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Welcome

Autumn 2022



Competition winner from our summer issue:
Helen Gisby, Hawkinge

Welcome to the latest edition of Conservation News. It's been an incredible summer hasn't it? We've had record breaking temperatures that have left us fighting to preserve our gardens and struggling to cool down our homes.

Still, that's all over now and we can get ready to swap fans for fires and sun hats for umbrellas! If you're anything like me you'll be really looking forward to this time of year: the cooler weather, the beautiful colours of the trees and prospect of cosy nights in around the fire.

To get you ready for everything autumn has to offer we've put together features on choosing or maintaining your fireplace, re-tiling ready for winter, weather proofing your windows and more; not to mention handy tips for an autumn garden and a host of local businesses that we trust to make your social and home life run seamlessly this quarter.

So settle back by the fire and enjoy the sound of falling rain while you peruse this edition of our autumn magazine.

Dawn and Nadene



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REPLICATING ROSES

Do you have a favourite rose that you would like to propagate? Hardwood cuttings are an easy way to do it, and autumn is the ideal time. Choose green stems that have grown this year and remove all the leaves. Using sharp secateurs, divide the stems into sections 15 to 20cm long, cutting each above a bud at the top end and below at the bottom. Pare off some of the outer surface of the stem at the base of each section. Your cuttings can now be potted and watered in. By next summer they should be taking root.

Amazing acers

As summer fades and the flowers dwindle, the vibrant hues of autumn leaves give us one last burst of colour before winter, and one tree wins hands down when it comes to intensity and variety of autumn colour – the Acer. This one is Acer Palmatum ‘Sango-Kaku’ which turns canary yellow with orange highlights in autumn.



Garden notes

Autumn is upon us, the evenings are gradually drawing in and winter is fast approaching. This is the time for trees and hedging; fruit trees and fruit bushes; roses and bulbs; and garlic.



Autumn gardens in Kent

The trees are turning a vibrant red, leaves are crunching under our boots and autumnal flowers are beginning to make an appearance. Here are some the gardens you'll want to visit this autumn in Kent...

- Belmont House
- Quex Gardens
- Leeds Castle
- Hole Park Gardens
- Hever Castle gardens
- Godinton House
- Penshurst Place
- Reuthe's – The Lost Gardens of Sevenoaks
- Scotney Castle



PLANT NOW FOR WINTER COLOUR

Container gardening is an excellent way to provide colour in the winter because tubs and pots can be moved around to avoid the worst of the weather. They can also be distributed to give the most pleasure. Winter pansies and primulas are amazingly tough but it's worth being adventurous (edged with a degree of caution to avoid disappointment!) by picking up tips at garden centres.

DOUBLE UP

September is an ideal month to dig up and split herbaceous plants and move things around and so now is a good time to review borders. Existing borders may look a little jaded – or perhaps it's simply time for fresh thinking? Maybe something new is indicated so why not redesign borders completely or even design and create new borders? Some plants are very vigorous and splitting them up can then result in an awful lot of plants. Unless it is genuinely part of the revised plan, don't plant all the cuttings just to ensure they're not wasted! Give them to – or exchange with – family and friends.



What to do now

- Order bulbs for planting next month – the ideal job for armchair gardeners.
- Put a net/mesh over your pond, it's easier than trying to fish out mounds of rotting leaves.
- Get the weedkiller on to those stubborn weeds. Try Round-up as it doesn't linger in the soil, but be sure to protect treasured plants.
- Reseed or returf worn patches of lawn and give it an autumn feed.
- Give evergreen hedges a last trim before winter.
- Plant new perennials while the soil is still warm.
- Continue to feed and dead-head your hanging baskets and container plants – they will often keep going until the first frosts.

Don't forget the wildlife!

At the moment birds and other wildlife generally have easy pickings: leaving seed heads intact on plants such as thistles, sunflowers and teasels will provide a veritable feast. Windfall apples and other fruits will delight fruit eaters. As the weather becomes colder shelter also becomes an important factor and wildlife will derive benefits from allowing a small area of the garden to die back naturally.



AUTUMN GARDEN IDEAS

– what works and what doesn't –

CHOOSING PLANTS FOR LATE-SEASON COLOUR

BY ALEXANDRA @ THEMIDDLESIZEDGARDEN.CO.UK

I've always thought of trees and leaf colour as the defining element of an autumn garden. And usually we do have good late-season leaf colour.

But the weather in summer dictates much of your autumn leaf colour. This summer has been exceptional – long, hot and dry. My leaf colour is not as good as usual, so I have realised how much shrubs and perennials contribute to a beautiful autumn garden.

The most magnificent tree for colour in my garden is *Cotinus coggyria* 'Grace'. It is stunning in spring and summer, with dark green-red leaves and fluffy clouds of flower. But in the autumn it is usually a blaze of fire-gold. This *Cotinus* leaf changes from dark green to this red, and usually eventually turns flame-coloured.

The trees in my garden have always been fantastic in autumn. But I think this means I've overlooked the importance of the other elements – the perennials and shrubs.

I recently interviewed garden designer and BBC Gardeners World presenter, Mark Lane. He travels around the UK a lot, and says that long, hot summers have a different impact in different parts of the UK. Autumn leaf colour is affected by how much sunshine and rain you get in the summer. We saw excellent autumn

colour in the north of the UK, not much autumn colour in the Midlands and the South East has been very variable.

The best flowers for autumn garden colour

Dahlias are great for autumn colour.

Dahlias, asters (most now called symphyotrichum) and sedum are all flowering in my garden now. But I have missed a trick by not having rudbeckia, gaura and penstemon. Japanese anemones are often recommended for autumn colour too.

And perhaps it's just me, but echinacea – another oft-recommended autumn favourite – never survives long in my garden. I have just planted some persicaria, given to me by a friend, and am looking forward to their impact on next year's autumn garden.

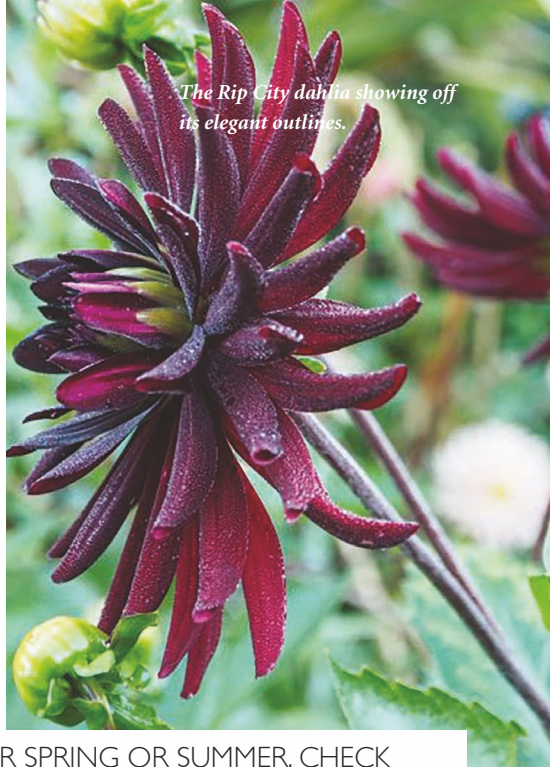
However several roses are on their second burst of flowering – the Bonica roses in the front garden, and Burgundy Ice in the main border. Bonica roses and *Nerine bowdenii* bulbs are two easy-care and super-reliable flowers for autumn colour.

Bulbs for autumn colour

We had a burst of white cyclamen earlier on in the month, but otherwise my top bulb for autumn is *Nerine* 'Bowdenii'. It was planted along the front wall of the



The leaves of the Cotinus coggyria 'Grace' are a splendid sight in the autumn garden.



The Rip City dahlia showing off its elegant outlines.

WHEN CHOOSING PLANTS FOR SPRING OR SUMMER, CHECK WHAT THEIR AUTUMN FOLIAGE IS LIKE TOO.



Bonica roses and Nerine bowdenii bulbs are two easy-care and super-reliable flowers for autumn colour.



Peonies are a wonderful addition to the autumn garden.

house by my predecessor. In fifteen years, I've thinned them out once, but have otherwise done absolutely nothing to them.

So shockingly neglected that I think you can even see weeds behind them, but they go on and on. But apparently they do take a few years to get established, so hang on in there if yours aren't doing much.

Shrubs are the late-season stars

So this autumn I have really appreciated what good autumn-leaf shrubs bring to the garden. And I realise that I've missed a trick or two. I've always adored peony foliage in the spring. It emerges a glorious dark red and looks wonderful with primroses. But I hadn't appreciated what peonies can sometimes bring to the autumn garden.

I have an unknown peony with beautiful autumn colour. And several very large peonies with no autumn colour at all. Their green leaves are just dying. Think how much more spectacular the garden would have been had I considered late-season foliage and peonies!

I wish I'd chosen more peonies for their autumn foliage as well as their flower colour.

Viburnums for autumn garden colour

Apparently Monty Don doesn't like viburnums. It seems hard to see why not – both the viburnums in my garden make a very useful contribution in two seasons of the year. In winter, *Viburnum x bodnantense* 'Dawn' has delicate, fragrant pink flowers.

Another multi-season star – *Viburnum opulus* or guelder rose has pretty white pompom flowers in spring and beautiful autumn colour.

Hydrangeas and cornus are two more multi-season shrubs. I planted my cornus for the vivid

colours of the winter stems, but am enjoying their autumn foliage too. Cornus are good in autumn as well as winter.

As with the peonies, some of my hydrangeas have beautiful autumn colour and others don't.

Grasses in the autumn garden

Grasses add texture, sibilant sound and shimmering sensuality throughout the summer months as they grow and then, from mid-August right through to Christmas, their flowering and autumnal colours match anything else that the garden can grow for colour and drama while being absolutely in tune with the season. Used well, they are a magnificent addition to any garden.

Autumn garden colour in pots

The parterre in mid October with *Panicum virgatum* 'Shenandoah' and topiary box in the pots. Many autumnal plants can be grown in containers. Recycled pots can add a personal, quirky touch to your garden and are good for the environment, too. Anything that can hold compost can be used – tins, wine boxes, colanders, old washing machine drums, colanders, chimney pots, even old boots can be transformed into planting vessels, providing some drainage holes are drilled into the base.

The most important lesson about autumn garden colour

I feel I've learned a very important lesson about autumn garden colour. You don't necessarily need to plan it. All you need to do, when choosing plants for spring or summer, is to check what their autumn foliage is like too. Given the choice between a peony with good autumn foliage and one without, all other things being equal, you can get two seasons for the price of one.



Clockwise: Cornus Midwinter Fire; Viburnum Bodnantense; Guelder Rose; ornamental grasses; the parterre with Panicum virgatum 'Shenandoah' and topiary box; Hydrangea Quercifolia Snow Queen.



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The history of NAMES AND NUMBERS

A BRIEF OVERVIEW OF THE TRADITION AND HISTORY OF HOUSE NAMES AND NUMBERS IN THE UNITED KINGDOM

In 1765 a bill was passed which required newly built streets to be named and houses numbered. The display of door numbers on all houses became mandatory in London in 1805. On estate villages the cottages were often numbered regardless of position simply to identify them and were given plain white ceramic number labels on the door.

In rural communities houses and farms had historically been verbally defined by names which related to their purpose, their ownership, their geography or local landmarks.

The custom of naming one's home began with the English gentry naming the properties on their estates and was based on who the property belonged to or where it was located. For example, the Earl of Eddington could have properties named Eddington Manor, Eddington Lodge, Eddington Hall, Eddington Gate House and Eddington Cottages. Property naming then became popular, with tradesmen naming their properties based on their occupation. For example, The Forge, The Dairy, The Bakery, The Mill House, The Stables and Wool Cottage.

The practice of naming property became desirable within the general population with property owners naming their homes based on the most prominent and cherished features of their property and land. Some examples based on these features are The Orchard, Rose

Cottage, Three Oaks, Honeysuckle Cottage, The Willows, Holly Lodge, The Pines, Primrose Cottage, Yew Tree House and Red Tiles.

While detached houses first claimed a right to a name, terraced houses soon followed suit, even though they had a statutory number as well. Often a plaque was incorporated into the design of the facade so that the owner could have the house name added if they wished. Alternatives included gilded lettering on fanlights or even coloured leaded glass.

With the burgeoning of the suburbs naming took on a greater significance with the desire to emphasise individuality and, critically, ownership.

In contemporary times house naming has evolved from many different inspirations. The view from a property is often the inspiration for a house name as in Meadow View, Sea Vista, Hillview, Ocean View and Lake View House. Inspiration from the previous usage of the property has resulted in The Old Bakery, The Old Barn, The Forge, The Old Vicarage and The Old Dairy.

Personalising your home by giving it a name is a relatively easy procedure although it is advisable to check with your Local Authority if there are any requirements for approval when the property is already numbered.



DEATH BED GIFTS

What are they?

Article written by Samuel Corse, Legal Executive, 01622 698068.

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A death bed gift (more formally known as donation mortis causa) is a gift made by an individual who believes that there is a chance of imminent death and wish to make a gift outside of the provisions of their Will or if they have not made a Will, outside the Intestacy rules.

The Wills Act sets out very stringent requirements on individuals completing a valid Will – namely that it has to be in writing and signed by the individual in the presence of two witnesses.

However, an individual in certain circumstances can successfully make a deathbed gift which does not require any formality, even for gifts of land! Such an exception has often been perceived as undermining the requirements of the Wills Act.

WHAT MAKES THEM VALID?

For a deathbed gift to take effect there needs to be the following:-

1. The gift must be made in contemplation of death. The donor must anticipate that they do not have long to live due to an identifiable cause, though there is no requirement for the donor to be in hospital or for death to be inevitable. As exemplified in *King v Dubrey* 2014, contemplation of death means serious illness or perhaps embarking



on a dangerous expedition or dangerous operation.

2. The gift must be made with the intention that the property will pass on the donor's death, as opposed to during their lifetime.
3. The gift must be given or 'delivered' physically.

Either the gift itself or something representing the gift must be delivered by the donor or by their authorised 'agent'. Under *Sen v Headley* 1991 it was concluded that physical possession is of (a) the subject matter or (b) some means of accessing the subject matter (such as the key to a box) or (c) documents evidencing entitlement to possession of the subject matter. For land this can mean handing over the deeds to the property.

In prior years the case law concerning



deathbed gifts seemed to become increasingly relaxed with courts frequently upholding such claimed gifts.

Such a development became problematic for Executors and beneficiaries of an estate, as often the gift in question (i.e. the property) would be the largest asset of an estate. Such claims often resulted in protracted litigation for an estate in a situation where the one of the main witnesses was no longer around to give their version of events. This left the courts stuck between balancing the apparent wishes of the donor and upholding a valid Will. This was a tilt which seemed to lean away from the requirements of the Wills Act.

Fortunately, the Court of Appeal decision in *King v Dubrey* 2014 and the decision in *Davey & Anor v Bailey & Ors* 2021, held that the above rules must be strictly followed for the gift to be legally valid and has curtailed further

expansion of the doctrine and stressed the extreme caution which courts should apply to such claims.

If you have concerns that a person is asserting a death bed gift against an estate you are Executor or beneficiary of, or believe that you are the recipient of a valid death bed gift, then it is important that professional advice is taken on your position with a member of our Contentious Estates team.

Additionally, a common theme in the case law of this doctrine is that individuals can reduce the opportunity of such claims by regularly reviewing their Wills and discussing with their advisers and properly documenting any lifetime gifts they wish to make.



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Finding the perfect fireplace

FOR YOUR PERIOD HOME

Don't you just love spending a cosy evening curled up by the fire? As the nights draw in, many of us retreat to the fireside to bring a little cheer to the grey skies, and having the right fireplace to suit your home can make or break the 'hygge' factor in your property.



*Chesneys Shoreditch multi-fuel stove,
The English Chimney Piece*

For many period homes, the fireplace is and always has been a key feature. It's possible therefore that yours is an original, or at least a sympathetic reproduction.

However, if you've recently moved into a house with an original fireplace, or if you've simply never got round to paying yours much attention, it may be that it's in need of some TLC.

MAINTAINING YOUR FIREPLACE

Original fireplaces in older properties are often cast iron, as these first became popular in the mid-19th century, thanks to their superior heating properties (prior to what we think of as a fireplace, domestic heating was usually by way of an iron 'basket' on legs, which did little to heat the home and was a great producer of smoke).

Carron fireplace, Whitstable Stove Shop



Unfortunately these are often poorly maintained and even painted over, but bringing them back to their former glory may simply be a case of stripping back old paint, cleaning the iron with white spirit and bringing back the shine with black grate polish (remembering not to use water in the cleaning process, as cast iron can rust on exposure to moisture). If your fireplace is beyond a simple refurbishment, then contact your nearest fireplace company for advice because, as with any original feature, great care should be taken with extensive refurbishments.

REPLACING YOUR FIREPLACE

If, however, your fireplace is beyond repair, then you have 3 choices:

1. Source an original antique fireplace
2. Install a replica cast iron fireplace
3. Opt for something entirely different (more on that later).

Sourcing an original can be a tricky task. Your first step should be to hunt out old photographs of your property to get an idea of what you're looking for, or speak to any neighbours who still have the originals in their homes to better understand the styles you're after. Antiques dealers are probably your best bet for sourcing the fireplace itself, but specialist fitters may be required to make sure the installation is both authentic and up to code.

You can quite easily maintain the desired aesthetic without going antique however, as many fireplace showrooms offer fantastic period style fireplaces made brand new!



Valor Inspire Stove M, Adena Fires

In fact another consideration, and one that can be made far simpler with a modern reproduction, is whether you actually want to keep your wood burning fire or replace it with a gas or electric version. Ideally we'd probably all like the roar of a real fire to snuggle up to, but with some parts of the UK now designated Smoke Control Areas it may be impossible for you to use certain combustibles. If you're concerned about this, then contact your local council for guidance.

Having said that, a gas or electric fire can look great (or grate!) within a traditional surround so if, for any reason, you decide against a wood burner, it really isn't the end of the world.

ALTERNATIVES TO CAST IRON

Of course not every period home has, or suits a cast iron fireplace. Many 19th and early 20th

century homes favoured stone or wooden fireplaces and these, whether originals or replicas, can be absolutely stunning.

For example, both the Georgian and Victorian periods were marked by a love of extravagance, and fireplaces were the perfect focus for this opulence. Skilled craftsmen were employed to carve elaborate stone or marble designs of such outstanding beauty that the original patterns and moulds are often still used today. One look that dominated in the first half of the 18th century was the Palladian style, which was heavily influenced by Graeco-Roman architecture. With scale columns and delicate fluting, often rendered in marble, these fireplaces are perfect in Georgian homes, particularly ones that have large and centrally located hearths.

Another popular style, and one more suited



Charnwood stove, Whitstable Stove Shop



*Dartmoor Baker Plus W5 Eco wood burning stove,
Dean Forge from Wingham Woodburning Stoves*

to newer period homes, is the classic Art Deco look. Usually constructed on a fairly simple wooden framework, Art Deco fireplaces were all about the tiles, with their distinctive geometry and bold colours epitomising the lavish aesthetic of the early 20th century.

WOOD BURNERS

If your old fireplace has been boarded up, your interior layout is much changed or you would like a wood fire without worrying about your carbon output, then a wood burner may be the best option for you.

Unlike traditional fireplaces, wood burners can be placed almost anywhere in a room and the right model can be far more compact, without losing the wonderful warmth of a real fire.

New wood burning stoves are fully compliant with the latest clean air legislation and give off maximum heat with minimum

fumes, so make sure that you go to a reputable installer for your product. The new technology employed in these models is so good that it often complies with the requirements of Smoke Control Areas, but again it's best to check with your local council before going ahead with your purchase.

SURROUNDING DÉCOR

Finally, an original fireplace or authentic wood burner is as much about style as it is about performance, so make sure that the surrounding décor hits the right note. Consider the period of the fireplace itself and choose a design scheme to match. If you're lucky enough to have an inglenook, make it a cosy and welcoming space that matches and enhances the period feel of your fireplace.

We recommend adding a hot chocolate, a slice of cake and a copy of Conservation News to finish off the look, but that might be just us.



Dru cast iron multi-fuel stove, Adena Fires

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- If you can remove the fireplace from its place in the wall, this will make your job easier. If not, make sure you put down protective sheeting as the job can get messy.
- Remove any old paint. Don't try to burn it off with a blowtorch, as cast iron is brittle and can crack easily. Use a paint stripper to remove the paint. Make sure you wear protective gloves, goggles and old clothes, and ensure the room is well ventilated.
- For intricate bits of detail, a stiff nylon brush will be of help.
- Clean the fireplace with a cloth soaked in white spirit once you've got the paint off. Don't let water get anywhere near the cast iron or it will start to rust quickly.
- If there is any rust on the fireplace, use wire wool to clean it off.
- Once your fireplace is restored back to its original state, you need to decide whether to paint or polish it. Whatever you choose to do, make sure you buy the right stuff to do it with. Grate polish can be applied with a rag, or if you prefer a burnished look, you can use WD40.
- If you are planning to paint the fireplace, give it a coat of red oxide first to prevent rusting. Buy a specialist paint, available from most DIY shops.
- If your fireplace is likely to be exposed to cold air at all, then a coat of iron paste or black lead can be applied, which will protect it. This can be buffed to a polished finish.

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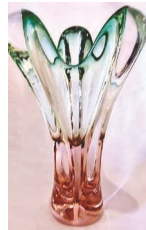


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STILL ON TREND AT THE BARN

BAGHAM BARN ANTIQUES HAVE SOMETHING TO CELEBRATE
AND ARE INVITING CUSTOMERS TO HELP THEM DO JUST THAT.

It's their 21st anniversary and, as if that wasn't enough to shout about, they recently hosted the Antiques Road Trip TV crew for an episode which will be aired later in the year. They are sworn to secrecy over the celebrities involved this time but have previously welcomed Joe Pasquale and Peter Andre, who were 'incredibly entertaining' – it has been a privilege

over the past 12 years for Bagham Barn to be selected to host these shows on site.

Back in 1999, Peggy and Roger began the painstaking task of restoring the 17th century barn at Chilham, making the most of its exposed beams and brickwork, vaulted high ceilings, old hop press and grand oak staircase.

They then opened it to traders offering

an unrivalled choice of quality antiques, collectables, decorative vintage furniture, restoration services and more. Some of the dealers have been at the Barn since the beginning. There's also a tearoom, on-site beauty studio, bridal boutique, hairdresser and speech therapist.

The Barn is open Thursdays, Fridays and Saturdays (10am-5pm) and Sundays (10am-4pm), and the large free car park is handy for loading purchases.

The anniversary is very special to Peggy, Roger and the traders, having in 21 years weathered market crashes, Black Fridays, storms which dislodged roof tiles and uprooted fences – and then survived the pandemic.



Customers new and old are invited to join them at The Barn on Thursday 13th October from 2pm onwards.

Interestingly the traders say that, with the trend for working from home, customers are showing an ever-greater interest this year in upgrading interiors and buying furniture, lighting and garden items. The Barn's reputation for quality, professionalism and service is such that even dealers come to shop there. The online catalogue is well worth a browse, but it's better still to pop along in person! If you would like to join Bagham Barn's mailing list to receive newsletters and details of future events please email peggy@baghambarnantiques.com. Visit: www.baghambarnantiques.com

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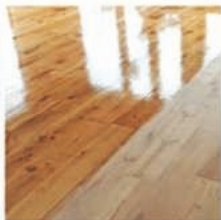


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How to create the perfect **GALLERY WALL**

Photos: www.gemmalouise.co.uk



A gallery wall is a curated display of photographs, posters or prints, creatively arranged on a wall using photo frames. They have become very popular over the last few years, providing an easy way to update your interiors, transform bland walls, create a focal point in your home, and bring some character and personality to your living space. Instead of using paint or wallpaper for a feature wall, you can do so with a gallery wall, and it can be placed anywhere in your home, although popular areas are often in the hallway, up the staircase or in the living room.

There's no right or wrong way to create a gallery wall. Clashing prints and frames can look incredible. However, we advise trying to stick to one type of frame/colour. If your gallery wall is large, don't buy six black frames and one gold one, buy five black frames and a couple of gold ones to mix in between the black ones. In terms of prints, choosing a couple of different styles works well, or just sticking to one style, but again, clashing ones look great too. A mixture of photographs and illustrations, or just a gallery wall that's made up of all abstract/illustrative prints is a good starting point. You could pick a few different types of artwork

but it works better to choose a couple from each style as it's easier to create a layout with them.

Arranging the layout is the most important thing. Whether you have an assortment of completely different prints and frames, or they all tie in together perfectly, they won't work well if the layout isn't on point.

Find the harmony between posters and frames

If you have different styles and colours on your poster motifs, it is recommended to focus on uniform frames to create a harmonious impression. If you have motifs in one style, such as only black and white posters, you may want to mix frames of different varieties. For example, it looks great to combine black and white wooden frames.



Top tips for layout arrangement

- Mix up the sizes, don't put prints that are the same size all next to each other, shuffle them around and put smaller ones in between them, above and below them, etc. If you have an assortment of prints and frames, try and mix up the frames and colours so that it looks more shuffled.
- Decide how big you want the gaps to be whilst your gallery wall is laid out on the floor. It's

absolutely vital to have an equal gap between all prints regardless of what kind of gallery wall you're putting up.

- When you're ready for your gallery wall to go up, there's a couple of tips and tricks that will work wonders for getting it accurate. Some heavier frames do require a screw, but try to work with nails where possible they're so much easier to easily adjust. You can move them over an inch or so fairly easily.





Back-lit dark blue hut warm light, £1,100
www.fairfaxgallery.com



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The wedding dress, original painting framed
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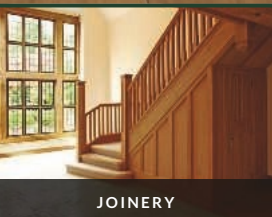


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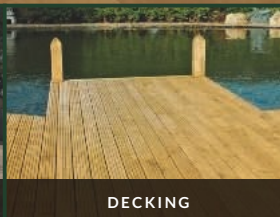
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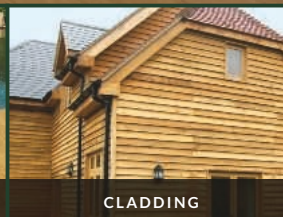
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CHOOSING TILES *for your home*

CHOOSING THE RIGHT TILES CAN BE A LITTLE DAUNTING,
SO HERE'S A QUICK GUIDE TO GET YOU STARTED...

Tiles are wonderfully versatile: from floor to walls, indoor to outdoor, wet room to front room, tiles are a durable and attractive covering that can really bring new life to your home.

WHERE ARE YOU TILING?

The first thing you need to consider is, of course, where your tiles are going. It seems obvious, but if you fall in love with a tile for

your floor only to realise it's a wall tile, it can be a real headache!

Floor tiles are far stronger than wall tiles of course, but even these can vary, so think about the amount of traffic you're expecting them to have to deal with: will they be subjected to muddy shoes, running kids and scampering pets in the hallway? Or will they be reserved for the occasional barefoot visitor in the guest bathroom?



Stone Tile Warehouse



Rock Unique

Are these tiles going to be indoor or outdoor? Or are they going right through from one to the other? Our expert friends at Rock Unique tell us that the connection between indoor and outdoor needs to be carefully planned and ordered to avoid a haphazard and messy aesthetic.

Additionally, if it's wall tiles that you're after, will they want to be dark and decorative or pale and plain? Similarly to floor tiles, the colours, textures and laying patterns of your wall tiles should be carefully selected to create continuity.

What material should you use?

Your choices for tiling are porcelain or ceramic. Ceramic tiles are easier to cut and drill, which will be reflected in the installation price, but they are not as strong as porcelain. Ceramic tiles are also graded to show whether they are suitable for domestic or commercial use, and this is a good indicator of how durable they will be. Although ceramic tiles can be really beautiful, if it's a hard wearing and long lasting investment that you want, it's definitely worth opting for porcelain.

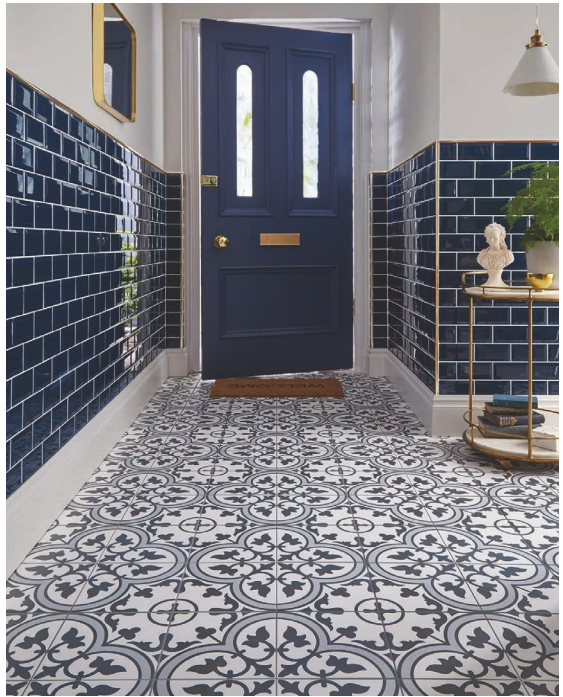
Porcelain tiles are stronger because they are denser, which also means they will not soak

up water. This makes them ideal for kitchens and bathrooms, but also for outdoor use, because they won't freeze and crack in the winter.

Porcelain can also be supplied in large format for bigger areas, both indoor and outdoor, and Rock Unique have had fantastic success blending indoor and outdoor porcelain to create garden rooms and other eye-catching features.

WHAT STYLE DO YOU LIKE?

If you prefer sympathetic décor in your period home, then a rustic or 'vintage' style is going to work for you. However, just because your home is old, doesn't mean your aesthetic needs to be! Some of the best effects are created by blending contemporary tiling with antique surroundings.



Walls and Floors (wallsandfloors.co.uk)



Hyperion Tiles (hyperiontiles.co.uk)

Think clean, large porcelain tiles leading from your conservatory onto your patio; the fresh, smooth, modern visuals juxtaposing the dark timber and low ceilings.

WHAT COLOURS WILL WORK?

When choosing colours, don't just try to coordinate with existing tiles – think of the room as a whole. There are some basic points to consider of course: pale tiles will make the room seem bigger and lighter, but will show the dirt more (muddy paw prints will need wiping away from a white tile every half hour in winter!). Dark tiles will negate this problem but can close in smaller areas.

It's important to go for something that will stand the test of time (especially if you think you might consider selling in the future), but you mustn't let practicality get in the way of what you really want. Tiles, wall tiles especially,

come in myriad colours and designs, so if you want to make a feature of them then go for it!

WHAT SHOULD YOU DO NEXT?

When it comes to period homes, tiling should not be a DIY job! Sloping floors and wonky walls require an expert fitter and a good quality tile.

We asked some of our trusted suppliers what they recommend and top of the tiles were:

Bert & May, who offer handmade tiles in curated colours and are stocked by local company De Wiit:-

Atlas Concorde: high quality Italian porcelain that are slip resistant, anti-stain and extremely durable. These are available from Rock Unique. Whatever style or material you choose, remember that your home deserves the best, and high quality tiling can make a world of difference.





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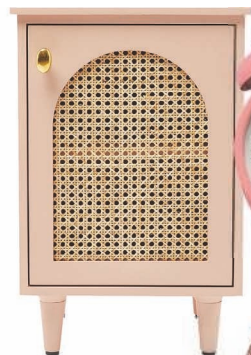


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Making the most of your WINDOWS

WINDOWS AREN'T SIMPLY A FUNCTIONAL ITEM, THEY ADD CHARACTER TO A BUILDING; AND DIRTY OR DEGRADED WINDOWS CAN RUIN THE LOOK OF YOUR PROPERTY.

However, when living in a period home, it can be somewhat daunting to address the state of your windows because of the myriad facets involved: how can I avoid damage to the property? Will new windows be in keeping with the aesthetic, do I need special permission to change things?

Well here at Conservation News, we've put together a brief guide to renovating and replacing windows in historic and period homes. We always advise speaking to a professional before attempting any changes, but hopefully this article will help you narrow your focus and get the windows your home truly deserves.

PRESERVING YOUR EXISTING WINDOWS

There are a few companies in Kent that specialise in period windows, and these businesses will be able to help with larger restoration jobs. However, if your windows still have some life in them, or if you use our article to help you choose new ones, there are certain small maintenance jobs that you can do to significantly prolong their lifespan.

Repaint: regular repainting or re varnishing helps stop timber from swelling and rotting, and keeps your windows looking pristine. Aim to re-cover at least every other year, and don't

forget to give them a good rub down first.

Oil: hinges, sashes, locks and catches all need regular oiling to keep them operational. You can also use beeswax on sashes to keep them running smoothly.

Putty: window putty has a finite lifespan and can become dry and flaky, especially with regular exposure to strong sunlight. Remove old putty with a scraper and let it dry before priming and replacing the putty.

GETTING NEW WINDOWS

Inevitably your windows will 'give up the ghost' and need replacing. If repair is not an option, then you need to think long and hard about what you choose as a replacement. The techniques used to make windows in the past are long gone today, and building regs can prohibit close copies, but that doesn't mean you can't get beautiful, sympathetic replacements.

Although it is possible to get 'off the shelf' windows for period homes, it is by far a better option to go bespoke, in order to preserve the aesthetic and value of your home. With bespoke windows you can specify modern features such as double glazing, without compromising on looks.

PLANNING PERMISSION

Unfortunately the question of whether or not you require planning permission to replace your windows is not a straightforward one.



Above: FJ Williams Joinery
 Above left: Acorn Glassline
 Left: FJ Williams Joinery
 Below: Rio flush fit windows by rehau.com, Acorn Glassline



Whilst you will generally not need planning permission, you will need to look at the legislation as pertains to your particular property. In some historic houses permitted development rights can be restricted, and in conservation areas, you may be subject to rules regarding the type of windows you can get. Obviously if your home is a listed building you will require permission, and you will need to be able to prove that your existing windows are damaged beyond repair.

Although new box sashes and casements fitted into existing frames are classed as refurbishment and require no planning permission per se, it is now the case that listed and historic buildings demand sympathetic replacements, meaning that you will need to have them made by a specialist joinery company.

BUILDING REGULATIONS

Any new windows must be installed by a FENSA registered company and details from the old windows, such as vents, will need to be replicated or replaced with a suitable alternative (your installer will be able to advise you). You will need to keep a copy of your FENSA certificate, particularly if you intend on selling the house at any point.

Ground floor windows must contain safety glass and need to have the relevant safety mark on them (although this shouldn't really detract from the overall look).

For listed buildings there can be some leeway in terms of the U-value of the windows (the measurement of the amount of heat that's allowed to pass through the glass), but these values are generally fixed in non-listed buildings.



Kent Sash Windows

DIFFERENT STYLES OF WINDOW

Within period homes glazing can be extremely important, as 'flawed' glazing and/or stained glass will help add to the home's unique character. Again you may wish to replace existing panes with a sympathetic alternative, so speak to an expert glazier. In older homes windows tended to be very small, as the technology to produce larger panes had not yet been discovered. In this case you will definitely want tailor made replacements.

Many period homes have side hung casements made of wood or metal, which swing open. Another popular style is the vertical sliding or box timber sash; a familiar sight in slightly newer homes, although earlier models



Above: The Window Sanctuary

Below: KSE Windows

may be held open by pegs instead of weights and pulleys.

MEDIEVAL AND TUDOR WINDOWS

In this early period, glass was still very expensive and rural properties often simply had openings that could be covered with shutters. If you live in such a property then the chances are that your panes are not original, which can give you a little more flexibility in terms of replacements. Where glass was used, it was typically in metal frames.

GEORGIAN AND VICTORIAN WINDOWS

Georgian windows tended to use vertical sliding timber sashes, with 8 over 8 or 6 over 6 pane





The Window Sanctuary

configuration. Meanwhile Victorian homes often had box sash or casement windows, usually of timber construction. The Victorians were also very fond of mock-Tudor windows, with leaded lights between stone 'mullions' (vertical struts).

EARLY 20TH CENTURY WINDOWS

After the war, double glazed windows tended to be used, and many single glazed windows in older buildings were ripped out and replaced with double glazing. As many of our existing historic homes were built in the 1930s, you will often find 'Crittall' style windows (a simple, black, multi-panelled frame) or even the more elaborate Art Deco style.

WOODEN AND METAL FRAMES

When striving for authenticity, wooden and metal frames as a homeowner's best friend. They offer versatility in terms of style and can be created to mimic the home's original windows. Hard and soft wood can be used (the most obvious difference being that soft

wood is more cost effective in the short term, whilst hard wood lasts longer). Contrary to popular belief, modern metal windows provide excellent thermal efficiency and are generally low maintenance.

UPVC AND COMPOSITE WINDOWS

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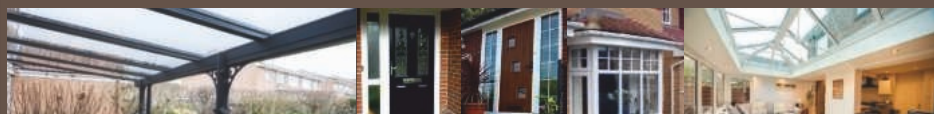


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Bloors Manor showing the completed double light window to the right of the arched doorway

WRITTEN IN STONE

WE MEET HARRY ADDERLEY, DIRECTOR OF ADDERLEY MASONRY LTD, A TALENTED AND COMMITTED MASON, WHOSE PATH IN LIFE SEEMED CARVED OUT FROM A VERY EARLY AGE.

Having a mother that was an architect and a father who was a builder, young Harry Adderley was no stranger to building sites and construction projects in his formative years. It was possibly always on the cards that his future life would involve a career that was connected to one of the trades or professions in this arena.

Many of us struggle when it comes to choosing our occupation, the answer to the question we're often asked as children, 'what do

you want to do when you grow up?' can change almost weekly. So, it's a fortunate person that finds their path in life early and knows exactly what they want to do.

At the age of fourteen Harry was in Barcelona to play rugby with his school team, when he had what he describes as his epiphany. He went to the Sagrada Familia, Antoni Gaudi's stunningly beautiful Spanish Gothic cathedral. He was awestruck by the intricacy of the decorative stonework and the sheer magnificence of the



Bloors Manor detail showing doorway that is to be replaced



Bloors Manor detail showing the completed double light window replacing the doorway

building, it fascinated him and at this moment he knew he wanted to work with old and characterful buildings, and his love of stone was kindled.

And it really did set him on his course in life. The initial spark of interest in historic buildings and stonework became a full-blown passion over the next few years. It was a natural progression for him to seek out a way of learning more about the subject, so the next step was to study for an FdSc in Applied Architectural Stonework and Conservation, and a BSc in Heritage conservation at Weymouth University.

The courses were everything he hoped for; he learned how to identify different types of stone, what sort of matrix it is made from, what factors cause different types of weathering processes and how best to consolidate or repair any damage. Along with this vital knowledge of the materials, he learned how to carve and do lettering, and banker masonry, which is the creation of stonework like windowsills and other architectural stonework. Interestingly the term banker comes from the Latin bank, which means bench, and refers to the mason's work bench. The course also gave him a full grounding in the importance of using traditional materials like lime mortars, and how to make and tend to it for maximum efficiency in any given scenario.

His studies at Weymouth began 12 years ago and after graduating were followed by varied masonry works, building up his experience around the south-east and south-west, and further periods of training, notably a spell at Canterbury Cathedral. He has never lost his enthusiasm for the material he loves,

Here is another of the projects that took place at Bloors Manor. This job entailed building a dwarf wall out of Kentish ragstone, all of which was sourced from the property grounds, and probably made up various other parts of the property in years gone by.



Bloors Manor dwarf wall under construction

it gets stronger as the years go by.

Harry has a professional interest when looking at historic and period properties, he finds a fascination in how they were made rather than the overall product, although this of course interests him greatly too. His focus is on elements that would generally be overlooked by most people, such as the tool marks of the masons who worked on the stone originally and in subsequent restoration attempts, or how well the pointing had been done and what mixes would have been used.

Since starting his own masonry business Adderley Masonry Ltd five years ago he's been very much in demand and has enjoyed working on projects at some very significant historic properties including: Rochester Cathedral, Chartwell, Bodiam Castle and Sissinghurst Castle, and is an approved supplier for the National Trust. One particular recent project was on Bloors Manor in Rainham. The owner had embarked on a restoration of this very picturesque Grade II Listed, 15th Century Wealden Hall House and needed help to rectify

the original stonework that had suffered from previous misguided attempts at restoration with cement and thick lead paint resulting in a high level of degradation to the majority of the windows.

Harry and his team set about assessing each window to remove any paint and metalwork and then either repaired or replaced the stone where necessary, retaining as much of the original fabric of the windows as possible, whilst also ensuring they were structurally sound.

Next was to reinstate a window where one used to be that had been replaced by an out of character door in previous years. The job involved removing a section of stonework above the doorway to allow for props and supports to be used whilst removing the door and window next to it without damaging the structure of the building. The existing window was used as a template to replicate a replacement window that would sit alongside it where the doorway had been. The external and internal stonework was built up and using lifting equipment, the new Kentish rag window was installed.

To complete they had to fill in the remaining stonework and point it using a style called galletting, which means to insert chips of stone into the pointing, a style usually only seen in Kent. The result is a double light window removing the later doorway addition and restoring this part of the Manor House to how it originally was.

The owner of the house at the time, Tim Howard was delighted with the extensive works carried out, "Harry worked on our 15th Century Wealden Hall House built by Christopher Blower, undertaking a significant programme of repairs on our stone mullion windows. This included returning an alteration carried out in the 18th Century - making a window into a doorway - back to its original form. The finished result was astonishing, and the entire façade regained its original character. We couldn't have

been happier."

The team also constructed a dwarf wall out of recycled Kentish ragstone, making good use of stone that was found on the property whilst performing other ground works, and probably made up various other parts of the property in years gone by.

"It feels like I've always known I wanted to work with interesting old buildings, they have a character that you just don't find with new builds. My love of stonework, heritage architecture and its conservation draws me in. I just want to make sure it's treated well, so it's restored without replacing anything unnecessarily and it lives on into the future, so everyone can benefit."

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OTHER PROJECTS:

62 South Road

This project was an insurance job, as the wall in question was hit by a van and had become unstable as a result. The work included removing the vegetation from around the

affected area, the taking down the coping stones and stonework to a level that was stable. The wall was then built back using the original stone to the proper line, using a mixture of sharp sand and lime, with the addition of coal as that was present in the original mortar.





St Mary the Virgin, Chiddingstone

On this job Adderley Masonry provided a labour force for our colleagues at Pinacle stonework, to install stone worked and provided by them, with additional labour support, on a window on the north aisle of the church. The stone had dilapidated quite severely and the window had warped meaning each stone had to be individually cut to size to bring the front face into alignment. The old stone was first cut back to the window line, before

cutting slots into the stones at various points to insert pins to ensure the stability of the new stones and a strong join between the old and new. A particular mention needs to be made to Steve Hill, director of Pinacle stoneworks, as the amount of setting out required to install this window as each stone was different in size and shape, and the warping of the window was such that the dimensions changed even more to accommodate, but in the end the results speak for themselves.

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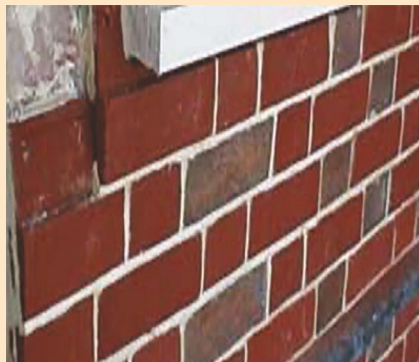
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As part of the world-renowned Edinburgh Fringe Festival, a theatre company formed of 14 Benenden School Six Ones (Year 12s) spent eight days in Scotland performing their original production, *In the Small Hours*.

The company – called *The Wyrd Sisters* – were strongly received by Fringe audiences, with one viewer writing: “All of the performances were nuanced and mature, and the whole show was underpinned with imaginative direction.

“I was unsure how “scary” a Fringe show could actually be, but the ending literally sent shivers down my spine!”

Written by the School’s resident professional playwright Owen Thomas, *In the Small Hours* incorporates creative contributions from each of the participating performers, including material drawn from extensive improvisation.

As company member China says: “Telling ghost stories was where we started, before looking at a first draft of a script which enabled us to bring real-life physical experiences into our piece.”

The resulting play is set on Halloween 1972, in an unnamed private school where a group of students have gathered to exchange ghost stories at night, brought to life with atmospheric storytelling, eerie soundscapes and striking visuals. The students have worked tirelessly to adapt the script into something wholly immersive for their audience through their imagery.

As one spectator notes: “The ensemble becomes a graveyard, the legs through which a young girl runs at a wake. Umbrellas become cawing crows, the choreography reveals sinister hidden figures at crucial moments.



“The cast’s youthful energy captures the playfulness of the occasion, the sense of being naughtily out after dark, which sets up perfect moments of shock and sudden fright.”

The students have shown total commitment to putting on an exceptional show through their rehearsals this year, and it is a testament to their effort, determination, creativity and talent that they have received such a positive reception at the world’s largest arts festival.

We wholeheartedly agree with the audience member who wrote: “Great group of young amateur performers who put a great story on stage with flair and originality. Very well put together show by talented young performers!”





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THURSDAY: 1st, 8th, 15th, 22nd & 29th Hastings; Rolvenden; Shipbourne

FRIDAY: 2nd, 9th, 16th, 23rd & 30th Tenterden

SATURDAY: 3rd Biggin Hill; Chatham; Deal; Gravesend; Penshurst; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 4th Bearsted; Tunbridge Wells; Whitstable Castle

TUESDAY: 6th, 13th, 20th & 27th Capel-le-Ferne; Folkestone Food Hub; Hildenborough

WEDNESDAY: 7th, 14th, 21st & 28th Wye

SATURDAY: 10th Bridge; Deal; Gravesend; Hythe; Sevenoaks; Tunbridge Wells; Westerham; Whitstable

SUNDAY: 11th Herne Bay; Lenham; Tonbridge; Tunbridge Wells

SATURDAY: 17th Deal; Dover; Gravesend; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 18th Aylesford; Folkestone; Rochester; Staplehurst; Tunbridge Wells; Watlingtonbury

SATURDAY: 24th Ashford; Bridge; Deal; Gravesend; Hythe; Knockholt; Sevenoaks; Tunbridge Wells; Westerham; Whitstable

SUNDAY: 25th Cliftonville; Tunbridge Wells

OCTOBER

SATURDAY: 1st Biggin Hill; Chatham; Deal; Gravesend; Penshurst; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 2nd Bearsted; Tunbridge Wells; Whitstable Castle

TUESDAY 4th, 11th, 18th & 25th Capel-le-Ferne; Folkestone Food Hub; Hildenborough

WEDNESDAY: 5th, 12th, 19th & 26th Rye

THURSDAY: 6th, 13th, 20th & 27th Hastings; Rolvenden; Shipbourne

FRIDAY: 7th, 14th & 28th Tenterden

SATURDAY: 8th Bridge; Deal; Gravesend; Hythe; Sevenoaks; Westerham; Whitstable

SUNDAY: 9th Herne Bay; Lenham; Tonbridge; Tunbridge Wells

SATURDAY: 15th Deal; Dover; Gravesend; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 16th Aylesford; Folkestone; Rochester; Staplehurst; Tunbridge Wells; Watlingtonbury

SATURDAY: 22nd Ashford; Bridge; Deal; Gravesend; Hythe; Knockholt; Sevenoaks; Tunbridge Wells; Westerham; Whitstable

SUNDAY: 23rd Tunbridge Wells

SATURDAY: 29th Deal; Gravesend; Sevenoaks; Westerham

NOVEMBER

TUESDAY: 1st, 8th, 15th 22nd & 29th Capel-le-Ferne; Folkestone Food Hub; Hildenborough

WEDNESDAY: 2nd, 9th, 16th, 23rd & 30th Rye

THURSDAY: 3rd, 10th 17th & 24th Hastings; Rolvenden; Shipbourne

FRIDAY: 4th 11th 18th & 25th Tenterden

SATURDAY: 5th Biggin Hill; Chatham; Deal; Gravesend; Penshurst; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 6th Bearsted; Tunbridge Wells; Whitstable Castle

SATURDAY: 12th Bridge; Deal; Gravesend; Hythe; Sevenoaks; Tunbridge Wells; Westerham; Whitstable

SUNDAY: 13th Herne Bay; Lenham; Tonbridge; Tunbridge Wells

SATURDAY: 19th Deal; Gravesend; Sevenoaks; Tunbridge Wells; Westerham; Wye

SUNDAY: 20th Aylesford; Folkestone; Rochester; Staplehurst; Tunbridge Wells; Watlingtonbury

SATURDAY: 26th Ashford; Bridge; Deal; Gravesend; Hythe; Knockholt; Reuthe's Sevenoaks; Tunbridge Wells; Westerham; Whitstable

SUNDAY: 27th Cliftonville; Tunbridge Wells

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Originally opened in November 1984, Birdies restaurant has quite the heritage. Owner and chefs Phil and Sue have a passion for fresh flavours and the best produce, having worked between New York and London before taking on their own venture. Culinary expertise is obviously in the blood as Phil's Uncle Peter worked in the prestigious Café Europa in New York, inspiring him to train to be a chef.

As Phil works closely alongside local growers and fishermen, the menu evolves regularly to reflect the seasons and there's also a dish of the day so that no matter when you visit there'll be something new to try.

The interiors have an old-school feel with mismatched artworks adorning the painted brick walls, and red and white tablecloths covering the simple tables. A tiled terracotta floor and chalkboard menus add to the homely appeal.

Despite the menu changing regularly, there is typically the same style of dishes on offer so that you can roughly gauge the types of things to expect. Traditional French favourites like mussels in white wine and cream or a smooth chicken liver pate feature on the starter menu, or you could plump for a plate of six fresh oysters. Rich beef Wellington takes centre stage on the main section alongside things like

lobster with saffron cream and mussels, or fillet of hake with a pesto crust.

The oysters were amazing and the fish assiette was lovely: moules, crab, smoked salmon, langoustine, salad and more oysters.

Birdies Restaurant brings a slice of rural French charm to the seaside town of Whitstable, serving up classic dishes in a warm and welcoming environment.

Despite the tempting selection of savouries, make sure to save room for dessert. A vanilla creme brulee is rich and silky smooth, while the lemon tart (one of Sue's deserts) nprovides a lighter end to your meal should you prefer. Of course, no French restaurant is complete without a healthy cheeseboard, and Birdies doesn't disappoint with its selection of wonderful European cheeses and accompaniments.

A lovely atmosphere and attentive staff – along with the exquisite food – this place is highly recommended.

Some exciting news! Birdies is expanding as Phil and Sue have just bought the shop, Harry's next door – watch this space.

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1 lemon

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1 tbsp maple syrup

2 tsp rapeseed oil

sea salt and freshly
ground black pepper

For the blueberry sauce

300g fresh or frozen

blueberries

10g dill

2 tbsp caster sugar

1 tbsp balsamic vinegar

To serve

roughly chopped dill

lemon wedges

pea shoots

SIDE OF SALMON WITH BLUEBERRY & DILL SAUCE

METHOD

Preheat the fan oven to 160°C (350°F/gas 4). Line a large baking tin with baking parchment, add the salmon and season generously with salt and pepper.

Finely grate the zest of the lemon and combine in a small bowl with the juice of half of it, the dill, maple syrup and oil. Briefly whisk to combine before pouring over the seasoned salmon, ensuring all the flesh is coated in the marinade.

Bake the salmon for 20-25 minutes until the flesh is just firm to the touch and the marinade is starting to caramelise. Remove from the oven and allow to rest for 5 minutes.

In the meantime, make the blueberry sauce. Cook the blueberries in a heavy-bottomed saucepan with the dill, sugar and balsamic vinegar over a medium heat until the fruit starts to break down, stirring to ensure the fruit doesn't catch. Then, simmer for 5-6 minutes until the sauce is a thick, jammy consistency. Pour into a serving dish.

Transfer the salmon onto a serving dish using the baking parchment. Discard the paper and garnish the salmon with more dill, lemon wedges and pea shoots. Serve with the blueberry sauce.

**SERVES
SIX**

YOU WILL NEED

700g firm plums,
stoned and roughly
chopped

300g cooking apples,
peeled, cored and
chopped

100g dried cranberries,
cherries and raisins or
other dried berries of
your choice

60g golden caster sugar

1 tbsp honey

2 tsp vanilla bean paste

2 tbsp raspberry
liqueur such as Cham-
bord (optional)

cream, custard or ice
cream to serve

For the cobbler topping
150g plain flour

1½ tsp baking powder

100g walnuts

70g caster sugar

150g cold unsalted
butter, cubed

1 egg

demerara sugar
for the top

APPLE, PLUM & WALNUT COBLER

METHOD

Preheat the oven to 180°C (400°F/gas 6).

Combine all the ingredients for the fruit filling in a large baking dish and stir together until the fruit is well coated with the other ingredients. Bake, uncovered, for 30 minutes until the fruit has started to soften and the juices are bubbling.

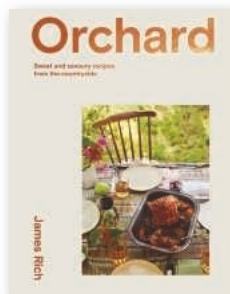
Meanwhile, to make the topping, put the flour, baking powder, walnuts and sugar into a food processor and pulse until evenly combined.

Add the butter to the flour mixture and pulse until the mixture resembles breadcrumbs. Add the egg and continue to pulse until it comes together to make a thick, quite wet dough.

Remove the fruit from the oven and spoon dollops of the dough on top of the fruit mixture, creating a good covering, but leaving some gaps for the dough to spread into. Sprinkle with a little demerara sugar and bake in the oven for 40 minutes until golden. Serve hot with cream, custard or ice cream.

COOK'S NOTE

Any combination of fruit will generally work perfectly in this cobbler. If you use soft fruit, like currants or berries, then either reduce or skip the first bake. Likewise, hazelnuts also work well in the cobbler topping instead of walnuts.



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Orchard: sweet and savoury recipes from the countryside by James Rich out 15th September (Hardie Grant)
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FOOD MILES

WHAT DOES IT MEAN FOR WINE?

- WORDS BY MACKNADE -

The concept of 'food miles' or the distance foods travel from their point of origin to their point of consumption has been around for many years. The Covid-19 pandemic has quite rightly brought into sharp focus the interconnectedness of our societies, economies, and physical environment like never before.

Historically, the UK has relied on importing wine as it was unable to make its own - how times have changed – though it's made us a sophisticated audience with broad tastes and choices and being an island, freight is crucial to supply.

As food miles only look at emissions associated with freight and not the production phase (which can account for the majority), it can be an inadequate measure and fails to account for efficient production practices - low food miles doesn't always mean an eco-friendly wine!

Despite this fact, food miles are at times mistakenly used interchangeably with the concept of sustainability i.e. how can a product be sustainable if it has been shipped from Australia or New Zealand?

The vastly different Green House Gas emissions resulting from different forms of transport must be considered. Wine from say, New Zealand, in general, is ocean freighted to international markets which produces significantly lower emissions than transport by air, road, or rail.

While one study found a bottle of wine sent to New York from California had a carbon footprint about 1.8 times that of a bottle of wine imported to New York from France, largely because of the

extensive time the Californian wine spent being transported by trucks.

While the key message is that distance does not simply equal a higher carbon footprint, it is a great time of year to enjoy English wine, with Kentish Bacchus season in full swing.

Bacchus, the poster-boy for Kent wines, may take its name from the Roman god of wine, but it is still a baby in terms of wine grape ancestry.

It is believed to be a combination of a Riesling-Silvaner cross with Müller-Thurgau, first achieved in Germany in the 1930s. It was not allowed in commercially available wines until the 1970s.

In England, the cooler climate can lift the acidity of Bacchus and it has been touted as the country's answer to Sauvignon Blanc.

It's a relatively early ripener in the growing season and that's why it was generally known for having high sugar potential and low acidity levels and was rarely considered good enough for premier white wine unlike Riesling.

But in recent decades, more English producers have joined forces to explore the potential of the grape, tweaking the viticultural and winemaking parameters to create a diverse line-up of still and sparkling Bacchus.

Now the total planting of Bacchus adds up to 175ha, or 5% of the total land under vines in the UK, according to Wine GB's Industry

Report 2020. In most cases, the high acidity and saline, herbal characters of a dry Bacchus make it a moreish, cleansing pairing partner to goats cheese, fish dishes and Italian risotto.

You'll find a comprehensive selection of Bacchus online at macknade.com or in our

shops in Ashford & Faversham, where you can also enjoy free corkage in our restaurants & Food Village. This means you can pick your favourite wines from the shelves to drink in at retail price, which is roughly half of what you would pay on most wine lists!



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