

finesse

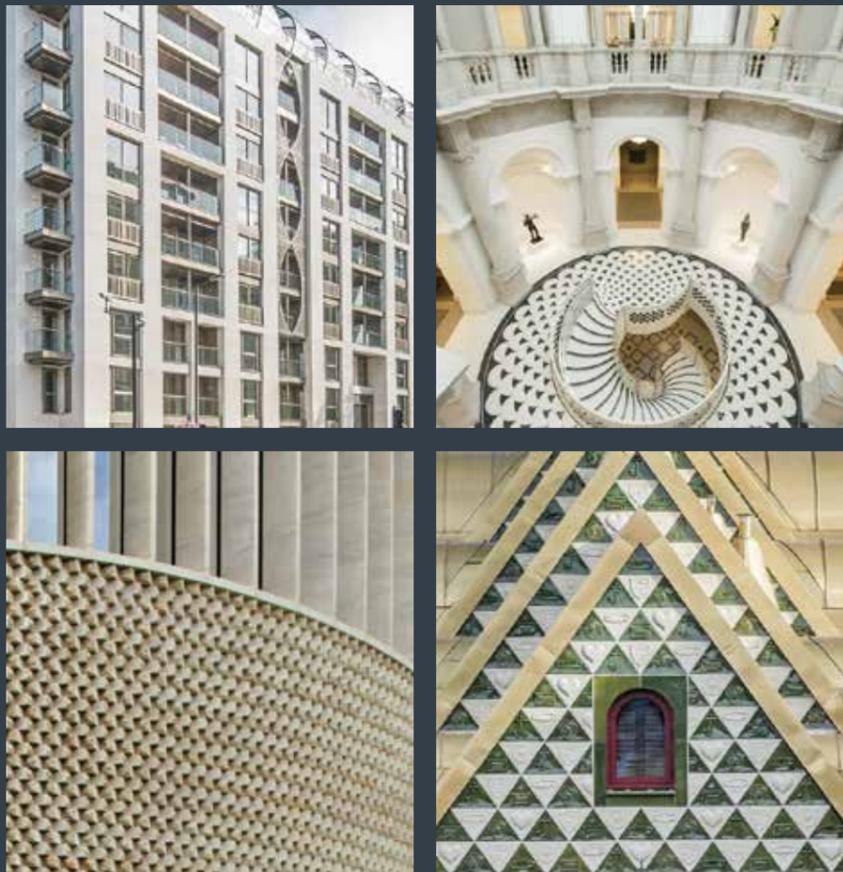
PROJECT MAGAZINE 2016

NEWS
HISTORIC PROPERTIES
ARCHITECTURAL TIMELINE
PROJECT FOCUS
DESIGN SPECIAL
LIMESTONE, WINE AND OUR BUILDINGS



Szerelmey

Specialists in stonework, faience & restoration **since 1855**



BUILDING AND RESTORING OUR NATION'S
HERITAGE THROUGH CRAFTSMANSHIP AND TECHNOLOGY

EXTERNALS | INTERNALS |
HARD LANDSCAPING | RESTORATION
| FAIENCE



WELCOME

It is hard to believe that the past year has gone by so quickly, and with it, our anniversary year! It has certainly been a year of surprises, not least in the results of Brexit, which have rocked parts of the industry. Despite the “rollercoaster” media reports on the property market, Szerelmey has not yet felt the effects of it, and long may this continue. We have recently expanded so there are a number of “new” faces in the office, and are in the final stages of phase one of our office refurbishment. In the spirit of change, we have been updating and improving our website, which is an ongoing process for us, and will be launching our “walking tours” and “CPD” pages. We are shaking things up a bit in this Finesse and have changed the format slightly to include an expanded “news” page and more pages for design and technology pieces. In addition to our regular features we will be taking a step back in time to look at the history of London’s architecture through buildings we have worked on, and take a light-hearted look at the relationship between our buildings, limestone and wine!

Q & A

ANTONIO BUFFA



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Antonio, you have had a really interesting career path that has landed you here as our Estimating Director. Can you tell us briefly a bit about it?

I suppose it is slightly unusual! I graduated as a neuroscientist and spent a couple of years doing research in that field before deciding on a change of career. In the early 1990s I took up stonemasonry and learnt on the tools, developing a real passion for stone and materials. From there I moved into the management, contracts and estimating side of the business before joining Szerelmey in 2008.

Neuroscience? That is unusual! Has your early training impacted on your current role at all?

I suppose in a small way. Much of my neuroscience involved understanding how people think and react. So much of our business is about relationships and trust between client and contractor or subcontractor, and I expect my early career has helped in the forging of strong relationships.

You mention relationships, but surely as Estimating Director, you would consider projects are won on price?

Price of course is a huge and influential factor in the award of any project. However, having strong, trust-based relationships with clients and subcontractors is fundamentally important. One of Szerelmey’s real strengths is the network of really solid relationships the company has built up across the industry.

How do you foresee the market in the next couple of years and do you think it will be effected by us leaving the EU?

As an estimator, one has to do an element of crystal ball gazing and try to peer into the future ... but on the Brexit issue I really don’t know, it certainly creates a climate of uncertainty which makes it difficult to plan or even conduct business especially when a good chunk of materials we use comes from Europe and are paid in Euros. As a foreigner I feel tempted to say to the Brits “make your mind up, stop moaning about it and let’s get on with it!”



LINCOLN'S INN

PROJECTS WON

Szerelmey are delighted to have been awarded the contract for internal stonework on Phase 1 of Chelsea Barracks. This is a very large and multi-phased development, and it is great to be part of it. It is certainly a project making itself known around the stone suppliers of Europe too - every time we visit a supplier, we seem to see pieces of Chelsea in fabrication!

Another project particularly important to us is the internal stonework package at the Royal Opera House, Covent Garden. We undertook the extensive external stonework in the 1990s including installing the Piazza, arcade and facades and have a real kinship with this historic building. The new work, which began for us in August, will involve the use of Crema Marfil stone sourced from Spain.

A faience project we will be starting on site with soon is at Rathbone Square. This will be a complex design and installation process with jade-green faience cladding to two long vaulted passageways. More details on p13.

Our Restoration team have begun important work at the magnificent Lincoln's Inn, parts of which date back to the 16th century, and will be focusing their attention on two external stone staircases and the East and South walls.

Szerelmey GB have just won the external stonework and restoration package to create the new library and study centre at St John's College, Oxford. This is one more project to add to our "stable" of Oxford projects.

WALKING TOURS

We have been taking clients on tours of our buildings around London on an ad hoc basis for many years. It is, after all, the easiest way to understand what different types of stone look like in situ. Now we have organised our tours a bit more and are adding a new page to our website with further details. Please contact the office if you have a specific project/stone in mind and would like to discuss a tour.



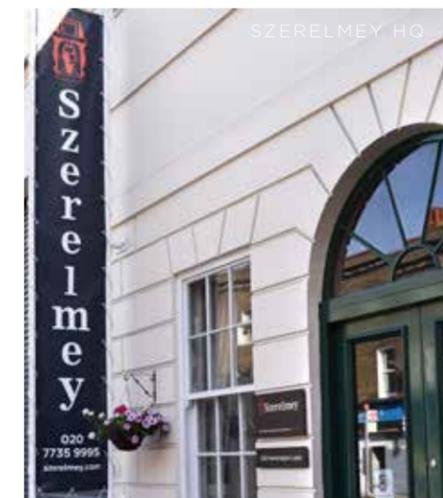
CPD RIBA ACCREDITATION

We now have four CPDs accredited with RIBA, which means that attending them earns you 2 points. In addition, we have produced what we believe is the first accredited Faience CPD, to take account of the market interest in this versatile material. Please contact the office for more information or to make a booking.



WEBSITE

Our website is still evolving! We are in the process of adding several new pages for our clients, including one on our very successful CPDs in addition to the new Walking Tours page and a new Our People page by the end of the year. Coaxing people out of the office to have their photographs taken for this page is proving harder than we thought ...!



FACE LIFT

Just like the cobbler's children, we have finally got round to restoring the exterior of our offices in Vauxhall - but it has been worth the wait. The building has been repaired, cleaned, repainted and has new signage. Inside we have remodelled our ground floor area, opening up the ground floor to create more light and space. Phase 2 of the work will commence in 2017.



SZERELMEY RUNNING CLUB

A LITTLE BIT OF EVERYTHING

One of our recently completed projects is 30 Broadwick Street, a new office and retail development situated in the heart of Soho and owned by Great Portland Estates. The project is particularly interesting due to the different materials used on the facades: these include Portland stone, faience, glazed brick and Roman brick.



NEW SOFTWARE

Our Design Department, which incidentally welcomes some new faces this year, is fully conversant in BIM modelling and employs it on most projects. In addition to our traditional software packages (and even using a pencil and paper) we now also use BuildDesk, a suite of programmes that allow us to make calculations to meet the energy efficiency needs of building regulations.



RED FACES

You might perhaps have noticed a few red faces puffing along Embankment at lunch time. This is our newly formed Running Club, with a surprisingly enthusiastic membership and our own fully branded tops. If any companies would like to join us for a group run after work in Battersea or Hyde Park, do contact the office in London.

AWARDS

We are delighted that our entry for A House for Essex in the Architectural Review International House Awards, won Highly Commended, coming second to the inspired Cosmic, Japan by UID Architects.

We have also been shortlisted (for the second time in three years) for the Building Awards, Specialist Contractor of the Year, so we all have our fingers crossed. The winner will be announced in November.



HISTORIC PROPERTIES

70-72 JERMYN STREET

"THANK YOU FOR YOUR HARD WORK ON THIS PROJECT. PLEASE THANK THE SITE TEAM, ESPECIALLY THE CLEANING AND RESTORATION TEAM AT SZERELMEY, WHO HAVE WORKED SO HARD TO GET THIS PROJECT THROUGH TO COMPLETION."

SOPHIE WILLETT
SENIOR BUILDING SURVEYOR

TUFFIN FERRABY TAYLOR LLP



Szerelmey was originally established as a restoration company, specialising in this for many years before branching into new build stone and faience work in the 1970s. Restoration remains a key part of the business and lies at the heart of what we do. The Restoration team is led by industry professional Mark Chivers and his team of heritage restorers many of whom have come through our apprenticeship programme.

The team has recently completed extensive restoration work to 70-72 Jermyn Street, acting as Principal Contractor and carrying out the complex programme of works while the building remained in full public use.

The Grade II listed building sits on the corner of Jermyn Street and Bury Street in one of London's most historic areas developed by, and named after, Henry Jermyn, Earl of St Albans. Work began in 1661 at St James's Square (home to Szerelmey project 7-8 St James's Square) and included the surrounding streets. Jermyn St was originally largely residential, unlike today, and saw such luminaries as Sir Isaac Newton, William Gladstone, W M Thackeray and Sir John Churchill amongst its residents. 70-72 Jermyn Street was designed by architect Reginald Morphew with sculptural features above the main entrance by Gilbert Seale. Morphew's original designs were described as "quaint in character but rather bald" by the Crown Surveyor, as a result of which he added extra ornament and detail.

This history of the buildings we work on and the materials used are extremely important to us and form an integral part of our approach to their restoration. Some heritage properties we work on have an extremely fragile building fabric, which must be treated with enormous care.

THE PROJECT

CLIENT - THE CROWN ESTATE
MAIN CONTRACTOR - SZERELMEY RESTORATION



Acting as Principal Contractor Szerelmey Restoration undertook extensive repair, restoration and refurbishment work to this prestigious property, with all work carried out while the building remained in full public use. The repair package involved widespread roof works including large areas of replacement slates, leadwork, structural roof works to the underlying supports and lantern light replacements.

All the slates were removed and new felt and battens fixed in place. The roofs were then re-slatted using a blend of the existing and new tiles with the existing tiles positioned to the most visible area.



Our specialist restorers carried out in situ repairs to damaged areas of historic Portland stone including decorative column capitals and dentils.



All chimney stacks were cleaned, surveyed, repaired and repointed where necessary.

The historic facades were thoroughly cleaned.





FURNIVAL HOUSE

CLIENT - PRIVATE
MAIN CONTRACTOR - ELLMER CONSTRUCTION

Furnival House is a Grade II listed property in Highgate with a really interesting history. The house was built between 1916-1919 to provide accommodation for the female staff who worked for the Prudential Assurance Company. It was designed by the relatively unknown architect Joseph Pitt (b. 1871) and commissioned by A C Thompson who worked for Prudential from 1872 to 1928, becoming first the General Manager, and then Chairman. Thompson was known for his progressive approach towards the welfare of his staff with the Prudential at the forefront of social welfare. The domestic staff housed at Furnival House served the company's huge headquarters housed in the Alfred Waterhouse designed Holborn building. Furnival House housed the Prudential staff until the 1930s, when it is believed to have been taken over by the Whittington Hospital to provide accommodation for their nurses.

The grand, free-standing property has been converted into 15 residential apartments with the addition of a penthouse and two basement levels, with planning achieved through close collaboration with Conservation Officers and English Heritage. The imposing front façade features a circular stone portico with ionic columns and a two storey canted bay window, capped with a semi-circular pediment that features the Prudential Company crest. The façades are all noted for their rubbed red brick dressings, stone band, cornice and parapet.

The Szerelmey Restoration team were contracted to carry out a full repair and restoration package to the external façades. First the envelope was thoroughly cleaned using water and JOS methods, which allowed for close examination of the building's fabric and a full survey of defects on the brickwork and terracotta. Unfortunately the

building had been subjected to poor cleaning methods historically, which had also impacted on the façades. Once the survey had been undertaken and all defects marked up on detailed drawings, the team was able to carry out full repairs to the brickwork and terracotta. This included both in situ repairs and replacements with like-for-like, matching bricks and terracotta to the existing. Extensive repointing was also carried out using lime mortar. In addition extensive repair work was made to all stone elements, with new stone balustrades, and cladding to the ground floor elevation.



LONDON'S ARCHITECTURAL HISTORY

THROUGH SZERELMEY BUILDINGS



HISTORIC PROPERTIES

No 6 PALACE GATE

CLIENT - THE CROWN ESTATE
MAIN CONTRACTOR - SZERELMEY RESTORATION

No 6, Palace Gate is a Grade II listed detached, stone fronted property, which our Restoration team have recently restored, cleaned and repaired whilst the building remained fully occupied. The house was built between 1873-76 by the building firm and developers W. Cubitt & Co, who were responsible for delivering a number of the houses along the street. Although the architect for No 6 is not known, the builders were highly respected and their work described by The Builder as, " ... the materials and workmanship throughout are the best of their kind." Incidentally, The Builder magazine, which was established in 1843, is the UK's oldest B2B magazine, and is now known as Building.

The row of houses was most famous for No 2, which was built in 1873 for the celebrated artist Sir John Everett Millais. No 6 was built for the retired Crimean War Veteran Colonel AWH Meyrick, who sold it to the Hon. John Twisleton-Wykeham-Fiennes before he lived in it.

It was later sold to William Gillian who commissioned architect Sir William Emerson to redecorate the interior, much of which is documented through a series of photographs taken in 1891.

No 6 is a three storey stone building with a basement and roof storey, five windows wide. The central doorway has a Doric porch with a two storey canted bay to the right and segmental headed windows. Following a full dilapidation report, our team carried out extensive cleaning to the exterior stone and brickwork using nebulous and Doff methods. Isolated in situ stone repairs were made to the Portland stone elements including the stone balustrade to the front of the building which has suffered heavy damage. Other works included installing new lead coverings to the main cornice, new wrought iron gates to the side passageways and extensive repair work to the front entrance steps.



" ... WE HAVE BEEN DELIGHTED WITH SZERELMEY'S ATTITUDE, OUTLOOK AND CAPABILITIES AND LOOK FORWARD TO WORKING WITH THEM AGAIN IN THE NEAR FUTURE."

CARL CLASH
CONSTRUCTION MANAGER
ELLMER

THE STUART PERIOD
1603-1714

Under the rule of the House of Stuarts, British architecture saw the design of monumental country houses surpassing those of the Elizabethans in grandeur, ornamentation and scale. Classicism slowly began to make its way to England from Italy, particularly seen in the work of Inigo Jones, although did not take hold properly until the following century. The work of Sir Christopher Wren, with his classical proportions and Gothic ideals was of particular influence and seen across the City of London.

ENGLISH BAROQUE
C.1660-1710

In 1666 a fire started in the King's bakery on Pudding Lane, and raged through the city for four days. The Great Fire, as it was known, destroyed almost every civic building in the city, along with around 13,000 residences, almost all of which were timber framed with wattle and daub walls; by the time it was stopped only 1/5th of London was left standing with the Tower of London, (1080s), Westminster Abbey (1245) and Banqueting House (1622) the only large buildings of note.

Sir Christopher Wren (1632-1723) was key in the 17th century rebuilding of London. He proposed an entire city plan, which was rejected, and went on to design the replacement St Paul's Cathedral in addition to 51 other churches. Wren's presence in London remains omnipotent. St Paul's Cathedral took around 35 years to complete to his designs, and is primarily built from Portland stone. It is an eclectic mix of styles, largely a restrained form of English Baroque that was taken up by Vanbrugh and Hawksmoor in the 18th century, but with elements of Gothic and Classicism. The dome, which still dominates the London skyline is composed of three shells, the outer dome, a concealed brick dome for structural support and the inner dome - it was the first of its kind. Szerelmey carried out an extensive programme of restoration work on the dome in 1961/62. A British Pathe film of the work demonstrates just how far health and safety has come on in the intervening years.



ST PAUL'S CATHEDRAL

GEORGIAN PERIOD
1714-1850

The Georgian period defined by the rule of the "four Georges", like all periods, saw a number of architectural styles including Palladianism and Neoclassicism. Buildings of this period are easily recognisable and represented an embracement of classical tenets and rejection of all things Baroque. It was a period that marked the end of the House of Stuart as the House of Hanover succeeded to the British throne. An extension of the Georgian Period was the Regency Period falling loosely between 1795-1837 and named after the Prince Regent who ruled while his father George III was ill between 1811-1820. On the King's death the Prince Regent was crowned George IV.



28 - 29 ST GEORGE ST



BURLINGTON ARCADE (REGENCY)

GOthic REVIVAL
1740-1870

Running in parallel with the Georgian love of all things classical, was a rekindling of the English interest in medieval art and design, seen to impressive effect in the Houses of Parliament, designed by Sir Charles Barry (1795-1860) in 1836 and built between 1837-60. The style was manifested most expressively by Augustus Pugin (1812-52), who became famous for the many churches he designed, in addition to the interior design of the Houses of Parliament.

Whilst the design for the new government building was a success, the choice of stone was less so. After some research involving Barry, a stone mason and two geologists, Anstone stone was chosen, primarily due to its low cost and the quantity available. The stone did not withstand London pollution well and had already started to decay by 1849 - before the building work had even finished. In 1855, Col Nicholas Szerelmey, founder of the Company, developed a restoration technique for the beleaguered building, but a change of government stopped proceedings. Over one hundred years later, in 1978, Szerelmey carried out extensive cleaning and restoration work to the entire river facing facade of the Grade I listed building.



HOUSES OF PARLIAMENT

NEOCLASSICISM LATE
18TH-20TH CENTURY

Robert Adam (1728-92) was one of the leading neoclassical architects of the period and developed a unified style between the exterior, interior and objects within a property. His most famous projects in London are Kenwood House, Syon House and Osterley Park, in addition to Fitzroy Square (late 18th century). The Grade I listed No 6 Fitzroy Square is now home to the Georgian Society, and had its interiors extensively restored by Szerelmey.

During the 18th and 19th century the concept of public museums took hold with the opening of the British Museum in London, designed by Sir Robert Smirke in 1823, and the Louvre in Paris. Although Smirke worked on private buildings in the Gothic Revival style, his public commissions, including the British Museum were neoclassical in style. Szerelmey has been involved in several phases of work including the design, supply and installation of Portland stone fins to the exterior and widespread internal remodelling works.

Neoclassicism remained popular in the capital right through to the 20th century, overlapping with a number of other architectural styles. Victoria House in Bloomsbury is a good example of late neoclassical architecture. This commercial building was designed by Charles William Long in 1926 for the Liverpool Victoria Insurance Company. The interior of the Grade II listed building has remained virtually unchanged. Szerelmey carried out two phases of extensive cleaning, restoration and refurbishment to the building's external facades and interiors.



VICTORIA HOUSE

NEOCLASSICAL BEAUX ARTS - AMERICAN STYLE

In 1929 Bush House was declared "the most expensive building in the world" reflecting its construction costs of approximately \$10 million. The building was commissioned by American businessman Irving T. Bush and planned to be an all encompassing trade centre including galleries, shops and accommodation. He enlisted American architect Harvey W. Corbett who designed the building along neoclassical lines with flamboyant and American Beaux Art-style details; the central block of the building was opened in 1925. The BBC World Service moved into the building in 1941 and remained there until 2012. Szerelmey carried out extensive restoration, repair and cleaning throughout the interior of the listed building covering all 10 storeys and the three different blocks.



BUSH HOUSE

VICTORIAN PERIOD
1857-1901

This period was named after Queen Victoria, and saw a number of different styles emerge, many of them eclectic and extravagant, alongside great advances in technology and industry.



ROYAL COLLEGE OF MUSIC

VICTORIAN ROMANESQUE
19TH CENTURY

One of the great buildings reflecting this style is the Grade I listed Natural History Museum, aptly described as a "cathedral to nature". The original designs were made by Francis Fowke in 1864, but he unfortunately died the same year, and the little known architect Alfred Waterhouse took the project on. The Victorian Period could also be referred to as the Terracotta Period, since the material enjoyed a widespread revival, as it is again today. Waterhouse used terracotta for the entire building, attracted by the material's resistance to the climate, the ease with which it could be cleaned and its fire resistance. The building is famous for the decorative terracotta detailing of extinct and living animals, and vast cathedral-like Hintze Hall. Szerelmey has carried out several restoration packages at the museum including, most recently, specialist works to the magnificent internal terracotta and repairs to the mosaic tesserae flooring.



NATURAL HISTORY MUSEUM

EDWARDIAN PERIOD
1901-1914

After the eclectic eccentricities of the different architectural styles of Queen Victoria's long reign, the short Edwardian Period ushered in a new approach. The architecture of domestic residences in particular changed, with houses opening up and becoming lighter and airier with greater use of pattern through the interiors. Generally architecture of this short period was less cluttered and ostentatiously ornate, with the exception of a few "Edwardian Baroque" style buildings.

LONDON'S FIRST
UNDERGROUND STATIONS

It was during the Victorian Period that the London Underground came into being, although it was not termed "underground" until 1908. The first line was the Metropolitan which was opened in 1863 between Paddington and Farringdon. As the network grew it gave rise to a large number of stations, and a particular style of station architecture primarily defined by its use of faience tiling in ox-blood red, green and white, use of arches and moulded detailing. The designs of architect Leslie Green (1875-1908) became synonymous with stations of this period, with over 40 attributed to him. Szerelmey has, over the years, restored a large number of stations including the award winning South Kensington, Great Portland Street, Edgware Road, Lambeth North, Hammersmith and many more.



SOUTH KENSINGTON UNDERGROUND STATION



GREAT PORTLAND ST. STATION

ART NOUVEAU
1890s-1910s

Unlike many other architectural styles that looked to the past for inspiration, Art Nouveau represented a completely new approach. The style was made most famous by Charles Rennie Mackintosh in Scotland. In London the iconic Michelin House, also known as Bibendum, represents a blend of Art Nouveau and proto-Art Deco Styles. The building was commissioned by the Michelin Tyre Company as their first British headquarters in 1909 and was designed by Francois Espinasse, an employee of the company. Szerelmey have undertaken several phases of restoration work to this Grade II listed building, which is clad in hand made faience tiles.



MICHELIN HOUSE

ART DECO
1910-1940s

Taking Art Nouveau as one of its major influences, Art Deco style emerged in the 1920s and remained popular until the 1940s. Like Art Nouveau, Art Deco represented an encompassing style through architecture to interiors, artefacts, furniture, art, design and fashion. It is considered one of the first truly "modern" styles. An industrial form of the architectural style can be seen in Turbine Hall A of Battersea Power Station, which is Grade II*. This part of the station was built between 1929-35 and features an impressive "control room" in cohesive Art Deco style with a decorated glass ceiling. Africa House on Kingsway, which is a Grade II listed building, is another example of Art Deco architecture that Szerelmey has restored. We cleaned the exterior of this historic retained facade and carried out extensive work to the stunning Art Deco inspired interior entrance hall.



AFRICA HOUSE

MODERN PERIOD
1943-PRESENT

The decades following the end of WWII to the present have seen an eclectic mix of architectural styles, which represent a rejection of historic influence at one end of the scale and an adaptation of them at the other.

BRUTALISM
1950s-70s

Still a controversial style, Brutalism in the UK was influenced by architects in France like Le Corbusier (from the late 1940s). The term was first used here in the early 1950s and describes large scale buildings of primarily unfinished or roughly finished concrete, characterised by massive stacked shapes and an uncompromising approach to displaying the building structures. Famous examples include the South Bank Centre, Trelick Tower and the South Bank Tower, formerly King's Reach Tower. The latter was designed in 1972 by Richard Seifert, but has recently undergone extensive remodelling and refurbishment, carried out by Szerelmey, and the addition of a number of new storeys.



SOUTH BANK TOWER

CONTEMPORARY

Szerelmey have been able to facilitate almost two hundred years worth of changing architectural styles, and restore and conserve London's older buildings, whilst building her new ones, in two very clear ways. Firstly we stay at the forefront of innovation in terms of our technology and how we can accommodate contemporary designs using ancient materials like stone and faience. This ensures that we can deliver buildings "of the moment". Secondly, we actively protect and promote heritage, restoration and conservation skills to enable our specialist teams to work on the nation's fragile buildings.



KINGS GATE HOUSE



30 BROADWICK ST

As one of the oldest established restoration and new build natural stone companies, Szerelmey has through the course of the company's history, restored and worked on buildings from almost every architectural style. As such our project portfolio presents an account of London's architectural history. In order to restore such architecturally significant properties, our specialists need to understand the building's style and period, as well as the materials, to provide the most empathetic restoration and conservation service possible.

NEW BUILD PROJECT FOCUS

PROJECT FOCUS

KINGS GATE HOUSE, VICTORIA

TECHNICAL ASPECTS

CLIENT - LAND SECURITIES
MAIN CONTRACTOR - LEND LEASE
PROJECT ARCHITECT - LYNCH ARCHITECTS

Kings Gate House is a 13 storey high residential block featuring 3,000 square metres of Jura cladding including 234 stone columns offset floor on floor on the street-facing south façade. The columns are supported on precast concrete lintels and weigh 800 kilos each, measuring 3m x 600mm x 150mm. The building also incorporated the use of SIP panels, which are structural insulated panels and have a very high thermal efficiency - although SIPs have been in use for a number of years, they are still considered "innovative".

CHALLENGES

This project presented a number of challenges, not least the busy location in Victoria which prevented the use of traditional scaffolding.

A key consideration was the design of the columns and how best to install them given their very large size.

A further major issue in terms of structure and design involved the configuration of the top two levels of the building. From street level the design aesthetic remains constant throughout the façade. However the top two levels are two storey high penthouses, and therefore there is no floor slab at level 13 to fix back the lintel and support the weight of the columns above and below.



SOLUTIONS

The issue with the lack of scaffolding was solved through the use of mast climbers. This method presents its own problems, especially when dealing with such large and heavy units, but it did facilitate the build in very restricted circumstances.

After evaluating the build limitations, it was decided to prefabricate the columns off site and deliver and install them on site in single units. The Jura stone pieces were manufactured in Germany and shipped to Portland where they were assembled into columns using 2 steel pre-tensioned rods per column, and shipped to site where they were hoisted into position through the use of a tower crane.

To solve the problem posed by the lack of floor slab at level 13 we replaced the precast concrete lintel used on the other levels with a steel beam clad in light weight GRC. The columns at the top level (level 14), the steel beam and the columns below this level (level 13) are all hung from the structural beam at the top of the building.



"SZERELMEY PROVIDED THE JURA LIMESTONE FAÇADE TO THE KINGS GATE RESIDENTIAL BUILDING IN VICTORIA. A CHALLENGING INSTALLATION BOTH LOGISTICALLY AND TECHNICALLY ... THE RESULT IS A FAÇADE FOR CONTRACTOR AND CLIENT TO BE PROUD OF, WITH CHARACTER AND BEAUTY."

IAN RONCHETTI
 OPERATIONS DIRECTOR
LEND LEASE

NOVA 5, VICTORIA TECHNICAL ASPECTS

CLIENT - LAND SECURITIES
MAIN CONTRACTOR - MACE
PROJECT ARCHITECT - FLANAGAN LAWRENCE
CONCEPT ARCHITECT - BENSON AND FORSYTH

CHALLENGES

Simply put, the problem was hanging two massive stone and steel structures off the side of a building; each flying wall weighs 75 tonnes, being 10 tonnes of steel and 65 tonnes of stone. They measure 8 storeys high x 6m deep x 300mm wide. The design is such that each wall has the vertical load supported at one eccentric point located at level 2 with restraints back limited to every other floor and the top. The design dictated the internal framework be just 100mm wide, in addition the stone fixings had to be concealed and not visible through the open jointed system.

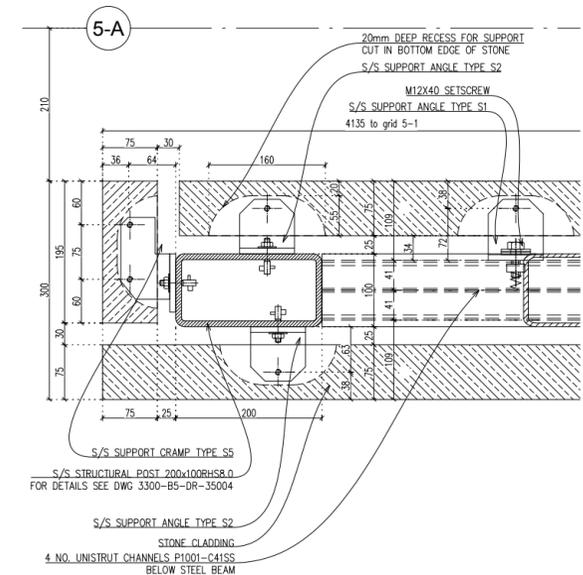
SOLUTIONS

Our Design team solved the dimensional issue imposed by the 100mm allowance for the framework by using a quadruple stainless steel channel member which provides a fixing point for the stone brackets and adds structural rigidity to the stainless steel frame.

We were contractually responsible for the design and engineering works to develop the internal framework including calculations for connection loads, reactions to structure and deflections. The structural restraint connections with cast-ins and thermal connectors were also custom designed. We co-ordinated the design to ensure it was fit for stone fixing purpose. Final internal framework support for the flying walls consists of a mix of 100 x 100 x 8 SHS, 200 x 100 x 8 RHS and quadruple stainless channel sections. The 8 storey high frame was composed of single storey height frames, bolted together on site when installed, via splice plates and holobolts. The stone panels fixed to either side of the frame varied in size with the largest being 1600 x 900mm.

Each flying wall is supported at the base on a 1m high x 400mm wide steel beam with restraints at the top and at every other floor level.

Nova 5 is a 14 storey high, mixed used development incorporating Bowers Whitbed Portland stone external cladding. The north and south ends of the building feature 8 storey high "flying walls" which cantilever from the building façade with a "weightless" appearance.



PROJECT FOCUS

HOLLAND GREEN, PARABOLA

SKY BOXES

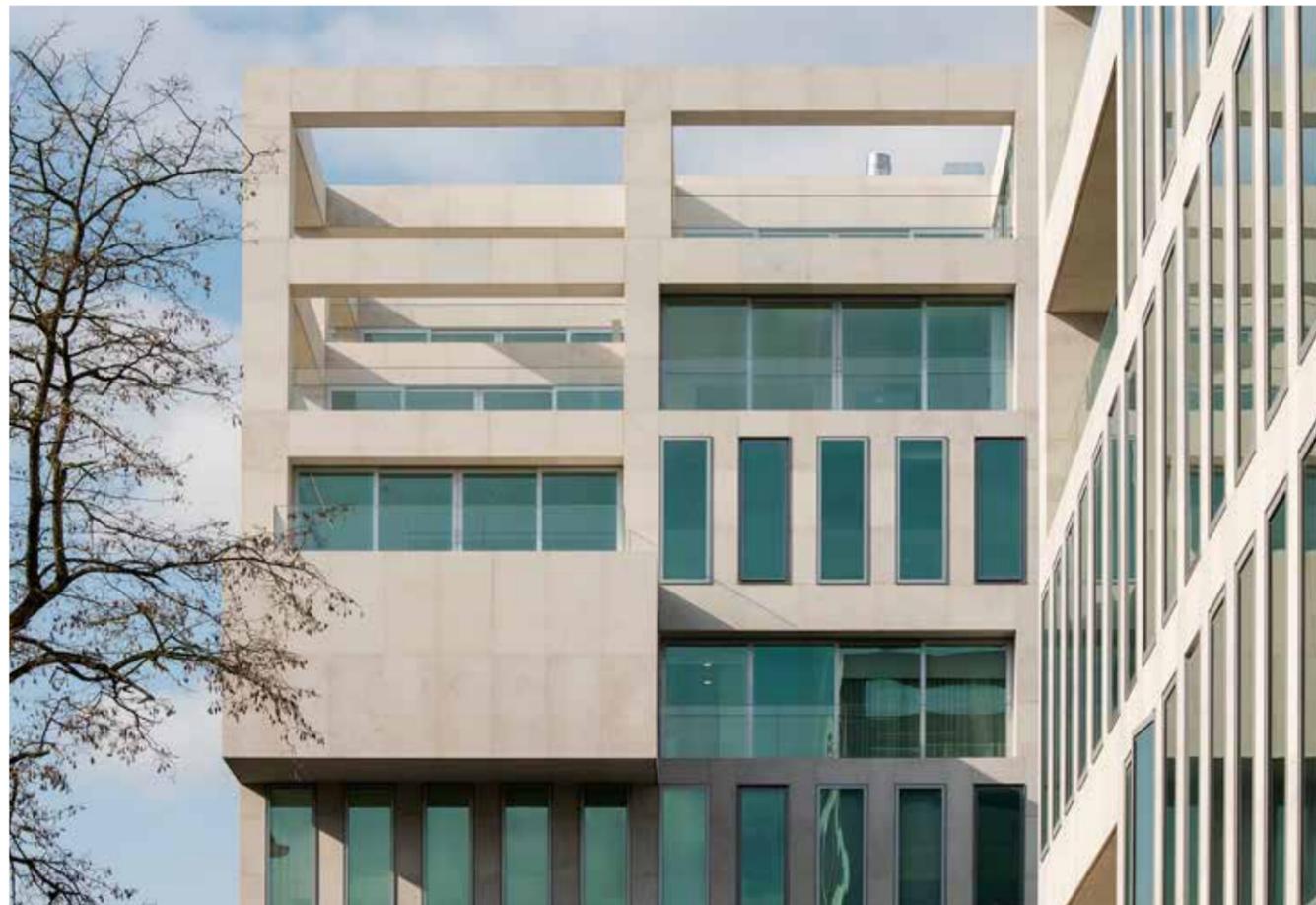
CLIENT - CHELSFIELD
MAIN CONTRACTOR - MACE
PROJECT ARCHITECT - OMA AND ALLIES AND MORRISON

Holland Green is a development of three new residential apartment buildings on the 3.5 acre site of the former Commonwealth Institute on High Street Kensington. The existing Grade II* building with its distinctive parabolic copper roof is to become the new Design Museum. The development represents a collaboration between Allies and Morrison and Dutch architects OMA, who Szerelmey also worked with at One New Court, the Rothschild Bank Headquarters. Holland Green is OMA's first residential project in the capital.

Szerelmey undertook all the external stone cladding for the three blocks, 7,000 square metres in total, using German Jura limestone. We have excellent relationships with our trusted suppliers and always take our clients to the quarry to view and approve the range of stone, and to see how the production process works. On this project, once our design team began the design work, the total lead in for the stone was 20 weeks.

The design of Holland Green is distinctive with its "floating sky boxes", stone clad balconies that project from the façade, and increase the floor space

of the apartments without increasing the building footprint at ground level. Each sky box is 100 metres square and is clad with stone pieces measuring 2m x 1m x 40mm thick. The stone components of these boxes being extremely large and heavy, required specialist lifting equipment including gas prop lifts.



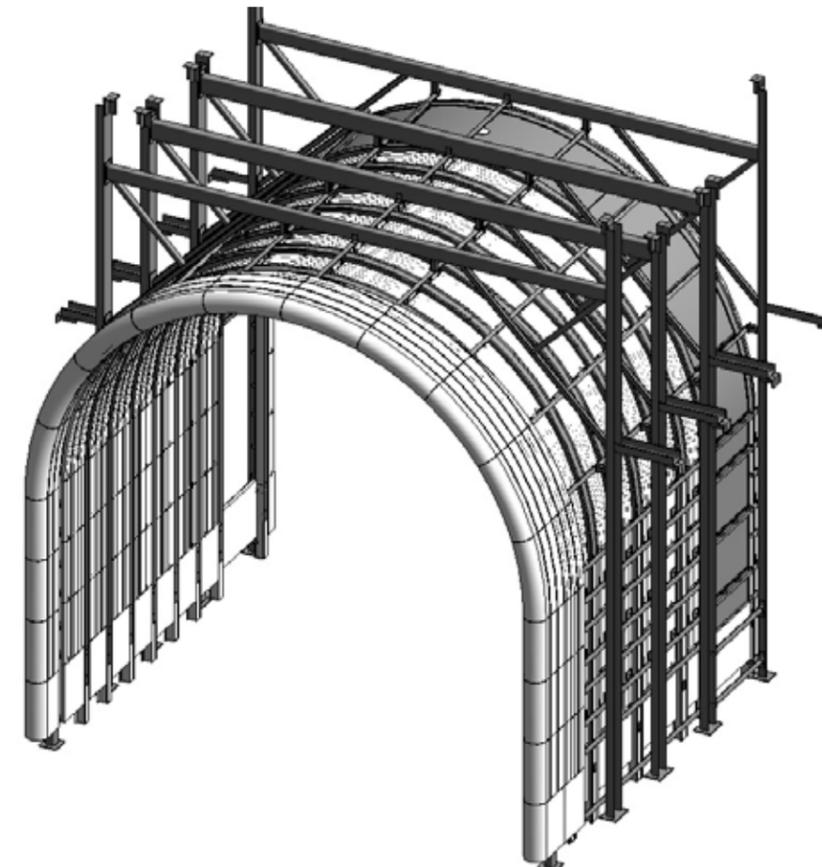
RATHBONE PASSAGeways WORK IN PROGRESS

CLIENT - GREAT PORTLAND ESTATES
MAIN CONTRACTOR - LEND LEASE
PROJECT ARCHITECT - MAKE ARCHITECTS

Rathbone Square will be a new public space in the heart of London's West End occupying a 2.3 acre site between Rathbone Place and Newman Street. The square will be surrounded by high quality retail and commercial space and 162 residential apartments. The square will be accessed through two unique passageways, clad in jade-green faience. Szerelmey are undertaking the design, supply and installation of the bespoke faience, the supporting structure and the granite plinth. In addition to the faience, we are also installing bronze powder coated aluminium lighting channels and the glazed office walkways that intersect the public passageways.

KEY CONSIDERATIONS FOR THE PROJECT ARE:

- The production of regular, consistent and arched faience pieces to clad the curved passageways.
- The design of the backing structure to fix the faience units back to.
- The development of the glaze itself to achieve the correct green.



Rathbone Passageway - will connect the new public square to Rathbone Place. This passageway is 5.5m wide x 5.5m high x 23.5m long.

Newman Passageway - will connect the new square to Newman Street. This passageway is 2.75m wide x 5.5 high x 17m long.

ABOUT THE FAIENCE

The faience pieces forming the cladding for the passageways will be produced using an extrusion process, while the bull nosed faience pieces on each entrance way are hand pressed. To achieve the exact curve of the archway, the flat, extruded faience pieces are laid in a curved mould to dry and set. Developing the right colour glaze is always a long and complicated process and involves a great deal of trial and testing by the suppliers. This particular glaze, which had to exactly match the client's jade bracelet, took approximately 8-10 weeks of kiln trials. The approved colour is achieved through a two layer application of colour - first an engobe is applied to the extrusion and the piece is fired, then cut to the exact size. Next a layer of green is applied over the engobe and the piece fired again.

CHOOSING THE RIGHT STONE

The range of different stone available for use in the construction industry is almost limitless, but the range of different stones actually seen on or in buildings in this country is fairly limited, and with good reason. Portland, European limestones, different granites and different Italian marbles are seen most frequently, although within these there is great range of colour and variety of texture.

As stone specialists we are keenly aware of the limitations of different stone, and how important it is to make the right stone choice early in a project. Once the limitations of the stone are understood then it can be a case of designing accordingly to accommodate.

Stone choice is typically driven by the following (the order changes depending whether an architect or a quantity surveyor):

- APPEARANCE/AESTHETIC
- PLANNING
- PERSONAL PREFERENCE (ARCHITECT/CLIENT)
- COST

What is key however is how the stone performs and what its intended use is. Not all stones can perform every function. So for example while one type of limestone might be suitable for internal walling, it might not be robust enough for external cladding. Another might be suitable for internal flooring, but not for external paving, and in both instances the finish of the stone will need to be considered to ensure it achieves slip resistance requirements.

Early stone choice is also important because it can greatly affect the actual design. For example some stones will need to be thicker than others to pass certain tests such as impact testing. The thickness of the stone affects the total wall build up, being particularly relevant in areas where the foot print is key.

Every stone supplier must now produce CE marking and Performance Certificates for their stone. These certificates indicate what uses the stone is suitable for and presents test results that validate the statements. Further testing can be undertaken and impact testing, which tests not just the stone but the fixings and backing structure too, should always be carried out.

The great British climate can have an effect on stone suitability with particular reference to a stone's ability to withstand frost and water absorption. As such some European stones that might be suitable for external cladding in warmer, drier climates, might not work here.

A further crucial point to consider when selecting a stone is making sure there is enough quantity of the stone to complete the project, and that the quarry can produce the dimensions of the pieces. Lead in times vary between suppliers based on factory capacity and current work load.

FACT

GRANITE PLINTHS ARE ESSENTIAL TO REDUCE WEATHERING, WEAR AND TEAR TO THE BASE OF A BUILDING AND ARE MORE ROBUST THAN EVEN THE TOUGHEST LIMESTONE.

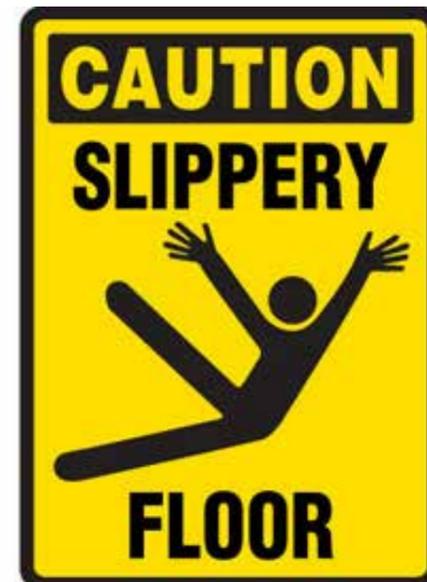
SIZE IS EVERYTHING

The sizing of the cut stone also has price and programme considerations. If the piece is too small then the price will escalate due to the amount of fixings required per metre squared. Equally if too large there will be issues with transporting, handling and installing. This is particularly relevant on very restricted sites with difficult access, where moving large pieces is impractical or impossible. Other considerations with very large pieces are the forces they will be subjected to such as wind loading, compressive strength and live loading.

There is generally a maximum size based on the size of the block quarried. Suppliers will have standard block sizes - these might vary slightly from quarry to quarry.

We would recommend seeking the advice of a stone specialist (like us!) in the early stages of all projects.

SAMPLE PANEL OF DIFFERENT STONES:



SLIPPERY WHEN WET

SLIP RESISTANCE FOR INTERNAL AND EXTERNAL FLOORING IS A VITAL CONSIDERATION WHEN CHOOSING AND DESIGNING NATURAL STONE, WITH AN APPRECIABLE DIFFERENCE BETWEEN SURFACES WHEN THEY ARE DRY OR WET, FLAT OR SLOPED.

Slip resistance is measured using a portable slip testing device known as a Pendulum Tester, with values quoted as SRV (slip resistance value) or PTV (pendulum test value) - both values being the same. Occasionally the term "coefficient of friction" might be used - this value can be converted to a SRV or PTV by multiplying by 100 so for example, a coefficient of friction value of 0.28 would equal a SRV/PTV of 28. The Pendulum Test is the subject of British Standard BS7976: Parts 1-3, 2002.

POTENTIAL FOR SLIP	HIGH	MODERATE	LOW
PTV value	0-24	25-35	36+

The Pendulum Test works by replicating a heel striking a floor surface. This is measured through the use of a rubber "slider", called Slider 96. A softer rubber slider, Slider 55* is used to measure a barefoot on flooring - particularly relevant for swimming pool areas, wet rooms and spas.

In order for the results to be reliable they should be generated using calibrated equipment and done by an experienced operator. There are three British Standards documents in addition to the UK Slip Resistance Group guidance document.

BRITISH STANDARDS

BS EN 1341: 2001 - slabs of natural stone for external paving - requirements and test methods. Annex D (Note - invokes pendulum test method)

BS EN 14231: 2003 - Natural stone test methods - determination of the slip resistance by means of the pendulum test. Provides a methodology for laboratory & site tests.

BS EN 5385: Part 5: 2009 - Wall and floor tiling. Design and installation of terrazzo, natural stone and agglomerate stone tile and slab flooring. Code of Practice, Section 6.4.5 and Appendix B (Note - invokes pendulum test method)

SLOPES AND RAMPS

Whenever a floor is sloped the minimum slip resistance must be increased. Based on a PTV of 36 as a minimum, the current guidance provides this calculation: $36 + 100 \times \text{angle of slope}$. Slip resistance requirement for slopes increases significantly as the angle increases.

ROUGHNESS

Surface roughness testing should only be used in conjunction with Pendulum Testing and not as an alternative to it.

HOW TO IMPROVE SLIP RESISTANCE ON NATURAL STONE FLOORING

Honing or texturing the stone surface is the simplest method of improving the PTV. Different finishes will however, alter the appearance and colour of the stone, so this should be considered during the design process.

It is possible to inlay strips of rubber, metal or a rough honed stone within the pattern of the flooring, particularly relevant on slopes and stairs.

There are anti-slip treatments available, but these should be treated with caution. They require regular re-application and do not always work as efficiently as they might.

Management of the area, i.e., rapid mopping up of areas when they become wet and keeping the stone clean is essential.

*Can also be used to measure the friction of a skidding tyre on a wet road surface.

COMPLEX STONE CLADDING

One of the most frequent challenges facing engineers and installers is measuring the visual expectation of architects requiring increasingly large stone panels, against the technical issues of fixing to lightweight building structures. Lightweight construction systems speed up construction significantly and reduce the load on foundations, in turn reducing sub-structure costs. The development of increasingly sophisticated materials testing programmes has helped to overcome this particular challenge. Software platforms facilitate finite element analysis applied to fixings and standard structural analysis for lightweight structures. Inputting parameters such as loads, flexural strength, break out around fixing points, material proof strength and modulus of elasticity, stress and deflection of building materials can be demonstrated which in turn dictates the stone size and thickness as well as any supporting bracketry. Designs incorporating large stone elements projecting from the building envelope with a seemingly weightless appearance are currently “on trend”. The often apparently simple aesthetic of these buildings when finished, belie the extensive, or even exhaustive, materials testing and engineering that facilitates them.

Another “cladding challenge” has arisen due to increased performance requirements under BREEAM leading to much larger cavities between the substructure and cladding to account for insulation requirements and prevention of thermal heat loss - this has seen cavities increase to up to 500mm in some instances. This means the stone cladding is being fixed back on fixings that are having to span a large distance, therefore the fixing systems undergo rigorous testing. One solution for this is the use of a secondary metal framework within the cavity to facilitate the fixing system and reduce the distance the fixing has to span. There is, of course, an added cost implication involved with this. Another solution, and one favoured by stone specialists such as Szerelmey, is a return to the traditional method of construction using load bearing, self-supporting stone facades!

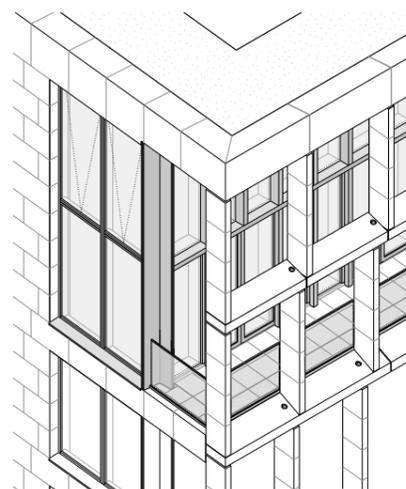
A further implication of BREEAM is the thermal performance of the building envelope, which is commonly quoted as a U-value and is adversely affected by large steel bracketry. These areas where heat is potentially conducted out of the building through the fixings or other projections are called “cold bridges”. Full thermal analysis of the complete wall build up from substructure out to determine the areas where cold bridging might occur can be undertaken. Once identified this issue is overcome through the use of thermal breaks - non-conductive pads placed behind the fixings. There is currently extensive research and development ongoing into less-conductive materials suitable for use as fixings, although this is still in its early days.

The development of 3D modelling and BIM represents a significant (and not wholly accepted) technological change in the construction process, particularly for clash detection and to aid the prevention of any construction issues. Szerelmey uses BIM on all projects with most to level 2 or level 3.

An increasingly popular modern aesthetic is the requirement for stone columns and fins - fins in particular provide both exciting visuals and can act as solar shading. Fins, despite their apparent simplicity are extremely complex to design and install. They may cantilever out from the building, supported on one side only. This brings into play eccentric and substantial loading and the potential for movement - these challenges are overcome through extensive engineering and structural design. Fins are typically built onto a steel supporting framework, clad in stone or as a pre-tensioned unit. The more slender the requirement of the fin, the harder it is to engineer given that space must be allowed for the framework within. Another popular design seen in several new buildings is that of a stone “exoskeleton”, slender stone frame and columns that “embrace” the glazed building within. These again present their own technical challenges in engineering, fabrication and installation. One of the biggest challenges with columns is modulus of gyration, which is essentially twisting movement.

This is overcome through detailed engineering work using programmes such as Inventor as well as traditional hand calculation methods. The obvious other issue with the column is the size, width and composition (solid stone, stone on precast, stone on metal) which is based on calculations of load and the compressive strength of the material itself. A popular construction method, due to time efficiency is to install prefabricated columns that are post-tensioned off site and installed in one piece (fixed top and bottom). This does require substantial lifting equipment.

To conclude, the balance comes in achieving the architect’s vision within an engineered and workable framework. Stone specialists such as Szerelmey will strive to find a solution to accommodate the visual intent.



MOVEMENT IN FACADES

TWO OF THE MOST FREQUENT QUESTIONS SZERELMEY IS ASKED AT MEETINGS EARLY IN A PROJECT DESIGN ARE:

1. DO WE HAVE TO HAVE MOVEMENT JOINTS?

2. CAN YOU MAKE THE NORMAL JOINTS SMALLER?



The answer to 1. is generally yes, and the answer to 2. is generally, yes, but it might not pay you to do so. Buildings move, facades move, and building components and façade components all move independently. So, for example, if part of your façade is in glazed brick and part is in stone, there will be a difference in movement between the two. The increased movement seen in buildings today is largely based on the change in construction methods away from heavy weight traditional load bearing stone towards the use of increasingly lightweight frames.

Generally speaking, movement joints are an absolute necessity for buildings with non-load bearing external cladding. They are seen as horizontal compression joints and vertical movement joints depending on the design of the building and façade. Compression and movement joints both also known as soft joints will be larger than the regular jointing between stone or faience components, and are normally upwards of 10mm and filled with a colour matched mastic which is flexible, or can be left open. Typically horizontal compression joints are required at every floor level, or sometimes every second floor level, largely dependent on how the load of the façade is being carried back. They can be “hidden” under soffits, string courses and within the design of the façade, so they can actually be far less of an aesthetic imposition than is often thought.

Vertical movement joints on the façade should reflect structural movement joints in the structure of the building and can be carefully hidden behind down pipes, adjacent to windows or in other façade detailing; they can also be “dog-legged” to fit in with façade detailing, though this is difficult to do. Szerelmey will strive to conceal them wherever possible. These joints, which are mastic filled, should appear a minimum of every 6 metres and be no less than 10mm thick. They should also appear between 1.5 and 3 metres from any corner.

Normal joints are usually between 5-10mm and Szerelmey will typically use a lime mortar, colour matched if required; lime mortar is a “self healing” mortar meaning it is somewhat flexible, and when it does crack it will form a new surface skin to mend. There are industry standards on the maximum and minimum size for mortar joints (see table). The minimum size can be reduced with precision stone cutting, but this generally entails a greater cost. More relevant perhaps is the benefit of having a “healthy” sized joint which will absorb a degree of movement and therefore potentially result in a reduction to the size of the actual compression or movement joint. The movement through the façade will have to be compensated for somewhere, so it depends how the client wants to approach that compensation. Of interest, jointing in faience and terracotta cladding is generally larger due to the tolerances of the clay material, with 10mm as a standard.

MATERIAL	MINIMUM MORTAR JOINT WIDTH	MAXIMUM MORTAR JOINT WIDTH
Faience*	10mm	13mm
Limestone and sandstone	5mm	13mm
Granite, marble and slate	3mm	13mm
Slate with riven finish	7mm	13mm

*Faience - there is no industry standard yet, this is a recommended width by installation specialists

SZERELMEY GB

It may come as a surprise to some of our clients, but Szerelmey delivers projects extensively across the UK under the cap of Szerelmey GB. Szerelmey GB is an industry award winning company that specialises in the design, supply and installation of natural stone and faience, undertaking externals, internals and hard landscaping throughout the country, including Jersey and Guernsey. Szerelmey GB works in all sectors and provides a full service from design, to procurement, project management and installation.

The GB team comprises a number of industry professionals, led by Director Mark Dellar who has been championing the Szerelmey name across the country for some years. Mark and his team represent a formidable bank of specialist stone knowledge and expertise, and regularly deliver extremely complex projects. One such is the nearly finished Worcester College Theatre Building at the University of Oxford, which has a complicated footplate that incorporates a number of stone fins radiating internally and externally, and an undulating GRC roof. Another ongoing project of interest is the University College Arms Hotel, Cambridge. Part of the extensive works here include an impressive Porte Cochere being built by Szerelmey GB using load bearing Clipsham at 150mm thick, with free standing, load bearing stone columns with decorative capitals.

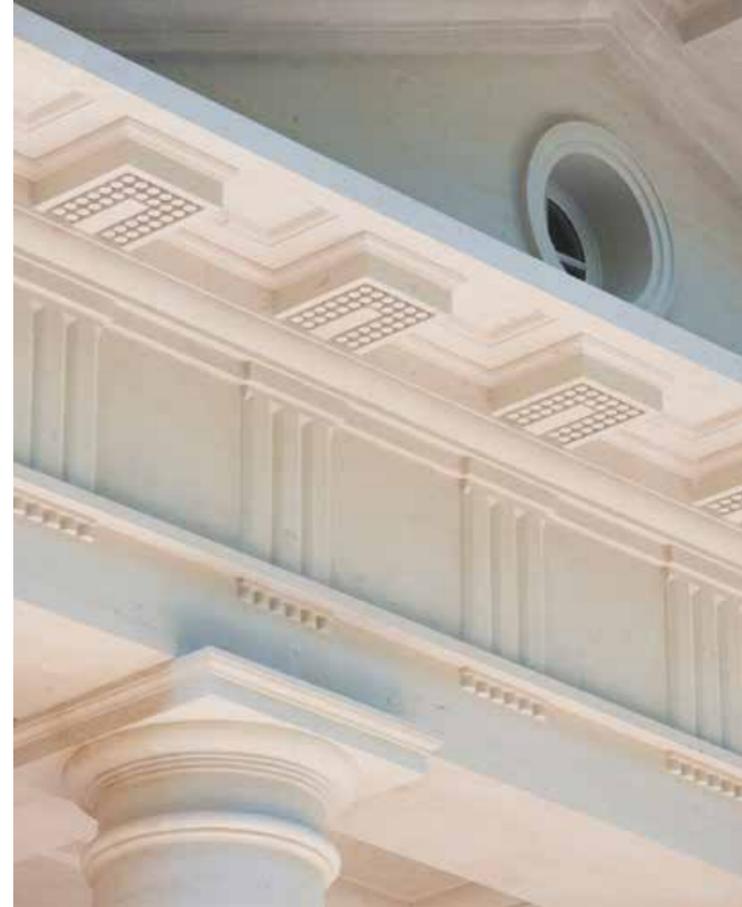
Szerelmey GB works on some of the most prestigious buildings in the country with projects including the Stirling Prize Winning building, the Sainsbury Laboratory, Cambridge and Stirling Prize runner up, Bishop Edward King Chapel, Ripon College, Oxford, Salisbury Council Offices with a succession of elegant Portland stone fins, Boldrewood Southampton University and Birmingham City Library, to name just a few.



OUR AREA

Szerelmey GB undertakes projects throughout the length and breadth of Great Britain including Guernsey and Jersey. Szerelmey GB does deliver projects in London, although the majority of the Company's work is outside London. Szerelmey Ltd, sister company to GB, work almost exclusively in London and within the M25.

BATH LONDON **Milton Keynes**
BRISTOL **ASCOT** Cambridge
BIRMINGHAM Plymouth **CROYDON**
PORTSMOUTH **Guernsey** YORK
SHEFFIELD **CANTERBURY** JERSEY
O **CARDIFF** *Salisbury* **Winchester**
OXFORD VIRGINIA WATER **SOUTHAMPTON**



A LOOK AT OUR SERVICES

WHAT YOU MIGHT NOT REALISE IS, WE ALSO CARRY OUT:

- BACKING WALL STRUCTURES
- DAMP PROOF MEMBRANES
- FIRE AND CAVITY BARRIERS
- INSULATION
- UNDERFLOOR HEATING
- DRAINAGE



SZERELMEY OFFERS SUCH A WIDE RANGE OF SERVICES ACROSS BOTH NEW BUILD AND RESTORATION SECTORS, THAT CLIENTS DON'T ALWAYS REALISE THE EXTENT OF WHAT WE DO. IN ORDER TO DISPEL THE NOTION THAT WE "ONLY DO CLADDING", HERE IS A SUMMARY OF OUR SERVICES:

NEW BUILD

EXTERNAL CLADDING - stone, faience, terracotta and brick if part of a larger package

INTERIORS - stone, faience, agglomerate floors (raised and standard), lightweight suspended wall linings, ceilings, bespoke staircases, bathrooms, spa areas, reception desks

HARD LANDSCAPING - complex paving, custom water features, benches, planters, steps, feature walls, terraces

- We offer total project management from design through delivery and installation
- We have an in-house design team using BIM, Revit, AutoCad, Rhino, Inventor, BuildDesk
- We offer material advice, sourcing and supply
- We carry out cost plan development
- We manage co-ordination, planning and programming and logistics
- We undertake full site management and installation

RESTORATION

We offer a complete range of restoration, conservation, refurbishment and remodelling services and are highly experienced at working on fragile and heritage buildings.

In addition to a full range of restoration and cleaning services we employ trained, specialist restorers and are experienced in working with:

Brickwork, stonemasonry, terracotta repair, terracotta replacement, lime plaster, lime render, lime washes, rendering, joinery, carpentry, roofing, decorative painting, metalwork and leadwork.

Over the course of our long history our Restoration business has worked on innumerable listed, heritage, fragile and iconic buildings across the Capital.



LIMESTONE & WINE

“LIMESTONE SOILS ARE SAID TO ACCOUNT FOR SOME OF THE BOLDEST WINES IN THE WORLD. WE COULD SAY THAT LIMESTONE ITSELF ACCOUNTS FOR SOME OF THE GREATEST BUILDINGS.”

WHY LIMESTONE AND VINEYARDS?

As stone specialists Szerelmey works with a huge variety of different stones from exotic and very expensive marbles, to granite, slate, sandstone and limestones. Of these, it is stones from the diverse “limestone family” that make up the largest percentage of our buildings. Limestone is a sedimentary rock that contains at least 50% calcium carbonate in the form of the mineral calcite. All limestones contain a small percentage of other materials such as quartz, clay minerals and other minerals and may contain larger elements of pyrite, siderite or chert. Limestones vary greatly in their appearance and qualities such as durability and strength, which will impact on their suitable uses in the construction industry.

Something limestones do share in common, in general terms, is their correlation to excellent vine growing regions, and whilst we are primarily stone specialists at Szerelmey, for the most part, we are also not averse to a nice glass of wine too!

Limestone soils are rich in minerals and plant-accessible calcium carbonate, the main chemical component of limestone, and are typically found along decayed limestone outcroppings. Often the soils will consist of a base layer of limestone soil with a mixture of limestone and marl on top - marl being a mixture of clay and limestone. There are four key reasons why these limestone soils are thought to contribute towards wine quality:

- 1. Water management** - calcium-rich clay soils retain moisture during dry periods, but drain well during heavy rain.
- 2. Nutrient management** - calcium-rich soils are associated with improved nutrient uptake by the plant.
- 3. Root development** - vines have very deep root systems that penetrate down to the deep soil layers. Limestone soils are good because the soil particles offer less mechanical resistance to roots than some other soil types, and so allow them to expand and grow healthily.
- 4. Disease resistance** - studies have shown that calcium-rich soils are essential for the formation of disease-resistant vines and grapes.

OUR BUILDINGS AND THEIR WINE PARTNERS AND VINEYARDS

Here we take a light-hearted look at some of our buildings in different limestones, from different regions, and attribute a local wine to them!

FRENCH JAUMONT

SAINSBURY LABORATORY
CLIENT - UNIVERSITY OF CAMBRIDGE
ARCHITECT - STANTON WILLIAMS
MAIN CONTRACTOR - KIER

A winner of the RIBA Stirling Prize, the building has a distinctive façade with 168 French Jaumont columns each 4.5m high and requiring highly specialist design and installation. Jaumont limestone is quarried in the Moselle department of north-east France, which is also home to “Moselle” wines. Red, rose and white wine is produced here with the white most prolific and noted for its light, crisp and aromatic body. White wines include Pinot Gris and Auxerrois Blanc.



INDIANA LIMESTONE

GREAT MINSTER EAST
CLIENT - BARRATT HOMES
ARCHITECT - EPR
MAIN CONTRACTOR - BARRATT HOMES

This was a complicated project that involved restoration, repair, cleaning and new build stonework. Szerelmey undertook all the work, replacing like-for-like Indiana limestone on the façade and creating a new entrance. This was the largest project in London using this American limestone. Indiana has a thriving wine industry, to such extent that there are numerous “Indiana Wine Trails” that take in a number of the wineries. A wide variety of grapes are grown on the limestone soil, giving rise to a diverse collection of reds, whites and roses.



TRAVERTINE

62 BUCKINGHAM GATE
CLIENT - LAND SECURITIES
ARCHITECT - PELLI CLARKE PELLI WITH SWANKE HAYDEN CONNELL
MAIN CONTRACTOR - SIR ROBERT MCALPINE

Szerelmey carried out all the internal stonework to the imposing reception area of this impressive building. We designed, supplied and installed end-matched Silver Travertine to the walls, Gris Inma flooring and Classic Roman Travertine in the bathrooms. The most famous travertine quarries are found in the Lazio region of Italy, outside Rome. Lazio is most famous for its white wines, which are noted for being crisp and light, and best suited to being consumed while young (the wine, not the consumer). The area produces some sweet wines and several reds. Notable whites are Castelli Romani, Frascati and Est! Est! Est! and red, Cesanese del Piglio.



GERMAN JURA LIMESTONE

KINGS GATE HOUSE
CLIENT - LAND SECURITIES
ARCHITECT - LYNCH
MAIN CONTRACTOR - LEND LEASE

This complicated and unusual design involved the design, supply and installation of German Jura limestone in the form of large rectangular blocks and imposing stone fins offset floor on floor and supported on pre-cast concrete columns. The fins are 3m high and were shipped from Germany to Portland to be assembled and transported direct to site in single units. All the installation was done using mast climbers. Whilst our Jura limestone is quarried in Germany, there is a department of France called Jura, between Burgundy and Switzerland that is famous for its wine. I concede this is cheating. However, Jura wine is little known outside France and is described as distinctive and idiosyncratic! Its most famous wine is vin Jaune, made like sherry in an oxidative style. The grape trousseau, from the region, is very highly rated. The area of Jura in Germany from where our stone originated is most associated with beer (Tucher Brau brewed in Nuremberg).



MOLEANOS

THE COURTHOUSE HORSEFERRY ROAD
CLIENT - BARRATT HOMES
ARCHITECT - HLM
MAIN CONTRACTOR - BARRATT HOMES/STANMORE

Szerelmey installed all of the external handset Moleanos cladding to this 9 storey residential building, a 900mm Carioca Gold granite plinth and Carioca Gold granite to the balconies. Szerelmey installed the cladding to the lower floors while the structural concrete for the upper floors was still being poured, making this a very rapid build.

Portugal, with its limestone mountain ranges and fertile valleys is known for its excellent wines of both red and white variety. White “branco” wines from Bairrada and Alentejo like the cheeky Antao Vaz are highly rated, along with full bodied reds from the Douro Valley.



CALIZA CAPRI

40 GROSVENOR PLACE
CLIENT - NPS VICTORIA INVESTMENTS LONDON LTD
MAIN CONTRACTOR - SZERELMEY RESTORATION

This large commercial building on the corner of Grosvenor Place and Hobart Place was cleaned using the house cradle system with a combination of water, steam and hand cleaning methods. The thorough restoration and cleaning work has returned the original pristine appearance to the Spanish Caliza Capri limestone facades. Caliza Capri is quarried in Southern Spain and is a rich, creamy white stone containing small fossils. The wines of this region, round Alicante and south to Andalusia are less known than their northern counterparts, but every bit as good. Monastrell is a characterful, high alcohol red variety and Moscatel, a natural sweet, aromatic variety that is typically used for producing fortified wines.





Szerelmey

www.szerelmey.com

Specialists in stonework, faience & restoration since 1855