### **Lavender vaporisation**

Fill the top dish of an 'oil burner' or 'vaporiser' with water and add 6-8 drops of Lavender oil. Vaporisation is good to use when you have a cold or feel unwell.

### **Lavender massage**

Particularly effective when you have tight and sore muscles or have sustained an injury.

NEVER massage UNDILUTED oils, always use a good quality vegetable or carrier oil. Add 5 drops of Lavender oil per 10ml of vegetable oil.

### **Lavender tissues/handkerchief**

Good for instant relief from flu, sinusitis and anxiety. Use 1-3 drops Lavender oil and inhale immediately as required.

### **Lavender for burns**

After running cold water on the burn for 10 minutes, put a few drops of neat lavender oil onto the area. *ONLY use lavender. Remember serious burns must be seen to by a doctor.*

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# A CURRANT AFFAIR

FALL BACK IN LOVE WITH THAT TASTE OF CHILDHOOD – THE RICH TONES OF THE BEAUTIFUL BLACKCURRANT.

**T**here's one fruity flavour that everyone seems to remember fondly from childhood – the blackcurrant. As we get older we might opt for blackcurrant cheesecake or sorbet, but there's still something about that simple, rich, sweet flavour that's inherently pleasing to the palate.

Blackcurrant bushes are very easy to please. And boy do they show their appreciation of being looked after! A single, well established healthy blackcurrant bush will yield 10lbs of fruit every year and will stay productive for around 20 years.

Bushes will tolerate most soils but prefer rich soil and a wet climate. Plants will need plenty of organic matter dug in before planting to allow it to rot down and feed the plants for spring. They like sunshine, but will tolerate a bit of shade. Blackcurrants will even do well in containers, so long as you keep up the heavy feeding regime.

## AFTERCARE

After planting you should cut all the shoots back to two inches from the base. This may seem drastic, but don't worry they will come back all the stronger and basal buds will form strong new shoots next season. Once your blackcurrant is set up in a well-fed, well-cultivated position there is very little else that needs doing until it's time for pruning.

A simple rule is to prune out one in three of the main branches from each bush every year.

## BIRDS ARE THE BIGGEST THREAT

Blackcurrants aren't the favoured snack for birds, but that's not to say they won't tackle them, so protect the bushes as berries begin to ripen with netting. Pick the fruits when they are black all over. They will keep for a few days in the fridge, but can be turned into an array of delights from sorbet and cheesecake, to cordial and jam. They also freeze well for smoothies in the winter or an impromtu summer pudding.

## WHAT TO GROW

**BEN LOMOND:** An upright strong grower with a compact habit which makes it ideal for growing in small gardens or containers. A reliable cropper of very large fruit of high quality that have an excellent sweet flavour.

**BEN SAREK:** An early variety with a neat, compact growth habit making it ideal for growing in smaller gardens. Both vigorous and high yielding, producing heavy crops of very large glossy blackcurrants that have a superb flavour and are of excellent quality.

**BIG BEN:** An outstanding early season variety, cropping slightly earlier than Ben Lomond. It produces enormous blackcurrants that are a two or three time the size of other varieties, and are extremely sweet.

All three varieties can be found at GROW AT BRODGALE, Brogdale Farm, Brogdale Road, Faversham ([www.brogdaleonline.co.uk](http://www.brogdaleonline.co.uk)).

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# THE GARDEN FURNITURE GUIDE

INTERIOR AND EXTERIOR DESIGN ARE AS MUCH ABOUT PERFORMANCE AS THEY ARE AESTHETICS. WHEN IT COMES TO GARDEN FURNITURE, WE'RE FACED WITH MYRIAD CHOICES. SO HOW DO YOU DECIDE WHICH IS 'THE ONE'?



## STONE

Stone has such a natural place in the garden. It complements patios and terraces, it suits shingle and chippings, and it's wonderfully cool to lean on when the sun is beating down.

### COMPOSITE STONE

It feels like stone, it looks like stone, it behaves like stone, but for their Hudson tables Neptune use a glass-reinforced concrete blend. It's far lighter and far stronger than certain natural stones. Glass lends it strong tension, concrete promises strong

tiny pits in its surface. These are simply spaces between the mineral crystals. You might also spot ribbons of colour which are the result of the immense heat and pressure from when it was formed beneath the ground.

### LIVING WITH STONE

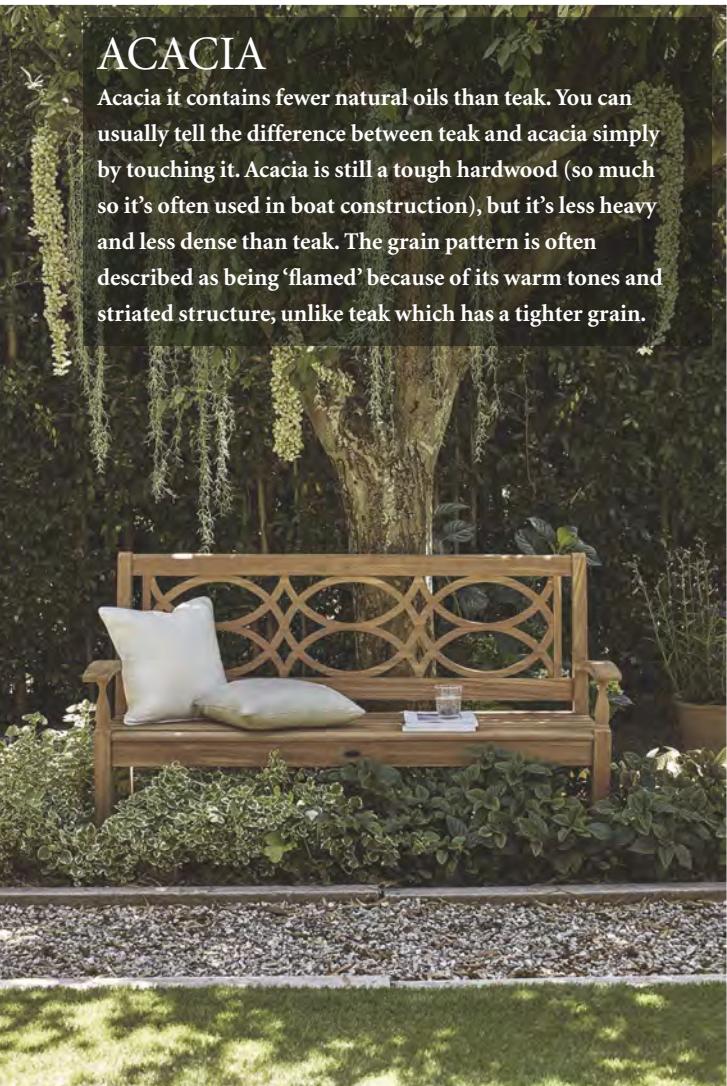
Once sealed you can leave it outdoors, uncovered, and it'll fare just fine for many years to come. In fact, the composite stone weathers rather beautifully and only becomes more realistic. Should you want to, you can reseal the stone in a few years' time with your choice of stone sealer product.

## TEAK

This is probably the most favoured timber for outdoor living. A tropical hardwood, it's a rich honey brown that slowly takes on a silvered patina over time. It can be left untreated because of the naturally-occurring oils present in the wood's fibres that act as a preservative. The oils also encourage insects to stay away. Teak is often referred to as the king of all hardwoods, and will often keep its form so well that it can be passed on for generations.

## ACACIA

Acacia it contains fewer natural oils than teak. You can usually tell the difference between teak and acacia simply by touching it. Acacia is still a tough hardwood (so much so it's often used in boat construction), but it's less heavy and less dense than teak. The grain pattern is often described as being 'flamed' because of its warm tones and striated structure, unlike teak which has a tighter grain.



## LIVING WITH TIMBER

Because of their innate sense of strength, both teak and acacia are relatively easy to live with. We've treated our wooden pieces with our timber protection oil, IsoGuard®, to give them an extra layer of protection from the weather and from staining. You might wish to reapply this in a few years' time.

Teak will see a colour change within the first few months. If you want to slow down the silvering of teak, certain teak oils can help to maintain its golden-brown appearance, but will need to be reapplied (the frequency will depend on the brand you use). If you're content to see it silver, teak needs very little maintenance at all.

Acacia is similar, in that it can be left to the elements, or oiled to prevent it taking on a dark grey tone. Because it's generally protected by our tabletops and IsoGuard® oil, it asks for very little help.



## WEAVE

Wicker is synonymous with garden furniture. It's perhaps the material we expect to see the most, especially when it comes to seating.

Whenever you see wicker on our interior designs, we use natural rattan or Lloyd Loom. For our outdoor collections though, we prefer to use a material that we call 'all-weather wicker'. A resin fibre, it's tougher and more durable than natural rattan and won't flake or peel over time. We've developed two finishes – the darkest colour and smoothest texture being on Toulston, Tuscany, Tresco and Harrington, the mid-tone and more rustic texture on Pesaro, Cadiz and Murano.

The only exception is Chatto, where we've used the British craft of Lloyd Loom.

## LIVING WITH WEAVE

Because we've chosen a resin wicker over a natural rattan, it makes these collections hardy and reliable. It'll withstand sunshine and showers for years and years to come. The weave is done over the top of powder-coated aluminium frames which are lightweight, strong and won't rust either. Just be sure to bring the cushions in, because they're weather-resistant rather than weatherproof.

Chatto has a more delicate nature in comparison. While you don't need to bring in or cover our other outdoor designs during bad weather, Chatto really does need some protection and shouldn't be left outdoors all year long.

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# SIMPLY DIVINE

MARK LANE SAW THE POTENTIAL IN THE RUN DOWN 70S BUNGALOW AND SEIZED THE OPPORTUNITY TO MAKE IT SHINE AGAIN.

**A**ward winning garden designer and BBC TV presenter Mark Lane invited our feature writer Louise Tomlin in to his Kent home to share how he transformed an 'ugly duckling' of a yellow brick bungalow into an eco-friendly, state of the art and elegant dream home.

When most people think of building renovation projects, they could be forgiven for immediately thinking of conservation work being carried out on period properties and restorations of Victorian piles, but not so with this story. Mark and his partner Jasen, had been searching in vain for a new home in Kent

for some time when they came across this potential gem nestling in the beautiful Kent countryside just outside Canterbury. The seventies bungalow was anything but beautiful, it was however in a lovely location with a large garden possessing picturesque rural views and Mark with his designer's eye spotted its potential to become the couple's forever home. As a full-time wheelchair



(Photo: © Dan Barnett Studios)



Left: The living room before. (Photo: © Mark Lane)

Above: The living room is now a cool, airy and light space with great views of the garden. (Photo: © Louise Tomlin)

user after a car crash seventeen years ago, that lead to spinal surgery, further complicated by being born with spina bifida, Mark needed a home and work place that would be fully accessible and allow him freedom of movement to all areas including the garden, redesigning the bungalow was a project that made all this possible.

The project started in May 2007, a log cabin was built in the garden to store all of the furniture from their previous home – which is a canny idea for anyone with storage issues when carrying out this type of live-in renovation

project. They moved into to the annex of the bungalow that housed the only bathroom in the house, with their cat, clothes and a microwave. He described how they had to cover the bed with a sheet of plastic to keep the debris off it from the building work that was inevitably carried in by the contractors coming in to use the facilities. In retrospect, he suggests it would have saved a bit of grief if they'd hired a Portaloo.

Mark project managed the works, and explained that because they had already identified the bathroom and kitchen they wanted it was possible to start the work immediately



Left: The kitchen before. (Photo: © Mark Lane)

Above: The kitchen is now a sleek, modern beautifully designed space flooded with natural light. (Photo: © Louise Tomlin)

with builders, plumbers and electricians working alongside each other. They started with stripping back to the bare bones throughout. As a seventies style house it was all orange and brown with swirling Artex ceilings complete with ornate light fittings and faux fixtures to match. To bring it up to date all the electrics had to be replaced with Cat 3 and audio-visual in every room, streaming from a single computer controlled port. They used 10 miles of cabling all in all.

The Artex was smoothed or removed, and all walls and ceilings were plastered over to create the modern seamless finish that is evident in the house now. The decorating was a relatively

simple task as every wall or ceiling was painted a fresh clean white, with the exception of the TV room, that in contrast was decked out in soft dark colours and cork panels to avoid distracting reflections and create a relaxing snug haven.

The floors were tiled with a similarly holistic approach, large white porcelain tiles were laid throughout the property which work beautifully providing soft reflections from the ample light streaming in from the large modern windows and floor to ceiling windows and doors along the full width of the house at the rear, which is a combined dining room and office space for Mark adjacent to the patio and swimming pool.



Above: The front entrance to the house before. (Photo: © Mark Lane)

Left: The entrance is now transformed into a light welcoming area with floor to ceiling views of the front garden. (Photo: © Louise Tomlin)

The majority of this work was completed by November 2007.

Under-floor heating was installed when the floor tiles were laid and Mark mentions it had always been a dream of his to have this type of heating as the warmth comes up from the floor through the whole building and there's no need to clutter up walls with radiators. However the under-floor system turned out to be a disappointment as it was incredibly expensive to run. They eventually turned it off and installed a heat recovery system with air ducts that provide heat in the winter and cool air in the summer, which is highly efficient, costs pennies in comparison and is inline with the environmentally friendly ethos of the house.

Further eco credentials are added with all external windows and doors having a thermally efficient A rating and the lighting being LED low wattage throughout. Hot water is supplied by the solar panels that were installed on the roof in 2009 along with the PV (photo-voltaic) panels

that provide any electricity requirements. All this goes together to create an eco friendly and future proofed 21st Century home.

Last but not least, in 2010 the exterior of the bungalow which was previously yellow brickwork, was given a fresh look by covering it with a white breathable thermal render, which was not purely for aesthetic reasons, although this certainly gives the property an altogether more elegant appearance that's totally within keeping with the sleek modern interior, it was to also make it as thermally efficient as possible.

Mark's work as a garden designer keeps him very busy along with the hectic schedule of presenting for BBC Gardeners' World and although there are no outstanding works on the bungalow, the large and very beautiful garden is an on-going project. He has carried out a major restoration and redesign of it, which we will cover in the next issue of Conservation News. Many thanks to Mark Lane for sharing his project with us.

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# OYSTER FESTIVAL in the frame

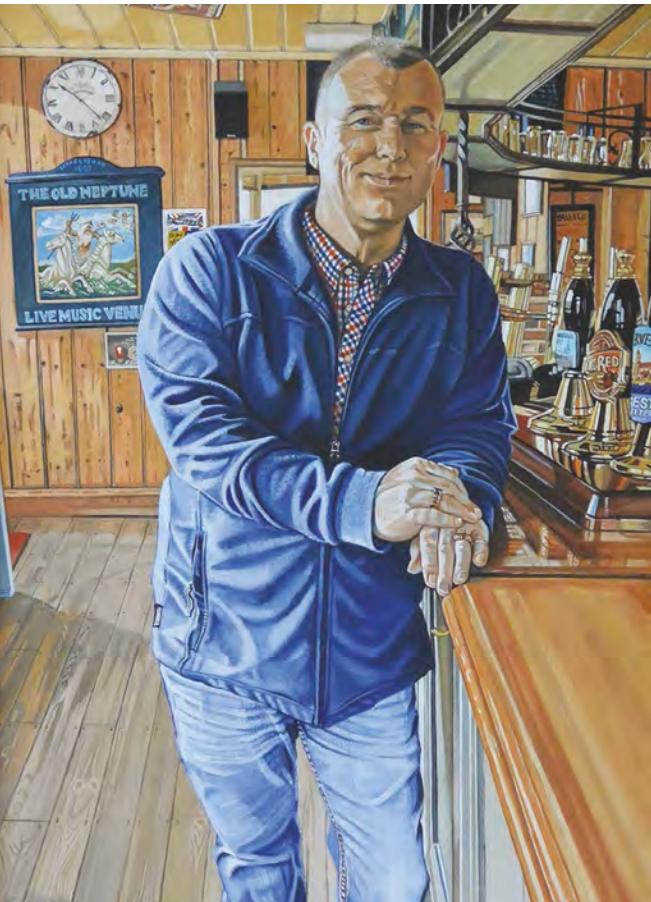
WHITSTABLE'S PERENNIALLY POPULAR OYSTER FESTIVAL IS BACK  
- AND SO ARE THE ACCLAIMED WHITSTABLE PORTRAITS.

**T**he festival, to be held this year on the weekend of 21st and 22nd July, will feature favourite events such as the Landing of the Oysters, Oyster Parade and Oyster Eating competition – not forgetting the traditional building of shell ‘grotters’ on the beach by children.

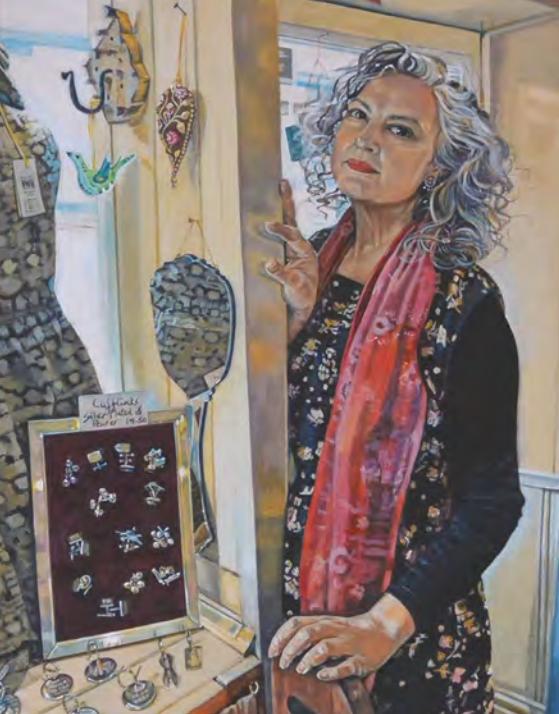
This year the publicity posters feature the Whitstable Portraits by talented local artist Nicola Ulldemolins, who grew up in the town. Originally exhibited together in

2016, the pictures of 16 people instrumental to Whitstable received warm appreciation at the time. They obviously made a lasting impression, too, because Full Event Production – this year’s festival organisers – asked Nicola if they could use them in their publicity material.

“I said ‘yes’ immediately,” she says. “I am very grateful and proud that people still want to see the Whitstable Portraits.” She says she felt touched and inspired by the favourable comments when she showed the pictures at the Horsebridge Centre in Whitstable two years ago. “People said they should be part of the town forever,” she says. She has just produced a 17th picture of oyster shells in the same style, specifically for the festival.

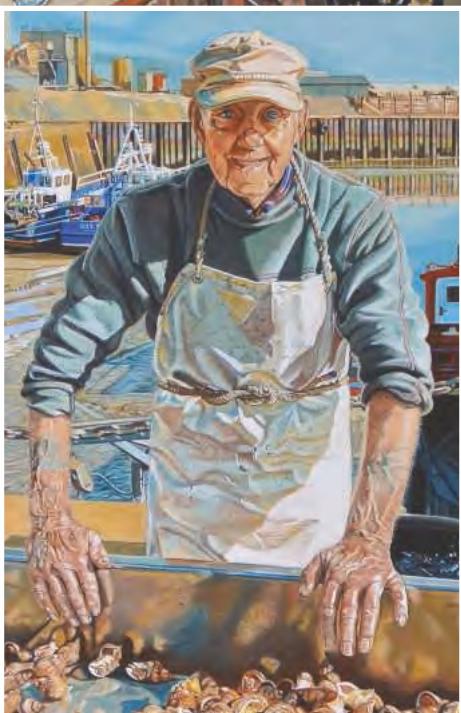


*Left: Darren Wilton*

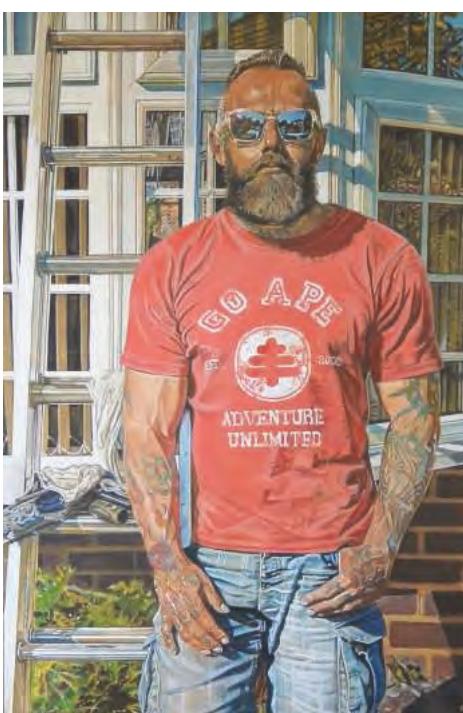


The portrait subjects range from window cleaners to vicars, and include local developer George Wilson and Dr John Ribchester who between them were responsible for building Estuary View medical centre. Others are familiar traders, artists, a head teacher, a samba band leader, and whelk fisherman Derrick West. There are a couple of TV celebrities who live locally: Gregg Wallace, the Masterchef presenter, and potter Keith Brymer Jones (the Great Pottery Throw Down).

“They are all people who are instrumental to the town,” says Nicola. “I wanted to capture them in their own environment, so I visited them to take lots of photographs – I use my camera as a tool. I usually spent about two hours with the person, but I could quickly see when I had a good composition.



Above: Derrick West Above top: Shernaz Dinshaw



Paul Wood

“I started with Shernaz Dinshaw, whom I knew, and who runs the gorgeous Mosaic shop in Harbour Street. She was very positive and knows a lot of people, so she helped me with ideas for other people I should paint, and one portrait just led to another.”

The idea for the project came to Nicola after she painted a portrait of her partner from a photo and presented it to him as a surprise at his birthday party. The guests' reaction was 'astonishing', she says, and this inspired her to get back to art after a long break. She had been awarded a first-class degree in 3-D design from an art college, but then life got in the way and she spent 25 years in retail management.

“I wanted to get back into being creative and had always wanted to do something about Whitstable, but not just beach huts. This idea just evolved,” she says.

The portraits are painted in gouache on silver birch plywood, which provides a light background on which Nicola could play with light and shade and reflections. Perhaps her most daunting 'reveal' was to another notable Whitstable artist, Estelle Jourd. “I wondered what on earth she would think of it!” says Nicola, “But her daughter bought it and it now hangs in her studio.”

All the pictures are the same size and in similar frames to give a sense of unity. They were also exhibited at Creek Creative in Faversham, and in London at the Shepherd Market

Gallery. This latter show led to an article in The Artist magazine.

Nicola is now determined not to let her talents lie dormant again and she has received several commissions. Her technique of working from photos means that she can fulfil family requests for portraits

of loved ones they have lost. “It is very personal work and gives them comfort,” she says.

“I now know that I would be very unhappy if I could not vent my creativity. I would love to paint portraits all the time, as it is a fascinating process!”

[www.whitstableoysterfestival.co.uk](http://www.whitstableoysterfestival.co.uk)

[www.nicolaulldemolinsart.co.uk](http://www.nicolaulldemolinsart.co.uk).

*Below: Gill Moody*



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# MIND THE DOORS!

REINSTATING PERIOD DOOR FEATURES IN YOUR HOME IS A GREAT WAY OF MAKING YOUR HOME MORE HARMONIOUS AND CAN ALSO ADD VALUE.

Whilst plenty of thought is given to restoring windows and fireplaces, sometimes doors and door furniture are not always given the consideration they deserve.

Period timber doors add solidity and charm to a property that is hard to beat – and if any of the original door furniture remains, all the better. Panel doors, common throughout the Georgian, Victorian and Edwardian eras, in various designs, were often shunned during the 1960s and boarding was sometimes nailed over both sides, hiding the real door beneath. Discovering the originals underneath these boards is one of those moments that makes renovation rewarding.

If your doors are coated in years worth of gloss paint, they can be chemically dipped or sandblasted, with many specialists offering a collection and delivery service.

The stripped door can then be waxed, varnished or painted as you wish. If the doors remain looking damaged or patchy, then applying a limed finish is a good idea and is actually a traditional finish for doors, floorboards and furniture.

Doors that have warped or have become rotten over time and are sticking in their frames can be repaired, usually for less than it would cost to replace.

It is vital not to cut corners when buying doors, whether you go for replicas or reclaimed pieces. You need to measure carefully and choose



something which you really love as you will be using the doors every day.

If the doors have been replaced – particularly common with front doors which are often replaced with unsuitable PVCu designs – reclamation yards usually have a good stock of all styles. Take your measurements along with you and be prepared to sift through quite a few. Most reclamation yards also offer a reconditioning service, at an extra cost.

## Door furniture

There is a wide variety of different items that can be purchased to enhance the aesthetics of your doors.

Before choosing your door furniture is it important to see as many different options as possible. Researching the type of door furniture which was in your house at the time it was built can be an adventure in itself. Doorknobs have been made from lots of different materials over the years, from brass and nickel to chrome and glass. If you wish to go with the era, brass and porcelain were most popular in Victorian times, wooden doorknobs were favoured in Edwardian houses and polished nickel or chrome was used in the Art Deco period.



## Knock out

Founded in 2010, Grace and Glory has a passion for producing stylish items for the modern period home. This glorious lion's head door knocker cast in solid brass has a polished finish and beautiful detailing. ([graceandgloryhome.co.uk](http://graceandgloryhome.co.uk))

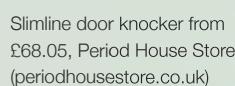


## ART DECO

The Art Deco period started in the 1920s and has remained popular thanks to its modernist styling and use of high quality materials. Art Deco design tends to be very distinctive and back in the 20s and 30s Art Deco was considered to be the height of forward thinking modern design. Even now, Art Deco design retains an edgy, somewhat contemporary look, with its combination of often intricate geometric designs and striking use of both curves and straight lines. Typically Art Deco products were made from chrome and stainless steel, the sleek colour of silver lending itself well to the modern ideals underpinning the style, showcasing the very best in craftsmanship.



Linear lever handle from £64, The Period Ironmonger ([theperiodironmonger.co.uk](http://theperiodironmonger.co.uk))



Slimline door knocker from £68.05, Period House Store ([periodhousestore.co.uk](http://periodhousestore.co.uk))



Chrome letter plate from £28.22, Handles4Homes ([handles4homes.co.uk](http://handles4homes.co.uk))

# Ironmongery

## BELL PULL OR PUSH

Originally, the pull would operate the bell via a cable, but with the advent of electricity, push buttons became more common.

## ESCUTCHEON

The cover for the keyhole would often be highly decorated and made from the same material as the other fittings.

## FINGER PLATE

Finger plates were often in pairs: the larger one above the knob and the smaller plate below. They were sometimes in glass or porcelain; and might be plain or decorated.

## KNOCKER

The knocker, if present, was usually placed centrally on the door, and at about head height.

## LETTER PLATE

Letter plates or boxes came in after the introduction of pre-paid postage stamps. They were in brass and iron, and elaborate. Commonly the plate was cast or stamped from a sheet of metal, and decorated with fretwork. Iron ones were sometimes painted to match the door.

## LOCK

Mortise locks, set into the closing stile of the door, were generally used on the front door. As the 19th century went on, these locks were fitted to the more important internal doors.

## NUMERALS

Often painted onto the glass above the front door, or on the woodwork. Alternatively, the numbers would be on an enamelled or engraved plate. In the case of the latter, black wax could be used to highlight the numerals.

## PULL

Front doors sometimes had a special large knob or a handle for pulling the door closed.

## VICTORIAN

Cast iron was a popular metal used on door furniture in the first half of the century, designs for door knobs, knockers and hinges echoed back to the previous century with designs like lions heads, dolphins and urns. By 1850 the use of brass became more widespread and front doors had shining brass bell pulls, finger plates and letter boxes. A very imposing sight. Cast iron foot scrapers were also a traditional feature beside a front door. House numbers engraved on glass panels or in metal began to appear on front doors. The most relevant finishes to choose for a Victorian house are black iron or brass which can be smooth or rough cast brass in finish.



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Black iron lever door handle,  
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# HEAVENLY HEIGHTS

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**I**t's an almighty task for a small local firm but, working nearly 100 feet up, Dolmen Conservation has literally risen to the challenge! High inside Canterbury Cathedral, the iconic building at the centre of worldwide Anglican faith, Dolmen's skilled team of carpenters have been inspecting, conserving and where necessary replacing the woodwork holding up the extensive lead roof, much of it centuries old.

The work is part of a £24.7 million five-year project called The Canterbury Journey, necessary to safeguard the beautiful building – including making the roof watertight - for generations to come. The western end of the cathedral is being both restored and enhanced, with repairs to the west towers, nave roof and Christ Church Gate. A new Welcome Centre for visitors is also included in the plan.

As a Kentish family firm just down the road near Ashford, Dolmen is delighted to have been appointed as the specialist carpentry contractors to such a prestigious project of international importance. "It's a wonderful opportunity to showcase what we can do," says project manager Jack Massey.



[www.dolmen-conservation.co.uk](http://www.dolmen-conservation.co.uk)

[www.canterbury-cathedral.org/heritage/the-canterbury-journey](http://www.canterbury-cathedral.org/heritage/the-canterbury-journey)





The cathedral was rebuilt from 1070 after a disastrous fire, on the site of St Augustine's original church. There have been additions over the centuries, but some very old parts have survived. The nave, for example, is more than 600 years old. Some of the roof timbers are from trees originally felled in 1398, says Joel Hopkinson who leads the on-site team. "It's a real privilege to work on the most important cathedral in the country," he adds.

The first thing to be done last summer was to survey the structure. That was last done in 1860. "No-one had looked at it for 150 years," says Joel. The lead was peeled back and problems assessed and identified, which included leaking gutters and some rot.

There is a large team working on the

Canterbury Journey including a project director, a head of conservation, architects, and heritage consultants.

Dolmen completed a phase of work on the nave roof at the end of March – work which included replacing all the roof battens with hemlock, and some other structural timbers using dried oak and Douglas fir. Their own managed woodland in the Kent countryside is cut in their sawmill and joinery workshop at Woodchurch.

The team is now working above the quire to ensure the space is ready to receive new cathedral organ pipes in late summer as part of a separate cathedral project. Access hatches are being installed to make future maintenance easier.



Dolmen's ethos is to deliver a high-quality, intelligent approach to the repair and conservation of historic buildings. They are also currently working on Westminster Hall, and previous projects include Herstmonceux Castle in Sussex. They won an English Heritage award in 2011 for Best Craftsmanship on Westenhanger Castle near Hythe. The Canterbury Cathedral contract is a real flagship project, though.

"This is the hardest I have ever worked," admits Joel, who has worked for Dolmen for 15 years. "But it's an honour and a privilege."



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# EXTENDING A LISTED BUILDING problem or opportunity?

ARCHITECT PETER KING OUTLINES THE MAIN APPROACHES  
TO EXTENDING A HISTORIC BUILDING



Many people who acquire Listed buildings and buildings in conservation areas are enthralled by the character of their buildings, and genuinely seek to live in and maintain them in a sympathetic manner. This can mean in some extreme cases compressing their lives and all their possessions into what were often quite small and awkwardly planned buildings.

The desired home layout of today's family is, to put it mildly, not one that the builder of their listed home would have recognised 300 years ago. 'Media' rooms, computer studies, en-suites, utility rooms and kitchen/dining areas open to the garden – are all seemingly essential 'today' items of accommodation that the 17th century builder would just scratch his head at. Open planning itself is seen as most desirable also today, yet much historic property is stoically cellular in construction. There are so many potential problems in getting what we want out of a building built at a time when things were, shall we say, 'simpler'. So the option of extending is frequently dismissed out of hand, as listed building owners have all heard rumours from neighbours and friends of planning refusals, nitpicking, and

extended delays. Whether or not the rumours are accurate there is a strong disincentive to try extending historic – particularly listed property.

My experience in extending listed property as an architect has often brought me into contact with this supposed difficulty, but the evidence of my experience is the opposite. Extending listed buildings and buildings in conservation areas is really not so difficult, though there is

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*"Extending listed buildings and buildings in conservation areas is really not so difficult, though there is a knack to it."*

---

a knack to it. Two relatively recent extensions carried out by my practice are examples of what can be achieved in the context of

historic buildings of strong character.

The first property is a detached stone-built Cotswold cottage. It is well detached from



its neighbours so planning concerns about proximity and overlooking were not obstacles. The south extension, containing a kitchen and family dining area, is a version of one of the main approaches to extending a historic property – ‘playing the game’. This approach involves using similar materials and details to the existing property, but trying to achieve something distinctive and new with it – not just copying. ‘Playing the game’ extensions can easily fall into the trap of being unimaginative, even ingratiating. So it is important to have something up one’s sleeve to make it distinctive. Here we pulled the first floor away from the gable of the extension (that is called ‘gallerying’ the floor) allowing us to put up a one-and-a-half storey high bay window there. We then attached a small pool to the bay, the purpose being to reflect the dappled patterns of light reflecting off the pool onto the walls and ceiling of the extension, rather like those you see on the underside of a bridge. The galleried floor contains a study from which one can see the constantly changing patterns of water below, and the casements of the bay window all open leaving the gable end nearly completely open to the elements when desired. I was very careful to use materials to match the existing cottage – stone and jointwork exactly to match, timber windows, cast iron rainwater goods, a leaded roof over the dormer, and conservation rooflights (the real ones). The difference is in what we did with those materials.

A point worth noting is that the planning conservation officer supported this extension – we encountered no planning difficulties

at any point. No nitpicking. No delays. This extension won a RIBA regional award after it was completed.

Here is another extension, but in a very different context. This one is a new lounge to the rear of a substantial sandstone villa in Glasgow, completed last year. The existing building is not listed, but it is in a conservation area. This extension illustrates a completely different response to a historic building. It is an ‘intervention style’ extension, where what one does is try to contrast the extension with the existing building as much as possible. Obviously there is skill needed here, as

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*“If you have a listed building don’t be afraid of extending it.”*

---

contrasting extensions can easily denigrate or overwhelm the existing historic building if they are too ‘shouty’. Yet this is an approach much loved of planners and architects, as it allows one to easily visually separate the old from the new, and there is little chance of an ingratiating characterless copy of the existing as can easily happen with the ‘playing the game’ type of extension.

The extension in Glasgow has a flat roof in order to simplify what could have been quite a messy set of roof junctions were it pitched roofed. We also wanted to use a flat roof to give the extension a contemporary feel, so enhancing the sense of this extension being a contrast to the existing. Moreover the wall material is very different to the existing – it is largely timber – in this case untreated Douglas Fir left to go silver with time. All of these aspects make it look like something very different to the existing, but something in sympathy with the existing building rather



*New lounge to the rear of a substantial sandstone villa in Glasgow*

than a shouty 'look at me' extension that would detract from the existing building. Honestly, it is as self-effacing as we could make it.

The planners supported this extension too. Their planning report said 'the concept of the proposed extension may be supported in terms of policy in that it is of quality, innovative design... providing a contemporary yet complementary modern addition to the traditional stone property'. Note here that the planners are stating their support for an 'intervention', i.e. contrasting style of extension. Not all extensions to historic buildings need to be of 'playing the game' type. Quite often an 'intervention' style may be a more successful approach, depending upon the individual circumstances of the building.

So there you have it. Two very different ways

a historic building can be successfully extended without sullying its character: 'playing the game' or 'intervention style'.

If you have a listed building don't be afraid of extending it. A sensitively designed and built extension will prolong the useful life of a historic building, and that is a good thing for the historic building, and it is often seen as a good thing by planners too. Plus plus.

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Perfect presentation and an attractive ambience are important parts of the experience, enhanced by beautiful china, exquisite cakes, perfectly-formed sandwiches and tasty tea: a pleasure for the senses of sight, scent and taste, and maybe the ear, too,



# Host the perfect tea party

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if there's a piano present or other soothing background music.

We have Queen Catherine of Braganza, wife of Charles II, to thank for our British tradition of tea-drinking. She fell in love with the drink and introduced it to the royal court and the aristocracy. The 7th Duchess of Bedford is believed to have invented the idea of 'afternoon tea'. At this time it was an expensive drawing-room luxury but, as prices settled, tea rooms opened up everywhere as respectable alternatives to pubs, especially for ladies!

Since then, tea has been a prominent feature of British culture, yet it continues to reinvent itself with a whole range of varieties now available under supermarket labels as well as from specialist companies. Putting on the kettle for a brew is a comforting part of everyday life, but going out for tea turns the humble cuppa into something way more special.

The best hotels pride themselves on attention to detail in their afternoon offering. The Connaught in London, for example, says its tea-time concept is a combination of tradition and fun. Finger sandwiches (uncut until the last possible moment to avoid drying out) and classic scones are served on elegant plates alongside the pastry chefs' newest designs featuring seasonal flavours. Each cake is treated like a jewel: small, elegant, perfectly formed and precisely placed. Delicious, too!

A good waiter will help negotiate an ideally long list of beverages, including Assam, Oolong, Darjeeling, Lapsang Souchong, Earl Grey or a caffeine-free herbal. Of course the tea will be loose-leaf, presented in a pot, with a strainer, to be poured into beautiful cups by one of the table guests at the optimum moment. Our very own tea ceremony...

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**[www.frasers-events.co.uk](http://www.frasers-events.co.uk)**





## Style the perfect table

**Vintage lace** is a big trend this summer. Lay the table with a lace cloth and napkins to add a 1930s feel.

**Distressed silver trays** are the sophisticated way to serve cups of tea.

**Silk or fresh flowers** can be arranged to pretty up the table.

**Tiered cake stands** and vintage bone china are a must – mix and match for an eclectic look.



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[www.chiddingtoncastle.org.uk](http://www.chiddingtoncastle.org.uk)



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The Orangery, at Whitstable Castle, is an atmospheric setting for home-cooked café food. Cream teas make it an enjoyable place to spend a summer afternoon amid the splendour of the extensive Whitstable Castle gardens.

[www.whitstablecastle.co.uk.](http://www.whitstablecastle.co.uk)



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[www.secretgardenkent.co.uk](http://www.secretgardenkent.co.uk)



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### *Afternoon tea at the Farm*

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Wine, £24,  
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Floral arrangement, £8  
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Vera Wang cake slice and  
knife, £55, John Lewis



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Birdies is one of Whitstable's oldest family run restaurants, serving brilliant locally caught fresh fish features alongside great French classics.

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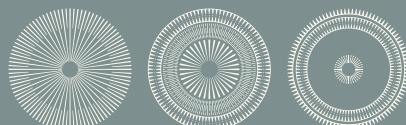
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Closing date for entries is 16th July 2018

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*Recipes from Afternoon Tea at Bramble Café*

by Mat Follas; Photography by Steve Painter

Published by Ryland Peters & Small

SERVES  
TEN



# Afternoon Tea AT BRAMBLE CAFÉ

## BRAMBLE CHEESECAKE

This recipe is embarrassingly easy, but then cooking doesn't have to be difficult. The result is anything but simple; sharp mixed berries, creamy smooth cheesecake and a crunchy buttery base make a wonderful combination. Topping the cheesecake with a glossy, fruity jelly gives it a dramatic and mouthwatering pop of colour and flavour.

### YOU WILL NEED

#### TOPPING

300g mixed berries

freshly squeezed juice of  
½ lemon

30g caster/granulated  
sugar

1 sheet gelatine

#### BASE

100g butter

250 g digestive biscuits

#### CHEESECAKE LAYER

600g soft cheese

100g icing/confectioners'  
sugar

300ml double cream

25-cm/10-inch round,  
loose-bottomed cake  
pan, lined with clingfilm/  
plastic wrap to create a  
smooth surface

### METHOD

**Preparation time: 20 minutes Cooking time: 5 minutes**

Start with the topping. Place the berries in a bowl and add the lemon juice and sugar. Mix together and leave to infuse.

For the base, melt the butter in a small pan over a low heat. In a food processor, blitz the digestive biscuits to a rough crumb, then add the melted butter. Blitz the mixture once more until combined. Press the buttery biscuit into the base of the lined pan, then place in the refrigerator for 30 minutes. While the base is chilling, prepare the cheesecake layer. Whisk the soft cheese and icing/confectioners' sugar together, then add the cream. Whisk until smooth.

Back to the topping, place the gelatine sheet in cold water for 5 minutes to soften. Strain off the juice from the berries into a small saucepan and heat until bubbles just start to form. Remove from the heat and add the gelatine, then stir until it is fully dissolved. Add the fruit to the saucepan and fold the mixture to coat the fruit.

Remove the base from the refrigerator and carefully spoon over the soft cheese mixture, smoothing the top. Now carefully spoon over the berry and juice mixture to form an even layer on the top of the cheesecake.

Place back in the refrigerator for 3-4 hours, or overnight, before carefully removing from the cake pan and peeling off the clingfilm/plastic wrap. To portion, use a hot knife to cut smoothly. Serve chilled.

# WHITE CHOCOLATE & STRAWBERRY TIFFIN

Delicious with coffee, these tiffins are fun to make with children.

Be inventive with swirly toppings and fillings.

## YOU WILL NEED

250g butter

120g caster/

granulated sugar

120g golden/light corn syrup

200g milk chocolate

100g mixed dried fruit and nuts (almonds, sultanas/golden raisins, cherries)

100g fresh strawberries, chopped

450g digestive biscuits crushed

450g white chocolate

## METHOD

**Preparation time:20 minutes Cooking time:10 minutes**

In a saucepan, place the butter, sugar and golden/light corn syrup. Warm on a low heat until melted and stir to mix together.

In a mixing bowl, grate 100 g/3½ oz. of the milk chocolate, then add the dried fruit and nuts, strawberries and crushed digestive biscuits.

Pour in the melted butter, sugar and syrup mixture. Fold together until thoroughly mixed, then spoon into the lined brownie pan. Smooth the tiffin base to make it level, then place in the refrigerator for 15 minutes.

Melt the white chocolate by breaking it up and heating three-quarters of it in a microwave on high in a microwaveable bowl. Use the microwave in 10-second bursts, stirring the chocolate in-between until it is all melted. Now, add the remaining one-quarter and mix together to form a smooth, just-melted chocolate.

Remove the tiffin base from the refrigerator and pour the white chocolate over the top. Tilt the pan until the topping covers the tiffin base and is smooth and even. Now melt the remaining milk chocolate in the same way (melting three-quarters of it, then adding the final one-quarter at the end).

Pour the milk chocolate over the white chocolate in thin lines. Use a cocktail stick/toothpick to drag the milk chocolate over the surface to form patterns. Return to the refrigerator for at least an hour, before removing and portioning with a hot knife.

## WIN A COPY

For your chance to win a copy of *Afternoon Tea at Bramble Café*, please email your name, address and telephone number to [dawn@cnkent.co.uk](mailto:dawn@cnkent.co.uk).

Closing date for entries is 16th July 2018

Good luck!



MAKES  
18



# THE RED LION INN - BRIDGE



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## SUMMER EVENTS

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Saturday 16th June 2pm - 4.30pm

### *René's Birthday*

Saturday 14th July from 4pm

### *Le Jog Fundraiser*

Saturday 11th August

from 4pm

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# — KENT —

## *Farmers' Markets*

### **JUNE**

#### **FRIDAY 1ST, 8TH & 15TH**

Egerton

#### **SATURDAY 2ND**

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

#### **SUNDAY 3RD**

Ashford;  
Tunbridge Wells (Pantiles)

#### **TUESDAY 5TH, 12TH, 19TH**

& 26TH  
Capel-le-Ferne;  
Hildenborough

#### **WEDNESDAY 6TH**

Lamberhurst

#### **THURSDAY 7TH, 14TH, 21ST & 28TH**

Charing; Rolvenden;  
Shipbourne; Whitfield

#### **SATURDAY 9TH**

Bridge; Headcorn; Hythe;  
Offham; Sevenoaks;  
Tunbridge Wells (Town Hall);  
Whitstable

#### **SUNDAY 10TH**

Bishops Park; Herne Bay;  
Lenham; Tonbridge

#### **SATURDAY 16TH**

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

#### **SUNDAY 17TH**

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

#### **FRIDAY 22ND**

Egerton; Maidstone

#### **SATURDAY 23RD**

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

#### **SUNDAY 24TH**

Bishops Park; Cliftonville;  
Dover; West Malling

### **JULY**

#### **SUNDAY 1ST**

Ashford; Bishops Park;  
Tunbridge Wells (Pantiles)

#### **TUESDAY 3RD, 10TH, 17TH, 24TH & 31ST**

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;  
Sandgate; 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;  
Sandgate

### **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

## **AUGUST**

### **WEDNESDAY 1ST**

Lamberhurst

### **THURSDAY 2ND, 9TH, 16TH, 23RD & 30TH**

Charing; Rolvenden;  
Shipbourne; Whitfield

### **FRIDAY 3RD, 10TH, 17TH & 31ST**

Egerton

### **SATURDAY 4TH**

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

### **SUNDAY 5TH**

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

### **TUESDAY 7TH, 14TH, 21ST & 28TH**

Capel-Le-Ferne;  
Hildenborough

### **SATURDAY 11TH**

Bridge; Headcorn;  
Hythe; Offham;

Sevenoaks; Tunbridge Wells  
(Town Hall); Whitstable

### **SUNDAY 12TH**

Bishops Park; Herne Bay;  
Lenham; Marden;  
Tonbridge

### **SATURDAY 18TH**

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

### **SUNDAY 19TH**

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

### **FRIDAY 24TH**

Egerton; Maidstone

### **SATURDAY 25TH**

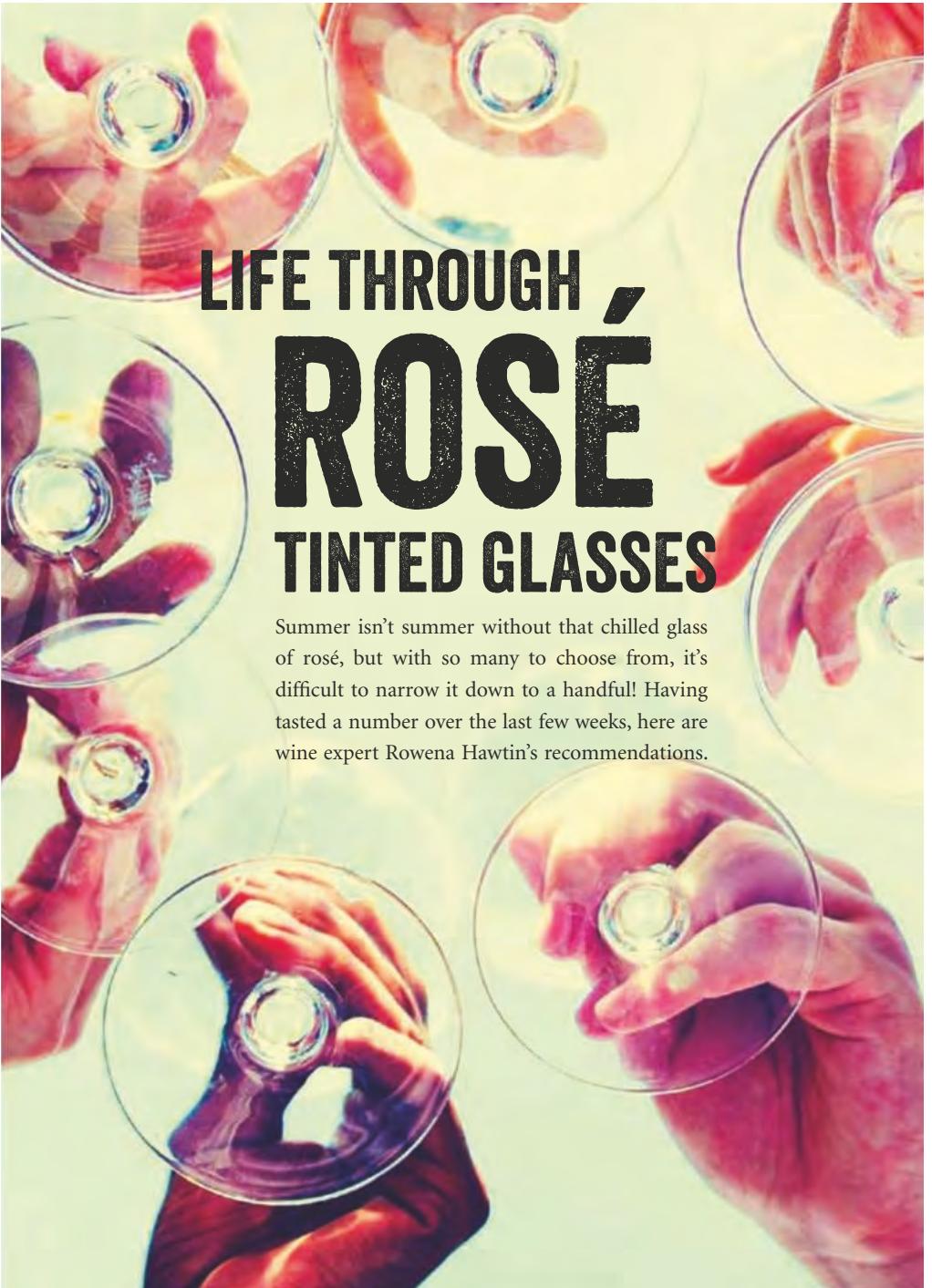
Bearsted; Bridge;  
Cranbrook; Hythe;  
Knockholt; Sevenoaks;  
Tunbridge Wells (Town Hall)  
Whitstable

### **SUNDAY 27TH**

Bishops Park; Cliftonville;  
Dover; West Malling

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Visit [www.kfma.org.uk](http://www.kfma.org.uk)  
for more information



# LIFE THROUGH ROSÉ TINTED GLASSES

Summer isn't summer without that chilled glass of rosé, but with so many to choose from, it's difficult to narrow it down to a handful! Having tasted a number over the last few weeks, here are wine expert Rowena Hawtin's recommendations.

## Rosé Wines

### GRIBBLE BRIDGE SPARKLING ROSE 2014 BIDDENDEN VINEYARDS

This delicious sparkling wine is made from 100% Gamay grape – the main grape for the red wine Beaujolais. It's made in an off dry style with aromas of rose petals and flavours of sweet summer fruit (strawberries and raspberries) slight acidity – a definite winner! £23.50.



similar colour to a typical rosé from Provence. A delicious summer wine with ripe apples and strawberries on the nose and a smooth silky finish. £16.50.

### ENGLISH ROSÉ, CHAPEL DOWN 2017

Lovely rose made from Pinot Noir, Pinot Meunier and Regent, it has lovely aromas of strawberries and cream with redcurrants and floral notes on the palate – which leads to a crisp, refreshing finish. Enjoy at lunchtime with a light salad or during those lovely warm evenings of summer BBQs with friends.



### CREMANT DE LOIRE BRUT ROSÉ, BOUVET

An excellent sparkling wine made in the traditional way, it's made from Cabernet Franc – the red grape of the Loire valley. With a delicate pink colour, an elegant bouquet with raspberry aromas it's really well balanced with crisp acidity – enjoy with meaty, oily fish.

### NANETTE'S ENGLISH ROSE HUSH HEATH, STAPLEHURST

Hush Heath is a family owned Tudor estate just outside Staplehurst Kent. During the last 18 months, they have been undergoing a huge expansion programme. Many of their wines are named after the family's children and Nanette is the producer's youngest daughter. Although a still wine, it is made from the Champagne grapes of Pinot Noir, Pinot Meunier and Chardonnay and is a very



### CHATEAU DE MINUTY ROSÉ PROVENCE 2017

Provence is the home of rosé in France and Chateau de Minuty is located in St Tropez with vineyards overlooking the Mediterranean. A pale, honeysuckle pink, it has fresh aromas of citrus fruit and blossom which gives way to summer fruits on the palate which just melt in your mouth. As a suggestion, drink this with seafood, mozzarella and sun ripened tomatoes or just enjoy on its own.



If you would like to see my latest events and wine tastings visit my website [www.discoverthevine.co.uk](http://www.discoverthevine.co.uk) or have a look at my wine tasting packages which can be tailored to your individual preferences. Get to know your wine with Discover the Vine. #winelady

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# LYON HOUSE, PETHAM



**A** handsome and prominent Grade II listed detached period property featuring extensive and versatile accommodation arranged over three floors including garage, driveway and a detached two storey outbuilding, formerly the village bakery, set in a central position in the beautiful Kent village of Petham.

Lyon House is a classically attractive and welcoming family home which has, during its life, played an important part of village life in Petham, once being the village shop and also the village bakery.

Originally built in medieval times with later additions, the accommodation now comprises a light and airy drawing room which incorporates

the old shop space and a cosy sitting room with feature fireplace, a generously proportioned dining room, fitted kitchen with Rangemaster, a double cellar, master bedroom suite with dressing room (which could easily be divided to create an additional bedroom, subject to the relevant consents) and cloakroom, second bedroom with access to the family bathroom and two further double bedrooms on the second floor, each with ensuite bathrooms.

Outside, the property benefits from a garage to one side of the house and a driveway providing off road parking to the other. The rear garden is landscaped and arranged on several levels sloping upwards. The large patio area incorporates an outdoor swimming pool (now





disused) and provides access to the garden shed and garage. There is a lawned area and steps up to a further area of garden with greenhouse.

To the rear of the house, the former village bakery, a two storey brick building, currently used as a workshop/studio, provides a wonderful addition and offers the potential for an annexe, subject to planning permission.

Petham is a beautiful Kent village, lying some 5 miles south of the Cathedral city of Canterbury with its vast array of shopping, leisure and schooling facilities. The village is in a conservation area surrounded by miles of countryside designated as an Area of

Outstanding Natural Beauty (AONB). The area is well suited to outdoor enthusiasts with country walks and bike rides accessible from the front door.

#### PROPERTY DETAILS



Address: Petham, Kent

Price: £695,000

For more information contact: Saddlers Reed House, 1-3 Old Ashford Road, Charing TN27 0JG Tel: 01233 713127

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