

# CONSERVATION NEWS

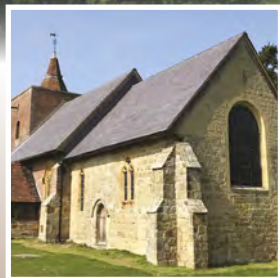
Kent & The Weald

Autumn 2025 • Free

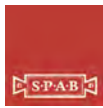


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# Welcome

AUTUMN 2025



**A**utumn here in Kent is magical. It's a great time to be out working in your garden and if you're a tulip lover, you will definitely want to be planning next spring's display, so check out our feature on page 13.

If you're looking for inspiration for your home, we have plenty to offer – from how to embrace the new 'pattern drenching' trend, to choosing a bath tub, and planning the perfect utility room.

Interior Designer, Clare Bolger shares her property renovation story with a definitive guide to restoring a period home. It's all about creating spaces that give maximum joy whilst respecting your home's history.

And in our series on different architectural styles, Louise Tomlin takes a look at 1930s homes.

Conservation News will be back in December. Until then, here's hoping this issue helps you make the most of all the delights autumn has to offer!

*Lynn*



**CONSERVATION NEWS**  
[conservationnews.co.uk](http://conservationnews.co.uk)

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## BROCCOLI BONANZA

Harvest your broccoli carefully and it will continue cropping for several more months. The central head is ready when its largest buds are about the size of match heads. Cut the stem at an angle, 10-15cm below the head with a sharp knife. The angled cut stops water pooling. Once the main head is cut, side shoots will continue to develop.

# GARDEN NOTES

As the heat of summer ebbs away and flower gives way to berry, we can still enjoy the soft radiance of morning sunshine in autumn.

Garden foliage becomes splashed with fire and stems ignite to produce a colourful crescendo before the cold of winter hits.



## AUTUMN PARKLAND

Autumn arrives in spectacular fashion at Penshurst Place, where the many varieties of apple and crab apple trees show off their fruit, vibrant hips form on many of the roses, and intricate seedheads are just as photogenic as their floral predecessors. Step outside of the garden wall for a stroll around the Arboretum, Woodland Trail or Parkland.

**Visit [penshurstplace.com](http://penshurstplace.com)**

## GO FOR GARLIC

Garlic needs a good long spell of cold weather

if it is to develop properly, so planting out isn't a job you want to postpone until spring. Plant cloves in October or November. Cover them with netting or fleece until they are well established.







## Introduce texture with grasses

Grasses are the glue that holds many a garden together, adding texture and shimmer through summer, then drama and colour from mid-August through to Christmas. Happy in pots or borders, deciduous grasses offer the most impact; the panicums are always good value in autumn. All the miscanthus sinensis cultivars look good, while in a pot, the caterpillar plumes of Chinese fountain grass are spectacular. All look great with verbenas, rudbeckia and late-season Salvia guaranitica.

## Decorate your garden

### 1. Embrace autumnal colours

Treating terracotta pots and wooden chairs with a lick of fresh paint can breathe new life into them, as well as offering protection from the elements as autumn approaches.

### 2. Let there be light

Lighting is a great way to add interest and personality to your garden, just make sure they are IP rated weatherproof. Add an uplighter to shine up a wall, tall plants or bamboo to create low-key ambience.

### 3. Autumn wreaths

Making your own autumn wreath is a great way to decorate a garden. Forage natural materials to weave twigs into a sturdy circle for the base. Choose berries, holly and autumnal flowers to decorate.



## What to do in the garden now

- Repair worn out lawn patches.
- Remove dead plant material from ponds to keep the water fresh.
- Trim hedges to get them ready for next spring's growth.
- Plant perennials now so they can establish their roots before winter.
- Remove diseased leaves from roses.
- Keep watering autumn pots.
- Cut back lavender.
- Deadhead dahlias.
- Tidy up evergreen ferns by removing old fronds to improve the winter display.

## HEDGEHOG HAVEN

Our gardens can look especially bedraggled as autumn advances. It's traditional to cut back and clear up at this time of year, but for wildlife including hedgehogs, this is a bad idea. Even dead and dying plants offer a home and food for invertebrates, which are the main food for hedgehogs. Make a loose pile of logs, branches or leaves in a quiet corner and there's a good chance they'll settle in for a lengthy doze.



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# TIPTOE through the tulips

TULIPS ARE THE MOST WONDERFUL SIGHT TO BEHOLD IN SPRING, AND AN HOUR OR TWO SPENT PLANTING BULBS THIS AUTUMN WILL GUARANTEE A SPECTACULAR FLORAL SHOW NEXT SPRING.

With over 8,000 varieties in 15 different groups, tulips come in almost every colour of the rainbow. They make for a dazzling display whether planted en-masse; mingling amongst other bulbs; in beds and containers, or as a bunch of cut flowers in a vase.

There are a number of factors to take into account before investing in potential purchases, including colour, shape, height and planting and flowering time; and with a little expertise you will find tulips easy to grow.

## TAKE YOUR PICK

Tulips are categorised into several main groups, each with distinct features that set them apart. The most common classifications include Single Early, Double Early, Triumph, Darwin Hybrid, Single Late, and Lily-flowered tulips. Single Early tulips are known for their classic cup shape and early blooming period, making them perfect for heralding the arrival of spring. Double Early varieties, with their peony-like blooms, offer a luxurious display of layered petals.





Triumph tulips – a result of crossing Single Early and Late varieties, boast sturdy stems and a wide range of colours, making them ideal for both garden beds and cut flower arrangements. Darwin Hybrid tulips, renowned for their large, vibrant blooms and tall stems, are a favourite among gardeners for their reliability and impact.

When it comes to colour there is a vast range of options to choose from ranging from purest white to darkest maroon, along with every conceivable shade of yellow, orange, red and pink. Unless you want your spring garden to look like an explosion in a paint factory, it's probably better to stick to a limited colour palette.

#### WHEN AND WHERE TO PLANT

The best time to plant your tulip bulbs is October, November or December as long as the

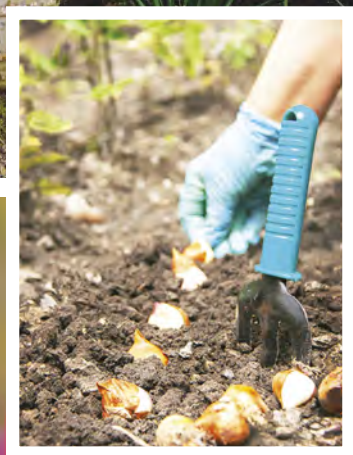
ground isn't frozen. November is considered the peak month.

Plant your bulbs pointy end upwards in a full sun position with good drainage. In the shade the bulbs will be weaker and spindly. Soil type doesn't matter as long as it's not too heavy. Plant the bulbs to a depth of two or three times their height, and about two bulbs width apart.

Once the leaves start to emerge, feed with a potassium-rich liquid fertiliser such as tomato feed. Only water tulips planted in borders in the event of prolonged dry spell. However keep a close eye on container planted bulbs to make sure their soil doesn't dry out.

Firstly, deadhead your tulips as soon as the flowers start to fade. Secondly, give your tulips the best possible chance of building up their strength by leaving their foliage standing until it yellows and starts to wither.





## PRETTY IN POTS

Tulips make for excellent container displays. You may like a mass of one type which can look stunning or a mix of complementary colours.

Select a container that will suit the height of the tulips and use soil-based compost. Tulips can be quite prolific so always go larger rather than smaller. Water after planting and leave the pots in a cool, protected spot. Temperature management is the trickiest part of growing tulips in containers. But if you're a nurturing person, the task can be completed with great success.



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# Autumn highlights

DISCOVER THE BEST SEASONAL FLOWERS  
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YOUR OUTSIDE SPACE A BURST OF COLOUR,  
AND OFFER A LONG BLOOM TIME.

When the leaves start to fall and your once bright summer perennials come to the end of their natural lives, it can be tricky to keep your garden looking bright and welcoming.

You may be asking yourself, do any flowers bloom in autumn? The answer is a resounding yes, there are many flowering plants that will keep your garden in colour well into the colder months.

From stunning annuals to reliable perennials, there is a wonderful variety of different autumn flowers to explore. Here's our pick of the prettiest flowering plants to grace your autumn garden.



## PANSIES

Pansies love cool weather and are popular for growing in spring and autumn. They look pretty in a monochrome or mixed-colour scheme; and when planted with other cool-season flowers. They don't need much care – they like full or partial sun; a well-drained soil or potting mix and a bit of liquid fertiliser.



## ASTERS

Asters are in the daisy family and flower mostly in late summer and autumn. They are ideal for growing in mixed borders, with grasses and other prairie-type perennials. The bright, daisy-like aster flowers make a colourful splash and provide a rich source of nectar and pollen for late-flying insects.



## HELENIUMS

Heleniums bear perfect daisy shaped flowers in tones of yellow, red and orange on tall stems from late summer into autumn. They are attractive to pollinators and also make good cut flowers. They will thrive in most soils, but do need a sunny but sheltered spot. They need frequent watering and deadheading.





### CHRYSANTHEMUMS

Chrysanthemums are a must-have for any garden, especially when autumn rolls around. These vibrant flowers bring a burst of colour when most other plants are starting to wind down. With a variety of shapes, sizes, and shades, they offer endless possibilities for brightening up your outdoor spaces.



### MARIGOLDS

A fast growing annual or biennial with aromatic leaves and heads of vivid orange daisy-like flowers, borne in long succession in the summer and autumn until the first hard frosts. They are happy in pots or window boxes, provided they are in full sun. Marigolds are some of the easiest autumn flowers to look after.



### PETUNIAS

With their small trumpet-like blooms, petunias make a beautiful addition to autumn pots. As they are easy to care for, they offer high reward for minimal effort. Fertilising on a regular basis will keep petunias blooming, while deadheading will extend the growing season.



### SWEET ALYSSUM

If you are in search of a lovely, low-maintenance flowering plant to add to your garden, then you must definitely consider Sweet Alyssum. Because of its fragrance and exquisite blooms, gardeners love this gorgeous shrub. Plant in well-drained soil, but do not allow it to dry out.



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# PRESERVING THE PAST

*Navigating renovations and insurance for listed buildings*

Renovating a listed building is a journey that blends architectural ambition with the protection of heritage. These properties, listed for their cultural, architectural, or historical significance, demand a level of care and compliance far beyond standard home improvement projects. Whether you're restoring a Georgian townhouse or updating a Tudor cottage, the process is as much about preserving legacy as it is about modernising space.

## PLANNING AND PERMISSIONS

Before any physical work begins, listed homeowners must engage in meticulous planning. Listed Building Consent and planning permission is not just a formality - it's a legal requirement for any changes that might affect the character or structure of the property. Even seemingly minor alterations, such as replacing windows or updating internal layouts, can trigger the need for approval. Engaging with Local Conservation officers early on can help clarify what's permissible and ensure the project aligns with heritage standards.

## CHOOSING THE RIGHT PROFESSIONALS

Selecting experienced professionals is essential. Contractors should have proven expertise with



heritage buildings and a deep understanding of traditional materials and techniques. These aren't just aesthetic choices - they're vital for maintaining the building's integrity. Architects and project managers play a key role in liaising with authorities, coordinating trades, and ensuring that every decision respects the building's historical context. Look for reviews and recommendations from other listed property owners for guidance where possible.





Contract Works Insurance protects against risks associated with construction, including fire, theft, vandalism, and accidental damage. Works policies must be tailored to the individual project including the rebuilding figure of the property as it stands before the works, the contract value and contract length and liability coverage as well as the type of works contract you are signing.

#### MANAGING RISK

The renovation process introduces a range of risk, from increased foot traffic and potential theft to structural surprises and neighbour disputes. Insurance can also cover temporary accommodation, for instance if the property becomes uninhabitable during the works. To ensure comprehensive protection,

#### THE ROLE OF INSURANCE

Beyond the bricks and mortar, insurance is a cornerstone of any renovation project. Yet it's often overlooked until something goes wrong. As a listed homeowner you may need to notify your insurer before works start. Every insurer is different so it's worth contacting them to check.

listed homeowners should provide their broker with detailed information: the duration of the project, periods of unoccupancy, contractor credentials, contract value, and any structural changes planned, alongside other details. It's also important to clarify who holds liability for





various aspects of the work and to confirm that all contractors carry appropriate insurance.

As the project unfolds, communication remains key. If the scope of work changes, or if the contract value increases, the insurer must be informed. Any incidents or potential claims should be reported immediately to avoid complications. Once the renovation is complete, homeowners should notify their broker so that cover for the works can be adjusted or ended. It's also a good time to reassess the rebuild cost of the property and ensure that any new home insurance policy reflects its new rebuild value.

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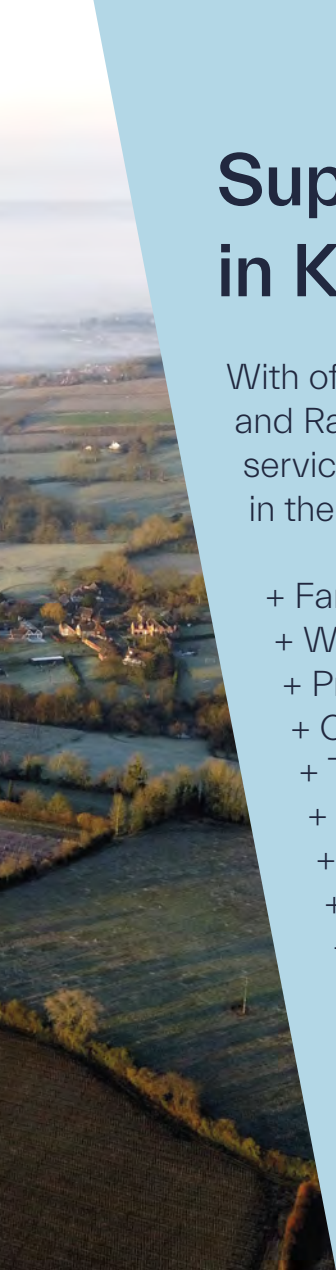
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# HOW TO DESIGN THE PERFECT UTILITY ROOM

It's quickly becoming a standard requirement in many a home; so a utility room will not only make your life a whole lot easier, but will add value to your house too.



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When planning and designing a utility room, first, consider what you need from your space.

A well designed utility room helps out with everyday chores, declutters kitchens and helps with hygiene.

### THINGS TO CONSIDER:

- Is it a place for a washing machine and tumble dryer?
- Do you need laundry storage ideas included in your design?
- Do you intend to free up space in your kitchen by having a fridge, prep sink, worktops and storage?
- Will you be creating larger storage within your utility room?
- Do you need a large utility room sink for washing a muddy dog, boots or sports gear?

### PLUMB IN A SINK

Whatever purpose you decide on, do plan in a sink. Useful for hand-washing, doing extra washing up after entertaining, flower arranging or simply washing muddy wellington boots – a utility sink has many functions. You'll never be sorry for having a sink put into this versatile space.

### PLAN APPROPRIATE STORAGE

Utility rooms by their very nature are home to a vast number of items – washing equipment, cleaning products, boot racks... the list is endless. So while an organised and uncluttered utility room might seem like an impossible dream, there are easy ways to keep the space tidy and usable.

### FLOORING OPTIONS

A low-maintenance durable floor is key. Natural stone retains heat in the winter and

is cool in the summer. As to whether you continue the kitchen floor into the utility is dependent on whether you are looking to unify the space or create a statement room in its own right.

### WHAT IS A GOOD SIZE?

The size of your utility room is, of course, dictated by what space you have available. Luckily, there are solutions to create laundry rooms in a vast array of shapes and sizes. An experienced kitchen designer will be able to incorporate a utility room or area into whatever space is available.

Small utility room ideas require you to be a little more creative with your planning, but a practical and stylish space can still be achieved.

### ORGANISATION

How you organise your utility room design depends on what you're looking to include. Make sure your washing and drying machines are close together, so it's easy to move from one to the other.

Place your cleaning products in caddies to make your space feel and look more organised.

Install adjustable shelving above your laundry units such as a drying rack so you can easily place your clean clothes to dry in a tidy area. Finally, having easy-access open shelving for décor purposes and for any items you use frequently in your utility room will make the space look and feel homely and cosy.

Utility spaces should be uncluttered, functional rooms, with easy-to-clean worktops and as much storage space as is possible.

## CAREFUL PLANNING

Design a utility room with as much thought and consideration as you would when designing a kitchen. Plan your storage solutions around how you use the room. A laundry room will need plenty of surface space to leave washing, both clean and dirty.



[gardentrading.co.uk](http://gardentrading.co.uk)

## PLUMB IN A SINK

A large Belfast-style sink is invaluable for all the tasks one would prefer not carry out in the main kitchen. Go as big as you can accommodate to cater for pre-soaking clothes, as well as hiding dirty pots and pans when entertaining!





### STACK 'EM UP!

Bulky appliances such as washing machines and tumble dryers often take up a considerable amount of space. Stacking them vertically frees up valuable floor space and makes it easier for you to load washing.



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# HAPPY clashing

FROM PRIMARY COLOURS TO PAINTED  
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JOY ARE THE HALLMARKS OF INTERIORS  
IN 2025 – SO IT'S NO SURPRISE TO US THAT  
'PATTERN DRENCHING' IS REALLY TAKING OFF.

*Juliabrendel.com*



## HISTORIC INFLUENCES

Pattern drenching isn't new – it has been a design staple for centuries, appearing in historical interiors, textiles, and visual art.





So what is pattern drenching? Well, it's exactly what it sounds like: instead of decorating with select block colours, it's all about filling your home with different prints and textures. Trying your hand at such a bold design trend can feel like a risky

move – and there's no doubt about it pattern clashing is a fine art.

The biggest challenge is maintaining a sense of cohesion. You'll need to be selective about the patterns you use. Using one or two patterns throughout your room is key: select a print that





*sanderson@emanuels.co.uk*

aligns with your interior style and introduce it through different pieces for a cohesive aesthetic.

### CREATE A MONOCHROMATIC LOOK

This trend might be all about the prints, but colours are just as important: a narrower palette will ensure your design choices look considered, rather than chaotic.

Follow a colour scheme that complements the patterns and enhances the room's interior. Don't be afraid to experiment; narrow your selection of colours, but choose a range of

shades. Colour can be introduced using different shades for depth and character. Repeating your chosen patterns throughout the room will create the drenching effect. Remember to introduce solid colours and textures to balance out the aesthetic.

### WHAT ABOUT PATTERN ZONING?

If drenching a room feels like a step too far, start with pattern zoning: using patterns to mark out areas of a room.

Pattern zoning is the art of using different



*houseofhackney.com*

patterns to define distinct areas within a space. However, it all comes down to balance: The key is to create contrast without chaos, so consider scale, colour, and motif. Layering patterns will work best when anchored by solid tones to give the eye a place to rest. A large-scale geometric print can sit comfortably alongside a delicate flora, for example, if they share a common hue.

Pattern zoning is particularly useful in bedrooms and open plan living rooms. A patterned rug under a seating area or a bold wallpaper behind a dining nook can subtly define zones. Even in smaller rooms, using different patterns on upholstery and walls can add depth without overwhelming the space.

## SCALE IS IMPORTANT

When choosing pattern you also need to take into account scale. Scale is important and can really help pull an idea together, the main thing being to mix the scales from large to small.

Combining pattern styles and themes is vital for interest – aim for three to five. For example, if your hero is a trailing floral curtain fabric, you can layer in depth with geometrics, perhaps a subtle stripe for blinds or the headboard, and abstracts, such as a just-discernible textured-look wallpaper, all against a plain hero colour carpet. Of course, most brands group their fabrics and wallpapers in coordinating collections, which makes narrowing your choice – and planning a restful scheme – so

much easier. When it came to predicting the biggest design trends for 2025, the experts had a lot to say about maximalism.

Large-scale, high contrast patterns bring energy, so are better limited to lampshades, cushions or a headboard for interest. Light levels and room proportions are a factor, too. Pick out a one-colour pattern that your





### STICK TO A COLOUR PALETTE

If you're diving into pattern mixing, our biggest tip is to stick to a similar color palette – it'll help everything feel cohesive, even if your patterns are having a party.



eye translates as soothing texture, or choose a light-coloured hero pattern with plenty of space between motifs. Stripes, whether classic or abstract, can perform proportion-fixing tricks. Used vertically, in either wallpaper, curtain fabric, they lift a low-ceilinged room's height.

### IS PATTERN DRENCHING WORTH A TRY?

Yes. but do remember to look at the bigger picture: remember to step back and assess the space as a whole to keep things feeling elevated rather than overstimulating.

Start with the most graphic pattern: the easiest way to achieve the pattern-drenched look is to

### HERE ARE THREE TIPS TO GET YOU STARTED:

#### 1. Use complementary colours

Make sure the base colour of each of your patterns work well together.

#### 2. Use big and small patterns

The idea of pattern drenching is to keep the eye moving around the room. By mixing in different sizes of patterns – think, bold stripes and tiny flowers – there's always something to discover.

#### 3. Use a hero pattern

Tie everything together with a unifying colour or theme. This print doesn't have to be the boldest or even used the most, but it's placement within all of the other organised chaos will help bring a sense of calm.



start with your boldest, most multicoloured pattern as the anchor. From there, pull in complementary patterns, paying close attention to scale and type.

While it is possible to go overboard, designers say to trust your gut. Exercise self-discipline: successful pattern play means putting on the brakes when you reach that point of harmony, even (or especially) when you want it all.

When you walk into a room that's fully enveloped in layers of rich, vibrant patterns, you want it to feel like you're stepping into a cosy cocoon.

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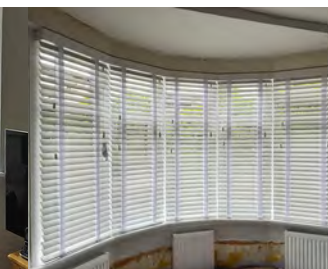
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# 1930s SEMI-DETACHED HOUSES

THERE IS SOMETHING IRRESISTIBLY CHARMING ABOUT A 1930S SEMI-DETACHED HOUSE. MAYBE IT'S THE HIGH CEILINGS, THE BAY WINDOWS, OR THE GENEROUS GARDEN THAT INSTANTLY TRANSPORTS YOU TO A SIMPLER TIME IN SUBURBAN BRITAIN.



**W**e previously focused on Art Deco as a major influence on the architecture of Europe and the US in our Period Property Style Guide. However there is another significant style of building that came about in the inter-war years that is possibly even more relevant to homeowners in this country today. It's one that is common and visible in most towns and cities, and was the result of a housing boom that took hold in the suburban areas, these were the outskirts of towns where land was cheaper, away from the over-crowded centres where traditionally working class terraced housing was predominant.

With so many men out of work due to the post-war economic depression, labour was cheap and plentiful, giving just the right conditions for mass building projects. The result is swathes of 1930s style houses, mainly semi detached, that in terms of style and design, were a vast improvement on previous cramped and claustrophobic Victorian terraces many working class people were living in.

## GREAT POTENTIAL

The fact that so many were built and they are still in good condition today is a real bonus for anyone who is looking for a property to renovate. They have a unique and unmistakable style with great potential that lends itself to modernisation, whilst retaining period charm and features.

## THE EXTERIOR

There's an unmistakable look to a 1930s semi, one that can really grow on you, especially if you realise that the key features like arched porches housing the front doors, half and half brickwork/render on the exterior walls, large

bay windows on the front which often were beautifully curved, geometric or herringbone patterned brickwork, feature stained glass windows, all take their influence from the chic and exciting Art Deco design-style. It's as if an Edwardian house has been crossed with an Art Deco house and produced a charming more domesticated offspring, the features are there, but they are diluted and more subtle. This possibly makes them more suitable accommodation for the masses the housing boom was building for.

## RETAIN AND RESTORE KEY FEATURES

The best thing you could do is capitalise on any features your 1930s house has and lovingly repair them, with a combination of restoration and modernisation. The exterior can be sympathetically done up to give it kerb appeal. Make the most of your front garden, if you're lucky enough to have a driveway, be creative, and don't forget a driveway is an advantage, not just for parking, it's good for electric charging points, which are becoming a must-have these days.

## THE INTERIOR

Compared to the cramped conditions in Victorian terraced housing, the spaciousness of larger interior rooms is something you can look forward to in a 1930s semi detached. The layout tends to follow a similar format, you enter a reasonably sized entrance hall through the front door, the first doorway to one side will be into the front or living room, its principal feature is a large bay window, creating an extra space and allowing natural light in to the living area. Behind that will be a separate dining room, with a smallish kitchen at the back of the house for cooking and laundry. The stairs will





*Photos: Anna Keen @theinteriorframe*

Anna Keen, a mum-of-two from Oxfordshire and the content creator behind Instagram account @theinteriorframe shares the renovation journey of her 1930s semi-detached house.

Anna expertly combines pre-loved pieces, a neutral colour palette and personal touches – mixing traditional with modern accents to make a unique, light-filled family home.

*Before and after photos of Anna Keen's  
1930s house renovation @theinteriorframe*



be on the other side of the hallway with a corridor leading through to the kitchen at the rear. Upstairs will have two good sized bedrooms, with the front one also benefitting from a generous bay window, an additional third smaller bedroom and a bathroom with a toilet.

### UNLOCK THE POTENTIAL IN A 1930S SEMI

So we've outlined the key features, but what do they mean to the hopeful homeowner with dreams of creating their own special space for modern living? Here are some of the most popular transformations that can be achieved.



## THE KITCHEN-DINER

One of the most requested and frequently mentioned wishes on any of the home improvement TV shows is for open-plan living, in the shape of the large kitchen diner. The 1930s semi, as previously described, will usually have a separate dining room and kitchen, so it's no surprise that one of the most common changes people make is to remove the wall between them and open up the space, creating a larger more useful space.



Anna Keen @theinteriorframe



## EXTENSIONS AND EVEN MORE...

If the kitchen-diner isn't quite doing it for you space-wise, remember these 1930s gems have more than the average outdoor space in the front and the rear. Certainly a lot more than the scanty sized gardens in new developments these days. So the great news is they lend themselves to an extension to the rear or side, or both!

There are those wonderful sayings, 'bringing the outside in' or 'opening up the back of the house to the garden.' These conjure up glazed, spacious extensions and bi-fold doors that give rise to visions of gorgeous greenery and paved outdoor dining areas, making the 'indoor-outdoor'

lifestyle dream a reality. With a 1930s property the world is your oyster, so long as you've got the budget for it of course.

## GOING UP!

There's one other area in a 1930s semi that offers more living space, if you've developed the main house at ground level and still want more room, the loft or attic space could be the answer. This could create a whole new top level, a private sanctuary that can be anything you want. Maybe a principal bedroom with en-suite bathroom, a crash pad and games room/study area for older children, or a studio, home office doubling as a guest room?

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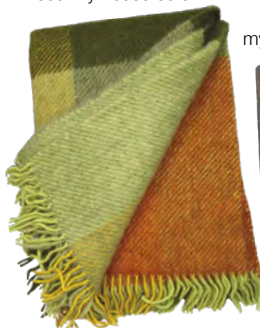


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# SOAKING IT UP

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## ALL AT SEA

Also known as a boat bath, a bateau bath is a tub with two high curved ends that dip in the middle. Classic bateau baths often sit on a plinth that flares out at the bottom, though more contemporary styles don't always feature this tapering. A free-standing boat bath can be a real show-stopper and instant focal point.





**B**ath or shower? Or the two combined? Of course, it comes down to personal preference, but there are certain things to consider when planning a bathroom. It's worth thinking about future use (and even the eventual re-sale of the house). In a period property, baths are more attractive from an aesthetic point of view, as a modern shower enclosure can look incongruous. The next choice is material. From acrylic to marble, with myriad options inbetween, the *roperrhodes.co.uk*

defining factors are cost, weight, look and feel. In a classic English bathroom, a cast-iron bath is heaven. Solid to climb into, good at retaining heat and easy to clean. Typically, they are freestanding in design and work especially well in period houses. However, they are expensive and heavy, which is why a steel bath is often a great alternative.

### **FREESTANDING OR BUILT-IN**

If you opt for a built-in bath, you open up a wonderful world of options for surrounds and splashbacks – tiles, marble, glass, antique

mirror glass, slate, timber, etc. It's also a great way to optimise storage and conceal pipework. On the other hand, freestanding baths look and feel glamorous. However, they can end up costing more to install – from the tub itself to expensive taps with exposed pipes.

### **FOCUS ON THE DETAIL**

Although more modern bathroom ideas usually involve concealing as much of the behind the scenes pipework involved in plumbing a bathroom as possible, it's the opposite when it comes to period bathroom ideas. Often including exposed pipework and vintage brassware, a floor-mounted bath tap is the perfect compliment to a free-standing bath with traditional claw feet.





## LOCATION

This comes down to the type of building you are dealing with. In a period house, especially those with original panelling and listed building restrictions, the middle of the room is appropriate (and maybe even necessary), so as not to disturb the fabric of the house.

Historically the bath tub was a large metal tub placed in front the kitchen fire, serving the purely functional role of cleaning the family and staving off illness. Today, the bath is so much more than just a place to wash.

The right design will become the backbone of your scheme while also providing a private sanctuary in which you can wash away the stresses of the day.

## CHOOSE A CLAW-FOOT TUB

A freestanding claw-foot bath is one of those indulgences you'll never regret. No longer confined to boutique hotels, these days there's a period-look bath for every budget and spec. A double-ended roll-top, as seen here, is a classic choice. For extra authenticity, go for one made of cast iron, as they were in Victorian times, and paint the outside to match your scheme.

If you're worried about weight, you can also buy lighter – and generally cheaper – acrylic versions. However, cast iron will keep your bubble bath hotter for longer. Alternatively, if you prefer an original vintage, hunt around in salvage yards for reclaimed beauties.

### SOAK IN A SLIPPER

A twist on the freestanding tub, the classic slipper bath has a curved shape that supports your neck, and so is sublimely comfortable if you want to soak for longer. Planning to bathe à deux? Then remember to plump for a super-indulgent double slipper – where both ends are raised. If the antique claw-foot look isn't for you, go for a pedestal number instead.





### SKIRTING AROUND

If you don't want your freestanding bath on feet, then another option is a solid skirt. A skirted bath gives you the opportunity to hide your bath's plumbing from view for a sleeker look.



### BACK TO WALL

This type of bath seamlessly emulates the coveted look of a freestanding design, with a twist – they cleverly connect to the wall. Back-to-wall baths are the ideal solution for the classic British bathroom as they offer you relaxing bubbly soaks while saving you space.

Can you have a shower over a back-to-wall bath? Short answer: yes! You can place your shower at either end of the bath or mount it in the middle. However, you still need a shower curtain or a screen to avoid any splashes, especially if your bathroom is not fully tanked.



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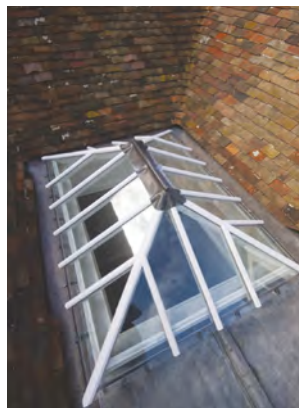


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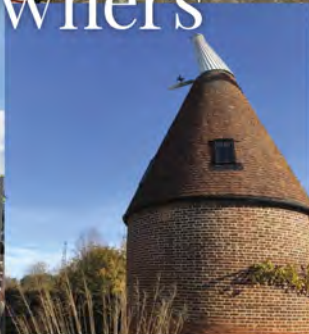
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# HIGH HOPES FOR HIGH HOUSE

THIS GRADE II LISTED PROPERTY HAD A ROOF THAT WAS  
IN DESPERATE NEED OF EXPERT HELP...BUT NEVER FEAR,  
ASHFORD AND CRANBROOK ROOFING HAS GOT IT COVERED.



**I**t's a real pleasure when one of the people that is running a company we know here at Conservation News gets in touch to tell us about a project they have been involved with, especially when it's obviously one that they are passionate about and it involves a property that is steeped in history, with its origins dating back to the 14th Century.

Wayne Wills is that person, and happens to be the MD of Ashford and Cranbrook Roofing. It's a company that specialises in restoring heritage roofs, and Wayne is the third generation of Wills in the family business,

having joined his father Derek in the business in 1994 after serving his apprenticeship and gaining experience further afield. Derek's father, Albert Edward Wills had previously passed his extensive knowledge and skills in the art of Kent peg tiling on to his son, having established his reputation and name as a roofer back around 1910 in Charing Heath. There's no doubt, there is a proud roofing tradition surrounding the craft of Kent peg tiling, that is ingrained in the Wills family, started by Albert and now passed down three generations, into what has evolved into Ashford and Cranbrook









roofing today. It's a tradition and legacy that will continue on with the next generation of Wills in Wayne's brother, John Wills.

As with most MDs of family businesses, Wayne wears many hats, whilst managing the running of the company and striving to ensure everything they do is of the utmost quality and delivering the very best service to clients. He also continues to be the lead heritage trainer passing on vital experience and knowledge that can only be gained by many years of working in the industry. This includes close relationships with SPAB, The Society for Protection of Ancient Buildings and also Kent County Council, managing the process for the build of a much less historic, but equally important new build of a school in Ashford.

The company's Operations Director is also a third generation family member, his brother John Wills joined as an apprentice straight from school. He has now built up a wealth

of experience and is the lead roofer in all the prestige projects including the renovation of ecclesiastical buildings and is a highly experienced fitter of Western Red Cedar shingles, for which he's the lead trainer.

So that sets the scene on the Company, but any feature on a successful and interesting renovation project requires some more ingredients, starting with the building that is involved. High House in New Romney is Grade II Listed and has a fascinating history, being possibly one of the oldest buildings in the town. It stands at the top of the High Street and it's thought that's how it became known as 'High House'. According to an extensive report carried out by an expert commissioned by the owner, the original structure appears to be timber framed, typical of late medieval or Tudor, possibly between 1450-1550.

Of course there have been many additions to the original 'hall' house like additional wings



and considerable changes over the ensuing years, but the original medieval structure is still visible in the roof space. However when viewed from the outside now, it is a large house constructed from bricks, which according to the expert is due to some major reconstructions using bricks. The first of which is on the side of the house with bricks dating to late 16th or early 17th century. The brick patterns indicate a second major reconstruction on the front of the house, with the insertion of many of the window frames. In short, there was an original timber building dating back to 1450-1550, a brick wall replaced timber on at least one side of the house, around 1570- 1640. Further brickwork, with a chimney, window and

roof were probably added around 1640-1680, with a further chimney constructed sometime during 1700-1800. As a result of these changes the first impression is of a Georgian house, but it throws this out after some consideration due to the lack of symmetry in the front elevation, but that's quite understandable when taking into account this interesting house's history.

The next vital ingredient to this tale is of course the owner of the property. He is Chris Wade. He's always loved old houses, he moved to New Romney from south London about 12 years ago, and acquired the property from a lady owner who had it as a rental. It was in such a bad state of repair that she wanted to get rid of it, so Chris bought it to renovate.

Previous occupants have visited and told him about living there as a child, many local new Romney families, who still live nearby have lived in the house over the centuries and its history is integral to the history of the town.

He had to wait several years to get planning permission, as High House is Grade II Listed. Chris admits he was fairly daunted by the prospect of having to navigate his way through the various complications that entails, as it needed a lot of work. Luckily Chris is a carpenter joiner by trade, having started as an apprentice back in the 1980s, and has run his own joinery business alongside his brother in law since 1995, so he has a huge amount of experience to draw on to help him with the monumental task of restoring High House.

All the sash windows are the original ones, most dated to around the late 16th, early 17th century and some later Victorian ones. Chris took all of them out and restored them in his joinery workshop at the back of the property. Some are inset, some are flush and still have smaller bars and panes of glass that are Georgian.

On the rear of the house parts of the original roof is medieval, in the Georgian reconstruction they left the medieval roof in place and pitched a new roof on top of the old one, so on the front there are the old medieval rafters and also the later Georgian ones. On any repairs that Chris has carried out on the main body of the house, he has used traditional materials, lime mortar and lime putty with no modern materials to maintain the authenticity. It took 3-4 years to get Planning Permission, sadly this inspection revealed a lot of previous damage that had been done by the use of modern materials, that have caused damp problems. For instance the interior walls downstairs had been rendered with sand and cement which means the building couldn't breathe, and in some places he found the substantial oak beams that were originally ships' timbers, had softwood packers underneath them. The previous owners also ripped out all the original fireplaces and probably sold them, which according to Chris is tantamount to vandalism.

Chris is now in the process of getting the carcass of the interior done, including replacing the fireplaces, internal doors, fixtures and fittings with appropriate ones that are within keeping. It's obviously a massive task and a true passion project that is going to take several years to complete. Talking of doors, thankfully the original front door has been fully restored



by Chris. It's an unusual, feature piece made from old pitch pine and has cast iron fretwork panels inset in the top half. It's now fully restored and returned to its position, in pride of place in the front of the house.

This is truly a labour of love for Chris and maybe at some point in the future we may be lucky enough to come back and see the results of his dedicated work, but for now the scene is set for us to focus on the amazing roof renovation carried out on this wonderful house by Wayne and his team at Ashford and Cranbrook Roofing.

According to Wayne, there had been a previous attempt to repair the roof on High House. In his opinion, whoever attempted this unfortunately wasn't a roofer and didn't fully understand what is required when working on heritage properties of this sort. The result was that he was asked to leave by the owner Chris, who subsequently contacted Ashford





and Cranbrook Roofing, and asked them to consult and quote on what needed to be done. On inspection, all of the work carried out by the previous 'roofer' needed removing, as it was not fit for purpose. Once everything was removed, this left the way clear, allowing Chris, the owner to use his extensive abilities with timber to repair what was salvageable and to add new woodwork alongside the original ancient timbers. A mammoth task, but a vital one to ensure the new roof would have the correct base.

Wayne and his team returned and commenced with battening the roof. This was done with the utmost care and consideration due to its complicated nature. As expected with a roof of this age there were tricky areas, where

odd features, quirks and eccentricities that were part and parcel of the building's character needed to be preserved.

Much care had been taken previously to save any of the original tiles that were good enough to be re-used. This is a great way of re-using and recycling, and also ensuring authenticity. These were mixed equally throughout the roof with new hand made clay peg tiles to ensure a consistent appearance for the new roof when it was retiled. A modern, rear dormer extension required all the decking in the gullies to be renewed, with new lead before tiling.

The roofing team went to great pains to remove all the small old hanging features, which were then re-hung in a manner that retained the old shape, ensuring any intricate features were preserved.

The correct lime mix mortar was used throughout to ensure historical accuracy to match the age of the property. The

restoration planning allowed for a new dormer extension in the old roof, which was covered in the same heritage roofing, achieving a seamless blend of old and new, something that obviously is very important in honoring the history of the lovely old house.

All of this took many months of painstaking work by the team at Ashford and Cranbrook Roofing. MD Wayne said, 'I'm really proud of all the hard work and huge amount of effort that was taken by the team, that has produced an amazing result. The roof on this historically significant property has been fully restored and we have a very happy customer, a highly satisfying outcome for High House.'

*For more info visit:*

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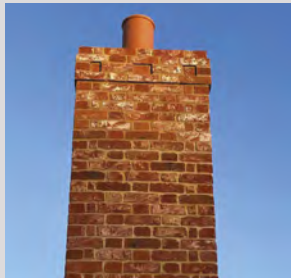
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# How to restore a period home

## A RENOVATION GUIDE

- By Clare Bolger -



### ABOUT ME

Although I am Halifax-based, I also provide an online interior design service. If you're starting work on your own Edwardian, Georgian or Victorian house renovation, I'd love to help.  
[www.nospacelikehome.uk](http://www.nospacelikehome.uk)

Our house was built in 1901, spanning across the Victorian period and the Edwardian era. We bought it in 2015 and spent over three years on the renovation work, winning Period Living magazine's Best Interior Style award. Since then I've worked with many clients in Georgian homes, Victorian properties and Edwardian houses, helping to transform their homes so that they're practical for modern life while still retaining the period details that make them so special.

The most important thing to do when undertaking a renovation project in a period home is to work with it and be sympathetic to the original era and style of house. Removing period features is a bit like tearing out its soul.

Give it a more modern look through furniture and accessories – most styles will work in a period house, but if you're lucky enough to live in a house with original features and you're tempted to rip them out please don't do it!

## FLOORS

### *Wood floors*

Most Georgian, Edwardian and Victorian homes had wooden floorboards in most of the rooms. Restoring the original floors is a great way of adding character without breaking the bank. Often, they're in good condition and only need sanding and finishing with lacquer or varnish. It's time consuming but if you're willing to put the hours in and do the work yourself, it's cheaper than buying carpet and paying someone to fit it.

*Original floorboards painted in Farrow and Ball's Borrowed Light, Lulworth Blue and Cook's Blue.*



### *Encaustic tiles*

The floor in this 19th century house was covered in all manner of things including patches of cement and a latex type of material when the owners moved in. It had been converted from a large, single dwelling to four separate houses and the naughty builders hadn't taken very good care of the floor so there were also lots of tiles missing. The excess cement was scraped off and then LTP Grout and Cement Stain Remover was used on the rest. We sourced some replacement tiles and they blended in perfectly – it looks amazing! Because the hallway is the first thing you see, restoring this floor has completely transformed the feel of the house.

### RADIATORS

We invested in original cast iron radiators for most of the downstairs rooms plus the bedroom and landing upstairs. We sourced them all from a fantastic local company. They've got a massive warehouse full of old radiators and you can choose one for them to restore!

Generally, if it's bigger, it's cheaper to buy an old one. The price of the new ones depends on the number of sections so if you're after a small one, you're better buying new. The one in our bathroom is brand new and cost around £250. The great thing about these radiators is that they whack out a lot of heat (great if you've got single glazing ).







## FIREPLACES

The fireplace is usually the focal point of the room in a period home. Quite often, period fireplaces have been replaced with ones that look completely out of place.

eBay and Facebook Marketplace are great places to source original fireplaces. I recently found a surround, insert, hearth and gas fire tray all for £100 on eBay! Reclamation yards are another good place to try.

Always make sure that the fireplace you choose is in keeping with the age of the property and that the scale is in proportion with the size of the room. There should be about an 8 - 15cm gap between the edge of the fireplace shelf and the edge of the chimney breast.

It's possible to use a gas fire with original cast iron inserts, but always check that the ones you've chosen are compatible. The gas fire you choose will depend on the type/size of flue you have. Whether you choose to have an open or a gas fire, the flue will need to be lined so speak to a gas, flue and chimney specialist before you buy.

## DOORS

We've a lot to thank the 1960s for, but what they did to period houses isn't one of them. A lot of original doors were panelled over with flat fibre boards in the '60s to create a simpler, streamlined look. If you're lucky, the beading will still be intact underneath but sometimes it was removed before the panelling was added.

If your beading is intact and you want to paint the doors, a good sand might be all

## RESTORED FIREPLACE

If your budget is stretched, a cheaper solution is to install an original insert and surround (or combination cast iron fireplace) and add pillar candles to create a cosy feel.



that's needed to prep them before priming. They'll normally need to be sent for dipping and stripping though. We sent ours to local company. They added some beading back on while they were there but a keen DIY-er could easily re-bead themselves. You can then decide whether to wax or paint them.

If the original doors have been removed by previous owners, eBay is a great place to find new (old) ones. You need to make sure you're getting the right size for your door opening although small alterations can be made by a

joiner. Otherwise, a company specialising in original doors will have a large stock of different sizes – just expect to pay more than you would on eBay.

Once they've been restored, choose doorknobs from the right era. We found Edwardian ones on eBay and we also had rimlocks fitted in the bathrooms.

We also had an original stained glass front door installed at our Edwardian terrace project and I can't stress enough what a difference it's made.

Houses built in Edwardian and Victorian times often have a front porch and it's a good idea to paint it in a colour that coordinates with the front door.

We had some rotten parts of our porch repaired and then we painted the door in Green Smoke, with the porch in

Off-White and the decorative parts at the top in Mouse's Back by Farrow and Ball to tie in with the gable. The colours highlight the original architecture of our house beautifully.

## WINDOWS

We're so lucky that our house still has its original windows – they make such a difference to a period home. A joiner once casually said to me, "When you eventually replace all the windows, it will be a lot warmer." Well, I spat my tea out in shock and told him in no



uncertain terms that I'd rather freeze. Yes, they take a lot of maintenance and yes, the house takes longer to heat up but I grew up in a single-glazed Edwardian house and Oliver lived in a 17th century cottage which was as cold as an igloo. We're used to it.

If you're lucky enough to have original wooden casement or sash windows but they're in a bit of a bad way, rather than replacing them, it's cheaper to remove any rotten bits and get new pieces of wood spliced in by a carpenter. Just make sure you keep on top of the painting. If you have single glazing, getting double glazed units added to the original windows could be an option. It's not cheap though – expect to pay around £5,000 for a bay window. If you don't have that kind of money

to spare, draft-proof strips that blend with the paintwork can be added around the window openings.

## CORNICES, SKIRTINGS AND PICTURE RAILS

Original details are so important. Skirting boards in period homes are much deeper than in the average new build. This is because they have high ceilings and the best skirting board size for a room is determined by its ceiling height. The skirtings on our ground floor are a massive 35cm high!

The window architrave and a section of picture rail in my Victorian terrace living room project had been removed, so we got a joiner to add them back. Quite often, cornices and plaster ceiling roses are damaged during house





### MATCH IT UP

The woodwork is the same colour as the walls here. One of the most common mistakes I see is people automatically painting the woodwork white but painting it the same colour as the walls makes the space feel much bigger.

renovations. If you just need to patch up a section, hire a specialist to take a mould from one of the bits that's left. If the whole cornice has been damaged/removed, you can either get a mould made from one of the other ones in your house or get a ready-made one in a traditional style.

Reuse original elements wherever you can to help your home retain its unique character. When we did our kitchen and basement renovations, we had to remove some original cupboards and doors so instead of selling them, we used them to make a utility room bench, peg rail and storage cupboards.



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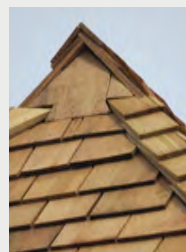
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# LISTED BUILDING ADVICE

## Why a Heritage Consultant is your most valuable asset

*by Peter T J Rumley (Principal of Cornwallis Rumley Heritage Consultants)*

HIRING A HERITAGE CONSULTANT TO HELP WITH PLANNING PERMISSION CAN BE VITAL TO HELP YOU TURN A LISTED BUILDING OR HISTORIC PROPERTY INTO YOUR DREAM HOME, BUT WHAT DO THEY DO AND WHY DO I NEED ONE? LET'S TAKE A LOOK.



**C**aveat emptor: Failing to employ a Heritage Consultant on a project involving altering a historic building or a Scheduled Ancient Monument (Historic England for England, Cadw for Wales, Historic Environment Scotland) can lead to a cascade of severe legal and financial consequences, and with most listed building casework starting and finishing with the Local Planning Authorities (LPAs). Navigating the UK's robust heritage protection laws without expert guidance is a high-risk strategy that can result in criminal prosecution, unlimited fines,

and crippling project delays. And it could land you in prison.

At the heart of UK heritage protection lies the Planning (Listed Buildings and Conservation Areas) Act 1990. Under this act, carrying out unauthorised works to a listed building is a criminal offence. The legal implications of proceeding without a Heritage Consultant, who would identify these requirements, are stark.

The most common financial pitfall is the refusal of planning permission or listed building consent on heritage grounds. Without a Consultant to prepare a compelling Heritage









NAVIGATING THE UK'S ROBUST HERITAGE PROTECTION LAWS WITHOUT EXPERT GUIDANCE IS A HIGH-RISK STRATEGY THAT CAN RESULT IN CRIMINAL PROSECUTION, UNLIMITED FINES, AND CRIPPLING PROJECT DELAYS. AND IT COULD LAND YOU IN PRISON.

Impact Assessment and/or Statement of Significance, a proposal is far more likely to be rejected. This leads to costly delays, the expense of a potential appeal, and the need for expensive architectural redesigns. Also, unexpected discoveries during construction can halt a project entirely, incurring massive unforeseen costs.

Many purchasers find themselves purchasing a listed building and may then inadvertently undertake unauthorised work, which even includes minor changes such as removing a plastic gutter back to a traditional cast iron on a designated heritage asset without consent. Works will need Listed Building Consent (LBC) if these change the special architectural or historic interest of the listed heritage asset. Local planning authorities have the power to issue a Listed Building Enforcement Notice. This legally compels the owner to restore the building to its former state or carry out remedial works to alleviate harm caused by the unauthorised works. There is no time limit for a Local Authority to take enforcement action. The LPA can issue a Stop Notice forcing an immediate halt to all work. Contravening such a notice is also a criminal offence, should the LPA choose to prosecute.

Scheduled monuments are subject to separate

legislation from that for listed buildings, and under the 1979 Ancient Monuments and Archaeological Areas Act (as amended), a consent known as SMC or Scheduled Monument Consent is required for almost all types of works to a monument to be deemed lawful. This applies even to beneficial works that do not harm the significance of the monument. It is Historic England (CADW in Wales or Historic Environment Scotland) that administers the SMC process and not the local planning authority. Prosecutions are possible for those who carry out unauthorised works.

Crucially, the responsibility and cost of rectifying past unauthorised works is passed on to new owners. This means a property can become difficult to sell or mortgage, with the new owner inheriting the responsibility and cost of rectifying illegal works. Furthermore, the local planning authority can recover its costs. Things become even more complicated when structures or objects are within the curtilage of the listed asset. Any object or structure within the boundaries of a listed property that was built before July 1, 1948, may be considered part of the listed building, thus requiring the need for LBC, even if it is not physically attached to the principal structure. This would include walls, outbuildings, etc.

These and other issues are often overlooked, as in the case of *Dill v Secretary of State for Housing, Communities and Local Government* and another [2020] UKSC 20 – S, which concerned the sale of classical urns from the garden. Importantly, it must be remembered that the listing applies to all of the designated heritage asset, including their interiors, unless in the listing documentation parts are specifically excluded. However, LBC is concerned with

the control of changes to the special interest of the heritage asset, and so replacing modern bathrooms and kitchens is not usually an issue. If in doubt, it is best to consult your planning authority about the need for LBC rather than risk unauthorised works.

Historic England is brought into the discussion on grade II\* and grade I, and for a limited range of issues affecting grade II assets. They have an even greater say on Scheduled Ancient Monuments. Then there are the statutory consultees, such as but not limited to, The Society for the Protection of Ancient Buildings, The Georgian Group, Victorian Society and the Twentieth Century Society, with whom the LPA may need to liaise, based on the specifics of a case. In England, the ultimate authority on what can happen to a listed building rests with the Secretary of State for the Ministry of Housing, Communities and Local Government. In practice, most decisions about listed buildings are taken by the LPA. The right to an appeal is handled through the Planning Inspectorate. Heritage Consultants act as a vital link between you, your design team (architects, engineers), and the local planning authority's conservation officers, as well as statutory consultees.

Owners of designated heritage assets are expected to maintain them, and there are legal powers available to an LPA if a heritage asset is judged to be neglected. They have the power to serve an Urgent Works notice on a negligent owner. But it only applies to an unoccupied building, or unused part of a partly occupied building, and usually only relates to works to ensure the building is weathertight, safe from collapse, or to prevent vandalism or theft. There

are other powers available to LPAs known as a repairs Notice, which can cover a wide range of works and which can exceptionally result in a Compulsory Purchase Order if not complied with.

Most LPAs also maintain a list of heritage assets that are not statutorily protected. For this, they typically apply local selection criteria that might be adapted for those used for nationally designated heritage assets. An owner or developer will also require a Heritage Consultant if a proposal impacts such a local heritage asset, as this is a consideration for planning permission.

Repairs and alterations to a listed building are considered using the framework outlined in S16 of the National Planning Policy Framework (NPPF). This uses the concept that most proposed changes to a listed building are likely to cause 'less than substantial harm' to the building's special architectural or historic interest, which is summarised as being its significance. Instances of substantial harm are rarer but do occur, and these are considered under a different part of the NPPF. Where a proposal causes 'less than substantial harm', that harm might be accepted if it is outweighed by a 'public benefit' which may, for example, relate to sustaining the building's 'optimum viable use'. This recognises that listed buildings need to be managed and possibly adapted to remain in use, and that sometimes a degree of change is necessary for their long-term preservation. If there is no 'public benefit', then the likelihood of LBC being granted becomes more remote. While preserving heritage is paramount, a competent consultant can also help find innovative design solutions that balance

conservation with modern needs, ensuring the building remains viable and valuable.

Space does not permit the full range of potential heritage issues to be discussed here, and owners should be aware that a building or site might be within a conservation area, which introduces additional issues for planning permissions. It might more rarely be a registered park or garden, or a battlefield, both of which count as designated heritage assets for the purposes of planning. The existence of a scheduled monument is mentioned above, but non-designated archaeology might also be a planning issue. Sometimes, an archaeological desk-based evaluation is requested in areas with archaeological potential to assess the significance of any heritage assets that a development may impact. All these elements add costs to any project.

Owners will find frequent reference to the setting of a heritage asset. This is defined as the environment in which it is experienced, and detailed guidance is available for what can be complicated and contentious issues. Setting is not a concern for LBC or Scheduled Monument Consent (SMC). Still, it is a potential issue for planning permission, and this may revolve around the contribution that setting makes to the significance of a heritage asset. All the above elements can add complexity and, with this, costs to any project.

Given the sustainability agenda and low carbon emissions, some LPAs are now slowly accepting slimline double glazing where it is appropriate to do so, based on the effect of this change for the significance of a listed building, so not, for example, within 18th-century or 19th-century windows, which still have the original glass and or historic joinery.



IN ESSENCE, A HERITAGE CONSULTANT DE-RISKS A PROJECT BY ENSURING IT MEETS LEGAL REQUIREMENTS FROM THE OUTSET, SAVING THE CLIENT SIGNIFICANT TIME, MONEY, AND STRESS.

Inherently, a Heritage Consultant is an invaluable asset for anyone undertaking work on a historic building, especially with pre-acquisition – what are prospective owners letting themselves into? Heritage Consultants bring specialised knowledge, strategic thinking, and a crucial understanding of the regulatory landscape, ultimately making the complex process smoother, more efficient, and more likely to achieve a positive outcome. More likely are the operative words here. Even employing a professional Heritage Consultant does not guarantee a successful outcome, as the LPA may disagree with the consultant's findings. This is because much of the argument for change is subjective and linked to the NPPF, the Local Planning Policies, and their interpretation. What is acceptable to one Conservation Officer may not be permissible to another. Constructive negotiations to resolve any issues are key to any resolution.

In essence, a Heritage Consultant de-risks a project by ensuring it meets legal requirements from the outset, saving the client significant time, money, and stress. Finally, their early involvement is an essential investment, not an optional expense. Ultimately, the planning laws are there to protect the heritage asset, not to harm it negligently.

I am grateful for my colleague, Peter Kendall, for his contribution.





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



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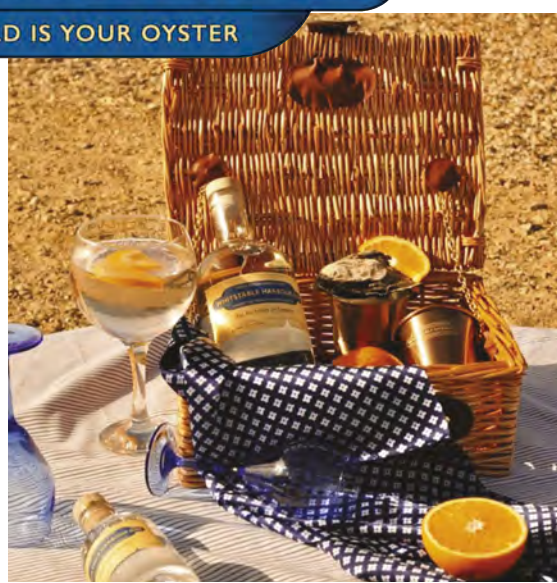
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# *Kent producer* GINSPIRATIONAL

We visited Whitstable Harbour Gin's new premises at 4 Harbour Street, Whitstable to take a pleasurable moment to pour over a startlingly successful and multi award-winning local gin that's made a big impact on the scene in a relatively short time.

*Words: Louise Tomlin*

*Whitstable Harbour Gin photos: mikeotley.com*

I think it's always fascinating to know how people come up with products or business ideas, what inspired them and look in to the backstory behind successful enterprises. Delving deeper it turns out in this case necessity was the mother of – dare I say it – ‘Ginvention’.

The well-known and iconic pub on the beach in Whitstable, the Old Neptune, is where the seed of Whitstable Harbour Gin began its germination. The landlord of this landmark watering hole, Darren Wilton, and Justine Setterfield stocked many different types of popular gins, but were frequently asked by customers if there was a local line they could try. The penny dropped in 2017, when they had the inspirational idea of creating their own local gin.

So began a three-year journey of exploration and discovery, trying out many different variations of botanical flavours. It was essential that their invention be something that conjured up the unique character of the town and its location on the Kent coast. They eventually arrived at the perfect pairing of local coastal plants, Sea Buckthorn and Samphire in 2020, and Whitstable Harbour Gin was born.



It was a huge learning curve for the pair, as both were total novices in the mysterious art of distilling. Thankfully a knowledgeable friend came to their aid and taught them the right way to go about the process. Their London Dry Gin is hand blended in copper stills and infused with native coastal plants and botanicals. Justine describes the experimental process as her favourite part, she's very passionate about it and absolutely thrived on the challenge of creating just the right blend of flavours, which was an enjoyable activity for her during the pandemic lockdowns.

Following on from the success of the Sea Buckthorn and Samphire, they created the second gin inspired by a short hop into the countryside and the famous cherry orchards of Kent. This delightfully soft pink gin is subtly blended with cherry juice from local



Perry Court Farm, Hibiscus and botanicals, with just the right amount of sweetness to supply an enchantingly smooth treat for your taste buds.

Five years later, the Seabuckthorn and Samphire and its sister pink have won hearts and high praise, not just from Kent locals, but from top national gin reviewers. Not only that, they have won awards as well. The Seabuckthorn and Samphire has just received a Great Taste Award and also received a





highly commended Award in the Gin Guide 'Coastal Gin' category. And not to be left out, the Kentish Pink is currently Kent Spirit of the Year (Taste of Kent Awards '24).

As previously mentioned, Whitstable Harbour Gin has a new bar and store selling their lovely products in busy Harbour Street in Whitstable. The bar is bijou and beautifully decked out in a charming teal blue, with a welcoming vibe, comfy window seats and is staffed by friendly faces, who are ready to offer you a taste of these lovely local spirits, and sell a bottle or luxurious hamper to take away. Also available are their quirky gin jams, marmalades, gin infused gherkins and their unique glassware range. The gin's classy, distinctive branding is ever-present, the logo reminiscent of an

“THE SEABUCKTHORN AND SAMPHIRE AND ITS SISTER PINK HAVE WON HEARTS AND HIGH PRAISE, NOT JUST FROM KENT LOCALS, BUT FROM TOP NATIONAL GIN REVIEWERS.







old style train ticket with an inspector's clip snipped out of the bottom, tips its hat to the old Crab and Winkle train line, that ran between Canterbury and Whitstable, in times gone by. In the adjoining shop there is a touch of glamour in the shape of Marina's Boutique, selling stylish fashion from Ibiza, Italy and India, alongside art by local artists, perfect for browsing with a gin and tonic. Why not pop in next time you're in the area, or check out their website to buy some Whitstable Harbour Gin online.

It's great to know these superb local gins aren't just at The Old Neptune, they are now stocked by many discerning pubs and restaurants throughout the south east, and as far afield as Brighton and Greenwich. Let's raise a glass to the creators, Darren and Justine for a great local product and a 'Ginspirational' idea!

**For more info visit:**

**<https://whitstableharbourgin.co.uk>**



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Sun 9th November - Altones

Sun 16th November - Barracuda

Sun 23rd November - Deep River Blues

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

[www.thepubonthebeach.co.uk](http://www.thepubonthebeach.co.uk)







# SEASONING

Seasoning spans the four seasons of the year, with insights into over 50 vegetables and fruits. Angela Clutton explores ingredients through their seasonality, offering tips on shopping and storing, countless ways to use them, flavour partners and how to minimise waste. 75 fresh, modern and approachable recipes show how to make the best of each season's produce.

**SERVES**  
**6-8**

## YOU WILL NEED

6 garlic cloves  
1½ tbsp chermoula spice  
(not paste)  
75ml olive oil  
1½ tbsp sherry vinegar  
1.2kg aubergines  
about 2.8kg lamb shoulder  
225g Greek yoghurt  
2tsp lemon juice  
handful of mint sprigs  
salt and black pepper



## SLOW ROASTED CHERMOULA LAMB SHOULDER

### METHOD

Preheat the oven to 220°C fan/gas 9.

Peel 4 garlic cloves, crush, put into a mortar with a good pinch of salt and pestle to a paste. Mix with the chermoula, oil and vinegar to make a loose paste.

Trim and peel the aubergines, and then slice into rounds, 1cm thick. Lay them in a large roasting tin, arranging the aubergines to be roughly the same size as the lamb. Sit the lamb skin side up on top of the aubergines. Pierce its skin several times with the point of a sharp knife. Rub the chermoula paste over the skin. Loosely cover the roasting tin with foil, put into the oven and immediately turn the oven down to 170°C/gas 5.

After 1½ hours, take the tin out and gently lift up the lamb to remove the aubergine. Some might be stuck to the base of the joint. Put the aubergine slices into a sieve set over a bowl to drain. Pour 200ml hot water into the roasting tin (but not over the meat), cover again, return to the oven and turn the temperature down to 140°C fan/gas 2. Roast for a further 2½ hours, then put the oven back up to 220°C/gas 9, take off the foil, and return to the oven for a final 20 minutes. Carefully lift out and set aside to rest.

Make the aubergine cream while the lamb rests: peel and roughly chop the remaining 2 garlic cloves. Blitz the aubergine flesh with the garlic, yoghurt and lemon juice. Season, being particularly generous with the salt. Finely chop the mint leaves from one of the mint sprigs and scatter over. Serve with more mint to garnish.

Fools come in various guises. Some are all cream; some cream with yoghurt; and others – like this one – custard and cream. Its more indulgent vibe suits the autumn mood and the blackberries that are being folded in. Using pre-made custard is easier, obviously, than making your own from scratch. But that's not even the main reason for choosing pre-made here – it's that these bought ones tend to be vanilla-heavy in a way that suits this fool perfectly.

SERVES  
4-6

### YOU WILL NEED

300g blackberries

120ml cassis

300ml double cream

1 x 500ml pot ready-made  
custard

1tbsp demerara sugar



## BLACKBERRY AND CASSIS CUSTARD FOOL

### METHOD

Put the blackberries into a small saucepan and pour over the cassis. Gently simmer with a lid on for a few minutes until the blackberries are softened but still just about holding their shape.

Turn off the heat and set aside to cool down thoroughly.

Whip the double cream in a large mixing bowl until firm.

Ripple through the custard and the cooled blackberries with most (but not all) of the juices in the pan.

Divide the fool between serving glasses or bowls.

You can make these ahead and put into the fridge to firm up for a few hours, or serve immediately with a looser consistency. Before you hand them round, pour over more the reserved blackberry cassis juices and scatter the demarara sugar over each serving.

*Recipes taken from Seasoning by  
Angela Clutton.  
Published by Murdoch Books.  
Photography by Patricia Niven*



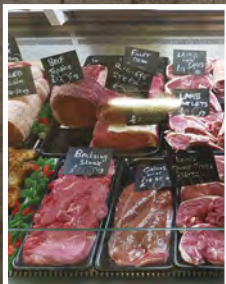






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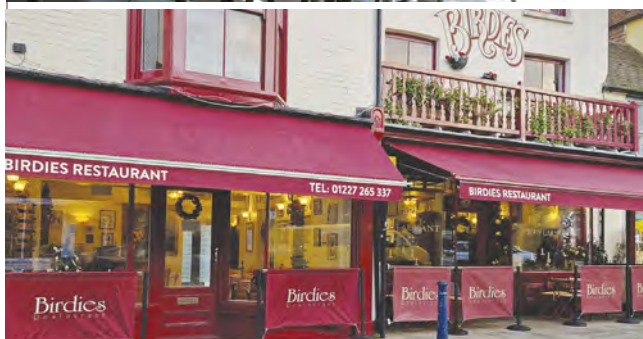
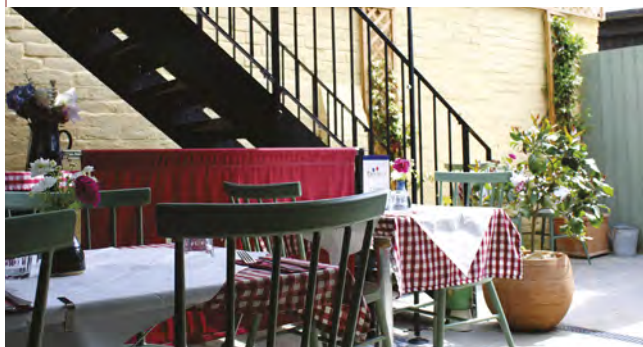
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# Up and coming WINE REGIONS

by Rowena Hawtin DipWSET

MANY WINE-PRODUCING PARTS OF THE WORLD ARE WORTHY OF FAR MORE RECOGNITION THAN THEY'VE BEEN RECEIVING. SO IF YOU'RE LOOKING FOR YOUR NEXT GREAT BOTTLE, PUT THESE UP-AND-COMING WINE REGIONS ON YOUR RADAR RIGHT NOW.

New wine regions are evolving all the time but I believe two of the most interesting countries to hit international markets recently are Romania and China. Both of these countries have, in fact, been growing grapes for thousands of years, but a combination of the political situation, lack of investment, wine expertise and knowledge has impeded their progress. However, the exciting news is that now these countries are starting to make a mark on the international market – of course, not as much as the giants such as France and Italy or New world favourites such as California and Australia, but as they say ... “Mighty oaks from little acorns grow”.





## BRIEF HISTORY OF ROMANIAN WINE

The Romanian wine sector is actually one of the largest in Europe with about 200,000 hectares (ha) of vines planted and is currently sixth in the EU in terms of grape production after Italy, Spain, France, Germany and Portugal. After joining the EU in 2007, Romania received up to 70% of much needed investment which enabled growers to modernise their vineyards by replacing many of the old hybrids with *Vitis Vinifera* varieties, purchase higher quality clones, increase vine density and introduce irrigation which resulted in an improvement in wine quality after the era of communist control. When the communists ruled Romania from 1947 – 1989 – wine production was focused on quantity rather than quality using hybrids (*vitis vinifera* crossings) which although are good for helping to prevent disease – they are not known for producing high quality wine.

But, although Romania became compliant with EU legislation in around 2018 in terms of quality wine production such as; hygiene, stainless steel fermentation, temperature control – a shortage of equipment and materials was a serious drawback. Furthermore, the local's love of the cheap wine made from hybrids that they were used to still accounted for about 90% of production which meant many companies didn't need to raise standards to make a profit. Therefore, one of the challenges was not only changing the mindset of the local population, but many of the producers as well.





However, since 2023 – Romania has worked hard to grow their slice of the international market considerably with less emphasis on international varieties such as Cabernet Sauvignon and more focus on local grapes – yes – harder to market as they are unfamiliar to the general consumer, but they create difference; after all, you can buy Sauvignon blanc, Chardonnay or Merlot in almost every country in the world at a range of price points so competition is greater.

### GRAPE VARIETIES AND AVAILABILITY

There are a number of indigenous grape varieties in Romania, but the main ones are Feteasca Regala (white fruit and flowers – similar to Chardonnay), Feteasca Alba (quince and apricot) and the black grape Feteasca Neagra dark black fruit such as black cherry and blackberry with great ageing potential giving hints of spices and tobacco). These wines are now available at selected branches of Waitrose or Marks and Spencer or wine specialists such as Majestic or Lathwaites. More information is available at <https://www.winetourism.com/wine-country/romania/>

### WINE FROM CHINA

While China has a long winemaking history dating back thousands of years its vast landscape and diverse grape varieties make defining wine regions complex which are often defined by administrative borders rather than specific terroirs, though areas like Ningxia and Xinjiang are known for concentrated plantings.

China's wine industry has experienced significant growth in recent decades, with a focus on European-style red wines and the development of a domestic wine market. However, although earlier this century it seemed to be expanding, various factors such as statistical rigour and severe lockdowns, not to mention President Xi's crackdown on gifting and counterfeit wines have all served to shrink the figures on how much wine China is producing and consuming.





## CURRENT MARKET:

China is now a major wine consumer and a growing producer, with a focus on both domestic and imported wines and there are signs that the quality of Chinese wine has been increasing significantly with China joining the official international wine and vine organisation known as the OIV. In China, plantings of black grapes dominate especially Cabernet Sauvignon which is the dominant black grape according to Decanter. However, they also have significant plantings of Syrah, Merlot and Pinot Noir in the two major regions of Ningxia and Xinjiang. But wine production is not without its challenges including volatile market conditions, extreme climate conditions as well as consumer preference for imported wines.

Those who love Icewine should not forget Mongolian Icewine, with winters with the requisite sub-zero temperatures a given here, they do give competition to Canada where winters have been warming up. Whilst we are not seeing wine from China in supermarkets at the moment it is available in the UK, [www.winesofchina.uk/](http://www.winesofchina.uk/) has a whole host of up-to-date information on wines from this country and how to order as well.

In this short article, it hasn't been possible to cover all the emerging wine regions (by that I mean making an impact internationally as opposed to just locally) but they include Mexico, Slovakia, Scandinavia, Japan, Belgium and of course, England and in a future article we shall take a look at some of these countries to see how they are faring on the hugely competitive international wine market.







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