

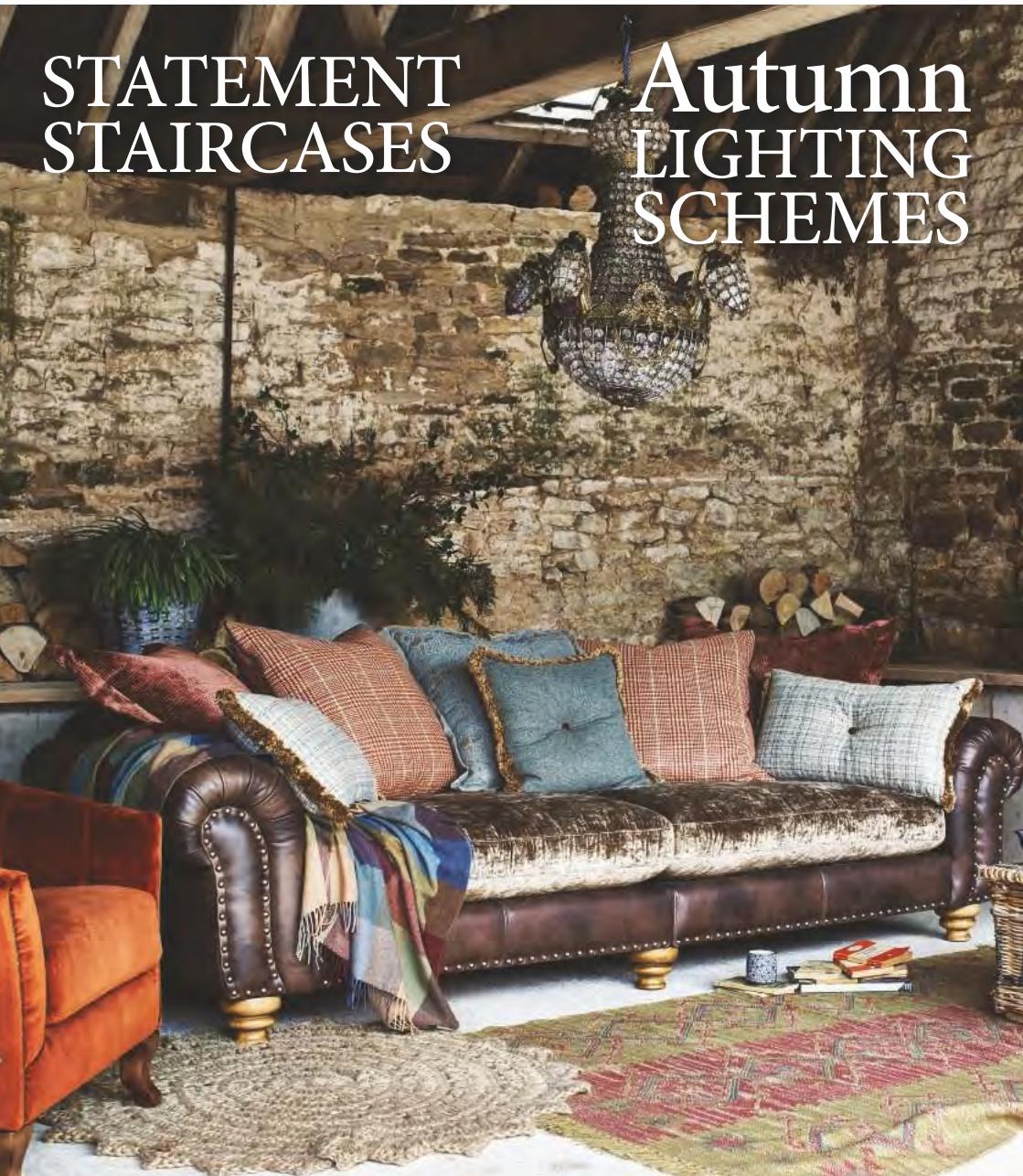
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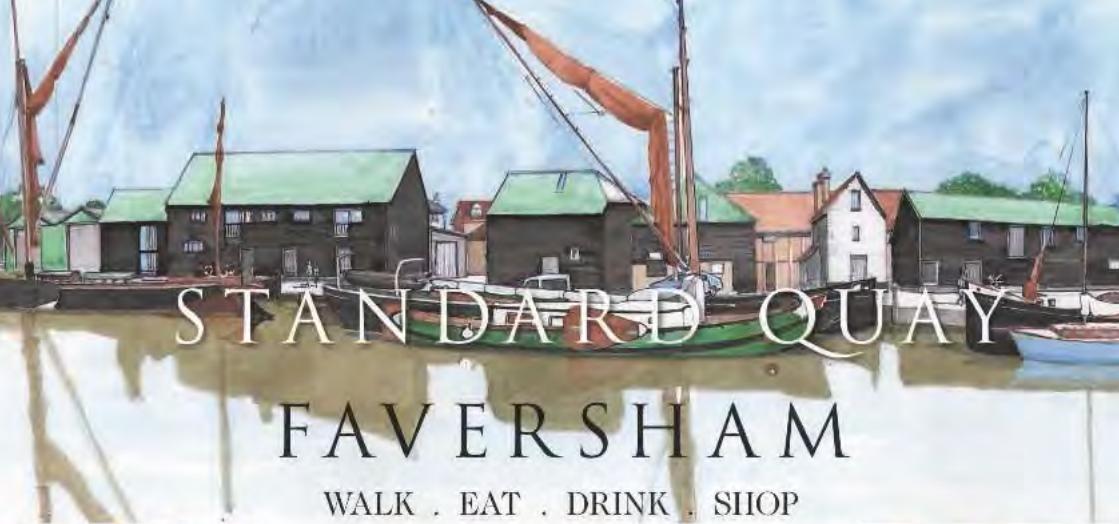


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Welcome **AUTUMN 2018**

You only have to look around you to see that Kent is an ancient county with a history of traditional crafts. Many of these are still practised today by skilled local people with a love of what they do and impressive portfolios of experience, and in this edition of Conservation News we meet some of them.

There's Mark Padfield, a thatcher who simply loves working outdoors and producing something creative. Then there's Keith Cleal, an upholsterer for more than 50 years who has no plans to retire yet!

Autumn harvest is upon us, and it's a time of year to be thinking about food especially with Christmas on the horizon. We're looking at what we can grow ourselves, and where to go to buy the very best local produce.

Congratulations to our two winners from the summer edition of Conservation News. Sandra Goodwin from Boughton under Blean won the Afternoon Tea at Bramble Cottage book, and Natasha Epps from Barham won Afternoon Tea for two at Frasers in Egerton.

Dawn





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AUTUMN GARDENING

Autumn is upon us, the evenings are gradually drawing in and winter is fast approaching. So what can garden owners look forward to in the autumn? This is the time for trees and hedging; fruit trees and fruit bushes; roses and bulbs and garlic.



VISIT THE HIGH WEALD

Make a weekend of it this autumn by visiting a clutch of destinations located close together. Bedgebury Pinetum is fantastic for families, with tree walks, playgrounds, boating and acres of parkland draped in scarlets and yellows. Garden lovers should visit Marle Place, a privately owned garden that glows scarlet and gold in the autumn, and Scotney Castle, a romantic garden built around a 14th-century ruin. For more information visit sevenwonders.org.uk.

Keep leaves off lawns

Trees lose their foliage gradually throughout the autumn, so leaves need to be raked up regularly. This doesn't just keep your lawn looking good, it keeps it healthy too. Any leaves left lying on the lawn trap moisture around the grass and encourage fungal lawn problems. Keep a lawn rake or leaf blower handy and use regularly. Also remember to trim back any overhanging plants around the lawn edges.



PLANT GARLIC

Garlic benefits from cool winter temperatures, so planting in autumn or winter will usually give a better crop. A sunny site with free-draining soil is best. Split up the bulbs into individual bulbs and plant so that the basal plate is at the bottom. Plant 10cm deep in light soil and keep weed-free at all times.





SUPER SEDUM

From late spring onwards, Sedum 'Autumn Joy' adds bright accents to borders, but it's in September and October that it really comes into its own. It has handsome greyish-green foliage and large heads of greenish-white buds opening to starry pink flowers in August and September fading to dark red-brown, they continue to provide interest through late autumn and winter - great late food for bees and butterflies.

GROW CHINESE LANTERNS

Although the flowers are nothing to write home about, the eye-catching vibrant scarlet seeds pods are perfect for autumnal floral arrangements. Chinese lanterns like sunny borders but not all-day sunshine, and plenty of space or they will not produce lanterns – which is the whole point of having them. They are also very invasive and will strangle other plants if given the chance, so they are ideal for a plot of ground with poor soil where nothing much else will grow.



What to do now

- Pick apples frequently before they become damaged so they won't deteriorate in storage.
- Revamp your bedding. Remove tired summer flowers, then plant new frost-tolerant ones.
- Continue planting out spring bulbs, such as daffodils, hyacinths and crocuses.
- Make leaf mould.
- Harvest cabbages.
- Plant lettuces in a cool greenhouse, for daily salads this winter.
- Collect and store seeds somewhere cool and dry until next spring.

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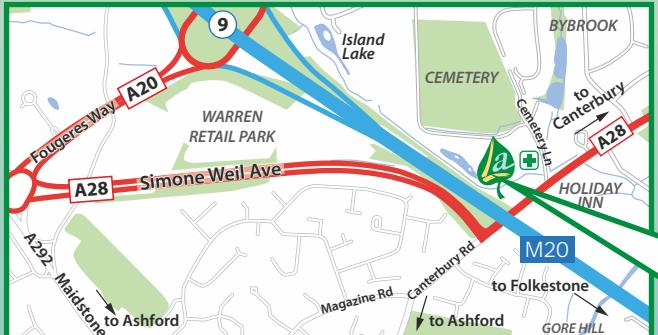
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THE BEST FRUIT you've never heard of

THE MEDLAR MAKES A HANDSOME TREE AND BEARS ODD BUT HIGHLY PRIZED FRUITS THAT ARE ONLY EDIBLE ONCE 'BLETTED' OR ALMOST ROTTEN.

Victim of many disparaging descriptions, medlars have been referred to as being one of the most disgusting-looking fruits, but to advocates of this once popular fruit, it's probably one of the most misunderstood of all.

Regarded as a curiosity and eaten only when the fruit is rotten it's an acquired taste pronounced by connoisseurs as being delicious – something like very rich apple sauce with hints of wine. The simplest way to eat it is raw with accompaniments of wine or cheese or as a sauce with game.

Medlars are hardy and self-fertile, so only one tree is needed for a crop. Fruits are borne on spurs from older wood.

Often given the accolade of having year-long beauty in spring, in contrast to other fruit trees the leaves unfold before the blossom – each blossom opening singly with white petals. It then becomes framed by a backdrop of forest green leaves.

If starting with a maiden, support the stem with a long stake for the first three or four years. Once a strong, well-spaced branch framework has been established, minimal pruning is required.

Medlars grow best in a deep, fertile, well-drained soil and tolerate most soils, unless they are very chalky or poorly drained. They prefer a warm, sheltered, sunny site but can be grown in partial shade. Leaves and flowers are easily damaged by strong winds.

Harvesting is usually in November, but at the time of picking, the fruit is inedible due to its astringency. The fruits need to be picked and stored, stalk upward, in a cool, dark place until the flesh turns soft and yellowish brown. The correct term for this is 'bletted', not rotten fruit.

Nottingham Medlar trees can be purchased from GROW AT BRODALE, Brogdale Farm, Brogdale Road, Faversham ME13 8XZ. (www.brogdaleonline.co.uk).



Medlars

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*Photo from The Orchard Cook, Recipes from Tree to Table by Stuart Ovenden.
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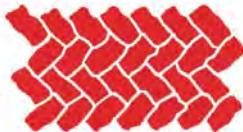
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Don't blame it on the MOONLIGHT

OUR FEATURES WRITER LOUISE TOMLIN TALKS TO THE OWNER AND
INVENTOR OF STONE GLOBE LIGHTS, JOANNA WALLIS



Hand-crafted finial globe lights installed at Raymond Blanc's Le Manoir aux Quat' Saisons Hotel and Restaurant, Oxfordshire

Every now and then you come across a product or idea that immediately makes sense and you think, "Of course, that works, it's brilliant, why hasn't anyone done that before?" That's exactly what I thought when I saw Stone Globe Lights a few years ago at the Futurescape exhibition. I met a lady who was putting her stand together

for the show the next day and I was drawn to the collection of attractive stone spheres; they were really lovely things in various natural stone colours, of different sizes with a lovely texture and finish. At the time however there were quite a lot of decorative ball and other ornamental object companies in the market place, and I was about to move on when all of a sudden they lit



A cluster of granite Spherical Globe Lights, showing them lit and unlit

up and I discovered they were not just decorative but functional too. That was my introduction to Stone Globe Lights and the lady who invented them, Joanna Wallis.

The lights came into being when Joanna, who was at the time running a specialist hand-crafted lighting business that supplied the interior design market, was asked by a client about making a 'full moon' light. After various trials and design ideas a proto-type globe light was born. Sounds simple, but several years of hard work, trials and product development, with successes and some failures have followed. Now Joanna has ticked all

the boxes and she has two different types of lights available; Finial Globe Lights with a plinth, which are made from Fibreglass and resin, and Spherical Globe Lights made from Polyethylene which are available in three sizes: 280mm, 380mm and 500mm diameter. Mains voltage 240v, low voltage 12v, and solar powered options are offered. They

are supplied with a base bracket that fixes easily to brick and hard surfaces, and if ground installation is wanted, a sturdy support spike can be fitted to the bracket. Last but not least, all the necessary safety regulations have been secured with Protection IP65 and the appropriate CE mark.

During the day they are natural looking stone spheres, but once the light fades, they reveal their hidden role, as classy moons of light, giving illumination to their immediate vicinity and also a gentle ambient glow that is further reaching.

Joanna tells me, "Our lights are hand-made here in the UK. Spherical Globe Lights are made from tough polyethylene with a unique rough surface, in six finishes including 'Sandstone', 'Weathered Stone' and 'Granite', and they are virtually indistinguishable from stone with no ugly light fitting to shatter the illusion. They are non-corrosive, UV and frost resistant. The colour finishes have been carefully chosen to match natural stone products."

These lovely Stone Globe Lights have been



These 28cm Globes in 'Sandstone' finish create a decorative lighting feature in this newly landscaped garden as well as providing safety at the top of the flight of steps

much admired and are being used by garden designers, landscapers, architects and private homeowners alike. Awareness is growing, Stone Globes were a finalist if the SGD (Society of Garden Designers) Product of the Year Award, they have been featured in many home, garden and lifestyle magazines, and the Stone Globe Finials have been installed in some very prestigious venues including the grounds of Chef, Raymond Blanc's Le Manoir aux Quat' Saisons, his Michelin starred hotel and restaurant in Oxfordshire.

There are very obvious uses for globe lights, it's quite usual to see spheres on the top of stone and brick piers in gateways of large houses, now

you can have a globe that appears to be stone during the day but after dark is a light source keeping clients and visitors safe. They are very convincing and, Joanna assures me, that the colour matching service as a final part of the hand made process that she oversees personally on the Finial Globe Lights, is key to ensuring customer satisfaction. "It is good to be able to offer the option of having them colour-matched to tone with the surrounding stone if required. Since they are hand-made in the workshop and then finished by myself it is no problem to customise them. Sometimes I am sent a piece of the stone the client wants me to colour-match it to, or else I'm told the nearest colour from a



Spherical Globe Lights in 'Sandstone' finish complement the colour of the stone here in this garden designed by Jill Fenwick

Farrow & Ball paint chart. Generally I ask if it is a new or old property the Globe Lights are going to be installed in and I create an appropriate finish. I suppose my eye for design has taught me that."

Joanna goes on to mention other uses for the Globe Lights, "They could be used by anyone looking for a source of light that is gentle on the eye. I think in large properties they could line driveways or be part of the balustrading. They are also being used for new builds, not just as additions to existing and historic properties and by events organisers as lighting outside marquees."

In previous years they've been featured in show gardens at RHS shows, this year in the

Silver medal winning Secured by Design garden at RHS Hampton Court Flower Show. It's no coincidence that the theme of the garden was security in the home and garden, the globe lights are an attractive means of introducing illumination, without the glare and the 'search-light' effect that is sometimes so unpleasant with modern security lighting.

There's no doubt we will be seeing more of Joanna's stylish, classy lights...Don't blame it on the moonlight, blame it on the Globe Lights!

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Swimming pool area at the rear of the property (© Mark Lane)

A garden paradise

WE TAKE A LOOK AT MARK LANE'S BEAUTIFUL GARDEN TRANSFORMATION

In the previous issue of Conservation News we covered the refurbishment and transformation of Mark Lane's unattractive 70s bungalow into what is now his beautiful contemporary home. Now, as promised, it's time to focus on what the award-winning garden designer and BBC TV presenter has achieved in his garden, as told to our feature writer Louise Tomlin...

When Mark and his partner Jasen moved to the property outside Canterbury 11 years ago the garden was a bit like a time warp

with large lawns and overwhelming 1970s conifer island beds. They have just under an acre of garden, with the house in the middle and the back facing onto open fields.

Their initial focus was to concentrate on the rear of the garden and the orchard, where they installed a swimming pool and a 20m x 10m perennial herbaceous and



(Photo: © Dan Barnett Studios)



Border detail - ornamental grasses catching the sunlight (© Mark Lane)

ornamental grass border. This has developed into a wonderful wildlife haven for bees, butterflies, birds, small mammals and other beneficial insects.

After sorting out the rear garden they wanted to develop the area to the front of the property and make it more accessible. As Mark is a garden designer and he is also a full time wheelchair user he had very specific ideas about what he wanted. There was just under a third of an acre to work with - this would mean a lot of materials and of course a lot of plants.

The ground had to be cleared and they had to excavate to create levels because the garden sloped in many directions. At the top, close to the perimeter fencing they used timber sleepers and backfilled with soil, creating raised beds,

which means Mark can work on these with the help of long handled tools. Many of the very large trees were completely overshadowing the garden so they needed extensive pruning and trimming.



Groundworks to clear area and create levels (© Mark Lane)



Photo of tiered water feature in border taken recently whilst filming was taking place for a programme on one of Mark's charity projects (© Mark Lane)

Mark has designed what he describes as a 'wild-life contemporary' garden. The layout of the garden ensures that the paths would be wide enough for a wheelchair, that turning circles would be ample and that the changes in level throughout the garden would be addressed. The light coloured gravel paths weave in and around feature borders, with glorious, abundant and mixed planting. Ornamental grasses sway in the breeze and catch the sunlight. Swathes of colourful plants drift throughout the borders in what seems a delightfully informal style that contrasts with the more formal evergreen clipped hedging that is the backdrop to some of the front garden. More movement is provided by a tiered water feature that runs through



Colourful planting in the borders (© Mark Lane)

and down the centre of a border that creates a stylish focal point.

For the path edging Mark designed 'L' shaped boards with white LED strip lighting running through them, they snake around the entire garden. This works really well, the paths can be illuminated after dark without the source of light glaring too much, which can be a pain for wheelchair users as they tend to be lower down and closer to the light source.

Some of the large specimen trees have been trimmed and they have been sympathetically assimilated into the new design to lend height, beauty and maturity to areas like the new dining and seating area.

Mark said, "We now love this part of the garden. Previously, we would pass the lawns and conifers and not take much notice of them, but now we have a wonderful garden at the



The new seating and dining area in the front garden (© Mark Lane)

front that is separate from our orchard and swimming pool borders. Whereas before we would automatically go out on to the patio at the back of the house to enjoy a meal and a glass of something, now we find ourselves meandering up the paths and sitting among our contemporary-wild garden. It's an on-going project, it's in my nature as a designer and gardener to encourage it to evolve and grow, anyone who loves gardening will understand the pleasure and fulfilment that brings. This is a beautiful place to live nestled in the Kent countryside and we've made it our own natural paradise."

Many thanks to Mark, for sharing his garden project with us.

www.marklanedesigns.com



Paths lit by LED strips at nights (© Mark Lane)



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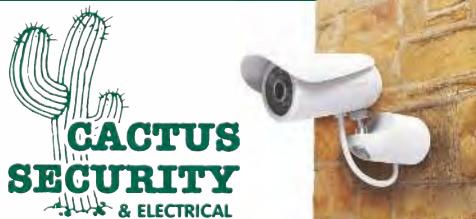
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Keith began work as a teenager in Whitstable, apprenticed to upholsterers A Rye and Sons after leaving school at 15 and having a brief try at boat-building. At 69, he's still enthusiastically restoring, repairing and re-covering chairs and sofas from a workshop in his garden and he has a busy order-book.

When A Rye and Sons closed in 1979, Keith went into a partnership as Rye Upholsterers which lasted nearly 30 years. He's always worked locally, bar two years in London with the Savoy Claridges group. Since 2007 he's worked from home. A member of the Association of Master Upholsterers and Soft Furnishings for 35 years, he regularly attends their Kent meetings at West Malling.

It's a job offering personal service, where Keith works closely with the customer to discuss the work needed to preserve a favourite piece of furniture. His workshop is lined with fascinating tools of the trade and there are two sewing machines: one for bulky fabric such as layers of leather and one for lighter-weight material. He has a wide range of fabric samples available to browse, or customers can bring their own.

Keith works on modern furniture as well as the antique pieces where he uses horsehair and hoghair stuffing. A current project is a Regency chair, which needs work which needs new double-cone springs and new hessian. This requires the use of tacks to be authentic rather than modern staples.

It's the interaction with people that is as rewarding for Keith as the actual work. A man with a cheery smile himself, he loves to see a client's face light up when he shows them a finished article. "If there's a big smile then I am happy!" he says.

Most work arrives through word-of-mouth, and there seems to be no sign of it slowing down. Keith says he will continue for as long as he can, with wife Julie doing the paperwork, and it's turning into a full family affair as Keith is now teaching daughter Christine one day a week. Good with her hands, she already runs a handicraft business called Babygro Buddies in Maidstone, but would now like to preserve her father's skills, too.

After all, preservation is what the upholstery business is mostly about – recycling and prolonging the life of beautiful furniture.

CLEAL'S UPHOLSTERY

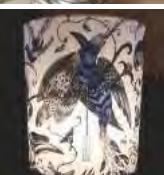
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light & SHADE



Below: Matilda armchair in Elliot Soft Teal £850, Brompton floor lamp in Brass £340. Florence scatter cushions in Isla Kingfisher £50. Orme Throw in Teal £155

Above: Bloomsbury lamp with Henry shade: £265. Manhattan console table: £520, all items from Neptune

Lighting is one of the most atmospheric elements in our homes, but is one of the most overlooked. Not only does lighting illuminate our spaces, but it provides texture, it says a lot about style, and it can completely transform a room's mood.

“The most effective schemes use a combination of wall, floor, ceiling and table lights. Each one plays a slightly different role and means you can use them in various combinations depending on the time of day and the feeling you’re looking to create. Ultimately we believe lighting performs at its best when it’s used to mimic nature’s dappled shades. Nothing too harsh, nothing that floods the entire room, but rather controlled shafts of light in warm white. It’s a trick we learnt from theatrical lighting that avoids scattering and instead encourages mellow pools,” explains John Sims-Hilditch, co-founder of Neptune.



THREE OF JOHN SIMS-HILDITCH'S

TOP AUTUMNAL LIGHTING TIPS

1

Make room for wall lights:

They're perfect for adding subtle lighting when grey autumn skies mean there's not quite enough natural light to awaken your room. Then when the evening arrives, they continue with their subtlety but in a much cosier way.

Keats small wall light with glass shade £115, Neptune.



2

Light & shade:

Lighting isn't solely about bulbs, it's about shades too. Consider updating your lampshades to ones cloaked in a warm-looking fabric like wool. Even when they're turned off, the mere appearance of a snug textile somewhere unexpected will make a big difference.

Fairfax lamp with Oliver shade from £157; Marylebone print £98, Fitzroy lamp stand from £89; Fairfax lamp stand from £89, Neptune.



3

Think about task lighting:

There are certain zones in our homes that require a burst of light more so than in other places. Take the dining table for example, or a kitchen's work surface. Here, a low-hanging pendant light works really well as it focuses light downwards, directly onto the area it's

needed but in an ever-so stylish way.

Imperial pendant £215, Neptune.



LIGHTING SCHEMES

CHANGING THE LIGHTING IN YOUR HOME CAN BE AS SIMPLE AS JUST REPLACING SOME LAMPSHADES OR UPDATING LIGHT FITTINGS WITH NEW DESIGNS, BUT WHAT ABOUT LIGHTING SCHEMES?

Not only does lighting help to create a specific 'feel' in a room, it can also be a work of art and focal point in its own right. Interior designers will often consider lighting to be a key part of any design, even building rooms around a chosen fixture.

WHAT TYPE OF LIGHT?

There are three main types of light that are needed in a home:

Ambient lighting: also called background or general lighting, it provides the bulk of light in a room. Considered the base-level of lighting, it makes a room more welcoming by eliminating strong dark-light contrasts. Although ambient lighting usually does not provide an intense amount of light, it is wide-reaching and commonly the only light used for activities such as watching TV, and dining.

Task lighting: This is a smaller more concentrated light. You want task lighting around when you're working. In fact, some people call it office lighting. Task lighting is meant to help you see when you're doing projects in which you need a finer light, such as, reading, cooking, writing, sewing and many other things.

Accent lighting: Highlights a particular feature or object, and is designed to draw the eye. It is often used to accentuate artwork and fireplaces. The light is usually provided by concealed spotlights, uplights or downlights.

The best lighting schemes are the ones that work with a room's existing features. Use an original ceiling rose with a statement pendant light or chandelier. You need think about using a combination of the different types of illumination for a layered effect. This means you can have all the lights on when you need them, but then pare them back for a more relaxed feel.

ANTIQUE LIGHT FITTINGS

Antique lighting must be professionally restored or rewired. Look for reputable sources to ensure that fitting meet regulations. There are however a number of companies that produce new lights in antique style, so it's really easy to get the look with replica designs.





£450, John Lewis



Pendant light, £260,
Laura Ashley



Antiqued three piece glass
decanter pendant, £145,
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STATEMENT STAIRCASES

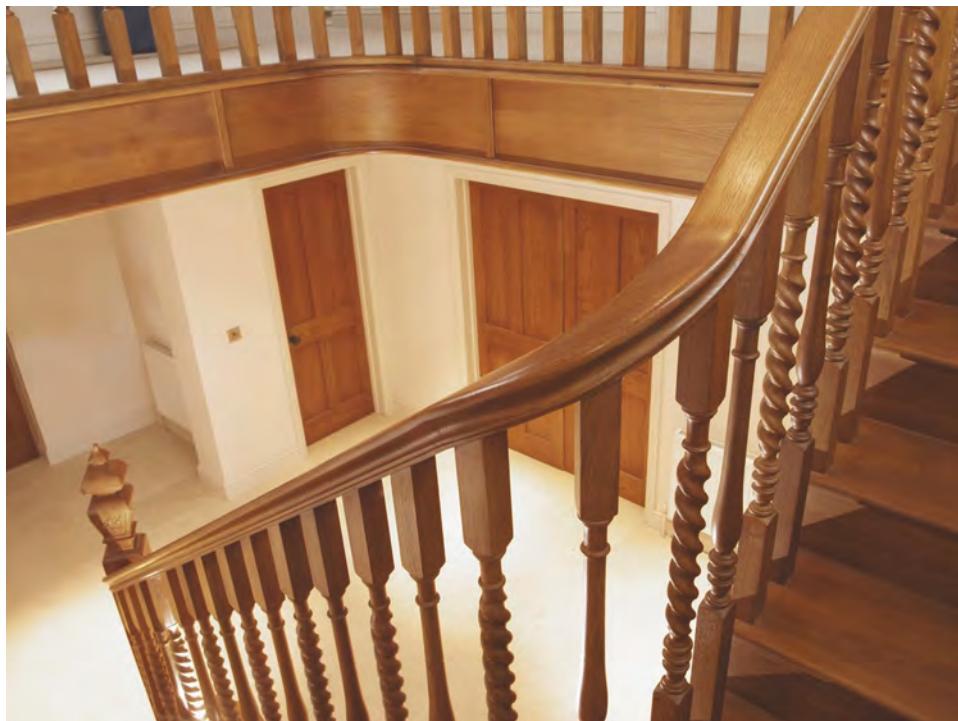
THE ARCHITECTS OF STATELY HOMES CERTAINLY UNDERSTOOD THE SIGNIFICANCE OF THE STAIRCASE, WHICH OFTEN FORMS THE CENTERPIECE OF A BUILDING AND OFFERS AN IMMEDIATE 'WOW FACTOR' TO VISITORS.

Who hasn't imagined themselves making a grand entrance down a sweeping and ornamental set of stairs, or at least stood in an imposing hallway and lifted the head in admiration?

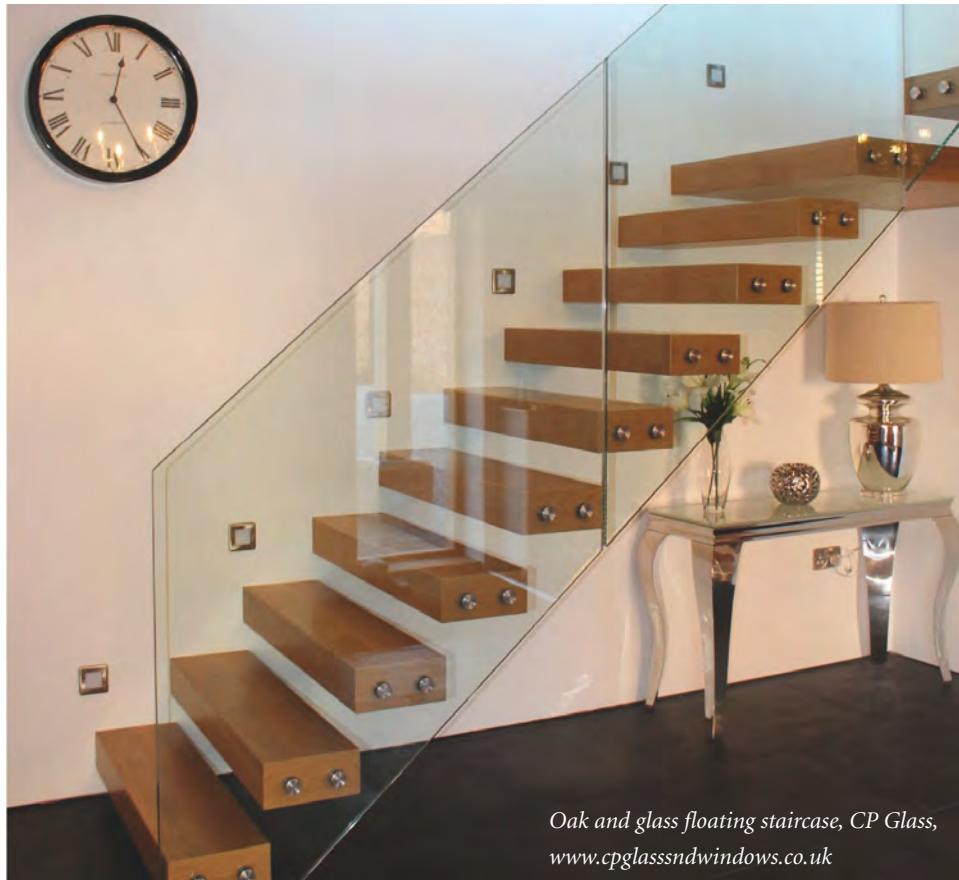
Much more than merely a ladder to get from one floor to the other, a staircase can be loaded

with meaning about you and your tastes, so it's worth spending some time on planning this feature whether you're building a home from scratch or restoring.

Older houses, both grand and humble, would have timber stairs. This can still be a natural modern choice: oak is easy to steam-



Oak staircase from Orlestone Oak, www.orlestoneoak.co.uk



*Oak and glass floating staircase, CP Glass,
www.cpglassandwindows.co.uk*

bend; pine is both workable and sustainable; ash is strong and durable. Other less well-known options include hemlock and sapele.

But wood is not the only choice. Steel can be dramatic and chic, very enduring and 21st century, while special architectural glass lets in light and is graceful.

Styles to choose from are straight, spiral or helical (curved around a central newel and with handrails on both sides). Then there are 'floating' staircases, of wood, stone or glass,

which appear to be unsupported but the treads (with no risers between) are actually set into a wall on one side either with a hidden 'string' or

"Who hasn't imagined themselves making a grand entrance down a sweeping and ornamental set of stairs?"

metal frame. These are more usually included in new-builds. If retro-fitted, a structural engineer would have to be involved.

Long straight staircases may need landings, as a flight should not exceed 16 stairs. Half-landings and quarter-landings can be designed in if a change of direction is needed, or a couple of winder stairs can do the same job

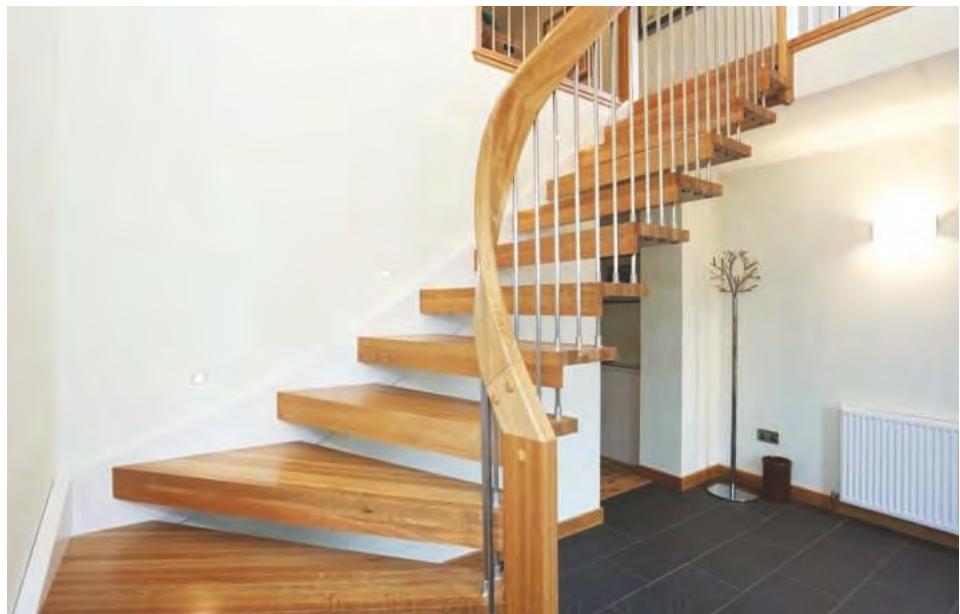
on a small flight. Building regulations stipulate there should be a handrail on at least one side when the stairs are less than a metre wide and on both sides if the width is greater. Minimum domestic handrail heights are 900mm for stairs and landings, and no openings in the balustrade should allow passage of a 100mm sphere – in other words, a child should not be able to poke his/her head through.

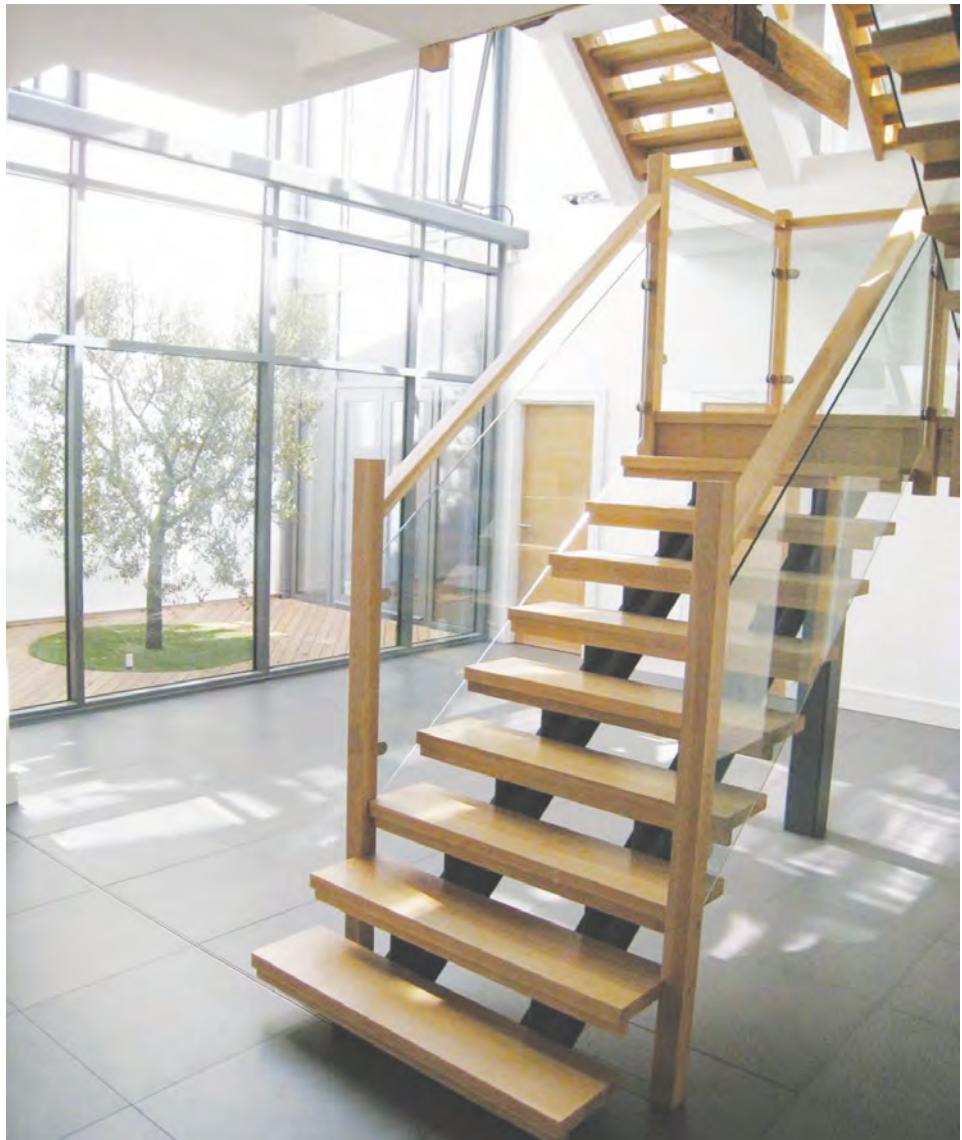
Talking of balustrades, a lot of fun can be had in choosing styles of spindles, newel posts and handrails... or simply opt for a toughened glass infill.

The first step is to find a manufacturer, and the Internet comes in handy here. Find someone you trust, with ideas you like, and ask for a home visit. A design consultant will bring along samples of materials – or maybe show you some



Above: DB Specialist Joinery, www.dbsj.co.uk





DB Specialist Joinery, www.dbsj.co.uk

ideas on an app – and talk about what will work for you.

It's likely a surveyor will call next to take very detailed measurements of the available space. Then, when everyone is happy, the manufacturer can begin and finally the installation. Now it's

up to you whether to cover your new stairs in carpet, paint them, or leave them naked.

Stately home or not, make sure that when you have any future callers you fling open your front door wide enough for the new stairs to be seen.

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Leaded lights consist of small panes of glass (quarries) joined together using lead cames which are shaped like an H-Section to hold the pane. Lead's material properties are soft, flexible and affordable. Which made it a perfect choice for early glazing.

Copper, brass or lead ties are soldered into the rear of the cames which are then fastened to the main window bars to provide structural strength to the panels. Glazing cement (traditionally consisting of linseed oil, whiting, lamp black and white spirit) is installed under the flanges of the lead came to secure the quarries in place.

This glasswork technique came about due to limitations in early glass production. Only small pieces of glass could be produced, and as such a technique needed to be developed to create larger glazed spaces.

Traditional leaded light windows differ slightly from stained glass. Though the came glasswork technique allowed for both to be produced. Stained glass windows, commonly found in ecclesiastical settings and grand houses, included extra production processes such as painting and firing. Came glasswork is the process of joining cut pieces of art glass through the use of came strips or foil into picturesque designs in a framework of soldered metal. Came is made of different metals, such as lead, zinc, brass and

copper. The metal came selected generally depends upon the size, complexity and weight of the project. As an alternative to came, copper foil may be used, for small, intricate pieces.

This time-consuming design process was far too expensive for domestic settings and so traditional plain leaded light windows, have been an architectural feature in UK homes for centuries.

As glass production techniques developed in the 17th century and larger panes of 'crown' glass were produced instead of traditional broad or cylinder glass, cutting lights into diamond shapes minimised on waste, and so remained popular.

The development of sash windows in the 18th century led to leaded lights falling out of fashion, but popularity returned with Gothic Revival architecture in the late 19th century, the Art Nouveau period pre-World War I and after World War II when mock Tudor style was prevalent.

Interestingly, medieval lead came work windows are sturdier than their successors in the 19th and 20th centuries. Lead composition has changed over time, initially, by removing other metals to make 'pure' lead and then again with less lead during the World Wars. It wasn't until the 70s that restoration lead was developed, its composition based on that of its medieval predecessor.



photo: dsunderland.co.uk



photo: dsunderland.co.uk





CARE & MAINTENANCE

Keeping a close eye on leaded light windows and developing a cleaning routine will of course improve longevity. The came work, glass itself and the casement frames need to be examined regularly. If in doubt, seek professional advice from an expert.

REGULAR INSPECTIONS

A little movement is to be expected in old leaded lights and is not a major concern. However, prominent bows, raised sections, buckles or bellies of the whole window can result in original glass work breaking and failure of the lead cames.

THINGS TO LOOK OUT FOR:

- Each came should be flat, smooth and straight at the edges. Check for bowing, distortion or furrows near the edges.
- Check that the ties are attached to both the panel and the saddle (window) bar. Detached ties can lead to movement and glass breakages.
- Check the window frames periodically for corrosion, and deterioration of timber. The inherent expansion of oxidised metals and movement of timber or stone surrounds can create serious issues for leaded lights.
- Ensure the putty or cement holding the quarries into the came-work is still sound and providing a weather tight seal.

CLEANING & MAINTENANCE

Leaded lights should be cleaned gently both internally and externally with de-ionised water and cotton wool. Don't scrub or use any abrasive cleaning products or cloths as historic glass is very vulnerable to scratches.

Casement window frames can be cleaned gently with soft cloths or a brass brush.

Do not to use any abrasive cream or solvents and ensure you dry the metalwork completely after cleaning.

TYPICAL RESTORATION TECHNIQUES

As always, preserving the existing fabric and restoration with traditional techniques is favoured. Old glass is becoming increasingly rare. Fortunately, saving original glass from run-down lead cames is usually achievable. Where replication is necessary, replacement with historic traditionally crafted glass will depend primarily on the historic context of your leaded lights.

The same applies for lead work, which can usually be repaired or retained, if it is still soft and pliable. Even if the leaded lights do not need re-leading, the boundary lead will sometimes need replacing. In most cases the cement or putty will also need repairing or replacing entirely.

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CONSERVATION NEWS CAUGHT UP WITH MARK PADFIELD AND HIS TEAM WHILST THEY RE-THATCHED A BEAUTIFUL GRADE 2 LISTED HOME IN PRESTON, NEAR CANTERBURY.

This year's long heatwave may have delighted sun worshippers, but for outdoor workers it was a mixed blessing. While dry weather meant they could get on with the job in hand, extreme temperatures meant they faced extra physical demands.

None more so than for those up on a roof, like thatcher Mark Padfield and his team. For three weeks under blazing sunshine they were re-thatching a cottage belonging to Sheila and Roy Mason-Wood in the village of Preston near Canterbury.

The couple stayed in their 16th century Grade 2 listed home throughout the project, so were on hand to offer ice creams and drinks. "They were very kind," says Mark.

It is believed the building was a school for a time in its history and it is very much a part of the village landscape. The Mason-Woods have lived in the half of it known as 2 Thatched Cottages for four years, but as they now plan to relocate to Spain they decided on re-thatching



before putting the house on the market.

They are pleased with the work by Padfield Master Thatchers Ltd of Minster-in-Thanet. "It was interesting to watch," says Sheila, "And they did a great job. They were very professional and careful." The final touch was adding a pheasant



finial; this tradition of placing a straw animal or bird on the ridge originated in the West Country,

Mark used combed wheat reed, the same as the existing material, and kept to the original design. He and colleagues Lukasz Piotrowski and Ross Chapman stripped away about half the depth of the old thatch, getting down to a sound base, then topped up with at least 300mm of new material, filling in deeper pockets where necessary.

The team takes on everything from emergency repairs to new roofs, working in long





straw, water reed and heather as well as combed wheat – 90% of the materials are grown organically and are environmentally friendly. The trio regularly work beyond Kent in Sussex, Surrey and France but have also been in demand in the USA and Eastern Europe.

Mark served his apprenticeship nearly 30 years ago with a sixth generation thatcher and still loves his job. “I was very active as a youngster, preferring PE and sports rather than the academic side of school, and I am a perfectionist,” he says. “Being outside while creating something is a combination I like.”

- 2 Thatched Cottages, Preston, is currently on the market with Purplebricks.



Padfield Master Thatchers

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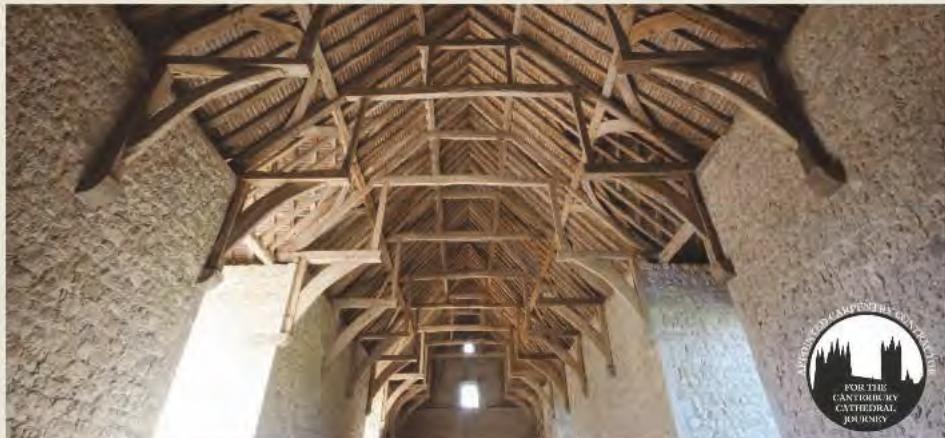
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Diary dates

A FEW DATES OF EVENTS TAKING PLACE AT NEPTUNE, CANTERBURY THIS AUTUMN. BE SURE TO BOOK EARLY FOR THE CAKE DECORATING WORKSHOPS TO AVOID DISAPPOINTMENT.

All day autumn/winter Seasonal Launch Event

SAT 8TH & SUN 9TH SEPTEMBER

Come and enjoy a first look at the new colours, fabrics, furniture & accessories which make up our exciting autumn/winter 2018 collections. You'll be among the first to see the new pieces, and we'll be raising a toast to the new season with bubbly and a bite to eat.



Macmillan Coffee Morning

FRI 28TH SEP - 10AM-12.30PM

We're delighted to be part of the world's biggest coffee morning again this year, to help raise funds for Macmillan Cancer Support. Because every slice of cake and cup of coffee helps us make a huge difference to people facing cancer. Come along for a nibble, a natter, and browse our brand new Autumn/Winter collections.

Cupcake Decorating Workshops

SUN 16TH SEP 10.30AM-1PM

SAT 10TH NOV 10-12.30PM

SAT 8TH DEC 10AM-12.30PM

Join Melissa from Fairy Dust Bakery - Canterbury for a morning of cupcake craft in our spacious Suffolk kitchen. Melissa will show you how to make decorative toppers, delicious buttercream icing, and will demonstrate piping techniques. She will help you put all of these skills into practice to decorate your very own box of 12 vanilla cupcakes, which you can then take home!

We'll keep everyone well fuelled with nibbles, buck's fizz, tea & coffee throughout the morning. The cost is £49 per person, payable in advance in store or via phone (01227 209300). We have limited spaces available, so do book early to avoid disappointment.



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The Orchard Cook

RECIPES FROM TREE TO TABLE



STICKY HONEY & MUSTARD CATHERINE WHEEL SAUSAGE WITH PEARS, COBNUTS & CELERIAC MASH

It's not just the name that makes this feel right for a bonfire or firework party. The mix of sticky, sweet, savoury and a pop of heat from the mustard is exactly the kind of thing you want to be eating on a cold

November night; fire blazing, scarves done up tightly and sparklers at the ready.

YOU WILL NEED

For the celeriac mash:

750g celeriac, peeled and roughly chopped
100ml hot milk
50g butter
6 spring onions, chopped

For the sausage and pears:

A string of 12 good quality pork chipolatas (make sure that they're joined together)
3 ripe pears

Knob of butter
Small wine glass of dry perry or cider

1tbsp wholegrain mustard
2tbsp honey

To serve:
100g fresh cobnuts, chopped

Kit:
2 wooden skewers, soaked in water

METHOD

Tip the celeriac into a large saucepan and cover with water. Add a pinch of salt and bring to the boil – simmer for 20 minutes until tender, then drain. Return the cooked celeriac to the pan and mash roughly. Stir in the hot milk, butter, spring onions and some seasoning then mix well. Pop the lid on the saucepan and keep warm until the sausages are ready.

Untwist the links between the chipolatas and push the sausage meat up towards one end to make one long sausage. Roll the sausage into a spiral and push a couple of wooden skewers through at right angles to secure.

Halve the pears and take out the cores with a melon baller. Fry the sausage in a large frying pan on a medium heat for 10 minutes on each side until browned all over. Drop a good knob of butter into the pan, then add the pears. After 5 minutes, stir in the perry/cider, mustard and honey – season, then pop a lid on the pan and simmer on low for 15 minutes, turning the pears and sausage intermittently. Serve with a scattering of chopped cobnuts and the celeriac mash on the side.

CIDER-POACHED APPLES WITH TOFFEE SAUCE & CANDIED HAZELNUTS

This dessert has real wow-factor; it's easy to make and can be entirely prepped ahead. Simply warm the poached apples before serving and plate up with the candied hazelnuts and toffee sauce.

YOU WILL NEED

For the poached apples:

1 litre cider
150g light brown sugar
1 cinnamon stick
1 star anise
zest of 1 lemon
6 eating apples

For the candied hazelnuts:

50g granulated sugar
100g roughly chopped hazelnuts
25g butter, melted
1 egg white

For the toffee sauce:

300ml pot of double cream
100g light brown sugar
75g butter
A few drops of vanilla essence

METHOD

Heat the cider, sugar, spices and lemon zest in a pan, stirring occasionally until the sugar has dissolved. Peel the apples and spoon carefully into the hot cider. Bring the spiced cider to the boil, then turn the heat down and simmer for further 20 minutes, or until a sharp knife slips easily through the flesh of an apple. Take the pan off the heat and let the apples cool in the liquid.

Preheat oven to 190C(170C fan), Gas 5. To make the candied hazelnuts, whisk the egg white for a minute or so until frothy, then gently fold in the granulated sugar, hazelnuts, most of the butter and a pinch of salt. Lightly grease a baking sheet with the leftover butter, then spread over the mixture. Bake for 5-7 minutes until golden; a watchful eye is recommended as it can burn pretty sharpish. Let it cool before breaking it up into little pieces.

Gently melt the cream, sugar, butter and vanilla essence together in a pan. Bring to a low bubble and keep stirring until the liquid is a thick, golden toffee colour. Serve warm, plated with a poached apple and a sprinkle of candied nuts. For extra decadence, a spoonful of calvados cream is a worthy addition.

Recipes from The Orchard Cook, Recipes from Tree to Table by Stuart Ovenden; Photography by Stuart Ovenden. Published by Clearview Books



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For your chance to win a copy of The Orchard Cook, please email your name, address and telephone number to dawn@cnkent.co.uk.

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Good luck!

SERVES
6



*Author Stuart Ovenden will be signing copies of *The Orchard Cook* at the Apple Festival at Brogdale, Faversham (Festival dates) 13th & 14th October. Tickets from www.brogdalecollections.org*

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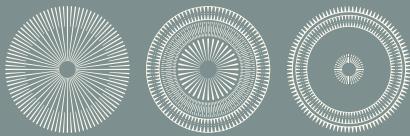
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— KENT —

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SEPTEMBER

SATURDAY 1ST

Penshurst; Sevenoaks;
Tunbridge Wells (Pantiles); Wye

SUNDAY 2ND

Ashford;
Tunbridge Wells (Pantiles)

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

Capel-le-Ferne; Hildenborough

WEDNESDAY 5TH

Lamberhurst

THURSDAY 6TH, 13TH, 20TH & 27TH

Charing; Rolvenden;
Shipbourne; Whitfield

SATURDAY 8TH

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

SUNDAY 9TH

Bishops Park; Herne Bay;
Lenham; Tonbridge

FRIDAY 14TH, 21ST

Egerton

SATURDAY 15TH

Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 16TH

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

SATURDAY 22ND

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

SUNDAY 23RD

Bishops Park; Dover;
West Malling

FRIDAY 8TH

Egerton; Maidstone

SATURDAY 29TH

Sevenoaks, Tunbridge Wells
(Pantiles)

SUNDAY 30TH

Bishops Park, Cliftonville,
Tunbridge Wells (Pantiles)

OCTOBER

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

Capel-le-Ferne; Hildenborough

WEDNESDAY 3RD

Lamberhurst

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

Charing; Rolvenden;
Shipbourne; Whitfield

FRIDAY 5TH, 12TH & 19TH

Egerton

SATURDAY 6TH

Penshurst; Sevenoaks;



Tunbridge Wells (Pantiles);
Wye

SUNDAY 7TH

Ashford; Bishops Park,
Tunbridge Wells (Pantiles)

SATURDAY 13TH

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

SUNDAY 14TH

Bishops Park; Herne Bay;
Lenham; Tonbridge

SATURDAY 20TH

Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 21ST

Aylesford; Bishops Park;
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(Pantiles)

FRIDAY 26TH

Egerton; Maidstone

SATURDAY 27TH

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

SUNDAY 28TH
Bishops Park; Cliftonville

NOVEMBER

THURSDAY 1ST, 8TH, 15TH, 22ND & 29TH

Charing; Rolvenden;
Shipbourne; Whitfield

FRIDAY 2ND, 9TH, 16TH & 30TH

Egerton

SATURDAY 3RD

Penshurst; Sevenoaks;
Tunbridge Wells (Pantiles);
Wye

SUNDAY 4TH

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

TUESDAY 6TH, 13TH, 20TH & 27TH

Capel-Le-Ferne;
Hildenborough

SATURDAY 10TH

Bridge; Headcorn;
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Tunbridge Wells (Town Hall);
Whitstable

SUNDAY 11TH
Bishops Park; Herne Bay;
Lenham; Tonbridge

SATURDAY 17TH
Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 18TH
Aylesford; Bishops Park;
Rochester; Tunbridge Wells
(Pantiles)

FRIDAY 23RD
Egerton; Maidstone

SATURDAY 24TH
Bearsted; Bridge; Cranbrook;
Hythe; Knockholt;
Sevenoaks; Tunbridge Wells
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SUNDAY 25TH
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Dover; West Malling

*For more information on
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www.kfma.org.uk.*



Heard it on the grapevine

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HER LOVE OF THE GRAPE WITH US AND
RECOMMENDS A FEW TIPPLES FOR 2018

THE #WINELADY WWW.DISCOVERTHEVINE.CO.UK

Did you know that there are more than 50 vineyards in Kent with many new ones springing up all the time? The bigger ones are now well known with their wines being sold in top supermarkets and high end restaurants in London and the home counties.

However, although many of the vineyards are family concerns, the #Winelady has chosen to feature three of the smaller ones this edition which only produce a few hundred bottles of each wine per year so you may want to join their mailing list and/or pay a visit so you can be sure to obtain your favourite choices.



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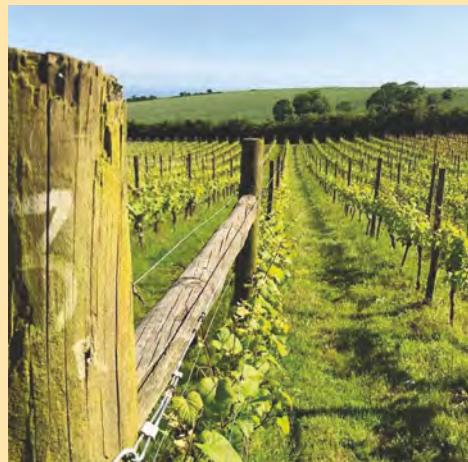
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WESTWELL WINES

Westwell is a picturesque village just outside Ashford and their vineyards are located just beneath the North downs on the Pilgrims Way. With just over nine acres, they have a choice of five still wines and four sparkling. Their Chardonnay 'Naughty Hare' 2014 has touches of citrus, lemons and apples coupled with notes of herbs and won the IWSC Bronze award 2016. £14.95 www.westwellwines.com



TERLINGHAM VINEYARD

Based near Folkestone, Terlingham offer lovely vineyard walks with a wine tasting by appointment only. The cost is £25 per person which includes a tour of the vineyard, ploughman's lunch and a wine tasting. Their natural Bacchus 2016 is delicious; light and refreshing, it's a typical example of English Bacchus at its best and was awarded the silver International English Wine Award (IEWA) in 2018 – but it's only available at the cellar door. 10% abv £12.50.

www.terlinghamvineyard.co.uk

GUSBOURNE WINE

Situated in Appledore, near Tenterden, Gusbourne wines have gained a reputation for high quality sparkling wine using traditional methods and minimal intervention. Their Brut Reserve 2014 is made with the traditional Champagne grapes of Pinot noir, Pinot Meunier and Chardonnay, is bright gold in colour and the various vintages have won numerous prestigious awards. The aromas of strawberry and cherry give way to a fresh, clean palate and lingering finish and it is the perfect partner for most classic English dishes. 12% abv £35.

www.gusbourne.com





NEW FLORIST OPEN at Faversham Food Hall

Macknade Fine Foods has launched a new department to sit alongside its vast food & drink offering. The Floral Madam - an in-house floristry service offering bespoke floral designs – opened its doors at the famous Faversham food hall on Saturday August 18th and is offering floristry with a twist.

Where possible, it supports local flower growers, using seasonal British stems as a priority. Bunches and bouquets are available for all occasions, as well as indoor plants and other gifts.

Katie Cobb, who is heading up the department, has several years' experience in the industry and brings with her a unique style of floristry, creating bold & wild designs for any occasion or space.

Bouquets replicate the colours & shades of the changing seasons and are perfect for gifting or as a treat to yourself. The range perfectly complements Macknade's extensive selection of foodie gifts and is a wonderful addition to the already brimming store.



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THE OAST HOUSE, PLUCKLEY



A charming Grade II listed two bedroom detached Oast House featuring a wealth of character in a rural position in the sought after village of Pluckley.

This delightful historic farm building conversion enjoys versatile accommodation arranged over two floors including, on the ground floor, an entrance hall with storage cupboards, farmhouse kitchen with french doors leading onto the garden, a sizeable dining room and separate study area, roundel bedroom, bathroom and separate shower room and, on the first floor, an impressive sitting room with vaulted ceiling, brick built fireplace and french doors leading onto a roof terrace overlooking the garden and stairs up from the sitting room to another roundel bedroom.

The rear garden is a private courtyard garden, ideal for al-fresco dining and a real suntrap as the sun travels past during late morning.

Pluckley is an historic rural village situated in a most beautiful part of the Kent countryside famous for its orchards and farmland. The village enjoys two historic pubs, Church, Post Office & General Stores, butcher's shop and a well respected primary school.

Transport links are well served with excellent road networks. Pluckley's main line railway station (1.4 miles) provides fast access to Charing Cross, London Bridge, Cannon Street and Ashford International stations.

PROPERTY DETAILS

Address: Pluckley, Kent
Price: £499,950
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OAK BARN, CHARING



A Beautiful Grade 2 star listed barn conversion set amongst a backdrop of the North Downs in some of Kent's most beautiful countryside. Set over three floors and on a good size plot.

This wonderful home was originally converted approximately 20 years ago and has been finished to a high standard throughout whilst still embracing its many period features. You enter Oak Barn via the stunning Atrium which is currently being used as an additional reception room / seating area making it an incredible social space for visiting friends and family.

Once inside, you will find the living accommodation is set out over three floors and the barn has five spacious bedrooms, all with built in storage. The ground floor offers you a study, open plan lounge & dining area, kitchen & breakfast room and utility room, plus a very handy WC. On the first floor there are

four generous sized bedrooms, one with a large en-suite bathroom. There is also a large family bathroom on this floor.

The fifth bedroom is on the second floor and provides some of the best views of the expansive and beautiful gardens along with the surrounding countryside. This spacious room has multiple uses either for guests or older siblings wanting their own space away from the rest of the family. The gardens are well established and are landscaped to provide both formal and relaxed areas.

PROPERTY DETAILS

Address: Charing, Kent
Price: Offers in excess of £750,000
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Have you undertaken a renovation or conversion?

If you have undertaken your own renovation or conversion of a listed property we would love to hear from you.

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