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Stone
2010 *awards*

26 November 2010
Lords Cricket Ground, London



portland stone - naturally

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ALBION STONE

Owner/Client: *Selby Abbey PCC* | Architect/Designer: *Jane Kennedy and David Sherriff of Purcell Miller Tritton Llp* | Main Contractor and principal Stone Contractor: *Quibell & Son Ltd* | Other Stone Company/Consultant: *Alan Micklethwaite* | Stone Supplier: *1)Tadcaster Building Limestone Co* | Stone Used: *1)Tadcaster Highmoor*



The project

The Grade I listed Abbey church of Selby is one of the largest parish churches in the country. It was founded as a Benedictine Abbey circa 1070 following William's victory over the northern Earls in the years following the Conquest. It is one of the few monastic churches to survive as a parish church.

The Choir and Choir Aisles, as they are now, have been dated to 1320-40 and 1280-90, respectively, by archaeological analysis carried out during the works.

The current seven-bay Choir enlarged an earlier, smaller Choir with apsidal east ends. It was built at a time when the Abbey was at its peak of prosperity.

The current project involved major external stonework (and glazing) repairs to the Choir; namely: to repair and conserve existing masonry using a relatively light touch; to retain as much of the existing masonry as possible, while ensuring that important structural stones were sound; carefully to repoint open and defective joints, retaining sound lime mortar.

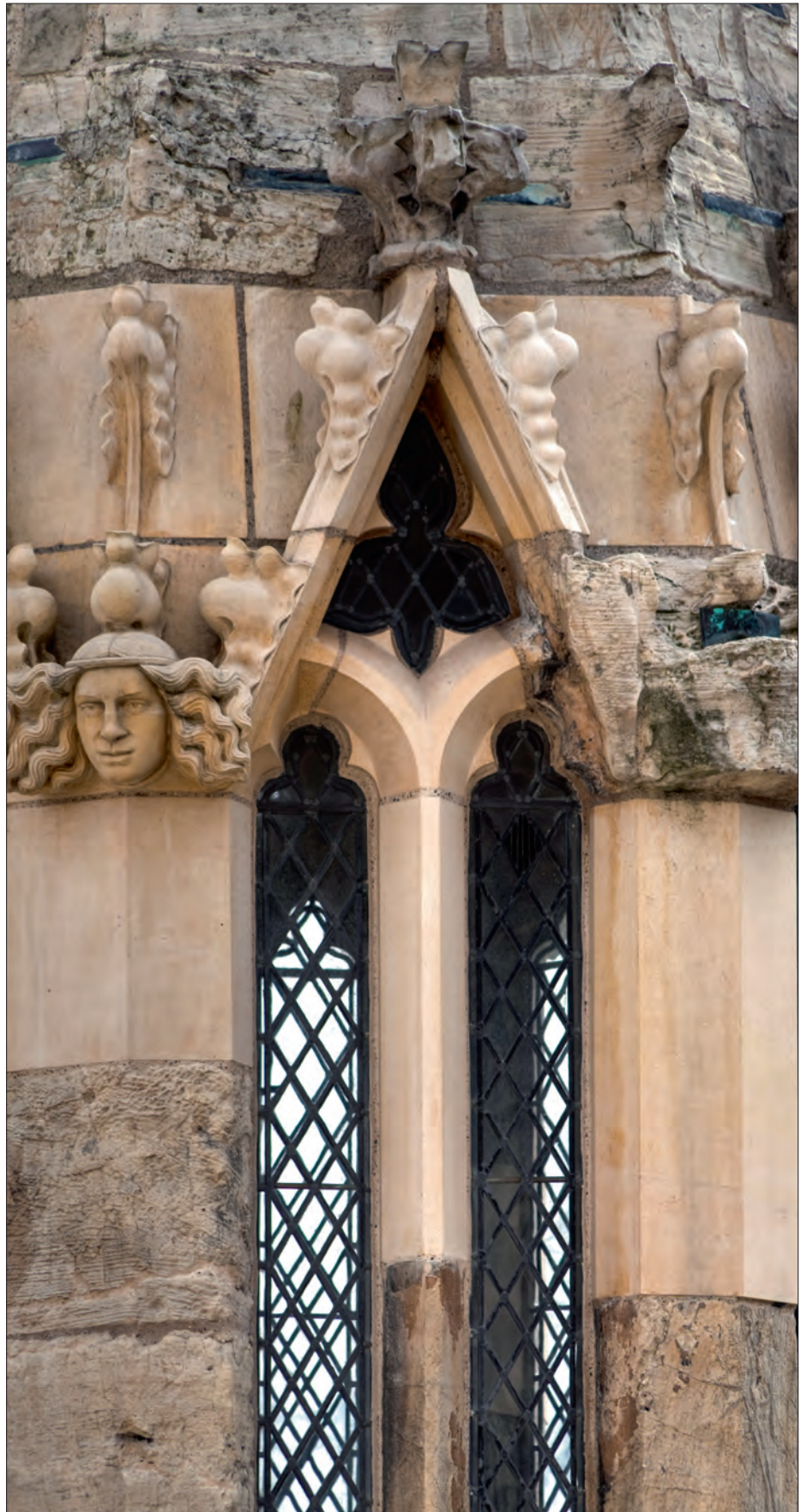
Some re-instatement of the original design has been made, including new carved details. Carving has been designed carefully to be sympathetic to the medieval original.

A significant number of stones have been retained by careful pointing of small fissures, which will help to reduce water ingress. This has also served to improve the surface visually.

Judges comments

This is exemplary repair and conservation of the medieval fabric of this beautiful magnesian limestone 'Greater' Church. Archaeological analysis informed the work and careful consideration of the various examples of extant stone led to the specification of the Tadcaster magnesian stone for the slightly yellowy southern bays.

The boldest element of the scheme is the reinstatement of the figures set on top of the open-work parapet. They add wonderfully to the liveliness of the building. The figures, gargoyles and pinnacles have been carved beautifully and are sympathetic to the records of the medieval originals. Quality control has been strict throughout and the craftsmanship is first class, both in the replacements and in the conservation work.



Corona Chapel - South Side

Highly Commended

Canterbury Cathedral, Kent

Repair and Restoration



Owner/Client: *Dean & Chapter of Canterbury Cathedral House* | Architect/Designer: *John Burton of Purcell Miller Tritton Llp* | Main Contractor and Principal Stone Contractor: *Canterbury Cathedral Works Department* | Other Stone Company/Consultant: *Dr Tim Palmer, Rose of Jerico* | Stone Supplier: *1)Pierre de Paris 2)Limestone France 3)Haysom (Purbeck Stone) Ltd* | Stone Used: *1)Caen-type limestone 2)Lepine limestone 3)Purbeck limestone*



The project

This project to the south side of the Corona Chapel entailed large-scale replacement of early 20th century Clipsham and late 19th century Bath stone repairs in the chapel pinnacles and the replacement of 19th century Caen and Bath stone repairs at a lower level.

Some decorative elements, including early English style capitals and columns, were re-carved in blue Purbeck Marble where evidence of its previous use was found to exist.

A full programme of cleaning and conservation was undertaken to preserve as much of the original and later intervention material as possible, including Tudor brick cores of the pinnacles. The cleaning involved poultices and a wet-head air-abrasive system.

All the stone repair and conservation was undertaken by the Cathedral Works Department Stonemasonry and Conservation team. The stone was fixed and grouted in lime putty mortars. Stainless steel fixings were used to dog-cramp and dowel blocks at regular intervals.

Judges comments

A thoroughly researched and recorded piece of restoration balanced with conservation so the end result blends the new and old without jarring. It is an exemplar of how this kind of restoration should be carried out.

Years of study of current Caen stone availability have enabled this project to reintroduce the original building stone. Archaeological studies also confirmed the early use of Purbeck Marble on the exterior of the building. Clearly the original Corona of Canterbury Cathedral was a dramatic cream and black.

Purbeck limestone has been reintroduced with caution into the elevations to maintain the fully documented archaeological evidence. The carving of the Purbeck is exemplary.



Ashridge Management College

Highly Commended

Hertfordshire

Repair and Restoration



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

The project

The original College was converted into the present building in the gothic style from 1808 to 1825 by architect James Wyatt. After various uses, the Ashridge Management College was established in 1959.

This latest phase of work involved the restoration of the façade to the east elevation, returns and bases of the chimneys above the library annex. Care was taken to preserve as much of the original fabric as possible.

The stone façade is Clunch with Portland limestone dressings to the hood moulds, weatherings to buttresses and the carved paterae to the quatrefoil panels in the pierced parapet. The decayed state of the stone face was such that each stone was removed, assessed and, where possible, cleaned or a new face cut prior to it being refixed. Where the stone was beyond reuse it was replaced.

Hydraulic lime was used as the bedding material with 2mm joints as original. The cavity behind the ashlar was filled with a 3-to-1 mix of sharp sand and hydraulic lime to consolidate it. Every course was tied back using a stainless steel flat bar with a dog cramp across every vertical joint.

The external arches and jambs to the central door

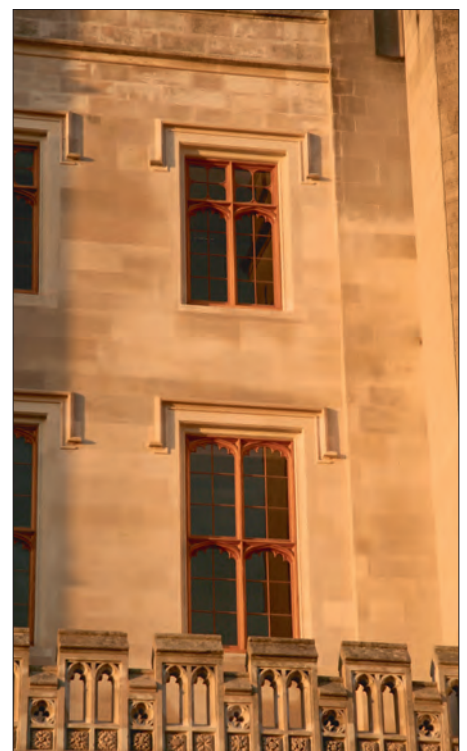
and four main windows were replaced half sole with a part replacement to the internal jamb to incorporate the new glass panels. Approximately 90% of the buttresses were replaced. Once the elevation was dried it was cleaned down to a smooth finish and a lime water thoroughly applied.

Judges comments

The Contractor should be congratulated on demonstrating that the 'craft' of Masonry is alive and well and high standards of craftsmanship can still be achieved.

The original bosses, mouldings and balusters within the pierced screen have been replaced. The state of deterioration of these elements can easily be seen on the survey photographs and the mason has painstakingly removed these, measured and replicated 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 lime jointing is clean, clear and consistent.



Owner/Client: *Stoke Rochford Hall* | Architect/Designer: *Andrew Brookes of Rodney Melville & Partners* | Main Contractor: *Austin Newport* | Principal Stone Contractor: *Croft Building & Conservation Ltd* | Stone Supplier: *1)Glebe Stone Sales Ltd 2)Realstone Ltd* | Stone Used: *1)Ancaster Hard White and Weatherbed 2)Ancaster Weatherbed*

The project

Stoke Rochford Hall is a superb Victorian country mansion designed by the Scottish architect William Burn and built in the early 1840s for a local landowner, Sir Christopher Turnor. The style of the building is Jacobean, with many gables, multiple chimneys and finial-capped turrets.

In January 2005, a fire damaged the main body of the building and the roof and top floors caved in.

This £2.5million scheme involving the rebuilding and remedial works to the external envelope of the building comprised extensive stonemasonry and brickwork and the construction of new steel and timber pitched and flat roofs.

Replacement stonework included elaborate chimneys having carved, twisted shafts with rope pattern and decorative cappings, finials, parapet balustrades, dormers, cornices and windows.

New roof coverings comprised around 1,000m² of Westmoreland natural slates fixed in diminishing courses on roofs of differing pitches including the associated detailing at ridges and open and mitred valleys with more than 500m² of lead laid in bays with associated gutters and sumps.

Judges comments

This reconstruction programme involved rebuilding the roofs, including 15 sets of chimneys stacks, each containing two to six chimneys of about 4m height in solid stone. The stone used was Ancaster weatherbed. The stumps of the chimneys remained and were built off to reconstruct the roofscape as it was previously using the same stone.

This stone is hard, but through good workmanship the standard of the finish is high. The joints are consistent, rope pattern twisted shaft mouldings all line through from stone to stone and the stones are set out evenly with no ledges or saw marks noted. The Westmoreland slate roofs are all new and well executed.



Owner/Client: *The Dean and Chapter of Chichester Cathedral* | Architect/Designer: *Colin Kerr of Molyneux Kerr Architects and Richard Meynell of Richard Meynell Ltd* | Main Contractor and Principal Stone Contractor: *Cathedral Works Organisation Ltd* | Stone Supplier: *1)Associate Descarriers 2)MDB International* | Stone Used: *1)Caen stone 2)Lepeine stone*

The project

The mainly Romanesque Cathedral Church of the Holy Trinity dates back to 1076 and has evolved over the years, showing evidence of work from nearly every century since then.

The 15th Century Cloisters are unique among English cathedrals as they centre round the south transept rather than sitting between it and the nave. This project involved conservation work in the eastern arm of the Cloister on the windows, walls, buttresses and roof.

Rendering was removed and the fabric of the stone underneath given a conservation clean. The many plaques covering the walls were also gently cleaned then waxed to bring out the colour. Lettering was lightly painted.

Windows needed considerable restoration. Weathered areas were removed and replaced, smoothing over and blending any rough edges for a homogenous effect. The roof was removed, repaired and retiled with the originals and other old tiles saved from local buildings of the same period.

Buttresses were taken apart and rebuilt using stone sourced from the original quarries of Caen in France.



Inside, more useable space was created by adding lighting, heating and power while retaining the original feel of antiquity.

St Faith's House was once a medieval chapel, although its latest incarnation is as a Victorian house. Restoration work on the windows and roof included replacing eroded stone with new stone that was gently rubbed off for a subtle blend. The roof was retiled using as many of the original tiles as possible, some of which predated the 1477 tile size regulations.

Judges comments

The project was a mixture of careful cleaning and repairing with intelligent replacement of new stone blended in to give a balanced aesthetic that fits well



with the adjacent Cloister walks.

It is one of those projects where good restoration results in one saying nothing has been done, the masonry has historic character, shows its age but is structurally sound. The Cloister has had new life breathed into it.

The Pytchley Gates

Northamptonshire

Commended
Repair and Restoration



Owner/Client: *Roy Arrowsmith* | Architect/Designer: *Alan Smith of Sursham Tompkins & Partners* | Main Contractor: *Mineral Star Construction Ltd* | Principal Stone Contractor: *Boden & Ward Stonemasons Ltd* | Stone Supplier: *Private source* | Stone Used: *Weldon stone*

The project

The Pytchley Gates are a Grade II Listed monument and a fine example of a decorative classical gateway. They originally stood at the entrance to Pytchley Hall before being moved to become part of the formal entrance to Overstone Hall. The large central carriage arch dates back to the late 16th or early 17th century. The two flanking stone pedestrian arches and all four highly ornate iron gates were added when the gateway was moved to its present location in 1843. The front central arch is flanked by two Roman Doric columns supporting an entablature.

In April 2007 a vehicle veered off the road and severely damaged the gates. The lower north side of the main arch and column were demolished, including parts of the surround to the north pedestrian gate. There was significant structural movement elsewhere on the monument. The main arch and capping above had a slight twist.

Each stone was taken down, photographed and individually logged. They were cleaned off and set aside for re-use. The stones that could not be re-used were replaced with Weldon stone from a private source.



Judges comments

This is a pure restoration project built in a traditional manner without any modern interventions. The project was to rebuild the gates re-using as much of the original stone as possible. This achieved a pleasing

result, with what new stone was needed carefully handled in all aspects so that it is difficult to identify.

It is a pleasing and successful reconstruction carried out sympathetically. It has obliterated the history of the car crash.

The Diana Fountain

Bushy Park, Hampton, Middlesex

Commended
Repair and Restoration



Owner/Client: *The Royal Parks* | Architect/Designer: *Eric Watts of Martin Ashley Architects* | Main Contractor and Principal Stone Contractor: *Universal Stone Ltd* | Stone Supplier: *1)Stone Firms Ltd 2)Bernacca 3)Essential Stone* | Stone Used: *1)Portland Basebed 2)Carrara marble 3)Kentish rag*



The project

The Fountain, attributed to Inigo Jones, was put in its current position in 1713. It was erected first by Charles I after the Civil War in the 1630s in the courtyard of Somerset House. In 1656 it was moved to Hampton Court, by 1690 it had been re-erected in a new pool in the Privy Garden and in 1702 was dismantled.

The top stonework is Carrara marble, with much finely carved detail of fish, crabs, and shells. This is separated from the Portland stone base by a band of Belgian Black Marble. The Portland stone has classical motifs and rusticated details representing river weed carved on it. The Fountain has nine bronze figures made by the French royal sculptor, Le Sueur.

The stonework was conservation cleaned using hand cleaning followed by Doff for the Carrara marble, although the Portland needed more work and the Jos mild abrasive system was used. Previous hard resin pointing was cut out and replaced with lime mortar. The plinth to Diana, which had split, was replaced by a new one carved to match original profiles and the old plinth was used for small indent repairs.

Replacement Portland stone was carved to match

the hanging river weed details and fitted into position. Iron cramps, which had rusted and were causing damage, were replaced by stainless steel, which also meant replacing damaged surrounding stonework.

Large amounts of hard cement pointing were removed and replaced by lime mortar. Three stone pedestal bases to the bronze scallop shells were beyond repair and were replaced with matching carvings. At lower level the stone troughs were repaired and filled with lime mortar to allow water run off and to prevent a build up of weed. Close to water level some Ragstone blocks were indented to repair damage to the existing Rag.

Judges comments

Considerable deterioration had occurred to individual stones which had to be replaced with stone carved to fit in with the original, slightly weathered detailing. Close examination of the monument shows that this was carried out in an exemplar fashion. The work benefitted from the historic understanding and study of the structure.

Owner/Client: *Manhattan Loft Corporation* | Architect/Designer: *Jane Hillings of RHWL Architects* | Main Contractor: *Galliford Try* | Principal Stone Contractor: *PAYE Stonework & Restoration Ltd* | Stone Supplier: *1)Castle Island Quarry 2)Glebe Stone Sales Ltd* | Stone Used: *1)Kerry Red Marble 2)Ancaster Hard White*

The project

St Pancras Hotel at the front of St Pancras railway station in London was one of the most celebrated buildings of the 19th century. It was designed by George Gilbert Scott as a fitting termination to Barlow's just as impressive train shed and has now been restored and transformed into a modern five star hotel.

During the early stages of the project an internal fire extensively damaged the gilded glazed screen in the entrance foyer, leaving it in need of extensive restoration.

Using the charred remains of the collapsed screen, the fire damaged remnants still in place and a small postcard showing the screen, the masons managed to piece together sufficient detail to enable a copy of the screen to be created.

The challenge included an eventually successful search across Ireland for sufficient Red Marble to replace the columns.

The result is a magnificent replica of the impressive screen that is completely in keeping with the renovated Scott interior.

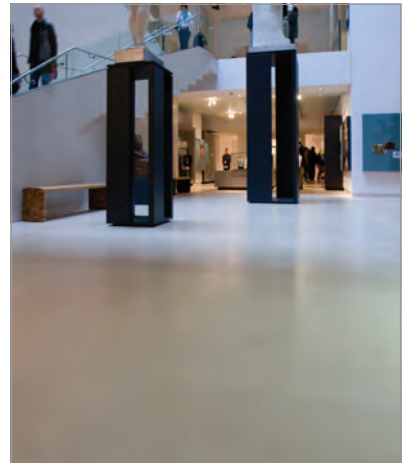
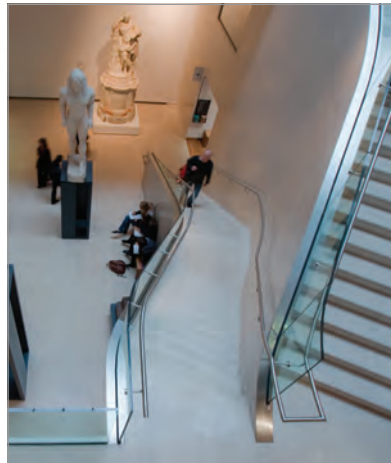
Judges comments

The screen has been almost completely rebuilt, with only the surrounding stone frame and the flanking marble pilasters having survived relatively untouched. Amazingly, there were no drawings of the screen to refer to, just an old postcard.

This is a confident and assured piece of work, executed with some panache. The carving is very good indeed and the overall look and feel of the restored screen outstanding.



S + T O N E W O R K M E E T S A R T + W O R K



"We're very happy with the quality of the stonework throughout the museum. Putney & Wood's workmanship was excellent and their team was professional throughout the project." **Stuart Cade - Associate Partner, Rick Mather Architects**



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