



**The Former Kemsley Arms Public House,
The Square, Sittingbourne,
Kent, ME10 2SL; Heritage Statement**

March 2021

The Former Kemsley Arms Public House, The Square, Sittingbourne, Kent, ME10 2SL; Heritage Statement

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Report for: **UK Land Investors Kemsley Ltd**

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SWAT ARCHAEOLOGY

Swale and Thames Archaeological Survey Company

The Office, School Farm Oast, Graveney Road

Faversham, Kent ME13 8UP

Tel; 01795 532548 or 07885 700 112

info@swatarchaeology.co.uk www.swatarchaeology.co.uk

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The Former Kemsley Arms Public House, The Square, Sittingbourne, Kent, ME10 2SL; Heritage Statement

Summary

SWAT Archaeology has been commissioned by UK Land Investors Kemsley Ltd to prepare a Heritage Statement relating to the proposed development area (Site) at the former Kemsley Arms Public House, The Square, Sittingbourne, Kent, ME10 2SL.

There is a requirement under the National Planning Policy Framework (NPPF) for the client to explain the significance of any particular designated heritage assets that have been identified in the vicinity of the study site and demonstrate any potential impacts that a proposal will have upon their significance.

The proposed development Site is not a designated heritage asset, and is not within a conservation area. However, the Swale Heritage strategy and Conservation Officer's comments considered the former Kemsley Arms building as a non-designated asset. A number of designated assets reside within the 500m assessment area and these were assessed as not being impacted by the proposed development. Therefore, as required by the Conservation Officer the focus for this report was Kemsley Village and the former Kemsley Arms.

The significance of Kemsley as a model garden village had not historically been recognised and appreciated in the way that places like Letchworth and Welwyn Garden City were. These were much earlier and more complete examples of Garden Cities than Kemsley. The architects for Kemsley were renowned for their Garden City design values and borrowed heavily from places like Letchworth, which can be seen in the houses designs and zoning. However, the architects' true vision for the village was not realised, which has significantly lessened its national importance and significance. Only a small proportion of the total planned housing was built and the main central square for many years only had the clubhouse, with that of a tin hut, school with the initial absence of village shop and post office. In the later part of the 20th century, much of the original character of the village has been lost with lack of uniformity to the housing, original features due to having been sold off by the mill in the early 1970s to become social housing. As a result, the village lost its sense of place and shared values. The negative social changes seen in the later part of the 20th century that have occurred at Kemsley are far greater than that seen in many other Garden Cities along with the deteriorated street scene provides a less comprehensive example of Garden Village design. That said, as a group of buildings, the original village and its street pattern can still be recognised, along with their external Arts and Craft unifying features, with the plain tiled roofs, roughcast wall, open spaces. As well as the social differentiation and architectural variety between the classes of houses and the importance of social provision by the major local employer Frank Lloyd. Whilst not of national importance and significance as recognised in Garden Cities elsewhere, the village could still be classed as having local importance and significance and low heritage value.

For the former Kemsley Arms, overall, externally the building provides architectural interest as a Queen Anne Revival style building, alongside the residential houses within the village. The front of the building retains the vast majority of its original features. However, there is little remaining by

way of original features at the rear of the building. The aesthetic of the building has currently been lost somewhat by the addition of the poorer quality western extension, the loss of many features such as the downstairs original windows, the clock, top of the wind vane amongst others. Internally little remains of original features associated with the ground floor. On the first floor in the main concert hall area, the space can still be appreciated as that of a concert hall with particularly the survival of the curved ceiling framework and front elevation windows and mouldings. Such premises are usually subject to change and alteration and rarely survive in their original configuration. There are probably enough surviving features on the façade and the first floor to warrant special interest and associated with the accompanying Garden Village. The building does retain its historical interest as a clubhouse associated with Kemsley mill although, the original purpose and communal value of the building and the wider village was broken when they were sold by the mill owners in the later 20th century. The PDA, is considered to be an undesignated asset of low heritage significance.

The proposed development ensures that the front façade which is the building's primary significance is retained. The proposed development leads, to a magnitude of impact of moderate mainly as a result of the alterations required to the first floor and roof by the inclusion of the second-floor apartments. This leads to an overall significance of effect of one that is slight. Should the proposals as currently submitted reconsider the impact of the proposed second floor by removing those apartments from the roof space and leaving the metal ceiling framework in place, then the magnitude of impact is considered to be minor, which would lead to an overall significance of effect of neutral/slight, both significance of effects are considered as providing a less than substantial harm under NPPF paragraph 196. Given the deterioration that occurred to the building under the previous owners, this is an ideal opportunity for the building to be saved, although for this to be viable, it requires a number of additional apartments via an extension to the rear and a separate apartment block. Garden cities must adapt to survive and it is important to allow solutions for them to evolve whilst retaining their essence. It is considered that the public benefits from the development outweigh any potential harm caused. Should the development be permitted, it is recommended that as a condition a level 3 building recording should be undertaken.

The Former Kemsley Arms Public House, The Square, Sittingbourne, **Kent, ME10 2SL; Heritage Statement**

1 INTRODUCTION

1.1 Planning Background

1.1.1 Swale & Thames Survey Company (SWAT) was commissioned by UK Land Investors Kemsley Ltd (the 'Client'), to carry out a Heritage Statement relating to a proposed development area (PDA) at the former Kemsley Arms Public House, The Square, Sittingbourne, Kent, ME10 2SL centred on National Grid Reference (NGR) TQ 90788 66367 (Fig. 5).

1.1.2 In acknowledgement of the PDA potentially being considered as a non-designated heritage asset, with its prominent views in the approach to Kemsley, this document has been prepared to support the planning application to Swale Borough Council and for Kent County Council (Heritage & Conservation) to assess the impact of the proposed development.

1.1.3 Consultation with Swale Borough Council's Conservation and Design Manager under planning application 20/503636/FULL has identified the following requirements:

- A Heritage Statement with an Impact Assessment and the equivalent of an Assessment of Significance. This should discuss not just the former public house itself but should go into some level of detail in regard to the entire village and pavilion development as wellwith an appreciation of the main house types and any other extant structures such as fencing, walls etc.
- This document would (aside from a detailed assessment of its architecture) also need to include the socio-historic information around this site, based on the fact that the former pub is of local importance in the community. Photos, elevation and floor plans and a building appraisal (survey) would also need to be submitted. These could be included as part of the HS and I would suggest that there should be a section with a comprehensive record of photos of the property throughout with appropriate technical information about the building based on both the building appraisal and a visual assessment.
- The applicant to assess the proposal against para 197 of the NPPF which states: "The effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that

directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset”

1.1.4 This document comprises the baseline for this Heritage Statement and will cover the areas required above.

1.2 Site Description

1.2.1 The site is located at the northern end of Grovehurst Road at the junction of Ridham Avenue and Menin Road in the village of Kemsley. Kemsley is a suburb to nearby Milton Regis, which in turn is now a suburb to the wider town of Sittingbourne. Located close to the north Kent coast and the River Swale, Kemsley owes its existence as a ‘garden village’ created in the 1920s to house the workers of the nearby Kemsley Paper Mill, which still exists to the east. The PDA is currently a closed public house formally called ‘The Kemsley Arms’ having previously been the ‘Kemsley Clubhouse’ as part of the planned 1920s village development. To the east is the 1950s village hall and is surrounded elsewhere by residential housing, some from the 1920s and others particularly to the north of more modern development. The PDA is situated on an area of higher ground at circa 18m aOD with the total area of circa one acre (Fig. 1).

Geology

1.2.2 The British Geological Society (BGS 1995) shows that the local geology at the PDA consists of bedrock comprising of London Clay Formation – Clay and silt. It was formed during the Ypresian period (early Eocene Epoch, c. 56–49 Ma) and applies to a wide area north of Kemsley and the Isle of Sheppey. The London Clay is a stiff bluish clay which becomes brown when weathered. Just south of the village is Lambeth Group- Sand, Silt and Clay. There is surrounding parts of Kemsley, superficial geology of Head – Clay and Silt with further to the north and east Alluvium – Clay, Silt, Sand and Peat associated with the formation of the Swale and Thames. The area to the north were Victorian brickfields and the area quarried.

1.3 Scope of Document

1.3.1 This assessment was requested by the Client in order to determine, as far as is possible, the nature, extent and significance of the development affecting the significance of designated and undesignated heritage assets. The assessment forms part of the National Planning Policy Framework (NPPF) requirement and is intended to inform and assist with decisions regarding

heritage assets and is to be used in the support of planning applications associated with the proposed development.

1.3.2 The Statement was carried out in accordance with the current guidelines as defined by the Chartered Institute for Archaeologists (CIfA 2014). The purpose of a Statement is to establish the known or potential cultural heritage resource in a local, regional, national or international context. This specifically includes:

- the identification of site specific statutory and non-statutory cultural heritage constraints (including planning constraints)
- the examination of available cartographic and documentary sources
- a walkover survey to assess the surviving cultural heritage resource
- an assessment of potential impacts upon the setting of nearby heritage assets

2 LEGISLATIVE AND PLANNING POLICY FRAMEWORK

2.1 Introduction

2.1.1 National legislation and guidance relating to the protection of, and proposed development on or near, important archaeological sites or historical buildings within planning regulations is defined under the provisions of the Town and Country Planning Act (1990). In addition, local authorities are responsible for the protection of the historic environment within the planning system.

2.1.2 The National Planning Policy Framework was updated in July 2018 and is the principal document which sets out the Government's planning policies for England and how these are expected to be applied. It provides a framework in which Local Planning Authorities can produce their own distinctive Local Plans to reflect the needs of their communities.

2.2 National Planning Policy Framework (NPPF)

2.2.1 The Historic Environment, as defined in the National Planning Policy Framework (NPPF 2019): Annex 2, comprises:

'all aspects of the environment resulting from the interaction between people and places through time, including all surviving physical remains of past human activity, whether visible, buried or submerged, and landscaped and planted or managed flora.'

2.2.2 NPPF Annex 2 defines a Heritage Asset as:

'a building monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).'

2.2.3 NPPF Section 16: Conserving and enhancing the historic environment sets out the principal national guidance on the importance, management and safeguarding of heritage assets within the planning process. The aim of NPPF Section 16 is to ensure that Local Planning Authorities, developers and owners of heritage assets adopt a consistent approach to their conservation and to reduce complexity in planning policy relating to proposals that affect them.

2.2.4 Paragraph 185 of the NPPF states that:

'Local planning authorities should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. In doing so, they should recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. The planning authorities should take into account:

- a) The desirability of sustaining and enhancing the significance of heritage assets, and putting them to viable uses consistent with their conservation;*
- b) The wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;*
- c) The desirability of new development making a positive contribution to local character and distinctiveness; and*
- d) Opportunities to draw on the contribution made by the historic environment to the character of a place.'*

2.2.5 Paragraph 189 of the NPPF states that:

'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum, the relevant historic environment record should have been consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.'

2.2.6 Paragraph 190 of the NPPF states that:

'Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account to the available evidence and any necessary expertise. They should take this assessment into account when considering

the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.'

2.2.7 The NPPF, Section 16, therefore provides the guidance to which local authorities need to refer when setting out a strategy for the conservation and enjoyment of the historic environment in their Local Plans. It is noted within this, that heritage assets should be conserved in a manner appropriate to their significance.

2.2.8 The NPPF further provides definitions of terms which relate to the historic environment in order to clarify the policy guidance given. For the purposes of this report, the following are important to note:

- **Significance.** *The value of a heritage asset to this and future generations because of its heritage interest. This interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site's Statement of Outstanding Universal Value forms part of its significance.*

- **Setting.** *The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.*

2.2.9 The NPPF advises local authorities to take into account the following points in paragraph 192 when drawing up strategies for the conservation and enjoyment of the historic environment;

a) The desirability of sustaining and enhancing the significance of heritage assets and preserving them in a viable use consistent with their conservation;

b) The positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and wider social, cultural, economic and environmental benefits that the conservation of the historic environment can bring;

c) The desirability of new development in making a positive contribution to local character and distinctiveness.

2.2.10 Paragraphs 193 and 198 consider the impact of a proposed development upon the significance of a heritage asset.

2.2.11 Paragraph 193 emphasises that when a new development is proposed, great weight should be given to the asset's conservation (and that the more important the asset, the greater this weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

2.2.12 Paragraph 194 notes that any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:

- a) Grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
- b) Assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

2.2.13 Paragraph 195 states that where a proposed development will lead to substantial harm (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) The nature of the heritage asset prevents all reasonable uses of the site; and*
- b) No viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) Conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) The harm or loss is outweighed by the benefit of bringing the site back into use.*

2.2.14 Conversely, paragraph 196 notes that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.

2.2.15 The NPPF comments in paragraph 201, proffers that not all elements of a Conservation Area or World Heritage Site will necessarily contribute to its significance. Loss of a building (or other element) which makes a positive contribution to the significance of the Conservation Area or World Heritage Site should be treated either as substantial harm under paragraph 195 or less than substantial harm under paragraph 196, as appropriate, taking into account the relative significance of the element affected and its contribution to the significance of the Conservation Area or World Heritage Site as a whole.

2.2.16 Paragraph 198 states that Local Planning Authorities (LPAs) should not permit the loss of the whole or part of a heritage asset without taking all reasonable steps to ensure the new development will proceed after the loss has occurred.

2.2.17 Paragraph 200 encourages LPAs to look for new development opportunities within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

2.2.18 Any LPA based on paragraph 202, should assess whether the benefits of a proposal for enabling development, which would otherwise conflict with planning policies, but which would secure the future conservation of a heritage asset, outweigh the disbenefits of departing from those policies.

2.3 Designated Heritage Assets

2.3.1 Designated heritage assets are defined in NPPF Annex 2 as:

‘World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Park and Gardens, Registered Battlefields and Conservation Areas designated under the relevant legislation.’

2.3.2 Designation is a formal acknowledgement of a building, monument or site’s significance, intended to make sure that the character of the asset in question is protected through the planning system and to enable it to be passed on to future generations.

2.3.3 Statutory protection is provided to certain classes of designated heritage assets under the following legislation:

- Planning (Listed Buildings and Conservation Areas) Act (1990);
- Ancient Monuments and Archaeological Areas Act (1979); and
- Protection of Wrecks Act (1973).

2.3.4 There are a number of criteria to address and they include the impact of the proposed development on the significance of the Heritage Assets.

Heritage Assets

2.3.5 Any Heritage Asset that includes a World Heritage Site, Scheduled Monument, Listed Building, Wreck, Registered Park or Garden, conservation area or Landscape can be identified as having a degree of significance meriting consideration in planning decisions. Heritage Assets are the valued components of the historic environment and will include designated Heritage Assets as well as assets identified by the Local Planning Authority during the process of decision making or through the plan making process.

Setting

2.3.6 The surroundings in which a Heritage Asset is experienced is of importance. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make take several guises; a positive or negative contribution to the significance of an asset, the ability to appreciate that significance or it may have a neutral effect with no changes observed.

Significance

2.3.7 The value of a Heritage Asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance may be informed by a number of factors which may include; assessment of the significance of the site, setting and building, where relevant, under a number of headings:

- Historic significance – the age and history of the asset, its development over time, the strength of its tie to a particular architectural period, the layout of a site, the plan form of a building and internal features of special character including chimneystacks and fireplaces.
- Cultural significance – the role a site plays in an historic setting, village, town or landscape context, the use of a building perhaps tied to a local industry or agriculture and social connections of an original architect or owner.

- Aesthetic/architectural significance – the visual qualities and characteristics of the asset (settlement site or building), long views, legibility of building form, character of elevations, roofscape, materials and fabric special features of interest.
- Archaeological significance – evolution of the asset, phases of development over different periods, important features, evidence in building fabric and potential for below ground remains.

2.4 Planning Policy Guidance

Planning Policy Guidance that help to preserve the built and archaeological heritage are:

Conservation Principles, Policy and Guidance (Historic England, 2008)

- 2.4.1 Historic England sets out in this document a logical approach to making decisions and offering guidance about all aspects of England’s historic environment. The Conservation Principles, Policies and Guidance are primarily intended to help ensure consistency of approach in carrying out the role as the Government’s statutory advisor on the historic environment in England. Specifically, they make a contribution to addressing the challenges of modernising heritage protection by proposing an integrated approach to making decisions, based on a common process.
- 2.4.2 The document explains its relationship to other policy documents in existence at that time, including Planning Policy Statement 1: Delivering Sustainable Development (2005), which includes the explicit objective of *‘protecting and enhancing the natural and historic environment’* Included in this document are references to Historic England’s policies providing detailed guidance on sustaining the historic environment within the framework of established government policy. In particular, the document details from Planning Policy Guidance note (PPG) 15 Planning and the Historic Environment (1994) and PPG16 Archaeology and Planning (1990) those general principles that are applicable to the historic environment as a whole.
- 2.4.3 The policy document provides details about a range of Heritage Values, which enable the significance of assets to be established systematically, with the four main 'heritage values' being:
- *Evidential value. This derives from the potential of a place to yield evidence about past human activity. Physical remains of past human activity are the primary source of evidence about the substance and evolution of places, and of*

the people and cultures that made them especially in the absence of written records, the material record, particularly archaeological deposits, provides the only source of evidence about the distant past.

- *Historical Value. This derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative. Illustration depends on visibility in a way that evidential value (for example, of buried remains) does not. Places with illustrative value will normally also have evidential value, but it may be of a different order of importance. Association with a notable family, person, event, or movement gives historical value a particular resonance.*
- *Aesthetic value. This derives from the ways in which people draw sensory and intellectual stimulation from a place. Aesthetic values can be the result of the conscious design of a place, including artistic endeavour. Equally, they can be the seemingly fortuitous outcome of the way in which a place has evolved and been used over time.*
- *Communal value. This derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values but tend to have additional and specific aspects. These can be commemorative and symbolic values reflect the meanings of a place for those who draw part of their identity from it or have emotional links to it. Social value is associated with places that people perceive as a source of identity, distinctiveness, social interaction and coherence. Spiritual value attached to places can emanate from the beliefs and teachings of an organised religion, or reflect past or present-day perceptions of the spirit of place.*

Historic Environment Good Practice in Planning Notes

2.4.4 In March 2015, Heritage England produced three Good Practice Advice in Planning (GPA) notes. The notes provided information on good practice to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment policy in the National Planning Policy Framework (NPPF) and the related guidance given in the National Planning Practice Guide (NPPG). GPA1 covered ‘*The Historic*

Environment in Local Plans'. GPA2 provided advice on *'Managing Significance in Decision-Taking in the Historic Environment'* and GPA3 covered *'The Setting of Heritage Assets'*. As of March 2017, GPA4 entitled *'Enabling Development and Heritage Assets'* was still in draft format.

GPA2: Managing Significance in Decision-Taking in the Historic Environment.

2.4.5 The guidance focuses on understanding the significance of any affected heritage asset and, if relevant, the contribution of its setting to its significance. The significance of a heritage asset is the sum of its archaeological, architectural, historic, and artistic interest. The document sets out a number of stages to follow:

- Understand the significance of the affected assets
- Understand the impact of the proposal on that significance
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF
- Look for opportunities to better reveal or enhance significance
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

2.4.6 Since heritage assets may be affected by direct physical change or by change in their setting it is important to be able to properly assess the nature, extent and importance of the significance of a heritage asset and the contribution of its setting early in the process to assist with any planning decision-making in line with legal requirements.

GPA3: The Setting of Heritage Assets.

2.4.7 This document emphasises that the information required in support of applications for planning permission and listed building consents should be no more than is necessary to reach an informed decision, and that activities to conserve or invest need to be proportionate to

the significance of the heritage assets affected along with the impact on the significance of those heritage assets.

2.4.8 The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.

2.4.9 The contribution of setting to the significance of a heritage asset is often expressed by reference to views, a purely visual impression of an asset or place which can be static or dynamic, including a variety of views of, across, or including that asset, and views of the surroundings from or through the asset, and may intersect with, and incorporate the settings of numerous heritage assets.

2.4.10 It covers areas such as cumulative change, where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting. To accord with NPPF policies, consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Change over time and understanding any history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by the setting to the significance of the heritage asset.

2.4.11 The implications of development affecting the setting of heritage assets ought to be considered on a case-by-case basis and since conservation decisions are based on the nature, extent and level of a heritage asset's significance, Historic England recommends the following broad approach to assessment, undertaken as a series of steps:

- Step 1: Identify which heritage assets and their settings are affected.
- Step 2: Assess whether, how and to what degree these settings contribute to the significance of the heritage asset(s).
- Step 3: Assess the effects of the proposed development, whether beneficial or harmful, on that significance.
- Step 4: Explore the way to maximise enhancement and avoid or minimise harm.

- Step 5: Make and document the decision and monitor outcomes.

2.4.12 The guidance reiterates the NPPF in stating that where developments affecting the setting results in ‘substantial’ harm to significance, this harm can only be justified if the development(s) deliver(s) substantial public benefit and that there is no other alternative (i.e. redesign or relocation).

Historic England has also published three core Advice Notes, which provide detailed and practical advice on how national policy and guidance is implemented. These documents include; ‘Historic England Advice Note 1: Understanding Place: Conservation Area Designation, Appraisal and Management’ (25th February 2016), ‘Historic England Advice Note 2: Making Changes to Heritage Assets’ (25th February 2016) and ‘Historic England Advice Note 3: The Historic Environment and Site Allocations in Local Plans’ (30th October 2015).

2.5 Local Policies

2.5.1 The Local Planning Authority for the study is Swale Borough Council.

2.5.2 The Swale Borough Local Plan ‘Bearing Fruits 2031’ was formally adopted July 2017. The Local Plan sets out the Council’s spatial vision, strategic objectives, development strategy and a series of core policy themes. It also contains allocations of land for development; a framework of development management policies to guide determination of planning applications and a framework for implementation and monitoring of the Local Plan.

2.5.3 The Local Plan also sets out a number of development policies. The relevant ones are detailed below:

2.5.4 DM 32 Development Involving Listed Buildings – Development proposals, including any change of use, affecting a listed building, and/or its setting, will be permitted provided that: 1. The building’s special architectural or historic interest, and its setting and any features of special architectural or historic interest which it possesses, are preserved, paying special attention to the: a. design, including scale, materials, situation and detailing; b. appropriateness of the proposed use of the building; and c. desirability of removing unsightly or negative features or restoring or reinstating historic features.

2.5.5 DM 33 Development affecting a conservation area. Development affecting the setting of, or views into and out of a conservation area, will preserve or enhance all features that contribute positively to the area's special character or appearance.

2.5.6 DM 34 Scheduled Monuments and Archaeological Sites. Development will not be permitted which would adversely affect a Scheduled Monument, and/or its setting, or subsequently designated, or any other monument or archaeological site demonstrated as being of equivalent significance to scheduled monuments.

Policy CP8: Conserving and enhancing the historic environment

2.5.7 To support the Borough's heritage assets, the council will prepare a Heritage Strategy. Development will sustain and enhance the significance of designated and non-designated assets to sustain the historic environment whilst creating for all areas a sense of place and special identity. Development proposals will, as appropriate:

1. Accord with national planning policy in respect of heritage matters, together with any heritage strategy adopted by the Council;
2. Sustain and enhance the significance of Swale's designated and non-designated heritage assets and their settings in a manner appropriate to their significance and, where appropriate, in accordance with Policies DM30-34;
3. Respond to the integrity, form and character of settlements and historic landscapes;
4. Bring heritage assets into sensitive and sustainable use within allocations, neighbourhood plans, regeneration areas and town centres, especially for assets identified as being at risk on national or local registers;
5. Respond positively to the conservation area appraisals and management strategies prepared by the Council;
6. Respect the integrity of heritage assets, whilst meeting the challenges of a low carbon future; and
7. Promote the enjoyment of heritage assets through education, accessibility, interpretation and improved access.

2.5.8 Following the above policy, the Council have now prepared a heritage strategy.

A Heritage Strategy for Swale, 2020-2032 (Adopted March 2020).

2.5.9 This strategy provides a framework for the designation, conservation, management and physical and economic regeneration of Swale's Historic Buildings and Areas, including designated historic parks and gardens. Its priorities are:

- To conserve, and where possible enhance Swale's heritage buildings, structures and areas and moveable/portable heritage as a cultural, economic, community and environmental asset to the area, in particular by positively managing the Council's own heritage assets, and by establishing a programme for the review and appraisal of Swale's conservation areas;
- To make use of the borough's heritage to help achieve and promote sustainable and inclusive growth and regeneration, social and economic wellbeing, and civic pride, in particular by actions to tackle and specifically reduce Swale's heritage at risk across the full range of nationally and locally designated heritage assets;
- To recognise and promote the role of Swale's heritage in creating or enhancing local distinctiveness and a positive image for the area as a place to live, learn, work and visit, in particular by the Council continuing to work in an enabling role to develop and support projects and initiatives by local groups, societies and businesses that would bring about significant public benefit.
- To ensure Swale's heritage forms an integral part of local strategies and initiatives to promote tourism and the visitor economy, including through the conservation and subsequent positive management of the Borough's internationally significant maritime heritage (at Sheerness Dockyard) and aviation heritage (at Eastchurch) on the Isle of Sheppey;
- Raising the historic environment (and the important social history associated with it) up the agenda by promoting awareness and understanding of Swale's heritage among local residents, businesses and visitors to the area, in particular to help realise the cultural, educational and associated health benefits it can offer.

2.5.10 The Council does not current have a Local List (of buildings, structures, sites or features of local heritage interest), but this is something which it is giving priority to developing as an early action in the initial Heritage Strategy Action Plan.

2.5.11 The strategy comments that often, heritage that may be considered of some significance (but not necessarily of such significance to merit consideration for scheduling, listing or registration by the Secretary of State) is encountered by chance, sometimes as a result of considering a planning application for development for the heritage asset in question or to something else nearby. In such circumstances, the Council will consider whether an application should be made for designation to Historic England following initial discussions with its Designation Team. In more urgent cases where the heritage being considered is believed to be particularly significant and may be under threat of total demolition/loss or significant harm through alteration, then the Council will consider serving a Building Preservation Notice, which has the effect of treating the building or structure in question as a listed building until such time as it has been assessed by Historic England in response to a necessary parallel listing application.

2.5.12 More often than not, it is likely that previously unknown heritage that is subsequently discovered, will not be significant enough to warrant an application to Historic England for listing, registering or scheduling, or the serving of a Building Preservation Notice, but this does not mean any interest in its heritage significance stops there.

2.5.13 The Council records in its reports on applications for planning permission when it considers buildings/structures directly or indirectly affected by a development proposal should be treated as an undesignated heritage asset for the purposes of decision making, as this can rightly have a bearing on the outcome of such an application. Moving forward from the beginning of the Heritage Strategy plan period, the Council will keep a database of all such undesignated heritage assets, not only so that they can be recorded on its applications database and GIS/constraint notification systems to help ensure consistent decision making into the future, but also that the undesignated heritage assets on the list (placed as such by the specialist knowledge of the Council's Heritage Team – in consultation with external heritage specialists where necessary) may be considered for candidature in relation to the Council's planned Local List.

2.5.14 The Council recognize that in developing such a list, a clearly defined set of criteria for selection and inclusion will be required, and also that there would be real benefit in providing

supporting information on significance to assist with ongoing/future conservation management. There are two appendices to the main report which cover an action plan and also a heritage at risk register.

2.5.15 The heritage strategy report mentions that designations in respect of future conservation areas will be considered when resources allow with Kemsley mentioned as one of those for review. Swale Borough currently has 50 conservation areas, and the majority of these have either no appraisal, or dated and inadequate appraisals to function effectively for the task of positive management – a role that also includes ensuring through the development management process, that any new development that takes place within a conservation area, or within its setting does not cause harm, and where possible, has an enhancing effect. Priority 1 of the heritage strategy is to put in place a programme for the systematic review of all the borough's existing conservation areas.

2.5.16 The Council contains a local baseline list of heritage assets on the Heritage at Risk, separate to that of the National Historic England heritage assets at risk register. Included in that list is the Kemsley Arms, which is considered a non-designated Heritage Asset under Priority B. This classification identified the building as “Immediate risk of further rapid deterioration or loss of fabric; solution agreed”, which has been assigned since permission for extension and conversion of building into flats agreed in principle subject to signing of S106 agreement but not yet implemented. The Council's aim is to working to eliminate or sufficiently reduce the issues which have resulted in placement in the Swale Heritage at Risk Register for any given heritage asset, the Council will seek to work constructively with the owners and where appropriate, Historic England in order to secure the conservation of the asset and its removal from the register.

Asset of Community Value

2.5.17 An Asset of Community Value (ACV) is defined as a building or other land is an asset of community value if its main use has recently been or is presently used to further the social wellbeing or social interests of the local community and could do so in the future. The Localism Act states that ‘social interests’ include cultural, recreational and sporting interests. In 2013, Kemsley Community Centre Trust applied to Swale Borough Council for the Kemsley Arms to be an ACV under The Community Right to Bid scheme. This meant that if the owner decided to sell the property, that they must inform SBC of their intentions. This information will then be passed onto the trust so they can decide if they want to be considered as a potential buyer. While it does not give it the right of first refusal to buy, it does give members

six months to develop a proposal and raise the necessary funding to submit a bid. However, whilst it is possible that the Site was nominated, this asset is not currently on Swale's Assets of Community Values list.

3 METHODOLOGY

3.1 Sources

3.1.1 A number of publicly accessible sources were consulted prior to the preparation of this document.

Heritage Asset databases

3.1.2 The National Heritage List for England (NHLE), which is the only official and up to date database of all nationally designated heritage assets is the preferred archive for a comprehensive HER search.

Cartographic and Pictorial Documents

3.1.3 A full map regression exercise has been incorporated within this assessment. Research was carried out using resources offered by the Kent County Council, the internet, Ordnance Survey and the Kent Archaeological Society. A full listing of bibliographic and cartographic documents used in this study is provided in Section 9.

Aerial photographs

3.1.4 The study of the collection of aerial photographs held by Google Earth was undertaken, along with those from archive sources.

Secondary and Statutory Resources

3.1.5 Secondary and statutory sources, such as regional and periodic archaeological studies, archaeological reports associated with development control, landscape studies, dissertations and research frameworks are considered appropriate to this type of study and have been included within this assessment.

Walkover Survey

3.1.6 The purpose of the walkover survey was to;

- Identifying any historic landscape features not shown on maps.
- Conduct a survey for Heritage Assets.
- Understanding the setting of the Heritage assets and the wider landscape.

3.1.7 The results of the walkover survey are detailed in Section 5 of this document

DRMB Methodology

3.1.8 A full assessment of the effects of the Proposed Development has been made in accordance with the DMRB guidelines, Volume II, Section 3, Part 2, LA106 issued by the Highways Agency (2019). Each heritage asset will receive a significance value based on their importance, which is then evaluated as a function of the magnitude of impact on the heritage resource by the proposed development. See appendix 11.2. for the relevant values. A matrix of the two values determines an assessment of the overall significance of effect.

4 ARCHAEOLOGICAL AND HISTORICAL RESOURCE

4.1 Introduction

4.1.1 Kemsley is a modern, 20th century village. The nearby town of Sittingbourne and Milton Regis is a much older settlement. Sittingbourne is geographically located mid-way between Dover and London. It is sited close to Milton Creek, a tributary of the Queenborough Swale that divides the mainland from the Isle of Sheppey, provides access to the river Medway to Rochester and the River Thames to London, the English Channel and the North Sea.

4.1.2 The main road through Sittingbourne, Watling Street, was an ancient trackway first used by ancient Britons to travel between Canterbury and St Albans and evidence of Mesolithic and Neolithic activity and a prehistoric henge were discovered at the Meads housing estate on Quinton Road in 2008 to the south west. Late Bronze Age and early Iron Age features were uncovered at Stick Fast Lane in Bobbing in 2000 to the west and to the north and south of Kemsley. Iron Age pottery was found at St Bartholomew church in Bobbing in 1902. Prehistoric activity is also evidenced by numerous Mesolithic flint artifacts uncovered at Castle Rough, however, any settlement that was in place in 43AD was quickly assimilated by the Romans when they upgraded the track of Watling Street to a road and established a Roman arable landscape.

4.1.3 The nearby Holy Trinity Church in Milton Regis, located on the junction between Church Street and Dover Street is one of the oldest churches in Kent. It was founded in the 6th century just a few years after the coming of St Augustine. The large stone outside the front porch is said to be a pagan alter-stone suggesting that the site has been historically considered religious. The walls of the church contain Roman tiles and a Roman villa is known near the site. In 680AD, Queen Seaxburh passed the Kingdom of Kent to her eldest son at a ceremony held at the doors of the church, before becoming a nun. The town was known as Milton Terra Regis from 'Middleton Royal lands' and may have been the early residence of the Kings of Kent. It was burnt to the ground in 1052 by Godwin Earl of Essex and rebuilt to the extent that it was recorded in the Domesday survey as a population of 393 households and given to Bishop Odo by his half-brother William the Conqueror.

4.1.4 The name Milton derives from Middleton and the old English Middel meaning 'central' or 'productive centre' and tun meaning enclosed village, farmstead or manor. The area in which the town was established was low-lying and marshy with access to the river and the ancient trackway. The origin of the name Kemsley, has the first element being the genitive of the Old English pre 7th Century personal name Cymi, plus "leah", a clearing in a wood.

4.1.5 The town of Sittingbourne became more prominent than Milton Regis following the death of Thomas Becket in 1170, when it provided a convenient resting point for pilgrims on the road from London to Canterbury

4.1.6 By the post medieval period the area was largely occupied by sea faring people, fisherman and oyster dredgers. It was productive in apple and cherry orchards and hop growing and was ideally situated for the transportation of raw materials and goods by barge to London. The

barges fed the brickmaking and papermaking industries, importing sand, mud and household waste such as cinders and then transported the finished product on their return journey. The town developed into a port during the industrial revolution when over 500 types of barges were built there.

4.1.7 Paper manufacture began in 1708 and Sittingbourne Mill existed from 1769. The Mill used pulped straw from the local farmers and esparto imported from Spain as a replacement for expensive cotton rag. It was owned by Edward Lloyd of the Daily Chronicle and supplied his newsprint in Bow. In 1904 he built a wharf and horse drawn tramway on the tidal inlet at Milton Creek to carry materials to the mill and by 1913 the paper mill was the largest producer of newsprint in the world.

4.1.8 The repeal of the brick tax in 1850 caused an unprecedented demand for bricks to construct large buildings in London. Sittingbourne and the surrounding area was popular for its brick earth and Kentish stock brick has a high tensile strength ideal for bridges railway stations, cathedrals etc. The brick makers frequently unearthed artifacts while digging the brickearth, which were preserved by the banker George Pain who published his works in *Collectanea Cantiana* in 1893.

4.1.9 Sittingbourne already had a paper mill in the 18th century and recently demolished, the Victorian mill building was built in the 1870s by Edward Lloyd. There was a shortage of pulp in the early 1920s and as a result Frank Lloyd, the eldest son of Edward, developed a new mill at Kemsley along with Kemsley Model Village. The Kemsley mill opened in 1924 and at the time, the four paper machines were the largest in the world. Of the planned 750 houses for the village, 188 had been completed by the summer of 1927. Frank Lloyd died in 1927 and the Lloyd Paper mills were taken over by Sir William Berry who formed the Bowater-Lloyds group. In 1998, both Sittingbourne and Kemsley mills were purchased by M-Real and the Sittingbourne Mill closed in 2007. Kemsley Mill still operates and is now owned by D. S. Smith.

4.1.10 In September 1972, the village housing was sold by the then owners Bowaters to Swale Borough Council and used for social housing. A further change of ownership for the village occurred in March 1990, when the housing was transferred to a housing association. Around 1989, the clubhouse became subject to a refit becoming a Thorley Free house and was called The Kemsley Arms.

4.1.11 In 1860, the Sittingbourne to Sheerness railway commenced. In the 1920s, as a result of the new Garden Village at Kemsley, just to the south west of the village, Kemsley Halt was

created. This was primarily in operation for the benefit of the mill workers. It was only around 1970, that the 'halt' was dropped from the name.

The Architects

4.1.12 The Architects of the Kemsley Garden Village were Thomas Adams, Francis Longstreath Thomson and Maxwell Fry are all well renowned. Their offices were based in 121 Victoria Street in London. Thomas Adams having undertaken a number of large-scale projects in North America as well as being Secretary of the Garden City Association, founder of the American Planning Institute in 1917 and the Canadian equivalent in 1919. He was in his late twenties when selected to manage Letchworth, the first Garden City. Francis Thompson in 1923 had published 'Site Planning in Practice', a book concerned with the layout of housing estates based on the Garden City model. Thompson and Adams were partners. Maxwell Fry finished his education in 1924. Shortly after he applied to work at the Adams and Thomson practice. Fry's first project for Adams and Thompson was the planning of Kemsley's new village in 1924. However, later in 1924, Fry left the practice and took a position in the Engineering department of Southern Railway and probably explains why some historical plans only show Adams and Thompson.

4.1.13 However, all three architects in 1932 collaborated on a book together called 'Recent Advances in Town Planning'. They utilise a number of examples using Letchworth and Welwyn Garden City amongst others nationally and internationally. They explore the use of character use and zoning with examples, use of open spaces, industry and street systems and a focus of density. There are comments on terms such as recentralization, which was used for Kemsley as an industrial village with 'the advantage of planning, land development and building all under one control'. Emphasis is made on towns plans 'being visionary, they should not contain proposals that are impractical and that in all cases emphasis should be placed on solutions of problems that will secure the greatest convenience and permeance without excessive cost'. The architects refer to Letchworth and Welwyn Garden City as both being 'new towns of a small size', of which Kemsley in comparison is so much smaller and less complete and much less significant overall with only a half-page mention in the book.

4.2 Model and Garden Cities

4.2.1 Garden cities were a reaction to the poor environment in industrial cities in the 19th century to improve housing conditions. The founder of the movement for Garden Cities was Ebenezer Howard. By 1860s housebuilding by employers had become widespread, including places like

Saltaire. Saltaire had an integration of grid-layout terraces differentiated to reflect the status of overseers and workers with a large mill.

4.2.2 Later villages were created with improved design and surroundings under the Arts and Crafts Movement. Communities created included Port Sunlight in 1888 and Bourneville in 1895 followed by Garden Cities at Letchworth, Welwyn Garden Cities and Hampstead Garden Suburb. Port Sunlight was built to house the workers for Lever's 'Sunlight Soap' factory, which consisted of more than 900 houses. Bourneville was created for the workers of Cadbury. Its workers were encouraged to play sports and unlike Port Sunlight, wanted to create a mixed community in terms of class and occupation, with housing open to all and not just 'tied' houses for Cadbury workers. The creation of a community was a key aim covering a wide range of activities, usually spiritual as well as recreational activities, with its own shops and schools, playgrounds, allotments.

4.2.3 Architects Philip Webb and Richard Norman Shaw helped define the Arts and Craft architecture which was Old English Revival or country Queen Anne as evidenced at Bedford Park, a middle-class London Suburb developed around 1875. This style was imitated elsewhere by the 1880s and 1890s and survived into the early part of the 20th century. This style had red brick walling, lively roof lines along with the setting for mature trees. Formal red brick tended to be used for public civic buildings in Georgian or Queen Anne revivalist styles usually around a square. The woodwork was picked out in white paint, along with features such as the use of finials. Tree planting and landscapes of hedges, green verges and shrub formed a key part of planned towns and gave their name to the term garden city. The use of zoning to define residential, industrial and amenity areas. These cities usually incorporated schools and churches as well as shopping and civic centres.

4.2.4 House designs in places like Letchworth included mansard roofed cottages by Arthur Hugh Clough of Burley, Ringwood in Hampshire at Nos 150-6 (even) Wilbury Road. At Birds Hill, there were also a small group of mansard roofed houses known as 'Noah's Ark Cottages'. Informal Arts and Craft styles predominated until the 1920s, then with the influence of designer Lutyens in Hampstead Garden Suburb, Queen Anne and neo-Georgians designs came to the fore from circa 1910. In Welwyn Garden City, along, Applecroft Road and Elm Gardens built in the early 1920s, the houses had steep Gambrel roof slopes with hanging tiles used for upper floors to cut down the expense of brick (Plate 21).

4.2.5 At Port Sunlight and Bournville, virtually all the distinctive housing is listed. At Letchworth Garden City and Hampstead Garden Suburb, mainly the early housing has been listed including the working-class cottages. Only a few at Welwyn Garden City are listed and most of these Garden Cities have Conservation Areas along with detailed appraisals of their key characteristics, of historical, architectural and environmental factors making them distinct settlements. Modern pressures for change have meant changes of use for some buildings to find ways to adapt them to the ways of modern living whilst retaining character and identity and any shared community values. At Port Sunlight, the Cottage hospital became a boutique hotel, clubs became heritage centres and factories into offices.

4.3 Historic England's Heritage List

4.3.1 A search of Historic England Heritage List was carried out on the 12th February 2021, centred on the proposed site with a search radius of 500m. The search provided a relatively low number of records, with just two listed buildings being that of the grade II Great Grovehurst Farmhouse and Bramblefield Farmhouse reflecting the historical sparsely settled and rural nature of the area prior to the building of the garden village and Kemsley Mill. Just outside of the assessment area to the east there is a Scheduled Monument being that of castle Rough, which is thought to be a Medieval moated manor site. Also, to the south, south east is the Grade I listed Milton Parish Church. There are no World Heritage Sites, Protected Wrecks, registered battlefields or registered parks and gardens. The nearest Conservation Area is Milton Regis High Street, located some 2.3km away to the south.

4.4 Historical Map Progression

Symonson Map, 1596

4.4.1 This map shows the principal settlements aside the Swale with larger settlement of Milton (Mydleton) and the PDA to the east of the hamlet of Grovehurst (Fig.7).

Andrews, Dury and Herbert map, 1769

4.4.2 Andrews, Dury and Herbert published their atlas some thirty years before the Ordnance Survey, immediately becoming the best large-scale maps of the county. This map starts to show greater detail. There are no features depicted at the PDA. The hamlet and farm at Grovehurst is shown. To the east of the PDA is a single building called Foxgrove and to the north east aside the Swale is Ore House. Milton Church is clearly depicted to the south east of the PDA with the main settlement area to the south of the church (Fig.8).

Milton Next Sittingbourne Tithe Map, 1839

4.4.3 Note the north direction is not upwards. The PDA resides on the northern side of a trackway heading towards Kemsley Farmhouse to the east with Robert Hind Senior as the landowner and John Jordan the occupier. The PDA is part of a larger field designated 161 with Edward Fletcher as the landowner and William Creed Fairman as the occupier. The field is arable and called Wood Field. Both parties shows a significant number of lands and farms owned and occupied accordingly in the area including that of Great Grovehurst to the east (Fig. 9).

Historic OS Map 1869

4.4.4 This is the first OS map. The PDA remains part of a field north of a trackway that heads eastwards to Kemsley Farmhouse. West of the PDA, on a NNE-SSW axis is the Sittingbourne to Sheerness Railway. Just east of the PDA following the line of the railway is a straight-line track heading in a NNE direction. There are still isolated farms also to the west of Great Grovehurst and Bramblefield. The wider area is a mixture of arable and orchard. (Fig.10).

Ordnance Survey 2nd Edition map, 1897

4.4.5 There have been changes with the introduction of brickworks to the area to the north of the PDA. The map is also annotated with 'British Settlement (site of)' in the area of the brickworks suggesting evidence had been found whilst collecting brickearth. The area between the brickworks and the PDA also suggests brickearth has been dug in the wider area. The straight-line trackway that was just to the east of the PDA has gone to be replaced by a new sinuous trackway that passes north-south through the area of the PDA between clay pits to the south and the brickworks. Just to the west of the PDA are now a row of terraced houses and likely to be for the workers. To the west over the railway bridge at the crossroads of Grovehurst Road, Hurst Road and Bramblefield Lane is now a school on the north eastern side and more terraced housing on the south eastern side. There are more buildings to the north west on the eastern side of the railway line that are likely to be associated with the brick works (Fig.11).

Ordnance Survey map, 1908

4.4.6 There is little change at the PDA. There are significant pits to the north and south of the PDA associated with the brickworks (Fig.12).

Ordnance Survey map, 1947

4.4.7 There have been significant changes with the building of Kemsley new village. The club house has been built at the PDA on the northern side of the new village square at the end of

Grovehurst Avenue. On the western side of the square is a school and on the south eastern side of the square a shop and Post Office. To the rear of the clubhouse is the Fire Station and north of this area are allotments. The village is also located around a bowling green with a pavilion on the edge side. To the south west of the village is the sports ground with tennis court and pavilion. At the east end of the new village, Kemsley Farmhouse has now gone. To the west of the railway along Grovehurst Road and Bramblefield Lane there are more terraced housing along the roads. The area around is a mixture of orchard and fields. (Fig.13).

Ordnance Survey Map, 1961

4.4.8 There is little change (Fig.14).

4.5 Historical and Aerial Photographs

Photograph of the clubhouse in 1929

4.5.1 This shows the brick-built building, broadly symmetrical with the clock tower in place but not yet the clock. It is located directly on the edge of the square (cover).

Aerial Photographs 1930s

4.5.2 Plate 1 shows the area just after the completion of the village. The PDA of the club house can be seen. There does not appear to be a clock at this time in the clocktower. The smaller building of the fire station is at the rear of the clubhouse. Also on the western side of the square is the school, which here does not appear to be a substantial building. There is also space of the south eastern side of the square where it appears that the Post Office/shop has yet to be built. Within the village, there are wide roads with grass verges and footpaths. In the far distance can be seen the mill which opened in 1924. South of the bowling green is an area of wasteland between the houses, which based on the original plans of the village was supposed to be the site of the school. In the wider area there are allotments and overgrown orchards. Plate 2 from a different angle shows the sports pavilion, which confirms it was somewhat smaller than that of the Sittingbourne mill sport's pavilion with tennis courts and cricket ground on the western side of Grovehurst Avenue and the football pitches on the eastern side. The main road into the village is tree lined. The pavilion has a flat central roof area with short sloping pitch on all four sides. The rear garden boundaries all appear to be low hedges. The front gardens do not appear to have any boundaries. Plate 4 shows a side on view of the clubhouse. This shows the side entrance on the eastern side with two windows

either side on the ground floor and moulded architrave around the doorway. Above the door is a rounded arch recess.

1940s

4.5.3 This shows little change to the village overall. However, at the PDA, the club house now has an extension on the western side of the building otherwise the rest of the footprint appears unchanged (Plates 5 & 11).

1960's

4.5.4 There have been changes immediately next to the clubhouse with the building of the village hall. To the west, the three blocks of cottages have been demolished. In addition, the pavilion on the northern side of the bowling green is larger with a different roof. There is still a lack of vehicles seen parked on the roads within the village. The village store on the southern side of the square has been built (Plates 6 & 11).

1990

4.5.5 The clubhouse shows a flat roofed extension at the rear with a car park beyond replacing the earlier fire station. In addition, the road layout has altered with the square replaced by a 'V' junction. New houses have been built at the western end of the village in the area that was the school. To the south west, the sport ground is also in the process of having new houses built. Opposite on the east side remains the football pitches. Castle Rough Lane has had new houses built on the eastern end. To the south east of the village between the church and Coldharbour Lane is a new housing estate called Church Milton, which is defined on the northern edge by a stream. There are still allotments in the area north of the clubhouse but north of this area is an electricity substation. The rear garden of the houses now appear to show many fences for the boundaries rather than hedges. The front gardens remaining open except for those where there is now hardstanding for the parking of cars off road (Plates 7 & 11).

2003

4.5.6 There have been further significant changes. Between Coldharbour Lane to the east and south east and the stream adjoining Church Milton Estate, new houses have been built. An area of waste ground remains south of the bowling green. Following a fire, the pavilion on the bowling green has been replaced by a new building. More front gardens have been converted with hardstanding for car parking. Along Ridham Avenue north of the bowling green, a mini roundabout has been added (Plates 8 & 11).

2007

4.5.7 The allotments north of the clubhouse have been replaced by new housing up to the boundary of the PDA. In addition, there is now more housing on the northern side of Ridham Avenue and The Crescent, which is bordered on the northern side by a new road into the mill bypassing the need to access the mill via the village. The waste ground south of the bowling green now has a new school in place, which is in the location of the original village plan (Plate 9).

2020

4.5.8 There has been little change except for the housing north west of the PDA have been completed (Plate 10).

5 WALKOVER SURVEY

5.1.1 A walkover survey was undertaken on the 24th February 2021. The building is located on a high point at the end of Grovehurst Avenue with a mini roundabout directly in front of the building. There was a car parking at the rear. Due to the unsafe structure this has led to the demolition of the 1960s flat roofed extension and for security reasons the buildings and car parking area are cordoned off. The former Kemsley Arms was viewed internally and externally and the entire original village area was walked in order to understand the PDA in its wider setting as well as to identify view points and the presence or not of designated or undesignated assets. It is immediately obvious that the building is in a poor condition. Observations from the walkover are included within section 6

6 ASSESSMENT OF HERITAGE ASSETS

6.1 Introduction

6.1.1 There are two listed buildings in the assessment area being that of the grade II Great Grovehurst Farmhouse and Bramblefield Farmhouse. Just outside of the assessment area to the east there is a scheduled monument being that of castle Rough, which is thought to be a Medieval moated manor site. Also, to the south, south east is the Grade I listed Milton Parish

Church. Assessment has revealed that there is no intervisibility between the PDA and these designated heritage assets due to the dense urban nature of modern housing between the PDA and these heritage assets. As such their significance and setting is not impacted by the PDA and therefore these designated assets will not be considered further.

6.1.2 Non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by the Kent Heritage Environment Record as having a degree of heritage significance but which do not meet the criteria for designated heritage assets. Since the former Kemsley Arms and associated original village could potentially be considered a non-designated asset, these are to be assessed in line with the requirement of the Conservation Officer.

6.1.3 However, the setting of heritage assets is not limited by distance. Therefore, a review of designated assets further away within the PDA assessment area and also outside of the assessment area has been undertaken. The assessment confirmed that there are no long views or other heritage assets that need to be considered other than the PDA and the original area of the garden village.

6.2 Kemsley Village

Architectural and Historical Interest

6.2.1 When the new mill was sited at Kemsley close to water transport and away from urban populations, it was decided to build a model village, with design principles similar to other Garden Villages. Recentralization was used. The aim was for the village to be located sufficiently close to the mill for the workers but sufficient removed from it to provide zoning and keep the residential and industrial areas distinct. The architects also took advantage of the natural topography of the land and to arrange the houses predominately on an east west axis in order that they had no direct view of the mill itself and the village was situated mainly on the south facing slope with long views across the fields towards Milton Church (Plate 30). The original plans as seen in figures 15 and 16, show that it was intended for there to be 750 houses. The architects were Adams, Thomson and Fry. Access was from the Milton side by Blue Cottages, with the loss of the cottages, with the village square accessed from a wide road of Grovehurst Road up to the summit of the ridgelines. A local newspaper, the East Kent Gazette (EKG), mentions in an article in August 1923, that entrance to the village would pass under an archway, although it is not believed that this archway was ever built. The EKG article titles Kemsley Village: Milton's Garden City even makes the comment that the village will

bring 'life to the worker and his family in such Arcadian surrounding should be very pleasant.'

The use of space within the village supported the idea of open housing development around green spaces, examples of which is seen at the eastern end of the village and also in the central portion close to the bowling green.

6.2.2 The village is described as an amoeba shaped plan comprising of two concentric roads in a horseshoe with the main central road intersected around a square for which there were planned for a community centre and general store. Other public buildings planned were school, cricket ground, Post Office, tennis courts, allotments, open air swimming baths, bowling green, playgrounds and a football pitch. The layout was of a type developed by Raymond Unwin, by whom it is said that Adams was heavily influenced. The overall density was to be kept low at 12 houses per acre and each house was to have its own garden, running water supply, sewage disposal and electricity for lightening and heating. As well as the houses, he ensured the village contained a sports ground, pavilion and library.

6.2.3 The original plans show a spruce plantation between the village and the mill, which would have 'hidden' the industrial viewpoint of the mill from the village and wider surrounding area. The recreational area for the green, playground and tennis courts were originally to be located in the central area. With playing fields to the south west with the village to be bounded by more plantations. A school was proposed to be south of the green. Architecturally, the houses were different as well. Like Letchworth, a formal design was used for the central buildings predominately with the focus as the clubhouse where a Queen Anne Revival style was used although by the 1920s, this was quite late in the revival movement. As with Letchworth, special attention was made to the positioning of houses especially at corner plots where they were positioned at an angle within the plot and to avoid direct confrontation with another property and this is seen at Grovehurst Avenue.

6.2.4 In the 1932 book on Recent Advances in Town Planning by Adams, Thomson et al, Adams quotes:

no satisfactory design can be made for an estate, still less for a town, if it is confined to laying out streets and does not include a study of the prospective buildings. The street system should be planned with a view to serving the types and character of buildings likely to be erected, and should be adjusted to the density and arrangement of the building that it is designed to encourage.

6.2.5 Construction of the houses fell to a local building firm of E Bishops and Sons, who also built the nearby mill and regularly advertised for bricklayers in the local EKG newspapers.

6.2.6 However, due to the economic slump, there was low demand for the houses and along with the death of the philanthropist Frank Lloyds in 1927, only 180 of the houses were built and the planned shops and original school not built. Instead for the school, Army huts were purchased from the War Office and converted into an infant's school on the western side of the Square and not in its planned location. Once age 7 had been reached, children were required to go to the school in Milton. In addition, the huts were in use for Sunday School and also for religious services of no denomination and were planned to be only temporary. However, this was still in use some decades later. In addition, initially, the village store and Post Office occupied a section of the school building. This later transferred to a small building on the southern side of The Square, until replaced by the present day building on the southern side of the square.

Houses

6.2.7 The houses were designed as different grades, 1 to 4 to be associated with the different grading of employees. Grades 1-3 had three bedrooms, an upstairs bathroom, kitchen, living room, a scullery and parlour. Hot water was available for the houses, which had to be heated via fires. For those better off, they could invest in an immersion heater. Electric radiators, boiling rings and flat irons were initially supplied to the tenants. The electricity was from the generating plant at the mill, passing through a transformer in the village. Windows were sash with small square glazing pattern and narrow glazing bars, usually painted off white/cream. It was noted on the walkover, that none of the houses retain any original windows. The roofs of red tile on the houses appear to be original. The grade 4 houses, had a separate kitchen and four bedrooms. The houses were of several different designs and were either, semi-detached (Grades 3 and 4) or in blocks of 3,4, 8 and 9 houses. Those in the larger blocks were terraces and were most likely to be Grade 1. Plates 23-29 show the village under construction.

6.2.8 The houses were built with a mixture, of brick and roughcast and all grades had stretcher bond brickwork. Those houses in Grades 3 and four 4 were in red brick (Plate 38 & 39), and those of the lower grades in local yellow stock brick (Plate 32). Coldharbour Lane were mainly Grade 1 houses. The roughcast added in such a way that the arches to the central alley ways and corners of the properties were left natural picking out those features (Plate 32). The alleyway arches also included the keystone and shoulders with red tiles. The central portion of the row in the building included a circular feature made of the same red tiles. Window sills

were also of red tile. Each door had a small plain canopy above. Originally the doors would have been of three panels in the lower two thirds with six small square panes at the top. On the estate there is only one property that retains the original door style (Plate 40). Historically, there did not appear to be any differentiation between the door style for the various grades of properties.

6.2.9 The housing design used at Kemsley was typical of the period. The features of the terraced housing in Coldharbour Lane had many similarities to others built in the previous decade in places like Welwyn Garden City and Letchworth. Examples of which can be seen in plate 22. This shows cottages style type houses with roughcast, alley way to the rear surrounded by red tiles with a semi-circular archway, even the window style is similar.

6.2.10 The grade 3 houses, were located along the western end of Ridham Avenue (Plate 37) and on either side of the bowling green (Plate 38). These were also of darker red brick and semi-detached and had three bedrooms and were more of a neo-Georgian style. They benefited from a larger lounge the length of the property and a large bedroom upstairs. These houses were not rendered or rough cast although they included features where quoins were included in the corner brick work, which was of the same brick but raised. These houses also included above the main windows, gentle arches of a brick and tile lintel and a porch with scroll work.

6.2.11 Some residential houses were in Dutch style vernacular form. The eastern end of Coldharbour Lane very distinctly contained a group of houses with gambrel roofs. These were referred to even in 1929 as 'The Dutch Houses'. The Dutch houses at the eastern end of the village with their gambrel roof are believed to be grade 2 (Plate 34). The construction photograph shows the lower part of the roof in timber and would have saved cost on bricks. Dormer windows were included within the roof. These were roughcast with the brickwork left untouched around the door way. Other grade 2 houses also have a different porch support feature and also a brick and tile arch in the central upper portion (Plate 35). The house on the corner plots at Castle Rough Lane and Grovehurst Way also had a central circular tile feature and at each end of the building which plasterwork of a central flower, with outer leaf design and ropework (Plate 36).

6.2.12 The grade four houses, these were for the foremen and located on The Crescent. These were much larger with more generous spacing between the properties and had a small semi-circular green in front setting them back from Ridham Avenue. There were 4 bedrooms and a lounge that ran the entire length of the property. These houses also had additional

architectural features including a tiled semi-circular herringbone pattern above the windows with bright red brick on the lower half and the top half in smooth render. Between the join, there was a decorated frieze which ran around the property (Plate 39). Like the other buildings in the village, there was a small canopy above the front door but this was decorated with scrolls either side. However, by the 1950s, it is known from past residents that these Grade 4 houses had been converted into two flats.

Roads

6.2.13 The roads were wide and tree lined, particularly along the main entrance road of Grovehurst Avenue and Ridham Avenue with the higher grade of houses. This again has similarities with other garden villages. The roads were to be 14 feet wide with 6 foot of green sward either side and then 6 foot of paths on each side followed by another strip of green leading to the houses. Coldharbour Lane with its lower status of housing was much narrower in comparison (Plate 32). Ridham Avenue was wider most likely due to commercial traffic to and from the mill and also those living in Coldharbour Lane being occupants of the lower grade houses were economically less likely to have private transport. Along Grovehurst Avenue, some of the originally planted trees remain with no trees remaining in Coldharbour Lane or Ridham Avenue.

Gardens

6.2.14 The properties were originally set back behind open front gardens. All the front gardens had open boundaries and left as grass as this was easy maintenance for gardeners employed by the mill to come along and mow. Between some of the houses is walling with gates. These are covered with roughcast similar to the nearby housing and is the predominant walling finish usually in off white/cream. The back gardens for the houses were long and narrow, with plenty of room for a vegetable patch, lower beds and seating. Given the size of these gardens, not everyone then also wanted an allotment. Hedgerows and chestnut pale fencing were seen as predominant characteristic of boundaries between properties in the early periods of the village.

Social Aspects

6.2.15 Edward Lloyd was regarded as a good employer and his son Frank adopted more enlightened methods. A works committee was set up with representatives from each division to consider conditions of work and staff safety suggestions. In 1870 at the Sittingbourne Mill, a sickness and funeral benefit society existed for the workers. By 1929, this covered healthcare, widows' allowances, a fully equipped ambulance service and fire brigade. Frank Lloyd (Plate 18)

expanded the paper mill at Sittingbourne from 1 machine to 20 and also built Kemsley Mill. He built the docks at Ridham and connected them to Sittingbourne Mill by the light railway. In Sittingbourne on Central Avenue, he built the Leisure and Recreation club there. Frank Lloyd was a local philanthropist and as well as the mills and Kemsley Village, Sittingbourne Memorial Hospital benefited from a donation.

6.2.16 It was said in December 1927 by a Mr Denson, Managing Director of Edward Lloyd Ltd in the EKG that 'Lloyds people had always played games' to overcome the monotonous nature of the work, getting fit and keeping minds fresh and with shorter hours, more time on their hands. The sports ground at Kemsley was ready by 1929 and was on land to the south west of the village. The EKG article states that the grounds were prepared by G and A Clerk, landscape gardeners and nurserymen of Dover. The western side of the main road was the sports ground and the eastern side was the football ground. The land was previously a disused brickfield and needed significant work to level, an area of some six acres. The sports pavilion aside the cricket pitch was considered to be a replica of the sports pavilion on the Gore Court sports ground in nearby Sittingbourne for the Sittingbourne Mill workers with the exception of there being no upstairs dressing room or balcony. It was constructed by E J Smith a builder in Ufton Road, Milton Regis. At the far southern end of the two football pitches near the junction of Grovehurst Avenue and Grovehurst Road was the children's playground. This was considered an unusual place to site it, given that it was so far from the settlement and not being under the watchful eye of the parents. The playground has since moved closer to the settlement at the northern end of the football pitches. In the early days of the settlement, the children used to play in the area they called the 'waste ground' which was on the southern side of Coldharbour lane in the area that was originally earmarked for the school. In addition, they used to play in areas close to the mill behind the log pile and at times even board and visit ships that had arrived at the nearby docks.

6.2.17 Recreation also included the bowling green in a prominent central position. The Architects' Journal from 1930 includes the original drawing for the bowling green pavilion (Fig. 19) and can be seen built in Plate 19, which had been replaced by at least the 1960s by a larger building. The bowling green was planned to include a yew hedge surrounding the outside. The design of which can be seen in the 1940s and onwards aerial photograph and continues until today although the hedge is not of yew and aside the hedge is now a metal fence surrounding the bowling green for security reasons, especially following the arson attributed to the second pavilion that was on the bowling green in 2002.

6.2.18 The concert hall immediately east of the club house was built in the 1950s. Now called the village hall. In the 1950s, the Steward and Stewardess of the clubhouse also required to run the concert hall. Using the concert hall cost money for its hire as well as having to pay for bar staff, whereas have a function in the clubhouse was free and did not require to pay for staff.

6.2.19 Recollections of some people who grew up and lived in the village say that the village was still close enough to hear the dropping of logs into the log pile from the overhead travelling crane at the mill, which never stopped except for Christmas Day. Also, when shifts changed over, the stream of employees entering and leaving the mill meant that it was impossible to move during that time. For those workers at the mill that did not live in the village, there would have been a reliance on the train services via Kemsley Halt. Christmas meant that there were Christmas trees around the village of which Kemsley had their own paid for by the mill with Christmas lights decorating the main square. The village under the cohesion of the mill meant that the village had a shared employers and shared communal values.

6.2.20 The initial clubhouse with its men's bar and library, billiard room reflected many aspects of the working men's clubs and institutes seen in the 19th century. either paid for by subscription or provided as an act of philanthropy by factory owners as with Heathcoat Hall, Tiverton, Devon of 1874-6 (listed Grade II). These were usually housed in modest adapted premise and very few have survived with sufficient special interest to merit designation. Other examples include The Cobden Working Men's Club and Institute, Kensal Road (London Borough of Kensington and Chelsea), of 1880, designed by Pennington and Brigden, is a rare survivor and boasts a theatre or song-room to its third floor.

Impact of the Second World War

6.2.21 On the 15th October 1940, the village was hit by a bomb, which hit 11 The Crescent killing Elsie May Johnston and also a Mrs G E Gilham and June Kingsnorth. Evidence of the devastation can be seen in Plate 31. Those killed are commemorated by a plaque in Kemsley Bowls Club that also commemorates 12 mill workers that lost their lives in the Second World War (Plate 32). Originally unveiled on the side of the Kemsley Club House in 1952, it was later moved to the Bowls Club.

Commentary

6.2.22 In the present day there are many negative features associated with the housing in the village. The village suffered significantly once it was sold by the mill and became used for social housing. The properties were not as well maintained by the occupants, although it appears

that they were refurbished including new doors and windows, this has led to the present situation whereby windows and doors across the estate are significantly different in style to the original and of modern materials. Since a number of houses are now in private ownership and this also creates additional tension where many houses have been altered with the inclusion of extensions and or garages and many houses contain porches of various designs. There are no houses with original windows and doors (except one) and in all cases are modern UPVC. In addition, some of the houses have since replaced the original porch canopies. Whilst the roughcast remains on the houses, there is no consistency in the colour paint used for each house. In addition, the corner brick architectural details are not necessarily painted correctly creating a straight line on the corners rather than picking out the staggered brickwork as originally intended. Originally the central alleyways to the blocks were open and these now tend to now be blocked off by gates or doors. The tile key stones and shoulders in the archway also tend to be painted red rather than left as the natural tile.

The Setting

6.2.23 The setting of the original village houses still forms a cohesive collection of 1920s buildings. However, the original village is now almost entirely surrounded by modern housing estates of various sizes, styles and materials. For example, at eastern end of the village on northern side of Ridhams avenue are built large scale of three storeys flats and also of yellow stock bricks and steeply pitches roofs in contrast to the nearby Dutch houses although these have retained their grassed eastern green area in front allowing them to be seen and appreciated. The Garden City plan of recentralization now means that the village is now encased in a wider urban sprawl on the outskirts of Milton Regis and the original long view setting across the marshes to Milton Church is longer possible. The focus of the bowling green in the centre is still maintained and finally a school has been built in the site of the original proposed area, south of the Bowling Green, although the style of the school is modern.

6.2.24 There are many negative features to the current street scene where the estate has lost its uniformity. In addition, the street scene is crowded, cluttered and further altered with the inclusion of front garden boundaries, also of various different materials such as brick walls, railing, fences, and hedging. Much of the grass in the front garden has also been converted to hardstanding for car parking. For those that do not have the room, especially in Coldharbour Lane, the car parking occurs on the road side meaning the road has a claustrophobic and cramped feel to the street. The road being wider in Ridham Avenue still allows room for manoeuvre but in the narrower Coldharbour Lane, there little road width left

after the parked cars. In addition, in Coldharbour Lane, the road is blocked off half way along so that it is now no longer possible to travel freely along its full length. The kerb lines have also been altered with the road having been widened in places to allow for parking places of paving blocks, which has eaten and in much of Coldharbour Lane removed the road side grass verges, again further altering the street scene.

Summary

6.2.25 The significance of Kemsley as a Garden Village had not historically been recognised and appreciated in the way that places like Letchworth and Welwyn Garden City were. These were much earlier examples of Garden Cities than Kemsley. The architects were renowned for their Garden City design values and borrowed heavily from places like Letchworth, which can be seen in the houses designs and zoning. However, the architects' true vision for the village was not realised, which has significantly lessened its importance and significance. Only a small proportion of the total planned housing was built and the main central square for many years only had the clubhouse, with that of a tin hut, school and a smaller initial village shop and post office and thus could not be held up as a completed example. Much of the original character has been lost with lack of uniformity to the housing, original features and having been sold off by the mill in the early 1970s to become social housing, the village lost its sense of place and shared values. The negative social changes seen in the later part of the 20th century that have occurred at Kemsley are far greater than that seen in other Garden Cities and consequently provides a less complete example of Garden Village design. That said, as a group of buildings, the original village and its street pattern can still be recognised, along with their external Arts and Craft unifying features, with the plain tiled roofs, roughcast wall, open spaces. As well as the social differentiation and architectural variety between the classes of houses and the importance of social provision by the major local employer Frank Lloyd. Whilst not of national importance and significance as recognised in Garden Cities elsewhere, the village could still be classed as having local importance and significance.

6.3 Former Kemsley Arms

Architectural and Historical Interest

6.3.1 The EKG reports in October 1929 the opening of the Kemsley Clubhouse by Lieutenant-Colonel J R Gardwood D.S.O in being 'the closure feature of the comprehensive programme for the social welfare of the employees of Sittingbourne and Kemsley Mills'. The paper reported that this marked the final severance of the ties that bound members of the Lloyd family with Sittingbourne and Kemsley following the death of Frank Lloyd in 1927 and that

‘responsibility now rests with the workers themselves to see that the splendid advantages that are within their reach are fully utilised’ said Colonel Garwood.

6.3.2 The Architects’ Journal; from 1930 provides a plan of the ground and first floor of the clubhouse (Figs 17-18). The first floor contained the main hall (plate 14) with a stage at one end and an orchestra platform at the other end and a projection room. Included within the clubhouse was a library room. It was also in the library, that the sports cups were displayed.

6.3.3 The clubhouse was the social hub of the village. An article from 1929 refers to the men’s lounge on a Saturday morning being filled and commenting that “but for this resort, they would have been a nuisance at home or beguiling the time less profitably and in much less pleasing surrounding”. The cost of the facilities were one penny per week and deducted from the wages by agreement.

6.3.4 Befitting a central hub of the village, the club house was built with a strong front elevation, and was larger in scale to that of the surrounding buildings. The Queen Anne style of architecture uses a more informal use of the Georgian Style. Brickwork of Georgian style buildings tends to provide forms of decoration, treatments to the quoins, string courses and arches around windows. Unlike that in other Garden Villages, where the public and higher status buildings were used in darker brickwork, it appears in this case, that the local vernacular of yellow stock bricks were used, which is somewhat unexpected since bright red bricks have been used elsewhere within the Kemsley Village for the higher status houses. As mentioned in the Pevsner’s description where it is referred to as ‘more of a ‘house’; of the village rather than a building of the institute class.’ The decorative English garden wall bond used on the club house, not seen used elsewhere in the village and has three courses of stretchers between every course of headers. Laying stretchers uses up fewer bricks than laying headers however it is also less strong hence its use in traditional walled gardens and other modest structures. In this case from the early photographs, it does not appear that in this case that the headers and stretchers were in different colours. The piers below that of the urn finials have English Bond brickwork. It is not known when the brickwork was painted cream but the western extensions appears to have been rendered at its inception.

6.3.5 The building originally had a broadly symmetrical façade with strategically placed windows and stepped back wings although in this case the eastern end is smaller in width to the western end. The proportions are classically inspired. Originally the windows have red brick lintels each with a central keystone highlighted in white. A small brick plinth wraps around

the bottom of the building. There were two plain urn finials at either end of the main façade and the bottom end of the coping with a wooden clock tower in the centre at the ridge of the pitched roof. A thin white cornice covers the join between the wall and the roof (cover). As well as the front entrance, there was a double door side entrance which allowed access to the eastern stairwell to the first floor without having to go through the billiard room. The original door here has not survived. At this gable end is a arched recessed feature with a circular gable decoration

6.3.6 The front doorway was flanked by a porch with columns each side. The porch is edged with two fluted pilasters with a crown cap and plain base. Above is an architrave, a plain frieze and cornice above, and above this forms a small curved balcony surrounded by ironwork railings, which appears original. The other upper floor windows also have balconies with iron railings but these are of the Juliet type. The far eastern window is small in size with the lower quarter of brick. The central upper window is topped with a flat-topped decorative Swan's neck pediment with central urn finial (Plate 45).

6.3.7 The lower windows were originally 12 panes in size, which was common for this style and had glazing bars. The lower windows used to have wooden shutters, which are no longer in place (cover & 43). Down water ironwork was not a particular feature to the building as these were on the façade, tucked away on the side elevations. That said the rainwater hoppers are of iron and had a plain decoration of an oval motif (Plate 44). The upper French windows are original with internal fixtures and are plain neo-Georgian style with plain fanlights of four glazes at the top which opened outwards.

6.3.8 An article on the Kemsley clubhouse and bowling pavilion was included in the January 1930 Architects' Journal, which also included plans and photographs. Some of the article details are held in the DS Smith Archive. A copy of the journal is held in the Royal Institute British Architect's Library in London, which potentially contains additional plans and information but this was not able to be viewed due to the closure of the library as a result of Covid-19.

6.3.9 Internally there was on the ground floor a large billiard room, which had three full length doors opening out onto the garden with supporting pillars of bare brick (Plates 3 and 17). There was raised benched seating on the southern side of the billiard room (Plate 16). Also on the ground floor was a library, men's bar, men and women's cloakrooms, a kitchen and service area. The first floor contained a large hall with full length doors that opened onto a terrace with iron railings (Plate 14). There were also two small dressing rooms. The hall was

used for plays, dances, whist drives, cinema and visiting orchestras amongst other activities. The main stairwell from the ground floor to the first floor has a feature window with gothic revival arched muntins although with a circular arch at the top (Plate 3 & 15). Walpole basically established the Gothic style of the English stately homes, inspired by Anglo-Saxon castles and medieval buildings and this can be seen at Strawberry Hill in London. The Gothic revival included distinctive features such as “Y” shaped tracery in windows. The use of gothic features of Queen Anne Revival in the Arts and Crafts periods reminds us that many architects of this time had worked in the Gothic idiom at one time forming an architectural cocktail. We are informed from the Architects Journal that the walls are pale green, and the floor finished in buff and brown. Evidence of one of these colours remain in places (Plate 41). The lamps fittings were also the architects design which is pale green outside and post-office red within, although none of these remain.

6.3.10 By the 1940s an extension had been added to the western end meaning that from the front elevation, the extension altered its symmetry (Plate 12) It also appears that this extension was rendered from the outset unlike the remaining building which remained as unpainted brick. This extension was to allow for the on-site living quarters for the Steward and Stewardess. The new extension upstairs had a large bedroom at the front and a very small bedroom alongside. There was a living room at the rear with a separate bathroom and kitchen. On the ground floor, the extension at the rear was a sitting room. The windows were casement rather than sash and did not match the original windows elsewhere on the building. In addition, a chimney was added at the gable end, further altering the symmetry, otherwise little else appears to have altered in the 1950s front elevation other than the addition of window boxes. Internally, the two billiard tables had by then been replaced by a single large snooker table.

6.3.11 In Plate 33 is a copy of a contract from 1958 appointing the Steward and Stewardess for the clubhouse, which is in the possession of the author as the Steward and Stewardess appointed were the author’s maternal grandparents, Mr and Mrs Allen. They moved into the premises from No. 54 Coldharbour Lane with Mr Allen having transferred from a role in the mill. The contract refers to the free living quarters, heating and lighting. Running the clubhouse was seven days a week which also included running the concert hall (now village hall). A separate cleaner was also provided. The weekly wage was £9 for the male and £3 for the female. The Office of National Statistics has recorded the weekly wage in 1958 as £12.7 for male full time manual workers and £6.6 for adult females. The wages provided are lower than the average

as the role included accommodation. The cleaner for the property earned £5.0. By 1960 though, the role in managing both the clubhouse and concert hall became too much and Mr and Mrs Allen and their family moved out to rent 64 Coldharbour Lane whilst Mr Allen returned to a role within the mill.

6.3.12 By the 21st century (Plate 13), the building had the external brickwork painted with the architectural features picked out and highlighted by paint in a dark red colour. It appears that the upper windows remain original and the lower original windows replaced with the shutters no longer in place. The windows in the western extension have also been replaced and made smaller. The western finial has also been lost. The windows at the eastern end of the elevation blocked up, although the original windows appear to remain in situ behind.

6.3.13 Whilst the clubhouse building was initially completed, it appears that the installation of the clock in the clock tower came a good few years later. The aerial photographs from 1930 (Plate 3) still shows a gap where the clock should be. The 1964 photograph (Plate 12), shows the clock in place. This has a white dial with roman numerals, topped with a weather vane of which the extreme top of which is no longer in place. The top of the weather vane (Plate 20) depicted a running paperboy with a sack on his back. Looking at more recent photographs to June 2017, the clock face is black. It is not known when the clock face was changed but may have occurred as part of the 1989 refit. However, since 2017, the clock itself has disappeared and this was prior to it being purchased by the current owners. A freedom of information request to Swale Borough Council undertaken by an individual in late 2020 confirmed that the whereabouts of the clock is unknown and is believed to have been stolen. It is thought that the clock was previously removed as there were concerns over the weight of the item in what was a decaying roof. There are some tiles loose on the roof and in places the building is open to the elements and there has been water ingress.

6.3.14 More recent changes to the building include a porch and entrance on the front façade at the western end of the building and is in poor condition. The original external western wall remains albeit internally. The original front door has been removed and the main doorway pillars have gone (Plate 43). The windows are currently all boarded up. On the ground floor level, the windows have all been replaced with modern windows with single glass and stuck on glazing bars.

6.3.15 The original bar was in the snug (Plate 51) and at the time of the visit no bar remains in place with the internal areas gutted of the modern paraphernalia. What was the kitchen originally

to the rear of the bar, was later an office and believed to be part of the bar area. The original store at the rear has been replaced by a larger extension that incorporated a staffing area including kitchen, washing area and WC, this modern area at the time of the visit was open to the elements. Externally a chimney is still in place from when this area was a kitchen.

6.3.16 In the main area (Plate 49) that was originally the billiard room, the pillars close to what was the exit into the garden area remain (Plate 50), although originally left as brick, they have since been rendered. The original wall in the library room has been opened up to join the main area leaving pillars (Plate 53). Originally the library was entered to via the porch area with a door at the eastern end. This would have allowed children to access the library area without having to directly go into the main area of the clubhouse itself. The men's cloakroom at the front of the building is still a WC with modern tiling. At the rear, what was the women's cloakroom is also still a WC with modern tiling. The rear doors to the garden have been entirely removed and this did lead to an open dance area, that was a 1960s flat roof extension and since demolished as it was structurally unsound. In later years this area held dartboards and pool tables. There are stairs down to the cellar but this area was not accessed as it is unsafe due to flooding. There are no architectural features left of note relating to the ground floor.

6.3.17 Upstairs on the first the floor is still a large open space having been an upper bar area in recent years. However, due to deterioration since the building closed in 2013, the ceiling has been lost and is open to the roof, which in turn is also open to the elements in places (Plate 55). This shows the steel structural beams that were put in place to create the original curved ceiling of the concert hall (Plate 56) which the outline can be traced. Along the front of the building, the original wooden window frames remain in variable condition (Plate 58) with the majority retaining their original wooden moulding surrounds. The central window is set as a door to allow an opening onto the balcony above the front porch. On the rear of the building at the first floor the windows to what was the original terrace area have all had their frames entirely removed and the windows bricked up (Plate 59). The majority of these still retain their wooden moulding surrounds. What was the original projection room had become a restroom with modern tiles.

6.3.18 There were two rooms at the rear to the side of the stage that were originally dressing rooms and then later converted to living quarters of a kitchen and appear to have retained its use as a kitchen in recent years. Moving into the upstairs area of the 1940/50s extension (Plates 60-63), it is evident that this was not particularly well built, nor in great condition due to mould

and even when new this extension was not built to the same quality as the original main building. Next to the kitchen was a bathroom which was still in use as one in recent years. It appears from the outset that the front two rooms were bedrooms (Plates 60-61) with their dividing wall in place sharing the front window. The rear upstairs room originally had a fireplace (Plate 62), since removed. All windows in this section are modern.

6.3.19 The original stairwell at the eastern end of the building was originally open with a metal handrail (Plate 15). The stairwell has since had the original handrail removed and been boarded up in the centre with a stud wall (Plate 54). This stairwell included the gothic window previously mentioned. This was a metal frame and the lower portion of the window has been cut off and removed entirely and blocked up although the decorative upper portion remains. (Plate 47).

Setting

6.3.20 Originally situated on a square on higher ground, at the end of the main avenue providing access to the village, meant that it was located in a prominent position with the front elevation on view and key to the street scene, which is its main intrinsic architectural value. The building at the rear had a brick wall surrounding a garden area. Originally to the north was nothing except allotments. Late in the 1950s the village hall (then called the concert hall) was built alongside. The garden area of grass laid with rose beds was lost with the 1960s flat roof extension and the area immediately north then made into a car park. The road layout later changed from a square to a mini roundabout, where it is still remains a central point for traffic to the village. The building of Ridham Way to the north provided a separate access road to the mill and reduced the commercial through traffic to the village towards the mill, although residential traffic has since increased due to the significant increase in housing in the area. There are now modern housing estates now all around. As it is no longer a square, it has somewhat lost its focus as the village central point being located on a busy junction. Also, in addition, the conversion of the square into a new junction, meant that the building was no longer immediately on the roadside but now set back slightly with a hardstanding and parking area in front.

6.3.21 The PDA is now surrounded by a variety of modern housing styles. From the different housing added being a mixture of darker brick and the local yellow stock brick. Unlike other garden towns, Kemsley remained small in size and did not have the large town centre and public buildings thus the club house did not obtain its full planned street scene status being affected from the outset of a tin hut school alongside. However, as the main public building in the

village and its unique style it remained a central focus for the village alongside of public amenities such as the village hall.

6.3.22 Since the closure of the pub in 2013, the building has significantly deteriorated under different ownership and its appearance currently provides a poor street scene in what is still a key focus point of access into Kemsley. Given the past poor reputation of the area, the current building is currently not contributing towards the potential regeneration of the area.

Summary

Overall, externally the building provides architectural interest as a Queen Anne Revival style building, alongside the residential houses within the village as one of a number of towns/villages of garden city designs that came out of the early 20th century. It was a prominent building central to the social life of the village for the mill workers. The village was never completed and many elements to the original plan were not carried out. The front of the building retains the vast majority of its original features. However, there is little remaining original features at the rear of the building. The aesthetic of the building has currently been lost somewhat by the addition of the poorer quality western extension, the loss of many features such as the downstairs original windows, the clock, top of the wind vane amongst others. Internally little remains of original features associated with the ground floor. On the first floor in the main concert hall area, the space can still be appreciated as that of a concert hall with particularly the survival of the curved ceiling framework and front elevation windows and mouldings. Such premises are usually subject to change and alteration and rarely survive in their original configuration. However, there are probably enough surviving features on the façade and the first floor to warrant special interest and associated with the accompanying Garden Village. The building does retain its historical interest as a clubhouse associated with Kemsley mill although, the original purpose and communal value of the building and the wider village was broken when they were sold by the mill owners in the later 20th century. Whilst Kemsley does not have a conservation area and there are no listed buildings, local or national associated with the original village, or the PDA, the former Kemsley Arms and the village is considered have low heritage significance.

7 DEVELOPMENT PROPOSALS AND ASSESSMENT OF IMPACT

7.1 Development Proposals -update

7.1.1 The proposals include the conversion of the former Kemsley Arms building to provide a flexible retail space on the ground floor and 6 no. apartments (studio and 5 no. 1 bed units) on the first and second floors. The project also aims to utilise the footprint of the former rear single storey extension in the creation of a part 1 ½ and part 2 ½ storey block as a rear extension to the existing building to provide a further 14 (9no. 1 bed and 5 no. 2 bed) apartments. Lastly a further stand-alone block to the rear of the site provides another 8 no. 2 bed apartments. (Figure 6).

7.1.2 The broad design principles, which has informed the development are:

- Create a viable development that allows for the renovation of the former Kemsley Arms and safeguards the future of the building.
- The use of retail space allows for the continued community use focus of the building.
- Create a design that respects the existing façade of the former Kemsley Arms as the entrance viewpoint into the village and that the main building and frontage maintains its dominance in the view along Grovehurst Avenue. This is achieved by ensuring the roof lines of the rear extension is lower than that of the current building by using a mansard roof.
- Utilising the footprint of the now demolished single storey 1960s extension area with the apartments created around a central open light well.
- Using brick materials of the local vernacular and the use of the grey mansard being a colour that is common to the area used for roofing.

7.2 Assessment of Physical Impact on Setting

7.2.1 Step 1 of the methodology recommended by the Historic England guidance *The Setting of Heritage Assets* (see *Methodology* above) is 'to identify which designated heritage assets might be affected by a proposed development. Development proposals may adversely impact heritage assets where they remove a feature which contributes to the significance of a designated heritage asset or where they interfere with an element of a heritage asset's setting which contributes to its significance, such as interrupting a key relationship or a designed

view'. Consideration was made as to whether any of the designated heritage assets present within or beyond the 500m study area and therefore may potentially be affected by the proposed development. Assets in the vicinity identified for further assessment comprise:

- Former Kemsley Arms – undesignated asset

Former Kemsley Arms

7.2.2 Non-designated heritage assets are buildings, monuments, sites, places, areas or landscapes identified by plan-making bodies as having a degree of heritage significance meriting consideration in planning decisions but which do not meet the criteria for designated heritage assets. Externally the building appears to have architectural interest through its Queen Anne Revival architectural style associated with Garden City Designs although this is somewhat in poor condition and has been altered both externally but also significantly internally over the years. The building has historical interest as the former clubhouse associated with Kemsley Mill. The building also had communal value as a centre point to social life in the village. Upon Based on DRMB criteria (Appendix 11.2) the building is considered as one that is of low significance as a potential non-designated asset. If the Former Kemsley Arms is considered by the local council to be a non-designated heritage asset and that the LPA should take into account the scheme as a whole, including any public benefits arising from the proposal in terms of the impact on the undesignated assets, applying the tests of NPPF 193-196.

7.2.3 The PDA does not reside in a Conservation Area and SBC does not operate a local list of designated heritage assets. That said, the comments by the SBC Conservation Officer suggests that the building would be a good candidate for any future Local List with the village also as a good candidate for Conservation Area designation. If this was to happen then the heritage asset would move from being considered to have low significance to one that would have medium significance. The building assessment has confirmed that a number of the buildings architectural features do survive, especially internally on the first floor, although it should be recognised that the primary feature of the building is external front elevation, with the rear elevation having been significantly impacted by alternations over the years and retains little if any architectural merit.

7.2.4 In terms of the magnitude of impact by the proposed development, the building itself externally on the front façade has retained many of its key architectural features and is considered to be the primary feature of significance. The viability of the scheme should allow for sufficient funds in order to further improve the façade with the replacement of the ground

floor windows with frames to recognise the former style with proper glazing bars and for the recondition of the original upper storey windows. In addition, replacement of the clock to the clock tower should also be considered. In addition, the building would become watertight and prevent any further deterioration. The rear elevation of the building is one that has been severely altered over the years with very little by way of redeeming surviving features. Therefore, the attachment of the new extension to the rear of the existing has a much less negative impact. Whilst it is larger in length than that of the main building, it resides of the footprint of a 1960s extension. In addition, the design is one whereby the new attached extension would be one that is clearly different to that of the main building rather than creating a pastiche of the Queen Anne Revival Style and ensure to the dominance of the original architecture of the main building. The style is modern but the design uses a mixture of yellow stock bricks and render and not too dissimilar to other buildings nearby. Inclusion of Juliet balconies in the design of the extension ties the extension into that of the main building. The mansard roof allows for the overall massing of the extension to be reduced and to allow for the required number of apartments for the viability of the project. The dormer in the mansard roof could potentially tie in to any dormers added to the front of the main building. It is also key in ensuring that from the front elevation that the proposed extension cannot be seen, allowing the PDA to retain its dominance on the approach up Grovehurst Avenue.

7.2.5 The proposed design retains the painted brickwork on the front and sides of the PDA. Whilst, it would be preferable for the brick to have retained their original unpainted state, removal of the paint would create variable results depending on the quality of brickwork underneath and it would be difficult to remove all traces without taking back and removing the matured colour and age of the yellow stock bricks. The western extension is poorly constructed and was never built with the quality or style of that of the original building, plus it was originally rendered from the outset. The plans to replace the windows in this section of the building matching the other windows in front elevation is one that will have a positive impact as will a more sympathetic colour scheme than the present cream and maroon.

7.2.6 The following observations are regarding the internal impacts by the proposed development to the PDA. On the ground floor the location on the new extension on the northern side of the main room of the current building has implications in relation to the current gaps between the pillars for the exit into the proposed courtyard area. There is the potential that this could potentially allow light into the ground floor of the current building as the room originally did

depending on the type of openings considered. This potentially has security implications for the proposed retail area but at present the drawing shows a wall, which would be an alteration to the building's layout in that area and block the original exits between the current pillars, which historically led into a courtyard area.

7.2.7 The decorative window in the eastern stairwell of the PDA of which the upper half only remains would be impacted by the location of the one bed apartment adjacent to the north east corner. This would render this feature to one that is currently external to one that would become internal and the feature incompatible with that of a private apartment. Whilst the window is incomplete the decorative portion of the window remains and the bottom half could be recreated. In order that the feature is retained within the building, it may be a consideration to moving this to the side elevation within the recessed brick alcove.

7.2.8 The first-floor proposed plan sees minor changes to internal walls at the western end in the later extended part of the building, which has no impact. However, the current concert hall area would be sub-divided into three separate apartments. At present the original curved ceiling line is retained by the current metalwork frame. Consideration will need to be given with respect to retaining this feature within those apartments where possible. In addition, the wooden architrave moulding survives around the majority of the windows and should be incorporated into any internal style and design. The upstairs rear windows have been blocked up for a number of decades and the proposed plans shows that three of the windows are potentially to be reinstated of the three overlooking the open courtyard area. Whilst it is appreciated that the current rear windows have been blocked up, it would be ideal if consideration could be given to the opening of remaining two windows to create symmetry with the front 5 windows. Although this would not be possible within the current plans as the two remaining would be from a communal hallway and through to the one bed apartment. Therefore, based on the current plans, the two openings denoted by the remaining moulding should remain and be incorporated into the internal design if possible.

7.2.9 The inclusion within the plans to incorporate two second floor apartments within the current roof space of the original building, will by far have the greatest impact. For this to occur would require the removal of the surviving concert hall ceiling framework. This would result in the lowering of the ceilings for those proposed apartments on the first floor and the new ceiling height of those apartments being out of keeping with that of the front elevation windows. In addition, there would be an alteration to the front elevation of original building with the inclusion of seven Velux window openings within the front pitch of the roof. For a building of

this style, dormer windows would be more in keeping. It is clear that given the adjacent village hall, there is not the local need to retain this area as a large open space and therefore conversion of the building to apartments and a smaller retail space is considered to be a suitable alternative use.

7.2.10 The developmental impact by the separate detached block to the north of the building in light of the other existing nearby modern buildings surrounding the former Kemsley Arms is considered to have negligible impact on the setting or significance of the non-designated asset.

7.2.11 Overall, the changes associated to the former public house is one that means that as a result of the inclusions of the second-floor apartments within the original structure alters the building to an extent that the magnitude of impact could be considered to be moderate in that the key historic building elements such as the concert hall ceiling and inclusion of windows to the front roof pitch means that elements have been significantly modified. Should the proposed second-floor apartments be removed from the design and the original ceiling framework allowed to remain with no impact to the front roof elevation, then the magnitude of impact can be considered minor. Whilst there is a new rear extension, the present deteriorated state of the rear means that the extension overall will have less of an impact to the historic building elements although consideration needs to be given to the rear Gothic window.

7.2.12 Based on the current proposals a non-designated heritage asset of low significance with a moderate magnitude of impact, would result in a slight magnitude of effect based on DMRB criteria and would mean a 'less than substantial harm' to the non-designated asset.

7.2.13 Where a heritage asset is capable of having a use, then securing its optimum viable use should be taken into account in assessing the public benefits of a proposed development. It is required to demonstrate that a heritage asset has no viable use in the circumstances set out in paragraph 195b of the National Planning Policy Framework and this has been provided and submitted separately by the client.

7.2.14 Public benefits may follow from many developments and could be anything that delivers economic, social or environmental objectives as described in the National Planning Policy Framework (paragraph 8). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and not just be a private

benefit. The justification for a building's alteration will need to be proportionate to its relative significance.

7.2.15 The public benefits provided by the client are as follows:

- Swale cannot demonstrate a five-year housing supply land supply at present and this Site will contribute towards housing supply as a windfall site.
- Provision of retail floor space at ground level provides opportunities for job creation and ensures that the building retains its communal value as a community asset.
- Without the inclusion of the new residential apartments the cost of the repairs required to the original building that has deteriorated under previous owners are not viable and would potentially result in allowing the building deteriorate further, whilst further use for the building is sought. This could potentially lead to the building's loss of roof, and continued negativity to the street scene.

7.2.16 Kemsley is an area that the local Council are seeking to continue to improve economically and add social benefits to the area. The provision of residential housing as well as the economic improvements from the commercial aspects of the Site outweighs any potential harm caused.

8 CONCLUSION

- 8.1.1 The purpose of this Heritage Impact Statement was to assist the Local Authority to understand the impact of the proposed development as required by the NPPF on the significance of any Heritage Assets affected, including any contribution made by their setting. This Heritage Statement has been prepared by SWAT Archaeology for UK Land Investors Kemsley Ltd in support of the application for proposed developments at the former Kemsley Arms, Kemsley, Kent.
- 8.1.2 The proposed development Site is not a designated heritage asset, and is not within a conservation area. However, the Swale Heritage strategy and Conservation Officer's comments considered the former Kemsley Arms building as a non-designated asset. A number of designated assets reside within the 500m assessment area and these were assessed as not being impacted by the proposed development. Therefore, as required by the Conservation Officer the focus for this report was Kemsley Village and the former Kemsley Arms.
- 8.1.3 The significance of Kemsley as a model garden village had not historically been recognised and appreciated in the way that places like Letchworth and Welwyn Garden City were. These were much earlier and more complete examples of Garden Cities than Kemsley. The architects were renowned for their Garden City design values and borrowed heavily from places like Letchworth, which can be seen in the houses designs and zoning. However, the architects' true vision for the village was not realised, which has significantly lessened its importance and significance. Only a small proportion of the total planned housing was built and the main central square for many years only had the clubhouse, with that of a tin hut, school and a smaller initial village shop and post office and thus could not be held up as a completed example. In the later part of the 20th century, much of the original character has been lost with lack of uniformity to the housing, original features due to having been sold off by the mill in the early 1970s to become social housing. As a result, the village lost its sense of place and shared values. The negative social changes seen in the later part of the 20th century that have occurred at Kemsley are far greater than that seen in many other Garden Cities along with the deteriorated street scene consequently provides a less complete example of Garden Village design. That said, as a group of buildings, the original village and its street pattern can still be recognised, along with their external Arts and Craft unifying features, with the plain tiled roofs, roughcast wall, open spaces. As well as the social differentiation and architectural variety between the classes of houses and the importance

of social provision by the major local employer Frank Lloyd. Whilst not of national importance and significance as recognised in Garden Cities elsewhere, the village could still be classed as having local importance and significance with a low heritage value.

8.1.4 For the former Kemsley Arms, overall, externally the building provides architectural interest as a Queen Anne Revival style building, alongside the residential houses within the village. The front of the building retains the vast majority of its original features. However, there is little remaining by way of original features at the rear of the building. The aesthetic of the building has currently been lost somewhat by the addition of the poorer quality western extension, the loss of many features such as the downstairs original windows, the clock, top of the wind vane amongst others. Internally little remains of original features associated with the ground floor. However, on the first floor in the main concert hall area, the space can still be appreciated as that of a concert hall with particularly the survival of the curved ceiling framework and front elevation windows and mouldings. The building does retain its historical interest as a clubhouse associated with Kemsley Mill although, the original purpose and communal value of the building and the wider village was broken when they were sold by the mill owners in the later 20th century. The PDA, the former Kemsley Arms is considered to be an undesignated asset of low heritage significance.

8.1.5 The proposed development leads, to a magnitude of impact of moderate mainly as a result of the alterations required to the first floor and roof by the inclusion of the second-floor apartments. This leads to an overall significance of effect of one that is slight. Should the proposals as currently submitted reconsider the impact of the proposed second floor by removing those apartments from the roof space and leaving the metal ceiling framework in place, then the magnitude of impact is considered to be minor, which would lead to an overall significance of effect of neutral/slight, both significance of effects providing a less than substantial harm under NPPF paragraph 196. Given the deterioration that occurred under the previous owners, this is an ideal opportunity for the building to be saved, although for this to be viable, it requires a number of additional apartments via an extension to the rear and a separate block. The clients are keen for the building to be saved and are looking to retain some of the historical architecture where financially feasible and even ensure to include the return of lost features such as a clock in the clock tower. It has been recognised elsewhere that Garden cities must adapt to survive and it is important to allow solutions for them to evolve whilst retaining their essence. The public benefits from the development outweigh any

harm caused. Should the development be permitted, it is recommended that as a condition a level 3 building recording should be undertaken.

9 OTHER CONSIDERATIONS

9.1 Archive

9.1.1 Subject to any contractual requirements on confidentiality, two copies of this Heritage Impact Assessment will be submitted to the LPA and Kent County Council (Heritage) within 6 months of completion.

9.2 Reliability/Limitations of Sources

9.2.1 The sources that were used in this assessment were, in general, of high quality. The majority of the information provided herewith has been gained from either published texts or archaeological 'grey' literature held at Kent County Council, and therefore considered as being reliable.

9.3 Copyright

9.3.1 Swale & Thames Survey Company and the author shall retain full copyright on the commissioned report under the Copyright, Designs and Patents Act 1988. All rights are reserved, excepting that it hereby provides exclusive licence to UK Land Investors Kemsley Ltd (and representatives) for the use of this document in all matters directly relating to the project.

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11 APPENDICES

11.1 Appendix 1: Statutory List Description

11.1.1 Great Grovehurst Farmhouse

Heritage Environment Record Number: TQ 96 NW 1155

List Entry Number: 1057685

National Grid Reference: TQ 90461 66529

Type of Record: Grade II

Date of Listing: 10th September 1951

Period: Post Medieval

Summary: C18 front. 2 storeys stuccoed. Steeply-pitched hipped tiled roof. Stringcourse. 5 sashes with glazing bars intact. Doorcase at the back with pilasters, pediment and semi-circular fanlight.



Figure 1: Location of Great Grovehurst Farmhouse.

11.1.2 Bramblefield Farmhouse

Heritage Environment Record Number: TQ 97 NW 1158

List Entry Number: 1061040

National Grid Reference: TQ 90241 66168

Type of Record: Grade II

Date of Listing: 27th September 1973

Period: Post Medieval

Summary: Two storeys timber-framed. Ground floor brick, 1st floor cement rendered with some vertical beams visible. Hipped tiled roof. 3 windows now altered to metal framed casements. Right side doorcase with flat wooden weather hood. Left side later lean-to extension with slate roof. 2 outside brick chimney stacks to rear and 1 curved brace.



Figure 2: Location of Bramblefield Farmhouse.

11.1.3 *Castle Rough Medieval Moated Site*

Heritage Environment Record Number: TQ 96 NW 10

List Entry Number: 1013368

National Grid Reference: TQ 91827 65966

Type of Record: Grade II

Date of Listing: 12th February 1961

Period: Medieval

Summary: Around 6,000 moated sites are known in England. They consist of wide ditches, often or seasonally water-filled, partly or completely enclosing one or more islands of dry ground on which stood domestic or religious buildings. In some cases the islands were used for horticulture. The majority of moated sites served as prestigious aristocratic and seigneurial residences with the provision of a moat intended as a status symbol rather than a practical military defence. The peak period during which moated sites were built was between about 1250 and 1350 and by far the greatest concentration lies in central and eastern parts of England. However, moated sites were built throughout the medieval period, are widely scattered throughout England and exhibit a high level of diversity in their forms and sizes. They form a significant class of medieval monument and are important for the understanding of the distribution of wealth and status in the countryside. Many examples provide conditions favourable to the survival of organic remains.

The moated site at Castle Rough is of particular importance because it survives to a great extent intact. This has preserved a diverse range of features in addition to the moat itself, including a barbican gate which has not been identified at any other Kent moated site. The continued wetness of the moat indicates that the site has high archaeological potential for the recovery of normally perishable artefacts and other evidence, while the undisturbed and raised nature of the island suggests that the archaeological potential is high there too, both for the recovery of evidence of the buildings on the island and for the retrieval of evidence of the environment in which the monument was constructed from the buried ground surface. Castle Rough, which local legend has as a Danish/Viking encampment dating from 893, is a fine example of a Medieval moated manor site. A waterlogged moat some 6-8m across defines an island 45m square on which the buildings of the manor stood, although traces of these are no longer visible on the surface. On the south-west side of the moat a D-shaped raised area probably represents the site of an external gatehouse, while at the eastern and southern corners leats which guided the flow of water into and away from the moat survive. Moated sites are generally seen as the prestigious residences of the Lords of the

Manor. The moat marked the high status of the occupier but also served to deter casual raiders and wild animals. Most moats were built between 1250 and 1350, and small-scale excavation at the site has confirmed that Castle Rough originated at about that time.



Figure 3: Location of Castle Rough

11.1.4 Parish Church of the Holy Trinity, North Street, Milton Regis

Heritage Environment Record Number: TQ 96 NW 1153

List Entry Number: 1061036

National Grid Reference: TQ 90888 65394

Type of Record: Grade I

Date of Listing: 10th September 1951

Period: Post Medieval

Summary: C14. Restored by W L Grant in 1880. Flint-faced with stone quoins, window dressings and buttresses. Nave and chancel with south aisle to both and crenellated West tower with flint and stone buttresses. South porch. C15 windows. C14 roof. Piscina and sedilia. C14 octagonal font.



Figure 4: Location of Holy Trinity Church

11.2 DRMB Assessment Methodology

11.2.1 Criteria for level of significance

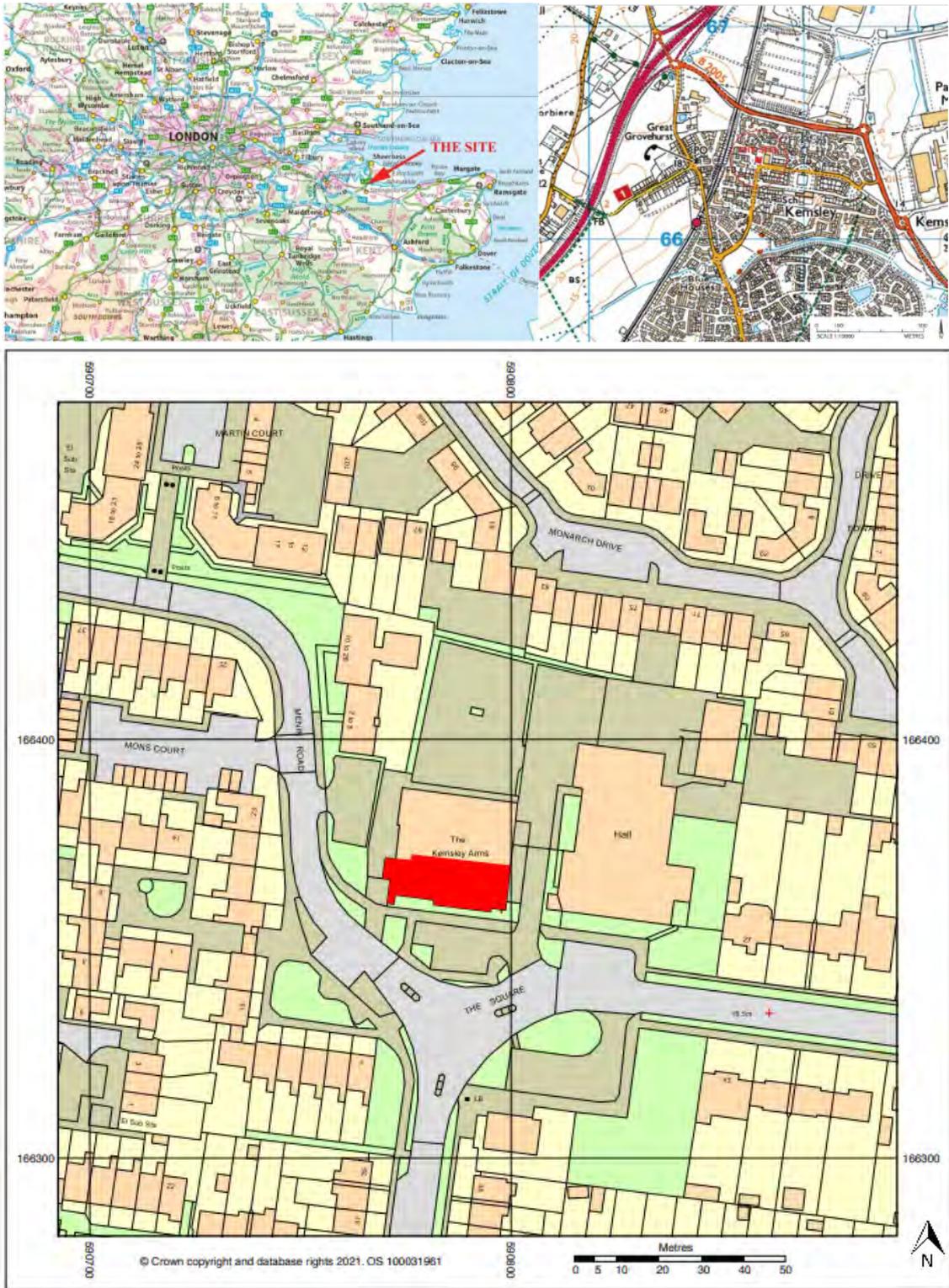
Level of Significance	Criteria
Very high	World Heritage Sites. Assets of acknowledged international importance.
High	Scheduled Monuments and undesignated assets of Schedulable quality and importance. Grade I and II* Listed buildings (Scotland category A). Other Listed buildings that can be shown to have exceptional qualities in their fabric or associations not adequately reflected in their Listing grade. Conservation Areas containing very important buildings. Undesignated structures of clear national importance.
Medium	Designated or undesignated assets that contribute to regional research objectives Grade II (Scotland category B) Listed buildings. Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical association. Conservation Areas containing important buildings that contribute significantly to their historic character.
Low	Designated and undesignated assets of local importance including those compromised by poor preservation and/or poor survival of contextual associations. Assets of limited value, but with potential to contribute to local research objectives.
Negligible	Assets with very little or no surviving archaeological interest. Buildings of no architectural or historical note and buildings of an intrusive character. Landscapes with little or no significant historical interest.

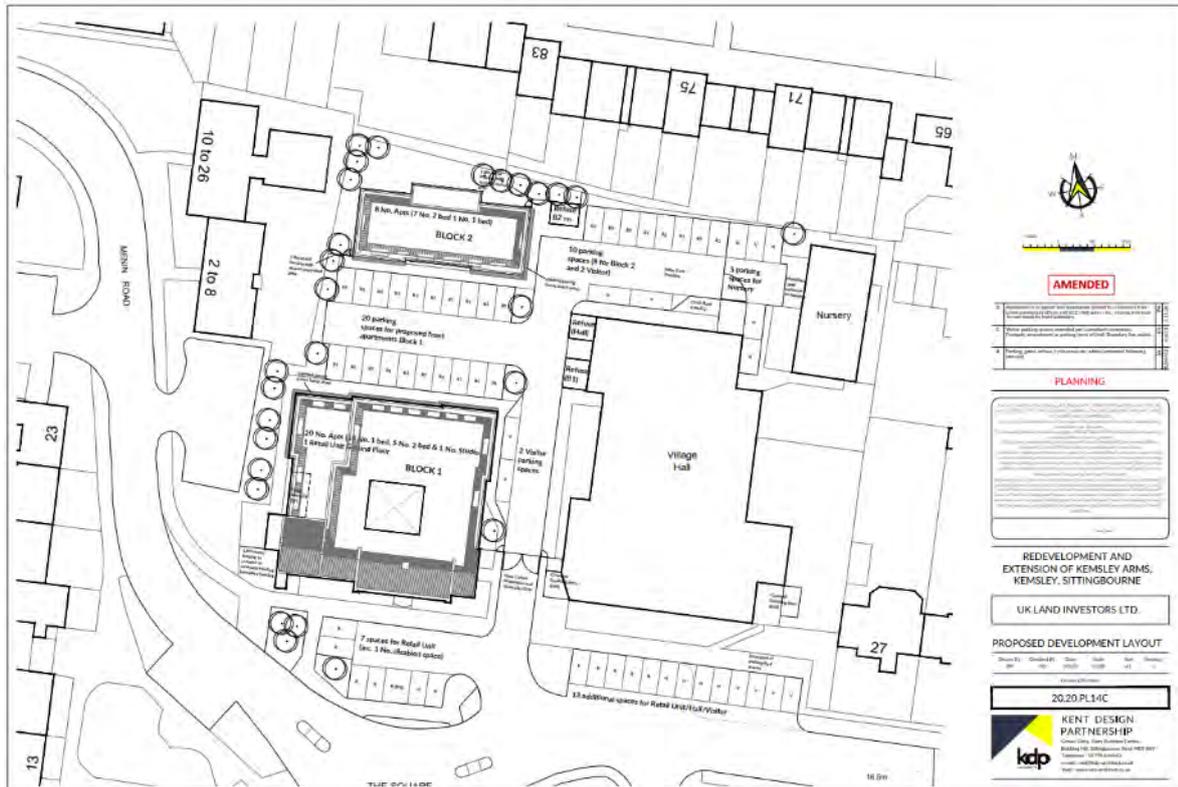
11.2.2 Criteria for assessing magnitude of Impact

Magnitude of Impact	
Major	Change to key historic building elements, such that the asset is totally altered Comprehensive change to the setting.
Moderate	Change to many key historic building elements, such as the asset is significantly modified. Changes to setting of an historic building, such that it is significantly modified.
Minor	Changes to key historic building elements, such that the asset is slightly different. Changes to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to historic building elements or setting that hardly affect it.
No Change	No change to fabric or setting.

11.2.3 Significance of Effect Matrix

Heritage Value	<i>Very High</i>	Neutral	Slight	Moderate / large	Large or very Large	Very large
	<i>High</i>	Neutral	Slight	Moderate / slight	Moderate / large	Large / very large
	<i>Medium</i>	Neutral	Neutral / Slight	Slight	Moderate	Moderate / large
	<i>Low</i>	Neutral	Neutral / slight	Neutral / Slight	Slight	Slight / moderate
	<i>Negligible</i>	Neutral	Neutral	Neutral / Slight	Neutral / Slight	Slight
		<i>No Change</i>	<i>Negligible</i>	<i>Minor</i>	<i>Moderate</i>	<i>Major</i>
Magnitude of Impact						





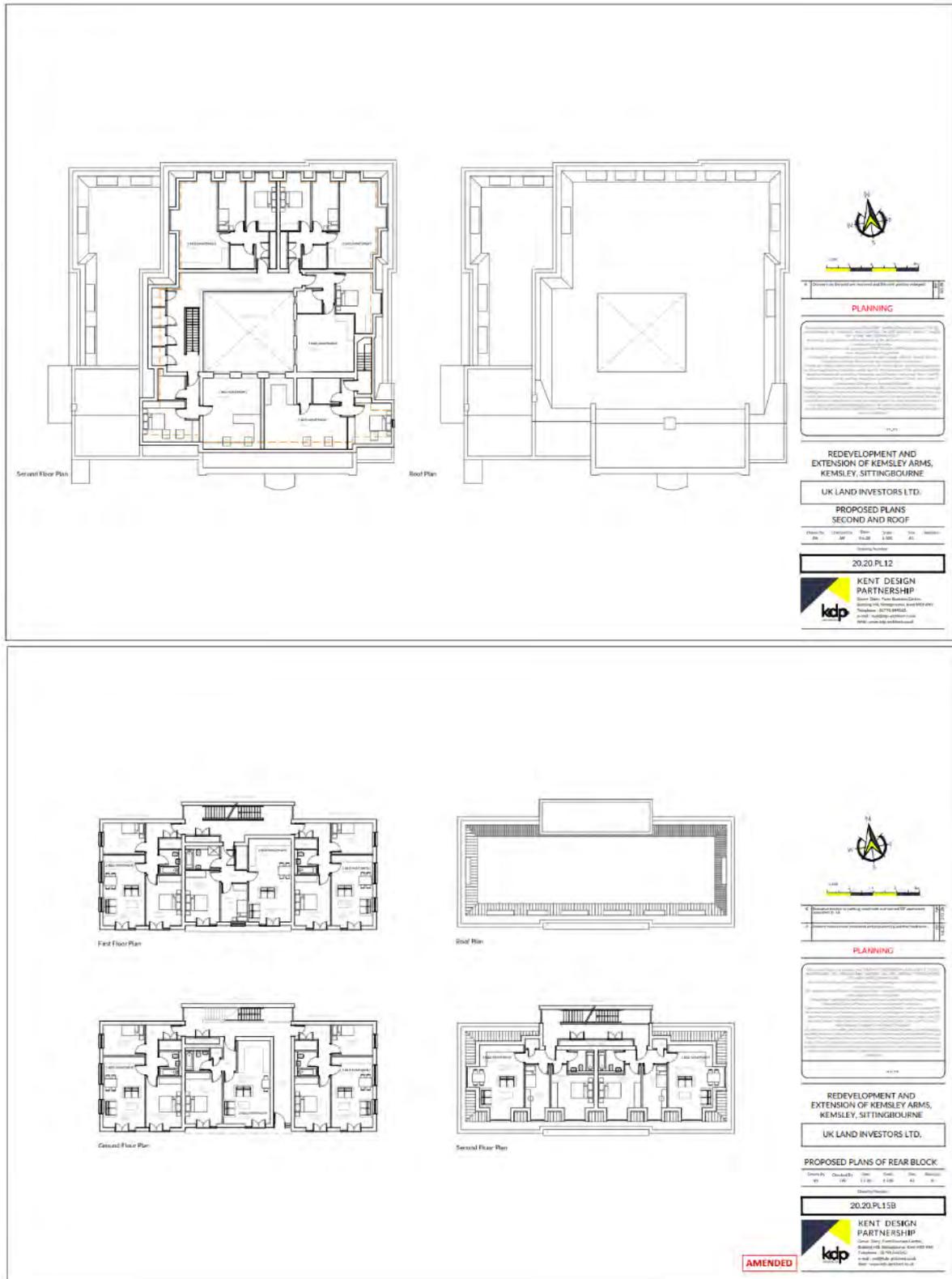


Figure 6: Proposed Development Plans



Figure 7: Symonson, 1546



Figure 8: Andrew, Dury and Herbert Map from 1769

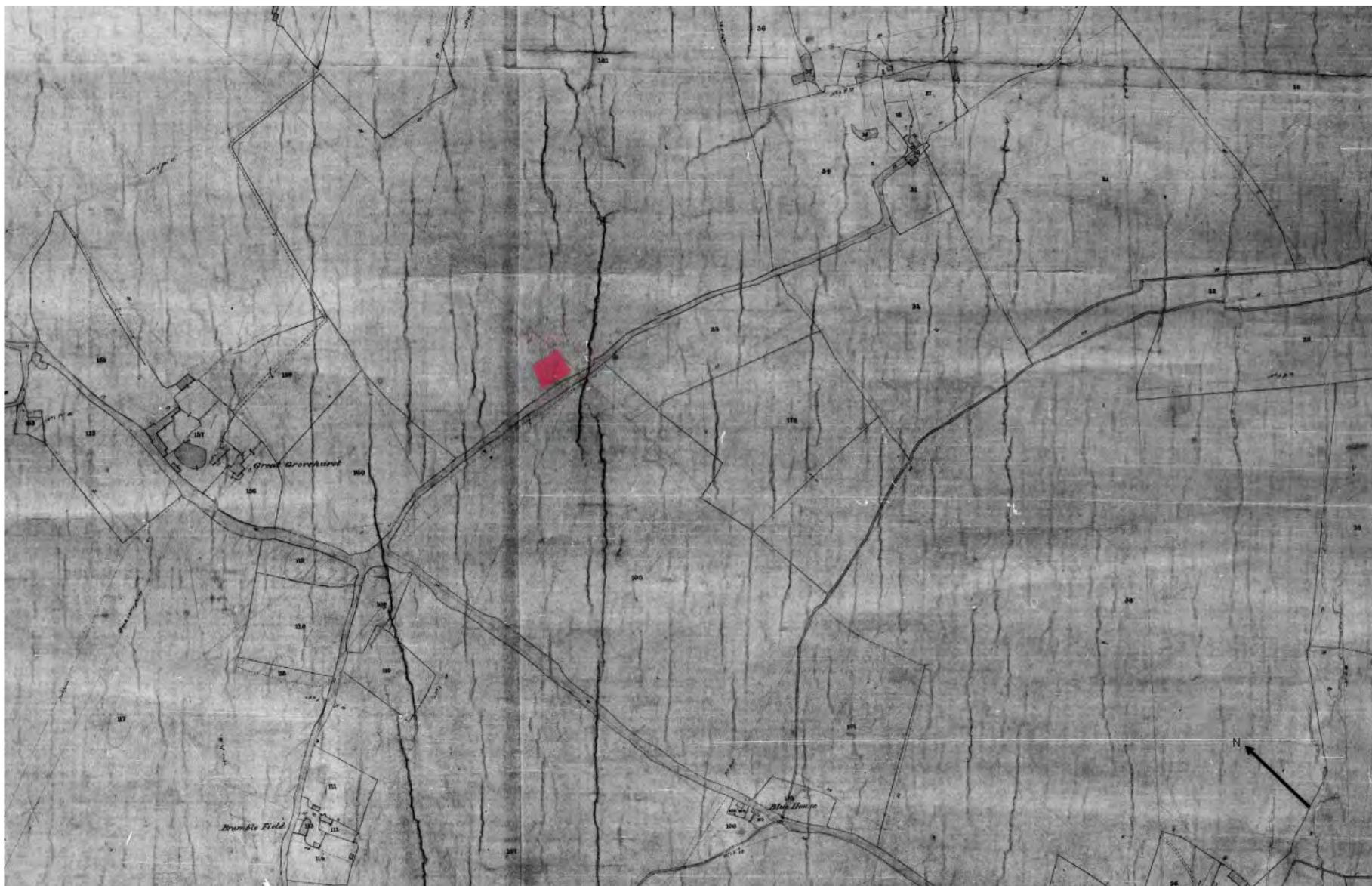


Figure 9: Milton next Sittingbourne Tithe Map, 1839

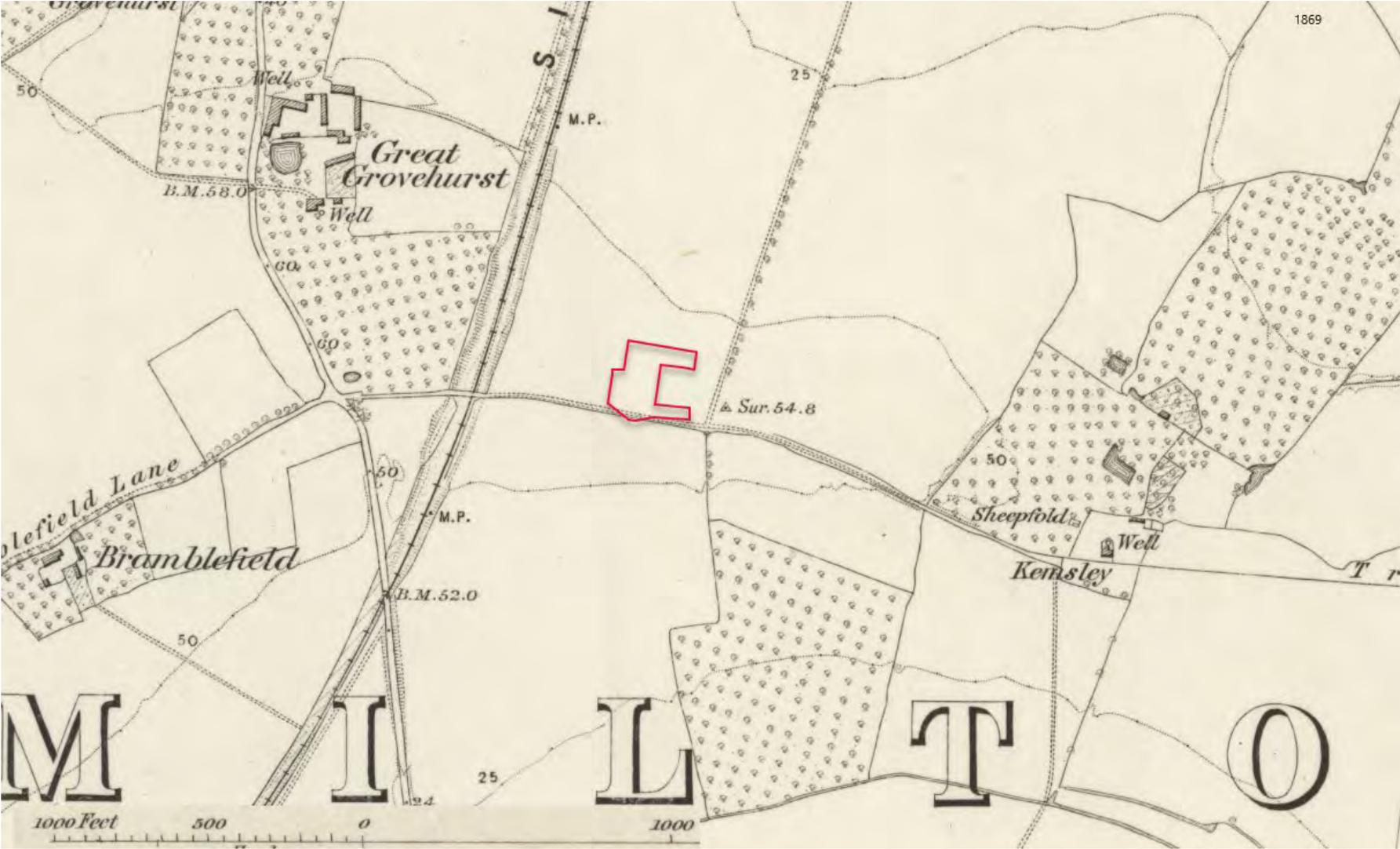


Figure 10: Historic OS Map 1869

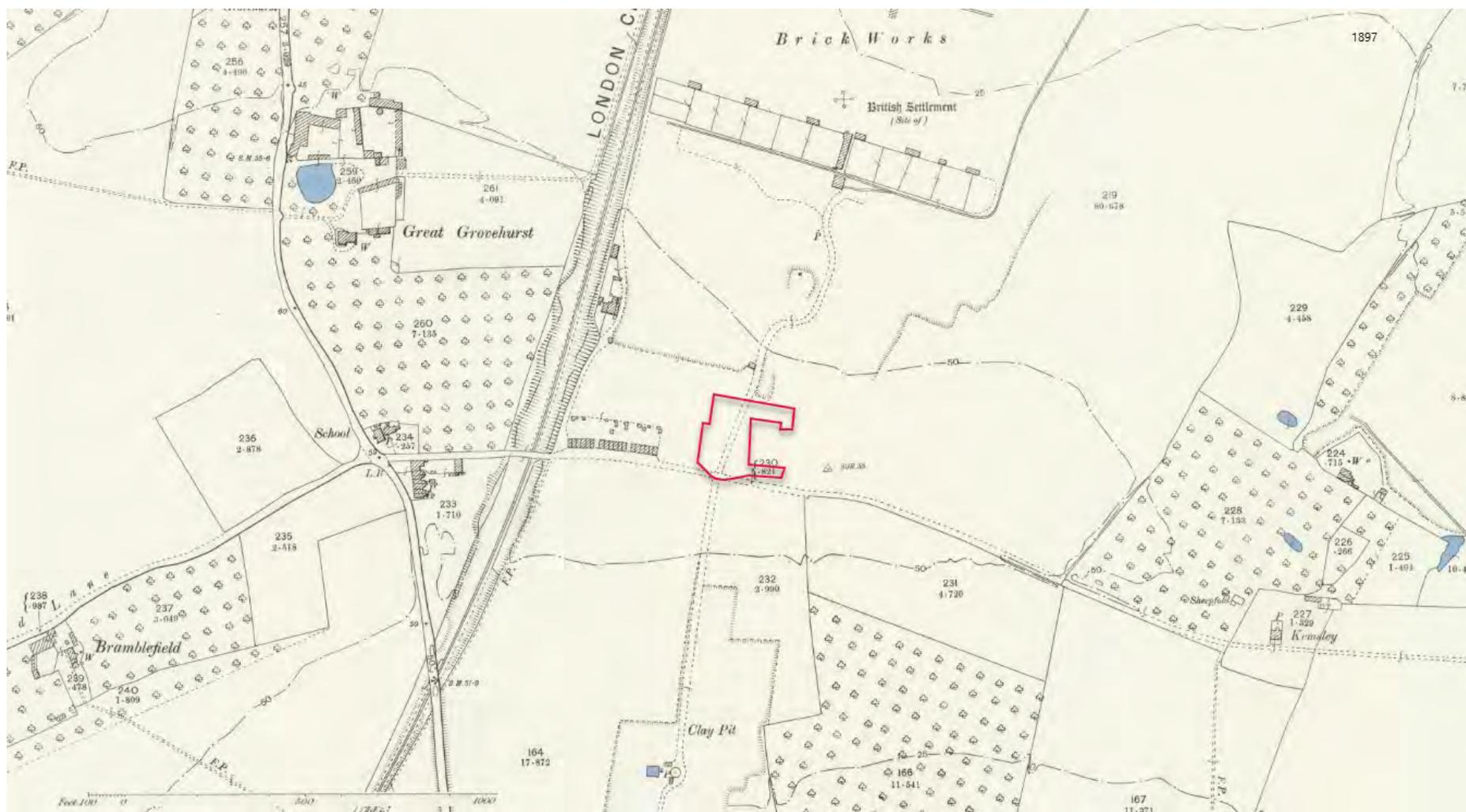


Figure 11: Historic OS Map from 1897



Figure 12: 3rd Edition Ordnance Survey Map, 1908



Figure 13: 4th Edition Ordnance Survey Map, 1947

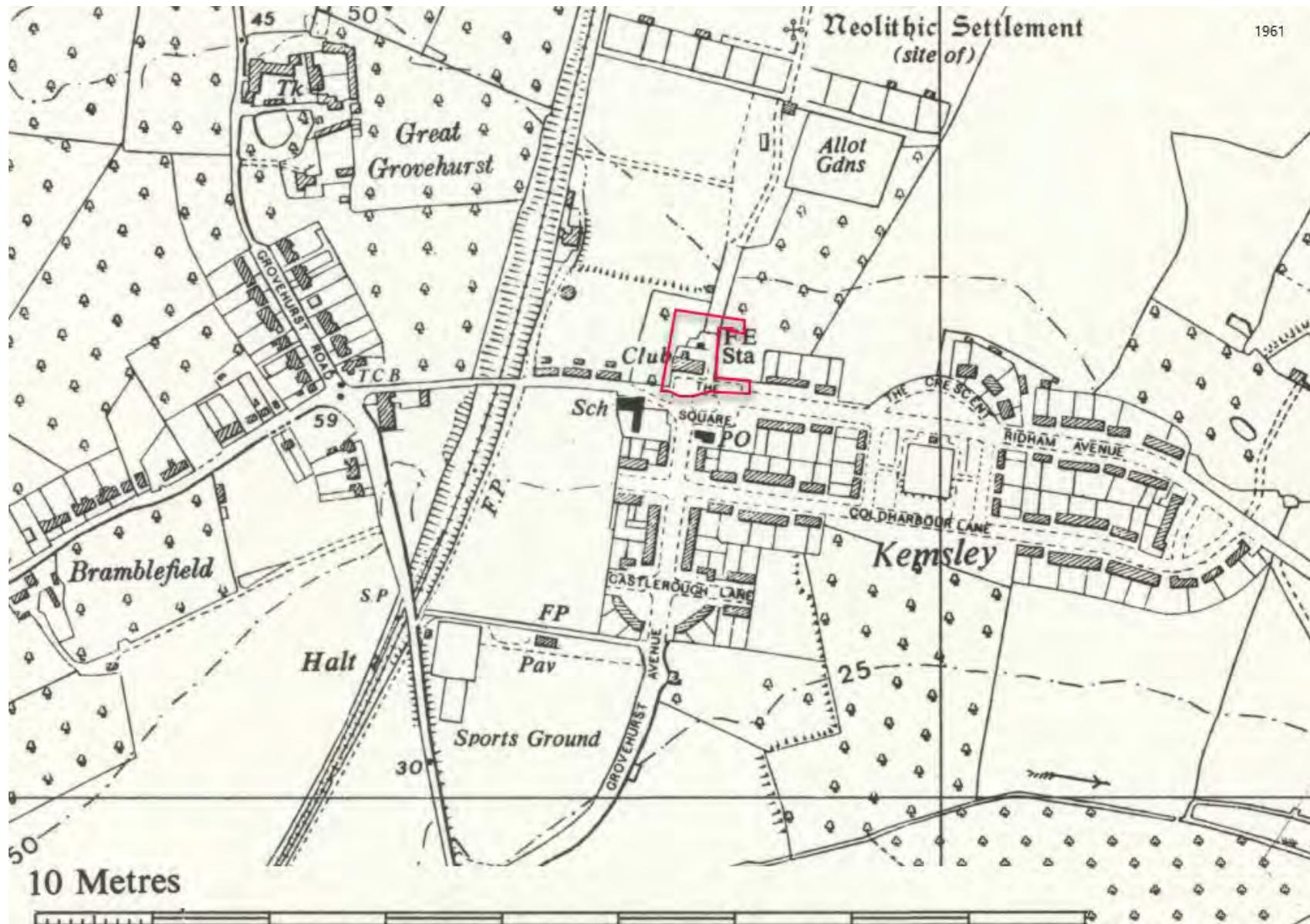


Figure 14: Historic Ordnance Survey Map, 1961

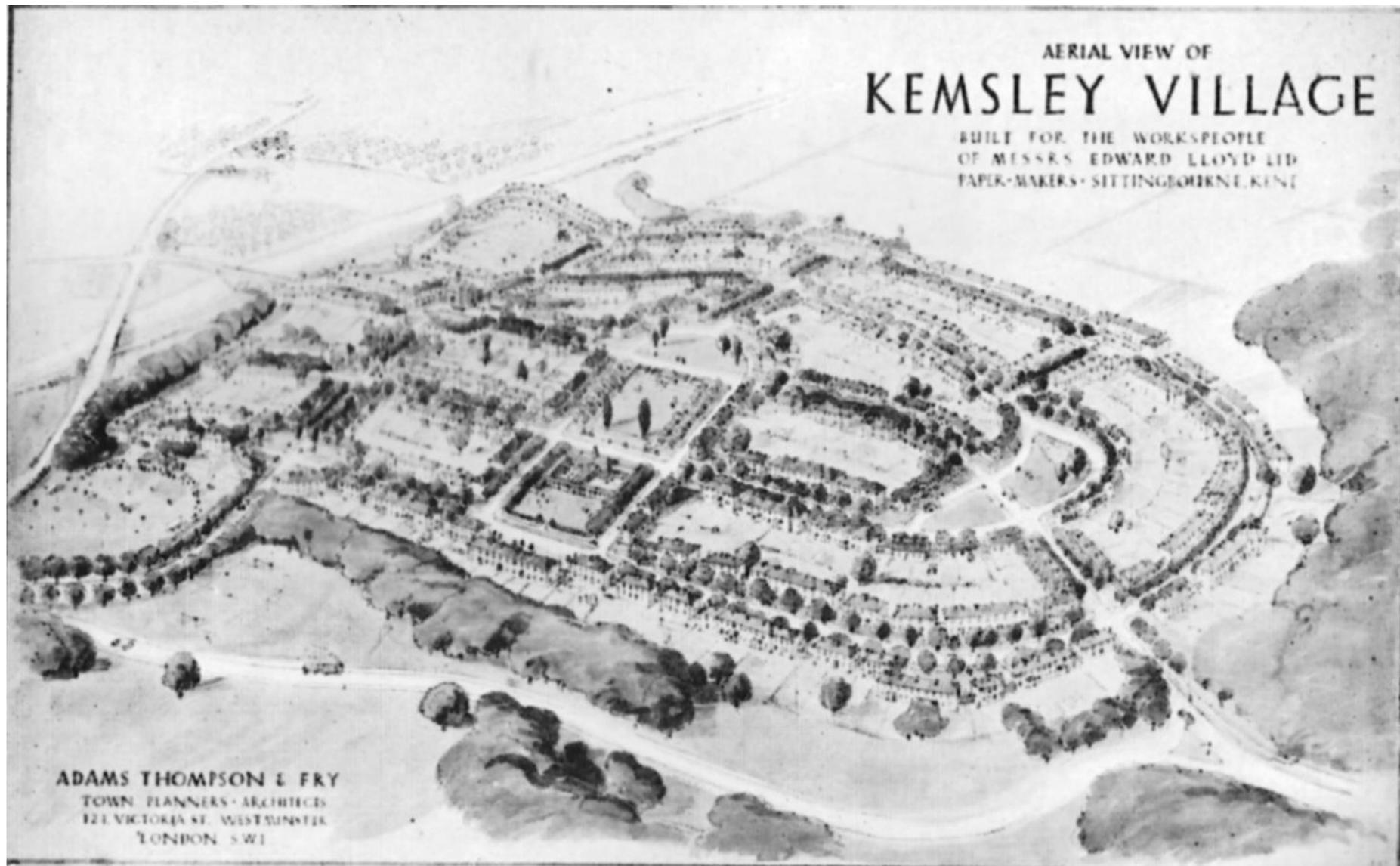
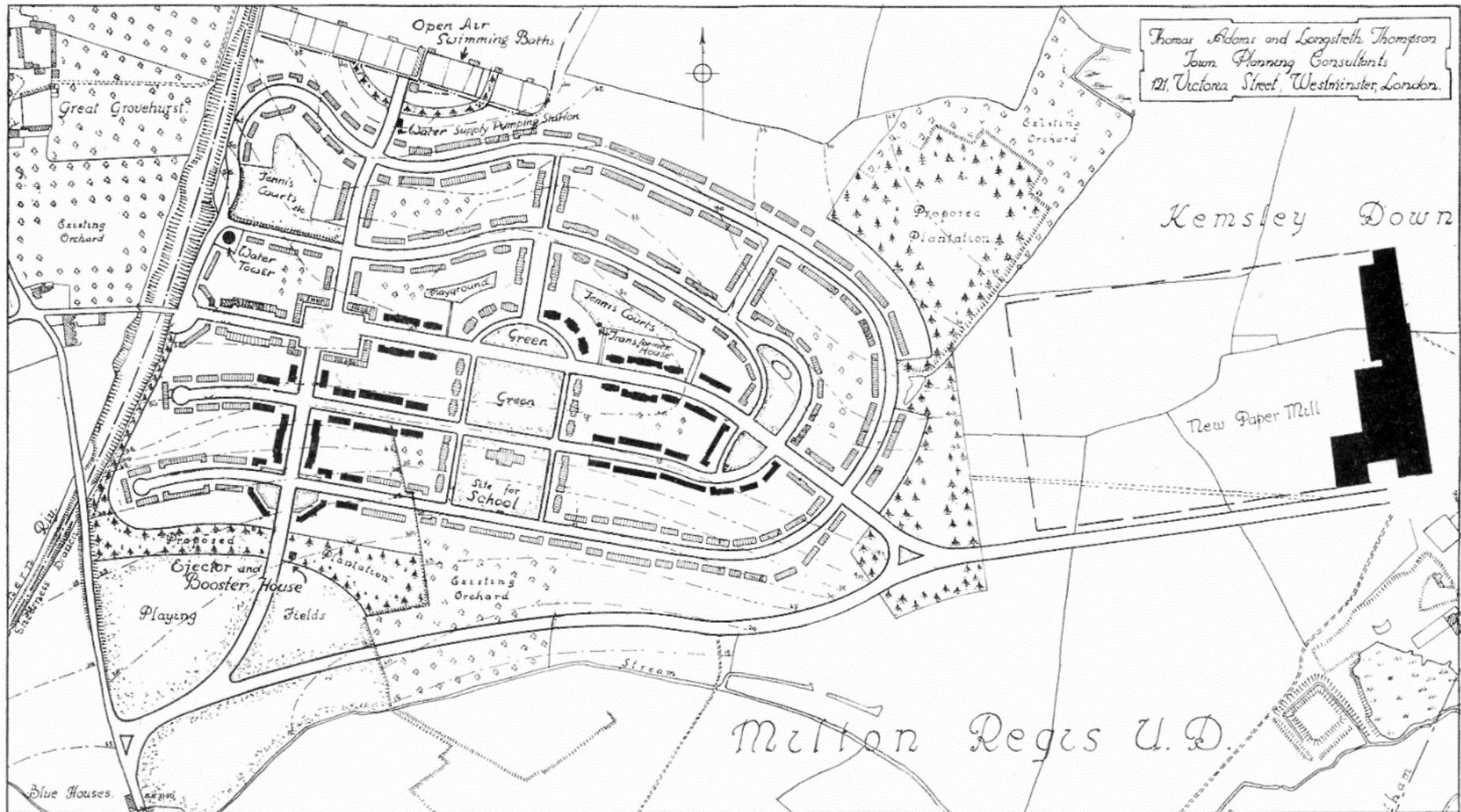


Figure 15: Drawing of the proposed village (DS Smith Archives)



General Lay-out Plan of Kemsley Village. The Buildings in the first section, now completed, are indicated in black.

Figure 16: Map of the village (DS Smith Archives)

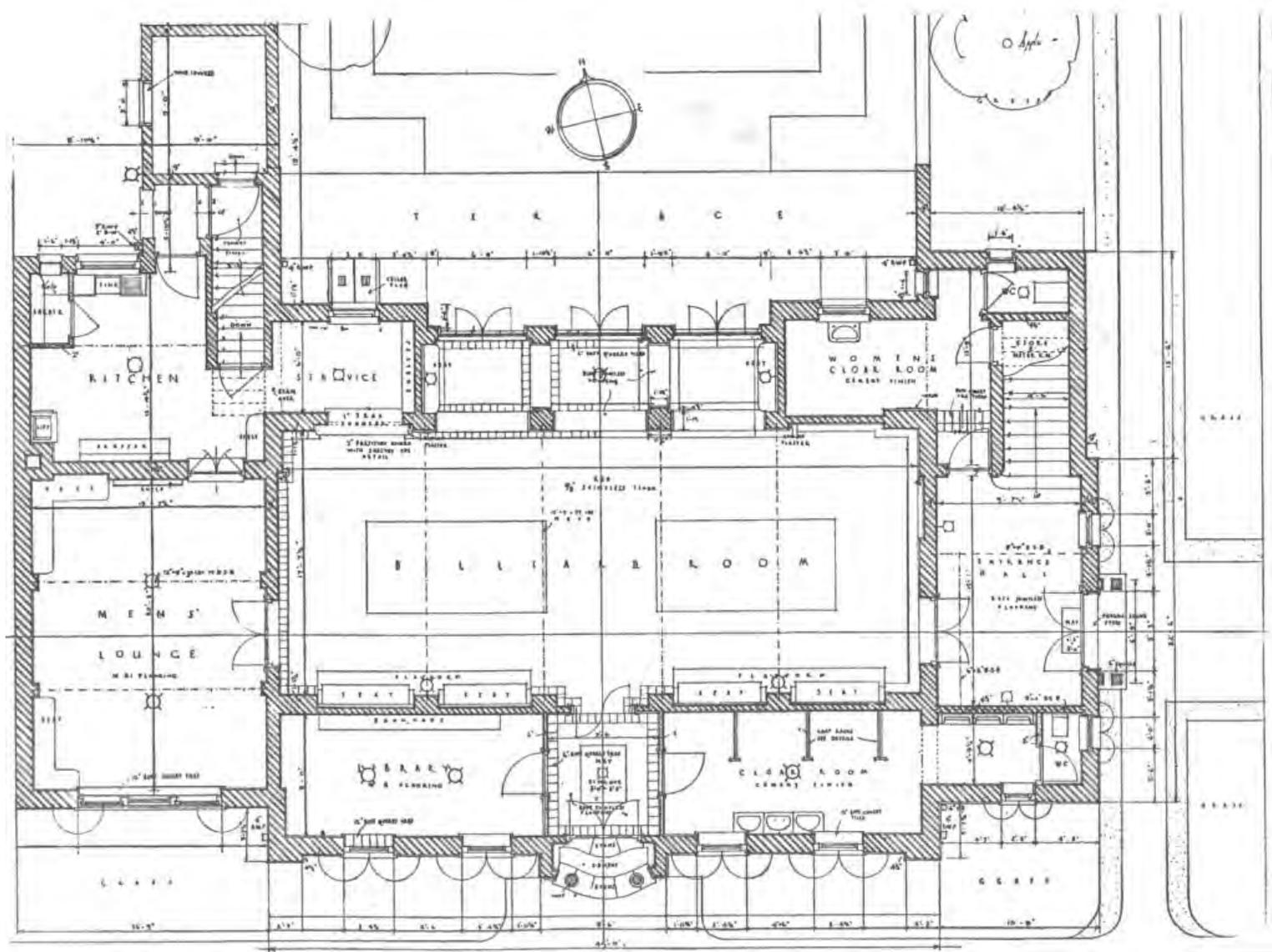


Figure 17: Original plans of the club house Ground Floor (Architects' Journal)

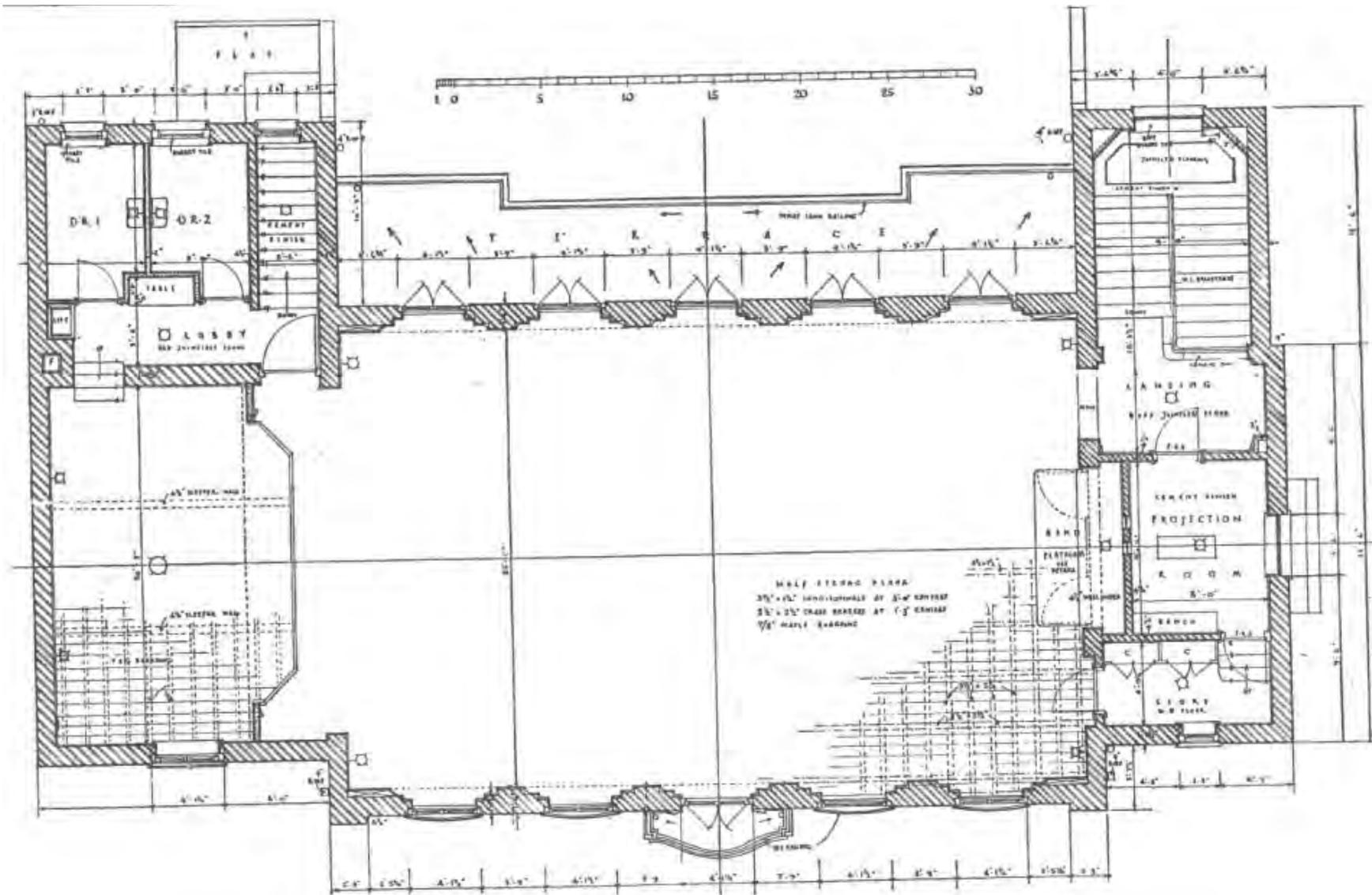


Figure 18: Original plans of the club house First Floor (Architects' Journal)

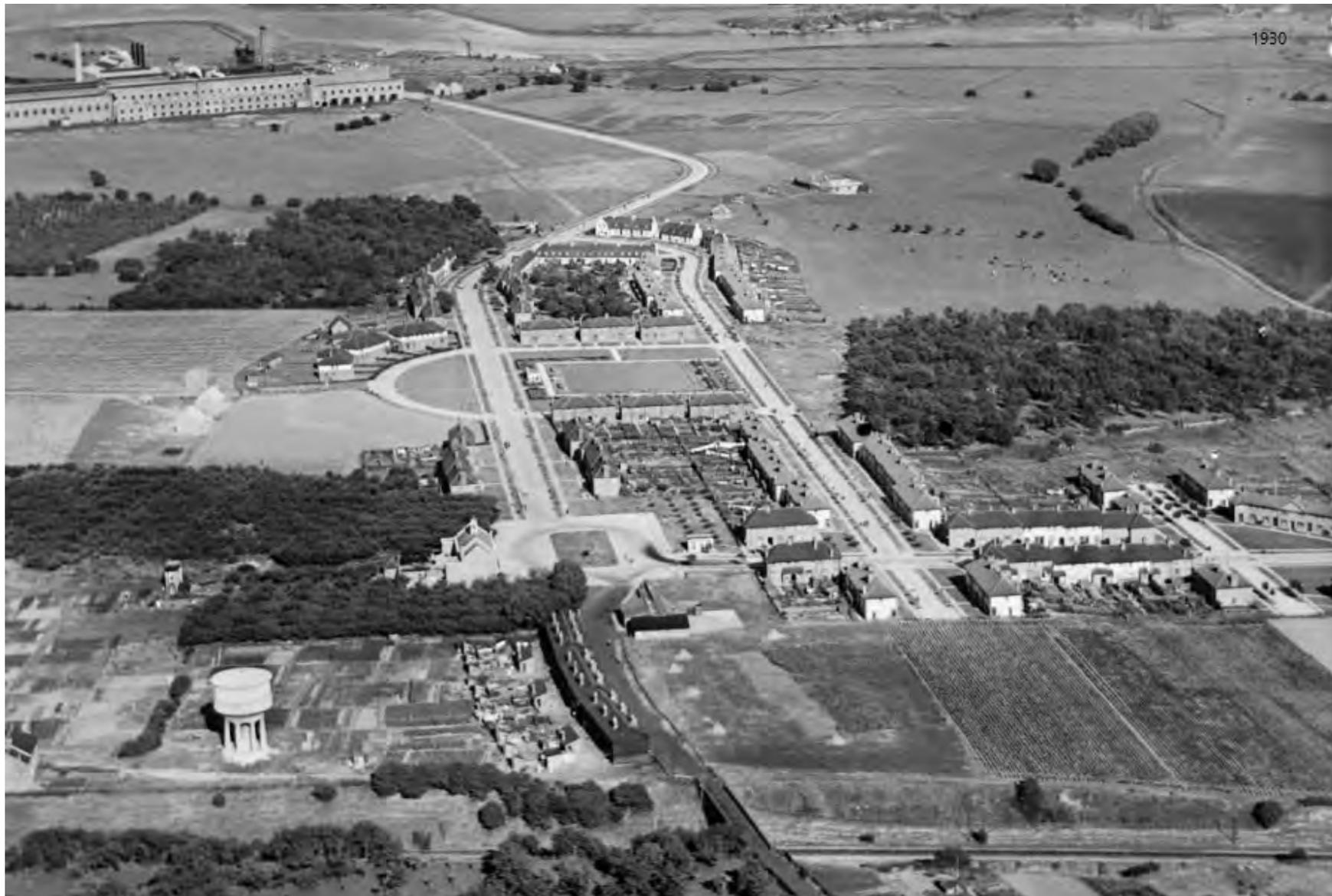


Plate 1: Aerial Photograph from 1930 just after completion of the village



Plate 2: Aerial photograph from 1930



Plate 3: The rear of the building circa 1930 (The Architects' Journal)



Plate 4: Close up of the Kemsley Clubhouse in 1930.



Plate 5: Aerial Photograph of the village, 1940's (Google Earth)



Plate 6: Aerial Photograph, 1960's (Google Earth)



Plate 7: Aerial Photograph, 1990's (Google Earth)



Plate 8: Aerial Photograph, 2003 (Google Earth)



Plate 9: Aerial Photograph, 2007 (Google Earth)



Plate 10: Aerial Photograph, 2020 (Google Earth)



Plate 11: Close up of the Former Kemsley Arms, Clockwise from top left 1940s, 1960s, 1990, 2003 (Google Earth)



Plate 12: The clubhouse in 1964. (DS Smith Archives)



Plate 13: The building as the Kemsley Arms, circa 2010 (DS Smith Archives).

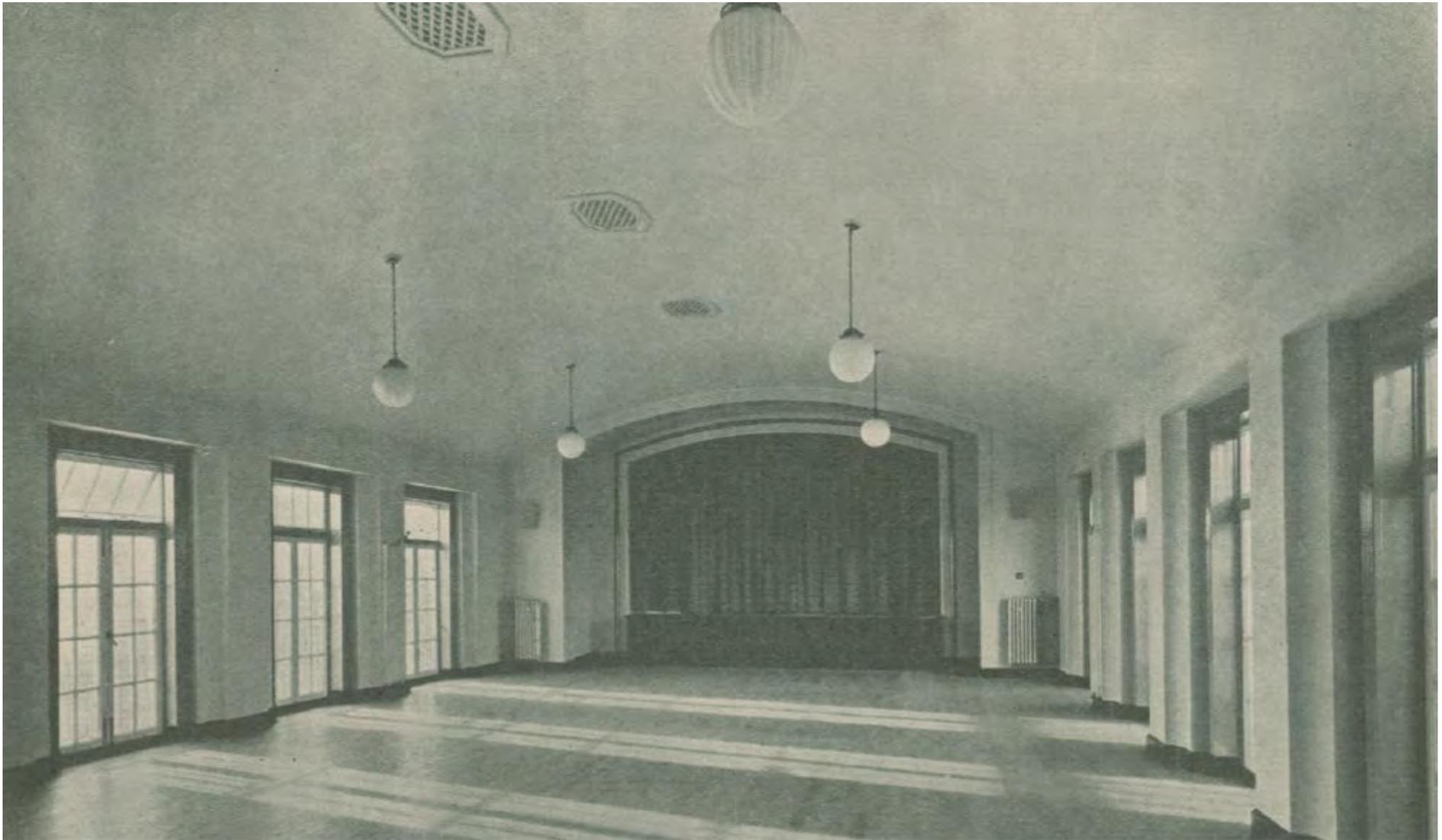


Plate 14: Kemsley Clubhouse main hall 1930 (Architect's Journal).



Plate 15: Interior Staircase 1930 (*The Architect's Journal*)



Plate 16: The Billiard Room 1930 (*The Architects' Journal*)

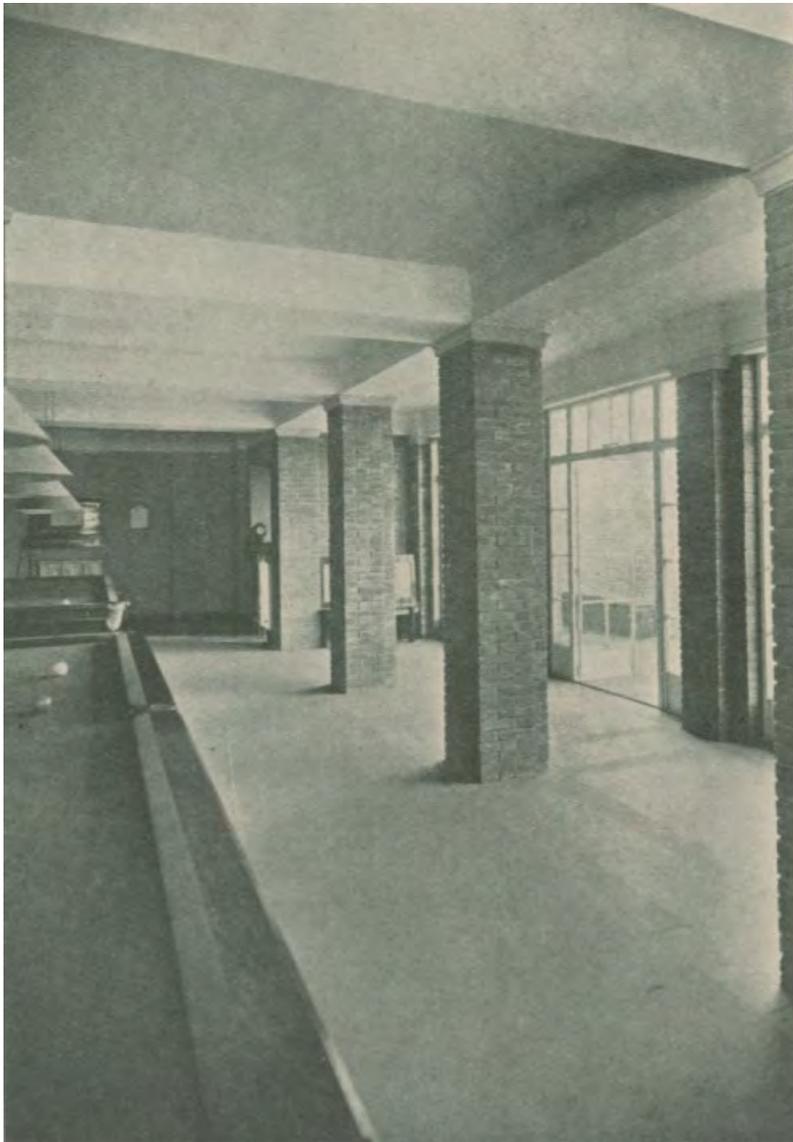


Plate 17: The northern side of the Billiard Room 1930 (The Architects' Journal)

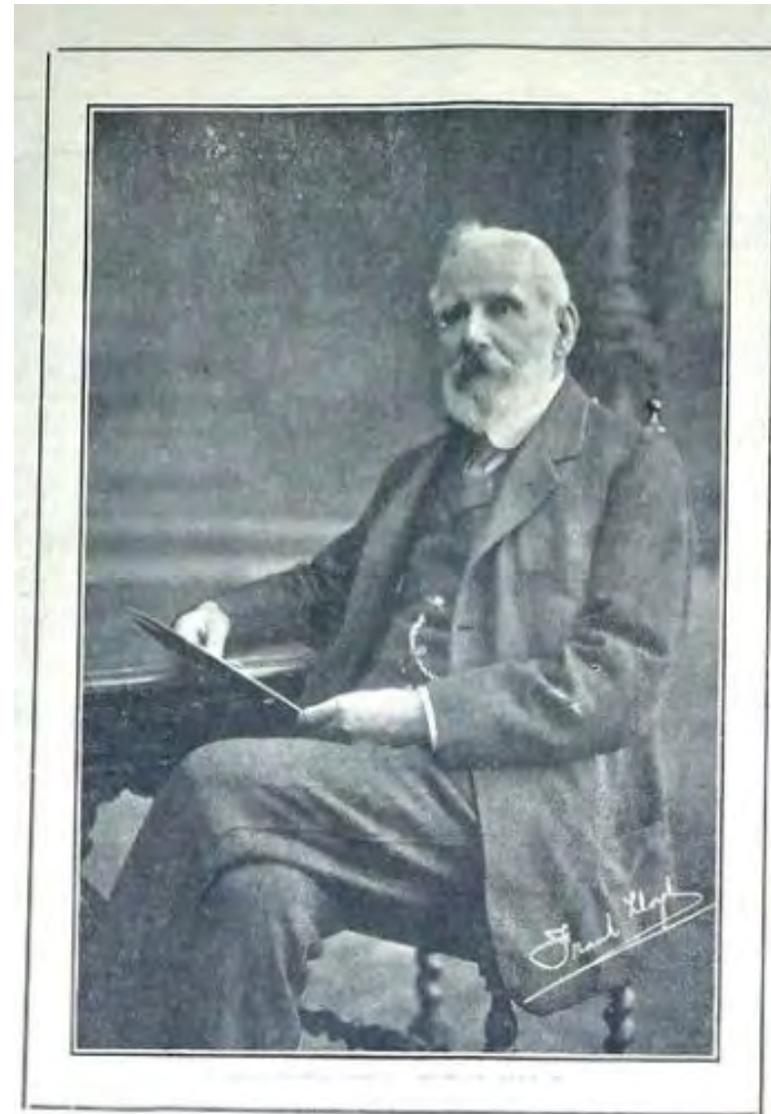


Plate 18: Photograph of Frank Lloyd



Plate 19: The original bowling green pavilion (DS Smith archives)



Plate 20: Clock in 1964 (left) and 2017 (right)



Plate 21: Gambrel Roofed Examples from other UK Garden Cities



Rushby Mead, Letchworth



Plate 22: Terraced housing examples in Letchworth



Plate 23: Coldharbour Lane under Construction, Grade 1 and 2 houses (DS Smith archives).



Plate 24: Grade 2 block and ejector station (DS Smith archives)



Plate 25: Coldharbour Lane newly completed.



Plate 26: Eastern end Coldharbour Lane, Kemsley under construction (DS Smith archives)



Plate 27: Grade 3 house type (DS Smith archives)



Plate 28: Grade 4 houses (DS Smith archives)



Plate 29: Grade 4 Foreman's Houses located at The Crescent (DS Smith archives).

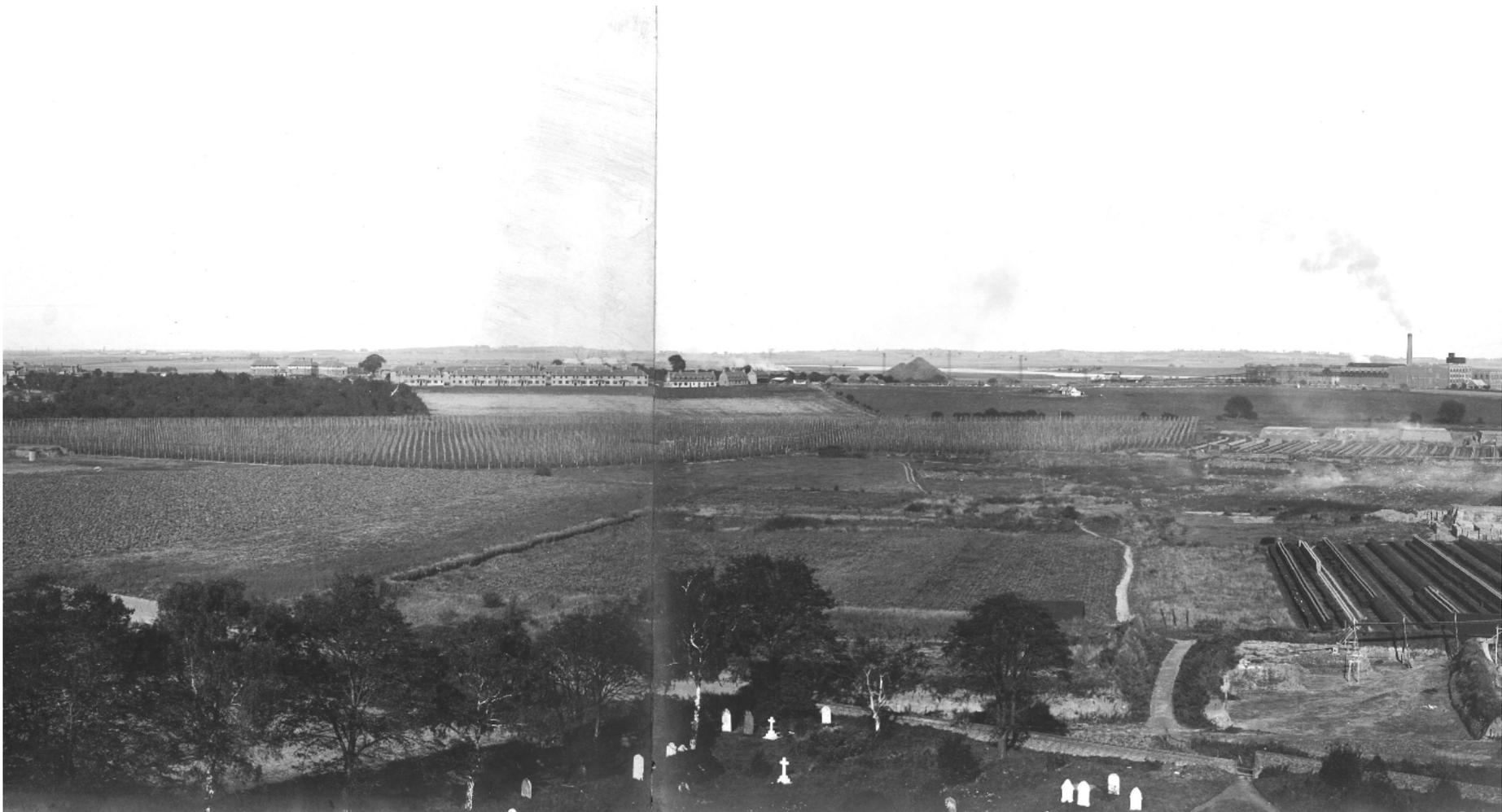


Plate 30: Historical view from Milton Church



Plate 31: 1940 bomb damage (DS Smith archives)



Plate 32: Memorial plaque from 1952 now in Kemsley Bowls Club.

BOWATERS (KEMSLEY AND SITTINGBOURNE)
SOCIAL AND RECREATION CLUB

Telephone:
SITTINGBOURNE 145

Avenue of Remembrance
Sittingbourne
Kent

18th February, 1958.

Mr. E. F. Allen,
54, Coldharbour Lane,
KEMSLEY,
Nr. Sittingbourne.

Dear Sir,

Kemsley Club House

With reference to your application for the position of Steward and Stewardess at the Kemsley Club House, we have now given this our careful consideration and have pleasure in offering the position to you and your wife on the following conditions:-

Your commencing salary will be £9. 0. 0. per week.
Mrs Allen's salary will be £3. 0. 0. per week.

and in addition you will be provided with free living quarters, heating and lighting. On the expiration of 6 months satisfactory service, these salaries will be reviewed.

The following conditions will apply with regard to this appointment:-

- (1) It is a full time appointment of 7 days per week for yourself and your wife.
- (2) You will be expected to be on duty together during the busy hours of the Club, particularly during the evenings and especially Saturday evenings, at all times when there is a function taking place, either in the old Club House or the new Concert Hall, and at all times when double service is required at the Bar. Any application for extra assistance at the Bar during special functions must be made to the General Secretary.
- (3) You will be jointly responsible for the proper conduct of the Club and all its members in accordance with the Rules and

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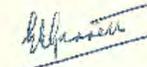
1958

- 2 -

- for the cleanliness and good order of the premises, furniture and equipment, but you will be provided with the necessary assistance required for cleaning.
- (4) You will be allowed 1 full day off in each week and a deputy for this day will be appointed by the Club.
 - (5) You will be entirely responsible for all stock and sales at the Bar in both Club House and Concert Hall, and for all monies taken, the latter to be checked and handed over to the General Secretary of the Club each week.
 - (6) You will work under the direction of the Club House Committee, but will receive your instructions from the General Secretary of the Social and Recreation Club.

If you accept the appointment it would be necessary to commence your duties at Kemsley Club House on Sunday, 2nd March, 1958, and to contact the Personnel Manager at Kemsley, who will complete the necessary details of transfer for you.

Yours faithfully,



Chairman.



Plate 33: Grade 1 houses in Coldharbour Lane and architectural features



Plate 34: The Dutch Houses, grade unknown but estimated to be a 2.



Plate 35: Grovehurst Avenue, thought to be Grade 2



Plate 36: Corner Castle Rough and Grovehurst Avenue, estimated to be Grade 2



Plate 37: Grade 3 houses Ridham Avenue



Plate 38: Grade 3 houses West Green



Plate 39: Grade 4 house architectural features



Plate 40: The only original styled door remaining in the village



Plate 41: Original paintwork colour identified in the eastern rear stairs.



Plate 42: Aerial View of the site



Plate 43: Front Elevation (facing NNE)

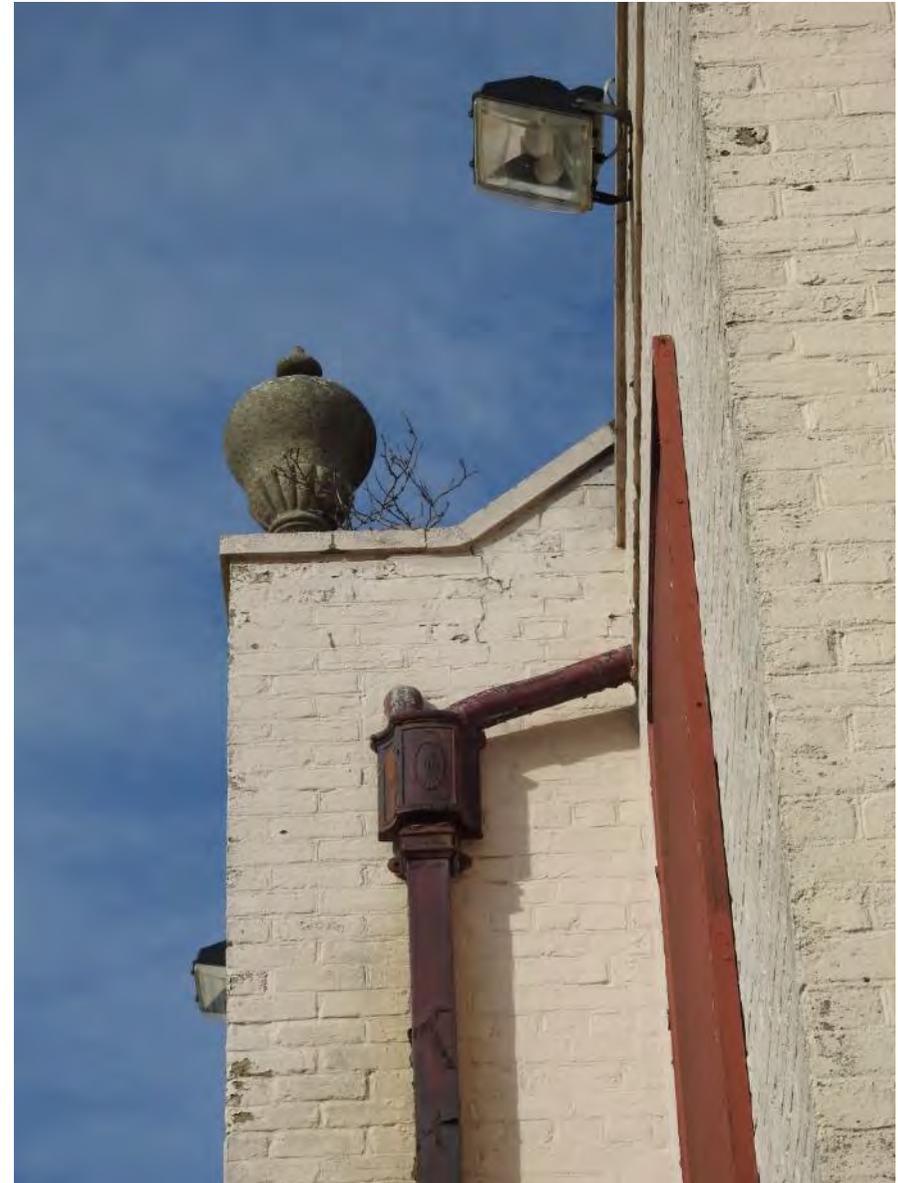


Plate 44: Close up of the eastern downpipe and finial (facing W)



Plate 45: Close up of central upper window and pediment (facing NNE)

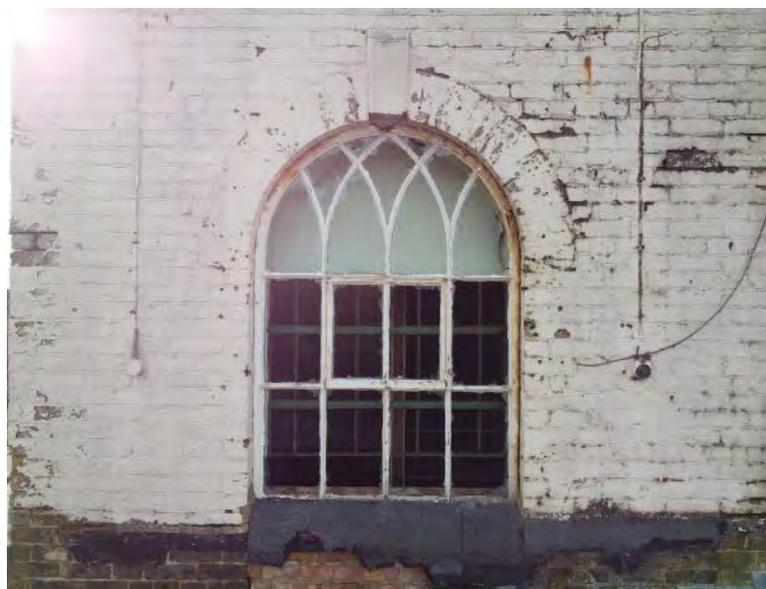


Plate 47: Metal framed window rear elevation



Plate 46: Rear elevation (facing S)



Plate 48: Eastern elevation



Plate 49: Main room ground floor



Plate 51: View across the 'snug'



Plate 50: Main room facing rear openings (facing N)



Plate 52: View across the 'Children's bar'.



Plate 53: View toward the original library (facing S)



Plate 54: View down eastern stairwell (facing N)



Plate 55: Roof open to the elements in first floor room (facing W)

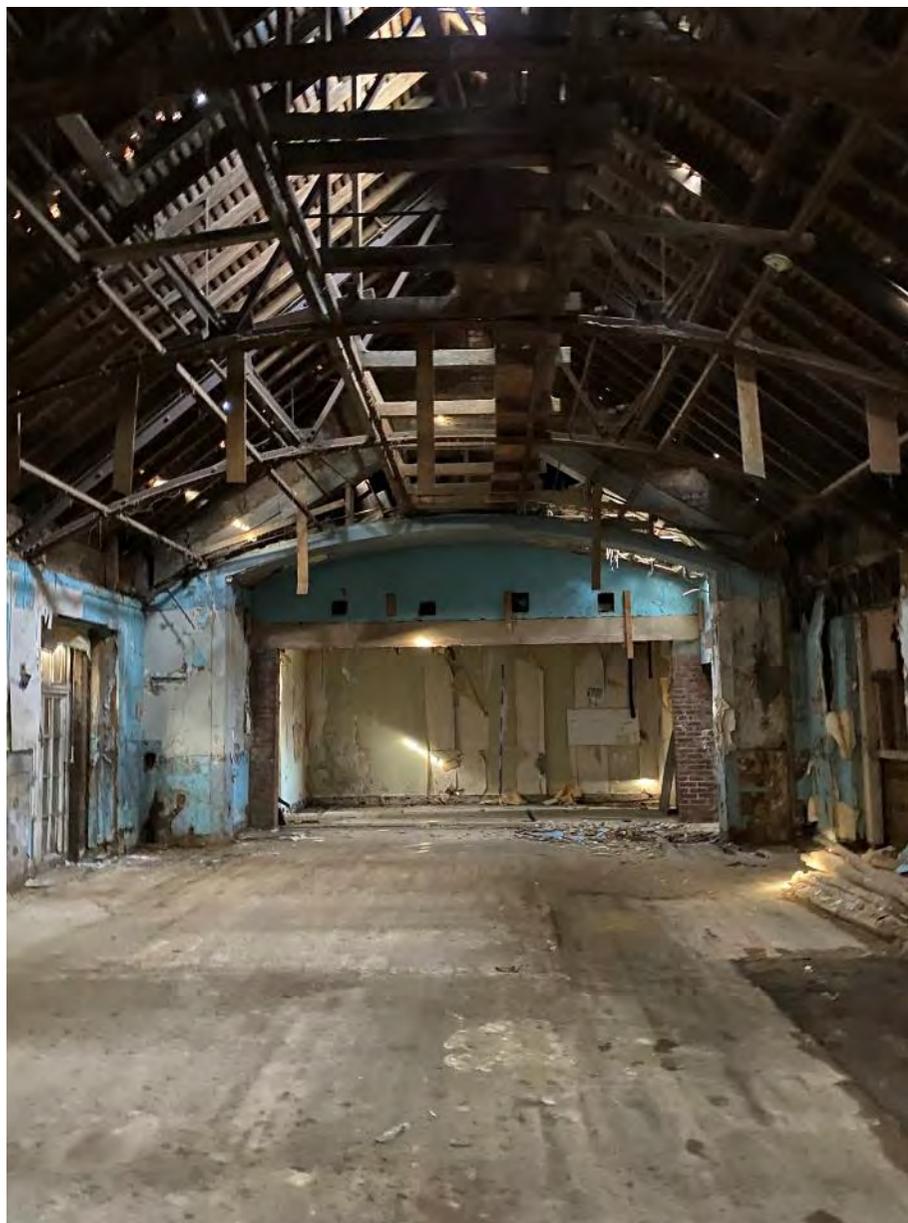


Plate 56: View across first floor (facing W)



Plate 57: View across first floor (facing E)



Plate 58: View towards from elevation from the first floor (facing S)



Plate 59: View towards rear elevation on first floor (facing N)



Plate 60: Living quarters front main bedroom (facing NNE)



Plate 61: Smaller front bedroom upstairs living quarters (facing SW)



Plate 62: Upstairs living room (facing SW)



Plate 63: Living quarters landing (facing S). Original outside wall is to the left



Ground Floor Plan



First Floor Plan



Plate 64: Plate Locations