



Natural  Federation of
Stone
2010 *awards*
Great Britain

26 November 2010
Lords Cricket Ground, London

portland stone - naturally

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ALBION STONE

Owner/Client: *Metdist Ltd* | Architect/Designer: *Francis Terry of Quinlan & Francis Terry Llp* | Main Contractor: *Walter Lilly* | Principal Stone Contractor/Craftsman: *Timothy Lees* | Other Stone Company/Consultant: *Martin Foot, Matthew Simmonds, Harry Brockway* | Stone Supplier: *1)Statuaria Arte Srl 2)Caminetta Nieri* | Stone Used: *1)Statuary Marble 2)Sienna Marble*



The project

Each of the five chimney pieces has been made from carefully selected statuary marble, sawn to make sure only the best quality material was visible on the finished piece.

The mouldings were machine cut and finished by hand. The enrichment and all other decoration was entirely carved and finished by hand.

The Sienna marble was cut into veneers, polished, then book-matched across each chimney piece. The applied statuary marble was attached to the Sienna marble with good quality gesso and resin.

The chimney pieces were fixed with tolerances of less than 1mm for the jointing using plaster for bedding and stainless steel cramps fixed in polyester resin.

Judges comments

This is as good as anything you will ever see – the photographs cannot do it justice. Some of the best carving to be seen anywhere in London. There is so much life in the friezes. The workmanship sings out. This is the work of someone who grabbed the opportunity and poured all his skills into it. The results of his labours are stunning.



The Monument

London

Highly Commended
Craftsmanship

Natural Stone
2010 awards

Owner/Client: *The City of London Corporation* | Architect/Designer: *Judy Allen of Julian Harrap Architects* | Main Contractor and Principal Stone Contractor: *Cathedral Works Organisation* | Stone Supplier: *1)Albion Stone Plc 2)Pooil Vaaish Ltd 3)Haysom (Purbeck Stone) Ltd 4)Rand & Asquith* | Stone Used: *1)Jordan's Portland Whitbed 2)Pooil Vaaish 3)Purbeck Cap 4)Elland Edge*

The project

The Monument, designed by Sir Christopher Wren and Dr Robert Hooke and built between 1671 and 1677, commemorates the rebuilding of the City of London after the Great Fire of London. It is one of the tallest isolated stone columns in the world, standing 202ft (61.5m) tall – the distance between it and the site in Pudding Lane where the fire began.

The fluted Doric column is made of Portland limestone that was cleaned and repaired with matching stone. There are 311 Pooil Vaaish limestone stairs leading to a viewing platform also of Pooil Vaaish. Every step required insert repairs. A Purbeck limestone entrance floor has been replaced.

Now a Scheduled Ancient Monument and Grade I listed building, The Monument consists of a pedestal 21ft (6.4m) square by 40ft (12m) high, with a fluted shaft 120ft (36.5m) high by 15ft (4.5m) in diameter. On the abacus the viewing platform encompasses a moulded cylinder, or drum, that supports the focal point of the column, a flaming golden orb.

An emblematic sculpture in alto and bas relief by Danish sculptor Caius Gabriel Cibber on the west side of the pedestal has been cleaned and restored.



The other three sides of the pedestal are lettered with Latin text. These were also cleaned and repaired.

On each corner of the top of the pedestal sit dragons, the work of Edward Pierce Junior. These were cleaned and repaired, with several missing stone pieces being modelled and carved on site.

The underside of the platform had originally been decorated with four ornately carved paterae, one for each spandrel below the walkway. These had to be removed in the late 19th century and no records of what they were like exist. For the carving to replace them inspiration was taken from the paterae at St Paul's Cathedral.

Judges comments

A careful restoration of the Monument, carried out without overdoing the replacement and in a sympathetic way. Nothing appears to be out of place. Pooil Vaaish is a fragile stone and not easy to work, so to achieve the first class result seen here is a testament to the skill of the masons.

The project blends the technical challenges and the logistics of dealing with the size of The Monument in an expert way.

New Carvings

Lincoln Cathedral, Lincoln

Commended
Craftsmanship

Natural Stone
2010 awards

Owner/Client: *The Dean & Chapter of Lincoln* | Architect/Designer: *Nicholas Rank of Buttress Fuller Alsop Willimas* | Main Contractor and Principal Stone Contractor: *Lincoln Cathedral Works Department* | Stone Supplier: *1)Lincoln Cathdral Quarry 2)Glebe Stone Sales Ltd* | Stone Used: *1)Lincoln Cathdral Limestone 2)Ancaster limestone*

The project

The 13th century Lincoln Cathedral is rich in fine carving. The current repair programme is concentrating on the area to the south side of St Hugh's Choir and the elevations of the adjoining Transepts. These feature some significant carved grotesques sitting on the tops of triangular buttress tops. The Cathedral is in an exposed location and the carvings are subject to severe weathering – many have lost all their principal features and are so decayed to be barely recognisable, so it has been decided to replace several of them.

The starting point for each design is to assess the original stone carefully, seeking to understand the character and detail of the original carving wherever these have been preserved. Archive photographs and drawings are also examined to try to establish as much of the detail of the original as possible. The masons then work carefully with the architect to create the new carvings, which are carefully modelled so as to fit naturally within the setting. Where details are totally lost the masons are able to contribute new interpretations to the design.

One carving of a crouching person has been

modelled on a member of staff of the Cathedral. This person has been depicted in medieval clothing holding a lantern and keys.

The Cathedral has its own quarry producing Lincoln stone, which takes detail well and is used wherever possible. However, the bed height is limited and not suitable for the larger carvings, so Ancaster limestone was used for larger works.

These grotesque figures form an integral part of the detail of the Cathedral and it is believed that the new carving carefully follows the same language of inventive and creative design as the original and enriches the life of the building.

Judges comments

The masons have obviously enjoyed themselves. They have demonstrated an exceptionally high standard of carving and put tremendous imagination into the subjects. The figure of a man with lantern and keys demonstrates this particularly.

Even though it is not easy to gain close access to these carvings, the masons have put every possible effort into the design and carving in order for it to be of the finest for the Cathedral.



Owner/Client: *Bonar Law Memorial Trust* | Architect/Designer: *Janet Norman of The Rhodes Partnership* | Main Contractor and Principal Stone Contractor: *Boden and Ward Stonemasons Ltd* | Stone Supplier: *1)H G Clarke & Son 2)Albion Stone Plc* | Stone Used: *1)Totterhoe Clunch 2)Jordans Portland Based*

The project

The most challenging task to overcome on this project was the rebuilding of the façade ashlar from the roof line.

The fact that the original ashlar across the elevation was set on a curve had to be taken into account. In the centre it had a 60mm variation with the sides.

The contractor had to make sure that the first floor cill course was fixed in exactly the correct position to receive the new oak frames. This was critical because the frames had to be fixed in the same position, which abut the interior wood panelling.

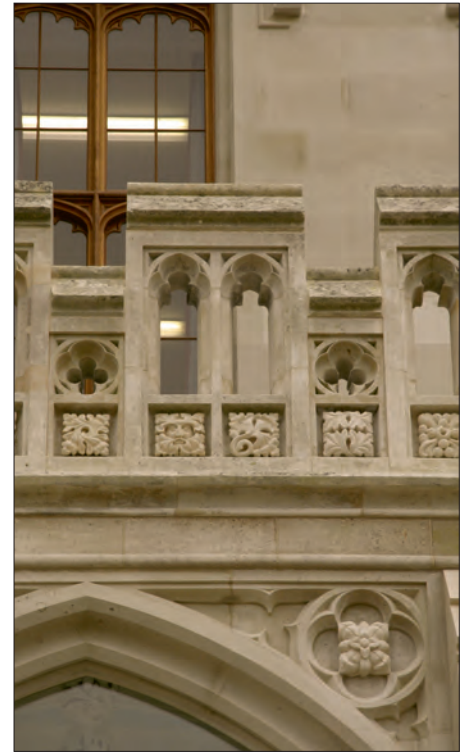
Once the parapet and string were removed from the Library Annex, the outer masonry had to be delicately removed back to the glass line, taking into account there was less than 200mm of original internal pier supporting each arch.

The contractors had to remove and rebuild alternate half sole piers and buttresses to give as much support to the roof above as possible.



Judges comments

The mason has painstakingly removed the original bosses, mouldings and balusters, measured them and replicated them with new stone from the original quarry. The work is sharp, defined and extremely well executed down to the smallest detail. The carvings are mounted on the refurbished screen with care. The standard of craftsmanship is exceptionally high and the contractor should be congratulated for demonstrating that the craft of masonry is alive and well.



Owner/Client: *English Heritage* | Architect/Designer: *Richard Griffiths of Richard Griffiths Architects* | Main Contractor: *ROK* | Principal Stone Contractor: *Fairhaven & Woods Ltd* | Stone Supplier: *GBC Marmi Srl* | Stone Used: *Carrara Marble*

The project

The creation of the new marble fountain for Kenilworth Castle was part of a larger project to restore Queen Elizabeth I's Privy Garden to the north side of the keep, with the intention of enhancing the experience of visiting the site.

The evidence for the form of the garden and fountain was fairly extensive and based on written descriptions from 1575, a painting dating from 1620, recent archeological findings and research into comparative material from the period, a drawing detailing the design of the new fountain was produced.

The scope of the work involved further design development, both to the detail of the masonry structure and to realise the sculptural elements. Eight full-size relief panels were modelled in clay for the carvers as well as a large scale study of the pair of Atlas figures which support the globe at the centre from which the water falls.

The selection of a suitable marble for the work was critical. The archeological investigation had shown the original to be Carrara and so the quarries in Italy were visited in order to select suitable blocks. The masonry elements were to be



veined, the sculpture in clean marble. Particularly important was the quality of the large block from which the pair of figures would be carved to a tolerance of $\pm 4\text{mm}$, especially as it needed to be core-drilled through its 2200mm height to allow the insertion of an armature and water feed.

The masonry was brought to a fine honed light polish, contrasting with an off-the-chisel texture to the carving that gave expression and character to the carved surfaces.

Judges comments

The fountain is an outstanding piece at the heart of the formal Tudor garden. It sets an extremely high standard at this focal point. The setting out and joining of the fountain base is of outstanding quality and the carved panels warrant careful study to understand the skills of a carver mason.

The two figures holding the globe are beautifully carved and the whole object is a pleasure to walk around. It demonstrates how animated stone can become when it is worked by the right hands.

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