

IDEAL HOME

MARCH, 1949

ONE SHILLING AND SIXPENCE



This Was a Garden. See page 20.

From a painting by Olive Hammond.

MODERNISATION • CONVERSION • PRE-DECORATION REPAIR
PLANTING THE ROCK GARDEN

PRE-DECORATION REPAIR

In the month before painting the house

IT is a wise man who can check his own house for repairs and does not have to rely upon the advice of an outsider, and this is the month for dealing with the wear of winter. Before redecoration here is a guide which will be of use even if you place the actual work of repair in more expert hands than your own.

The roof bears the brunt of the winter, so, as a leaking roof has serious consequences, let us begin our examination here. To do this, two ladders are required, a long one to reach just above the eaves and a short step ladder to ascend the roof slope. A 30-rung ladder is sufficient for a house with eaves 20 ft. from the ground.

Two or three bags filled with straw or shavings are needed to act as a rest for the short ladder. This will prevent damage to tiles or slates.

Replacing a broken or missing tile is a simple task. The nibs at the back of the tile are hung on the upper edge of the batten; that is all the fixing required. To place the tile in position, the two tiles immediately above must be slightly raised, just enough to slip the new tile underneath. The tile should be pushed upwards till the nibs grip the batten.

To replace a broken or missing slate is a more lengthy procedure, as slates are nailed to the batten in two places. A stripper can be hired to remove the old nails and the remainder of the broken slate.

A fairly large flat-headed copper nail should be driven into the batten between the two slates exposed after removal of the damaged slate. A length of copper wire must be twisted around this nail and passed under the new slate till it extends 2 in. beyond the bottom edge. The wire should be bent upwards and over the front of the slate to form a clip, which will hold it in position. Strips of zinc or lead should not be used for the clip, as both are liable to become overheated by the sun and bend down again.

Whilst on the roof, examine the chimney gutters for faulty flashings. They should be tucked well under the tiles or slates and carried up at least 6 in. and bedded into the brickwork of the chimney stack.

Defects or loosening of pointing should also be noted. If requiring repair, the joints will have to be raked out to a depth of 2 in. or more. All dust must be brushed away and joints should be rinsed thoroughly with cold water before repointing. The mortar should be strong, equal proportions of dry cement and sand being well mixed, before adding water by can or hose with fine rose. To allow rainwater to drain from the new pointing, lower edge should be flush with brickwork and upper edge set a little back.

Gutters should be cleaned out and supports examined and repaired where necessary. Down pipes should be tested for cracks or stoppages by a tap with a light hammer. If they do not ring, a fault is indicated. Temporary repairs to cracks and leaks can be carried out with a special filler. It is necessary to scrape round the crack with a wire brush to remove all rust and clean with a solution of soda before applying the filler.

Downpipes liable to stoppage through the proximity of foliage should be protected by a wire balloon grating over the gutter opening. This will at least keep the passage clear and facilitate drainage.

Ironwork should not be washed. A dry clean with a wire brush for all rusty parts is better before priming and repainting.

In painting downpipes a shield of cardboard should be placed behind to protect the wall surface from paint splashes. The back of the pipes are often overlooked. To ensure that the coat is complete, hold a mirror behind the pipe.

Other external parts likely to require attention are the tops and underneath edges of casement windows, outward-opening doors, and the top faces of upper and lower window sills. Examine window frames for faulty putty, which should be cut out and renewed. All exposed hinges on doors and windows should be well lubricated.

Air bricks round the base of the house must have a clear passage

for air to ventilate under the floors. See that they are not choked by soil, flower beds, shrubs, or overgrowth. The damp course similarly must be kept clear of all such obstruction.

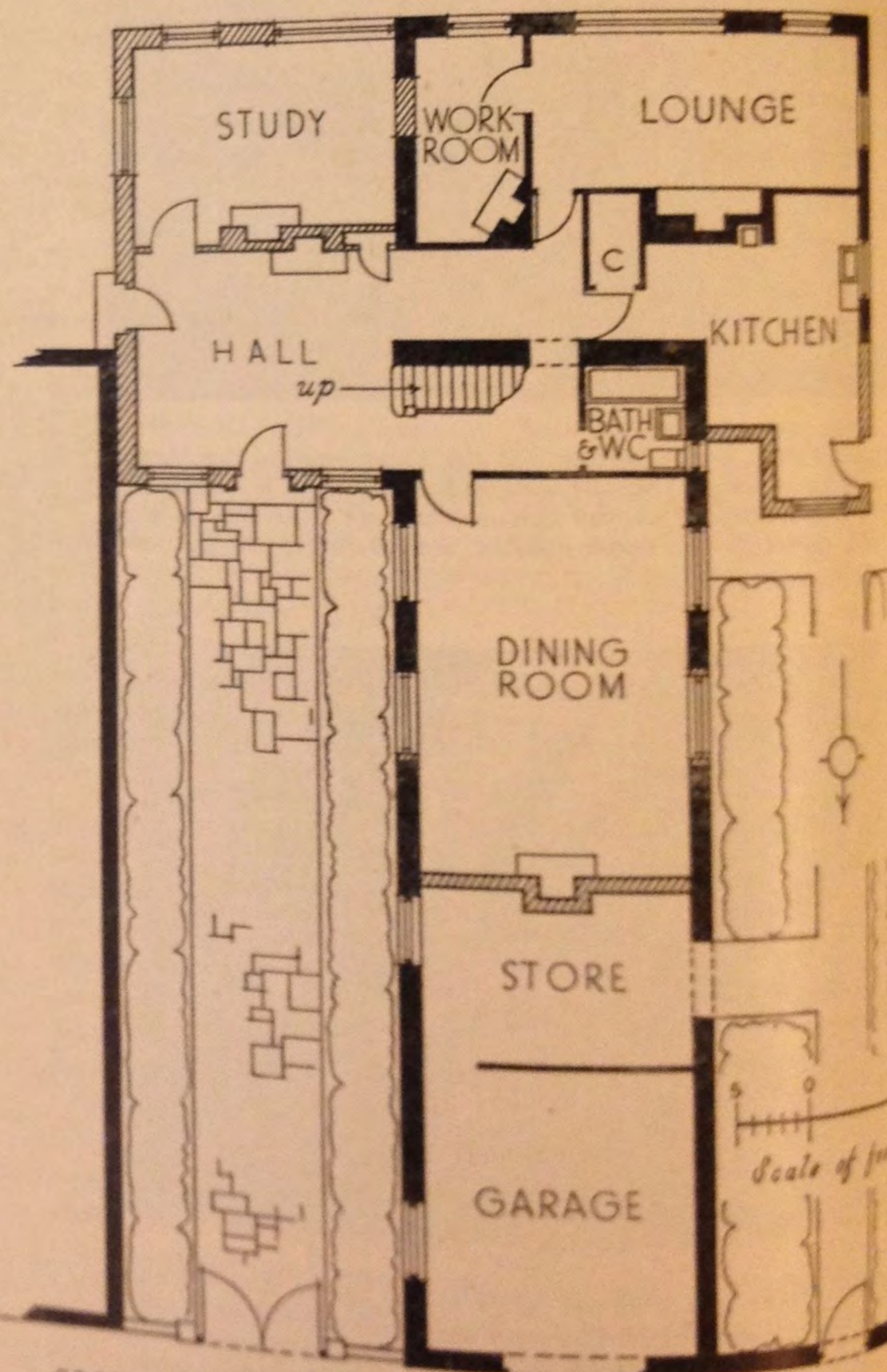
The walls of the house should be examined for worn brickwork or pointing. Defective bricks should be replaced and worn pointing raked out and renewed.

Old brickwork which has become absorbent of rain should be waterproofed. One remedy is quite simple. The outer walls should be painted or sprayed with a waterproof solution, such as Lillingston's metallic liquid No. 2. The walls need not be bone dry, but should be dry enough to absorb the liquid.

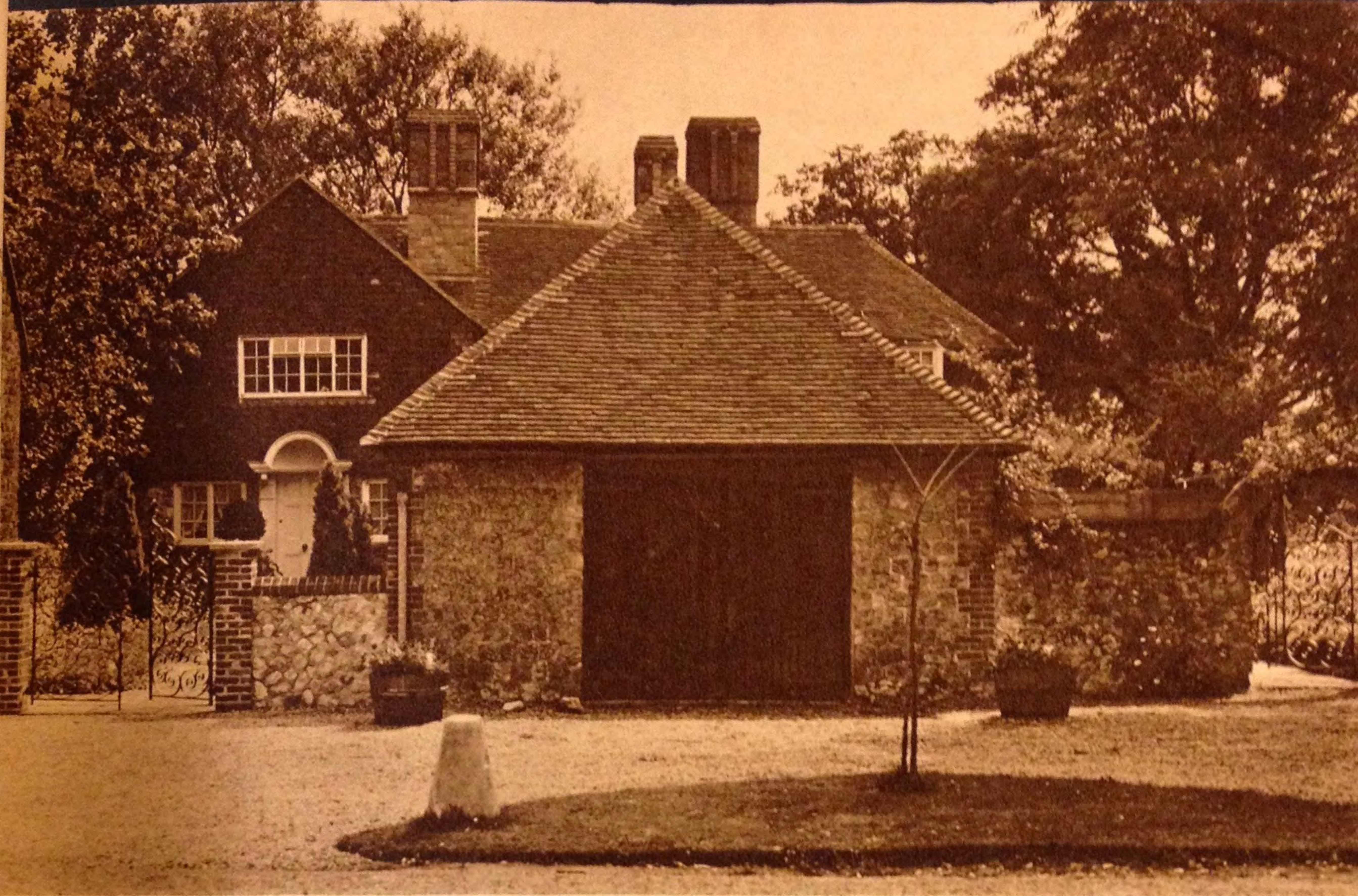
Untreated surfaces of roughcast or cement rendering can be made waterproof and given a touch of colour with Snowcem, a waterproof cement paint obtainable, without restriction, in white, cream, pink and silver grey. The walls should be wire-brushed and washed down to remove dust, and loose or flaky material, and the surface should be well soaked with water. Snowcem should then be applied with a large soft brush or spray.

Unpainted external woodwork, such as entrance gates, trellis or outhouses, should be treated with a good preservative, such as Cuprinol or Solignum.

It will repay you to make the examination of your house a very thorough one. Small repairs promptly executed will save you from what might easily become extensive and expensive damage.



GROUND FLOOR PLAN of the Granary, Little Chart, Kent, after alterations and additions. Hall and study were added to the original plan.



FROM THE VILLAGE GREEN a gravelled way leads to the house. The garage has been made from another disused out-building, and is now connected to the house itself by that part of the conversion which contains the dining-room.

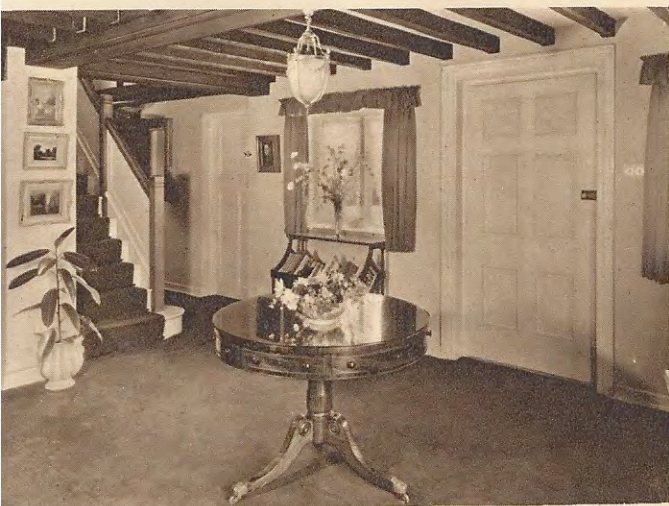
CONVERSION AND EXTENSION

AN old granary in a Kentish village was the basis of what is now the charming home of the novelist Mr. H. E. Bates, and his family. Mr. Bates has developed the original granary as the needs of his family grew. Since the war he has added a hall and study on the ground floor and two bedrooms over. His unusual home as it now stands is full of ideas, including some wonderful colour effects, and ways of displaying interesting collections of pictures, glass and china. Architect for alterations and additions — N. James Rushton, L.R.I.B.A., F.F.A.S., of Rushton, Howard and Partners.



WROUGHT IRON GATES on the left of the garage, in the top picture, open to the entrance path. The white painted front door is in the postwar wing. In the archway of grey stone on the right of the garage, shown in our right-hand picture, is another wrought iron gate leading to a path of York stone and the kitchen quarters.

THE GRANARY · LITTLE CHART · KENT



FRONT DOOR opens into the newly-built hall. Walls pale green. Woodwork, glossy white. Carpet and curtains are crimson.



WHITE MARBLE AND GILT. Adam fireplace, gilt bracket mirrors and light fittings make an interesting group opposite the front door—which is shown in the smaller photograph on the left.



PINK AND SILVER wallpaper, natural carpet, and pink and yellow chintz in the main bedroom (centre picture above) which is in the newly added wing. The dressing table (made from the case of a spinet), pink lustre lamps and a gilt mirror are in a pale green bedroom with dormer windows overlooking garden.



MR. BATES'S STUDY has a fireplace surround made from a Georgian overmantel painted pale green and black. The picture hanging above the mantelpiece is by Utrillo.

SITTING-ROOM (below) is in the old part of the Granary. The Monet hanging in the open hearth is a reproduction: the heat would damage an original. Old beams are maintained.





PART OF THE DINING-ROOM goes up to the rafters of the original building. Pale green walls, white fireplace, crimson curtains, pink and green settee, crimson and blue carpet. The picture above the fireplace is by the French Impressionist Guillaumin.

THE OTHER END of the dining-room: Georgian furniture and more French Impressionists. Crimson silk damask for chair seats matches the curtains.



ORIGINAL GRANARY was the portion now containing the six left windows; the four at the right are in the addition. See plans on page 24. This is the garden at the back of the house. The kitchen end is to the left.



WEATHER BOARDING of the old granary end in which is now the kitchen: beyond is the wing containing dining-room and garage. A floral border and pathway of crazy paving links up the house with lawn and garden.



NEW END of the Granary continues the tile hanging and the mixture of stone and brick, matching the materials of the original building. The brick and tile summer house, with curved steps leading up to it from the path, is new.