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Spring 2015

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# Welcome

It is that time of year again, spring has sprung and it's time to get out into the garden.

Mike Shackleton of Ornamental Garden Lighting Ltd shows us how they achieve some stunning effects with lighting in the garden. There is a chance to win ticket with Jacksons Fencing to RHS Hampton Court Palace Flower Show, which is an amazing day out.



Another outside project is the restoration of a beautiful Grade II Listed Building in Kent. Restoration Lime have been contracted to return this derelict old house to its former glory and we hope to see the finished project in the summer magazine.

Don't forget to mention Conservation News Kent when replying to any advertisements.

I hope you enjoy the lovely light evenings and I will see you again in the summer.

*Dawn*

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### Published by

Dawn Long  
[www.cnkent.co.uk](http://www.cnkent.co.uk)

### Contributors

Jacksons Fencing  
OGL  
Restoration Lime  
Historic England  
Acorn Ironmongery  
[www.drdauidwright.co.uk](http://www.drdauidwright.co.uk)

### Front Cover

Picture supplied by [www.tesco.com](http://www.tesco.com)

### Editor/Sales Manager

Dawn Long - 07725732535  
[dawn@cnkent.co.uk](mailto:dawn@cnkent.co.uk)

### Designed by

Matthew Jones

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# Jacksons Fencing

*news, tropical treats and more...*

**It's April, has spring sprung at last?**



Mediterranean Memories show garden at Jacksons HQ in Kent, a source of inspiration for customers

**A**pril means Easter is here, and all things springy leap to mind. It's a time, for not only spring cleaning the inside of your home, but getting out and tidying up in the garden too. There's nothing I like better than pruning the old growth back, clearing rubbish and making way for the fresh greenery, as bulbs send up shoots and the cheerful

yellow of the daffodils remind us of the bright sunshine of spring.

If you would like some hints and tips about what to do in the garden, to aid your 'spring clean' do go to your dedicated web page to find a link to our website blog posts.

I find this time of the year is usually synonymous with being ultra busy for ►

me, as over the last five years, we've been running the Jacksons Show Gardens Design competition, where out of many competition entries, we will pick a couple of winning designs which are then built here at Jacksons Head Office, amongst the seven show gardens we have here in our display, from previous years.

They have proved very popular with visitors and are a useful source of inspiration for customers looking for fresh ideas for their own projects. Here as an example are photos of one of last year's winners – Mediterranean

Memories by Sally Perigo - I know from several customers feedback that they incorporated the Jakwall used in the raised beds, into their own gardens, after having seen it here.

However, this year is a different story show gardens-wise; instead of running the competition with the end result being a couple of lovely new show gardens in our head office display area, the prize is a show garden at the prestigious RHS Hampton Court Flower Show, which is the stuff that many garden designers dreams are made of.

As you can imagine it's been hectic,





we have had over two hundred designers registering their interest in the competition and we are just at the judging stage as I write this. By the time this is printed, whomever has won will have been announced on our web site and in the press, and we will have moved on to the planning stage for building the garden for the show, which

will be at RHS Hampton Court Palace from 30th June to 5th July.

So if you are planning to visit the show, please do come along and have a look at our Show Garden and say hello.

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# WIN

*tickets to RHS Hampton Court Palace Flower Show*



To celebrate our presence at RHS Hampton Court Palace Flower show we are having a free prize draw to win pairs of tickets to the show. The free prize draw will run from the beginning of April until 15th June 2015. Winners will get a pair of tickets and will receive a goody bag when they drop by the Jacksons show garden when visiting the show.

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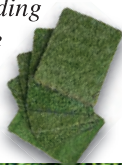
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# *Ornamental* GARDEN LIGHTING

## *Architectural & Landscape Lighting*



**Mike Shackleton** came to garden and architectural lighting from a background of 35 years in film production as a Lighting Cameraman and later as a Director. Ornamental Garden Lighting was formed as a result of the owners of featured locations asking to have the same dramatic cinematic lighting effects recreated for their homes and gardens, so they could enjoy the result on a daily basis. Mike is a professional member of the Association of Lighting Designers and The Worshipful Company of Lightmongers, while OGL is an Affiliate Member of BALI & The American Society of Landscape Architects.

Good exterior lighting of a property, be it in the gardens or of the building itself, can be one of the most influential factors in how private homes or commercial premises look and function at night.

From a welcoming entrance to reassuring security, most people rely on lighting without really giving it due thought or consideration early on in a project. As a result, the opportunity to add extra dimensions such as areas of tranquillity, interest and safety can be lost.

Light defines space, emphasises texture and form, enhances colour, creates atmosphere, mood and in the more practical sense, allows us to see what we are doing and to move safely from one area to another without injury.

For garden designers, landscapers and members of the public, exterior lighting offers an exciting prospect for the client in presenting an alternative perspective by night, in effect creating two different gardens. There are also the seasonal opportunities to maximise, turning a stark winter landscape into a dramatically lit sculptural vision. To

have a beautifully landscaped and planted garden disappear at 4.30 in the afternoon seems such a shame when the clients could still be enjoying their new garden as a visual backdrop through the windows of their beautiful home or country house.

Exterior lighting does require its own robust infrastructure which needs to be taken into consideration as early into the project as possible.

Constant exposure to the elements and extremes of temperature, both place high demands on the exterior electrical installation and the light fittings themselves. In addition, there are also strict legal, regulatory and safety procedures that must be complied with.

The selection of exterior light fittings is also of critical importance. There are hundreds of manufacturers, producing thousands of lights. The price does not always determine the most suitable unit for a specific application. The objective is to select the most appropriate fitting to achieve the desired result and some are more effective, robust and easy to maintain than others. ▶







Designing a lighting plan for a garden requires the careful combination of the aesthetic effect, colour, mood, luminance levels, practical requirements, serviceability and the precise positioning of the fittings. Light pollution to both the clients themselves and their neighbours must be taken into careful consideration and minimised. In addition, the electrical installation requires protection from accidental damage during maintenance works or gardening.

For clients, especially in this current

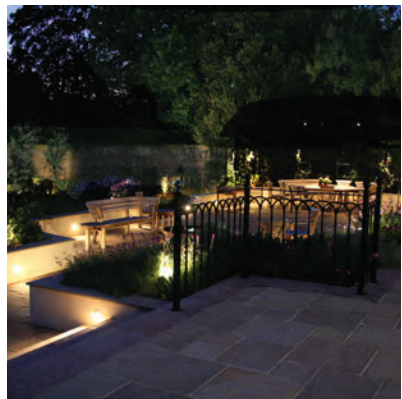
economic climate, the decision to have garden or architectural lighting often comes down to cost. Although the majority of clients would like garden lighting, the complexity of an exterior lighting installation and the infrastructure involved is often underestimated by both the client and garden designers. Ultimately, the result has to be a robust, weatherproof system that is effective, durable and aesthetically pleasing.

However, with any exterior electrical installation that is continually subjected ►



to the worst the English weather can throw at it, a cheap installation normally only results in failure in the best case scenario and a very dangerous situation in the worst. Sometimes it seems people forget that electricity is potentially lethal, especially when mixed with water.

As an alternative, it is possible (as with landscaping) to install garden lighting in phases. This does however require considerable forward planning to ensure the armoured cables, which provide mains power to wherever it will be needed in the garden, is carried out prior to any permanent hard landscaping being completed. A comprehensive cable plan, which







specifies the power requirements for all future phases of a garden's evolution, should avoid any unnecessary future damage to beautifully laid terraces, lawns, paths or flower-beds.

Good exterior lighting can add a whole new dimension to the gardens you design, maintain and even build, creating visual statements, enhancing atmosphere, altering colour

and emphasising texture. Areas of darkness, shadow and shade are just as important as the light itself and it is this dynamic, almost theatrical, contrast that adds subtlety, excitement, tranquillity and even mystery. It can positively affect mind, body and spirit.

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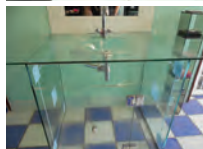
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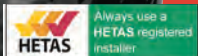


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# New life for *England's* Old farm buildings

- Historic England publishes new advice to help owners convert redundant traditional farm buildings
- Traditional farm buildings contribute to the local character and distinctiveness of England's countryside, but are often under threat of redundancy and loss
- Last year the Government changed planning laws to extend permitted development rights so farm buildings can be converted to homes

6 Green Farm, Barn



A new guide for owners of farm buildings has been published today by Historic England, the public body that looks after and champions England's historic environment that will officially come into being on 1st April. It takes owners through the process for successfully changing buildings while retaining and enhancing historic character and significance. Getting the design right, including the siting of new buildings and other changes is fundamental to this process.



Green Farm, Cider House WCC

Most surviving traditional farm buildings date to the 19th century, but may be much older and they play a vital part in defining England's distinctive and diverse landscapes. As agricultural practices and the rural economy change, many have become unsuitable for modern farming and without a use they rapidly fall into disrepair and are lost. Historic England's research has shown that only a third in some areas remains in agricultural use.

Over 80% of traditional farmsteads in the West Midlands, for example, have survived to some degree. The area is characterised by cattle houses built as early as the 16th century, distinctive cider mills and some barns built before 1550 on the large estates of gentry or prosperous farmers.

Several farm buildings on the Bromesberrow Estate on the edge of the Malverns have already been successfully converted for commercial use and Historic England's new guide will inform how those elsewhere on the



Bolton Abbey office conversion



How Beck Barn, interior



estate, including a pair of 19th Century buildings and a medieval barn, could be given new life whilst retaining their special character.

Gilbert Greenall, owner of Bromesberrow Estate, who piloted the advice, said: "Without the farmstead guide I would never have appreciated the fascinating history of the site and how this might help breathe new life into these ancient buildings. The 1884 ordnance survey map showed the buildings lost over the last 70 years, helping demonstrate to planners what could be achieved by new buildings on the site and how these might be

arranged to protect the existing historic buildings which are in part from the 15th century, giving them a sustainable future."

Countryside in the South East is known for its specialised farm buildings such as oasthouses built to serve the hop industry which boomed from the 18th Century, but it has one of the highest concentrations of surviving early barns in England. Hazelden Farm in the High Weald Area of Outstanding Natural Beauty, which has more of these mostly timber framed barns than almost anywhere in Europe, has been developed and enhanced using this new guide because it led to a better understanding of the farm's most important elements and new, sustainable uses for its historic barns and oasthouses.

Last year the Government changed planning laws to extend permitted development rights to the residential conversion of agricultural buildings. Historic England wants people to continue to use and enjoy historic places and therefore encourages the ►

conversion of redundant buildings in ways that retain local distinctiveness. Ultimately Historic England's aim is to stop traditional farm buildings disappearing from the landscape.

Brandon Lewis, Minister of State for Housing and Planning, said: "Farms are a vital part of our landscape and define the character and quality of an area, but in some places their nature is also changing.

"This government has put in place a planning system that reflects that and is flexible towards buildings changing their uses. That's why we are protecting farm buildings and the openness of the countryside but allowing buildings that are no longer suitable or needed to be converted to other uses without the need for planning permission.

"This will bring jobs and growth to the countryside as disused agricultural buildings are converted into shops, restaurants, small hotels, offices and much needed new homes and direct development away from green field sites."

"And that's also why we are supporting Historic England's farmstead assessment framework, which will be very helpful in encouraging the adaptation and improvement of these farms whilst conserving their historic value and significance."

Sir Laurie Magnus, Chairman of Historic England, said: "Given their importance to our heritage and to the local character of our rural landscapes, we are concerned about the rate at which traditional farm buildings are being lost. Although most will not meet the criteria for protection through listing, that does not mean that they are without value. Conversion will not be appropriate for all buildings, or in all circumstances, but it is our belief that – if approached in a sensitive way as set out in our advice - conversion can provide a suitable route for many. If done correctly, conversion can enable these buildings to be retained for future generations and, very importantly, it can help to breathe new life into rural communities."

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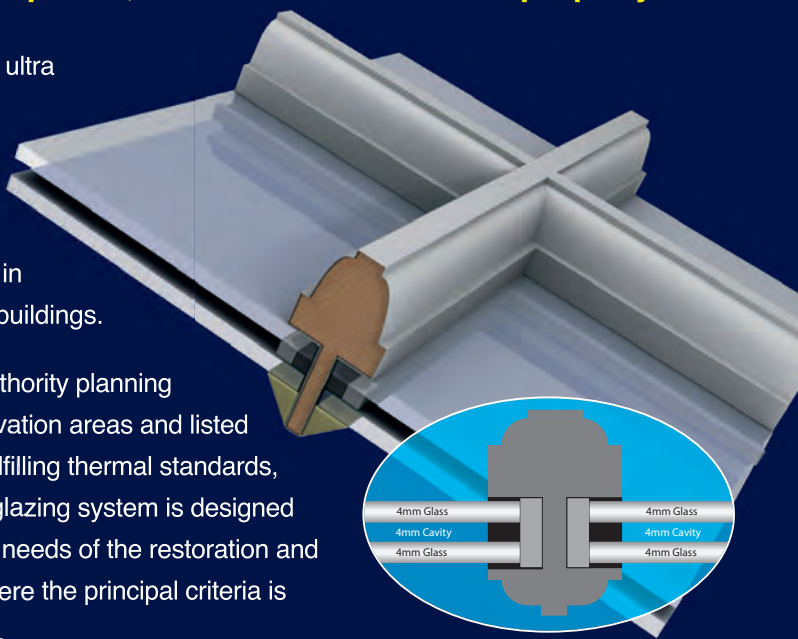
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# TRADITIONAL RESTORATION *of a listed gem*



**W**e were contacted last year by a potential client who had purchased an 18th century cottage with significant later additions. The property was of traditional construction with solid brick walls, laid with lime, and a shallow step-footing on the ground floor with timber frame above. In all, the original construction had been economical and of a very basic standard, and later used as a miller's store with little regard for creature comforts.

As with many houses of this age, modern materials had been applied unsympathetically, but here there was also a render of sand and cement, and the ground floor timbers and floor boards had been replaced with concrete, resulting in high levels of

damp. It is impossible to overemphasise the amount of damage that occurs to a building made of brick and timber when water and damp become trapped in its structure: high moisture levels in a building's fabric have the same effect as sugar on teeth.

The client understood the problems but was unclear about the best way to deal with them. Prior to the property being purchased, it was obvious even after a casual inspection that major works were going to be necessary to make it habitable again, a fact reflected in the purchase price. It's not often that I'm contacted by somebody who is aware that the job is going to take at least six months and involve major structural work, and I am now writing this article at the halfway point in a ►





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six-month project to completely restore the house.

The brief was to carefully remove the modern materials and resultant rot, and then to repair the fabric whilst trying to retain as much of the original structure as possible, followed by a sympathetic restoration. The end result would be a period home that was dry, warm and with no further decay. And so in order to start the drying process, we first removed all of the interior and exterior render to allow air to wick the trapped moisture from the walls, a process which takes many months. All concrete was then removed from the sub-floors.

It is very important to note that step-footings can be really shallow, sometimes just a few brick courses deep, and if they are undermined this can result in the need for underpinning. When we dug out, great care was taken

to avoid this. Prior to Restoration Lime taking the contract, plans had been drawn to replace the concrete slab with limecrete, and then a waterproof membrane and an engineered wooden floor. This was something I found anachronistic as limecrete is excellent at moisture transference but capping it with a damp-proofing membrane would leave you back at square one. The previous concrete slab had forced the trapped water underneath it into the walls, but fortunately, when we dug up the floor we found the old brickwork that had supported the original timber floor. This gave us an historical precedent to replace the concrete with a wooden floor.

I was delighted about that as I could now see a practical way of controlling the rising damp problem by repairing and levelling the brick work and digging down to allow a clearance between the new structural timber and the sub-floor, accompanied by the installation of air bricks fitted with ducting to allow the air to flow under the floor. All this would

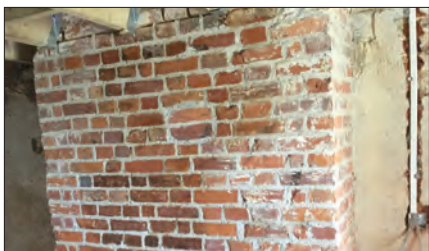


Installed breathable insulation prior to lime rendering



Chimneys have been replaced using the correct bricks, tinted to age them and laid in lime, with Salvaged Pots





ensure that moisture levels under the new floor would remain stable. The next step was to fit a physical damp course in one-metre lengths bonded with butyle adhesive into the walls, necessary as the walls had long been subject to excessive moisture levels and had become very porous. Over a hundred metres of helical crack-repair bars were installed into the walls as large areas were very unstable. The bars allow the walls to flex without reopening the fixed cracks.

We have removed all the unsuitable 1970s windows as they had started to rot, and supplied the client with bespoke casement windows made by a joiner. We have resized the openings to fit the new windows and altered some of their positions as they had been placed too close to the main structural oak beams, causing walls to start to fail. We also removed the chimneys as they

were laid in the last forty years using inappropriate bricks and with sand and cement, were not to scale, and had modern chimney pots.

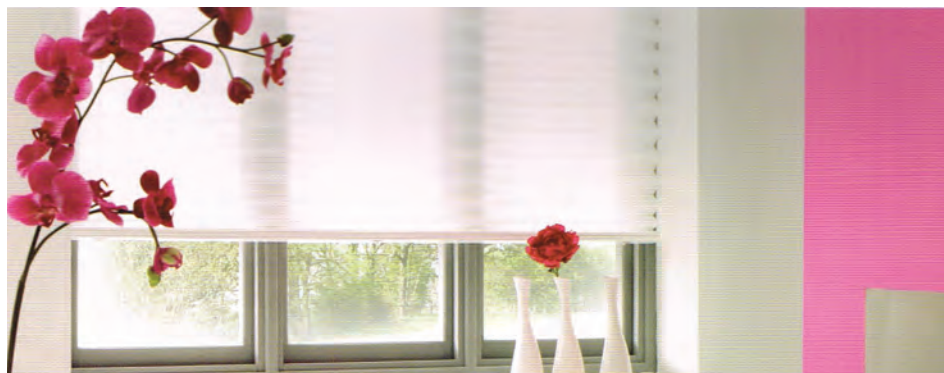
The catslide roof and dormer window had all been tiled with cement copies of Kent pegs: we were able source a large supply of reclaimed peg tiles with which to retile the whole area, adding oak for the dormer window. All the external walls will be insulated with Steico breathable insulation. We have also installed Steico flex between the timber frameworks behind a breathable membrane to allow air to flow behind the curtain-hung tiles. The brickwork has been fitted with Steico therm. After applying a suitable fibre glass meshing we will be able to apply a finishing coat of Limegreen Solo plaster and then trowel to a smooth finish, ready for painting. Finally, we will be rendering the exterior of the building with three base-coats of lime-render and a top coat of a smoother finish ready for lime-washing.

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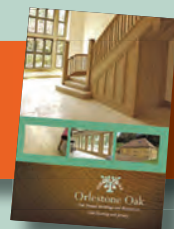
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# THE MAGNIFICENT *House of Knole*





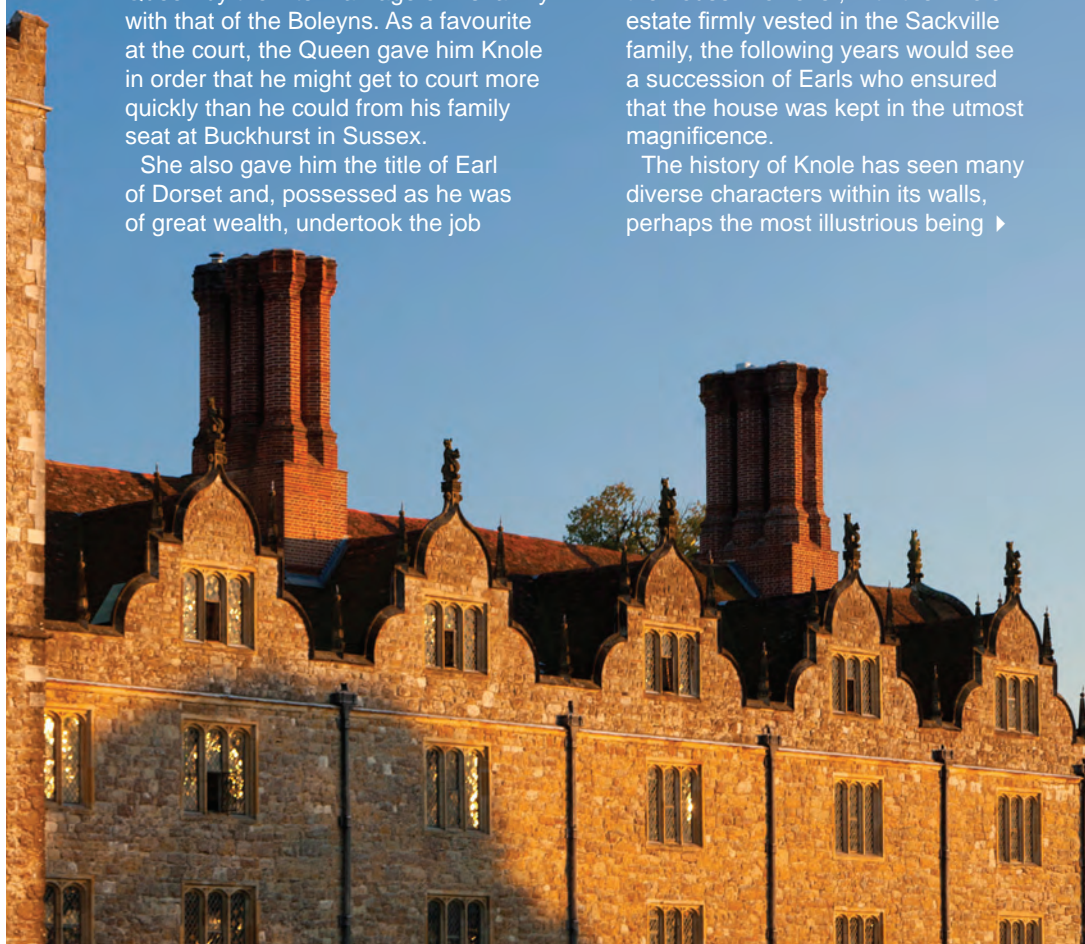
**T**here has been a house at Knole in Sevenoaks since 1456 when it was built upon the instructions of Thomas Bouchier, Archbishop of Canterbury, between 1456 and 1486.

In subsequent years, parts were added by various archbishops including the last, Thomas Cranmer, who acquired the house in the early 1500's. Henry VIII seized it from him in 1538 and also commandeered nearby Otford Palace. It was in 1566, during the reign of Elizabeth I, that the now sizeable house was given to her cousin, Thomas Sackville, who was related to the Queen by the intermarriage of his family with that of the Boleyns. As a favourite at the court, the Queen gave him Knole in order that he might get to court more quickly than he could from his family seat at Buckhurst in Sussex.

She also gave him the title of Earl of Dorset and, possessed as he was of great wealth, undertook the job

of restoring Knole after many years of neglect. This task employed over 200 workmen, and one piece of surviving evidence is his initials on the waterspouts, which stand in the old part of Knole. The first Earl lived in the house until his death in April 1608 at the age of 81, when it was inherited by Robert Sackville as the 2nd Earl, but his tenure lasted for just over a year until his son Richard became the 3rd Earl. Sadly, he squandered his inheritance and in order to pay his expenses, mortgaged Knole and sold most of the property in Sevenoaks associated with the house. However, with the Knole estate firmly vested in the Sackville family, the following years would see a succession of Earls who ensured that the house was kept in the utmost magnificence.

The history of Knole has seen many diverse characters within its walls, perhaps the most illustrious being ►





Vita Sackville-West who born in the house on 9th March, 1892, the only daughter of Lionel Edward Sackville-West (1867-1928) and his first cousin, Victoria Josefa Dolores Catalina (1862-1936), who achieved some fame as a writer with her book 'Knoles and the Sackvilles', published in 1922 and broadly regarded as the definitive history of the family. However, it was Vita's bisexual love affairs that fascinated the public interest for many years and still continues to do so. As

the only child of Lionel Sackville-West, she had hoped upon her father's death to become his heiress, but the Salic law of primogeniture meant that the estate went to Charles, her uncle.

Devastated, Vita left Knoles, never to return, and after marrying the diplomat Harold Nicolson, spent most of her life at a country house named 'Long Barn' near Sevenoaks, and then at Sissinghurst Castle near Cranbrook. At both locations she devoted her life to gardening, and for this her fame has





endured. Knole today ranks within the top five English large houses, surrounded by its magnificent park.

It is often referred to as a 'calendar house' with its 365 rooms, 52 staircases, 12 entrances and seven courtyards. The current occupant is Robert Bertrand Sackville-West who inherited the title in March 2004 on the death of his uncle. The house today is mostly cared for by the national Trust, the family still living in one half of the house and working the rest of the estate which includes the great park with its vast herds of deer. It has been home to the Sackvilles, Dorsets and Sackville-Wests since Tudor times, and today this magnificent house brings pleasure to the many tourists who visit and ponder on its illustrious past.



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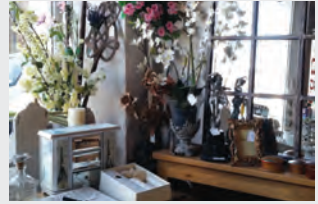


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## *Period Homes*

The restoration of period homes is usually an all-consuming task that can test the patience of everyone involved! But if approached in the right way, with an interesting, realistic vision, then newly restored period properties are a joy to behold, exuding charm and sophistication on every level.

The designs of period properties – cottages, castles, manor homes, listed buildings – can have vast differences in appearance from the outside. It is often the case that not a lot can be done to change the exterior appearance due to listed laws, so it is often the feel of the interior that will add character and bring out the true beauty of the building in its entirety. Cottages with beams on the walls and ceilings, castles with huge ledge and braced doors and manor houses with huge stone fireplaces are aspects of period

homes that ooze warmth, comfort and character. The original windows and solid wood doors are the perfect canvas for black antique or rustic door and window furniture. These timeless pieces of architectural ironmongery are still widely produced today for the simple reason that people love them so much. They are full of charm and character and it's the small features that appeal - the individual hammer blow of a door handle made on a blacksmith's anvil or the variations in tone and shadow of a natural pewter gate latch.

The Fleur De Lys, gothic and curly tails designs are classic, olde English styles that look brilliant on doors and windows in period, rustic properties. Black antique or rustic T hinges, door studs and thumbblatch sets complete the look on old and mellow wooden doors. ▶



## *Georgian Town Houses*

The Georgian style house is an iconic design in Britain and is easy to spot. The Georgian style of house is associated with large, graceful sash windows, paneled doors, picture rails, cornicing and ornate plasterwork. If finished off with elegant furniture and intricate, ornate fittings, the finished Georgian house is a fantastic sight!

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a Georgian interior is traditional English manufactured brassware such as polished brass door knobs, door handles, window fittings and front door furniture. Quality brassware creates a feeling of superb quality and accentuates the clean lines of a Georgian interior.

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# Little Manor



**Property** - Little Manor  
**Address** - Canterbury, Kent, CT2 8DR  
**Bedrooms** - Five  
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**Price** - £990,000

This part of Canterbury was originally developed for the city's professionals and white collar workers during the 1920's and '30's, and has always remained a desirable, family neighbourhood. With such close proximity to the city centre and a number of schools, it's convenient yet also quiet and leafy, so it's easy to see the attraction. However, little hints at what lies tucked away at the end of

an otherwise modest suburban street . Not simply because it's so well hidden behind its gated and walled driveway, but that it's so unusual to find a home of this size and prominence in such a large plot, this close to city centre.

Little Manor was built by the current owner in the late 1980's and occupies approximately 0.33 acres, which includes private gardens and a driveway to the front.



With nearly 3,000 sq ft of accommodation, there's enough space for the largest of families. The living areas include a large kitchen and dining area, an enormous sitting room with an adjoining dining room, family room, study and utility. The timber beam structure gives the home a great deal of character, added to which, an imposing inglenook fireplace adds warmth, in

both senses of the word. There are five bedrooms on the first floor, including a family bathroom and an en-suite to both the master and guest bedrooms.

Well established and screened gardens lie to the rear of the property and include a block paved terrace, a sheltered barbecue area and steps up to a mainly lawned garden and adjoining gated pool area. ▶





Providing a fantastic and safe environment for children to play, the gardens are also a quiet and peaceful retreat in which to relax or entertain.

This part of Canterbury has surged in popularity since the high-speed rail link became available, with journey times to London now being less than one hour, and it also benefits from easy access to the A2/M2 corridor between London

and Dover. Moreover, one of the most important considerations for families is schooling, and North Canterbury plays host to the best primary schools, such as Blean and St Peter's, and also several public schools.

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