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Welcome

AUTUMN 2019

We often proudly point out that Kent has a special richness of historical architecture, and in this issue we are pleased to report on the restoration by locally-based specialists of two significant buildings at different ends of the county: The Compass House, a large Georgian property in Ramsgate High Street, and Manor Barn near Rochester which is considered to be the longest timber medieval structure in Britain.

It's autumn already and nearly time to batten down the hatches in your own cosy nook. We're looking at ideas and inspiration to make your home a pleasure to hunker down in, so we talk to interiors expert Derek Hall, painter and decorator Gary Miller and our own 'Lady with the Lamp' (apologies to Florence Nightingale!) who makes bespoke shades and cushions.

Enjoy the 'season of mists and mellow fruitfulness' before Winter darkens our doors!

Dawn

Competition winner from our Summer issue:

*The signed Gregg Wallace Italian Family Cook Book was won by:
Tina Marshall from Herne Bay.*





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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.



AUTUMN EXTRAVAGANZA

The Great Comp Gardens Autumn Extravaganza will take place on 12th and 13th October. Now in its 7th year, the event will incorporate a Fine Food Festival and feature artisan food producers and specialist nurseries. Matthew Kearsey-Lawson, Head Chef & Owner of Multi Award Winning 'Kent Fine Foods', will be appearing. The event will commence each day at 11am, and finish at 5pm. Normal entrance fees apply. Visit www.greatcompgarden.co.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 BULBS

Autumn is the time to plant spring bulbs such as daffodils, crocuses and tulips, along with hardy summer-flowering ones like lillies and alliums. Using high quality compost in your containers pays dividends, helping stop your bulbs 'fading' after the first year of flowering.





SWEET PEA SUCCESS

Sweet peas are one of the joys of the summer garden, and if you want the best possible display next year, October is the best time to sow. Autumn sowings will produce healthier plants, with better blooms and a longer flowering season. Sow seeds 3cm deep in terracotta pots and keep them above 15C until they germinate. Once sprouted move to an unheated greenhouse. They will survive all but the bitterest weather.

GROW ASTERS

Asters win a five-star rating for ease of cultivation. They are easy-going plants that tolerate a wide range of soil types. They are absolute stars when it comes to providing late-season colour, a fact reflected in their traditional name 'Michaelmas daisies'.

Unless autumn is unseasonably chilly you can easily have asters blooming in your garden well into November and sometimes even December. One of our favourites is the classic cottage garden Michaelmas daisy, *Aster Symphyotrichum*.



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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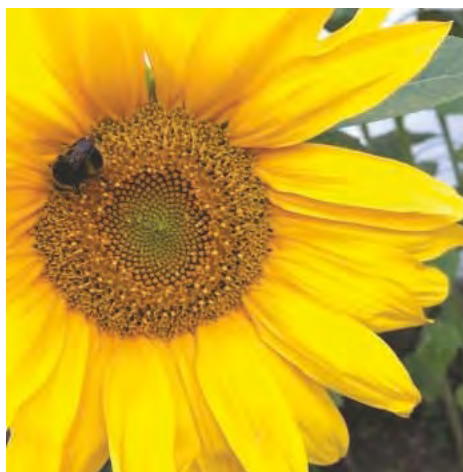




Our gardens should act as a sanctuary for insects and wildlife, as well as for ourselves. I, Sarah Morgan, The Garden Creative's founder and award-winning designer, have a passion for gardens and their power to enhance human lives whilst supporting conservation and biodiversity. Plants offer us, not only beauty, but shelter, food, medicine and wellbeing.

It is so important, now more than ever, for our gardens to not only nourish our minds and provide us our sanctuary but also to become a safe place for insects and wildlife.

One of the most important things we can do is to look at how we see our outside places. They should not, by nature, be static places. They are ever-changing. Plants are meant to grow to fill spaces, to cover the earth providing



All photos by Sarah Cuttle



shelter and suppressing weeds, to change through the seasons, losing leaves and flowers and growing them again. The seasons are no more apparent to us than when we spend time out and about in our natural world, our gardens, our parks and woodlands. This in itself is an important and remedial act that can calm our busy minds, helping our mental and physical health.

A good garden designer should provide you with your perfect garden while choosing the right plants for the right places which are going to thrive; creating a beautiful, diverse habitat for insects and wildlife.

Hiring a designer with plenty of experience who prioritises your requirements is key.

With over 20 years design experience I have re-trained in horticulture after a successful career in women's wear. Being passionate about





the environment, this is the perfect place to create beautiful living havens for people and wildlife. Gardens are sensory spaces. Natural fragrance, harmony, light, sound and texture influence mood and well-being. A carefully designed space will enhance the lives of the people who use it.

The Garden Creative offers a full garden design and planting service that is tailor-made to your unique requirements. From small-scale planting plans and advice on what plants to grow where, to a complete redesign and build we treat every client with the respect and professionalism that we would expect ourselves.

All projects begin with a free design consultation so get in touch and see what you can do.

My own garden will be open as part of the NGS Whitstable open gardens in 2020. Take a look at their website for details and I'll look forward to welcoming you.

Find The Garden Creative on Instagram

@thegardencreate

Email: sarah@thegardencreative.com

www.thegardencreative.com

www.ngs.org.uk

Ideas to help wildlife in your garden

- Make a log pile in a shady corner of the garden – insects and amphibians will make it their home.
- Recycle old milk bottles and containers to use as bug hotels.
- Pile up old slates, bricks and rocks and let the grass grow around them. This will provide habitat for many creatures including slow worms and newts.
- Sow annual and perennial wildflower seeds to create a meadow on a small scale.
- Leave the seedheads on grasses and perennials until early spring, as these provide important winter homes for many insects.
- Pile up autumn leaves to create a hibernation retreat for hedgehogs.
- Plant shrubs attractive to pollinators that will provide nectar in every season. Buddleia davidii 'Royal Red' is a beautiful magenta flowering shrub that looks fantastic in late summer.
- Add a nature pond – even one less than a metre wide will provide a home for frogs and newts and attract insects which in turn will attract bats to your garden at dusk.
- Feed the birds during the winter months and spring and make sure you provide water for them to drink.
- Don't use insecticides. They kill bees amongst other things, get into the water system and contaminate the soil. Dig up perennial weeds like bindweed, nettle and bramble and pull annual weeds out by hand. Plant close together, or mulch borders so that weed seeds can't germinate on bare soil.

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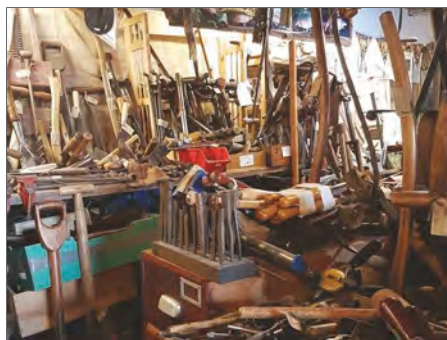
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A very NOTABLE HOUSE



A drawing of the two-storey Palladian-style house, sited on the North Downs between Ashford and Canterbury, features alongside a portrait of Jane Austen, who spent a lot of time at Godmersham in the county of her father's family.

Edward, one of Jane's numerous brothers, was adopted by distant relatives the Knights, taken to live with them at Godmersham, and eventually inherited it. Distance didn't matter much to the close-knit Austens and Aunt Jane made the stagecoach journey from her Hampshire home many times to stay for long periods and help look after Edward's growing family. Many Austen scholars believe the house was her inspiration for Mansfield Park and possibly other grand homes in her novels.



Portrait of Edward Knight (née Austen) © Chawton House



Mrs Tritton's saloon circa 1970 © Country Life

It was built in 1732 by Thomas Brodnax May Knight on the site of an earlier Elizabethan building. The centre part is still original, with two flanking pavilions added around 1780. It was Thomas's son who adopted Edward Austen and after he died and his widow retired to Canterbury, Edward moved in and changed his surname to Knight. He had married Elizabeth Bridges from nearby Goodnestone Park and they had first lived close by at Rowling House.

Edward's son succeeded in 1852 but had settled at the other family property in Hampshire and didn't wish to move to Kent so, after making some additions to Godmersham, he rented the house out for about 20 years before putting the estate up for sale.

The house then passed through many hands until Elsie and Robert Tritton bought it in the 20th century. She was a rich widow and he was a respected art dealer, and their joint fortunes enabled them to sympathetically remodel their home. In 1935 they commissioned architect Walter Sarel to restore the 18th century elements of the building to their original red-brick appearance, removing the later Victorian additions and adding an orangery to the west wing.

Where necessary, the interior fittings were replaced with genuine 18th century features recovered from elsewhere: for instance, the dining room chimneypiece came from Queen's Square, Bath, and the saloon panelling from the

Burlington Hotel in London. The house was Grade I listed in 1952, and after Mrs Tritton's death in 1983 was sold to the Sunley family, who undertook major repairs and leased it to the Association of British Dispensing Opticians who use it as a training college to this day.

The broad and breathtaking parkland is close to the Great Stour River, and on two sides is bounded by the Pilgrims Way. There has been much replanting following devastation in the Great Storm of October 1987, including replacement of a lime avenue.

While architect Sarel was busy with the house in the 1930s, notable garden designer Norah Lindsay was employed outside. She advised on the layout of four formal gardens close to the house and within 18th century walls.

Other features in the largely unchanged parkland include a garden temple, a brick structure fronted with a portico removed from the south front of the house by Sarel, and an area known as The Wilderness. The gardens were separately listed in 1986 as Grade 2*.

As it is a private college Godmersham can't be visited casually, but it is open to the public on National Gardens Open Days, at other times for pre-booked guided tours, and is also used for gatherings by the Jane Austen Society. However, you can enjoy great views of the magnificent architecture at any time because The North Downs Way public footpath runs through the grounds.

For more information, Godmersham Heritage Centre, based in a former granary



Fountain in the White Garden © Miss R E Lilley



Godmersham Park by W. Watts ,1785 © Godmersham Park Heritage Centre

close to the house, is open most Mondays from April-October (see www.godmershamheritage.webs.com). It holds the records for the estate as well as those of the parishes of Godmersham and Crundale; other interesting collections include the diaries of Jane Austen's niece, Fanny Knight, and a few yards away is the church of St Lawrence the Martyr with memorials to the Knight family.

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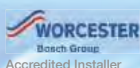
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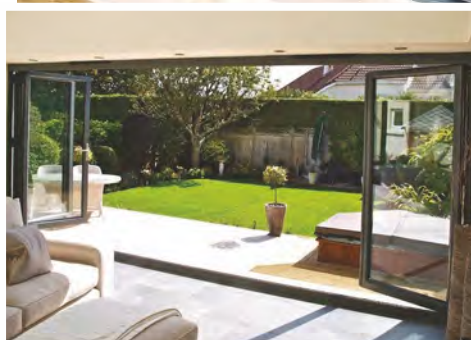
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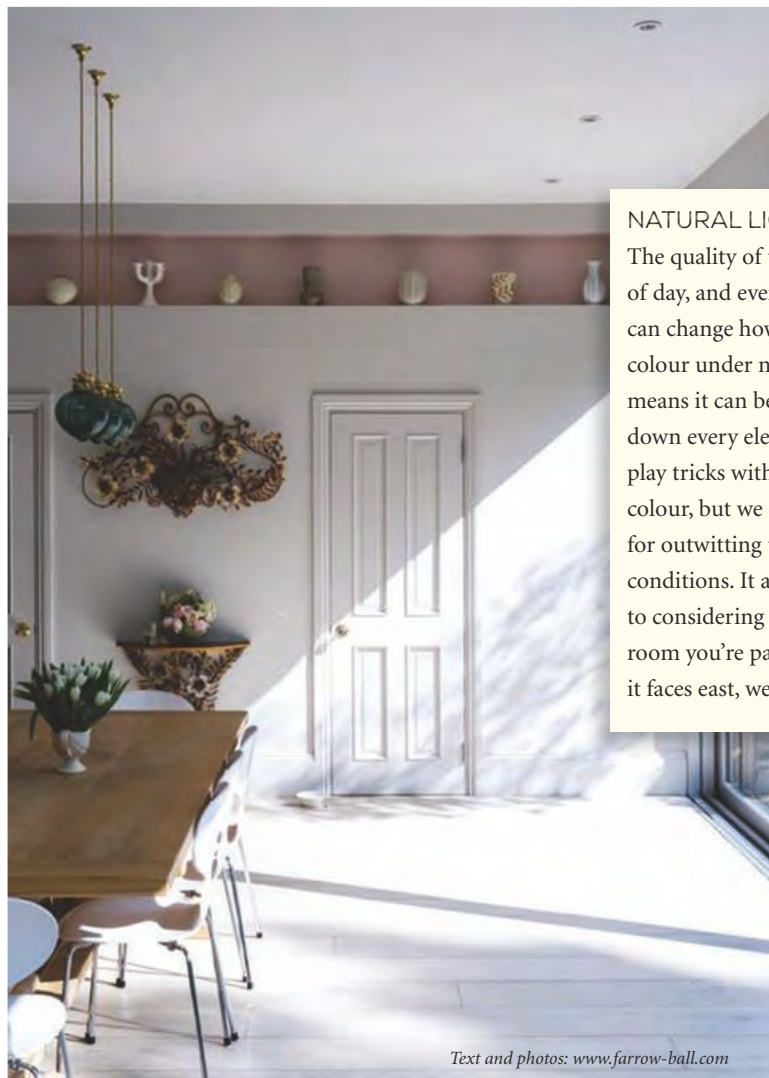
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HOW LIGHT AFFECTS COLOUR

A BRIEF GUIDE TO GIVE YOU SOME OPTIONS FOR MAKING THE MOST OF DIFFERENT LIGHT, WHETHER THAT MEANS EMBRACING IT WHOLEHEARTEDLY, OR OFFSETTING IT WITH A FEW CLEVER TRICKS.



NATURAL LIGHT

The quality of the light, the time of day, and even the time of year can change how we perceive colour under natural light. This means it can be difficult to pin down every element that might play tricks with your paint colour, but we do have a top tip for outwitting unfavourable light conditions. It all comes down to considering the aspect of the room you're painting – whether it faces east, west, north, or south.

Text and photos: www.farrow-ball.com

NORTH FACING ROOMS

Northern light tends to bring out the cooler tones within a colour, so if you're using a lighter tone, avoid anything with a green or grey base. Yellow based colours will help to bounce as much light as possible around the room. If you have the space, hanging a mirror to reflect the light will do the trick, too. Another approach is not to fight nature, but to embrace the cooler light that comes into your north facing room with darker wall colours which create a cosy, cocooning feel.





SOUTH FACING ROOMS

In fine weather, south facing rooms can be filled with warm light from dawn until dusk, making them among the easiest rooms to choose a palette for. Using soft, pale tones on the walls of a south facing room is a great way to maximise the feeling of light and space. Delicate green-blues create a calming aquatic feel, while red-based neutrals will create a warmer feel. For a crisp, fresh look no matter your wall colour, try a bright white on woodwork.

EAST & WEST FACING ROOMS

When decorating an east or west facing room, it's useful to consider when you'll be using it most. Light in west facing spaces is cooler in the morning and brighter in the afternoon, while the opposite is true for east facing rooms. In east facing rooms, embracing the cooler evening light with light blues and greens can have a beautifully soft and calming effect. In west facing rooms, warm pinks are excellent options for making the most of strong late afternoon light, while a chalky off-white will look cool in the morning but neutralise the warmer light later in the day.

ARTIFICIAL LIGHT

Just like natural light, artificial lighting can affect how colours appear. Halogen and incandescent bulbs emit yellow light, which makes wall colours appear warmer, while cool white bulbs tend to give off a bluer light, giving paint a cooler cast. For the truest representation of your chosen wall colour, you may want to try a neutral white bulb, which most accurately replicates daylight.

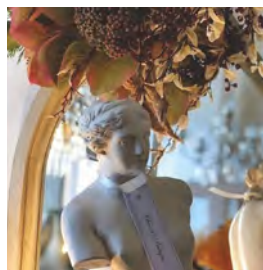


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My skill is in considering fabrics, textures and colours in a sophisticated way to emphasise your home's existing elements and provide a considered look that suits your style, from classic to contemporary tastes. I can help you avoid making expensive mistakes by helping you plan and visualise before commencing with a project.

Whether you are looking for colour advice for a single room, help in locating the fabric for curtains or blinds or designing the style, I

can assist. Re-framing and re-hanging pictures in different places can be an effective way to refresh existing pieces. Or you may want to renovate a bathroom, reconfigure a garage into a gym, or be undecided on carpet or tiled flooring. I can help.

I specialise in high quality window treatments, upholstery and scatter cushions. I can provide a design service which includes all aspects. This is a bespoke service with a high-quality finish depending on your needs and budget.



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These can be made in a wide variety of styles from classic hand-sewn pinch pleat curtains to more contemporary wave or eyelet-headed curtains.

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I hold a variety of accounts with some renowned brands in the industry and can help you navigate through the styles, colours, textures, suitability and budget to advise the best solutions for the application.

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A variety of sizes and designs can be an effective way of introducing additional texture and colour. Whilst they are a simple element, they anchor and enhance schemes.



I provide a personal, friendly and quality service to meet your requirements, from contemporary to classic tastes. In magazines, online and on TV the array of products and ideas can be overwhelming. I can help you navigate this in a practical way whilst considering both taste and budget. Often suggestions do not fully consider the client's lifestyle along with items that should remain

and be incorporated into the scheme. You may only want help with colour. This can be done on a room by room basis. I enjoy combining high street items together with new unique pieces and clients' existing finds that have been accumulated over time. With my experience I can help you create a distinct style for your home.

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EVENTS TAKING PLACE AT NEPTUNE, CANTERBURY THIS AUTUMN

Autumn garland workshop

16TH OCTOBER, 6-8PM

Join talented local florist, Anna Evans of Anna's Country Flowers and create your own autumn garland, using a selection of dried and fresh foliage, decorative accessories and natural seeds and berries. We'll also be serving a light supper from our friends at Macknade. The cost is £49 per person, and places are limited so please pop in, call or email us to book.

Calligraphy workshop

21ST SEP & 16TH NOV, 10AM-12NOON

Talented local artist Graham Boniface will be holding a two hour workshop to help you achieve enviable and elegant handwriting. The cost is just £25 per person (limited places) pop in, call or email us to book.

Christmas cake decorating

16TH NOVEMBER, 10AM-12NOON

Maddie Allen, of local baking institution Mama Feelgoods, will be hosting a two hour Christmas cake decorating demonstration. Step-by-step, Maddie will transform her delicious fruit cake into a Christmas Day showstopper, sharing top tips along the way, whilst also answering any questions you might have. Guests will be served tea, coffee (and a slice of cake, of course!). You'll leave full of inspiration, and a Neptune goody bag!



Christmas Market

9TH NOVEMBER, 10AM-4PM

We're getting together with a few friends from in and around Canterbury, so as well as getting a first look at our 2019 Christmas collections, you'll also be able to shop local food, drink, jewellery, toys and crafts. No get-together would be complete without food and drink, so expect delicious treats as well as mulled wine and bubbly! We'll also be raising money for SANDS charity with a raffle full of treats from us and our friends.



Festive candle workshop

20TH & 21ST NOVEMBER, 5.30-7.30PM

Join Maeve from Fireside Candles for an evening of festive candle craft. In this practical workshop, participants will be able to make their own candle to take home. We'll keep everyone well fuelled with a light supper, mulled wine, tea & coffee. The cost is £49 per person. Places are limited so please pop in, call or email us to book.

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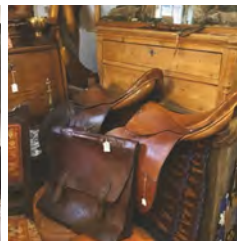
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Lady with THE LAMPS

WHEN TINA HOLMAN TOOK UP LAMPSHADE-MAKING JUST A FEW YEARS AGO, SHE HAD – QUITE APPROPRIATELY – A LIGHT BULB MOMENT!

Always interested in interiors, she had discovered a craft she was particularly good at and now two-three years on, she is developing her new hobby into a successful business.

The Nurtured Nest is based in Whitstable sharing premises with Warehams Antiques, a well-known establishment on the prominent entry route into the town centre, and is open Thursday – Sunday for sales and orders.

She also works on site. “I iron and laminate the fabric at home, then actually make the shades in the shop,” she says. Fascinated browsers can witness that the products are genuinely handmade in Whitstable.

It was after a cut in working hours that Tina was looking for a new interest, and she enrolled on several workshops at the Painted Pearl interiors shop in Tankerton. Her tutor saw something magical happen when Tina tried making lampshades. “She said it was like a light bulb had come on,” laughs Tina.

Always drawn to colour and interested in design, Tina used to work at the Visual Roars interiors shop at Johnsons garden centre (now called Garden X) on the Old Thanet Way. They now stock her lampshades, along with other local outlets including Home by SP in Broadstairs.

Tina keeps a pile of fabrics in the shop for

customers to choose from, or they can bring in their own. “Cotton and linen are best,” says Tina. “Nothing too stretchy or the pattern may distort.”

Her own favourites are tropical and botanical designs including exotic birds, even an animal or two, which are very on-trend. Particularly popular now are her fabrics featuring cockatiels and parrots, and another which includes a gold lemur.

Customers can choose a regular white inner or a coloured one which gives a different kind of glow when the lamp is switched on. Tina can also add various trimmings. She can revamp an old shade, create one from wallpaper to match décor, and make hand-stitched lampshades and whole-unit lamps. She’ll even produce matching cushions.

She offers a bespoke service, but there are plenty of completed hand-made shades and lamps to choose from too. “Someone said my style is contemporary glamour,” says Tina. “I’m happy with that.”

A selection of Tina’s lampshades are also available at Chic et Antique in Herne Bay, as well as online from visualroarsinteriors.com and numonday.com.

The Nurtured Nest is on Facebook and Instagram. Phone 07792 723156 or email tina@thenurturednest.uk.



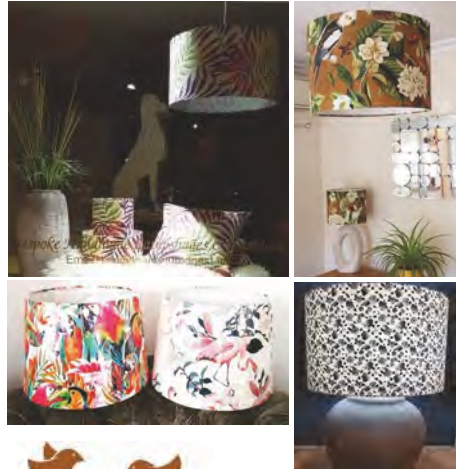


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Making SOMETHING BEAUTIFUL

AS SUMMER SAYS GOODBYE FOR THE YEAR, SPECIALIST PAINTER AND DECORATOR GARY MILLER IS FINISHING SOME OUTSIDE PROJECTS BEFORE THE DAYS REALLY DRAW IN AND THE WEATHER DETERIORATES



Gary, who specialises in period and country properties, recently redecorated the exterior of 17th century thatched Yew Tree Cottage in Kingsdown near Sittingbourne (which he has also worked on internally) and is now busy outdoors on nearby Hare Cottage, a weather boarded farmhouse, as well as the historic

Paydens Pharmacy building in the Colonnade at Hawkhurst.

He tries to have interior jobs scheduled for winter – timing is something he discusses with potential clients when he first visits the property he is commissioned to work on, meeting the customer and sometimes an interior designer, to talk about their ideas and



*Dulux Colour of the Year 2019
is Spiced Honey a warm amber
tone, inspired by the beauty
and versatility of honey itself*

what is possible. "I find out what the client wants and also have a good look at the building," he says.

He examines internal beams, for example, as they can be a tricky issue. If they have been waxed or polished, some coverings will not stick to them; or if one beam has been replaced, Gary will carefully consider how to make it blend in with the old.

Once work begins, preparation is key. "That is where most of the work is, though people often don't see it," says Gary. Rubbing down, filling gaps and repairing rotten wood must be done sympathetically on an old building, especially if it is listed.

Some defects are not obvious, such as in window frames, until this work starts. "You have to get back to the good brown timber," Gary says, but doing that on an old building is hard work as burning off is simply not allowed because of the risk of damage. And to plug a draughty gap, he cannot just reach for a tub of modern filler – instead he packs the cavity with small pieces of timber.

CHOOSING PAINTS IS A BIG DECISION

Authenticity is something to be balanced against 21st century considerations: for example, toxin-free water-based paints are now preferred to old-fashioned oil-based for health and environmental reasons. Gary also uses breathable limewash where appropriate, which protects a building without trapping in moisture and causing damp.

In conservation areas there may be a restriction on external colours. Working in the conservation area of Deal, Gary was told that muted shades were obligatory. On period property, it's always best to check.

Indoors, personal taste can dictate more. Sometimes a client will opt for a modern feel inside, but many prefer a palette in keeping with the age of the property. Most paint companies offer heritage ranges which meet this desire. Farrow & Ball have made their name in this field, but other major suppliers have caught up with the growing popularity of traditional shades and now offer them too. Gary is a Dulux Select Decorator.



Above: Rebecca's Red, Francesca's Paints. Below: Exterior wood work, Farrow & Ball's Green Smoke



An autumnal choice may be for warm and cosy colours such as leaf-turning oranges and reds combined with hues of brownish bracken and bark. This can harmonise with old features or provide a pleasing contrast.

Gary's 40 years of experience will help in these choices, but he is always guided by the client's vision. He travels all over Kent from his Rainham base and is still as enthusiastic about his work as when he first helped his mum redecorate his own teenage bedroom – which led him to enrol on a painting and glazing apprenticeship at Chatham Dockyard.

"I do like going back and seeing a finished room," he says, "If you have made something beautiful, then all the hard work is worth it."

**garymillerdecorator@gmail.com,
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Two seater leather sofa, £1,300, Visual Roars



Lampshade from The Nurtured Nest



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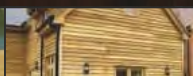
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Have you undertaken a renovation or conversion?

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

Maybe you or your company are working on a listed building project.

Why not share your experience with the readers of Conservation News.

Send details of your project to dawn@cnkent.co.uk

Restoring the brickwork of **THE COMPASS HOUSE**

GEORGIAN BRICKWORK, A KENT-BASED TEAM OF BRICKLAYERS WHO SPECIALISE IN THE RESTORATION AND CONSERVATION OF BRICK BUILT PERIOD AND LISTED PROPERTIES, RECENTLY RESTORED THE BRICKWORK OF THE COMPASS HOUSE IN RAMSGATE.

Ramsgate is full of beautiful listed brick properties that were built in the 18th century when the town was a popular seaside resort for Londoners wanting clean air and a seaside escape within easy reach of the city. After many years of decline in the 20th century there is currently a resurgence in people coming to Ramsgate; still tempted by

the fresh air and beaches, but also by the lure of the affordable period housing stock and the fast train to London.

Georgian Brickwork are regularly involved in property restoration projects and they were delighted to be asked to support the external repairs to The Compass House at the north end of Ramsgate's High Street. The derelict property





had been taken on by a developer who planned to gut the building internally and create several apartments. However, given the building's listed status and prominent position on the High Street, he recognised that the brickwork needed to be sensitively restored.

Charles Reilly of Georgian Brickwork visited The Compass House to assess the current state of the brickwork and recommend a strategy for restoring it. As can be seen in the photographs, a second floor had been added at some point in the building's history. On the side and rear elevations the brickwork lime had been finished with a ruled joint in lime mortar, whereas the brickwork on the front elevation showed signs of having originally been tuck pointed.

The nature and complexity of the programme of brickwork repairs to The Compass House required listed building consent. Once this had been granted by the local planning department Georgian Brickwork undertook an extensive programme of restoration. Across the side and

WHAT IS TUCK POINTING?

Tuck Pointing is a highly decorative joint finished with a lime putty ribbon to give the impression of very fine joints. The technique was often used to create a finish similar to the appearance of gauged brickwork.

For further examples of Tuck Pointing please visit <http://www.georgianbrickwork.co.uk/home/tuck-pointing-in-snodland/> For an example of gauged brickwork with 1mm joints please visit <http://www.georgianbrickwork.co.uk/home/cadogan-place/>





rear elevations the brickwork was cleaned and a lime mortar mix was created to complement the original, in terms of aggregates and finish. However, adhering to the conservation principle of ‘minimum intervention’, only those areas where the original pointing had failed were raked out and repointed, (see box for further information on the principles of conservation).

It was agreed with the local conservation officer that the window arches on the side and all the brickwork on the front elevation would be repointed using a traditional tuck pointing method. In addition around 60 individual bricks were so badly eroded that they needed to be removed and turned or replaced. Although the task was much bigger than had been originally anticipated, the final result is stunning and a testament to the skill and craftsmanship of the Georgian Brickwork team. The building is of such local significance that the Mayor attended the official ‘topping out’ party and commented on how pleased he was to see the transformation.

For more information about Georgian Brickwork please visit www.georgianbrickwork.co.uk.

To discuss your restoration project contact

Charles Reilly, mobile: 07732 975 349

email: info@georgianbrickwork.co.uk

What are the key conservation principles?

When embarking on a restoration project involving a listed property there are some key conservation principles to keep in mind;

- Minimum loss of authenticity – avoid improvements or actions that result in a loss of authenticity -for example replacing original brick arches with preformed arches.
- Minimum intervention – if it ain’t broke don’t fix it!
- Minimum loss of fabric – aim to salvage, repair and reuse original materials wherever possible. For example where individual bricks have spalled (eroded) they often can be removed, turned and reinstated – rather than replaced.
- Reversibility – avoid changes that cannot be reversed. For example – instead of knocking down a historic garden outbuilding to create the space for a summer house, retain the historic building and look at how it can be incorporated into the design of the summer house
- Absence of deceit, or, honesty of intervention – where brickwork repairs are carried out there is a fine balance to find, to ensure that the final finish shows the ‘story of the repairs’ in such a way that maintains the integrity of the past workmanship, whilst showcasing and preserving the building for future generations. A skilled heritage bricklayer understands how to achieve this balance

(Source: <http://www.understandingconservation.org/content/107-conservation-strategy>).



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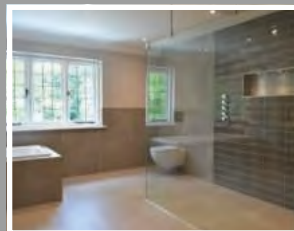
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TO THE MANOR BARN...

LOUISE TOMLIN VISITS MANOR BARN NEAR ROCHESTER TO SEE HOW THE ONGOING WORKS TO RECONSTRUCT WHAT IS CONSIDERED THE LONGEST MEDIEVAL BUILDING IN BRITAIN ARE PROGRESSING.



It is difficult not to be awed by the sheer enormity of this stunning structure, as it towers over you and when you enter the cavernous space you get a real feeling of walking through history, even filled with scaffolding and supports as it was when I visited due to it being part way through the extensive repair work. Dendrochronology of the timbers - tree ring dating - confirms that it was built in the early 1400s for the St. Andrew's Benedictine Priory, so it has witnessed many centuries of events – good and bad, the Reformation of the monasteries for one, when it was confiscated

from the Church by King Henry VIII, so it's not surprising there's a strong sense of the past inside this wonderful old barn.

It's considered to be the longest timber medieval structure in Britain, at approximately 65 meters in length and is possibly the finest example of a medieval Kentish barn, with its oak framed construction, main arcade and two aisles running either side of the nave. Its purpose was to store tithes, which were a form of taxation where a tenth of the grain produced by local farmers was given to the church to help support the clergy.



The Barn has stood strong throughout many years and continued to be used for storing grain and vegetables, housing animals and many other agricultural purposes for over six centuries. Sadly in later years it has suffered from neglect, and an almost catastrophic arson attack in the early 2000s devastated a third of the building and resulted in the loss of four of the fourteen bays within.

Happily this more recent chapter of abandonment and disrepair in Manor Barn's history is now in the past, with works to rebuild and conserve it being well under way. Dolmen,

Historic Building Conservation Specialists who have a great track record for their work on the prestigious 'Canterbury Cathedral Journey' which is a 4-year repair project that started in 2017 and Westminster Hall, amongst other high profile conservation projects, have been appointed principal contractor by the co-owners Walter Roberts and Richard Smith.

Dolmen has recently completed six months of work that has encapsulated sensitive repairs to the remaining two thirds of the old barn, ensuring the structure is sound throughout, and they have also rebuilt the section that burnt



down, which restores the barn to its original length, with new timber frames in green oak to match the originals to support rebuilt stone and flint walls.

To ensure the reconstruction was as authentic as possible no modern materials were used. The existing walls in the old part of the building were repaired with flint and lime mortar. In the new section of the barn local stone was used with lime crete foundations.

The oak boarding or cladding of the barn has been repaired or replaced, with all joinery to match what was there originally using templates from the old building, including traditional mullion windows and replacement

doors and gates. These were constructed off-site in workshops at Dolmen HQ, then finished and fitted on-site. Added to that extensive list of timber works, curved braces were sourced locally and sawn by hand off-site, then also brought in fitted and finished on-site.

To top it all off the imposing roof has been stripped of its tiles, all trusses have been repaired in the old section, or replaced in the new third of the barn. All of the tiles that could be reused have been, that was 70%, with 30% new Tudor Kent peg tiles mixed in to an agreed pattern advised by Historic England. That's a staggering 95 thousand used to re-tile the whole roof.



“We are all excited to be involved in working on the conservation of such a beautiful medieval building.” Jack Massey, Director of Projects for Dolmen said. “Our team of specialist carpenters and highly skilled craftsman have been inspired to use their expertise and considerable technical skills to conserve a building that is of huge historic significance. We are all looking forward to seeing the completion of the plan to return this stunning barn to something that will once again be a useful building and a valuable resource for the local community, and what’s more, it can be enjoyed by future generations as an important part of our country’s heritage.”

You can see more about Dolmen Conservation on their website dolmen-conservation.co.uk and follow their recent projects of historic conservation building repairs on Instagram at [dolmenconservation](https://www.instagram.com/dolmenconservation).





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ALL ABOUT RENDER

MANY PERIOD PROPERTIES HAVE RENDERED WALLS MADE FROM LIME-BASED MATERIALS WHICH FORM A DURABLE COATING THAT MUST BE KEPT IN GOOD CONDITION

Render comes in a variety of forms and is used to protect the walls of a building. This coating can sometimes deteriorate due to water ingress as a result of rainwater. Repairs or re-rendering with inappropriate materials can cause extensive damage which will be costly to remedy.

Lime mortar, and similar lime-based materials, such as lime plaster or lime wash, are vitally important in repairing old buildings. Lime mortars, renders and plasters have a different consistency to their modern cement-based counterparts; this is because lime produces soft textures and mellow colours

when mixed with natural earth pigments. Most important of all, it's porous so allows a wall to breathe and shed moisture, thus avoiding damp.

There are two basic types of lime: non-hydraulic and hydraulic.

Non-hydraulic lime is produced from pure limestone and comes in the form of lime putty, which offers the greatest flexibility and breathability of all the limes.

Hydraulic limes are produced from limestones with naturally occurring impurities that contain a range of setting agents. Supplied in powder form, they start to set when they come into contact with water.



Lime is environmentally-friendly: when the cement was invented in 1824, it was first used in civil engineering projects. Unlike lime, cement is inflexible and lacks porosity so can be a direct cause of damp when used in old buildings. In the early 1900s, it began to be used in the construction of homes, although it was only after World War II that its use became commonplace and, by the 1950s, traditional lime products were little used. Today, they are undergoing a revival due to the rediscovery of traditional building techniques, their 'green' credentials and attractive appearance.

Walls can breathe, so an understanding of lime is essential if you are planning work to a traditionally-built building whether it's

repointing, rendering, plastering or rebuilding walls. By using the wrong materials, such as cement-rich mortars or renders or modern impermeable paints, you are likely to be storing up future problems.

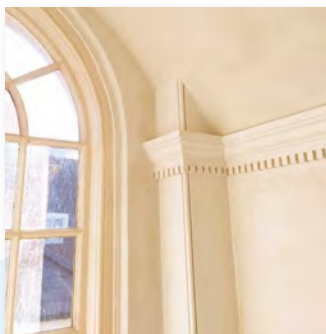
If you have a period property suffering from damp, cracking or timber decay, please consider that many of those problems are easily solved by allowing the building to function as it was designed to do. The long-term effects of using modern materials without due consideration on traditional buildings can be devastating and costly. We highly recommend using an expert with experience in listed building and conservation work.



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CLOCK HOUSE, CHARING



An imposing detached country residence offering over 6,700 sq ft (625 sq m) of elegantly presented accommodation in a wonderful private elevated position with panoramic views from the North Downs, situated on the famous Pilgrim's Way.

Clock House is believed to date back originally to the 1800's, with the clock tower itself a later addition. The property has had a fascinating history having been formerly used as a school, a hospital and by the army during the war. The house has subsequently been extended and a thorough and detailed renovation by the current



vendors from top to bottom, including an entire new roof, new windows throughout, a bespoke handmade kitchen by Rencraft, Fired Earth bathroom and shower suites and a stunning Sparta Gold award-winning swimming pool.

On arriving you are greeted by a grand entrance porch with fluted pillars and double doors leading through to a study/reception room. You will then follow through into a most striking main reception/family room with German Firebox fireplace and panoramic views to the terrace and the Kent countryside beyond. The 31'10" (9.70m) kitchen/breakfast room by Rencraft of Sevenoaks is a real treat with central island, granite worktops, Quooker Hot Tap system and



Miele appliances. Moving through the property, you arrive at a recent addition to the home, a wonderful orangery/dining room with views out to the travertine terrace and swimming pool. In



addition, there is an elegant 28'6" x 19'3" (8.69m x 5.87m) formal drawing room with a Chesneys fireplace and downstairs cloakroom.

The first floor split level landing leads to a superb master bedroom suite with unrivalled views across The Weald, a dressing room and luxury ensuite shower room, two further bedrooms and a family bathroom. To the second floor, there is a wonderful guest bedroom suite with a luxury ensuite bathroom/dressing room with freestanding bath and plentiful closet space.

A shower room from the landing and two further spacious double bedrooms complete the second floor with a staircase leading up into the clock tower which comprises an occasional use room with free standing brick chimney passing through.

Outside, the property is approached via an electric wrought iron gated tarmac driveway curving round to plentiful parking. There is a double garage and most spacious gym that could be used as a variety of things such as a home office. The landscaped grounds extend to over 8 acres with a terrace to the front, downland bank to the rear leading to an extensive flat lawned area at the top offering the best views this agent has seen. There are also beautiful woodlands with a wide variety of flora and fauna.



The Details

- 8 acre plot laid to lawns and woodland
- Over 6,700 sq ft (625 sq m) of beautifully appointed accommodation
- Sparta Gold award-winning outdoor heated swimming pool
- Gated driveway with parking for several vehicles
- Double garage with gym/office
- Extensively renovated and improved in recent years
- Family room, drawing room, study and orangery/dining room
- Private accompanied viewing strictly via Saddlers Reed House, 1-3 Old Ashford Road, Charing, Kent. TN27 0JG Tel: 01233 713127
Email: property@saddlersresidential.co.uk
Price: £2,250,000



NETTLEPOLE, PLUCKLEY



An extensively renovated and upgraded beautiful five bedroom detached character family home with three en-suites and countryside views. Dating from the late 18th century occupying a plot of 1.52 acres situated north of the much sought after Kent village of Pluckley.

Nettlepole's origins are believed to date from around 1780 with later additions added in Victorian and then Edwardian times.

Principal construction is of ragstone and brick under a tiled roof with handsome chimney stacks sitting aloft. The current vendors have



spent the last six years renovating the property having purchased it in a state of much needed repair. The transformation is magnificent and from viewing you can appreciate the attention to detail and care that has been lavished on the property with the addition of en-suites, central heating, modern drainage and electrics. In recent years the property has been a successful bed and breakfast, something a prospective purchaser may wish to consider.

The accommodation is extensive and versatile, arranged over two floors with an interesting split level first floor, comprising an entrance hallway,



downstairs cloakroom, formal light and airy sitting room with feature fireplace, dining room with fireplace and wood burning stove, breakfast room/snug with fireplace, bespoke kitchen and



utility area, galleried first floor landing, a stunning master bedroom with luxury en-suite bathroom, two further bedrooms with en-suite shower rooms and two further bedrooms in addition to a separate shower room.

Outside, the property is approached via a private driveway through a gated entrance from Pluckley Road to a large parking area. The large front garden is lawned with a wide variety of mature trees and shrubbery, a Japanese style garden area to the front, vegetable beds and an attractive paved patio area. In addition, there is a beautiful woodland area with woodland walk, backing onto fields along with an office, workshop and log store. The total plot extends to 1.52 acres.

The Details

- Character 18th century detached country house
 - Extensively renovated and improved throughout
 - 1.52 acres of gardens & woodland
 - Private driveway & extensive off-road parking
 - Sitting room, dining room & breakfast room/snug
 - Large kitchen, utility room & pantry
 - Impressive master bedroom with en-suite bathroom
 - Four further bedrooms, two with en-suites
 - Beautiful landscaped gardens
 - Overlooking fields
 - Rural Pluckley location
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Serves
four



INGREDIENTS

1 kg cubed goat leg (you can also use lamb if you prefer)
1 large onion
3 cloves garlic
5ml oregano
5ml chilli flakes
5ml chopped rosemary
1 can chopped tomatoes
Pinch of nutmeg
Water to cover

Lemon and cinnamon butter;
125g salted butter, softened at room temp
1 whole lemon, zest and juice
1 tsp cayenne pepper
½ tsp cinnamon
Black pepper to taste

AFRICAN GOAT RAGU WITH LEMON AND CINNAMON BUTTER

This delicious ragu recipe from The Curious Eatery is served with curried samp (an African grain) and cardamom glazed carrots but it is delicious with mash or rice.

METHOD

(Blend all the butter ingredients together)

Brown the meat, remove from pan

Sweat off onions and garlic, add the meat and herbs and spices.

Pour in can of chopped tomatoes, top with water, cover and slow cook for 2-3 hours.

Once the sauce has thickened and the meat is soft, add nutmeg and season. Pour the melted butter all over.

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Curious Events

We hold special events all year, here's what's on in the next few months!
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OCTOBER

Wine and Wisdom

Thursday 10th October
quiz starts at 7.30 prompt.
Come and test your wits the
curious way! Tickets: £10
per head, includes half time
food. Booking essential.

Traditional pie and mash back!

**Thursday 17th October
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of course chilli vinegar and
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NOVEMBER

Christmas Market

Thursday 14th November
Come and meet us,
our suppliers and local
businesses. You will have
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our Christmas offering and
find some unique gifts for
those Christmas stockings.
6.30-9pm Tickets are £10
(this includes a welcome
drink and lots of tasters!)
and are available from the
Eatery.

Wine and Wisdom

Thursday 28th November
Quiz starts at 7.30 prompt.
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curious way! Tickets: £10
per head, includes half time
food. Booking essential.

DECEMBER

Clam shack

Thursday 5th December
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Friday 20th December
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A rustic wooden table serves as the background. In the upper left, a dark metal pitcher with a handle is partially visible. In the center, a dark ceramic dish holds a baked toad-in-the-hole, which is a large, golden-brown Yorkshire pudding filled with a mixture of meat and cheese. A silver spoon is placed on the left side of the dish. The dish sits on a round wooden trivet. The lighting is warm and directional, coming from the upper left, creating soft shadows and highlighting the textures of the food and wood.

SERVES
FOUR

Toad-in-the-hole was typical of servants' fare in the early twentieth century, as it was cheap, easy, and versatile.

The official DOWNTON ABBEY COOKBOOK

The Official Downton Abbey Cookbook presents over 100 recipes that showcase the cookery of the Crawley household – from upstairs dinner party centrepieces to downstairs puddings and pies – and bring an authentic slice of Downton Abbey to modern kitchens and Downton fans.

TOAD IN THE HOLE

The servants' hall table at Downton is usually laden with batter puddings, potatoes, stews, and vegetables that are cheap and filling. Toad-in-the-hole was typical of servants' fare in the early twentieth century, as it was cheap, easy, and versatile. The name dates back to the eighteenth century, though it's unclear why the meat was called a toad – possibly because it peeps from the batter like a toad from its burrow.

YOU WILL NEED

1 cup (240 ml) milk
1 cup (115 g) flour
1/4 teaspoon salt
2 eggs
Butter, lard, or pan drippings,
for preparing the pie dish
1 lb (450 g) bulk sausage meat
or chopped raw sausages
Onion or meat gravy, for
serving

METHOD

To make the batter, whisk together the milk, flour, salt, and eggs in a bowl until thoroughly mixed. Set aside for 15 – 30 minutes.

Preheat the oven to 350°F (180°C). Butter a 9-inch (23-cm) pie dish. Scatter the sausage over the bottom of the prepared dish.

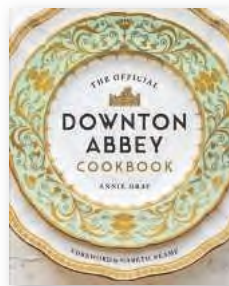
Put the dish into the oven for 10 minutes to render some of the fat and brown the sausage lightly. Remove from the oven, pour the batter over the sausage, and return to the oven. Bake until the sausage is cooked through and the batter has puffed up and browned, about 45 minutes. Serve hot with gravy.

Win a copy

For your chance to win a copy of *The Official Downton Abbey Cookbook* by Annie Gray, please email your name, address and telephone number to dawn@cnkent.co.uk.

Closing date for entries is Friday 1st November 2019.

Good luck!



*The Official Downton Abbey Cookbook by Annie Gray, £25
White Lion Publishing.*

CHAMPAGNE JELLY

No Downton dinner would be complete without some form of molded jelly or cream, and the one featured here is one of the simplest and yet most effective. It was served at Edward VII's coronation banquet in 1902, and makes any dinner into a celebration. Champagne itself appears regularly at Downton, most obviously on occasions such as New Year's and at the numerous weddings, but it is also the drink of choice at a number of parties and at London nightclubs.

YOU WILL NEED

1 bottle (750 ml)
Champagne or other sparkling wine
2 envelopes (about 5 teaspoons) powdered gelatin or 8 gelatin sheets
2 tablespoons water
1/2 cup plus 1 tablespoon
(115 g) sugar
Berries and/or edible flowers (optional)
Fresh mint leaves, for garnish

METHOD

Put the Champagne bottle in the freezer 30 minutes before you start the recipe. This step ensures the bubbles will stay in the final jelly. In a small bowl, mix the gelatin with the water and let stand until softened, about 2 minutes. (If using gelatin sheets, put the sheets in a bowl, add cold water to cover, and let soak until floppy, 5–10 minutes.)

Open the Champagne and pour 1/2 cup (120 ml) into a small saucepan. Return the Champagne to the freezer if you can stand the bottle upright. If not, put the bottle in the fridge. Add the sugar to the saucepan, place over medium heat, and heat, stirring, until the sugar dissolves. Remove from the heat. Liquefy the powdered gelatin by setting the small bowl of gelatin in a larger bowl of hot water (or microwaving the gelatin on high for 5 seconds). Stir the softened gelatin into the Champagne mixture and stir until dissolved. Strain the mixture through a fine-mesh sieve into a bowl or pitcher and let cool to room temperature.

Add 2 cups (480 ml) of the chilled Champagne to the cooled gelatin mixture and stir well. If adding embellishments to the gelatin, pour half of the gelatin mixture into a 2 1/2-cup (600-ml) mold and refrigerate until almost set, 30–45 minutes; arrange the embellishments on top, then add the remaining gelatin mixture.

If serving the jelly without embellishments, pour all of the gelatin mixture into the mold. Cover the filled mold and refrigerate until fully set, at least 8 hours or up to 1 day. (If the time of day is right, you can sip the remaining Champagne.)

To serve, fill a bowl with hot water. Dip the bottom of the mold into the hot water for a few seconds to loosen the jelly from the mold, then unmold the jelly onto a serving plate. Garnish with the mint.

No Downton dinner would be complete without some form of molded jelly or cream.

**SERVES
SIX**



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FRIDAY 6TH, 13TH, 20TH
Egerton

SATURDAY 7TH

Chatham; Penshurst;
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(Pantiles); Wye

SUNDAY 8TH

Herne Bay; Lenham;
Tonbridge

SATURDAY 14TH

Bridge; Headcorn; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 15TH

Aylesford; Rochester;
Tunbridge Wells (Pantiles)

SATURDAY 21ST

Sevenoaks; Tunbridge Wells;
Wye; Yalding

SUNDAY 22ND

West Malling

FRIDAY 27TH

Egerton; Maidstone

SATURDAY 28TH

Bridge; Cranbrook; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 29TH

Brogdale, Faversham

OCTOBER

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

Capel le Ferne; Folkestone;
Hildenborough

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

Charing; Rolvenden;
Whitfield

FRIDAY 4TH, 11TH, 18TH

Egerton

SATURDAY 5TH

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



SUNDAY 6TH

Bearsted; Tunbridge Wells
(Pantiles)

SATURDAY 12TH

Bridge; Headcorn; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 13TH

Herne Bay; Lenham; Tonbridge

SATURDAY 19TH

Sevenoaks; Wye; Yalding;
Tunbridge Wells (Pantiles)

SUNDAY 20TH

Aylesford; Rochester;
Tunbridge Wells (Pantiles)

FRIDAY 25TH

Egerton; Maidstone

SATURDAY 26TH

Bridge; Cranbrook; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 28TH

Brogdale, Faversham;
Cliftonville; West Malling

NOVEMBER

FRIDAY 1ST, 8TH, 15TH & 29TH

Egerton

SATURDAY 2ND

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

SUNDAY 3RD

Bearsted; Tunbridge Wells
(Pantiles)

TUESDAY 5TH, 12TH, 19TH & 26TH

Capel le Ferne; Folkestone;
Hildenborough

SATURDAY 9TH

Bridge; Headcorn; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 10TH

Herne Bay; Lenham;
Tonbridge

SATURDAY 16TH

Sevenoaks; Tunbridge Wells
(Pantiles); Wye; Yalding

SUNDAY 17TH

Rochester; Tunbridge Wells
(Pantiles)

FRIDAY 22ND

Egerton; Maidstone

SATURDAY 23RD

Bridge; Cranbrook; Hythe;
Sevenoaks; Tunbridge Wells;
Whitstable

SUNDAY 24TH

Brogdale, Faversham;
West Malling

SATURDAY 30TH

Sevenoaks

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Kent Farmers' markets and
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THE WINES OF *Argentina*

ARGENTINA BURST ON TO THE WORLD WINE SCENE IN THE EARLY 2000S WITH THEIR Hugely Popular style of Malbec and their commercial success has gone from strength to strength.

Argentina's main wine producing regions stretch for over 1,500km from Salta in the north to the Rio Negro in the south. One of the key factors that influences the style of wine is the altitude at which the grapes are grown with the vines having a range of between 500-3000 metres above sea level. The vineyards at higher altitudes have a greater temperature range between daytime and nighttime – therefore producing wines with greater flavour concentration and intensity. Here are three of my favourites that I tasted recently and highly recommend.

MENDEL MENDOZA

MALBEC 2016 is made from vines planted in 1928 so their roots are incredibly deep to draw water and nutrients to feed the vine. At 850 – 900 metres high, the wine has a fine elegance with floral aromas, full body, light oak and black fruit character. This Malbec is more European in style than some with a fresh, more structured texture than some and is worth

decanting about 30 minutes before serving.
Available from The Wine Society.

CARTENA MALBEC 2017 from Mendoza
is deep ruby with a full body and aromas of

damson, blackberry, blackcurrant and a peppery spice. The soft tannins just melt in your mouth to create a perfectly balanced wine. Nicholas and Laura Catena have carried out extensive research into the effect of various altitudes on the profile of Malbec and this wine is a combination of different parcels of grapes grown at different altitudes to create complexity and concentration. Available from Majestic wines

Another great Malbec is **HJ FABRE 2014** from Patagonia right down in the south on the Rio Negro. Grown on old vines and selecting only the very best fruit, it has pronounced aromas of violets and liquorice with

a beautiful structure and soft, smooth, silky tannins. Available from Laithwaites.

Malbec goes with most red meats as well as cheddar, blue cheese and brie. #Thewinelady





MACKNADE'S NEW ASHFORD SITE

MACKNADE MARKS ITS 40TH BIRTHDAY CELEBRATIONS WITH THE ANNOUNCEMENT OF A NEW FOOD & DRINK HUB IN ASHFORD'S ELWICK PLACE.



Already famous for its award-winning flagship food hall in Faversham, Macknade is set to fill the new 5,136 sq ft space with an all-day dining experience, surrounded by familiar groceries and delicatessen counters.

“We have a really strong spirit of family and community at Macknade, so this will be reflected in our new space. It can accommodate between 100-120 people and there will be both individual and communal tables where customers can engage with each-other and

enjoy the informal space together. As well as shoppers and diners, we will welcome business meetings, specialist tastings, birthday parties and music nights,” says Stefano Cuomo, Managing Director of Macknade and the sixth generation to run the family business.

“For over 40 years we have celebrated more than just fine food and drink, for me it’s about people and communities coming together. We enjoy discovering and selling the incredible array of food from our Kentish doorstep as well as cuisine from around the globe. We are all



about creating a food and drink experience that is so much more than just a restaurant or shop.

“The plan is to provide a morning to evening offering, with customers enjoying breakfast, brunch, evening supper and drinks in the same space. We want to create the same ‘favourite place’ feeling that is so apparent amongst customers in our Faversham food hall.” comments Cuomo.

Bringing the wealth of 40 years retail expertise, the new Ashford Macknade will be supported by the Faversham management team and the business will be looking to initially employ a further 6-12 people from the local community and grow the team from there.

“We’ve seen a real increase in the number of consumers choosing to shop locally and engage with independent businesses. Customers no longer want to shop & dine solely at supermarkets and chain formats; people want to know where their food comes from and that the businesses they are spending with are

sustainable. This ethos has been supported throughout the county by organisations like Visit Kent and Produced in Kent” states Cuomo.

From the new Ashford menu you can order freshly prepared breakfasts, lunch or supper which showcase the best of Macknade’s Kentish and Mediterranean roots. The menu will include locally sourced salads, sandwiches, vegetables, delicatessen platters and meat dishes sourced and prepared by Macknade butchers. There will always be vegetarian and vegan options, quality ground fresh coffee and home-baked cakes every day.

Visitors can watch mixologists create cocktails in the bar area. The bar will also stock the best beer, cider, wine, spirits & soft drinks from Kent’s flourishing drinks scene.

Shoppers can browse around the delicatessen counters which will feature an extensive array of local, British & continental cheese & charcuterie, so cherished by customers of Macknade’s flagship food hall in Faversham.



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