
Stone
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Stone
awards 2008
21 November 2008
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# The Armed Forces Memorial

The memorial stands on a man-made mound in the National Memorial Arbotretum at Alrewas, Staffordshire. Its 360 tonnes of finished stone were worked and laid in exemplary fashion by Northern Irish masonry company S McConnell & Sons, working with main contractors Osborne.

Portland stone steps lead up the mound to a 6cm high wall of Portland forming an incomplete circle of 43 m diameter. Inside are two parallel walls of Portland with Ian Rank-Broadley bronze sculptures against each, leading to a 12m obelisk. On top of the obelisk sits the largest single stone in the project at four tones. It has been gilded.

There are 15,530 names of servicemen and women who have died in the course of duty since 1945 inscribed on 700 of the panels. S McConnell and Sons Limited were chosen to do this work as they have one of the best equipped workshops in the UK and the programming skills to put the machines to best use. The letters are based on a Roman letterform with slightly overstressed thick and thin strokes and emphasized serifs. This font is designed specifically for Portland Stone and to enable the letters to be cut by McConnell's Omag CNC workcentre as well as it being possible to add future inscriptions by hand. There are a maximum of 25 names on each panel and it took an average of three hours for the Omag to complete each of the 700 panels that were inscribed.


## S McConnell & Sons Ltd

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# Contents



Federation Stone Great Britain

This Souvenir Brochure of the Stone Federation Great Britain 2008 Natural Stone Awards, produced by the stone industry's monthly magazine, Natural Stone Specialist, commemorates and presents those projects that the team of distinguished architects who form the judging panel (see page 5) have selected for recognition. The winning projects have been chosen for the exemplary design and execution of the stonework. The clients, architects, main contractors, specialist stone contractors and stone suppliers are all recognised for their essential contributions to the successful projects.


The Natural Stone Awards 2006 are presented by
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# Judges' comments

The judging panel is very proud to be involved in Stone Federation Great Britain's Stone Awards. The Stone Federation uses these Awards as one of the key promoters of the use of stone. On their behalf, we would like to thank all those who entered the competition. These Stone Awards promote this important industry. Stone, correctly used, enhances our environment and maintains our quality of life, and Stone Federation is spreading that message.

There are two key elements to the industry. The first is the natural stone itself. The second is the craftsmen who draw life out of the quarry blocks. Stone Federation is particularly keen to promote the training of craftsmen and women for the future. As judges for the Stone Awards, we observe the whole range of craftsman skills in the industry – the quarryman, the sculptor, the fixer mason, the setting out mason, and the floor and pavement layer. To a great extent, all the Award categories in this competition rely on craftsmanship.

We are told that times are hard and the future does not look as bright as it has in the recent past. The judges ask that the industry continues during these times to support training and rally to the support given by the Stone Federation, Livery Companies and other initiatives like the Cathedrals Fellowship. They are all pushing to maintain and enhance the skills of the craft of stonemasonry. This includes training for business and contract management skills specific to the stone industry.

Once again, the number of entries in Stone Federation's Stone Awards increased this year, and the judges are observing an uplift in the standard of work overall, particularly with interiors, floor laying and work in the street scene. The Federation's Natural Stone Awards are, once again, playing their rightful role and promoting a highly serviceable material, which is attractive in both colour and texture and, we can say, exceptionally environmentally friendly.

In order to ensure the competition was fair and equitable, the same judging criteria were used throughout by all the judges during their visits.

Firstly, it is an incredibly difficult task to compare the projects submitted as the number and quality of the entries has improved tremendously. There were many excellent designs, wonderful uses of stone and great craftsmanship demonstrated, and the line was finely drawn between being unsuccessful and achieving recognition with an Award. This was often down to balancing those final touches of craftsmanship – joints being slightly inconsistent or out of line, poor mortar, or a chip in the wrong place. Overall the stone industry of Great Britain has every reason to be proud of its contribution to improving the environment in this country through the use of natural stone.

Since the previous Awards, we have seen a greater use of stone, especially in the street scene and in the landscape, which is excellent.

The quality of interior work is greatly improving. Some of the offices, we suspect, have a superior interior designer's influence, which demands high standards. The amount of stone being used has increased considerably in recent years, not just to build or clad but to improve the street scene and landscape, and to enhance our interiors. It is also a material that in the longer term will be appreciated for its low maintenance, maturing in appearance with time to give a sound return to those who invest in stone and will also be an advantage not lost on the market.

And finally, as you look at projects involving natural stone throughout the country, encourage contractors and architects to contact the Stone Federation for an application form to enter the next Natural Stone Awards in 2012.

# The Judges

John M Burton, DipArch, RIBA, IHBC, AABC. Chairman of the judging panel and a Senior Partner of Purcell Miller Tritton Llp, architects, designers and historic building consultants. John is Surveyor to the Fabric of both Westminster Abbey and Canterbury Cathedral, Conservation Advisor to The Crown Estate, London and Chairman of the Diocese of Chelmsford Redundant Churches Uses Committee. Previously he served on the Cathedrals Fabric Commission for England and the English Heritage Places of Worship Panel. He is an experienced lecturer in conservation and restoration works both in the UK and USA. Awards won by Purcell Miller Tritton Llp in 2006 include: RIBA, Civic Trust and Wood Awards for ChristChurch, Spitalfields, with a Commendation for Danson House, Kent; RIBA Crown Estate Conservation Award as part of The Stirling Prize for The National Gallery, London; BCIA (British Construction Industry Award) for Stowe House, Buckinghamshire; Green Apple Gold Awards for both Danson House, Kent, and Kirkstall Abbey, Leeds.

Richard Carr-Archer, DiplArch RIBA. From the Leeds School of Architecture, Richard joined Farmer & Dark in London before returning to Yorkshire, where in 1973 he became a partner in the York Practice of Ferrey and Mennim. In 1992 he was elected President of the Ecclesiastical Architects and Surveyors Association, eventually fully retiring last year having looked after more than 130 churches and three cathedrals, including York Minster, Bradford and St Magnus in Orkney. Currently he is a member of the Cathedral Fabric Commission for England, is chairman of the Yorkshire Historic Churches Trust and serves on seven other bodies in an advisory capacity. He has been a judge for the Stone Awards for 16 years, making him the longest serving of the judges, although this is his final year.

Julian Limentani BSc BArch RIBA. A Graduate of Bath University, Julian started an architectural career with Marshall Sissons Architects of Huntington in 1973 and has been a partner in the firm since1979. He has been Cathedral Architect of Peterborough Cathedral since 1989 and looks after more than 100 churches. Among his other appointments, he is Chairman of the Rochester Cathedral Fabric Advisory Committee and Chairman of the East Anglia Churches Committee. He is a liveryman of the Worshipful Company of Masons.

Paul Gibson RIBA. Having studied mechanical engineering at London University, Paul continued his studies at the Canterbury School of Architecture and the Regent Street Polytechnic. Following a period working for Norman Foster, Terry Farrell and Nick Grimshaw, and teaching in the USA, he commenced private practice in 1973, founding Sidell Gibson Partnership with Ron Sidell. Sidell Gibson are famous as the architects of many of London's major stone-clad buildings. He takes a special delight in painting, particularly along the Dorset coast.

Eric Parry RA is principal of Eric Parry Architects. He was appointed President of the Architectural Association 2005-2007 and is currently on the Kettles Yard Committee, University of Cambridge. In the past he has chaired the RIBA Awards Group and was a member of the Arts Council of England Architecture Unit and their Visual Arts Panel. From 1991 until 1999 he was a member of the Lottery Architecture Advisory Committee of the Arts Council. He has taught at the Universities of Cambridge, Harvard and Houston in the USA and the Tokyo Institute of Technology in Japan. Current projects include Aldermanbury Square, a new high-rise office scheme in the City of London, a significant new wing for the Holburne Museum of Art in Bath and the restoration and renewal project for the historic St Martin-in-the Fields Church in Trafalgar Square.

An additional judge was Bruno Miglio from Arup Materials

Technical advisor to the judges is John Bysouth, a past-President of Stone Federation Great Britain.

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# Award

New build (load bearing stone)

# Private Pavilion

Wiltshire

Owner/Client: *Confidential* | Architect/Designer: *Martyn Winney, Quinlan & Francis Terry Architects* | Main Contractor: *R Moulding & Co* | Principal Stone Contractor: *Ketton Stone (Masonry &Fixing) Ltd* | Stone Supplier: *1)Woodkirk Stone 2)Wessex Dimensional Stone* | Stone Used: *1)Woodkirk sandstone 2)Greensand sandstone*

**The project**

This pavilion sits within the grounds of the estate. The design brief was to create a pavilion / summerhouse to sit within an existing boundary wall at a low level so it would not stand out.

The north face looks out on to the existing lake. The north elevation also had an arcade, complete with niches that were to receive Roman statues.

The south face was to look out on to a swimming pool that was to be constructed later.

The stone used was to be sympathetic with the existing boundary wall, so Andre Vrona of Ketton Stone sourced local Greensand for the general walling and arches, while all the steps, plinths, string courses and pediment cornices were in Woodkirk buff. The building was topped off in Welsh slate roofing.

All the masonry production, from drawings through to fixing, was carried out by Ketton's directly employed labour.

On an environmental front, the building was to be heated by a ground source heating system with enough capacity to heat the proposed swimming pool as well .

**Judges comments**

This building is a true load bearing traditional masonry structure, which makes it highly sustainable. Architecturally, the sophisticated use of the primative order allows the building to sit well in its landscaped context – solid but not overpowering.

# Manor Farm

Little Rollright, Chipping Norton, Oxfordshire

## Highly Commended

New build (load bearing stone)

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Owner/Client: *Mr & Mrs Peter Fowler* | Architect/Designer: *Professor Robert Adam, Robert Adam Architects* | Main Contractor and Principal Stone Contractor: *Alfred Groves & Sons* | Other stone companies involved: *Wells Masonry Services, D E Spencer & Sons* | Detail design: *Stewart Design* | Stone Supplier: *1)Cotswold Stone Quarries 2)Syreford Quarries* | Stone Used: *1)Syreford Cream 2)Cotswold stone roof slates*

### The project

This 655m$^2$ extension to an existing house in the Cotswolds was designed in the local vernacular using traditional materials and techniques, allowing it to sit comfortably in the landscape. The building uses a combination of ashlar, rubble and carved stone.

The possibility of using a quarry on the estate was investigated, but the stone was considered unsuitable for building, so stone was sourced from Cotswold quarries. The ashlar quoins, window and door surrounds, plinths, chimneys and a large, ornate shell canopy over the front door, as well as the rubble walls, were all from Syreford Cream Cotswold stone. Natural Cotswold stone was also used for the roof.

### Judges comments

With this building, the careful adherence to local materials, coupled with traditional building techniques, has resulted in a building that continues the strong tradition of stone Oxfordshire country houses. Already it is difficult to date the building.

natural Stone awards 2008

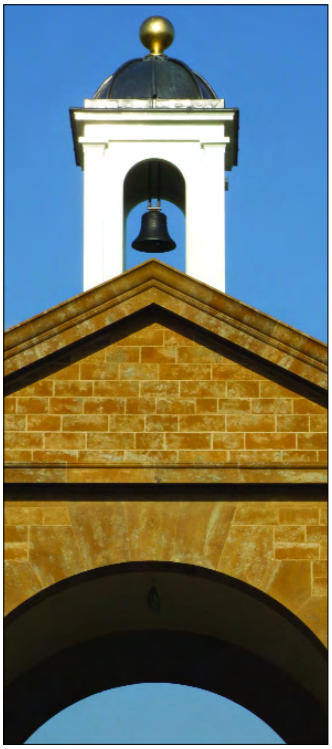
# Commended

New build (load bearing stone)

# Kingham Gatehouse

Nr Chipping Norton, Oxfordshire

Owner/Client: *Confidential* | Architect/Designer: *Craig Hamilton, Craig Hamilton Architects* | Main Contractor: *Derek Skeats Associates* | Principal Stone Contractor: *APS Masonry* | Stone Supplier: *1)Johnston Quarry Group* | Stone Used: *Great Tew ironstone*



## The project

The building was designed with a main central archway flanked on either side by smaller pavilions. It required nearly 60m$^3$ of finished Great Tew Ironstone. Construction is standard cavity wall using a 150mm thick external stone skin. The archway was the main focal point, featuring a 5m tall, 830mm radius arch with a large moulded pediment above. The smaller pavilions comprise quoins, band courses and voussoirs around arched recesses. Plain window surrounds with weathered cills are located in these recesses.

The infill ashlar has a tooled finish and was cut into course heights to suit the quoin coursing.

## Judges comments

This Gatehouse, using Great Tew Ironstone, is a dramatic entrance which gains so much from the warm natural tonal changes in the stone. The use of the semi-circular arch on the elevations simply soften what could be a very non-descript building and the pediment says it all – a Gateway to somewhere important.

# 28 Dorset Square

London

## Award

New build (non-load bearing stone)

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Owner/Client: *Derwent London* | Architect/Designer: *Roger Wu, John McAslan + Partners* | Main Contractor: *Kier* | Principal Stone Contractor: *Granite & Marble Ltd* | Stone Supplier: *Solnhoffen* | Stone Used: *Jura limestone*

**The project**

The task was to emphasise the elegance of the Georgian building and give the 1960s building an equally distinctive but more refined appearance. The site required materials that would respond to the strong palletes of the materials of the surrounding buildings. While respecting the context, the architects sought to create a building distinctive in its own right to stand out as a contemporary intervention.

The Georgian building's facades were carefully restored and floor space in both buildings released by creating a new, full-height glazed link between them with a common staircase and lift, allowing staircases in both buildings to be removed.

Demolition of the 1960s building was considered, but in the interests of sustainability and economy it was decided instead to strip it back to its frame and reconstruct the shell using Jura limestone. The external treatment of the building uses surface and detail to repeat the Georgian building's key proportions.

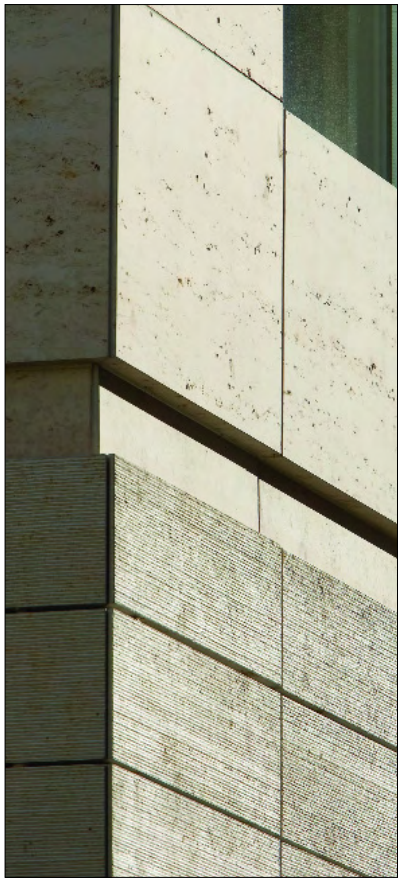
Pastiche was avoided by filtering the Georgian template through a minimalist approach. Frameless minimal windows were inserted into the solid surface with a proportion that was respectfully Georgian. A podium was created using ribbed and striated stone on the ground floor elevations that corresponds to the stucco render of the Georgian facade. The aim was to create a building with the look of solidity, so that, conceptually, it was as if carved of stone.

The specification of the cladding (primarily stone and glass) and the different finishes on the stone involved extensive product research and involved the design team, the contractor and specialist sub-contractors and the client at various stages of the development.

Key features of the Georgian building that had been lost have been restored and the re-working of the 1960s building in Jura limestone has created a contemporary building that is contextual yet distinctive.

**Judges comments**

This new building takes its proportions and its architectural language from its neighbours and does so in a highly sophisticated manner. It is the very careful detailing and the outstanding workmanship that amplifies the design concept. As with its neighbour, it is the carefully chosen texture of the materials that give close interest. Thought has been given at every junction to weathering, and as a result we expect this building to present itself well for many years.



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## Commended

New build (non-load bearing stone)

# Piccadilly & Jermyn Street

Office & Retail Development, 198-202 Piccadilly & 33 Jermyn Street, London

Owner/Client: *Standard Life Investments* | Architect/Designer: *Professor Robert Adam, Robert Adam Architects* | Main Contractor: *Sir Robert McAlpine* | Principal Stone Contractor: *The Marble Mosaic Company* | Stone Supplier: *1)Stone Firms 2)Rocamat* 3)Realstone | Stone Used: *1)Portland Perryfield Whitbed limestone 2)Savonnieres Champ Maillot limestone 3)Red Sanhe, Constellation Grey, Kashmir Gold granites*

### The project

This eight-storey high, 7,800m$^2$ office and retail building in London's West End is a modern classical design in stone-faced pre-cast concrete that complements the character of its surroundings. The main visual impact is from the Portland and Savonnieres limestones, with added drama from cast bronze capitals on the columns, large granite-crested dormers, 3m high turned limestone urns and granite facings, with the granite coming from China.

The decision to use pre-cast panels was made so that scaffolding did not have to be erected on the busy street frontage. The natural stone finish was chosen rather than 'cast stone' because it weathers so much better.

### Judges comments

This is truly a 21st Century building which picks up the spirit of the nearby classical details in a modern way. This gives the building a freshness and a feeling of progressiveness – a building from which we can gain much pleasure and a smile or two.

natural Stone awards 2008

## Commended

New build (non-load bearing stone)

# Library and Court

Corpus Christi College, Cambridge

Owner/Client: *Corpus Christi College* | Architect/Designer: *Sandy Wright of Wright & Wright* | Main Contractor: *Haymills (Contractors)* | Principal Stone Contractor: *Collins & Curtis Masonry* | Stone Supplier: *1)Stamford Stone Company 2)Castle Cement 3)Rand & Asquith* | Stone Used: *1)Clipsham limestone 2)Ketton freestone limestone 3)Elland Edge Yorkstone sandstone*

### The project

Stone has been used as the principal building material in the college since 1352 and was used again in this latest project in three ways: to clad the new building; as paving; and as facings to the rear of a 19th century building to stitch the project together as a whole. Ketton and Clipsham limestones have been used as cladding while Ketton forms the main areas of ashlar. The new court is paved in the Elland Edge Yorkstone.

### Judges comments

It is never easy to handle small infill sites, particularly when the neighbours are of outstanding quality. With this building the architects have admirably grappled with the complicated matrix of buildings in plan and section to provide the college with a wonderful new library and common room facilities. Selecting the largest blocks possible from the Ketton and Clipsham quarries has paid off, resulting in a modest but good building.

# Carrochan

Loch Lomond & The Trossachs National Park HQ, Balloch

## Commended

New build (non-load bearing stone)

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Owner/Client: *Loch Lomond & The Trossachs National Park Authority* | Architect/Designer: *Karen Pickering, Page & Park Architects* | Main Contractor: *CBC* | Principal Stone Contractor: *T A Law* | Principal Roofing Contractor: *South West Roofing Services* | Stone Supplier: *1)Burlington* | Stone Used: *Kirkby Blue Grey, Brandy Crag*

**The project**

The building's name, Carrochan, is a local place name thought to mean 'winding' or 'rocky place', both of which are particularly appropriate given the final form of the building with its Cumbrian stone Kirkby walling, roofing and honed cladding, and Brandy Crag flamed flooring and paving, stones chosen for their similarity to the local Aberfoyle slate that is no longer available.

The National Park Authority is proud that the expected carbon footprint of the 2,200m$^2$ building is only 80 tonnes of $CO_2$ equivalent compared with 200 tonnes for a conventional building of this size and 140 tonnes for current best practice.

**Judges comments**

This building demonstrates how, by using local materials in a traditional way, it is possible to enhance what would otherwise be a rather tedious streetscape. It is a building one has to see in its natural environment to appreciate the impact it makes.

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# Award

Repair & Restoration

# Garrison House

Millport, Isle of Cumbrae

Owner/Client: *Cumbrae Community Development Company* | Architect/Designer: *Ronan Sheridan of Lee Boyd* | Main Contractor and Principal Stone Contractor: *Hunter Clark* | Stone Supplier: *1)Block Stone* | Stone Used: *Wattscliffe Lilac*

## The project

Following a fire in 2001, archaeological consultants AOC prepared a comprehensive conservation plan. Due to the sensitivity of the building and its Grade B listing, Historic Scotland, one of the principal funders of the project, took a particular interest and, with AOC, helped the team through a series of reviews to agree the boundaries between conservation requirements and heritage values.

Further advice was given by Bob Heath, a recognised expert on stonework. He helped determine a philosophy for the care and conservation of the existing fabric of the building. This was not to restore the building to its original detail, which would have required a significantly increased budget, but to accept the stonework as a changing and evolving envelope.

A survey of the stonework highlighted areas of stonework that had to be rebuilt using newly quarried stone. A geological survey ensured appropriate replacement stone would be used. Five stone types were identified as a good match and the Wattscliffe Lilac was agreed to be the best aesthetic match.

The Garrison House was originally built in the 18th century as a modest garrison for the officers of a Revenue cutter that patrolled the Clyde and estuary. Through the 19th century the original construction was extended into a much larger Gothic building, for the most part occupied as the family home of the Bute family and the Earl of Glasgow. At the beginning of the 20th century the building was refurbished by the Arts and Crafts designer Robert Weir Schultz, who also created a sunken garden at the front of it.

It was abandoned by the council in 1997. However, the local community wanted the building saved and even had a sit-in. Even the fire in 2001, which some felt would leave no alternative but to demolish the damaged remains, could not shake the resolve of the people to restore their Garrison House.

## Judges comments

One can hardly imagine that this building has been severely burned and was threatened with demolition. This job is exemplary in the way: that the alterations are integrated, very modern but sympathetic to the original; the repairs have been effected with new stone, well matched to the existing and pointing beautifully executed; in use the building is highly sustainable and a good mix likely to underwrite its future to provide a focus for the local community.

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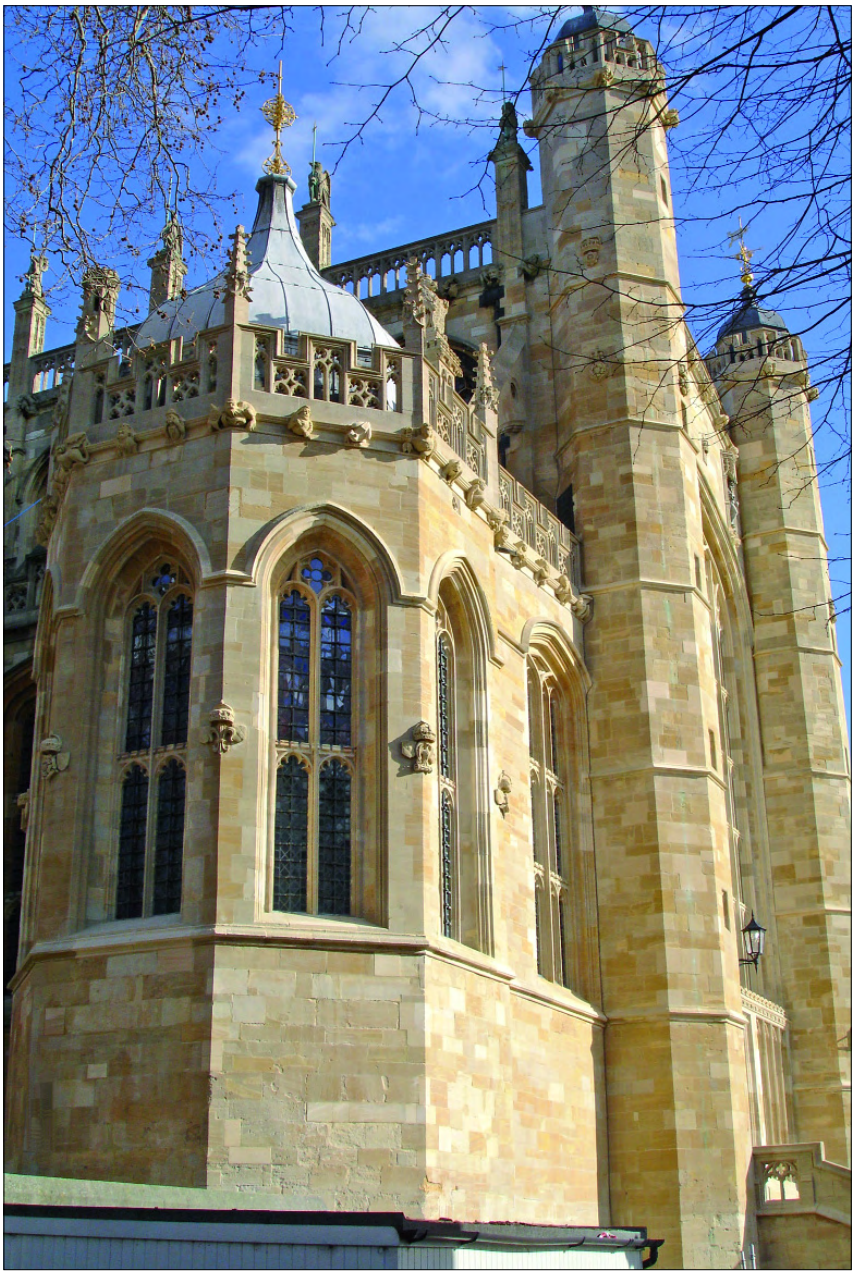
# Award

Repair & Restoration

# St George's Chapel

Windsor Castle, Berkshire

Owner/Client: *The Dean & Canons of Windsor* | Architect/Designer: *Martin Ashley of Martin Ashley Architects* | Main Contractor and Principal Stone Contractor: *CWO* | Stone Supplier: *1)Syreford Quarries & Masonry 2)Société des Carriérs de Saint-Pierre-Aigle 3) Rocomat* | Stone Used: *1)Syreford Cream limestone 2)Caen limestone 3)Tervoux limestone*



## The project

Windsor Castle lays claim to being the largest and oldest occupied castle in the world. It is one of the official residences of the Queen and encapsulates years of British history.

CWO have, to date, carried out three consecutive phases of conservation and restoration at St George's Chapel at the Castle, including the Bray Chantry, South Aisle and West Front. The next phase of the work due to be undertaken is the South Choir, scheduled to begin early in 2009.

Phases I, II and III began after extensive research had been carried out by the project team. The Chapel is a fine example of Gothic architecture, built between 1477 and 1505, using a range of limestones but predominantly Taynton from the Cotswolds. The 19th century saw work carried out in Bath stone and restoration work in the 1920s introduced Clipsham limestone.

Oolitic limestone selected for the restoration work was Syreford Cream from Naunton in the Cotswolds, which is near to the Taynton quarry and provided stone of a close geological match.

Caen and Tervoux limestones from France were also used, selected for their match in physical appearance to the existing stone and their sympathetic weathering properties. Caen stone was used for carving replacement grotesques on phases I and III and Tervoux for tracery windows.

The Director of Property for the Royal Household, Graham Sharpe, assisted the Deans & Canons in the role of project manager, working closely with Martin Ashley of Martin Ashley Architects, who acted as surveyor to the fabric. The College of St George commissioned a conservation plan early in the project, recording the history of the buildings and setting standards for the conservation and restoration work.

The project demanded the most careful conservation techniques undertaken by highly skilled craftspeople.

## Judges comments

The research, choice of materials and the workmanship are exemplars, all highly appropriate for the Chapel of the largest and oldest occupied castle in the world and an official residence of Her Majesty the Queen. It sets the standard.

# Birmingham Town Hall

Victoria Square, Birmingham

Award

Repair & Restoration

natural Stone awards 2008

Owner/Client: *Birmingham City Council* | Architect/Designer: *Mark Balkham of Rodney Melville & Partners* | Main Contractor: *Wates Construction* | Principal Stone Contractor: *Stonewest* | Stone Supplier: *1)Anglesey Masonry 2)Stancliffe Stone Company* | Stone Used: *1)Anglesey Marble 2)Salterwath limestone*

## The project

After 10 years of being closed to the public, Birmingham Town Hall is open again following a £34 million conservation and restoration programme.

This imposing neo-classical Grade I listed building by architect Joseph Aloysius Hansom was hailed when it opened in 1834 as a "remarkable attempt to apply modern purposes to a style of structure which belonged essentially to Greek temples".

The re-opening of the Town Hall by the Prince of Wales followed painstaking and extensive restoration by a dedicated team of restoration and conservation professionals from London-based specialists Stonewest Ltd working with project architects Rodney Melville & Partners.

The original stone used for the construction was Anglesey Marble, a white carboniferous limestone from North Wales. The sourcing of appropriate stone was essential to maintaining the integrity of the original construction. Just what was needed was found at Aber Quarry at Moelfre on Anglesey. With a density similar to granite, a system of air lines to power the pneumatic chisels necessary to work it was installed on every lift on all four elevations as well as dust extraction units.

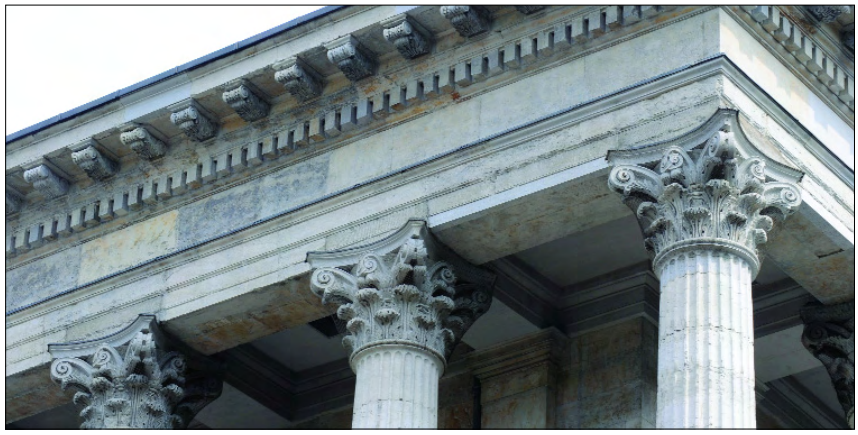
There were £4 million worth of stone repairs on the project, requiring 30 masons and carvers, as many as possible recruited locally. Stonewest, alongside the City Council, spearheaded an apprenticeship scheme to allow local youngsters the opportunity of training on such a prestigious project.

The extent of the work made this one of the largest stone repair jobs in Europe. There are 42 Corinthian columns on the building, and the capital of every one of them required elements of new carving work, ranging from almost complete replacement to isolated ends of acanthus leaves. Cornice scroll brackets, dentils and extensive sections of fluted column drums had to be painstakingly cut out and reworked. Badly corroded stone was replaced with newly carved stone and less badly corroded stone was repaired using lime mortars.

To finish off, a lime shelter coat was applied and then washed off in order to fill naturally occurring fissures in the stone and extend its lifespan by an estimated 10-15 years.

## Judges comments

Joseph Hansom provided Birmingham with this fine, classical building as its Town Hall, which after years of serving the City, was in need of rejuvenation. The classical features which had to be replaced are of gigantic scale and the work engaged a huge number of carver masons. The quality of workmanship has at least matched, if not exceeded, that of Hansom's builders. The building is now ready to serve for many generations to come.



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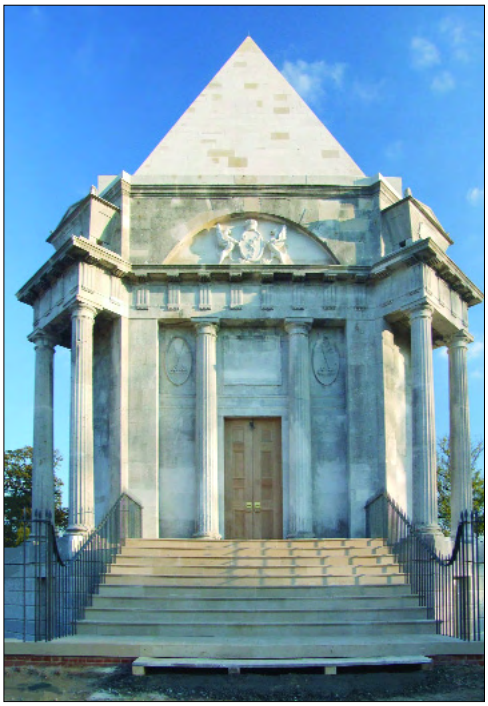
## Highly Commended

Repair & Restoration

## Darnley Mausoleum

Cobham, Kent

Owner/Client: *Cobham Ashenbank Management Scheme* | Architect/Designer: *Richard Putnam of Purcell Miller Tritton* | Main Contractor and Principal Stone Contractor: *PAYE Stonework & Restoration* | Stone Supplier: *1)Stone Firms 2)McMarmilloyd 3)Marshalls* | Stone Used: *1)Portland Coombefield Whitbed and Perryfield 2)Bianco P and Brocatello marble and Belgian Black limestone 3)Cromwell sandstone*



### The project

Darnley Mausoleum is a Grade I listed 18th century building designed by the architect James Wyatt to the requirements of the third Earl of Darnley, although it was never used as a mausoleum. By the time conservation work began, it had been severely damaged by vandals and and subsidence and the extensive repair works included: dismantling and rebuilding the pyramidal roof; reinstating the vaulted roof of the crypt and the stone floor above it; replicating the flying steps to the entrance; replacing carvings; cleaning off graffiti and soot; reinstating fine marble capitals and rare marble column casings to interiors; and installing hand carved reredos screens and tables.

### Judges comments

The restoration of this outstanding James Wyatt building met the numerous challenges head on. The crypt and vaulted entry stairs posed complex stereometric challenges, exacerbated by non-uniform subsidence. The results of the restoration cannot be perfect but are nonetheless outstanding.

natural Stone awards 2008

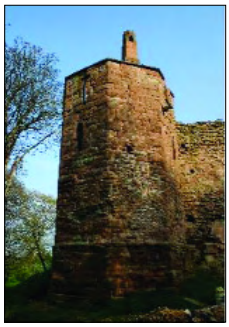
## Commended

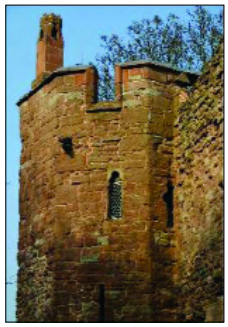
Repair & Restoration

## Wilton Castle

Ross on Wye, Herefordshire

Owner/Client: *Alan and Susan Parslow* | Architect/Designer: *Ian R Stainburn of Stainburn Taylor Architects* | Main Contractor and Stone Contractor: *Carrek (phases I and II), Croft Building & Conservation and Mountscore (phase IV)* | Stone Supplier: *1)Wilderness Stone 2)Callow Quarry 3)Stancliffe* | Stone Used: *1)Red Wilderness sandstone 2)Callow Hill sandstone 3)St Bees Red sandstone*





### The project

Wilton Castle as it is seen today dates from the late 13th century and early 14th. It is a Scheduled Ancient Monument and was on the English Heritage Buildings at Risk Register when the work began there in 1997.

The current programme of work began in 2003. It has included the restoration of the north-west tower and west curtain wall, consolidation and restoration of the east tower and east curtain wall, and consolidation of the ruins of the north-west tower, interior of the east tower, installation of a weather screen roof to the west tower, and reconstruction of the north end of the east wall and installation of ground anchors beneath it.

### Judges comments

It has taken six years and a lot of commitment and stamina to convert what appeared to be a collapsed heap of ivy infested rubble into a fine, sound monument. The integration of new stone has been very carefully handled in order not to be too conjectural.

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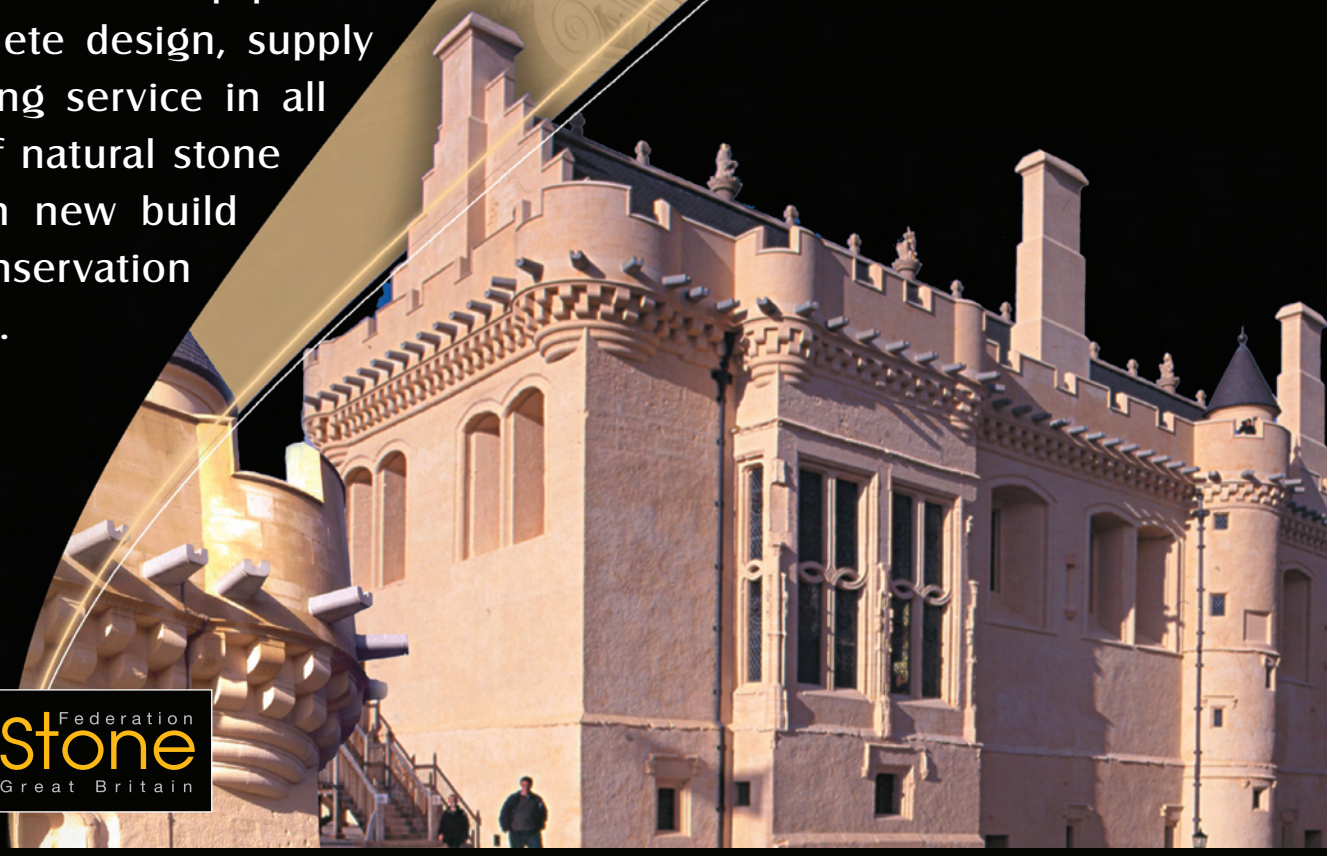

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natural Stone awards 2008

## Commended

Repair & Restoration

# Holy Trinity Parish Church

Blackpool

Owner/Client: *Parochial Church Council* | Architect/Designer: *Graham Holland of Graham Holland Associates* | Main Contractor and Principal Stone Contractor: *Aura Conservation* | Stone Processors: *Dimension Stone, Yorkshire Stonecraft* | Stone Supplier: *1)Stancliffe* | Stone Used: *St Bees sandstone*

### The project

The work involved the complete raplacement of stonework and glazing to five tracery windows, lime mortar repointing, replacement of the parapet gutter and the replacement of cast iron rainwater pipes and heads.

The replacement of the red sandstone to the tracery windows was essential due to the almost complete erosion of some of the original stone.

Detailed surveys were carried out in order to produce accurate drawings for the production of new windows in the Red St Bees sandstone. The stone was worked by the masons of Dimension Stone and Yorkshire Stone Craft, two companies being used in order to meet the client's programme constraints.

The new stone has been painstakingly fixed and dressed prior to the complete reglazing of the tracery windows.

### Judges comments

The quality of the workmanship in the windows and the repointing to the adjoining walls is of high quality. A very cleanly executed project.

natural Stone awards 2008

## Commended

Repair & Restoration

# Moat Bridge

Leeds Castle, Kent

Owner/Client: *Leeds Castle Foundation* | Architect/Designer: *Patrick Crawford of Caroe & Partners* | Principal Stone Contractor: *Massey Masonry* | Stone Processor: *Wells Cathedral Stonemasons* | Stone Supplier: *1)Gallagher 2)Stone Firms 3)Hanson Bath & Portland 4)DBPM* | Stone Used: *1)Kentish Rag limestone 2)Portland Perryfield Basebed limestone 3)Hartham Park Bath limestone 4)Cream Richemont limestone*

### The project

The stone moat bridge with its two arches and cobblestone path is the only entrance to Leeds Castle in Kent. In 2004 it was noted by staff at the castle that stone was beginning to fall off into the moat. Further investigation by the architect and stone specialist revealed that due to deterioration of coping stones, water was permeating the top of the stonework and washing away its support. The solution was to design the coping and weathering course to direct water clear of the wall face.

Water was also permeating the cobbled road, loosening the stonework in the two arches, leading to a bulge that was threatening a collapse of the west wall. Repairs were made and the opportunity taken to improve the drainage to the bridge.

### Judges comments

The extent of the work undertaken on this bridge is not fully evident, which is an accolade for its restoration.

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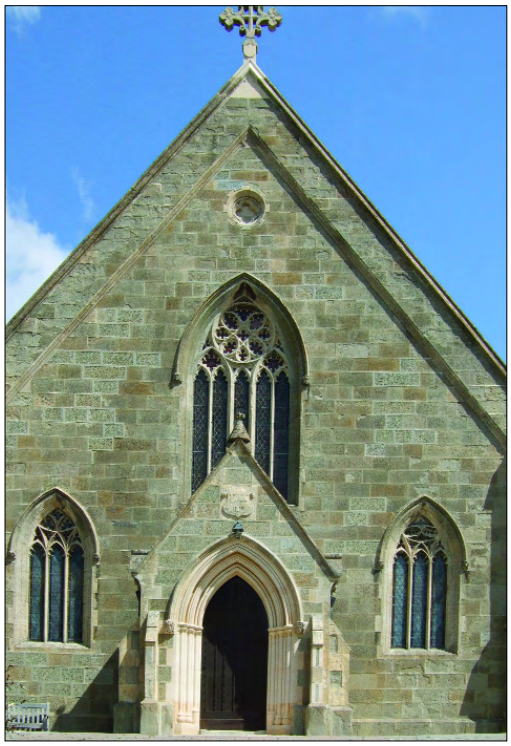
## Commended — Cinderford Methodist Church

Repair & Restoration

Forest of Dean, Gloucestershire

Owner/Client: *Cinderford Methodist Church Council* | Architect/Designer: *Derek Kemp of CPL* | Main Contractor and Principal Stone Contractor: *St Whites Stone* | Stone Supplier: *1)Bath Stone Group 2)Glebe 3)Forest Masonry* | Stone Used: *1)Stoke Ground Base bed and Top bed Bath limestone 2)Ancaster Weatherbed limestone 3)Forest of Dean sandstone*



**The project**

This was the restoration of the west front and porch, prioritising the most badly damaged stones for replacement. The worst examples of structural decay, such as the sandstone ashlar and cross, had to be addressed and approximately 30% of the Forest of Dean ashlar was replaced, replicating the chiselled margins and picked faces of the originals. The porch mouldings and facade were replaced using Forest of Dean ashlar and Stoke Ground and Ancaster limestones for moulded work. Column bases were carved in Ancaster Weather Bed while the columns were made from Stoke Ground Base Bed. Stoke Ground Top Bed was used for the voussoirs and keystone, taking advantage of the slightly finer grain of Top Bed for the intricate mouldings.

**Judges comments**

A small project, extremely complicated to execute, which will be appreciated by the best of the carver and fixer masons. A small project, but a great ambassador for the industry.

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## Commended — Palladian Bridge

Repair & Restoration

Ranston, Dorset

Owner/Client: *James Gibson Fleming* | Architect/Designer: *James Gibson Fleming* | Principal Stone Contractor: *Wells Cathedral Stonemasons* | Stone Supplier: *1)Chicksgrove Quarry 2)Hanson Bath & Portland 3) Wessex Dimensional Stone* | Stone Used: *1)Chicksgrove limestone 2)Hartham Park Bath limestone 3)Hurdcott Green sandstone*

**The project**

Ranston House was built in 1753 but has been largely rebuilt. The park fell into disrepair in the 20th century. After the lakes had been emptied, Wells Cathedral Stonemasons gave the Palladian Bridge a thorough survey and in conjunction with the architect determined that the parapets would have to be dismantled, damaging ironwork removed, and rebuilt using stainless steel. A number of balusters were also replaced using Chicksgrove stone. Other repairs were carried out above water level in Chicksgrove and Hartham Park limestones, while water level repairs used Hurdcott Green sandstone.

**Judges comments**

The quality of the original build and the patina of time have not been lost while the removal of rusting ironwork and its replacement with stainless steel has taken place. As everyone can see, this fine bridge, now in a sound condition, will continue to enhance the landscape for many years.

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natural Stone awards 2008

# Award

Interiors

# Private Residence

London

Architect/Designer: *Uwe Schmidt-Hess and Ian Lomas of Make Architects* | Main Contractor: *RJ Parry* | Principal Stone Contractor: *PAYE Stonework & Restoration* | Stone Supplier: *1)Formai Stone Italy* | Stone Used: *Molianos limestone, Matrix quartzite, Thassos marble, Grigio Billiemi*

## The project

The architect here was keen to provide an impressive entrance hall and wanted to challenge the norm, not least with the slenderness and lightness of the staircase.

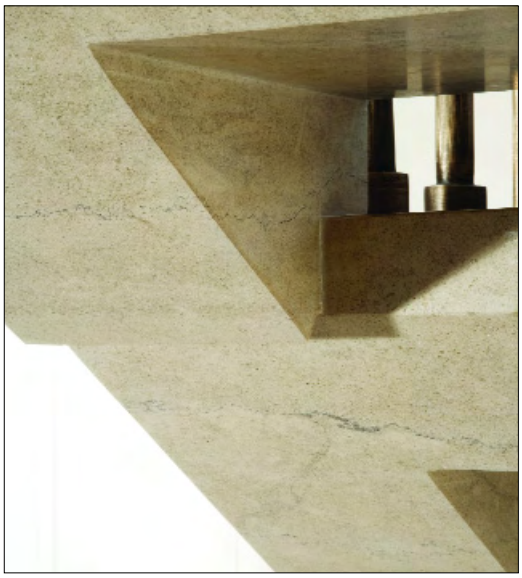
This private residence in London certainly tests the long and distinguished concept and history of the cantilevered staircase, illustrated in Palladio's original designs, by requiring it to be constructed on the outside of the curve with open risers to provide an impression of lightness and beautiful sculptured form.

Using state-of-the-art computerised 3D modelling techniques, PAYE were able to assess the impact of minor adjustments to the stair tread design and enable the visual consequences to be viewed for all directions prior to producing quarter scale models.

After completing the design of the staircase, extensive quarry testing of the preferred Molianos Portuguese limestone was required to obtain blocks that could resist the stresses that the staircase design would exert on the materials.

Manufacture and installation tolerances are critical with cantilevered staircases and skill and craftsmanship vital to its design and execution.

In the 18th century, designers of grand country houses placed the main staircase in the central hall as the showpiece of the interior. This staircase provides a contemporary and impressive entrance to the house.



## Judges comments

The choice of stone and its detailing suit the domestic scale perfectly. The workmanship is faultless. The project, while extremely complex, presents a beautiful harmony as every point of detail has been considered.

# L'Anima Restaurant

Appold Street, London

Highly Commended

Interiors

Owner/Client: *Gemini Investments* | Architect/Designer: *Claudio Silvestrin* | Main Contractor: *Gemini Investments* | Principal Stone Contractor: *Matthew Stone Restoration* | Stone Supplier: *1)Petres 2)Gauthier 3)International Italmarmi 4)Cedal Graniti 5)Euro Porfidi* | Stone Used: *1)Travertina Navona 2) Pierre de Combe Brune 3)Onyx 4)Green Bamboo 5) Porphyry Brown*

**The project**

The architect, Claudio Silvestrin, worked in close co-operation with Matthew Stone Restoration's designer, Andrew Kowalik, to achieve the results required of the various stones for the recently opened, L'Anima Restaurant in the heart of London. The work includes a long porphyry stone bar with a stone water feature. A VIP area, corridor and columns has the stone fixed to a steel frame using brackets specially designed for the project. Scaffolding also had to be specially designed to enable the stone to be fixed. In other areas the stone lining has been installed using adhesives and the floors laid on appropriate sand and cement screeds.

**Judges comments**

This project represents a highly defined sense of minimalism (particularly in the private dining room) while using material to create great character in confined spaces in a controlled way. The stone work required incredibly demanding tolerances to achieve the standards in this interior that are extremely impressive.

# Private Chapel

North of Britain

Highly Commended

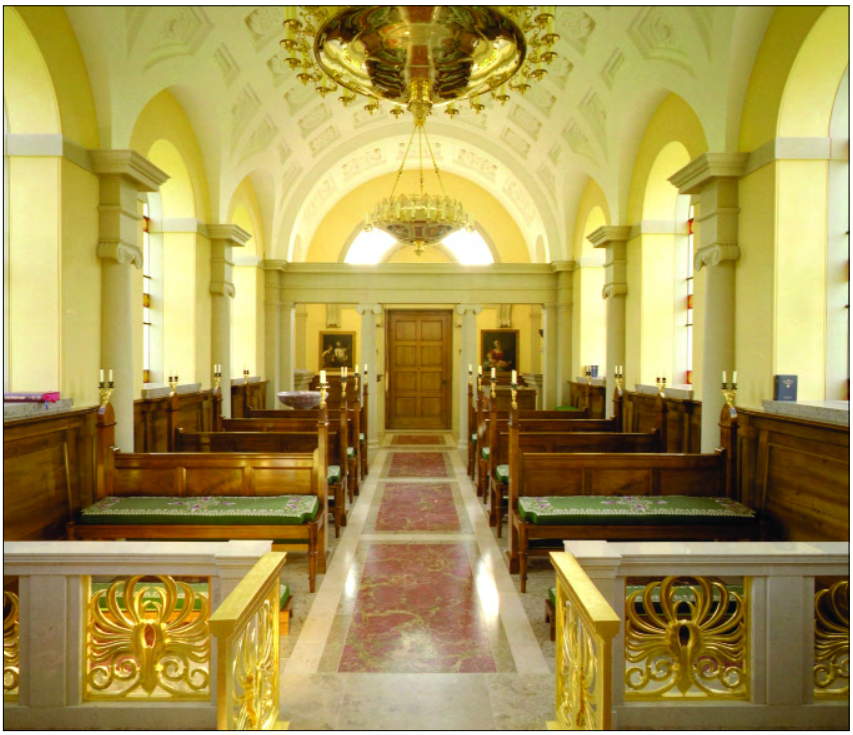
Interiors

Architect/Designer: *Craig Hamilton of Craig Hamilton Architects* | Main Contractor and Principal Stone Contractor: *William Anelay* | Stone Supplier: *1)Lowes Marble Works 2)Burlington Slate 3)WJ Haysom & Son 4)Stancliffe Stone 5)Fontanili* | Stone Used: *1)Hopton Wood limestone 2)Ulverston limestone 3)Purbeck Green limestone 4)Stanton Moor sandstone 5)Rosso Impero marble*

**The project**

The design was well developed and detailed and it was technically challenging for stone specialists William Anelay to achieve the high level of accuracy required. The commission included the design of almost all the interior fittings.

The interior includes distinctive flooring in Rosso Impero marble and Ulverston and Hopton Wood limestones. Ionic columns and three-quarter columns were produced in Stanton Moor stone, as were caps and entablature. Cills are Ulverston limestone. Hopton Wood was used for the alter rail while aedicules containing white marble freezes were cut from Purbeck Green limestone.



**Judges comments**

Everything about this chapel is outstanding, from the stunning decorative marble floor to the quality of the cornices. It is all incredibly well done indeed.

natural Stone awards 2008

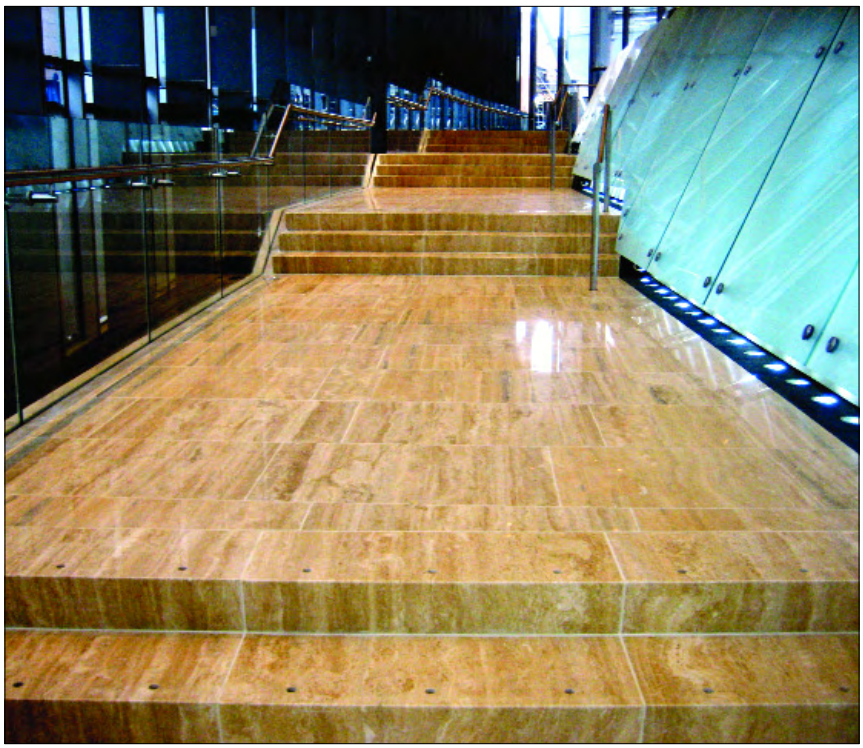
## Commended

Interiors

# 201 Bishopsgate

201 Bishopsgate and The Broadgate Tower, London

Owner/Client: *British Land Company* | Architect/Designer: *Skidmore Owings & Merrill* | Main Contractor: *Bovis Lend Lease* | Principal Stone Contractor: *Szerelmey* | Stone Supplier: *1)Freda 2)Campolonghi* | Stone Used: *1)Travertine 2)Nero Assoluto granite*



### The project

This project involved a complex flooring package at 201 Bishopsgate, part of the 201 Bishopsgate / The Broadgate Tower project. It involved fixing the stone to a floating raft construction designed to minimise vibration from the trains running into Liverpool Street.

The floor uses 40mm flame textured Nero Assoluto granite in conjunction with honed and polished Travertine flooring and wall cladding. Given the importance placed on the visual impact of the stone package, the selection criteria for the stone was stringent and involved several quarry visits. Quality checks to ensure the tolerances required were achieved were made throughout the production period. The result is a flagship project for Szerelmey.

### Judges comments

This is an extremely well designed and executed project. The stone has been carefully chosen, with the patterns running through from slab to slab. The large joints have been deliberately expressed, but what impressed the judges most was the way the stone panels related perfectly to the building itself.

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## Commended

Interiors

# New Staircase

Private residence, Surrey

Architect/Designer: *Bennie Pieters of Studio 5 Architects* | Main Contractor: *John C Lillywhite* | Principal Stone Contractor: *CWO* | Stone Supplier: *Dimpomar* | Stone Used: *Moca Crème*

### The project

When architects approached stone specialists CWO the staircase was designed to be supported on raking steel beams that needed to be concealed. CWO suggested eliminating them and instead, in conjunction with engineers Price & Myers, developed a flying structural stair without ribs that required precise joint shapes to be designed. Instead of being supported on one side like a traditional cantilevered staircase, the treads are sculpted into a thin arch that makes the flight self supporting. The design was developed by comparing calculations with a finite element analysis using 3D computer software. Moca Crème stone was chosen for its strength and consistency of colour and texture in the large sizes required.

### Judges comments

This staircase demonstrates how stone can provide, structurally, a stunning design when the engineer understands the materials. The result is a complex form that is pleasing to the eye.

# The Royal Court

St Peter Port, Guernsey

## Commended

Interiors

natural Stone awards 2008

Owner/Client: *The States of Guernsey* | Architect/Designer: *Anthony Clerici of Clerici, Nicolas Hare with HBG* | Sponsor: *Anne Griffiths OBE* | Finance Advisor: *Alex Wakefield* | Project Manager: *Rob Kearey of Schal* | Main Contractor: *RG Falla* | Principal Stone Contractor: *Granite Le Pelley* | Stone Supplier: *Burlington* | Stone Used: *Brandy Crag slate*

**The project**

Burlington's Brandy Crag slate flooring was used internally as a unifying element on all floors of this project. The work was carried out as part of the extension, alteration and repair of this building , which is Guernsey's most important civic building.

The original Royal Court is a granite structure built between 1799 and 1803. A small south extension was added in 1822 and major north and south extensions in 1903. The latest work included a £15 million extension and £3 million repairs, maintenance and conservation of the original Royal Court buildings.


**Judges comments**

The interior of this restored building has been greatly enhanced by the use of stone as an interior material. In addition, the integration of power points and other inserts working carefully with the joints is of outstanding quality. The Brandy Crag stone used for the floor to the main entrance is a good choice laid in an exemplary way. It is a pleasure to see.

natural Stone awards 2008

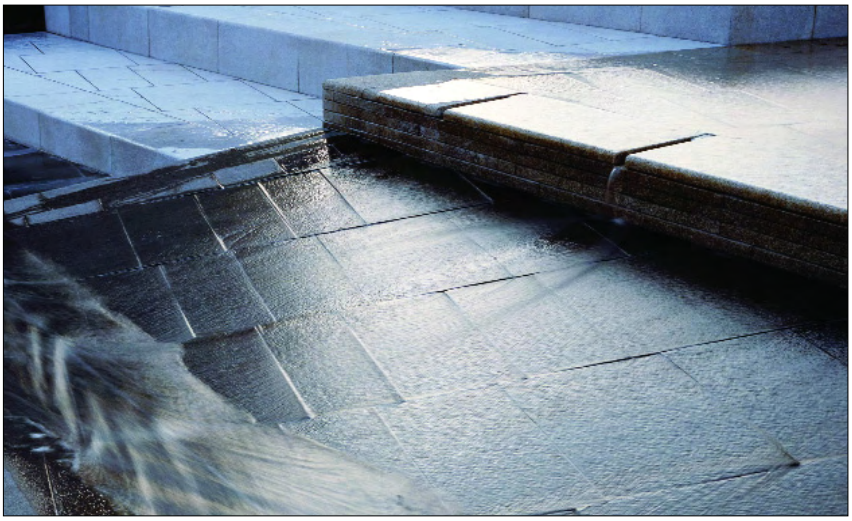
# Award

Landscaping

# Old Market Square

Nottingham

Owner/Client: *Nottingham City Council* | Architect/Designer: *Neil Porter of Gustafson Porter* | Main Contractor: *Balfour Beatty Civil Engineering* | Principal Stone Contractor: *BDN Construction* | Stone Supplier: *1)Charcon 2)Marshalls* | Stone Used: *1)Cristal Azul, Amerelo Mondim 2)GRA 926 white granite, GRA 921 black granite, White Rock sandstone*



## The project

At 11,500m$^2$ and with a history going back 800 years, the Old Market Square in Nottingham is one of the oldest and largest market squares in the UK. Its regeneration involved the replacement of a 1929 design by TC Howitt, who also designed the council building at the end of the square.

Gustafson Porter won an international competition to redesign the square in 2004, their proposals incorporating the topography of the medieval square, accommodating falls by gradual level changes.

The predominant material chosen for the work was granite to reflect the importance of the space, provide longevity and complement the stone and brick buildings around the square.

Seating terraces are formed of solid grey, black, white and beige bush-hammered or flame-finished granite blocks, nominally 1.4m long, 500mm wide and 450-600mm high, the different colours delineating level changes. Their tapering forms create rows of benches while others form planters.

There is a 4,400m$^2$ water feature arranged as four terraces. At the top is a polished black granite reflective pool with randomly stepped courses of granite on the sides creating small waterfalls. Below that is white granite with discreet LED uplighters. Terrace three is Amarelo Mondim granite with recessed jets to create fountains of water. Terrace four is again black granite with a 4-5mm covering of water. In order to maintain that covering of water the stone had to be laid extremely accurately.

A flexible paving system was originally envisaged but was substituted by a rigid system using Steintec modified mortars. This meant the overall pavement depth could be reduced, requiring less excavation and allowing a 25% reduction in stone thickness over 10,000m$^2$. That produced cost, time and environmental benefits. The pavement uses 60mm granite with 30mm bedding on a 200mm concrete slab laid over a granular sub-base to achieve the 20kPa loading performance required.

## Judges comments

The quality of the design, or more importantly the controlled use and careful choice of the material, have made this a highly successful scheme. The Square is now enjoyed by both young and old and is a great meeting place for the city.

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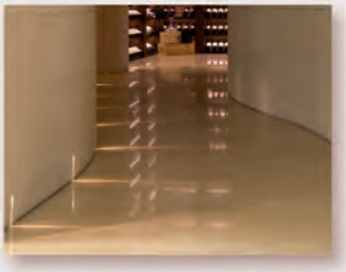


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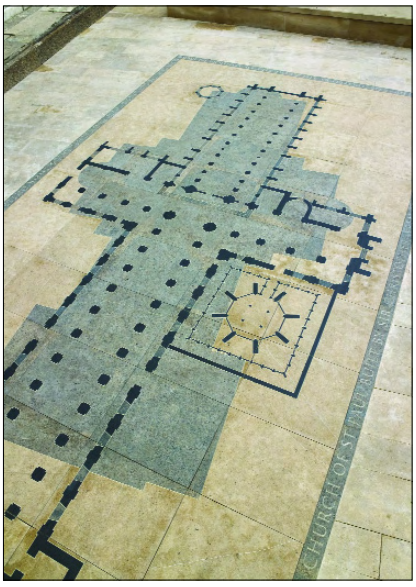
# Award

Landscaping

# St Paul's Cathedral

South churchyard improvements

Owner/Client: *The Dean & Chapter* | Architect/Designer: *Martin Stancliffe of Purcell Miller Tritton* | Main Contractor: *St Paul's Cathedral Works Department* | Principal Stone Contractor: *Stonewest* | Stone Plaque Artist: *Richard Kindersley* | Stone Supplier: *1)HF Bonfield & Son 2)WJ Hayson & Son 3)Albion Stone* | Stone Used: *1)Purbeck Whetson and Thornback limestone 2) Purbeck Feather and Grubb limestone 3) Portland limestone*



## The project

While the most important objective for this work was to provide wheelchair access to the cathedral, the resulting desire to re-enclose this section of the churchyard presented the opportunity for a more meaningful display of the medieval remains of the building that was there before the Great Fire of 1666 and a comprehensive re-evaluation of this important open space.

The proposals for the redevelopment were greatly informed by the important archaeology that lies beneath the south churchyard and the works have preserved what remains of the pre-fire masonry with proper protection below ground.

At the same time, the opportunity was taken to tell the story told by the archaeological remains to visitors by displaying the form of the medieval Chapter House in its surrounding cloister by means of contrasting stone inserts in the paving layout and in the tops of the low walls.

The excavation carried out immediately prior to the project starting revealed that the paving of the cloister was in Purbeck Marble. Although it was not proposed to use Marble for the new paving, alternative Purbeck stones were used.

The cloister paving uses blue Purbeck Feather, which was the closest match to the original Marble. The remainder of the new paved area uses pale Purbeck Whetson. The cloister wall and buttresses use Purbeck Whetson for the upstand, Purbeck Thornback for the cap and Purbeck Grubb for the inlay, which was produced by hand. Portland Basebed limestone has been used to create seating areas that reinforce the other side of the medieval cloister walk.

The stone sizes and joint widths were designed to reflect the historic character and archaeology of the associated spaces.

The area of existing Purbeck paving opposite the Dean's Door has been retained insitu, with careful conservation repairs being carried out to form an accessible, level surface.

To aid interpretation, an inlaid stone plaque was commissioned from Richard Kindersley showing the differing and overlapping alignments of the pre-fire and present day cathedrals. The stone used for this was Purbeck Whetson and Feather with Welsh slate.

## Judges comments

This scheme demonstrates a brilliant use of levels and shows how intimate detail, if as well executed as this is, can enhance a small scale scheme. It is a beautifully considered project with light touches set in a large urban scale.

# New Road

Brighton

## Commended

Landscaping

natural Stone awards 2008

Owner/Client: *Brighton & Hove City Council* | Landscape Architect/Designer: *Neil Swanson of Landscape Projects* | Architects: *Gehl Architects* | Main Contractor and Principal Stone Contractor: *Edburton Contractors* | Stone Supplier: *Hardscape* | Stone Used: *Crystal Black, Classic, Kobra, UB Blend, Starburst*

**The project**

Sitting at the heart of the city's cultural quarter and linking the Royal Pavilion with a new library, this was an important area. Through a collaborative design process, Landscape Projects, Gehl Architects and the City Council re-imaged the street as a shared surface paved in natural stone setts. The plan size, blend of colours and use of white granite kerbs laid flush with the surface all played a part in suggesting particular routes through the space without creating physical barriers such as upstand kerbs. Surface finishes respond to particular needs. For example, to the front of a long timber bench a split faced finish deters skateboarders so additional protection on the bench is not needed.

**Judges comments**

Introducing stone in a gentle and well controlled manner has linked together diverse architectural styles and building uses, which has resulted in a extremely lively street. To produce something so simple and so effective requires a great deal of input by the designers, which this scheme clearly received.


# Terminal Five

Interchange Plaza, Heathrow

## Commended

Landscaping

natural Stone awards 2008

Owner/Client: *British Airport Authority* | Architect/Designer: *David Price of Hyland Edgar Driver* | Main Contractor: *Laing O'Rourke Infrastructure* | Principal Stone Contractor: *Vetter UK* | Other Stone Contractor: *S McConnell & Sons* | Stone Supplier: *1)Charcon 2)Naturstein Vetter* | Stone Used: *1)G623, G683 2)Nero Assoluto*

**The project**

Interchange Plaza was one of the T5 projects carried out by Vetter UK. With a value of £3.6 million it was the company's largest external paving contract in the UK. There were three stones used: Chinese granite G623 with a flamed and bush hammered finish for paving and ellipses; a smaller amount of G683 with a honed finish; and nero Assoluto with a honed finish. The 50mm thick granite is laid on a 50mm thick sand-cement bed fully bonded to a 150mm reinforced concrete raft. There are 10mm mastic movement joints at 9m centres in the stone and reflected in the concrete foundation. A Probst Jumbo mobile lifter virtually eliminated manual handling of the stone on site.

**Judges comments**

This could have been just another open space between a building and a car park. As it is, through careful design and the use of stonework, Interchange Plaza is a place to enjoy. Simplicity is not easy to achieve and requires incredible skill of the designer and the craftsman, evident in this scheme.

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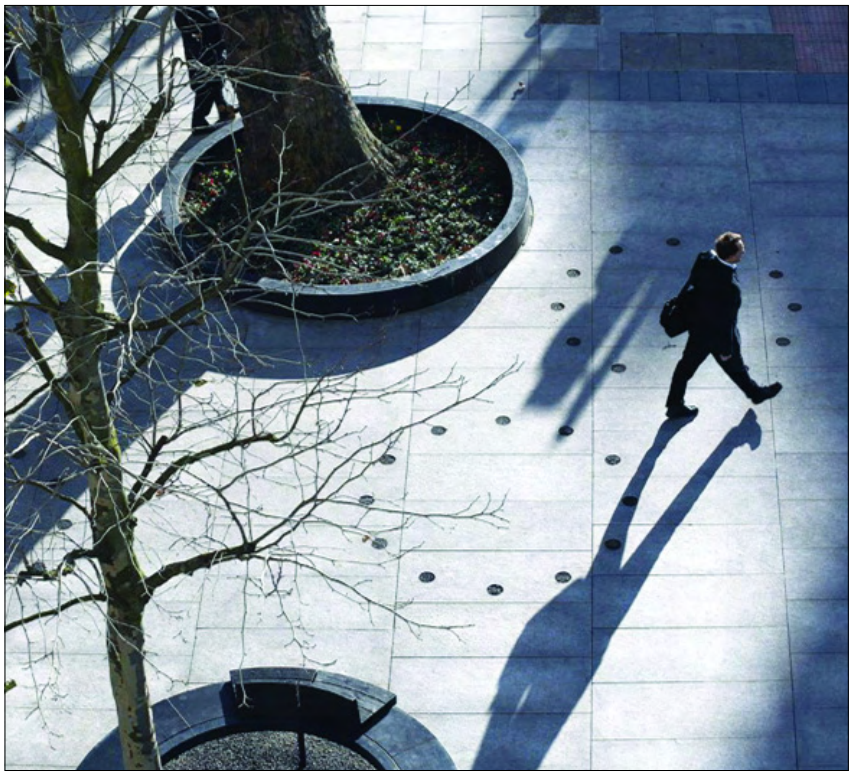
# Commended

Landscaping

# Promenade of Light

Old Street, London

Owner/Client: *London Borough of Islington* | Architect/Designer: *Mike Tonkin and Anna Liu of Tonkin Liu* | Main Contractor and Principal Stone Contractor: *Gabriel Contractors* | Stone Supplier: *Stonepave* | Stone Used: *G603 Silver Grey, G684 Crystal Black*



**The project**

Tonkin Liu's £1 million competition winning scheme for the refurbishment of the pedestrianised zone west of Old Street has transformed a neglected area of the City at the gateway to London's financial district, making it safer, fully accessible, better looking and easier to maintain.

Previously the site was characterised by an underused area of grass that oriented pedestrians along the busy road or on an area narrow of paving. The new, 2,015m$^2$ tree-lined promenade of light-grey granite, with its flame finished black granite borders and polished black granite benches around the trees, has altered the pace and the feel of the area. The scheme makes a feature of lighting with multi-directional spotlights on lamp columns combining with basic footway illumination and more theatrical lighting effects.

**Judges comments**

This is a good, sophisticated design for a poor, run-down area of London that lifts the spirit as one walks down the street.

# The Sotheby Cross

All Saints Church, Pocklington, York

Award

Craftsmanship

natural Stone awards 2008

Owner/Client: *All Saints Church* | Architect: *Stephen Parry of Potts Parry Ives & Young* | Designer Carver: *Matthias Garn Master Mason & Partners with additional carving by Andrian Melka* | Stone Supplier: *Tadcaster Building Limestone* | Stone Used: *Tadcaster limestone*

**The project**

This is a replica head for a medieval preaching cross, known as the Sotheby Cross, for the churchyard of All Saints Church, Pocklington, although Matthias Garn was responsible for re-erecting the entire cross, from concrete plinth upwards.

The upper body of the cross (the new portion) is constructed from four pieces of limestone. The part bearing the figural cycle, gargoyles, detailed finials and crockets is carved from one piece of limestone, measuring 520 x 300 x 930mm. The figures represent the Holy Trinity (west face), Joseph, Jesus and Mary (east), a Bishop (north) and St John the Baptist (south). Above it rests a series of larger crockets culminating in a carved finial, constructed of two separate pieces of limestone. Beneath the main portion, linking the cross head to the column shaft, is another piece of Tadcaster bearing an inscription in a style typical of the 14th century. It reads: *orate pro a(n)i(m)a loh(an)is Soteby* – Pray for the soul of Johanis Sotheby.

As the church was in possession of most of the original head, found buried in the churchyard in 1835, it was possible to make detailed templates of its complex masonry and to replicate its finely carved figural cycle. Experts in iconography were consulted in order to fill in any gaps with respect to attributes and symbols so the new cross replicated its original both in terms of shape and symbolic content.

The stone for the project was hand selected at the Tadcaster quarry. It was essential to find stone without fault that would accommodate such detailed carving and intricately pierced masonry. The main body of the cross head, for instance, has 96 crockets as well as its figures and gargoyles. The stone weighed approximately 360kg at collection but contained so much carving that by the time it was finished it could easily be lifted by two men.

The column and cross head is pierced through its entire length with a stainless steel dowel that runs down into the concrete plinth. The concrete was drilled, the base set and grouted, the pin put in place and each subsequent piece was lifted on to the dowel.

The project spanned 10 months. The four new pieces of stone that make up the cross head alone took three months to produce.

The original cross head was placed inside the church on a modern stand along with a description of its history.

**Judges comments**

Altogether, this is a very handsome addition to this churchyard. The work is beautifully executed, including the lettering.

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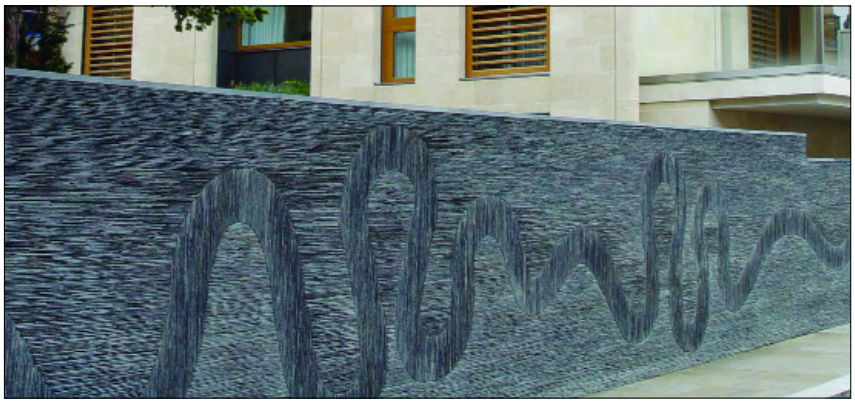
# Award

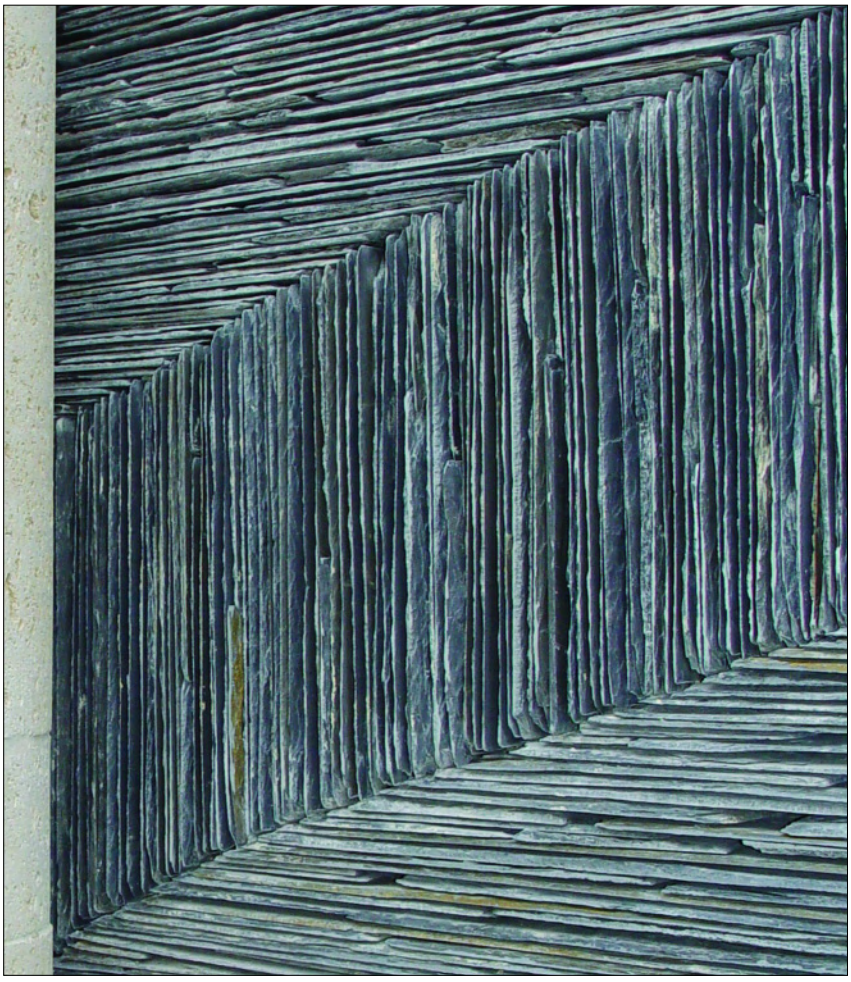
Craftsmanship

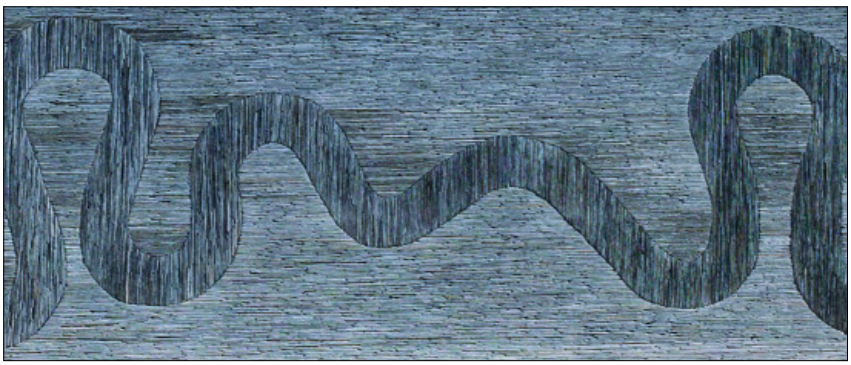
# Slate Wall

Montrose Place, London

Owner/Client: *Grosvenor Estate* | Architect: *Hamilton Architects* | Artist: *Andy Goldsworthy* | Stone Supplier: *Greaves Welsh Slate Company* | Stone Used: *Welsh slate*







## The project

This Welsh slate wall is 34.5m long and a little over 2m high on average. It is constructed of 24,035 slates, all 6mm thick and in three different sizes, 8in x 16in, 9in x 18in and 10in x 20in.

Andy says of the project: "It is always difficult to know what stone to use for projects that I develop in places such as London where there is little naturally occurring. In such circumstances I will look to see what stone might have been brought in for buildings, pavements and other urban elements. Slate is probably one of the most common stones in London or any city, but not recognised as such because it is high up on the skyline. I like bringing this stone down to eye level.

"I also like the connection slate has to water. I often describe the serpentine form as a river, although it does not directly represent one. In referring to it as such, I am drawing on the movement associated with a river. A river for me is not bound to water. It is the principle of flow, not the water itself, which is important - flow that is found in the movement of animals, birds, insects, people, seasons, climate, stone, earth.

"I try to draw movement out of stone. Slate laid on end may be a painfully slow way to build a wall, but the resulting linear quality creates a strong sense of flow. The sense of duration and revelation as people pass by the wall is important to me, as is the wall's integration as part of the structure of the street. Because it is built to be a response to light and climate, the wall is subject to constant modification. Each day the wall is different – depending on the light, time of year and weather.

"I did not want the wall to be lit by anything other than daylight or existing street lamps. There are times when the sculpture is dormant and others when it is awake. Between 10 and 11am on a sunny morning it is most active – the slate cuts the sun into dark and light so that when approached from the east end of Montrose Place, the 'river' form appears light and turns dark as you pass by and look back from the west end of the street.

"Rain etches the form and accentuates the way the wall works as a drawing. A night of heavy rain followed by a sunny morning is best."

## Judges comments

Handling a simple boundary wall in a small street scene to reflect the quality of the gated development behind is not easy. This slate wall is a true work of art, beautifully designed, well executed and a joy to see.

# Darnley Mausoleum

Cobham, Kent

## Commended

Craftsmanship

natural Stone awards 2008

Owner/Client: *Cobham Ashenbank Management Scheme* | Architect/Designer: *Richard Putnam of Purcell Miller Tritton* | Main Contractor and Principal Stone Contractor: *PAYE Stonework & Restoration* | Other Stone Specialists involved: *Farleigh Masonry, Ranco Masonry, Cambridge Masonry* | Stone Supplier: *1)Stone Firms 2)McMarmilloyd 3)Marshalls* | Stone Used: *1)Portland Coombefield Whitbed and Perryfield limestone 2)Bianco P Marble, Brocatello marble, Belgian Black limestone 3)Cromwell sandstone*

### The project

It is difficult to demonstrate in a photograph the skill and craftsmanship necessary to transform what was once a crumbling, vandalised and burnt out ruin into a showcase of stonemasonry ranging from the complex geometry and large monolithic mass of the reinstated vaulting to the crypt (no stone had two sides either parallel or square) to the refined detail of the sculpting, lettercutting and installation of the rare marbles. The only way to appreciate the skill of the craftsmen is to enter the transformed building and admire the beauty that the masons who worked on it considered a once in a lifetime opportunity to carry out.

### Judges comments

This grade I listed building was heavily vandalised and it has taken a great deal of skill and a high level of craftsmanship to restore it to its former glory. The craftsmanship through the whole masonry team was demonstrated by the production of such complex shapes.

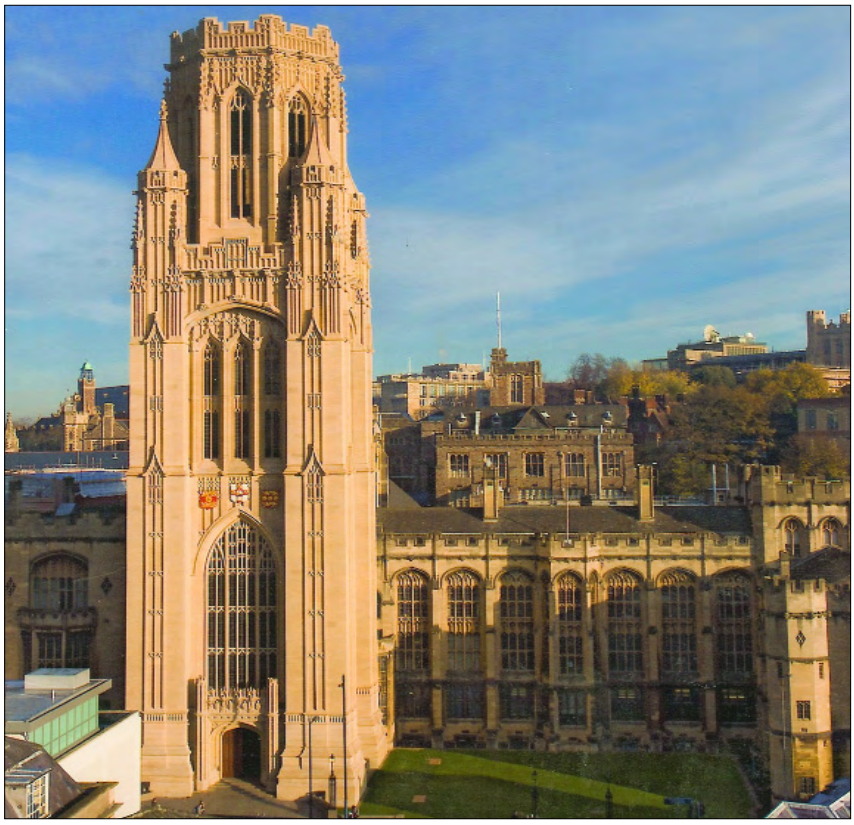
natural Stone awards 2008

# Highly Commended — Wills Memorial Building

Sustainability

Clifton, Bristol

Owner/Client: *University of Bristol* | Main Contractor and Principal Stone Contractor: *WR Bedford (Stone Masonry)*



**The project**

WR Bedford (Stone Masonry) were appointed main contractors for the cleaning of the Wills Memorial Tower, designed by George Oatley, arguably Bristol's most important 20th century architect, and opened in 1925. The cleaning was carried out using both nebulous sprays and the Jos vortex system. The amount of water that would be needed was of concern from the tender stage and WR Bedford devised a system to recycle the water used for the nebulous spray. The tower is one of the largest stone structures in Bristol but was cleaned using just £1,000-worth (1,000m$^3$) of water. The whole restoration work took 12 months to complete.

**Judges comments**

Cleaning this major landmark in Bristol required careful planning to reduce the amount of water used. The principle was simple, the water would be cleaned and re-circulated. However, those familiar with this sort of project know how difficult that can be. With this project it is estimated that more than 1,000m$^3$ of water were saved.

# Armed Forces Memorial

National Memorial Arboretum, Alrewas

Award

Design & Technology Innovation

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Owner/Client: *Armed Forces Memorial Trust* | Architect/Designer: *Liam O'Connor of Liam O'Connor Architects* | Main Contractor: *Geoffrey Osborne* | Principal Stone Contractor: *S McConnell & Sons* | Stone Supplier: *1)Albion Stone 2)Stone Firms* | Stone Used: *1)Portland Bowers Basebed limestone 2)Portland Coombefield limestone*

## The project

This is a national memorial in Portland limestone to the 15,530 members of the armed forces who have died on duty since the end of World War II. The name of each one is inscribed on the walls of this memorial in a font specially designed for the purpose by Richard Kindersley. And the roll of honour is being added to continually.

The memorial stands on a man-made mound in the National Memorial Arboretum at Alrewas, Staffordshire.

Portland stone steps lead up to the mound, on which is built a 6m high wall of Portland limestone forming an incomplete circle of 43m in diameter with a gilded-topped obelisk at one end and a slit in the walls that at 11am on 11 November (Armistice Day) allows the sun to shine on an altar in the centre of the circle.

Inside the outer diameter of stone are two parallel walls of Portland stone leading to the 12m high obelisk. The gilded stone on the top of the obelisk is the largest single block in the project. It weighs 4 tonnes.

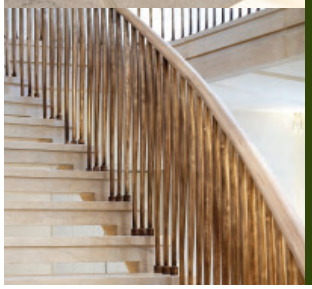
The walls comprise 1,374 panels of Portland Basebed stone. The panels are 1350mm high x 740mm wide on the curved walls and 1125mm high x 732mm wide on the flat panels. The 15,530 names are inscribed on 700 of the panels. The 360 tonnes of finished stone for the memorial were produced and erected in less than a year by S McConnell & Sons at their workshops in Northern Ireland.

It would have taken a band of lettercutters a decade to cut all the names by hand, but it required some software developments to be able to cut them by machine on the curved surfaces of the walls. Those developments took place at McConnells and the names were cut into the stone using a large Omag CNC workcentre. It enabled the project to be ready as planned for the Queen to participate in a service there on Armistice Day 2007.

As well as the technological solutions, McConnells worked through floods to keep the project on track, continuing construction when the memorial mound was surrounded by water. It is a level of devotion appropriate to a memorial to those who have given their lives in the course of their duty to their country.

## Judges comments

This remarkably important memorial so far records 15,530 service personnel who have made the ultimate sacrifice. Clearly hand carving of each name could not be fitted into a realistic timescale. Richard Kindersley devised a letter face that could be cut by a machine but retain the craftsman spirit. This project clearly demonstrates technological innovation.



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