

CONSERVATION NEWS

Kent & The Weald

Autumn 2026 • Free

Autumn inspiration

KITCHEN PLANNING

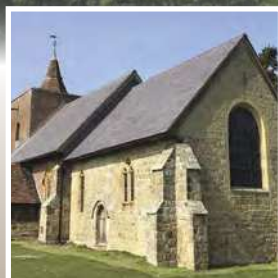
*The case for
heritage apples*

Glass and glazing patterns

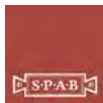


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Welcome

AUTUMN 2026



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A huge thank you to everyone who has contacted us to say how much they enjoy Conservation News magazine. It's lovely to have such a lot of positive feedback.

Autumn here in Kent is magical. The hedgerows are laden with fruit and the woodlands are ablaze with colour, meaning that it's a wonderful time to connect with nature.

In this issue we have an array of informative and interesting articles, from the history of glass and glazing patterns to beautiful chintz fabrics; how to maintain timber beams, kitchen planning, heritage apples and the fascinating history of Palace Street in Canterbury.

The key to our success is our tireless championing of local independent businesses. They have reciprocated by advertising with us. And it's precisely these innovative and enterprising local businesses that keep our communities alive, so please continue to support them and don't forget to mention Conservation News when contacting them. We'll be back in December with our winter issue.

Lynn



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conservationnews.co.uk

Publisher

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Contributors

Rowena Hawtin

Louise Tomlin

Sarah @The Garden Creative

Peter J Rumley



Cover

talkingtables.co.uk

Editor & Designer

Lynn Fasulo

Tel: 07961 740943

lynn@conservationnews.co.uk

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AUTUMN 2026

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Autumn gardening planner

September

September may mark the end of summer, but there is plenty to celebrate: bumper harvests from ripening crops and vibrant colour from late summer flowers.

The weather can still be warm, so apples and pears are ripening. But it's also time to tidy up and clear away spent crops and flowers. This is the month to start planting spring bulbs, divide perennials and take cuttings.

Exotic plants such as cannas are at their biggest and boldest this month.



October

October can be a lovely month, with soft light and midday warmth, but days can suddenly turn cool – jumper one day, and coat the next! Although the growing season is nearly at an end, there is still plenty to do in the garden. It's time to clean the greenhouse, tidy up canes, harvest the last of the veg and mulch borders, but it's also time to plant and think ahead to spring. Remember to plant your bulbs!

October is a month of bright, vibrant autumn leaf colour and seedheads that age beautifully.



November

November is a month where colour comes from berries, rose hips, stems and blazing leaf colour. It can be bright and autumnal, but it can also be freezing, which means that many jobs this month are about protecting the garden from the cold and also helping birds by putting out food. There are also late harvests in the veg garden and if the days look too grey, look ahead to spring and plant some tulips.

Old seedheads of grasses such as pennisetum will sparkle in the low sun this month.



Timely advice for your best ever results

September star plants



Deadhead this salvia regularly and it'll bloom right into mid-autumn. It's excellent both in borders or containers. Grow in a sheltered site with free drainage.



Perennial rudbeckias such as 'Goldsturm' bring much needed colour to borders as summer-flowering perennials fade. The daisy flowers look good combined with grasses.

KEY TASKS



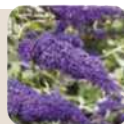
SOW

- Hardy annuals, such as marigold
- Japanese onions
- Oriental leaves
- Spinach
- Winter lettuce



PLANT

- Fruit trees and bushes
- Ornamental cabbages
- Potted cyclamen
- Spring bulbs, such as crocuses and daffodils



PRUNE

- Blackberries
- Hedges
- Hybrid berries
- Summer-flowering shrubs
- Summer raspberries

October star plants



Japanese maples bring spectacular autumn colour in to your garden. Leaf colour can range from bright yellow to fiery oranges and scarlet reds.



Euonymus europaeus is a top pick, not just for its hot pink flowers, but the crimson leaf colour and pink-winged fruits that open to reveal orange seeds.

KEY TASKS



SOW

- Hardy broad beans
- Hardy peas
- Hollyhocks
- Ornamental poppies
- Sweet peas (greenhouse)



PLANT

- Autumn bedding
- Containerised roses
- Onion sets
- Garlic cloves
- Spring-flowering bulbs



PRUNE

- Blackberries
- Lavender
- Hybrid berries
- Lavatera
- Roses
- Summer-flowering jasmine

November star plants



Miscanthus sinensis 'Malepartus'. The flower on this grass will last well into autumn and it makes a lovely rustling sound on a breezy day. It later turns wa lovely reddish brown.



Hydrangea quercifolia. This is a hydrangea with oak-like leaves that turn a sensational red in the autumn. Then in the summer you'll be able to enjoy cream flowerheads.

KEY TASKS



SOW

- Cyclamen
- Hardy broad beans – under cloches
- Hardy peas
- Salad leaves – on a well lit windowsill



PLANT

- Bare-root fruit bushes
- Garlic
- Hellebores
- Tulip bulbs
- Winter pansies
- Winter-flowering heather



PRUNE

- Grapevines
- Bare-root roses
- Climbing roses
- Deciduous trees
- Fruit bushes



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WATER WISE GARDENING

THE RAIN HAS FINALLY COME AND IT'S MUCH NEEDED AFTER SUCH A HOT, DRY SUMMER. IF PREDICTIONS ARE RIGHT THIS WEATHER PATTERN IS SOMETHING WE NEED TO EXPECT MORE OFTEN, ALONG WITH MILD AND WET WINTERS.



In the south east of England we average between 550 and 750mm of rain annually which puts us in a low rainfall category along with countries like Italy and Greece. This year we have experienced long periods without rain and with high temperatures and lots of sunshine some of our garden plants have suffered as a result.

The gardeners among us are looking at what we can do this autumn and next spring to improve our gardens for next year.

SOIL TYPES

We have to understand our soil to begin with. Here in Kent we have a diverse geology ranging from London Clay along the coastal estuaries to shallow sandy and chalky soils over limestone inland. Each soil type brings its own challenges.

If your soil is heavy clay this dries and shrinks in the summer causing cracking. The roots of many plants find it difficult to access water. In looser, sandy or shallow soils the water drains through too quickly depleting plants of moisture and nutrients.

GET MULCHING

Improving the soil is the most important place to start when creating a more resilient garden. Existing borders should be mulched this autumn or winter, preferably after we've had a good amount of rain. A thick layer of around 15cm of well rotted woodchip, black mulch, spent mushroom or strawberry compost or well rotted manure spread around plants, avoiding coming up too close to stems will help to prevent weeds and retain moisture. If you have very thin or sandy soil you could do this in late winter or early spring.

Mulching in this way negates the need for digging as the worms will bring the soil down to improve the structure for you! Any addition

to prevent the earth between and around plants drying out is beneficial so consider leaving fallen leaves on borders to rot down naturally, spreading home made leafmold, even straw and clippings from pruning – the cuttings from ornamental grasses are especially good snipped into smaller pieces or use a mulch of crushed stone, gravel or shells.

PLANT CHOICES ARE IMPORTANT

Choosing plants that require less water to thrive is another important element. They require free-draining soil and lots of sunlight so plant in a south or west facing position in soil that has had drainage improvement.

In hot sunny areas of the garden consider planting a dry garden or gravel garden. For this you will need an aggregate – gravel, sand, grit or crushed brick or stone. Choose drought tolerant perennials and woody shrubs. Some suggestions for a low growing scree garden are: *Creeping Thyme*, *Nepeta*, *Oregano*, *Sedum*, *Sempervivum*, *Echium vulgare*, *Erigeron*, *Osteospermum*, *Campanula*, *Santolina* and *Dianthus*.

For a taller perennial dry prairie: *Stipa gigantea*, *Perovskia*, *Panicum*, *Rudbeckia*, *Echinacea*, *Salvias*, *Stipa tenuissima*, *Eryngium* and *Verbascum*.

In this style garden the plants are spaced out to allow the aggregate to flow around and under the planting, as the plants they feature prefer not to be overcrowded. Planting in the top layer of soil with at least 10cm of mulch will help to retain moisture at the roots. There are great examples of drought tolerant gardens where sand has been used as a planting medium, directly on top of heavy clay. I would advise that the soil is broken up beneath the planting hole before planting just to allow the



roots to penetrate the soil more easily. The plants are planted directly into the sand in the autumn and only watered for the first few weeks after planting, they are then left to fend for themselves.

Plants suited to a sand garden include: *Eryngium*, *Sedum*, *Gaura*, *Perovskia*, *Echinacea*, *Stipa*, *Pennisetum*, *Kniphofia*, *Santolina*, *Cephalaria gigantea*, *Salvia* and *Echium*.

When looking at true Mediterranean gardens we often see impressive looking Cacti, Agaves and succulents that we would love to plant here. The problem we have is that our winters are usually very wet and these plants will just rot. So if you want to include these plants, plant them in pots in free-draining, gritty soil and place out in the garden in the summer, bringing undercover for the winter.

WATERING YOUR GARDEN

Water conservation is another important factor for gardeners to consider especially as hosepipe bans are becoming more common. This can come in the addition of more water butts to harvest the rain that we do get during the wetter winter months. Building up a good reserve of rain water is really going to help when water is needed during the dry months. When watering it's always best to water deeply for a long time less often rather than a giving a small amount regularly. This is to encourage the plant to root deeply into the soil where moisture is. Don't over water, only give these plants water for the first year after planting. Planting in the autumn or early spring helps them to establish before any droughts.

PLANTING

When planting new plants use Mycorrhizal fungi. This can be bought as a powder or granules and is added to the planting hole in

direct contact with the roots. It is a beneficial fungi that helps to extend the root run of the plant enabling it to reach further for nutrients and water. In areas of the garden where improving the soil is too difficult or in areas that get waterlogged during the winter choose plants that are suited to wet/dry soils.

Some pond marginal plants are great for this as they go into dormancy when too dry. Some self seeding perennials are good for these areas as they will self seed and grow again in the spring.

If you'd like to discuss how to make your garden more drought resilient contact me for a consultation, I'd love to meet you, Sarah, the Garden Creative (thegardencreative.com) 07725 055701





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The case for heritage apple trees

KENT HAS LONG BEEN ONE OF THE COUNTRY'S APPLE HEARTLANDS, OFFERING HUNDREDS OF VARIETIES NURTURED THROUGH GENERATIONS. INCREASINGLY THERE HAS BEEN A CELEBRATION AND REVIVAL OF TRADITIONAL TREES WHICH IS LEADING TO MORE DISCECRNING GROWING.



A recent study by the National Trust found that an alarming 81% of traditional orchards have vanished from England and Wales since the early 1900s. Not only has this limited people's experience of countless heritage apple varieties, but it has also impacted on biodiversity and the wildlife drawn to the mix of woodland, hedgerow and meadow grassland in traditional orchards.

In a world increasingly driven by uniformity and convenience – the apple, one of Britain's most symbolic and abundant fruits has become a victim of its own success.

Heritage apples are traditional varieties which have been grown for centuries for their superior flavour, versatility and hardiness. You won't find these fruits in the shops, where uniformity of size and shape is all important. But by growing heirloom trees in your garden, you can enjoy fantastic flavours as well as preserving the good old-fashioned apples our great grandparents would have eaten.

When you choose a heritage apple tree, especially those rooted in regional history, you are doing more than just growing fruit. Whether you are planting, growing, making cider, or just biting into an apple, ask yourself "could this be better or more connected to my locality?"

Apples are part of our heritage, woven into folklore, agriculture and tradition. Cider making, waissailing, harvest festivals – all of which celebrate the apple, not just as produce, but as a cultural icon.

VARIETY MATTERS

From a horticultural perspective, growing a range of apple varieties, especially local or heritage ones brings many benefits:



WHEN YOU CHOOSE A HERITAGE APPLE TREE, ESPECIALLY THOSE ROOTED IN REGIONAL HISTORY, YOU ARE DOING MORE THAN JUST GROWING FRUIT.

- Traditional apple varieties have often been selected over generations for their flavour, reliability and suitability to local growing conditions. Like all fruit trees, they require appropriate watering while becoming established and benefit from good orchard management. Their long-term success depends on choosing the right variety for the right location and good aftercare.
- Many heritage apples boast wonderfully complex flavours, ranging from sharp and spicy to sweet, honeyed and floral, offering a diversity rarely found in commercially grown varieties.
- Planting local heritage varieties helps conserve Kent's rich horticultural heritage and valuable genetic diversity for future generations.
- Growing a mix of varieties with overlapping flowering periods can improve pollination, extend the harvest season and provide an important source of nectar and pollen for a wide range of pollinating insects.
- Preserving heritage apple varieties helps maintain local traditions and strengthens our connection with Kent's rich orchard history, ensuring these unique fruits.

LOCAL COOKING APPLES INCLUDE:

Beauty of Kent – This culinary variety was first recorded in 1790, it became popular with cooks during Queen Victoria's reign. Queen Victoria

KEEP IT LOCAL

Glossy supermarket apples, such as Gala, Jazz and Pink Lady might be familiar, but they represent a fraction of what heritage apples truly offer.



was a big fan of baked apples. The large fruit are yellow and the apples have a rich, sweet flavour.

Flower of Kent – a very rare apple today.

A green cooking apple also known as 'Isaac Newton's Apple'. It is believed that Newton was sitting beneath a tree of this variety at his home, Woolsthorpe Manor, in Lincolnshire, when he was struck by the apple, which inspired him. Brogdale, near Faversham has an example of this tree.

Kentish Fillbasket – Recorded from the 1760s onwards, this cooker has vibrantly streaked, colourful skin and richly flavoured, tangy flesh.

Maid of Kent – Although records for this variety only date to the 1920s, it is believed to be an ancient cultivar, grown in both Kent and Sussex. Its bright red fruit with some pale green streaking holds a white, fresh-flavoured flesh.

Christmas Pearmain – This medium-sized dessert apple was introduced by Kent apple grower, George Bunyard, in 1895. Its skin is mottled in autumnal shades and it has a rich, acidic flavour that matures just in time for the Christmas table.

Today the best known areas for growing apples are around Faversham and Sittingbourne. Brogdale Collections at Faversham is the home of the National Fruit Collection, and showcases a living history of fruit: with walking tours as well as festivals and events it's well worth a visit (brogdalecollections.org).

CIDER

Cider has been around almost as long as apples and pre-dates the Roman invasion, when the drink would have been made from wild 'crab' apples. Kent ciders are made from dessert and cooking apples, which produce a smooth strong cider, due to the high sugar content.

In Kent, we make around 130 million gallons

of cider each year. Babies were baptised in cider in the fourteenth century, as it was at that time, cleaner than water!

Over half our national apple produce goes into cider production and the pressing of cider is well-practised in Kent. Real cider contains nothing but apples and natural yeasts, so it has long been a staple of the rural diet. Agricultural workers were often given a measure of cider in lieu of wages and no doubt many families turned their hands to cider pressing as the evenings lengthened and thoughts turned to laying in winter stores. The farm workers may have gone, but the last twenty years have seen a steady resurgence of farmhouse cider making in Kent; small-scale, independent makers are reviving traditional methods and rediscovering the abundant variety of local ingredients.

Ciders in Kent are identified by their distinctive, acidic character, which is derived from using exclusively culinary and dessert apple varieties, such as Cox's, Bramley and Russets, rather than the cider varieties used to produce West Country ciders. Cox and Bramley, Jonagold, Spartan, Russet are some of the varieties of apples used and may be combined with other Kent fruit such as rhubarb, raspberry, pear and strawberry.



For a comprehensive range of heritage fruit trees visit, Grow Fruit Trees, South Stour Nurseries, South Stour Road, Mersham, nr. Ashford TN25 7HS. growfruittrees.co.uk

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AUTUMN WREATH

The use of real leaves gives this wreath its autumnal feel. The leaves used here are dried oak leaves and their brown tones are echoed in the brown of the dried hydrangea flowers, but you could use any dried autumn leaves. And while this wreath uses rowan berries, cotoneaster would also work well.



THIS DESIGN IS VERY FLEXIBLE, SO USE PLANTS YOU HAVE IN YOUR OWN GARDEN, OR ITEMS YOU'VE COLLECTED WHILE OUT WALKING – JUST BE SURE TO FORAGE RESPONSIBLY.

YOU WILL NEED

25cm grapevine wreath base
Sphagnum moss
Reel wire

PLANTS

Rose hips
Rowan berries or
cotoneaster berries
Dried oak leaves
Dried hydrangea flowers



METHOD

1: Prep your base

Attach your reel wire spool securely to the wreath base by looping a 7.5cm (3 inch) section over the outside rim, then spiral the wire back over this section from top to bottom. Cover the wreath base in sustainably sourced sphagnum moss, looping the wire around at 2.5cm (1 inch) intervals.

2: Sort and prep materials

Group stems by variety and light to dark. Create mini fresh and dried bundles, for uniformity use the same selection per bundle. Cut stems to size, stripping lower leaves for cleaner wiring.

3: Begin with fresh foliage

Attach your first bundle of foliage to the base. Wrap the reel spool over the bundle and wreath base two times, to fix in place. No need to pull too tight, angle the first bunch slightly towards the outside of the frame.

4: Build in a gradient

Attach bunches of dried ingredients to the base. Work clockwise in a zig-zag formation adding in your bundles from a gradient of dark to light.

5: Add detail

Once the wreath is covered, tuck in stems or seed heads for texture and impact. Not pulling your wire too tightly allows you to place stems in and out.

6: Finish with a flourish

Find the outside of the wreath base under your last bunch, loop the wire over the twice, cut off the spool leaving a 5cm (2 inch) length, tie a knot, insert this back into the moss base.

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– COLLECTABLE PIECES –

Antique boxes



Italian Glass and Metal Jewellery Box, 1970s



Georgian Gothic tea caddy

Antique boxes, chests, storage boxes and other box-style containers have been among the most popular and necessary household (and commercial) pieces of furniture throughout the ages, and this is still true today. There is a particular sophistication in buying objects that ask to be noticed slowly. Antique boxes and objets do not rely on scale to announce themselves. Their appeal lies in proportion, surface, detail and the sense that a skilled hand made something complete within modest dimensions.

That is why they remain so effective in serious interiors. They bring evidence of craftsmanship into daily view. They lend gravity to a table, wit to a shelf, and intimacy to a room that might otherwise feel merely well furnished. Choose them with care, and they become the pieces that guests remember after they have forgotten almost everything else.

A VINTAGE BOX HAS LOTS OF USES, WHETHER YOU USE IT AS A MEMORY BOX OR JUST HAVE IT ON DISPLAY THERE ARE MANY RARE AND INTERESTING ONES TO CHOOSE FROM.

POPULAR ANTIQUE BOXES TO COLLECT

Tea caddies: Look out for antique tea caddies with their original key, internal lids, canisters and drawers that remain intact.

Pill boxes: Originally designed to fulfill a functional purpose, the antique pill box today has become a sought after and decorative collectable. Early pill boxes were crafted from whatever material the maker had to hand and many of the first examples were made from wood, animal bone, ivory, jade and metals including tin and copper.

Sewing boxes: Prior to mass produced clothing, sewing was a part of everyday life for many,



Large antique campaign brass mounted writing box. English C.1840

with young girls being taught from an early age. The sewing box was a means to contain tools for the pastime, including scissors, embroidery tools and thread.

Trinket boxes: These ornate boxes used to adorn the dressers of upper-class women and are beautifully crafted items

Snuff boxes: Made in materials such as silver, if you are looking for a small antique box, these items are often highly decorative and sought after.

Hatboxes: Initially called bandboxes – first gained popularity in the Victorian era, as ladies' hats were large, ornate, and delicate. Men generally wore top hats, so their boxes were oversized as well. When vintage clothing became an obsession in the millennium, collecting hatboxes became a fun, supplemental



Antique music box

pastime. If a room received a vintage makeover, it was not complete without a hatbox or two in the corner.

Jewellery boxes: Many vintage wooden boxes are ideal for storing jewellery, and we often see jewellery boxes from the Georgian or Victorian eras that would make beautiful gifts

Writing boxes: Another type of antique wooden box that has stood the test of time is the writing box, where people would store their pens and stationery.

Music boxes: Overtaken by the tide of mass-produced music technology of the 20th century, music boxes became a relic of a bygone era. Now, a hundred years after their demise, a new audience is discovering their rich history, unique design and – certainly not least – their beautiful music.

For a superb collection of antique boxes, visit Bagham Barn Antiques, Bagham Cross, Canterbury Road, Chilham, Kent, CT4 8DU. baghambarnantiques.com



Large Luther Bentwood hat box, 1900

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A photograph of a room featuring a vibrant floral chintz wallpaper with large red, yellow, and blue flowers on a green vine. To the left is a light blue door with a brass handle. In the center, a red upholstered armchair with a dark wood frame sits on a rug with bold black and white diagonal stripes. A woven straw basket is on the floor next to the chair. To the right, a staircase with a dark wood handrail and white balusters is visible. The room has white decorative molding at the top and bottom of the walls.

The fascinating history of **CHINTZ**

CHINTZ HAS GONE IN AND OUT OF FASHION FOR CENTURIES. IN RECENT TIMES, ITS POPULARITY WANED WITH IKEA'S 'CHUCK OUT YOUR CHINTZ' AD CAMPAIGN IN 1996, BUT TODAY IT IS BEING EMBRACED AGAIN.

Walk into any traditional country house, cottage or townhouse in Britain and chances are you will find chintz sprawling across sofas, pooling at windows or adorning the walls. With its exuberant florals and faded glamour, chintz has become so synonymous with a certain kind of English decorating that it is easy to forget it was once contraband.

It fell out of favour for a couple of decades, but bold floral design is back and enjoying a tasteful revival.

THE HISTORY OF CHINTZ

The fabric we now consider quintessentially British actually began life in 17th-century India, where artisans woodblock-printed cottons with colours so vivid and patterns so intricate that European traders could barely keep up with demand. The word itself comes from the Hindi 'chint', which in turn derives from the Sanskrit 'chitra-s', meaning clear, bright. The patterned fabric was known for its clarity of colour due to the use of local dyes, such as indigo, cochineal, and logwood. It was widely used for furnishings, often later recycled



CONTRABAND

Chintz became one of the most politically charged fabrics in history. Entire trade laws were written because of it.



into clothing, which sparked a fashion for printed cotton garments. Such was its appeal, that by the 18th century, both France and England temporarily banned its import in an attempt to protect their textile industries.

The ban didn't kill the love for chintz. It pushed European manufacturers to develop their own versions using copperplate printing, which allowed for finer, more detailed patterns. By the 18th and 19th centuries, chintz was everywhere in European interiors, from grand country houses to middle-class parlors.

HOW TO IDENTIFY A CHINTZ DESIGN

Traditional chintz has a glazed effect, originally achieved by polishing the cloth post-printing to make it long lasting. Now, chintz has become the generic term for any colourful designs on a fresh background, particularly florals.

HOW TO USE CHINTZ

Chintz adds a decorative layer to schemes, which can be both softening and impactful.

In the 1980s, there was a feeling of more is more when it came to chintzes, often with the addition of tassels or even floral carpets. It was a bit much, with the result that people still shy away from it.

Using florals with moodier tones, graphic fabrics and bold artwork, instead of a neutral background, is a clever way to update this look. Modern art also complements floral wallpaper. Curating the old and the new keeps a scheme fresh and period properties lend themselves naturally to chintz as a decor of choice. Their colours can be used to pick out original features such as fireplaces and cornicing via paintwork. Consider blending different scales, such as bold wallpaper with a small-scale repeat on an occasional chair, or vice versa, sticking to a tonal colour palette for cohesion.

Pairing chintz with other patterns will also introduce some edge. Try combining traditional florals with wide checks or stripes, so that nothing shouts louder than anything else.

Using chintz imaginatively will ring the changes. Try hanging a bold floral wallpaper in an unexpected place, such as a utility room, and painting joinery in one of its hues. Or opt for papering both walls and ceiling in a cloakroom or eaves space for an enveloping feel.

For a subtle look, chintz fabrics add interest and depth. Try upholstering a headboard in a floral, framing it in smart piping, perhaps picking up the fabric in a simple, wide pleated bed valance and curtains.

Other clever ways include using a floral fabric as skirt in the kitchen or around a dressing table, or picking up a floral repeat in wall and table lamp shades.

FALL IN LOVE WITH CHINTZ

Over the last few years, we've seen more and more people moving away from minimalism and magnolia walls, and towards interiors that embrace colour and pattern while evoking a glorious nostalgia.

The connotations of chintz as being fussy are now forgotten: people are falling in love with it all over again and deservedly so, as it beautifully brings the past into the present and imbues the home with a charming elegance and irresistible painterly colour.

There is something about the combination of wonderful colours, intricate floral motifs and the crunchy glaze of chintz that gives it an enduring allure. It is precisely this abundance, rather than restraint, that allows chintz to escape pastiche and return to what it always was: a confident decorative gesture.

WHAT MAKES CHINTZ SPECIAL?

Traditional chintz patterns are usually floral or botanical in nature, often featuring sprawling flower motifs, exotic birds, trailing vines, and garden-inspired imagery.



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IS CHINTZ BACK IN STYLE?

Absolutely. Chintz is experiencing a major resurgence, driven by the grandmillennial (or “granny chic”) design movement.

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The history of GLASS AND GLAZING PATTERNS

THE FIRST GLASS OBJECTS WERE FROM NATURAL GLASS (OBSIDIAN)
CREATED BY SUDDEN VOLCANIC ERUPTIONS FOLLOWED BY RAPID COOLING.

MANY OF THE DISCOVERIES WERE ACCIDENTAL BUT IT TOOK GREAT
MEN TO TURN IT FROM ACCIDENT TO REALITY.



Seeing how sleek and polished glass windows of today are, it's very hard to imagine a time when they were crudely made or even completely absent. The glass windows of today are clear, fortified, and even help us to save on energy costs. But before humanity was able to reap the benefits of modern glass windows, they looked very different.

CROWN GLASS

Crown glass manufacturing was one of the earlier forms of glass manufacturing. Early glass was either blown as a muff-shaped cylinder which was then split lengthwise to produce a sheet or 'brode-glass, or it was spun into discs which came out at roughly four feet in diameter, and was known as crown glass. From that point, the flattened glass was then cut into the desired sizes.

The thinnest and most slimline glass was found to the disk's edge in a band, and the glass thickened and had an opaquer appearance towards the disk's centre.

Along with blown glass or plate glass manufacturing, crown glass manufacturing was the most popular form of hand-blown glass used to make sash windows.

The technique was first devised and perfected in the 1320s by Rouen and other notable French glassmakers and it remained popular until the 19th century when it was replaced by float glass and other machine manufactured glass.

Interestingly, given London's involvement in the design and manufacturing of glass over the years, because the technique was a trade secret, no crown glass was made by London-based manufacturers until 1678.

MULTIPLE SMALL DIAMOND SHAPES CUT FROM AROUND THE DISK'S EDGE WHICH WERE THEN PLACED IN A LATTICE WORK MADE FROM LEAD AND AFFIXED INTO PLACE IN AN APPROPRIATE WINDOW FRAME.





WHAT IS THE BULLSEYE?

At the thickest point, around the centre of the resulting disk, surrounding the punty mark, this piece of the glass was used for inexpensive windows and products.

LARGE DIMENSION WINDOWS

For larger dimension windows that the manufacturers wanted to ensure were filled with only the best quality glass from the process, there were multiple small diamond shapes cut from around the disk's edge which were then placed in a lattice work made from lead and affixed into place in an appropriate window frame.

Some of the grandest Tudor houses had sections of coloured and painted glass in their most important windows. The Gothic Revival was a catalyst for the reappraisal of stained glass. Coloured glass was thought suitable for

GLASS BRICKS

Glass bricks were originally developed to let light into basement workshops and stores from the street above, but were not used on domestic buildings until the 1930s.



prominent places, such as front door panels, halls and staircase windows and remained a defining characteristic of suburban houses well into the 1920s.

As the glass industry was growing and evolving, by the start of the 20th century, the technique was no longer used by anyone.

As machine-manufactured glass was not only safer, but also produced finished products that were more energy efficient.

THE ADVANCE OF WINDOW MAKING

Up until the late 19th century, windows were a symbol of wealth. The introduction of the Window Tax, which involved taxing owners of properties variable rates depending on just how many windows their properties had, meant that a lot of property owners ended up boarding up their windows. Only the wealthiest members of society could afford to keep them in place. Even after the repeal of the tax, the slow nature of window production meant that they were still too expensive for the public at large.

This changed in the early 19th century, when Britain imported an innovative technique for window production from Germany. This accelerated the process of production by a significant degree and so inevitably the cost of buying windows was reduced. This gradual reduction in price was compounded by the introduction of other mass production techniques in the early 20th century. By the latter half of the 20th century, the double glazed unit had been born. The rest – as they say – is history.

GLAZING PATTERNS

Window glazing bars made in a rich variety of geometric shapes and frets were deemed a suitable addition to the Gothic buildings that appeared sporadically throughout the second half of the 18th century. The Regency period continued this interest and a rich variety of glazing patterns emerged during the first decade of the 19th century. Arched sash windows



on terrace housing showed interesting combinations of curves and circles, details often echoed on the front door or fanlight. Most ordinary housing of the 19th century had newly affordable large panes of glass, but at the end of the century the wheel of fashion turned again and elaborately glazed windows re-emerged. These windows signalled expensive ornamentation – the builder's added value – and some were used in conjunction with coloured and painted glass windows and door lights. In the 20th century lead glazing was used to produce an 'olde worlde' appearance and to suggest craftsmanship.





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- CASE STUDY -

WHITE FRIARS

Sandwich, Kent

SOME HOUSES SIMPLY SHELTER A FAMILY. OTHERS
TELL A STORY THE MOMENT YOU CROSS THE THRESHOLD.

White Friars, a late 17th-century house in the historic port town of Sandwich, Kent, belongs firmly to the latter. Its name reaches back to 1272, when the Carmelites, the White Friars, founded a medieval friary on the very ground where the house stands. The friary fell during Henry VIII's Reformation in 1538 and was later demolished, and the house that stands today is

believed to have risen, in part, from the friary's remnants. The house is layered with centuries of history, such as the distinctive Dutch gable, which is a quiet nod to the Flemish influence that shaped so much of Kent's 17th-century architecture.

For Cristina and her family, the house has been their happy home since October 2020. Cristina speaks fondly of those eventful early days in the house; "we spent a very happy

lockdown there as a family, sleeping on mattresses on the floor with no curtains! It gave us a real feel for the house before we changed a thing.”

The property was newly renovated when they purchased the house therefore White Friars needed little structural work, though the realities of a Grade II listed building soon made themselves known, Cristina recalls “we’ve had to do a bit of maintenance such as rebuilding an ancient chimney that was about to fall down!” The owners brought James Clague Architects on board from the very beginning, guiding the family through planning applications and the careful considerations that listed status demands. “James has been a joy to work with,” Cristina says, “and he recommended our builders, Early Birds, who were excellent. Their quality of finish is outstanding.”

Where the house truly came alive was in its colour. Drawing on the bold, saturated palettes filling the pages of *House & Garden* at the time, the family embraced a scheme that could hardly be further from convention. “We just wanted a house that was a bit of fun and a bit different. One that could be filled with family and friends, because we love entertaining,” Cristina explains. “It’s the complete opposite of our London house, which is fifty shades of grey. That was the trend when we did that one up!”

When it came to the bathroom, interior designer Elizabeth Nixon was brought in to design the new bathroom, and she introduced the family to Catchpole & Rye.

Cristina remarks, “Elizabeth got the brief instantly and came up with the perfect mood board. A little research online and we fell in love, the products are so beautifully made, and we loved that it’s a local Kent company.”

“A LITTLE RESEARCH ONLINE
AND WE FELL IN LOVE,
THE PRODUCTS ARE SO
BEAUTIFULLY MADE, AND WE
LOVED THAT IT’S A LOCAL KENT
COMPANY.”

Naturally, the bathroom embraces the same colourful spirit as the rest of the house. A brushed brass finish was chosen to sit comfortably within the old building, lending warmth to The Victoria Basin and the Le Thermo Grand Concealed shower both finished with the Solheim Levers. The Deluge Low Level Cistern, paired with The Victoria W/C Pan, became an unexpected showstopper which was painted in Graham & Brown’s joyful Fortune Cookie orange. “We love our orange cistern,” Cristina admits, “and the complementing Catchpole & Rye sanitary ware is just gorgeous.” The Empire Lavatory Paper Holder and Empire Towel Ring complete the scheme with understated polish.

Around the Catchpole & Rye bathroom pieces, the room also incorporates: Graham & Brown’s New Eden Navy wallpaper, Calacatta Amber honed marble tiles from Mandarin Stone, panelling in the deep teal of Tiru, walls in Angel Dust white, and a floor of reclaimed boards underfoot.

The final result is a bathroom, and a home, that pays homage to the layers of centuries the house wears whilst creating a comfortable family home. White Friars stands today as a celebration of heritage and personality in equal measure: a historic house, sensitively cared for, and filled with colour, character, and the people who love it.





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Pomegranate

Pomegranate brings a rich, fruit-stained red into focus, offering a deeper and more romantic alternative to brighter cherry tones. Sitting somewhere between berry, burgundy and raspberry, the palette feels bold, adding warmth, drama and softness across interiors and decorative details.

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WHAT DOES BLEEDING THE RADIATOR MEAN?

Bleed valves/air vents are used to bleed any excess air from the radiator which might have been taken in during radiator installation. Bleeding will ensure that your cast iron radiator is fully efficient as all inner surfaces will be filled with hot water to the very top of the radiator and all air pockets will be eliminated.

HOW WILL I KNOW IF MY RADIATORS NEED TO BE BLED?

If your radiators feel cooler at the top than the bottom, the most common reason is that air has entered the central heating system. Bleeding radiators is a job that most competent DIYers will be more than capable of.

WHAT TO DO BEFORE BLEEDING THE RADIATORS?

Have a towel handy to protect you from hot water splashes. As you'll probably be kneeling on the floor to do this job, use a towel or knee pads to kneel on to protect your knees. You need to find the bleed valve on the radiator which is usually located near the top of the radiator on one side. If all of your radiators are the same style, the bleed valve will be in the same location on all of the radiators. If you have several radiator styles in your house for

example cast iron and steel column radiators, the location of the bleed valve may change. You'll need to use a radiator key or flat blade screwdriver to turn the valve to bleed each radiator. Radiator keys can be purchased from DIY stores.

SO HOW DO I DO IT?

Firstly switch off the central heating. Once you've located the bleed valve, open it until water starts to bubble out. You'll need to use your bleed key or screwdriver to do this and it's best to wrap your bleed key or screwdriver in a towel or cloth to protect your hand from the hot water which will escape.

Turn the valve approximately half a turn anticlockwise to open it. Air should come rushing out of the valve. If you place your towel over the hole, it will protect you from getting burnt where hot water will also come out of the radiator. Once water starts coming out, close the valve quickly again using your bleed key or screwdriver.

The process of bleeding the radiators may affect the pressure in the central heating system as some water will have been lost. If the pressure gauge on your boiler does not show the pressure your plumber or boiler manufacturer recommends for your system, let more water into the system. Usually this is done by opening a valve that lets more water into the system.

Once all the radiators have been bled you can turn the central heating system back on and enjoy toasty warm radiators. It's worth double checking once the system is back on that there are no more cold spots on the radiators you have bled.



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How to design a kitchen for a period home

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Designing a modern kitchen that perfectly fulfils a client's every wish can be a challenge in itself. However, when designing a new kitchen for a period property, there are often additional conditions that must be taken into account. In this article, we explore some of the key points that should form part of the kitchen design planning process.

DOES THE PROPERTY HAVE LISTED BUILDING STATUS?

Achieving a modern open-plan kitchen, dining, living arrangement in a period property, especially one with listed building status, can pose numerous challenges. Adaptations to walls, ceilings, and floors may be restricted depending on the grading. A solution can

usually be found that works for everyone with some clever design, the right appliances, and highly skilled installers.

CONSIDER THE INTERIOR ARCHITECTURE

Walls lean. Floors undulate. Ceilings may be gloriously high or charmingly low. There are chimney breasts, alcoves, beams, window seats, and original features that have been quietly defining the character of the room for a century or more. A bespoke kitchen for a period property must be designed around these features, not in spite of them.

This is precisely why off-the-shelf kitchens struggle in older houses. Standard cabinet depths and heights assume standard dimensions. Standard filler pieces assume



straight walls. The result is a kitchen that is visibly fighting its surroundings. Chimney breasts and fireplaces provide natural focal points and alcoves that are perfectly proportioned for range cookers, dresser units, or open shelving. Exposed beams and joists bring warmth and character to a kitchen, particularly in older properties. Cabinetry should be designed to work around them, not up against them.

RESTORE OR REPLACE?

Replacing original architectural details in your room with modern equivalents is an option, but it is preferable to preserve or enhance them, as this will add value to your property. However, this is likely to cost more. So with any period home renovation or alteration it makes

good sense to add a contingency of at least 20 per cent of your budget, to cover any unforeseen issues.

KNOW YOUR LIMITATIONS

Making significant design changes may be limited by whether your property is a listed building or in a conservation area, as this status will involve restrictions on the alterations you can make. When necessary, always obtain listed building consent before undertaking any work.

CLASSIC OR CONTEMPORARY?

There are two main concerns when selecting a style of kitchen for a period property. A like-for-like design will include traditional features, such as handmade, painted or natural wood cabinets with in-frame doors and a range cooker. A contemporary approach can also



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work thanks to its eye-catching contrast. The idea is to make a distinct break and incorporate clutter-free clean lines, quartz worksurfaces, handleless units and integrated appliances.

PRACTICAL DETAILS

Bringing sufficient light into a period property can pose a challenge as older houses tend to have small windows, while smaller rooms mean that a dream of open-plan living is sometimes not possible. On top of which, planning

permission can become a battle to try and ease an old building into a form that suits modern living.

So it's crucial to balance all of the options and assess whether it's worth putting in a planning application for opening up the space and adding windows or doors? If not, there are design solutions such as using semi-reflective materials to bounce light around and keeping the space fairly minimal. Contemporary kitchens often achieve this more effectively

*Modern living demands a kitchen that works
on a practical level and is beautiful to look at.*

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than classic styles, which tend to look heavier. Can other rooms be used to help out? Maybe, turning a cupboard into a pantry.

The larder can be a key feature including lots of internal drawers and spice racks for storage. Plan carefully which food types will be going where, so that you have an efficient arrangement of shelves.

CHOOSING APPLIANCES

The single biggest challenge in period property kitchen design is the appliance question. Modern appliances are visually assertive objects – large, rectangular, usually stainless steel or black glass – and they can easily overwhelm a room that was built for cast iron and candlelight.

• Conceal where appropriate

Integrated refrigerators, freezers, and dishwashers can be housed behind panelled doors that match the surrounding cabinetry. When the doors are closed, the appliances

simply disappear. This is particularly effective for the larger appliances that would otherwise dominate the room.

• Celebrate where appropriate.

A handsome range cooker sitting within a chimney breast alcove is a genuinely beautiful thing – it does not need to be hidden. Similarly, a well-chosen tap, a quality sink, or a statement extraction hood can be design features in their own right. The key is choosing appliances that have the visual weight and material quality to hold their own alongside traditional cabinetry.

• Plan the sightline.

In any kitchen there are things you see first when you enter the room and things you do not. Thoughtful planning places the most visually sympathetic elements – the dresser, the range, the island – in the primary sightlines, whilst the more aggressively modern items (the microwave etc.) are tucked away in pantry cupboards or secondary zones.

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THINKING OF EXTENDING A LISTED PROPERTY?



The team at Jane Elizabeth Architects has created this guide to help you navigate your project with confidence

Listed buildings are full of character and charm. The beauty of these properties and their connection with history leaves many owners wanting to call a listed property their home. Whilst listed properties are beautiful, the historic assets were designed for a way of life that looks very different from our own today.

Modern life demands practicality. The internal layout of listed properties is often unsuitable for contemporary family living. Kitchens can be tucked in the corner, there may be small windows with little daylight or general lack of open-plan living spaces. Perhaps your home is chaotic with family life or maybe you just need a little bit of extra space, either way, an extension can be a perfect solution.

Owning a listed property does not mean you cannot create your dream home suitable for modern life. At Jane Elizabeth Architects, we consult with our clients to sympathetically

create designs which can preserve and celebrate historic assets, whilst introducing new warmth, light and space. An extension can transform your home and living.

Extensions are a really popular option for our clients looking to achieve this balance. Many clients wish to remove old conservatories in favour of more sympathetic extensions. In the 1970s and 1980s, conservatories were commonly used to extend these properties. However, many now are deteriorating and cause extreme temperature changes in the summer and winter months. We have provided guidance to many clients on this type of project and are always excited to discuss alternative designs for clients wishing to update or replace these tired structures.

EXTENDING A GRADE II LISTED PROPERTY – AN EXAMPLE

This is beautiful Grade II listed property with an adjoining wall forming the garden curtilage. This sensitive setting called for a particularly





considered approach. Our client wished to remove the 1980s (non-historic) conservatory in order to construct a new ground floor extension better suited for family life.

All properties are unique and so are the solutions we propose. In this case, we advised that the new extension should be independently supported in order to minimise any structural impact on the main historic property and preserving the integrity of its original fabric.

The appearance of the new extension is in keeping with the main house, using traditional, high-quality materials whilst allowing a subtle differentiation between old and new. The materials used include handmade imperial red stock brickwork plinth laid in Flemish bond with lime mortar, timber frame walls with oak weatherboarding, a Kent peg tile

roof, conservation roof lights and oak painted purpose made joinery. The new structure is well insulated, eliminating the extremes of cold and heat that the existing conservatory suffers from during the winter and summer months.

This example illustrates how our client was able to relocate their main kitchen, which was previously tucked into a corner of the house, to a welcoming and accessible extension. This solution is ideal for entertaining, alfresco dining and is perfectly connected to the garden. The result is not only socially transformative but an enhancement to everyday wellbeing.

A GUIDE TO EXTENSIONS

Extending a listed property requires a householder and listed building consent application. This application demands a detailed design, including how it will sit against



the heritage asset. Other consultants may be required to form the application.

PLANNING YOUR DESIGN: WHAT TO CONSIDER

- **Design Approach:** Conservation officers often favour modern extensions or materials different from the historic asset. It is vital to include all relevant information at the planning stage so the application can be validated without delay.
- **Self-supporting structures:** Where possible, the new extension should be independently supported so it has minimal physical impact on the historic fabric.
- **Weatherproofing and abutments:** These require consideration.
- **Internal alterations:** Any proposed changes inside the property, along with the materials used, must be fully documented within the application.
- **Scale matters:** Approval of single-storey

extensions is generally easier to obtain approval than for two-storey extensions.

- **Significance and setting:** The property's grade of significance, together with the property's setting and location will heavily influence what alterations are permissible. A heritage statement will be required.

No two listed buildings are alike and no two projects are the same. Before we can begin the design phase, a site visit is essential in order to fully understand the historic asset.

YOUR VISION

Jane Elizabeth Architects have successfully supported clients to obtain planning and listed building consent to transform their beloved historic properties.

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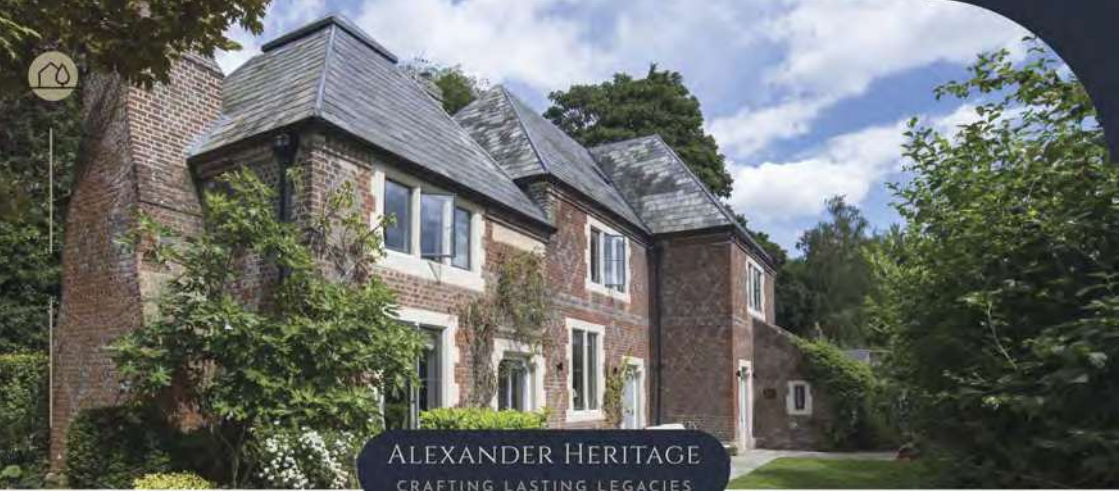
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ALEXANDER HERITAGE PROPERTIES

Expert restoration and project management for east Kent's historic homes



Owniing a listed or historic property is both a privilege and a responsibility. These remarkable buildings tell the story of generations past, but maintaining, restoring, and modernising them requires specialist knowledge, careful planning, and expert project management. This is where

Alexander Heritage Properties has established itself as a trusted partner for homeowners across East Kent. Specialising in the restoration and refurbishment of listed and historic homes, the company delivers a comprehensive service designed to protect architectural heritage while creating beautiful, functional living spaces for modern life.

HERITAGE PROPERTY EXPERTS

Alexander Heritage Properties focuses exclusively on heritage homes, bringing a depth of experience that general building contractors often cannot match. Historic properties present unique challenges, from navigating listed building regulations to sourcing skilled craftspeople capable of preserving original features. The company provides specialist project management that guides clients through every stage of the process, ensuring projects are delivered efficiently and sympathetically. The team understands that every heritage building has its own character and historical significance. Whether restoring a Georgian townhouse, refurbishing a period cottage, or managing a complex Grade II listed renovation, Alexander Heritage Properties approaches each project with respect for the building's history and a commitment to exceptional craftsmanship.

END-TO-END PROJECT MANAGEMENT

One of the key advantages of working with Alexander Heritage Properties is their complete project management service. Rather than coordinating multiple consultants, contractors, and local authorities independently, clients benefit from a single point of contact throughout the entire journey.

Their services include:

- Feasibility assessments and project specification
- Budget planning and scope definition
- Planning and listed building consent applications
- Liaison with conservation officers and local authorities
- Architectural coordination

- Construction management
- Interior design and delivery

This comprehensive approach reduces stress for homeowners while ensuring every aspect of the restoration is properly managed and aligned with conservation requirements.

NAVIGATING HERITAGE REGULATIONS WITH CONFIDENCE

One of the biggest concerns for owners of listed buildings is understanding planning regulations and obtaining the necessary approvals. Heritage projects often require detailed consultation with conservation officers and planning departments before work can commence.

Alexander Heritage Properties manages these processes on behalf of clients, providing clear communication with local authorities and ensuring applications are prepared correctly. Their knowledge of planning and heritage approvals helps minimise delays and increases confidence that projects will progress smoothly.

For homeowners unfamiliar with the complexities of listed building legislation, this expertise can prove invaluable, safeguarding both the property and the investment.

COMBINING TRADITIONAL CRAFTSMANSHIP WITH MODERN LIVING

Successful restoration is about more than preserving the past. Today's homeowners want historic properties that retain their character while meeting the demands of modern lifestyles. Alexander Heritage Properties works closely with architects and specialist trades to achieve this balance.

By coordinating architectural designs, construction works, and interior finishes,



the company creates homes that respect original features while enhancing comfort, functionality, and energy efficiency where appropriate. The result is a living environment that celebrates heritage without compromising practicality.

PROVEN EXPERIENCE ACROSS EAST KENT

Alexander Heritage Properties has successfully managed a range of notable restoration projects, demonstrating its expertise across different architectural styles and historical periods. Projects such as the restoration of Russell House, a Grade II listed Georgian property, and Lee House, a Grade II listed Gothic Revival home, showcase the company's ability to deliver sensitive, high-quality refurbishments. These projects reflect the company's dedication to preserving unique architectural details while ensuring the homes remain functional and enjoyable for contemporary living.

A CALM AND STRUCTURED APPROACH

Restoration projects can be complex, particularly when unexpected issues emerge during construction. Alexander Heritage Properties distinguishes itself through a calm, structured management style that provides reassurance throughout the process. From early feasibility studies through to final interior delivery, every stage is carefully planned and professionally overseen.

Clients benefit from regular communication, budget oversight, programme management, and access to trusted specialist trades. This proactive approach helps reduce risk, avoid costly mistakes, and maintain momentum throughout the project.

WHY CHOOSE

ALEXANDER HERITAGE PROPERTIES?

Choosing the right partner for a heritage restoration project is essential.

Alexander Heritage Properties offers:

- Specialist expertise in listed and historic homes
- Comprehensive project management services
- Guidance through planning and conservation requirements
- Strong relationships with architects, specialists, and local authorities
- A commitment to preserving original character and craftsmanship
- A personalised service tailored to each property and client

BRINGING HISTORIC HOMES BACK TO LIFE

For homeowners looking to restore, refurbish, or enhance a historic property in East Kent, Alexander Heritage Properties provides the expertise, structure, and attention to detail needed to achieve exceptional results. Their end-to-end project management service removes much of the complexity associated with heritage renovations, allowing clients to enjoy the journey of bringing a treasured building back to life.

Whether you're considering a full restoration, planning improvements to a listed property, or simply seeking expert advice on a heritage project, Alexander Heritage Properties offers the knowledge and experience to turn your vision into reality while protecting the unique character of your home for generations to come.

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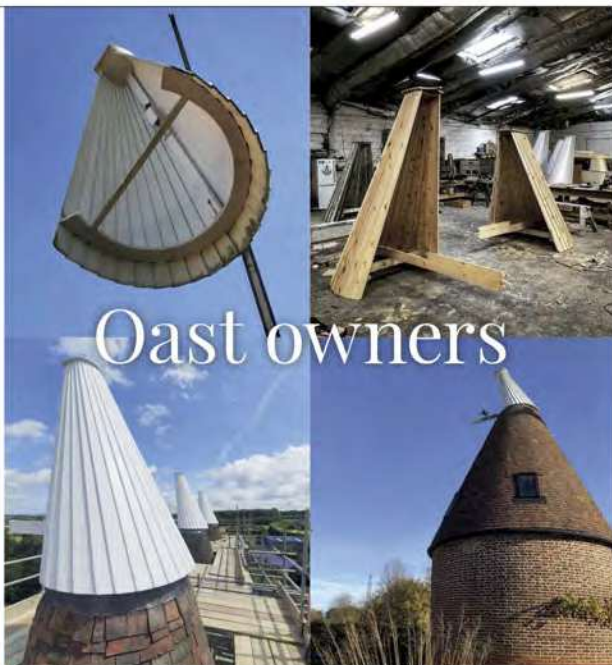
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Who knew?

LOUISE HAS BEEN PONDERING STREET NAMES AND UNCOVERING A WEALTH OF FASCINATING FACTS AS A RESULT...



Using over street names is something I've done for as long as I can remember. I guess it's because I'm interested in the history and heritage of places. I also have an over-active imagination and possibly I'm rather nosey! However, I find it difficult not to wonder about how a place happened to be named.

It's no secret that I've lived in Canterbury for several decades now, so it's a continuing rich source of material for me. What I particularly like about this is that we all trot around our towns and cities and refer to this road and that street, and think no more about it. The names are simply labels, nomenclature, or an aid to finding your way around. That's until the name



Conquest House, 17 Palace Street

of a street suddenly pops out of the woodwork for me, and I'll start to ponder how it came to be called such and such.

This happened recently with Palace Street in Canterbury. Strangely I've never really thought about why it's called that, but as soon as I thought about it I had to try to find out more. The thought went something like this – so why is it called Palace Street? The most obvious reason is there must be link to the Archbishops in Canterbury. I think most of us are aware that Archbishops live in what's called a palace. Okay, so it's the street where the Archbishop's Palace is – simple? However, I definitely don't remember seeing a palace in Palace Street.

The thing is I'm pretty sure the residence of the Archbishop when they are in Canterbury is in the Cathedral precinct (with another one, called Lambeth Palace when they are up in

London). Further investigation confirmed that when in Canterbury The Archbishop definitely stays in the Old Palace situated within the Cathedral Precincts.

Research also confirmed that Palace Street takes its name from the medieval Archbishop's Palace that was built by the then Archbishop Lanfranc in 1067, after a fire destroyed the previous palace. The medieval palace's gatehouse is still visible as the large flint building down toward the Borough, which is at the end of Palace Street. So it's no wonder I haven't spotted a palace in Palace Street, because it's just where the main entrance was.

It was whilst I was digging into the history of the street that all sorts of other fascinating facts about various other buildings grabbed my attention. I realised that I'd walked up and down this beautiful street many times, and I

had absolutely no idea of the rich history that lay behind so many of the facades, that I've admired in passing, which made me feel it was well worth sharing this treasure trove of local history with our readers.

I'll start with one of the most notable buildings, No. 17 Palace Street, also known as Conquest House. You can't pass by it without noticing its incredibly appealing half-timbered, possibly Tudor or Jacobean frontage. It's a feast for the eyes, with mullioned windows, lots of decorative carvings, including a frieze near the eaves, and fantastic carved brackets to support the jetties. However this fabulous façade hides a hidden history of a dark and dastardly deed that rocked the country to its core, and continued to have repercussions throughout history to this day. This is where the four knights were staying that murdered the Archbishop, Thomas Becket on a fateful night in December 1170. It's thought they would have entered the Cathedral through the previously mentioned Archbishop's Palace gatehouse entrance, which just happens to be opposite Conquest House.

Another very notable and attractive half-timbered house is just along the street from No.17 and that is No.8 Palace Street. This is a 13th century building that will have had many additions as the centuries have gone by. It is very close to the church of St. Alphege and it's thought to have possibly been built as the rectory for this church. As with most buildings of this age, its upper floors will have been added on to the ground floor in later times. Each floor would project out further than the original floor space of the floor below, exponentially increasing



8 Palace Street



the size of the accommodation as it goes upwards. The additional floors may date to around the 15th century, and it's thought that the frontage may have previously been on another building and reused on this one. Our predecessors were no strangers to recycling.

The projecting jetties are supported by interestingly carved brackets of a rather bawdy nature on each edge of the house. There is a male and a female grotesque figure or gargoyle, they have lewd grins and seem to be holding their breasts. They're probably put there to protect the householders from bad spirits. There's also beautiful decorative carving of floral and geometric patterns, scroll work and coil moulding around the jetties' rims, including Tudor Roses, between the second and third floors and a beautiful front door with studded ironwork.

Also at the far end of Palace Street past Conquest House on the corner near the Borough is No. 28, or the famous Crooked House, previously known as Sir John Boys House (an MP and the first Recorder of Canterbury who died in 1612) and also known as the King's School shop. Nowadays it is home to a charity bookshop and has recently gone up for sale. This is another half-timbered house dating back to the 17th century with projecting jetties and is well worth a look, not only for these, but mainly for its fantastically skewed front door. Apparently alterations to a chimney inside the house caused a sideways slippage, which became more pronounced as rectifications were carried



No. 28, the famous Crooked House

out. Eventually the structure was stabilised with an internal steel frame to keep it safe.

Of course the buildings I have mentioned here are the possibly most obvious or well-known historical hi-lights of this well-appointed street, and many of you may already be aware of them. However, I've stumbled across many more that may well interest you whilst delving into the history of the area, it's difficult to know where to stop.

For instance there is also the Old Huguenot Weavers House at No.23, No. 46 that was The Old Fire Station in 1882, The Old Albion Inn

at No.16, not to mention the history of the old red pump that was attached to a large well that was discovered at the top end of the street near Orange Street, which is now mounted on a wall of the shop called Siesta. There's more than enough for another article on this fascinating area that is so close to the Cathedral, not to mention its wealth of social history when you start to look into the trades of the residents and business owners. I will though leave you with this last nugget of information for now, about No. 52, which is at the top end of Palace Street.

A certain lady called Mary Caldwell was born in January 1874 at No.52. She was educated at the Simon Langton School for girls and the Sidney Cooper School of Art and also the very Prestigious Royal College of Art. Mary was an author and children's book illustrator. She married Hebert Tourtel, the Editor of the Daily Express. She was Mary Tourtel, the creator of our much-loved Rupert Bear.



The old red pump on the wall of Siesta



The entrance to the Old Archbishop's Palace



Supporting role

EXPOSED BEAMS ADD BAGS OF CHARACTER AND INTEREST TO ROOMS, ADDING BOTH CHARACTER AND STRUCTURAL INTEGRITY, BUT THEY SHOULD BE PRESERVED WITH CARE.



Exposed beams add character and interest to rooms, but are not always without their problems – whether they have been coated in layers of shiny gloss or suffering from decay or insect attack.

They are not just decorative features – they are essential elements that support floors and walls. During the 19th and 20th centuries it became popular to paint timber beams black and this is something most modern-day owners are keen to reverse. Great care needs to be taken in order not to damage the old timber and if your home is listed you will need consent before making this kind of alteration.

PAINT REMOVAL

There are two ways of removing paint from beams: air abrasive and chemical techniques. It is always best to seek professional advice here as everything from the type of paint to the state of the timber needs to be taken into account when selecting the best removal method. You should also be aware that many old paints contain lead and other harmful chemicals. Some abrasive methods, such as sandblasting will not be appropriate for all timber beams, and could cause lasting damage, in which case a chemical stripper might be a better option.

DECAY

Decay is often found in the lower elements of a timber frame as these are the most susceptible to water ingress. The first step is to determine the source of the problem. The second step is to assess the timber and make a repair designed to minimise the loss of old wood.

WOODWORM

If you're renovating a home with timber beams, knowing how to treat woodworm is a great

tool in your arsenal. Woodworm usually makes an appearance in damp and poorly ventilated areas, where wood cannot dry out, which is why it is a concern when renovating a house. Left untreated, active woodworm can cause serious structural and aesthetic problems, especially in old timber frame buildings.

Unless the infestation of woodworm has been severe, it's often best to leave the woodworm holes as they are and put the texture down to 'added character'. Often, it's attempting to sandblast, scrape or plane down the timber to achieve an untarnished finish, however this removes the outer layer of the timber and can expose the messy web of tunnels left by the woodworm larvae underneath. Removing the outer layer of the wood also damages the historic value of timbers.

If woodworm has caused significant damage leaving timber structurally unsafe or irreparable, it might be necessary to replace the damaged section or beam. There are also resin-based repairs available which can be completed by a timber specialist. A specialist surveyor can make a report on affected areas and advise on a suitable course of action. However, these repairs or replacements should only be carried out conservatively and where absolutely necessary. Generally, DIY treatments are more than adequate, and if carried out properly can save you a lot of money and hassle.

REPLACE OR REPAIR?

Old timbers should not be needlessly replaced or their surface finishes removed without careful consideration. The replacement of beams will nearly always reduce the special interest of an old house. Sandblasting or aggressive cleaning not only damages the wood





but can destroy traces of early decoration. The use of new timbers may be justified in certain circumstances, perhaps to replace unsuitable modern ones or offer an immediate impression of characterful comfort when building an extension. Good quality European green oak is a sound choice.

If you feel it necessary, the wood can be treated with a beeswax and turpentine polish or micro-crystalline wax. This is often preferable to polyurethane varnish, stains or modern gloss paint. Generally speaking when it comes to beams a smaller intervention is better than a big one.



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The best of Kent's food and drink experiences including restaurants, bars, cafés, pubs, farm shops, delis, butchers and markets, as well as recipes and local produce.

(Photos: macknade.com; whitstableharbourgin.co.uk; alkhamcourt.co.uk; birdiesrestaurant.co.uk)

Ultimate autumn

FOOD & DRINK EXPERIENCES

We have a passion for all things food-related; be it a simple ingredient turned into something tantalisingly tasty or the gastronomic magic of one of Kent's finest eating establishments. Our ultimate autumn food experiences is the definitive list of great foodie treats you really should try.



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Whitstable Oysters are shellfish of the species *Ostrea edulis* (Native oyster) and *Crassostrea gigas* (cultivated European oyster) the meat of which is fat and succulent. They can only be found in the oyster beds in the vicinity of Whitstable.

A SCRUMPTIOUS SUNDAY ROAST

As autumn settles in, our kitchen celebrates the season with comforting dishes built around warmth, richness, and seasonal ingredients. Try lunch with the family at The Anchor in Faversham. Expect slow-cooked meats, roasted root vegetables, and hearty plates that showcase the depth of autumn produce.



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Spa Valley Railway, Tunbridge Wells
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Aiming to be the biggest Beer and Cider Festival in the south east, this family-friendly event features 230 real ales (including 40 Kent Green Hop varieties!), 14 keg beers and 80 ciders – all enjoyed aboard heritage steam trains with live music throughout. www.spavalleyrailway.co.uk

BLACKBERRY PICKING

Who can resist picking ripe, plump blackberries from a laden hedgerow stumbled upon during a family walk?

4



KENTISH ALE WITH A SCOTCH EGG

Crisp coating, nicely seasoned sausage meat and inner egg cooked just so. Best enjoyed with a pint of Kentish ale.

6



8

MAKE TOMATO CHUTNEY

The ideal way to preserve a glut of tomatoes left over from summer. For a great recipe book full of ideas buy *Tomatoes* by Jenny Linford.



5

SAMPLE KENTISH COBNUTS

They can usually only be bought from about the middle of August through to October. Stored nuts may be available from selected larger outlets through to Christmas. (roughwayfarm.co.uk)



7

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9

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10

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12

BROADSTAIRS FOOD FESTIVAL

2nd - 4th October Broadstairs Food Festival is a vibrant celebration of brilliant food, drink and the passionate people behind it. Discover independent producers from Kent, the wider region and beyond, alongside an incredible choice of freshly prepared hot food, artisan produce and specialist drinks.



11

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Tue, Wed & Thu, 12 noon - 5pm



Sat, 12 noon - 5pm; Sun 12 noon - 4pm



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- Sat 12th September - Rock Lobsters
- Sun 13th September - Roger Hubbard
- Sun 20th September - Rock Lobsters
- Sat 26th September - Deep River Blues
- Sun 4th October - Dylan Band
- Sun 11th October - Bill Clift
- Sat 18th October - Ivan Allstars
- Sun 25th October - Two Tone Pirates
- Sun 31st October - Big Orange Head
- Sun 1st November - Ozzie and the Uglies
- Sat 7th November - Sunset Alley
- Sun 8th November - Nightwatch
- Sun 15th November - Squeeze Gut Alley
- Sat 21st November - Venus Witch
- Sun 22nd November - Gumboots
- Sun 29th November - Barracuda

*Please refer to the website as bands
are subject to change.*

www.thepubonthebeach.co.uk

A classic, elegant and impressive way to wow your guests. These can be prepared and baked the first time, then chilled overnight and baked for the second time the next day.



CAULIFLOWER

It's the unassuming ingredient that has become a force to be reckoned with. Whether roasted, smashed, whipped, pickled or braised, each cooking method gives it a new dimension of flavour, and these 60 vegan and vegetarian recipes show off myriad ways cauliflower can be enjoyed.

SERVES

6

YOU WILL NEED

200g cauliflower,
cut into florets

1 leek, finely chopped
(white part only)

1 tablespoon
Dijon mustard

1 onion, finely chopped

1 bay leaf

2 sprigs thyme,
plus extra to garnish

350ml full fat milk

80g unsalted butter

120g plain flour

4 eggs, separated

300ml double cream

140g mixed grated
Gruyere and Cheddar

2 tablespoons finely
snipped chives

Salt and freshly ground
black pepper

Salad leaves, to serve

6 x 250ml ramekins,
greased

DOUBLE-BAKED CAULIFLOWER SOUFFLÉS

METHOD

Preheat the oven to 180°C/ gas 4.

Place the cauliflower, leek, mustard, onion, bay leaf, thyme and milk in a saucepan over a medium heat. Bring to a simmer, then reduce the heat to low and cook, partially covered for 8-10 minutes, until the cauliflower is tender. Strain, reserving the milk. Discard the herbs.

Melt the butter in another saucepan over a low heat. Add the flour and cook, stirring for 2-3 minutes. Gradually whisk in the reserved milk. Cook for 2-3 minutes until thickened. Whisk in the egg yolks, 125ml of the cream and half the mixed cheese. Remove from the heat and set aside.

Blend the cauliflower, leek and onion in a food processor until smooth. Add the sauce, and pulse to combine. Season.

In a bowl, using electric beaters, whisk the egg whites to stiff peaks. Fold one-quarter of the egg whites and the chives into the cauliflower mixture to loosen, then gently fold in the remainder. Divide among the prepared ramekins. Place in a deep baking pan and fill with enough boiling water to come halfway up the sides of the ramekins. Bake in the preheated oven for 20 minutes or until puffed and golden.

Remove from the pan and cool slightly, then turn out the soufflés into an oven-proof dish. Pour the remaining cream over the soufflés and scatter with the remaining cheese. Bake for a further 10-15 minutes until risen and bubbling. Serve with salad leaves and extra thyme sprigs to garnish.

MAKES
16

YOU WILL NEED

Salted caramel sauce

- 400ml can coconut milk
- 150g coconut sugar
- 1 teaspoon vanilla extract
- 1 tablespoon coconut oil
- ½ teaspoon sea salt

Brownies

- 350g cauliflower, leaves and core removed, cut into florets
- 170g Medjool dates, stones removed
- 1 tablespoon vanilla paste
- 2 tablespoons espresso coffee
- 3 tablespoons maple syrup
- 140g white spelt flour
- 70g hazelnuts, ground, plus extra to garnish
- 50g unsweetened cocoa powder
- ½ tablespoon ground flaxseeds
- 60g dark chocolate chips
- Coconut chips to garnish (optional)

CAULIFLOWER BROWNIES WITH SALTED COCONUT CARAMEL SAUCE

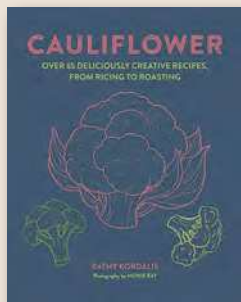
METHOD

Preheat the oven to 180°C/ gas 4.

First make the caramel by bringing the coconut milk and coconut sugar to the boil in a pan over a medium-high heat. Reduce the heat to medium-low and then, stirring occasionally, continue to simmer for about 30 minutes, or until the mixture becomes thick and syrupy. Remove from the heat and vigorously stir in the vanilla, coconut oil and salt. Transfer to a glass container and put in the freezer for about an hour, or until the mixture thickens.

Place a colander over a pan of simmering water. Add the cauliflower florets and cover with a lid. Steam for 20 minutes or until tender, then leave to cool. Put the cauliflower in a blender and blitz with the dates, vanilla paste, coffee and maple syrup.

In a bowl, combine the flour, ground hazelnuts, cocoa powder and flaxseeds. Stir in the cauliflower mixture until combined. Fold in the chocolate chips and spoon into the lined cake pan. Bake for 20 minutes, until the brownies feel firm to the touch. Remove from the oven and leave to cool in the pan. Cut into squares and drizzle with the caramel sauce to serve. Garnish with extra hazelnuts and coconut chips if you like.



*Recipes taken from Cauliflower
by Kathy Kordalis, published by
Ryland Peters & Small (£16.99).
Photography by Mowie Kay*

These healthier brownies are soft and chewy as good brownies should be. The warm coconut caramel sauce is a delicious bonus.



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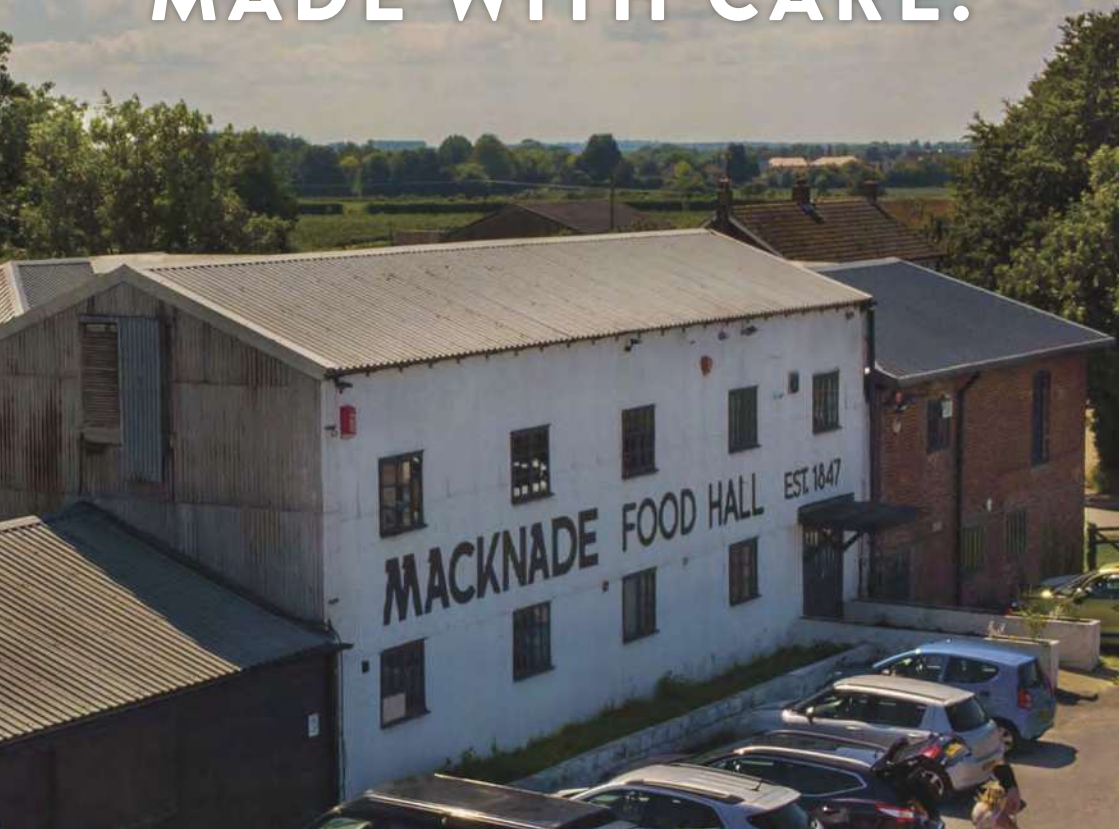
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WHAT'S ON

FROM SUMMER ROSÉS TO AUTUMN REDS

ease yourself in effortlessly

EARLY AUTUMN IS THAT MAGICAL IN-BETWEEN MOMENT – SUNNY AFTERNOONS STILL HINT AT SUMMER, WHILE THE EVENINGS COOL DOWN TO MAKE YOU REACH FOR A JACKET OR JUMPER. JUST LIKE YOUR WARDROBE STARTS TO SHIFT, SO SHOULD YOUR WINE CHOICES.

Rowena Hawtin DipWSET

Autumn is the perfect time to transition from those crisp, chilled rosés you sipped all summer to something a little deeper and cosier. Think of it as a seasonal spectrum, starting with bright, fruity pours and easing into bold, comforting reds that match the mood of autumn leaves.

AUTUMN IS AN IDEAL TIME TO CHILL LIGHT REDS

Many light to medium bodied reds work really well when lightly chilled and are so refreshing at this time of year. For example, grapes that have thin skins work best as they generally have low tannins which do not taste bitter when chilled. They also tend to have bright, vibrant acidity, fresh red fruit flavours and often are not oaked. Examples include Cabernet Franc, Mencia from Spain, Frappato from Italy and most styles of Merlot. But here are my top choices for chillable wines this Autumn.

PINOT NOIR – THE PERFECT CHILLABLE RED

Pinot Noir is a wonderful red wine for autumn because it offers a light-to-medium body, bright fruit flavours as well as cosy earthy notes that match cooler weather. As an international grape, it is grown all over the world including Burgundy in France, California and Oregon in the USA, Chile, New Zealand, Australia, Germany and of course England with each country/region producing its own unique style.

What style of red wine is Pinot Noir?

Pinot Noir is arguably the most charismatic of all grape varieties and the hardest to get right. Light enough to enjoy with a slight chill on those lingering warm afternoons, yet complex and earthy enough to cosy up with at night; it's the perfect bridge between summer sipping and autumn comfort.

No other grape has the same power of seduction, from its naturally delicate colour to the charming raspberry and cherry notes of a young pinot noir, through to the more gamey aromas that appear with age and scents of damp leaves, forest floor and mushrooms. Its soft structure with low tannins lends itself very nicely to being chilled at around 14°C which is a perfect accompaniment to roast meats, root vegetables and cranberry dishes.

Young Pinot Noir is best suited to chilling as it will complement the vibrant, fresh fruits; however, older, more complex wines such as those from the Cote d'Or in Burgundy or Central Otago in New Zealand are best served at room temperature to enjoy the more complex structure and flavour nuances.

GAMAY – THE GRAPE OF BEAUJOLAIS

Gamay is the grape of Beaujolais- the region in France just south of Burgundy where it thrives. Most Gamay is a “drink now” wine, meaning it should be consumed within a year or two after bottling and in fact Beaujolais Nouveau is designed to be enjoyed as soon as a month or two after its release, between late October and January.

What does Gamay taste like?

Gamay can taste similar to Pinot Noir, falling more on the earthy side with flavours of cherry, herbs, and sometimes banana. Most Beaujolais is made by a process of Carbonic Maceration which gives the wine a slight banana flavour and ensures an easy drinking style with low tannins and fruity flavours.

There are three classifications of Beaujolais

- **Beaujolais Nouveau** – made for immediate drinking – it's light and fruity and works very well chilled at about 12-14°C
- **Beaujolais and Beaujolais villages** – everyday wines - usually consumed within a year or two of bottling – simple and easy drinking – chill at about 12-14°C or about 45 minutes in a fridge
- **Cru Beaujolais** – many of these wines are made by the traditional process and some have long ageing potential as well. The lightest are from Fleurie and Chiroubles and can be lightly chilled if desired, However, the heavier wines such as those from Morgon are best served at room temperature and can be drunk young, but they also have long ageing potential as well where they can resemble Pinot Noir with notes of forest floor, mushrooms and liquorice – ideal for late autumn evenings.



THE BEST WINES TO CHILL ARE THOSE WHICH ARE GROWN AT HIGHER ALTITUDES SO LOWER IN ALCOHOL AND LIGHTER BODIED, BUT MOST CAN BE ENJOYED AT ROOM TEMPERATURE AS WELL.

CINSAULT (CINSAUT)

Cinsault is one of the main grapes in Provence that makes a light, dry, and refreshing rosé wine known for its pale colour and bright red berry flavours like strawberry and raspberry. However, it doesn't just make pink wine, it is also one of the 17 sanctioned varieties used in Châteauneuf-du-Pape and thrives in southern France in blends along with Grenache and Syrah. More recently though, producers have been reducing yields and showcasing this grape as a varietal making richer wines that showcase Cinsault's distinct floral and somewhat savoury characteristics.

Although it can be served at room temperature it can also, like the wines above, be enjoyed lightly chilled on an autumn afternoon in the garden with some charcuterie and soft cheeses.

GRENACHE

Grenache is a grape variety made popular by producers from the Rhone in France as well as all over Spain – especially in Rioja (where it goes by the name Garnacha).

What style of red wine is Grenache?

Deliciously, round, fruity and heartwarming, Grenache can be truly majestic when done well. Its likeability comes largely from its full body and sensation of sweetness which comes from its high levels of alcohol and glycerol. Expect plump, red fruits, black cherry, baking spice flavours and a hit of white pepper, developing into jammier, stewed fruit flavours in hotter regions.

Where should I start with Grenache?

In the Old World. Grenache (or Garnacha) is found all over southern France and Spain, thriving in hot, dry vineyards where less hardy grapes would struggle and it can grow old very gracefully in bottle. It is a key player in the Rhône Villages, is naturally high in alcohol, but low in tannins and makes excellent rosés too.

In the New World, Australian Grenache represents the 'G' in the Rhône-inspired GSM (Grenache, Shiraz, and Mourvèdre/Mataro) blends that the country is well-known for which are usually generously flavoured with refreshing redcurrant and strawberry notes.



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