

# finesse

MAGAZINE 2019/20



**NEWS**

**HERITAGE PROPERTIES**

**PROJECT FOCUS**

**MENTAL HEALTH**

**MODERN SLAVERY**

**DESIGNING WITH NATURAL MATERIALS**

**AND MUCH MORE**



**Szerelmey**

Specialists in stonework and restoration **since 1855**



# Szerelmey

Specialists in stonework and restoration since 1855



EXTERNALS | INTERNALS |  
HARD LANDSCAPING | RESTORATION  
| FAIENCE

[www.szerelmey.com](http://www.szerelmey.com)

## WELCOME

**W**e think it's fair to say this last year has been one of uncertainty, and as we go to press ahead of 31st October, it is hard to know what the immediate future holds. Despite this, 2019 has been a good year for Szerelmey again. We have, like many I expect, seen a couple of projects put on hold at pre-contract stage, but overall the outlook remains positive from our perspective. Our 2020 order book is already very healthy and we are looking towards 2021/22 and hoping that the market holds. In reality, the industry is cyclical and it is not unlikely that a downturn looms in the years ahead. On a positive note, 2019 has seen good progress across the industry in support of mental health and social collaboration and engagement. This issue of finesse, our biggest yet, has a number of fascinating editorials and a brand new Health, Safety & Wellbeing section with contributions from Martin Coyd, Head of H&S, Mace and Samantha Ireland, Head of Business Change, GLAA. We also take a look at apprenticeships, building with natural materials, British Standards, a number of design topics and a raft of more interesting subjects!

A big thank you to our contributors: David Hills, Purcell; Jane Buxey, Stone Federation; Mick Walsh and Thomas Coughlin, Darwen Terracotta; Alastair Crockett, Niall McLaughlin Architects; Martin Coyd, Mace and Samantha Ireland, GLAA.

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## Q & A

MARK CHIVERS



**Mark, you have been with Szerelmey since 1982, and MD of Restoration since 2005. What is the single biggest change you have noticed in the industry in that time?**

Over the last few decades there has been huge change on many levels. One of the most significant must

be the improvements in Health and Safety and the relatively recent move to encompass general wellbeing and mental health within this, all of which is vitally important. In our industry one major development has been the control of exposure to silica dust. The mental and physical health and the safety of our staff is an absolute priority.

**There is currently a high demand for retained facade work. What are your views on dismantling, storing and rebuilding, versus retaining facades in situ?**

This is a tricky question, which depends on a number of variables. However, in general and if possible I feel it is preferable to retain a facade in situ rather than dismantle, store and rebuild. This decision can almost be made for you if the existing facade has been constructed using a highly cementitious mortar. This will make it much more difficult to dismantle without causing damage to the existing stonework. Although every care is taken to protect the stone during removal, hoisting, transit and storage, there is always a risk of damage.

**You have worked on hundreds of buildings over the years. Which stand out to you and why!?**

This would have to be Battersea Power Station! We have been involved with this iconic building since the 1980s with a variety of developers. We are immensely proud to be on site at the moment cleaning and restoring the internal brickwork and faience and adapting existing openings. The sheer scale of this building is truly breathtaking.

**How do you see restoration work being effected by Brexit?**

It is really very difficult to predict what will happen given the ongoing "chaos" in parliament. In general though, and what we are already experiencing, is an increase in restoration works particularly retained facades with remodeling of existing spaces behind. We remain cautiously optimistic!

**Finally Mark, what are your views on apprenticeships?**

I am a big supporter! Szerelmey is a place for people to learn and become a specialist in their field, where traditional skills are passed through generations.



## PROJECT ROUNDUP

It has been another busy year at Szerelmey with 2020 set to be one of our busiest yet. This year we completed external cladding works at Lincoln Square consisting of faience and stone cladding, and Portland stone cladding to the new flagship Adidas store on Oxford St. Internal projects included the completion of Chelsea Barracks Phase I, where we installed luxury stone to the bathrooms, foyers and reception areas of three buildings. Another internal project is 100 Bishopsgate, where we installed vein matched Lasa marble feature walls and basalt flooring. We are nearing completion on an extensive project in Yorkshire, delivering all elevations of a private residence and a number of subsidiary buildings on the site.

Our Restoration team completed extensive work at the Grade II\* listed Langley Park Hotel to stunning effect, works to the historic Lincoln's Inn and a complex facade retention of seven facades at Hanover Square.

We have fantastic projects for next year including a stunning faience facade for a hotel, a Portland stone extension to St Paul's Cathedral School and complicated glass mosaics for a private spa. We will be delivering an external cladding project in stone and faience for Regent House, a large scale internals project at Marble Arch Place, an internal package at Hanover Square, a large cleaning and repair package at 55-91 Knightsbridge and extensive restoration at Woolwich Creative District. Chelsea Barracks Phase IV will be keeping us busy with delivery of the external packages to three new buildings and we have a further extensive project for a private residence, delivering the facades to two imposing extensions.



## NEW FACES ON THE BOARD

Szerelmey Ltd is delighted to announce the appointment of two new Directors bringing a new dynamic and perspective to compliment the current Board's stonemasonry knowledge and experience. Wayne McIntyre heads the firm's commercial management with 25 years of construction industry experience in the UK and overseas. Tamsin Pickeral, Szerelmey's first female Director, leads the company's business growth, developing the group's status and culture in our client market and within Szerelmey's own people and companies.

Szerelmey has built its longstanding reputation on the excellence of its stone masonry and restoration and its experienced design and management teams. The company has grown and evolved expanding its specialisms to include materials such as faience, terrazzo, glazed brick and pyrolave. At its root Szerelmey is a people business fueled by a passion for the industry, and the addition of Tamsin and Wayne to the Board starts an exciting new chapter for the company.

## AWARD WINNERS

Three very different projects, but all award winners! Academy House, better known as the Sports Direct Headquarters and home to Flannels won the facades and cladding category at the AJ Specification Awards 2019 earlier this year. The facade consists of striking blue faience tiles with a ridged profile all installed by Szerelmey and manufactured by Darwen Terracotta. John Robertson Architects, with whom we have worked on a number of occasions, were responsible for the design. Our second award winner is the Royal Opera House, which won the coveted London RIBA AND National RIBA awards 2019 for the Open Up project designed by Stanton Williams. As part of this project Szerelmey installed the interior stonework consisting of Crema Marfil limestone supplied by Levantina. Our third award winner is Wilkins Terrace, a hard landscaping project forming part of University College London, which won the Civic Trust Award 2019. The scheme was designed by Levitt Bernstein with the Portland stone supplied by Albion Stone.



## HAND HELD TO SUPER SCALE: BUILDING WITH CERAMICS

The Building Centre on Store Street in Fitzrovia is a leader in promoting innovation in the built environment. Drawing on our specialism in faience Szerelmey is part sponsoring their exhibition Hand Held to Super Scale: Building with Ceramics, which runs from September 2019 to 31 January 2020. The exhibition will include numerous buildings, including some of ours, clad in faience and a series of stimulating events with luminaries in the industry. Szerelmey is hosting a networking event, which will include speakers, on 4 December - contact the office for more details.



## ETHICAL STONE REGISTER

Szerelmey has become the first contractor to achieve Declaration level on the Ethical Stone Register. The ESR is designed to provide a single source point for ethically and responsibly sourced natural stone, giving clients assurance to this end. As such, in order to be entered onto the register Szerelmey had to complete an in depth questionnaire providing substantiating evidence for our answers.

The Ethical Stone Register is a unique resource created specifically for the natural stone industry, in response to The Modern Slavery Act 2015 and the issues of sourcing materials responsibly. It allows natural stone companies, whatever their size, to offer a responsible and manageable ethical sourcing solution to their clients. This is something that Szerelmey takes very seriously. Szerelmey specialises in restoration and in the design, supply and fixing of new stonework, faience and associated works. We also specialise in building envelopes, hard landscaping and internals.

## MENTAL HEALTH FIRST AIDERS

We are committed to helping create a workplace where people feel they can talk and get support when they need it. As part of our ongoing support of mental health in the workplace, we now have a team of 12 qualified mental health first aiders covering our office and different live sites. We have developed a series of posters for our offices and our sites that show who our mental health first aiders are, and how to get help; our posters have been produced in four different languages.



## LADIES NIGHT

We are always keen to bring ladies in the industry together to have a catch up and it seems this works best over a glass of wine! In April we held our first wine tasting event for the ladies at Laithwaites near London Bridge, hosted by celebrity wine expert Grant Hedley. It was a great evening and highly informative on the wine front, although to be honest, it all tastes good no matter which type of soil the grapes are grown on! This autumn we held a Taste of Italy evening with wine, anti-pasti and live music, which proved to be a very lively event! We had a fantastic turn out of ladies from all different sectors in the industry and really enjoyed the opportunity to catch up with old friends and forge new relationships.

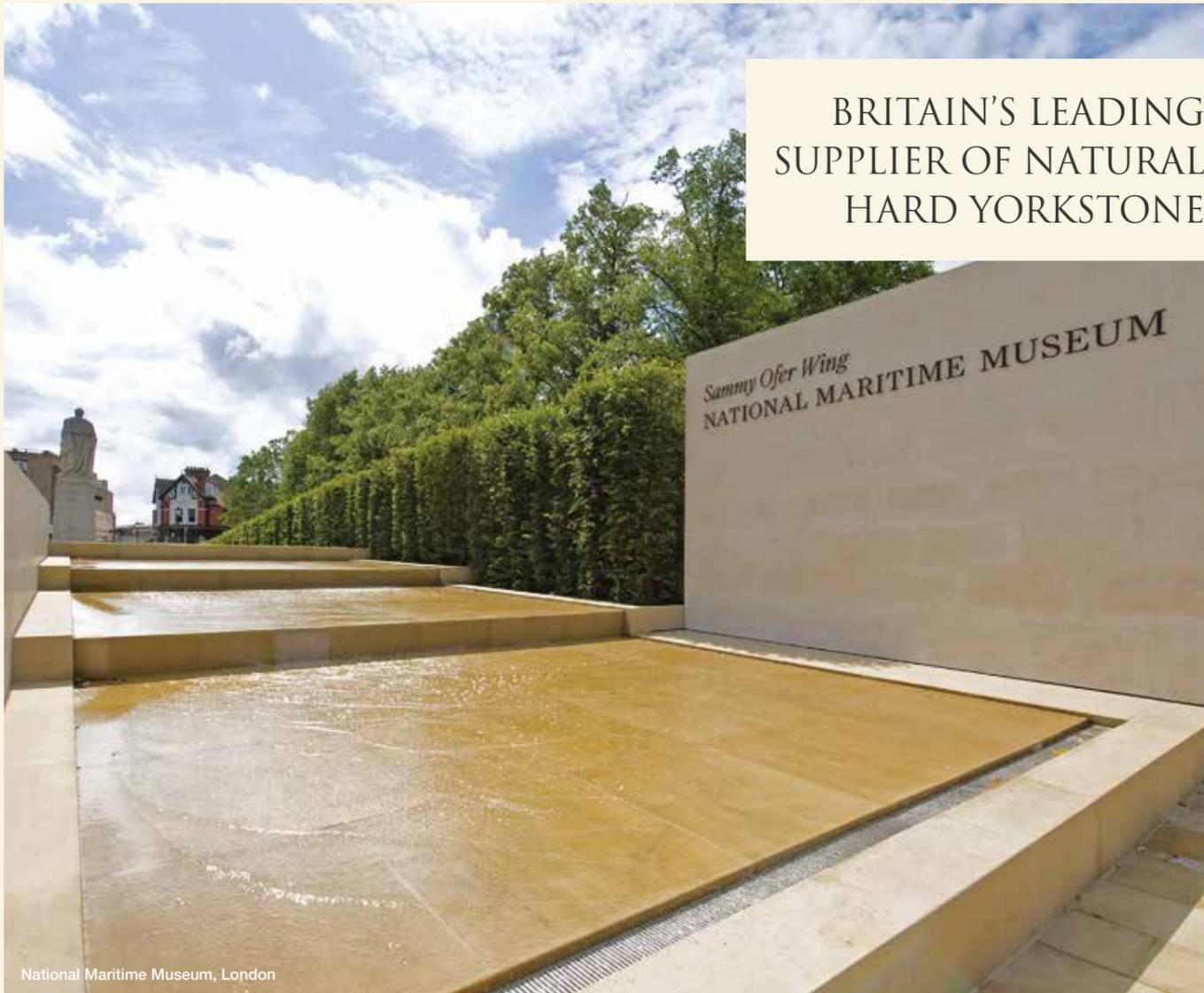
### SHOUT OUT TO THE FINESSE TEAM

**Editorial Team**  
Tamsin Pickeral  
Gauri Yennawar  
Sabrina Forte

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# CELEBRATING INSPIRATIONAL DESIGN



Classical yet contemporary. Innovative yet traditional. Fusing natural materials with an inspired vision. No wonder this iconic building was shortlisted for RIBA's 2018 Stirling Prize as well as scooping Highly Commended at the Natural Stone Awards and winning RIBA South's Building of the Year 2018. Designed from the very beginning to harmonise beautifully with its environment, the award-winning Nazrin Shah Centre at Worcester College, Oxford was constructed using natural materials, including 500 tonnes of our locally quarried Clipsham limestone.

Prized for its timeless quality and design flexibility, Clipsham's beautiful creamy gold tones are frequently specified for prestigious architectural projects including

the refurbishment of the University Arms Hotel in historic Cambridge and the stunning Orangery at Rushton Hall, Northamptonshire.

However, we don't just supply the stone. We own the quarries as well, so you can be confident about provenance and reassured about consistency. Having acquired Clipsham Bidwells quarry in March 2018, we're now the exclusive supplier of Clipsham limestone globally. With guaranteed reserves for 900 years, we're looking forward to helping create more buildings like Nazrin Shah. Find out why so many architects and specifiers choose Clipsham limestone for their projects – request your sample at [www.stamfordstone.co.uk](http://www.stamfordstone.co.uk).

*“Traditional materials that have stood the test of time are less likely to go in and out of fashion and so these give our architecture a timeless quality. With stone we appreciate the whole-life cost benefits – it is robust, long-lasting, requires minimal ongoing maintenance and ages gracefully.”*

Tom McGlynn, Niall McLaughlin Architects



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# HISTORIC PROPERTIES

LANGLEY PARK HOTEL



## LANGLEY PARK HOTEL

**CLIENT** - ARAB INVESTMENTS LIMITED  
**MAIN CONTRACTOR** - MULTIPLEX  
**PROJECT ARCHITECT** - GIBBERD

**S**zerelmey Restoration has recently completed an extremely large package of works at Langley Park Hotel. This interesting project has seen the conversion of a derelict Palladian mansion into a 5\* hotel, to the designs of Gibberd Architects. Much like Battersea Power Station, this project has been totally transformative, breathing life back into a neglected historic building.





# WHISTLE-STOP HISTORY OF WOOLWICH

**W**oolwich is in the midst of a far-reaching development plan that will see a series of landmark historic buildings being brought back into use to form the new Woolwich Creative District; an important arts and cultural destination. Szerelmey is delighted and privileged to be a part of this project and will be carrying out extensive restoration and remodelling works to the listed buildings.

Woolwich Warren, so called for the number of rabbits that lived in the area! The Royal Laboratory produced explosives, fuses and shot and also housed an innovative firework factory which supplied fireworks for the major national occasions such as coronations and royal jubilees. In the years that followed there was an expansion of building work which included the formation of the Royal Regiment of Artillery and the construction of their first barracks, a brass foundry, a new mansion house and the buildings of Dial Square, probably designed by Nicholas Hawksmoor. The Royal Military Academy was founded in 1741 and became home to a theatre. This marked the beginning of the relationship between the creative arts and the military in the area, which also saw the Royal Artillery Band based here from 1762-2014. George III visited the Academy in 1773, arriving by barge and granted a new "bean feast" holiday which was observed for 200 years! This area, Woolwich Warren, is where the Woolwich Creative District is being developed today. This will see the transformation of five Grade II and Grade II\* listed buildings: a former cartridge factory, a laboratory, a carriage mounting shop, the Royal Military Academy and the old ammunitions factory.

accommodate prisoners who would otherwise have been sent to the colonies. These prisoners were used to build the many new wharves and to dredge the silt from the river. In the same time period, and into the early 1800s, new barracks were built on Woolwich Common for the Royal Regiment of Artillery. The Royal Arsenal was established in 1805 and rapidly became the world's leading munitions works. Shortly afterwards the Royal Military Academy moved to the east side of Woolwich Common, where it taught classes in etiquette, dancing and drawing in addition to military sciences, French, Latin and fencing.

The dockyard was extended in 1833 and the 1840s when modern docks were built. Woolwich Arsenal and Dockyard stations were then opened in 1849 on the South Eastern Railway's new line from London Bridge to Dartford, Gravesend and Strood. In 1869 the dockyard was closed and handed over to the War Department for use as an annexe of the Royal Arsenal. In 1886 a group of factory workers formed the Dial Square FC, which became known as the Royal Arsenal and then finally in 1913 as Arsenal.

Woolwich is a fascinating place with a rich and interesting history that dates back to at least the Iron Age when people settled along the river Thames in this area. Although the name probably derives from the old English for "a trading place for wool", there is no evidence of wool markets. Instead it is known for its naval associations which date back to 1513 when Henry VIII founded a dockyard here to build the Royal ship Henri Grace a Dieu. This set in motion a series of naval expansions that saw a rope yard, gun battery and ordnance survey established in the area along the Thames. In 1559 Elizabeth I went to Woolwich to officially mark the launch of her ship the Elizabeth Jonas.

In 1695 the Royal Laboratory was established on a site known as

From the late 1770s old naval vessels were moored offshore and used to

Szerelmey Restoration's work has extended from the main mansion house to the adjacent Stable Block and the Winter Garden. All the natural stonework of the house was cleaned first, with in situ repairs, indenting and full repointing with lime mortar carried out. All elevations were re-rendered on the main house and new front steps and grand entrance, designed by Gibberd Architects, have been installed. All of the balustrades were replaced with new Portland balusters with Clipsham plinths, copings and die stones. The Winter Garden, which is being turned into an elegant function space, was cleaned internally and externally, stone indenting and in situ repairs carried out and the exterior lime rendered.

Internally we have stripped paint from the barrel vaulted basement to expose the original brickwork, as well as restored a grand Portland stone fireplace.

The Restoration team cleaned the brickwork on the Stable Block, carried out full repointing, replaced isolated bricks and rebuilt a section of wall to replace a defective area with traditional local wood-fired bricks.





# HISTORIC PROPERTIES

## BATTERSEA POWER STATION

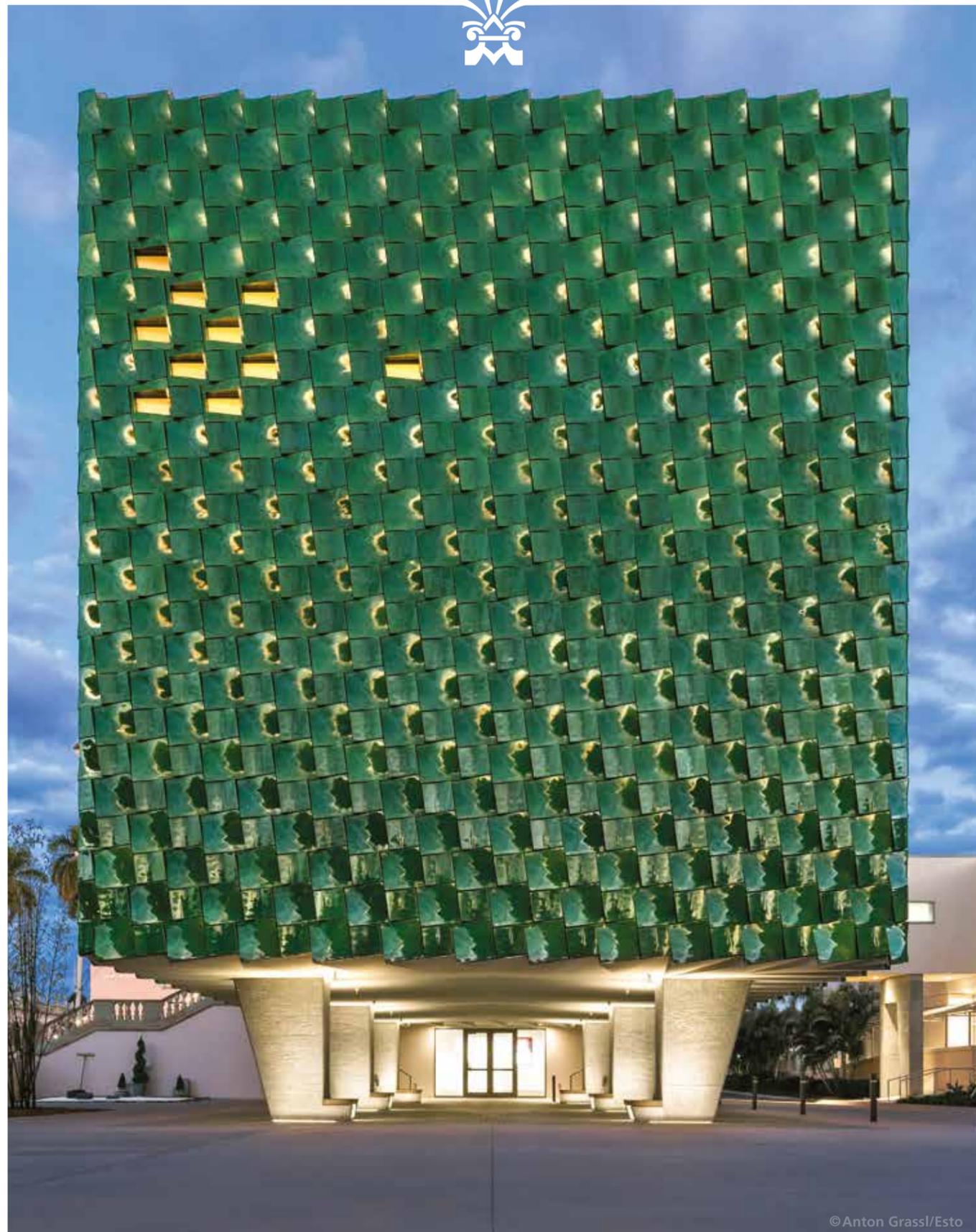
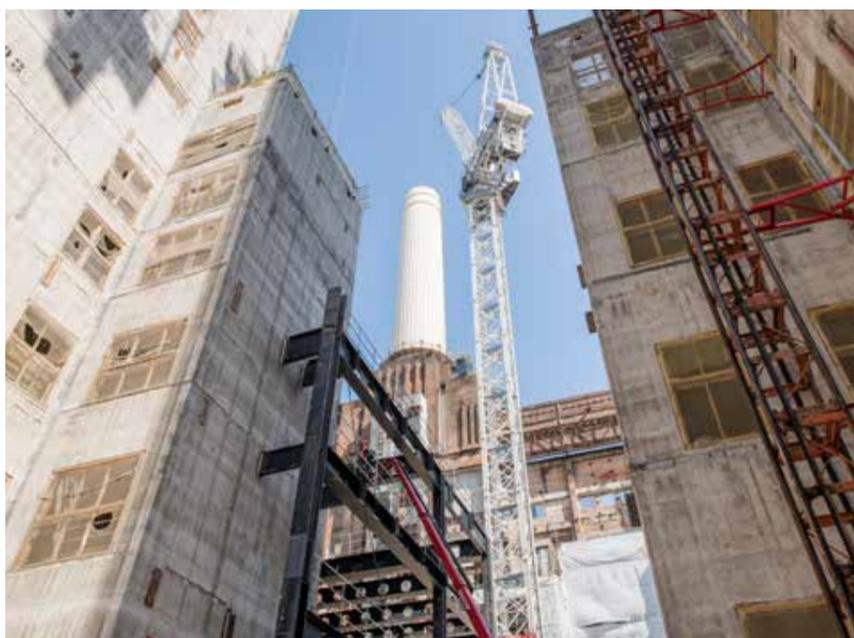
**CLIENT** - BPSDC  
**MAIN CONTRACTOR** - MACE  
**ARCHITECT** - WILKINSON EYRE AND PURCELL

**B**attersea Power Station ranks amongst the most recognized landmarks in London and is one that Szerelmey has had a long history with; Szerelmey Restoration has been on site carrying out the internal restoration works here for over a year now, and have a few months remaining. It has been one of the most exciting projects we have engaged with, due partly to its close vicinity to our offices and to what the development represents. Bringing this building back to life has stimulated the regeneration of the entire surrounding area leading to local jobs, boosting the local community and creating a vibrant buzz. Given the many failed attempts to restore the building over the years, it is fantastic to see it finally coming together with completion very firmly in sight.

### Some things you may not know about Battersea

1. The Power Station is home to a number of Peregrine Falcons. In order not to disturb the falcons during construction work, a special tower was built with a custom-made nesting box. The birds were encouraged to move to this from their existing nest at the base of one of the chimneys. Their new home has proved a great success (despite the cost!).
2. Allegedly during WWII, surplus

3. bank notes were burnt alongside coal at the Power Station to prevent the money falling into the hands of the Germans whilst under threat of invasion.
3. The Power Station is the subject of Pink Floyd's Animals LP (1977).
4. The Power Station was in the opening scene of Alfred Hitchcock's 1936 film, Sabotage.
5. At one point the Power Station supplied 20% of all London's Electricity needs.



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**BOSTON VALLEY**  
**TERRA COTTA**  
[www.BostonValley.com](http://www.BostonValley.com)

**Building:** John and Mable Ringling  
 Museum of Art - Center for Asian Art  
**Location:** Sarasota, FL  
**Architect:** Machado Silvetti  
**Contractor:** Sun Tile of Sarasota, Inc.

## LINCOLN'S INN

**CLIENT** - THE HONOURABLE SOCIETY OF LINCOLN'S INN  
**MAIN CONTRACTOR** - GRAHAM CONSTRUCTION  
**ARCHITECT** - MICA ARCHITECTS LTD

**S**zerelmey Restoration has delivered an interesting package of works at the historic Lincoln's Inn in Holborn to facilitate the construction of a new visitor centre below ground. The works began with the removal of existing masonry floor finishes and the Benchers' Border wall, with the masonry carefully logged and removed from site for storage. The Benchers' Border wall was reinstated in line with modern day standards to the edge of the new floor slab to enable adjoining glazing to be incorporated into the new scheme. A new Crosland Hill York stone, intermixed with granite, was laid on the terrace with a diaper pattern to mimic the brickwork seen all over the Great Hall and Library.

Granite slabs weighing up to seven tonnes were raised and re-laid so the concrete slab could be cast and insulated and water proofed to protect and heat the lecture theatre and coffee shop underneath.



The Terrace now sports planters and roof glazing surrounded by the same Magnesium Limestone originally used on the Great Hall and built at a similar time as the Houses of Parliament, again using the same stone which, of course, gave Mr Szerelmey his notoriety all those years ago.

The 1960's Library extension was demolished in place of a modern red brick and Magnesium Limestone building situated over a large underground extension where many historic and valuable works are housed. To improve the connection between the new extension and the Library, an eight metre tall glass link was installed and the Tower stair re-configured by Szerelmey.

Szerelmey played an integral part in the new stone door to the south of the site, which was recently visited by Her Majesty the Queen. This door forms the new main entrance to the visitors centre via the new lift and stair shaft created through the original tower walls, which required 15 tonnes of brick removal by Szerelmey and a temporary works scheme, testing the expertise of Szerelmey Restoration and the contractor.

## MOORGATE AND LONDON WALL

**CLIENT** - THOR LTD  
**MAIN CONTRACTOR** - KNIGHT HARWOOD  
**ARCHITECT** - PAUL DAVIS AND PARTNERS

**T**his large corner development on London Wall and Moorgate is one of many retained facade projects that Szerelmey Restoration is currently involved in. Facade retention schemes generally fall into one of two types. The first is when the historic facade is carefully dismantled and stored while remodelling of the structure takes place. Once the main construction work has been completed, the facade is reinstated to its original historic appearance. The second method is to leave the facade in place and supported while the construction works take place behind. Szerelmey Restoration delivers projects using both methods, with the former being the case on Moorgate and London Wall.

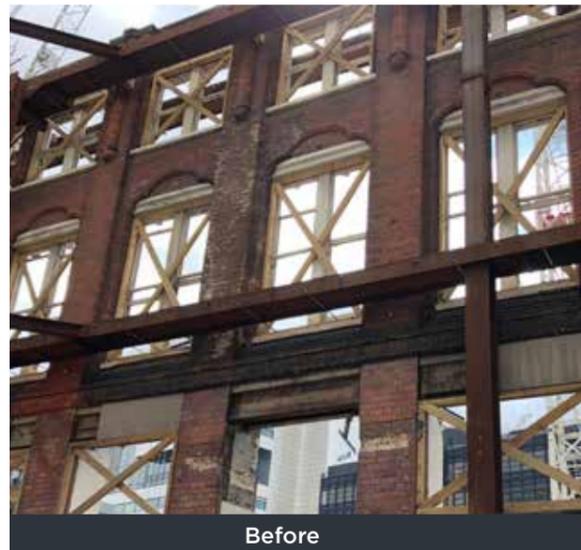
The existing facades on both streets were initially cleaned, carefully surveyed and investigative works were carried out to establish the method with which the original stonework had been fixed. Once the facades were recorded, they were carefully dismantled with each stone photographed, labelled and palleted in the order in which they needed to be reinstated. While the stones are being stored, any major repairs are made. Once the structural works were complete, the stones were reinstated and the facades restored to their original appearance. Minor in situ repairs and indenting were made where needed, and both facades finally cleaned to remove surface dust and debris.



# ONE CROWN PLACE

**CLIENT** - AMTD LONDON DEVELOPMENT COMPANY LTD  
**MAIN CONTRACTOR** - MACE  
**ARCHITECT** - KPF

**S**zerelmey Restoration has been contracted for extensive cleaning and repair work to the historic retained facade that forms part of a new mixed-use development consisting of two new towers above a podium. The retained Georgian facade is brick with York stone dressings and decorative brick details.

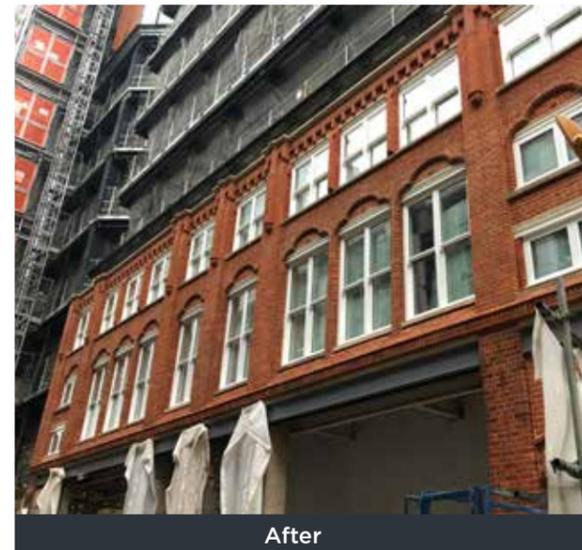


Before



The works included: securing the new floor slabs to the retained facade using bespoke stainless steel bracketry, cleaning and repointing of brickwork, treatment of structural steelwork, removal and replacement of timber sash windows and repair and replacement of glazed bricks.

Further works involved dismantling the brick parapet, which was rebuilt incorporating new sandstone copings, traditional handmade Imperial bricks and flush lime pointing to match original (see images above).



After

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# LISTED BUILDINGS

CELEBRATING ARCHITECTURE

England is home to an estimated 500,000 listed buildings and structures, which are protected by Historic England. Of these, approximately 600 listed buildings and structures can be found in the City of London, in just 1.12 square miles. The system of listing a building is one designed to protect and preserve its special architectural or historic merits. Significantly for the construction industry, a listed building is one that requires very careful consideration once in the planning system so its unique qualities are not diminished. This brings into play a very serious need for collaboration and communication between, quite often a large number of different bodies which will include Historic England, planners, a Conservation Architect, a Principal Architect, a main contractor, the restoration or construction company undertaking planned works and a raft of other subcontractors.

The older a building is (and London is full of old buildings) the more likely it is to be listed. Historic England details how in general principle, all buildings built before 1700 which survive close to their original condition are highly likely to be listed. Buildings built between 1700-1850, which survive close to their original condition, are also likely to be listed. Those built after 1945 will be carefully evaluated before being listed, and those that are less than 30 years old are not normally considered to be of special architectural or historic interest because they have not yet stood the test of time. Ostensibly, all contemporary architects will have to live to a great age if their aim is to see their buildings listed! A controversial exception is No 1 Poultry, London, designed by James Stirling and Michael Wilford and completed in 1997. This "Marmite" building was awarded a Grade II\* listing. The same listing was also awarded to Sir Michael Hopkins' Schlumberger Gould Research Centre in Cambridge, which was completed in the late 1980s. Only six structures have been awarded Grade I listed status since 1961, three of which are bridges: the Humber Bridge, by Freeman Fox and Partners, Bernard Wex and RE

Slater; Kingsgate Bridge, Durham by Ove Arup; the Severn Bridge, by Freeman Fox and Partners, Mott, Hay and Anderson and Sir Percy Thomas. The youngest Grade I listed buildings are: the Willis Centre, Ipswich, by Norman Foster; the Lloyd's Building, by Richard Rogers and the British Library by Colin St John Wilson and MJ Long.

Grade I buildings are those considered to be of exceptional architectural and/or historic interest and they account for just 2.5% of all listed buildings. The next highest ranking is the Grade II\* listing which are particularly important buildings of more than special interest, and these account for just 5.8% of the list. The remaining 91.7% of listed buildings are Grade II, with this being the most likely grade listing for the private home owner.

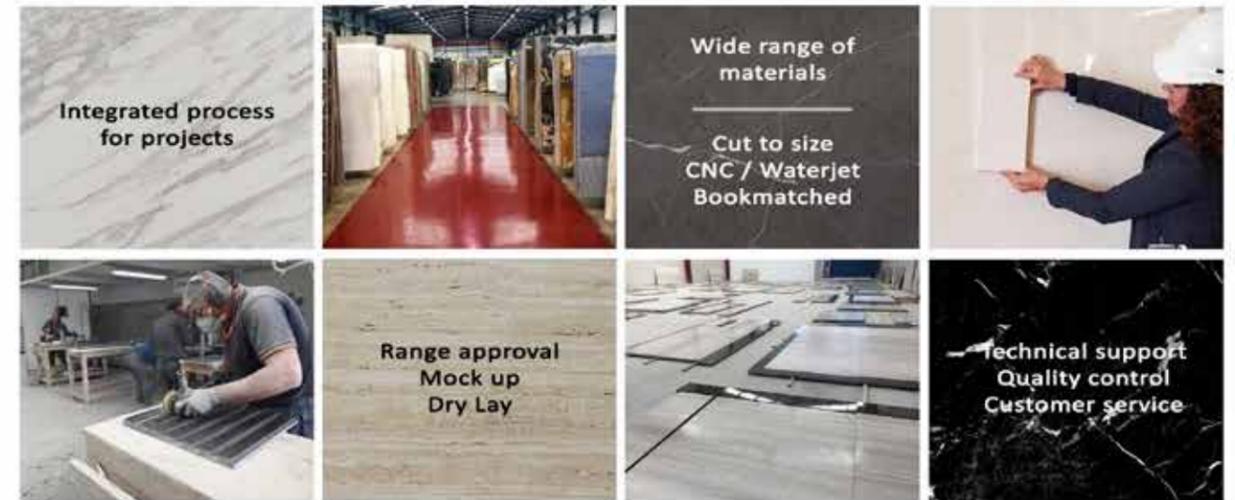
Given that the vast majority of listed buildings were built several hundred years ago in very different times, today their configuration, especially internally, is very often not suitable for contemporary use. This relates particularly to historic buildings being used for commercial, retail, leisure or cultural purposes, where they need to accommodate far more pedestrian foot traffic, disabled access, increased facilities and optimised floor space - particularly in London where every square foot counts! As such there is an increasing move towards retained facades, where the historic exterior is preserved while the interior is completely remodelled or facade stretching, where the historic exterior is preserved and additional storeys added above or upper storeys "stretched" to accommodate more floors behind. These practices solve a number of contemporary issues, providing the historic structure and character of the building is preserved. With listed buildings, Historic England and generally a Conservation Architect closely monitor any such projects to ensure the protection of the building.

Szerelmey Restoration is highly experienced in working on Grade I, II\* and II buildings with over 70% of all our work carried out on listed buildings. For more information about our projects please contact the office.

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# IT'S ALL ABOUT RETAINED FACADES - KEEPING A HISTORIC FACE ON IT

Over the last two years, and increasingly so, there has been a noticeable uplift in the number of retained facade projects taking place, particularly in London. Historic buildings, many of them listed, are being remodeled behind their valued frontage to accommodate the rapidly evolving demands of modern working, living and playing. Contemporary expectations on our buildings and the spaces we occupy, have dramatically evolved in the last decade or so, to an almost unrecognizable extent. Not only are expectations very different but the need to provide more actual space, whether living or working, and space with better efficiency is paramount. Added to this is the balance of preserving our historic streetscapes while embracing the contemporary skyline; sometimes this results in retained historic facades that are integrated into much larger contemporary facades, to both positive and negative end.

There are two approaches to retaining facades. Firstly, in some circumstances it is possible to retain the facade in situ, supporting it with steelwork whilst the building works are enabled behind; we employed this method on 5-7 and 11-17 St Helen's Place facades, 11-15 Grosvenor Crescent, New Bond Street/Hanover Square and on site at One Bishopgate Plaza. In other cases, it is either not possible to take this route or more efficient not to, and the historic facade must be carefully dismantled, stored and rebuilt to its original appearance, or in some cases stretched and sympathetically altered; we are currently on site at the corner of Moorgate and London Wall and about to start rebuilding. In some cases, if the facade is beyond safe repair and the stonework deteriorated, then surveying, dismantling and rebuilding the facade using new stonework but in replication to the original is an option.

In order to retain or dismantle historic facades it is essential to have a thorough understanding of the existing building, including its age, the structural build up and connection between the facade and

Szerelmey Restoration has specialized in working on facade retention projects for many years. In 2005 we carried out extensive works to Lion Plaza on the corner of Threadneedle Street and Broad Street, which at the time was the largest retained facade project in Europe and consisted of 11 adjoining buildings!

internal structures, the relationship of the building to its neighbours and knowledge of the foundations. This type of work should only be carried out by a specialist contractor such as ourselves.

## RETAINED FACADE REMAINING IN PLACE

If the facade is to be retained it is established practice for the client's consultant to prepare a concept design for the retention of the structure, which takes into account of the site's particular restraints and allows for the construction of the new structure designed by the consultant. If the form of contract divides the work into separate packages, the client's consultant may only be required to prepare the outline scheme design for the retention structure.

Irrespective of retaining or dismantling, a thorough and detailed survey must be undertaken in the first instance. The survey allows the original method of construction to be understood and serves as a record of every stone. Enabling works on site are carried out and protection installed to the facade and also to any internal faces that are to be preserved. The facade retention structure is installed, including foundations, kentledge (weight to act as a counterbalance), the frame itself, connections to the facade and initial testing undertaken to establish suitability of anchors to be used as temporary fixings.

On completion of erection, the facade retention structure is inspected, and any damage to the facade is recorded

and repairs made. Weatherproofing is installed, if necessary, to the newly exposed tops of the walls.

The facade and facade retention structure is regularly inspected, with findings recorded and logged, key elements are checked and adjusted as required. As part of the ongoing inspections, movement is recorded and logged and action taken if it reaches the trigger level.

The new structure is constructed behind and tied into the permanent retention structure. Once complete, the temporary facade retention structure is dismantled and a working scaffold erected in its place. The facade can then be cleaned and surveyed, after which all necessary repairs can be undertaken.

## DISMANTLING AND REASSEMBLING

This process of completely removing the historic facade while the new building works are taking place, can in some cases prove to be less complex and therefore more efficient; there can also be a cost advantage. It is significant too that in this scenario a new frame is erected to fix the stones to, rather than working around the existing, historic frame and any problems associated with it. This method can be considered when the new build works taking place involve the digging of new basement levels, for example, that can cause stability issues with a retained facade kept in place. A detailed, photographic survey is undertaken to log and record the position of every stone and the state of each individual stone. The survey information will



include CAD plans indicating the stone arrangements at every stone course and CAD elevations and plans indicating the stone arrangements, and a record of control dimensions.

Before dismantling a facade, a detailed investigation into the fabric of the structure from the inside to expose the back face of the masonry and allow examination of the fixing system and structure is made. X-ray surveys are used to assess the extent of the embedded structure, and steelwork and a small sample area of the facade is carefully dismantled to assess the mortar, the ease with which the stones can be removed, the original method of construction and to understand where there might be problematic areas, if any. This sample panel is used as a standard to allow us to match stone to, if and when this

is necessary. During the dismantling process every care is made to prevent damage to the stones; if any stone is damaged then repairs or like-for-like replacements are made.

The stones are numbered and placed on pallets in the order in which they will need to be reinstated before being carefully transported to a secure storage facility. Once there, any stones that require piecing in will be carried out. Once the site works have been completed, the stored facade is reassembled according to the approved drawings, tied into the new structure using appropriate methods and any minor insitu required will then be carried out.

Our specialist team at Szerelmey Restoration is always happy to discuss any restoration projects, so please contact our office for further information on our services or to arrange a meeting.



# RESTORING RESTORATION

BY DAVID HILLS - PURCELL

**R**estoration is a word used innocuously by the layperson to describe work on historic buildings and sites. However, in heritage circles it is an emotive word, dating of course back to the nineteenth century. In his 1849 *Seven Lamps of Architecture*, Ruskin famously decried restoration as 'a lie from beginning to end' believing it sought to change the character of an old building by erasing the evidence and record of its true history. Morris picked up the mantle in 1877 with the SPAB manifesto, calling on architects ... to put Protection in the place of Restoration ... to resist all tampering with either the fabric or ornament of the building as it stands ... in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying.

It is important to remember that these were extreme reactions to extreme actions; our historic buildings were being harmed by ill-considered and unsympathetic alterations and demolition, impacting terribly on what we now call 'significance'. Eugène Viollet-le-Duc defined restoration in 1858: "To restore a building is not to maintain it, repair it or remake it: it is to re-establish it in a complete state which may never have existed at any given moment." Quite...

However, outside the context of those times, has the pendulum swung too far the other way?

SPAB still speak of Repair not Restoration, but must the two be mutually exclusive? Have the tenets of a bygone age effectively paralysed the modern practitioner, who is now too scared to make any intervention in case it's decried as 'restoration' or 'conjecture'. And is this doing a disservice to our historic monuments, enveloping them in a safe 'visual soup' that fails to reveal their unique visual characteristics and respond to the intentions and predilections of their creators? Must 'restoration' still be avoided at all costs?

In the intervening period conservation, or 'conservative repair', has become the go-to term, but it seems to me that this doesn't encapsulate the broad range of activities that go into the contemporary historic building project, which perhaps



DAVID HILLS  
PARTNER  
PURCELL

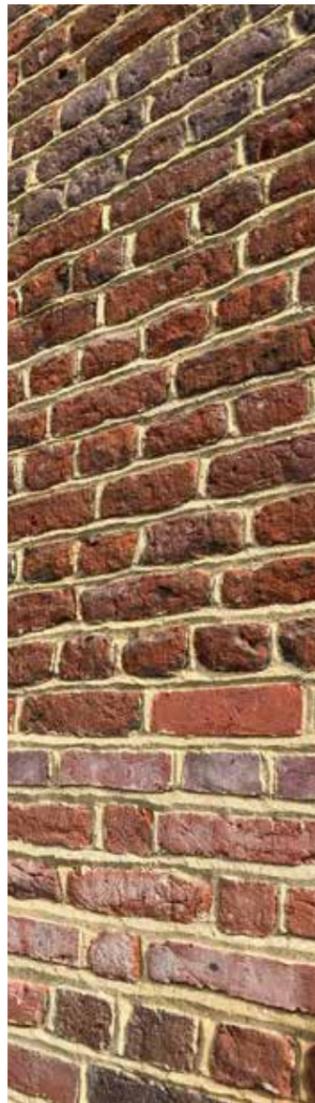
as a mirror of our modern society is increasingly pluralistic and complex.

From some of Purcell's recent work, it seems that it can broadly fit into three categories:

- Conservation and preservation
- Conservation and adaptation
- Conservation and restoration

The 1850 Caroline Gardens Chapel in Peckham, South London, was badly damaged by wartime bombing. The building had existed in an arrested state of semi-dereliction ever since until the current operators saw the opportunity for it to be used as an inhabited ruin. Now it is in much demand as a wedding venue, exhibition space and film set. Purcell's work here has not been restoration, but conservation and preservation of its' current ruinous state, with minimal intervention ...

Our work with Szerelmey at Battersea Power Station goes a stage further. Here, alongside the preservation of the fabric and the stories embedded within it - the gouges taken out of the faience tiling by cranes' lifting gear, the graffiti from its time as a post-industrial ruin - there is a need to intervene to give the building utility, to reverse the state of decline and inhabit the cathedral-like spaces to give it a sustainable future. The emphasis here is on adaptation rather than simply conservation.



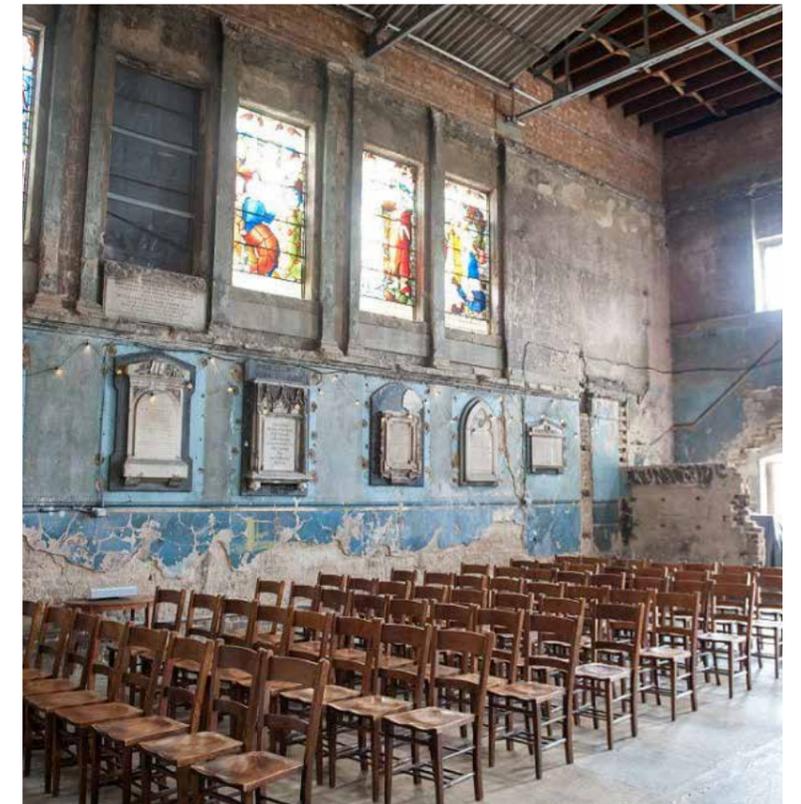
So far so good; but what of the thorny subject of restoration? Historic England it seems, takes a more nuanced approach for a contemporary audience. In *Conservation Principles* they define restoration as ...intervention made with the deliberate intention of revealing or recovering a known element of heritage value that has been eroded, obscured or previously removed, rather than simply maintaining the status quo. They go on to give criteria in which restoration would be acceptable, including the aforementioned revealing and recovering of value.

At Fulham Palace, c1500, inspired by surviving Tudor brickwork at Hampton Court we have re-presented the facades, removing successive layers of insensitive interventions. Several different joint profiles were trialled for repointing works, the 'conservative repair' option of the heritage joint (mortar brushed and slightly recessed from the brick arrises) and a double-struck joint that was ubiquitous throughout the period, but which although there was some evidence of its existence, had now been lost. Its use would therefore be an act of restoration.

A strict reading of the SPAB approach would have prevented this. However, trials showed that in comparison to the 'flat' and mortar-heavy results of the heritage joint, the double-struck

revealed more of the brickwork and introduced a three-dimensionality and subtle interplay of light and shade that one suspects was the intention of the Palace's original creators; it suited the brickwork, with its irregular bricks and wide joints, perfectly. The results speak for themselves; the facades have been returned to their former majesty and splendour; in this instance restoration was the right thing to do.

As can be seen, the etymology surrounding works to historic buildings is a minefield even for the experienced practitioner, let alone the layperson. The message I think is not to get hung up on what it is, but to keep an open mind and focus on what's right for the building in the circumstances under which the work is being undertaken, be it conservation, adaptation, refurbishment, re-representation, restoration or whatever... If it's the right thing to do it will look right; historic fabric will be revealed, nuances and eccentricities made manifest and understood, and the place made to sing again...



# VALUING APPRENTICESHIPS

The system of apprenticeship developed in the Middle Ages and was governed by the medieval craft guilds and local governments. The first attempt at formalising the system came about during the reign of Elizabeth I, when the Statute of Artificers was introduced in 1563. This decreed it to be illegal for anyone to “*exercise any art, mystery or occupation now used or occupied within the realm of England and Wales except he shall have been brought up therein seven years at the least as an apprentice*”.

Apprentices usually began their career at around 10 or 11 years old and invariably boarded or lodged with their Master. The Master often saw the apprentice as a form of cheap labour, while the apprentice generally aspired to become a Master Craftsman in time. The Statute of Artificers was finally abolished in 1814, thought to be a result of waning interest in apprenticeships due to general exploitation and terrible working conditions in factories. Apprenticeships in certain industries such as engineering, plumbing and electricals remained reasonably popular but even despite this by the 1990s overall numbers had dropped significantly. Since that time there have been various schemes and government initiatives launched with varying success, to try and encourage young people back towards apprenticeship training. In 2012 the Richard Review was commissioned by the government and led by former Dragons’ Den star Doug Richards, to make apprenticeships more employer-orientated. This set a ball rolling which has resulted in the current Apprenticeship Levy system, whereby employers pay a percentage of their total wage bill in, topped up by the Government adding 10%. It is up to the company to use this money to offset the cost of the apprentice.

Szerelmey has always been a big supporter of apprenticeships and our particular nature of business, restoration and new build stone masonry, very much lends itself towards this. As such we have had a long history of apprentices working

their way through the company. Where apprenticeships have tended to focus on hands-on skills and trades, there are also opportunities for office-based training too such as quantity surveying and estimating. Training young people does represent a not insignificant time investment for companies so it is especially rewarding when apprentices choose to remain with the company.

## LET’S HEAR IT FROM THE TEAM ...



**PAUL MORRIS**  
CONTRACTS DIRECTOR  
SZERELMEY RESTORATION

### HOW OLD WERE YOU WHEN YOU STARTED YOUR APPRENTICESHIP WITH SZERELMEY?

16 years old

### AND HOW MANY YEARS HAVE YOU BEEN WITH THE COMPANY NOW?

38 Years

### WHY DO YOU THINK COMING INTO THE BUSINESS AS AN APPRENTICE IS SO BENEFICIAL?

I feel it is vitally important that apprentices are taught the correct methods for the applicable task including using the correct materials for the job in hand. It is important to learn all aspects of our trade and the modern apprenticeships tend to cover this. They not only focus on the practical elements of the chosen

trade but also touch on other related trades i.e. our stone restorers would cover a section on stone cleaning as well as the stone restoration element. They also focus heavily on Health and Safety, including training such as First Aid, PASMA, IPAF and PPE related courses, all very important elements of our trade.

### WHAT DO YOU THINK THE MAJOR DIFFERENCES ARE OF BEING AN APPRENTICE FROM WHEN YOU STARTED 38 YEARS AGO TO NOW?

Back then it was City & Guilds which I believe focused more on the practical side than the current NVQ does. The courses tended to be a lot longer than the current NVQ with a lot of time spent in the classroom learning the practical elements. Nowadays the practical elements are learnt on site under the guidance of experienced tradesmen hopefully passing on their wealth of knowledge. My apprenticeship was in plastering which was at South East London Technical College. The college and Szerelmey had a close relationship where the courses were designed to specifically meet our requirements, for example, the tasks we had to undertake were modified where we carried them out using sand and lime as opposed to traditional plaster. Health and Safety back in the early 80s although vitally important, was only really just coming to the forefront.

### WHAT WOULD BE YOUR ADVICE TO YOUNG PEOPLE NOW WHO MIGHT BE THINKING ABOUT A CAREER IN CONSTRUCTION?

Personally, I think starting as an apprentice is a great experience as you get to learn all aspects of the trade and gain huge amounts of knowledge. As a past apprentice with Szerelmey, and then moving into the management side, I have been passing on my knowledge and experience to the younger members of the team which has hopefully assisted their careers greatly.



**GEORGE ROSS**  
CONTRACTS MANAGER  
SZERELMEY RESTORATION

### HOW OLD WERE YOU WHEN YOU STARTED YOUR APPRENTICESHIP WITH SZERELMEY?

I started with Szerelmey when I was 16, it was my first job after leaving school. I am approaching my sixteenth year with the company.

### WHY DO YOU THINK COMING INTO THE BUSINESS AS AN APPRENTICE IS SO BENEFICIAL?

Starting your working life surrounded by skilled professionals really allows you to learn important skills and life lessons from day one. It gives you the opportunity to see how different parts of a business work and allows you to find your own strengths and weaknesses for personal progression.

### WHAT WOULD BE YOUR ADVICE TO YOUNG PEOPLE NOW WHO MIGHT BE THINKING ABOUT A CAREER IN CONSTRUCTION?

I would tell them to work in lots of parts of a business and see what interests them the most. Waking up each morning in a job you love is a huge step to really carving out a lifelong career. I would also say take all the extra training and courses on offer as you’re never too old to learn and grow. Construction is fast paced and ever evolving, so keeping up with training and new processes can have long term benefits.



**CONSTANTIN ZIMBRU**  
RESTORER  
SZERELMEY RESTORATION

### HOW LONG HAS IT BEEN SINCE YOU FINISHED YOUR APPRENTICESHIP?

A year.

### WHAT ASPECTS OF THE JOB DO YOU LIKE BEST?

I would have to say teamwork, collaboration, great communication, respect and opportunities.

### WHAT ARE YOUR ASPIRATIONS?

My goal is to educate myself more and become an expert in my work field.

### WHAT MADE YOU DECIDE TO JOIN CONSTRUCTION?

The thought of being part of a team every day was really appealing to me. I also like being creative and being hands on every day. The opportunity of an apprenticeship with Szerelmey was a fantastic

### WHAT ASPECTS OF RESTORATION WORKS DO YOU LIKE AND WHY?

I find it incredibly rewarding and satisfying restoring historic buildings back to their original condition. chance to develop a new skill set.



**DAVID WATSON**  
APPRENTICE - TRAINEE RESTORER  
SZERELMEY RESTORATION

### HOW DID YOU HEAR ABOUT US?

At my previous job, a work colleague came across a Szerelmey advertisement for apprentices and suggested it to me.

### HOW DID YOU CHOOSE TO BECOME A TRAINEE RESTORER? WHAT IS YOUR PREVIOUS EXPERIENCE?

I wasn’t sure what I wanted to do. I have done various jobs; worked with horses, as a bartender, at a leisure centre. Later, I was placed as a labourer through an agency for various sites. One of the sites was Messenger Conservation and Restoration where I worked for 3-4 months, and that is where I started to develop a liking for restoration.

### WHAT MADE YOU DECIDE TO MOVE TO SZERELMEY?

A work colleague saw the advert and advised me to apply as I was interested in getting proper training and qualifications in restoration. He said Szerelmey is a great company to work with and has a very good apprenticeship programme. They really invest in their employees to help them progress towards getting competitive industry specific training. I joined Szerelmey Restoration in February 2019 with a view to obtaining the Gold card as a Restorer. I would like to spend more time with Szerelmey for future prospects and opportunities.

# PROJECT FOCUS

## LINCOLN SQUARE

**CLIENT** - LODHA UK  
**MAIN CONTRACTOR** - MULTIPLEX  
**ARCHITECT** - PLP ARCHITECTURE

**L**incoln Square is a 10 storey residential block in the Strand Conservation Area in Westminster. It was built to replace a 1960s concrete office building. The design by PLP Architecture takes account of the historical context of the area and offers a reinterpretation of the masonry and fenestrations of adjacent buildings.

Szerelmey was contracted to undertake the SFS backing structure, all the external stonework and the external faience cladding. The stonework is largely British Stanton Moor sandstone at 55 and 75mm thick with Portuguese Moleanos on the East facade.

The design includes 400 prefabricated, post-tensioned sandstone columns that are installed from levels 1-5.

The faience tiles have a delicate beige and white "lace" effect glaze and were installed to all the window surrounds. The tiles were produced using extrusion and hand pressed methods and range between 30 to 50mm in thickness.



"WORKING IN PARTNERSHIP WITH SZERELMEY THROUGH THE SELECTION, PRODUCTION AND DELIVERY OF MARSHALLS STANTON MOOR SANDSTONE HAS BEEN REWARDED WITH A WORLD-CLASS PROJECT AT LINCOLN SQUARE. THIS WAS A REALLY INTERESTING PROJECT THOUGH NOT ENTIRELY STRAIGHTFORWARD. MEETING THE EXTENSIVE AND UNIQUE CUTTING SCHEDULE WAS A REAL CHALLENGE FOR ALL BUT MADE ALL THE MORE ACHIEVABLE WITH THE STRONG WORKING RELATIONSHIP THAT WE HAVE COME TO EXPECT AND VALUE WITH THE TEAM AT SZERELMEY. THIS PROJECT IS YET ANOTHER EXAMPLE OF WHAT EXPERIENCED UK STONE DESIGNERS, INSTALLATION AND SUPPLY PROFESSIONALS CAN DELIVER, HELPING TO CHANGE THE LANDSCAPE OF THE CAPITAL. MARSHALLS ARE VERY PROUD TO HAVE PLAYED A PART IN THIS ICONIC DEVELOPMENT USING BRITISH SANDSTONE AND CONGRATULATE SZERELMEY ON THE DELIVERY OF A SUPERB PROJECT."

**DAVE STANGER**  
 TRADING DIRECTOR  
**MARSHALLS**

"THE LIMESTONE SELECTION PROCESS IS ALWAYS AN EXCITING TIME; THE SEARCH FOR THE PERFECT STONE, THE ONE THAT HAS BEEN WAITING IN NATURE, FOR MILLIONS OF YEARS, FOR THIS SPECIAL PROJECT.

48 CAREY STREET WAS SUPPOSED TO BE ONE MORE PROJECT, PROJECTS ALWAYS START LIKE THAT. THEN WE STARTED TO LOOK INTO IT AND TO UNDERSTAND THE DESIGN TEAM'S OBJECTIVES AND THINGS BEGAN TO DEVELOP. QUARRY VISITS AND MOCK UP PRESENTATION ARE ALWAYS THE HIGHLIGHT OF THE STONE SELECTION PROCESS. THEY ALLOW THE CLIENT TO UNDERSTAND THE QUARRY, THE PROCESS OF STONE FORMATION BY NATURE OVER MILLIONS OF YEARS, THE WAY THE QUARRY WORKS AND HOW IT IS OFFERING THIS TRUE GIFT OF NATURE.

MOLEANOS LIMESTONE WAS A PERFECT MATCH FOR THE 48 CAREY STREET PROJECT. THE CLEANLINESS AND CHARACTER OF THIS STONE, ACCENTUATED BY THE BUSH HAMMERED FINISH ACHIEVED A STUNNING RESULT MEANING 48 CAREY STREET WAS NO LONGER JUST ANOTHER PROJECT, BUT WAS A FANTASTIC PROJECT!"

**REGINA VITORIO**  
 CEO  
**LSI STONE**



"THE FAIENCE GLAZE FINISH THAT WAS SPECIFIED BY PLP ARCHITECTURE WAS DESIGNED TO BE COMPLIMENTARY TO THE NATURAL STONE. IT WAS INTENDED TO ENHANCE THE "LOOK" OF THE FACADE, BUT NOT OVERPOWER THE OVERALL SCHEME. THIS WAS ACHIEVED BY THE ARCHITECT CAREFULLY SELECTING THE GLAZE COLOURS AND BVTC SKILLFULLY KNOWING HOW TO APPLY THE GLAZE IN A POLYCHROME FINISH USING THE THREE COLOURS SPECIFIED. IN ORDER TO ACHIEVE THE REQUIRED LOOK BVTC UTILIZED SPECIAL GLAZE GUNS THAT DISTRIBUTE THE GLAZE IN A "SPLATTER" PATTERN. WHEN FIRED, THE RESULT IS AN AMAZING MULTICOLOUR FINISH THAT MELTS INTO THE SURROUNDING BACKGROUND GLAZE. WHEN THIS TYPE OF APPLICATION IS PROVIDED IT OPENS THE DOOR FOR A WHOLE NEW ARRAY OF SUBTLE GLAZE FINISHES THAT DO NOT OVERPOWER THE FACADE BUT RATHER, COMPLIMENT IT. THIS CAN ONLY BE ACHIEVED USING ARCHITECTURAL TERRACOTTA FAIENCE. PLP DEMONSTRATED THEIR MASTERY OF DESIGN BY USING THIS UNIQUE FINISH AS ILLUSTRATED ON LINCOLN SQUARE."

**JOHN KROUSE**  
 PRESIDENT  
**BOSTON VALLEY TERRACOTTA**





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### 100 BISHOPSGATE

**CLIENT** - BROOKFIELD  
**MAIN CONTRACTOR** - MULTIPLEX  
**ARCHITECT** - ALLIES AND MORRISON

**1**00 Bishopsgate is a commercial development comprising a 40 storey tower that provides over 900,000sqft of rentable space. The tower forms part of a new half acre public realm space incorporating restaurants, bars and retail units which provides access between Bishopsgate, St Mary Axe and Camomile Street to the north. This includes 15 St Helen's Place, which is another of Szerelmey's projects. At 100 Bishopsgate Szerelmey carried out the design, supply and installation of the stone flooring and internal wall cladding. The flooring was laid using a black basalt called Mountains West; from level 7 to level 37 the basalt was laid at 30mm thickness on a raised floor system and on the ground floor reception area the 1m x 500mm x 30mm basalt was laid on heated screed.

The wall cladding installed is the result of an interesting and unusual process. The marble is a north Italian stone called Lasa, which is white with a distinctive smokey grey vein pattern. The architect's design intent was for the central core of the reception area to appear as though cut



from a single block. In addition the design required the vein pattern to run diagonally at a 30 degree angle across the back wall and horizontally on the side walls. To achieve this each block has been specially selected and each individual piece cut and fitted to a digital dry lay; each cut section is photographed and the photographs fitted, like a jigsaw, to match the digital picture. As an added precaution all the walls were also dry laid at the factory. Given the size of the walls, at 8m high, a drone was used to fly along the dry lay so that each piece could be properly inspected.



# ST JOHN'S LIBRARY

**CLIENT** - ST JOHN'S COLLEGE, OXFORD  
**MAIN CONTRACTOR** - STEPSTALL  
**ARCHITECT** - WRIGHT & WRIGHT

**S**zerelmey has recently completed a landmark project at St John's College, Oxford. The new Library and Study Centre designed by Wright & Wright Architects sits in the College Garden and joins the existing library building that forms part of the historic Canterbury Quadrangle. Our works involved the survey and temporary removal of a historic boundary wall to allow access to the site. We installed the Clipsham limestone cladding to the exterior using 100mm thick stone, a corbel and restraint system. We also installed three "artworks" by artist Susanna Heron, which are fully loadbearing with a concrete core and solid stone corner pieces. Internally we laid Crosland Hill paving and created the links between the existing and new building using salvaged brickwork where possible. Further works involved external hard landscaping.

## ABOUT THE COLLEGE

The College of St John, Oxford dates back to 1555 when it was founded by Sir Thomas White, who was Master of the Merchant Taylor's Company in London. St John was the patron saint of both tailors and merchants and so was a fitting namesake for the new college; of interest St John's was the first college in Oxford to be founded by a merchant and not a churchman. St John's was established on the site of the former



Stone Drawing at St John's College Oxford ©Susanna Heron 2019

St Bernard's College (dating to 1437), and some of the original structure such as the Front Quadrangle, which still exists, was modified by White. Many of the College's buildings and quadrangles are Grade II and Grade I listed, including the Canterbury Quadrangle which was built between 1631-1635 by Archbishop Laud. Originally it was built using the local Headington stone although it was refaced with Clipsham limestone between 1922-1936. Architecturally, the Canterbury Quadrangle represents a synthesis of the earlier medieval style of building and Renaissance classicism which is particularly relevant for the latest works that Szerelmey has carried out.



Stone Drawing at St John's College Oxford ©Susanna Heron 2019



Stone Drawing at St John's College Oxford ©Susanna Heron 2019





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## PRIVATE RESIDENCE

**CLIENT** - PRIVATE  
**MAIN CONTRACTOR** - KINGERLEE  
**ARCHITECT** - NIALL MCLAUGHLIN ARCHITECTS

**S**zerelmey was contracted to supply and install the cladding for this striking private residence in Hampshire, the heart of the English countryside. The large contemporary home features a combination of pre-cast concrete, Purbeck ashlar cladding and unusually large areas of coursed, rubble flint walling.

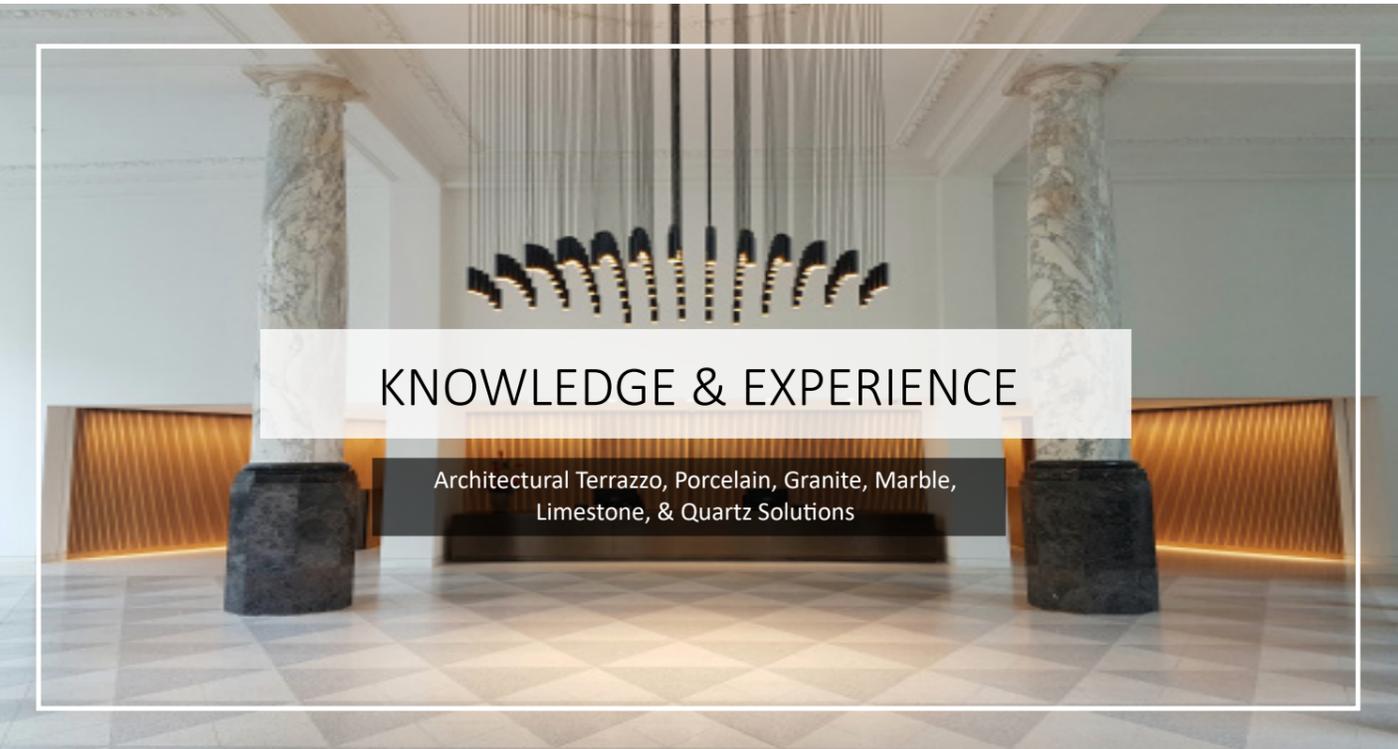
The Purbeck stone, quarried in Dorset, mainly consists of large quoin stones at thicknesses ranging up to 150mm. Between the quoin stones Szerelmey installed the graded field flints in straight courses, two to a quoin course, lending the exterior great character and texture. All the flints were sourced within 30 miles of the project. Szerelmey also undertook all the hard landscaping around the property including Purbeck hard paving, steps and cobbled sets in black basalt. The project was not without complications partly due to site restrictions brought about from it being an area of scientific interest. The plot in Hampshire sits on one of only three chalk riverbeds in the world and as such many restrictions were in place which the Szerelmey team had to work around.



## ABOUT FLINT

Field flint is a traditional, historic building material seen most often in southern and eastern England, and is typically decorative in appearance. It has been used in a range of building types through history and is often evident in church architecture, particularly in Norfolk, Suffolk, Hampshire, Sussex and Kent. It is a fine-grained silica which is very hard and occurs typically as small, irregular nodules. When extracted from chalk the nodules are black with a white crust, while flints from fields, beaches, gravel pits and river beds can vary in colour from blues and greys to yellows and brown. Knapped flints are nodules that are split deliberately to achieve a desired aesthetic. The nodules are split into workable pieces with the face finished by hand, and are often squared off. The flints at this private residence were sourced from a farmer local to the project and were naturally knapped.





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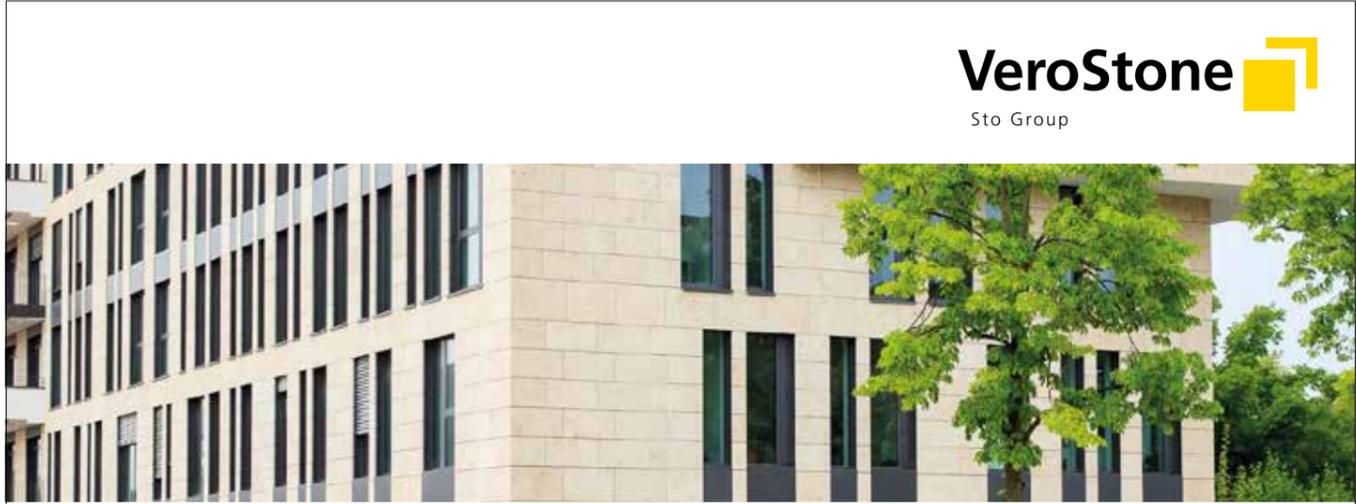
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## PRIVATE RESIDENCE

**S**zerelmey has recently completed work on this high end residential project, delivering the design, supply and installation of luxury bathrooms and flooring to entrance foyers and communal reception areas.



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The natural stones are extracted in **VeroStone's** own quarries and processed down to the last detail in modern production facilities. Efficient logistics combined with motivated and experienced specialists are the foundation for worldwide success.

# FIXINGS GONE WILD

Unless specified otherwise, Szerelmey designs all bespoke fixings and systems using stainless steel. Stainless steel is corrosion resistant for specified applications and environments. Once fixings are in place they are unseen and therefore cannot be checked, because of this it is essential that stainless steel, which does not corrode is used and this will also contribute towards achieving “building lifespan”.

## QUICK HISTORY OF STAINLESS STEEL

Englishman Harry Brearly is often credited with inventing stainless steel, though the truth is rather more convoluted. It all began with the English scientists Stoddard and Farraday and the Frenchman Pierre Berthier who noted that iron-chromium alloys were more resistant to attack by certain acids in the 1820s. Decades of research ensued across much of Europe, with England, France and Germany working towards a solution. In 1904 Frenchman Leon Guillet made significant steps, but it wasn't until 1911 that two German scientists, P Monnartz and W Borchers, discovered the correlation between chromium content and corrosion resistance, there being a significant resistance to corrosion when at least 10.5% chromium was present. The following year Harry Brearly was tasked to find a solution by an arms manufacturer who wished to prolong the life of his gun barrels. By 1913 he had created a steel with 12.8% chromium and 0.24% carbon, which was argued to be the first ever stainless steel. However not all the credit can lie with Brearly since during the same period scientists from Germany, America, Poland and Sweden all laid claim to the invention of stainless steel!

## STAINLESS STEEL AND GALVANIZED STEEL

Stainless steels derive their corrosive resistance from the presence of a passive surface film, which, if exposed to sufficient oxygen can be self-healing when damaged i.e. scratched. The oxide film is a consequence of the chromium content of the steel although the addition of other alloying elements such as nickel or molybdenum can substantially enhance the protectiveness of the film.

Galvanised steel is steel with a protective zinc alloy coating. If this is cut or scratched the steel underneath will corrode. Therefore galvanised steel is less resistant to corrosion than stainless steel.

## GRADED STAINLESS STEEL

The most common stainless steel used by us for our fixings is Austenitic, which contains nickel, manganese and nitrogen, and can have added molybdenum and chromium. The two most common forms of stainless steel grades used in construction are 304 and 316.

304 (1.4301) contains 18% chromium and 8% nickel.

316 (1.4401) contains 16% chromium, 10% nickel and 2% molybdenum.

The Molybdenum aids in resistance to corrosion like chlorides, and steel containing it is generally more expensive.

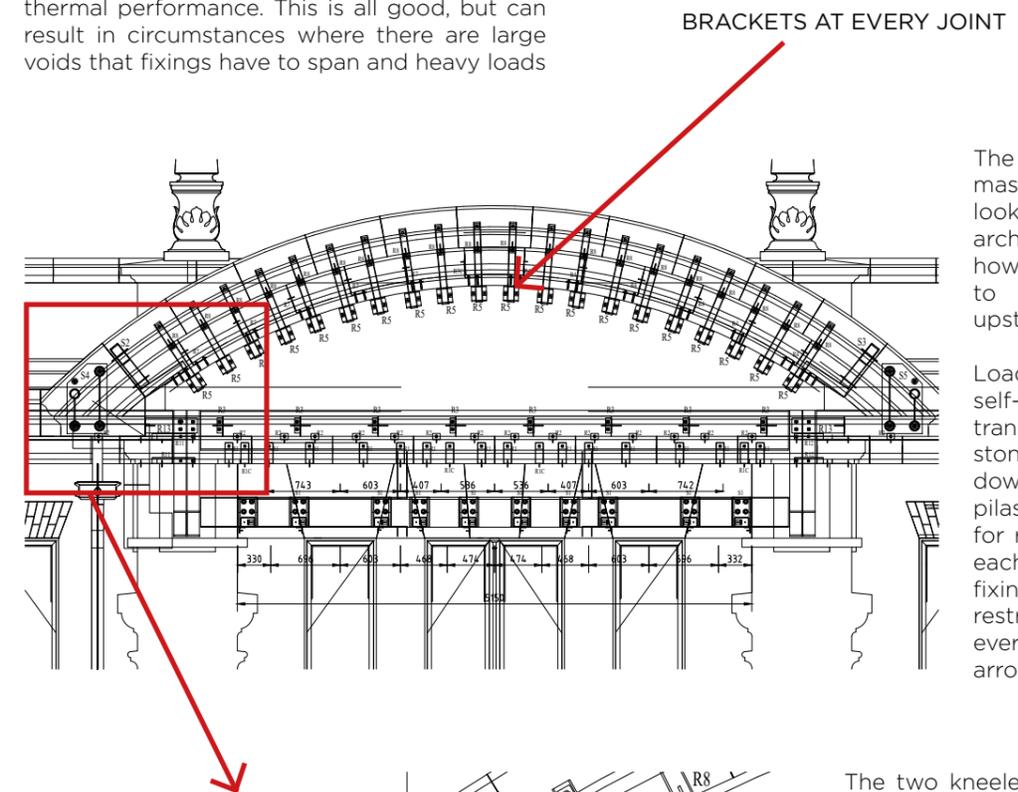
## BESPOKE DESIGN

Every fixing on every project is custom designed by Szerelmey's in house design team, which consists of designers, architects and engineers. Due to the complex nature of facades being designed and the structure (or lack of) behind, sometimes the fixings become “wild”!

## CASE STUDY

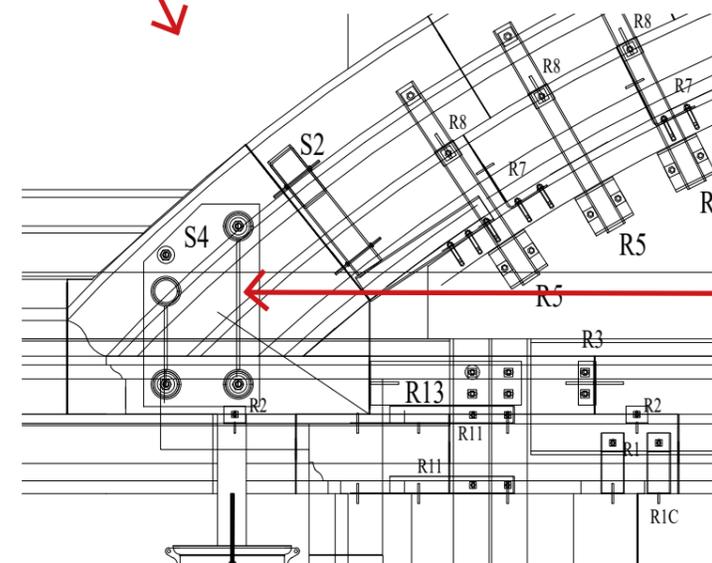
Building A is a substantial private mansion designed to have the appearance of traditional handset, load bearing masonry with brick. The elevations are antique facing brick in Flemish bond with substantial Portland stone pediments, dressings, cornices and carving. Challenges arise in this type of scenario when fixing traditional stone, which would historically have been solid, load bearing blocks, to a modern supporting structure. Building structures today are designed to facilitate very different requirements and to achieve optimum thermal performance. This is all good, but can result in circumstances where there are large voids that fixings have to span and heavy loads

that need to be transferred over distance i.e. to put it bluntly, it is not unusual for there to be inadequate or no supporting structure allowed for to take fixing loads back to the primary structure. This results in us designing seriously substantial and what we call “wild” fixings.



The drawing shows a masonry arch designed to look fully load bearing. The arch is not load bearing however and is fixed back to a reinforced concrete upstand.

Load bearing arches are self-supporting with loads transferred to the kneeler stones and ultimately down through a column or pilaster, without the need for restraints. Here however, each piece of stone requires fixing back with brackets to restrain individual stones at every joint, indicated by red arrow.



The two kneeler stones at the base of each end of the arch posed another challenge. These stones are substantial in size weighing two tonnes each and need to be supported by extremely robust fixings.

In addition, and a further challenge, the stones are visible from three sides, so the fixings had to not only be extremely robust, but also invisible. Fixings indicated by red arrow.



# ETHICAL STONE REGISTER

**A**s the trade association for the natural stone industry, we are passionate about promoting the use of natural stone as the building material of choice, and alongside this, the use of Stone Federation members as the leading companies within the industry.

One of our key messages is how to select the correct stone for the project in hand. Within the recommended steps there has always been a strong element of ensuring that materials are ethically and sustainably sourced.

In 2015, The Modern Slavery Act was introduced to tackle slavery in the UK and ensure that businesses responsibly and ethically managed their global supply chains. Stone Federation believed that, as the trade association for the natural stone industry, we had a responsibility to the client base, the industry and our members to make a real and long-lasting impact on this issue.

As a result, in February 2018 The Ethical Stone Register was launched to an overwhelmingly positive response from the industry. The ESR allows natural stone companies to offer a responsible and manageable ethical sourcing solution to their clients. There are three tiers of membership: Declaration, Verification and Accreditation, each requiring an increasing level of external auditing and certification.

**Declaration** - companies have to complete a questionnaire looking at the responsible and ethical sourcing practices of their business. To achieve this level, a company will need to meet 100% of the criteria. The claims and assertions made by a firm at this level will be by means of self-declaration.

**Verification** - the claims made by a company at the Declaration level will be externally verified. The initial verification will be for the company rather than each material they supply, however, they may choose to have some or all of their stones included at Verification level. This will involve an independent auditor assessing the journey of the material and ensuring that the responsible and ethical sourcing criteria are



**JANE BUXEY**  
CHIEF EXECUTIVE  
STONE FEDERATION GB

met the whole way along the supply chain. Only verified stones will appear on the Register itself.

**Accreditation:** members will have met the requirements of the Declaration and Verification tiers and will be further audited for this level. The aim is to have the scheme recognised and to gain credits within schemes such as BREEAM and LEED at this tier.

There has been an incredibly positive response to the scheme from all areas of the industry, with a number of leading major contractors and architects working towards incorporating membership of the Register into their tender requirements. We are aware that a scheme such as the Ethical Stone Register requires 'buy-in' from all sectors of the industry, which is why we are so encouraged by the support from these different professionals.

Since the launch, we have begun to work with another group of natural stone firms who are committed to engaging with the ethical and responsible sourcing requirements of the Ethical Stone Register. These include a range of international and British quarries, all of whom are committed to providing their clients with robust assurances when it comes to the ethical and responsible procurement of materials. The current list of members includes: Amarestone, Albion Stone, Burlington Stone, Hutton Stone, Johnsons Wellfield, LSI Stone, Stone Age Private, Strata Stones, Talasey Group and our latest member, Szerelmey.

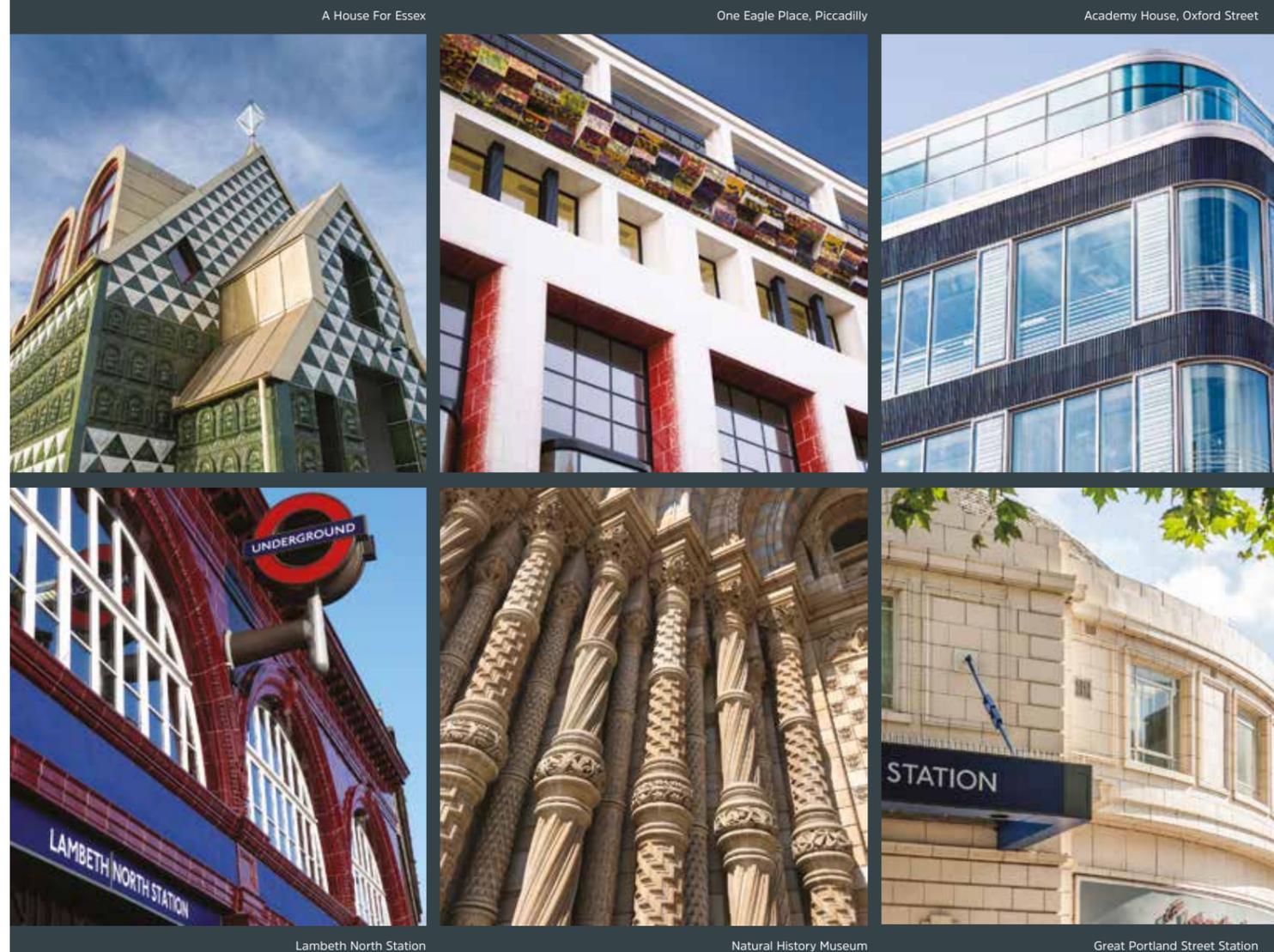
We are also regularly meeting with major contractors, client bodies and architects to help them engage fully with the scheme and look at ways of incorporating its requirements across the full spectrum of their business operations.

The Ethical Stone Register website is live ([www.ethicalstoneregister.co.uk](http://www.ethicalstoneregister.co.uk)) and you can also follow the scheme on Twitter (@EthicalStoneReg) to stay up to date with the latest developments.

For more information, contact us at [info@ethicalstoneregister.co.uk](mailto:info@ethicalstoneregister.co.uk).

# DARWEN TERRACOTTA & FAIENCE HANDCRAFTED IN BRITAIN

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Lambeth North Station

Natural History Museum

Great Portland Street Station  
(Photo: Tom St. Aubyn)



For enquiries please contact Jon Wilson:  
telephone: **07581 558 039**  
email: [jonwilson@darwenterracotta.com](mailto:jonwilson@darwenterracotta.com)  
or visit [darwenterracotta.com](http://darwenterracotta.com)

**DARWEN**  
TERRACOTTA  
AND FAIENCE

# MYSTERIES OF GLAZING DARWEN TERRACOTTA

**G**lazing, the application of a gloss, satin or matt layer that fuses on the surface of bisque or clay during firing; it's a vitreous and impervious layer that has both practical and decorative properties. Glazes are mainly manufactured using raw materials containing silica in the form of cornish stone and smaller additions of other ceramic raw materials. Gloss glazes are highly fluid and mobile at peak firing temperatures (tending to flow on vertical and high relief decorative surfaces) which varies the thickness of glaze across the surface, resulting in colour variation and adding character to the glaze - whereas matt and satin glazes tend to be less mobile during firing resulting in a more even, flat colour. An engobe has a matt, terracotta-like finish and can be used as an under-glaze to produce a particular colour, effect or texture within the glazing layer and is manufactured using raw materials high in silica and alumina (which can be found in china clays).

Glazes and engobes can be applied in many ways. Hand spraying by highly skilled craftsmen is the most traditional way when it comes to architectural terracotta and large sanitary ware, however, smaller items such as pottery or craft ware can be dipped in a glaze reservoir or brush painted. Glazes can be applied at varying thickness to alter the colour and effect and for certain special colour effects, textures or multi colour glazes may require more than one application often involving two or more glazes.

Colour matching and development of a new glaze is often necessary and for many projects, initial information is required regarding the gloss level, texture and character that needs to be achieved. A customised glaze may be required to meet the vision of an architect or artist approaching a new project or to provide a colour match for a restoration, alteration or extension of an existing structure. R.A.L. and Pantone references are regularly

used as starting references by clients but colour samples may also be supplied by the client - in the past we've been asked to match anything from an architect's tie to a Granny Smith apple. Restoration projects, ideally, require a colour sample from the original structure that is as close as possible to the proposed restoration, along with information on any hydrofluoric or blast cleaning that's

taken place, as it's helpful to understand the surface details. In both cases, the first step is to consult our reference library of samples to determine if a suitable match is already on file. If a match is found then the glaze recipe is repeated using current stock raw materials. If the repeat is a successful match after firing this is then submitted for approval. If no "on file" match is identified then the closest surface texture base glaze is selected to commence colour development. Combining 50 years' experience and 100 years of glaze recipes, the initial trials are formulated and continued until a match is achieved and a sample is then submitted for approval (ceramic pigments and oxides are most commonly used to achieve a match). Development completion is usually achieved within three or four trial cycles, but occasionally a colour may be particularly difficult to match and will require the sourcing of additional raw materials or pigments. A frequent challenge when matching restoration is the increasing unavailability of ceramic raw material due to commercial, health or environmental reasons - under these circumstances the time scale for matching can be unpredictable. Colour development can also be curiosity driven with a "wonder what would happen if we..." attitude that often produces new and exciting colours, textures and effects.

The great majority of our glazes and colours are based on high temperature feldspathic glazes, which are highly stable under all normal environmental conditions and are fully "colour fast". These high temperatures allow us to process products in a single firing, producing a fireclay and glaze that meet both BS and ASTM.



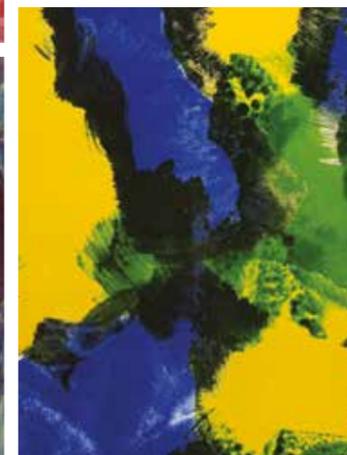
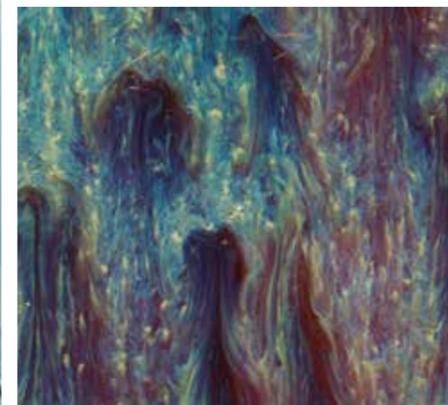
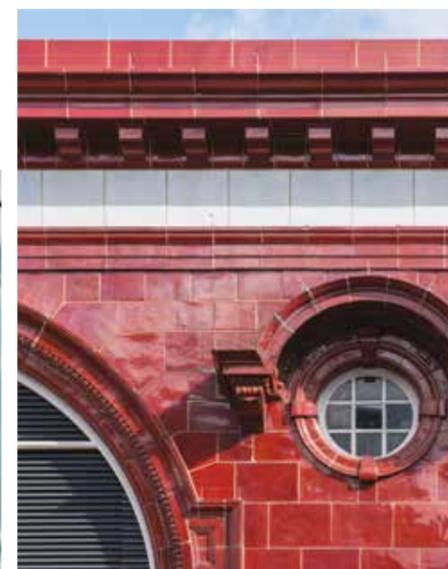
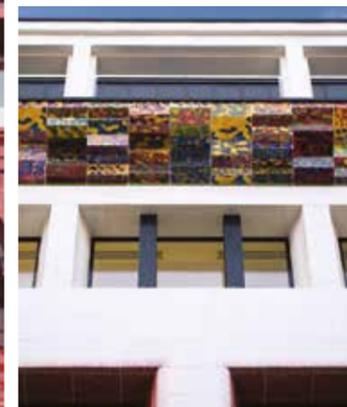
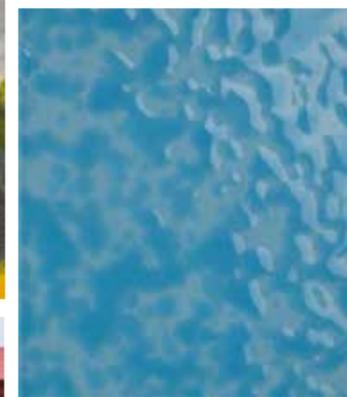
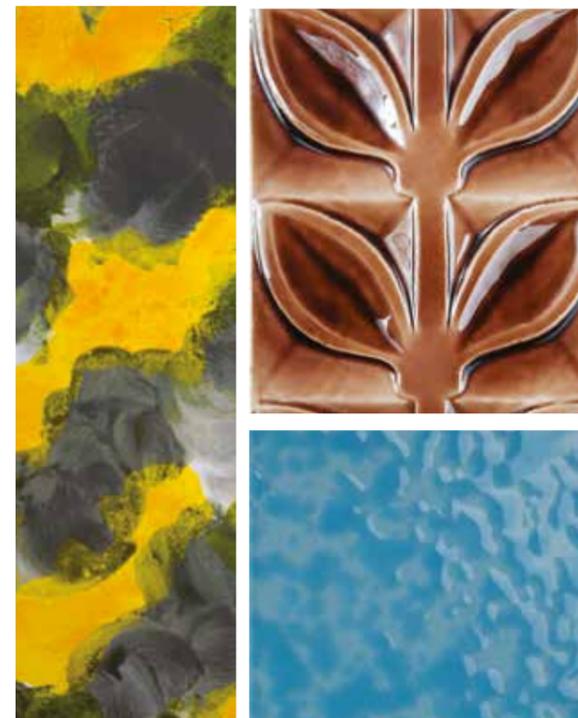
**MICK WALSH**  
TECHNICAL CONSULTANT  
DARWEN TERRACOTTA



**THOMAS COUGHLIN**  
TECHNICAL MANAGER  
DARWEN TERRACOTTA

On rare occasions certain colours can only be achieved by the use of stains that are unstable at high temperatures, in these cases the clay body must be fired first to the higher temperature before a lower "soft" temperature glaze is applied. Unfortunately these "soft" fired glazes are mechanically softer and may suffer deterioration over long term exposure in certain environments.

Working with artists can be both challenging and rewarding. Artists who are accustomed to working with ceramics have some appreciation of the limitations of the medium and a better understanding of the interaction between clays, glazes and raw materials. However an artist will often challenge the perceived limits of a material or technique, and whilst experience can often rebuff that challenge, we are occasionally led to extend the limits of our techniques. Artists without any ceramic background sometimes have difficulty accepting the limits of the materials both on a technical and structural level. This can be eased by allowing access to the library of samples which helps the client to understand what can be achieved.



# THE WONDERFUL BOREDOM OF A BRITISH STANDARD

BY ANTONIO BUFFA

**B**y some standards I may be considered a bit sad: there are bits of my profession which bring the nerdy side out of me like stopping in the street to sniff at a piece of stone on a building ( or occasionally snip a bit of it off and chew it ) in order to identify what type of rock it is.

Another unusual one is my fascination with British Standards, not all of them, but especially the ones dealing with stones. To many they are pieces of boring, dry, reading matter, but if you like to get to a stage where you think you know what you are talking about, they are immensely useful. Stone designers have to study it as part of their professional armoury of specialist knowledge. Not being a designer I shouldn't feel obliged to read them, but for me this is not the case.

BS 8298 parts 1, 2, 3 & 4 for example are essential reading if you are an Architect/Engineer/Consultant looking at the design of a building with stone cladding on it. Strictly speaking, you don't need to read all 4 parts (although the nerd in me would suggest that you do) as they all deal with different facets of a stone facade.

Part 1 tackles the generic guidance and principles of stone cladding in general, part 2 deals with design of traditional handset stone facades, part 3 talks about design of stone-faced precast concrete facades and part 4 gives guidance on the design of stone rainscreen system and stone cladding on metal framing.

They are packed with important guidance and information, gained through the collective and historical knowledge and experience of

people in the industry passed down since the trade has existed. Anybody setting pencil to paper or mouse to pad at the beginning of their design of a stone clad building should be familiar with the contents.

And now the "old git moaning" bit...

As an estimator, I often go to meetings to look at the initial stages of a project with stone cladding on it and I see and hear things that, how can I put it ... "dishearten" me and I think: if only they had taken the time to read the Standard... !

Occasionally, though, I am pleasantly surprised: I went into a meeting once in relation to a project with rainscreen cladding near Victoria a while ago and the Architect started to eloquently quote the Standard and check with us that his design was in line with it. What a joy ! I could feel the nerdy strings vibrating empathically with my fellow pedant!

The beautiful thing is that because the subject is quite broad and inevitably connected to other elements of the building fabric, the Standards are full of other useful references to other pieces of guidance and sources of knowledge that can keep one's curious mind busy for a long time ... one could for example look at the relationship between primary structure and stone layer and how to make sure that a bit of forethought in the design of the first does not make the implementation of the second one a harder (or more expensive!) task than it already is. Or one could compare the design and appropriateness of various back-up walls and how their thermal or weatherproofing performance relate to the stone cladding they intend to design.



**ANTONIO BUFFA**  
DIRECTOR  
**SZERELMEY**

A more common and possibly rewarding investigating offshoot is the interest generated in the various types of rocks available and how easy it is sometimes to observe them in the landscape when we are walking out and about (which may then in turn lead to stone sniffing and chewing ...).

In the unlikely event that I have inspired you so much that you are now rushing to purchase the full BS 8298 complement and study its contents, please be aware that they are in the process of being revised and improved with publication of the new contents planned either this year or early next year.

In the meantime you could still enjoy the riveting content of the current version!



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# DESIGNING WITH NATURAL MATERIALS

BY ALASTAIR CROCKETT  
NIALL MCLAUGHLIN ARCHITECTS



ALASTAIR CROCKETT  
ASSOCIATE,  
NIALL MCLAUGHLIN  
ARCHITECTS

As a practice, we have a long-established experience of working with natural materials in the buildings that we design. From some of the earliest completed projects, to those that only exist currently as sketches on our desks, the presence of natural materials is a constant. Originally we worked extensively with timber, and more recently we have completed a number of buildings in stone. Both of these materials require a particular way of designing, considering both the qualities of the material and the way that it needs to be detailed to ensure longevity.

Natural materials generally have well established practices for treatments and details. Bringing these in to a modern context presents challenges, both aesthetically and technically which we enjoy. We try to develop inventive combinations of traditional and new construction techniques. We relish the unexpected juxtapositions. The key to the success of our projects using natural materials has been strong working relationships with the specialists that build them. They bring their extensive experience and give us the confidence to try new things.

The design process with natural materials can be demanding, and requires invention alongside reference to best-practice documentation. We think not only how the finished building will look at completion of site works, but how it will weather and change with time. The affects of sunlight, rainwater alongside those of movement from heating and cooling all need careful consideration within the design. Natural materials are sensitive to these and we need to be in tune with how they will behave so that it can be respected and harnessed to deliver the desired outcome. This may be encouraging the greying of timber or the incorporation of drip profiles on overhanging stonework. Fortunately with a wealth of historic experience, the typical properties of these materials is known and we can ensure that we design with these at the forefront of our mind.

Natural materials provide us a freedom as designers to shape all of the details of a building. Rather than being limited by products which have prescribed sizes, profiles and colour ranges, the possibilities available through the palette of natural materials are endless. Surfaces, edges, junctions and joints can all be defined in bespoke ways to suit the desired aesthetic

of the building. There will also never be two pieces of timber or stone that are identical, or that will look the same as years pass and the effects of time take hold. The consideration and the deliberate resolution of these properties allow us to create buildings that are truly crafted, with every element an essential and coherent part of the whole.

Technically, the requirement for insulation, airtightness and water resistance within construction build-ups presents a test. Whilst incorporating these demands, we look for ways to ensure that the appearance remains elegant and presents a narrow profile to external edges. Within our projects, we have used a tapered profile to natural external elements which allows the transition between the thickness of structural and thermal zone, and the elegance at edge of the facade to be managed. The use of thermally broken support structures allows high thermal values to be achieved whilst disguising the modern technology behind the natural facade.

The Sultan Nazrin Shah Centre is a new building housing a large lecture theatre, a student learning space, seminar rooms and a dance studio. The project has been designed as a theatre in a garden overlooking the spectacular Worcester College sports field. It has a curved stone auditorium opening directly onto an oak-ceilinged foyer that extends out to pergolas and terraces that are framed in stone. Early in the project, we identified that the stonework and timber packages would be key for the success of the project. We worked closely with stone specialists, Szerelmey and timber contractors Inwood to develop the details for this project. Having worked successfully with both of these teams before, they understood our high ambitions for these elements and how best to assist with the finalised detailing ahead of construction.

Szerelmey assisted us with the selection of the stone, which is a Clipsham limestone and the resolution of the detailing to provide a facade and internal stone elements that appear monumental and singular whilst confidently dealing with all the necessary complexities behind.

The building, completed in 2017, was finished to an exceptional standard by the trades involved and has been gratefully received by the client alongside recognition with awards for those specialists who have worked tirelessly to deliver such crafted sublimity.

## ARCHITECTURAL TERRAZZO

Project: Quadrant Arcade, Client: Crown Estate, Architects: BARR GAZETAS  
Flooring: InOpera Group, Location: Piccadilly, London

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# THE CHANGING FACE OF HEALTH AND SAFETY

**I**t is only comparatively recently that Health and Safety has started to be taken seriously, and this is not just by the industry but by the public. It has been overlooked, joked about and assumptions made that it is “common sense” or that “elf and safety” is actually something to be railed against. Thankfully recent years have seen enormous and much-needed change in attitude and resources to Health and Safety, and it has suddenly become a much larger beast. In addition to the traditional aspects of H&S, it now often covers Wellbeing and Environmental, two incredibly important considerations that both cover huge and diverse areas.

Wellbeing is by definition, “the state of being comfortable, healthy or happy” which goes back to the adage that a happy workforce is a more productive one. But it is far more complex than this, and particularly it seems in the construction industry. Mental health and stress are insidious aspects of our industry at one end of the scale with healthy working environments, positivity and fitness at the other. It is not news that there is a Mental Health crisis within the industry. Statistics such as two construction workers committing suicide every day, make for difficult reading, add to that more than 50% of people working in the industry have reported experiencing mental health issues, and it becomes apparent just how bad the situation is. But, steps are being made to address this and companies are realizing that they need to look after all aspects of their employees’ health, including mental, to ensure a productive workforce. Employers have a responsibility (moral and otherwise) to tackle this crisis through offering support, providing mental health first aiders on all sites and offices and training people to recognize the signs someone is struggling and equip them with the tools to help. The stigma surrounding mental health issues is slowly being eradicated and people are starting to realise it is ok to ask for help. Those that are particularly vulnerable however, are foreign language speakers who might feel isolated and are very often a long way from home. Providing language-relevant support information and foreign language speaking mental health first aiders helps.

**“I HAVE SEEN ENORMOUS CHANGES IN HEALTH & SAFETY IN THE CONSTRUCTION INDUSTRY OVER THE PAST 15+ YEARS I HAVE BEEN INVOLVED. ON EVERY LEVEL THERE HAS BEEN SIGNIFICANT IMPROVEMENT, AND FOR ME, ONE OF THE MOST IMPORTANT STEPS FORWARD HAS BEEN THE RECOGNITION OF HEALTH ISSUES AND IN PARTICULAR, MENTAL HEALTH.”**

**GRAHAM COYLE**  
HEALTH & SAFETY MANAGER,  
SZERELMEY

Whilst mental health and stress related issues might be the most important aspect of wellbeing, they are by no means the only aspect. Wellbeing covers everything from general health and fitness to personal happiness, with a whole raft of associated factors such as positive work environments, supportive management to help employees’ development and team building to name just a few. So all of a sudden Health and Safety has become so much more, and the responsibility of the H&S management more diverse.

Then there is the Environmental angle to Health and Safety, which in itself is a vast subject ranging from sustainable and ethical sourcing of materials to carbon footprints and sustainable office management. Wrapped within ethical sourcing is Modern Slavery, see article on p.50, which is a terrible and prevalent problem, especially in the construction industry. In an effort to eradicate unethical practices, including slave labour, the Stone Federation has launched the Ethical Stone Register and is encouraging companies in the stone industry to join. The Register has three levels: Declaration, Verification and Accreditation and requires companies to undergo a series of stringent and audited submittal processes.

 **Think first, be safe.**  
Szerelmey safety commitment

# MENTAL HEALTH AND US

**M**y own personal awakening around mental health followed the suicide of Terry Newton, international Rugby League player, on 26 September 2010. Whilst the initial reaction was shock, this was quickly followed by surprise when other leading players in this most gladiatorial of sports put their hands up, sharing the burden they carried.

State of Mind, a mental health programme for sport, was born and a rapid awakening within the whole game of the hidden crisis began. This coincided with other sectors, especially in the City of London and more slowly in Construction, this wonderful family that I have the privilege to belong to.

We had no idea of the scale, at first. It is now recognised that Construction is the highest risk sector, the highest number of suicides and one where it is difficult to reach people due to our fragmented structures, transient lifestyle and a culture where it is difficult to speak up and share what many perceive to be a weakness.

In my experience, organisations are keen to engage, to learn, to provide support. Managers, once through the trepidation and fear of the first steps into awareness and the simplicity of the actions are ready to make a contribution.

The real differentiator will be education and raising awareness of what we can all do for ourselves to improve and maintain our own mental health.

Confronting it, recognising our vulnerabilities and the massive step of talking about how we feel is the first steps. My experience is that most are simply waiting for permission and an opportunity to engage with others. Leaders have a huge part to play. By ‘leader’, I do not necessarily mean the boss. It is those with influence over the group, those who set the tone and mood, lead the culture, shape the thinking.

If the leaders begin to talk about how they feel, we can begin to normalise the way people think about mental health and approach it like attitudes towards physical health. Removing the fear of stigma and discrimination will take



**MARTIN COYD**  
HEAD OF H&S - CONSTRUCTION  
MACE

time, but the only way is to prove that bad things don’t have to happen.

I now recognise that it takes a huge amount of courage and inner strength to ‘come out’ and show one’s apparent vulnerability. Once this step is taken, the next ones become easier.

We must create a balance in the responsibility, a shared responsibility where the organisation creates a platform and safe environment, led by enlightened, educated and responsible managers who enable people to be at their best, signposting people to help when needed and encouraging everyone to set themselves up to thrive.

None of us should wait for someone to come along and do our own mental health action plan for us, we should not be waiting for an initiative or activity which will improve how we feel. We must get up, go out and get our own thing. We are all absolutely unique and must try multiple ways of promoting good mental health.

We have much to learn, need to set up a mindset of trying anything and everything. Self discipline is key, recognising our own stress signature and diligently applying our own routines, pro-active and reactive, to ensure we take responsibility for looking after ourselves.

If we all work together, as individuals and in our teams, we can change the world.

# SMALL BUT DEADLY DUST

**C**onstruction dust, as opposed to dust on your TV, is a very serious problem. Dust is prevalent in the construction industry as a by-product of a large number of site activities and can seriously damage your health – some types of dust can kill you. Every year in the UK over 500 construction workers are believed to die from lung cancer caused by silica dust alone, which equates to approximately 10 people a week. Other diseases associated with breathing in certain types of dust regularly include, silicosis, asthma and COPD (Chronic Obstructive Pulmonary Disease). Often these diseases are a result of long term exposure to dust and build up in the lungs with damage occurring gradually. As such, very often by the time the condition is discovered it might have reached a life-changing state resulting in permanent disability and early death. Other types of diseases such as advanced silicosis or asthma, can manifest quite quickly. It does not take large amounts of dust to cause damage, so it is absolutely essential that preventative measures are enforced.

## **There are three main types of dust found on construction sites:**

**Silica dust** – comes from working on silica-containing materials such as concrete, mortar and sandstone.

**Wood dust** – as a by-product of working on softwood, hardwood and wood-based products like MDF and plywood.

**Lower toxicity dust** – created when working on materials that contain very little, or no, silica. These might include plasterboard, limestone, marble and dolomite.

Admittedly it is a few years old now, but in 2014 IOSH (Institution of Occupational Safety and Health) published an illuminating survey on Construction Dust. The results



it threw up were far from positive. Significantly, it revealed that controlling dust risks is generally not seen as a priority and that there is poor risk-awareness among the workforce. In addition, one of the key issues uncovered was the industry's use of RPE (Respiratory Protective Equipment) as the first and often only measure taken to protect workers from inhaling dust, with the RPE not always the correct specification. Poor compliance with face-fit testing is a particular concern as employees might be getting reduced, or even no, protection despite wearing the gear. In reality, there are a raft of measures that should be taken to reduce dust on site instead of simply relying on RPE. All sites should be risk assessed in the first instance, with control measures put in place to manage the risk. These measures might include: using less powerful tools, opting for a different method of work, the use of silica-free abrasives when blasting and using the right size building material so cutting is not required. Measures for controlling the dust becoming airborne include water damping, which must be done correctly to be effective, and on-tool extraction, which removes the dust as it is being created. Should RPE need to be used as well then it must be worn correctly, fitted correctly, compatible with other items of protective equipment and adequate for the amount and type of dust. Employees must be clean shaven when wearing tight fitting masks in order for them to be effective.

Other considerations on sites where dust will be present are to limit the number of people near the work, rotate those doing the work, enclose the area to prevent the dust escaping and mechanical ventilation. As with all types of risk on site, it is essential that the workforce is properly trained, understands the risks associated with dust, how to look after the RPE and how to maintain and clean equipment.

The Construction Dust Partnership (CDP) has been formed to raise awareness in the industry about lung disease in relation to hazardous dust and to promote measures and controls to prevent these diseases. For more information visit: [www.citb.co.uk/cdp](http://www.citb.co.uk/cdp).

# NEURODIVERSITY IN CONSTRUCTION

**M**any people will have no idea what neurodiversity is, what it means, or what it means to employers, and certainly what it means to the construction industry. Simply put, neurodiversity refers to the different ways the brain works and interprets information. It highlights that neurological variations, like any other form of variation should be recognised, respected and appreciated – that people with neurological variations should be treated to the same inclusivity as those of different gender, race, age, disability, sexual orientation and religion.

The majority of people are classed as neurotypical, meaning their brains process information in the way that “society” expects them to. However it is estimated that one in seven people are neurodivergent, having alternative thinking styles and behavioural traits such as dyslexia, dyspraxia, ADHD, autism and Autism Spectrum Disorder.

It is only relatively recently that there has been a twofold move to firstly highlight how those considered neurodivergent have been overlooked in the workplace and excluded. Secondly, to educate people on the unique strengths and skills neurodivergent people typically can have. Recent studies have shown that neurodivergent people very often have excellent problem-solving skills, are able to sustain focus over long periods of time, have data-driven thinking, an ability to see patterns and trends and are able to process information very quickly. All these skills are extremely advantageous to employers generally, and especially the construction industry. Typically neurodivergent people have gravitated towards tech industries and engineering companies, with the construction industry being at fault for a historic lack of inclusivity across many areas during the recruitment process. Finally, that seems to be changing, albeit slowly. Inclusivity as a policy must extend across the board. This includes neurodiverse thinkers, and construction companies need

to recognise this – not just because it is right but also because they are overlooking a huge skill set.

Living as a neurodivergent person is not always easy; people are often misunderstood or their needs not adequately catered for. Companies need to start listening to and learning from their employees. Providing quiet workspace areas, supportive working environments and avoiding multiple screens and lights is a good start. Getting the best out of people is the route to success, and Szerelmey fully supports an inclusive working ethos.

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## SPEAKING OUT TO RAISE AWARENESS

Pete Guest, Site Administrator discusses his personal experience:

*“I have Dyspraxia which is a neurological condition that sadly many people have never heard of. It means that my brain is wired differently and affects the way I process information, which most obviously affects my co-ordination skills from small movements like doing up buttons or gripping a pen, handwriting, to big movements like running, driving a car or swimming. Other things affect my daily working life, like my speech, organisational skills, short-term memory skills and spatial awareness, which are all affected by the way my brain is wired. I've had to work hard to overcome this. I'm one of the many Dyspraxics who went through school with no diagnosis or support, which was difficult. I am sure there are thousands currently employed in the construction industry in the same boat as I was earlier in my career; struggling because I did not know what the condition was and the way it affects me.”*

*With help through the government Access To Work scheme, which all neurodivergent people are legally entitled to, workers like me can overcome the challenges that we face. Small adjustments, such as voice recognition software if typing and handwriting is difficult or a pair of noise-cancelling headphones as neurodivergent people can be sensitive to noise, can make a huge difference. Even just the understanding that I may not be the best person to carry a tray full of coffee mugs, as spillages are almost inevitable, is helpful!*

*Given that these conditions are life-long, many will have their own coping strategies that they've created themselves and have been using sub-consciously for years. Embrace neurodivergents because they bring with them an arsenal of strengths that could be missing from your workforce. Dyslexics may be reliant on spell-checker but can be incredibly good at visualising things in 3D – perfect for engineering and architecture. Dyspraxics may need to write down verbal instructions due to unreliable short-term memory but years of having to overcome challenges and find new ways of doing things makes them inherently creative, real problem solvers and idea generators.*

*At Szerelmey I have found an incredibly welcoming company with a diverse workforce, open minded and receptive to the way I think and work. I have helped devise, implement and manage new company-wide business practices, solutions to problems that I used to credit my creativity with.”*

# MODERN SLAVERY – IT MUST STOP

**F**or many people in the UK the concept of Modern Slavery is probably completely alien. After all, how could something like this possibly exist in this country, as progressive as it is. The awful truth is, that not only is Modern Slavery very much present, but it is also particularly prevalent in the construction industry.



**SAMANTHA IRELAND**  
HEAD OF BUSINESS  
CHANGE  
GLAA

It is a brutal form of organised crime in which people are treated as commodities and exploited for criminal gain. Like drug trafficking, modern slavery and people trafficking represents a hugely profitable avenue for those who prey on others – the “others” being those who are disadvantaged, vulnerable and at risk. It is a very real and serious problem in the UK at the moment and one that everyone should be made aware of. In the UK alone, the Global Slavery Index (2016) estimated there were 136,000 victims of slavery in the UK, with figures since that time likely to have increased. Worldwide, labour exploitation generates more profit than the US banking system; it is an incredibly lucrative business.

Modern Slavery can take many forms including people trafficking, forced labour, debt bonded and bonded labour, descent-based slavery, child slavery, servitude slavery and even forced or early marriage. Migrant workers and those that are vulnerable are at particular risk of exploitation and abuse from traffickers and slave masters. It is important to recognise the signs and help people if needed. In particular, in the construction industry it is essential for companies to know and understand their supply chain and where agency-contracted operatives and workforce are coming from.

The Modern Slavery Act 2015 was launched in the UK and has set the standard, in legislative terms, to increase penalties for people found guilty of exploitation and slavery and to instil a businesses requirement to ensure the demand for goods and services they generate is not delivered with exploitation embedded. The construction industry faces a number of challenges in tackling human rights issues due to the often fragmented supply chain and procurement processes. As such it is essential to improve transparency throughout the industry, and to take action at any point if necessary. All management staff should be fully trained in spotting potential



victims and in offering help, advice and support. All employees should be encouraged to look out for each other and report any concerns to management.

Szerelmey is fully committed to ensuring there is no modern slavery or human trafficking taking place within its business or within its supply chains, including subcontractors and partners. This includes doing proper background checks on agencies who supply labour, audits and background checks on the supply chain, training our staff and adhering to ethical sourcing frameworks and certifications.

#### TOGETHER WE CAN MAKE A DIFFERENCE.

#### SPOT THE SIGNS

- APPEAR FRIGHTENED
- RELUCTANT TO TALK OR INTERACT
- SIGNS OF PHYSICAL OR PSYCHOLOGICAL ABUSE
- MALNUTRITION
- FEW BELONGINGS
- DROPPED OFF AND COLLECTED FOR WORK AT ODD TIMES
- APPEAR CONTROLLED BY SOMEONE ELSE

#### GET HELP

- MODERN SLAVERY HELPLINE - 0800 0121 700
- IN CASE OF AN EMERGENCY - 999
- FOR ADVICE STRONGER2GETHER.ORG
- MORE INFO MODERNSLAVERY.CO.UK
- UNSEEN APP CAN BE DOWNLOADED ON PHONE

# Call for help

## 0800 012 1700

Calls are free from landlines and most mobile phones



# MODERN SLAVERY

# IS CLOSER THAN YOU THINK

#### SPOT THE SIGNS

- Anxiety or Distress
- Isolation
- Poor Living Conditions
- Unusual Travel Times
- No Passport or Papers

The Unseen app makes it easier than ever to help people spot the signs and report concerns, because it's there when you need it. An estimated 13,000 people are believed to be trapped in slavery in the UK, often in situations of forced labour, domestic servitude or sexual exploitation.



# STAFF INTERVIEW WITH ...

JOHN MACEACHIN - PRE-CONTRACTS DIRECTOR

ABBIE LEWIS - HEALTH, SAFETY AND TRAINING OFFICER

LOUIS MARTIN - ASSISTANT ESTIMATOR

## WHAT ARE THE FIRST FIVE WORDS THAT YOU THINK OF WHEN I SAY 'CONSTRUCTION INDUSTRY'?

**Abbie:** Male, buildings, safety, competitive, expensive.

**Louis:** Male dominated, traditional, long lasting, high risk, expensive.

**John:** Interesting, fun, rewarding, challenging, always changing.

## WHAT ATTRACTED YOU TO WORKING IN THE CONSTRUCTION INDUSTRY?

**Abbie:** I'm currently studying Forensic Science Psychology and when looking for a job to do alongside my studies, the construction industry was something that I fell into.

**Louis:** The potential to grow from the very bottom to the very top.

**John:** Family history. My family has always been in the construction industry. My great x 3 grandfather was Joseph Hanson who invented the Hanson cab and founded the Building Magazine in 1843.

## WHAT DO YOU THINK ARE THE BIGGEST CHANGES IN THE CONSTRUCTION INDUSTRY SINCE YOU STARTED?

**Abbie:** Mental health. It's just the lack of knowledge around it.

**Louis:** Stricter H&S guidelines.

**John:** Technology. Although it has come along way since I started! I started off with no technology, just pen and paper. There has also been a big change with innovation on site.

## WHAT DO YOU SEE AS BEING THE BIGGEST CONTRIBUTING FACTOR TO THE GROWTH OF THE CONSTRUCTION INDUSTRY?

**Abbie:** Consumer needs. People need buildings and homes.

**Louis:** Foreign investment injecting a lot of capital into the capital.

**John:** Money, the booming market and foreign investment.



**JOHN MACEACHIN**  
PRE-CONTRACTS DIRECTOR  
SZERELMEY



**ABBIE LEWIS**  
HEALTH, SAFETY AND TRAINING OFFICER  
SZERELMEY



**LOUIS MARTIN**  
ASSISTANT ESTIMATOR  
SZERELMEY

## PUT YOURSELF IN THE CLIENT'S SHOES, WHAT TYPE OF SHOES ARE YOU WEARING?

**Abbie:** Louboutins.

**Louis:** Tom Ford brogues.

**John:** I wouldn't know, Marks and Spencer's, I'm a M&S man.

## IF YOU COULD SWITCH ROLES, WHAT WOULD YOU WANT TO DO AND WHY?

**Abbie:** Marketing because it's fun.

**Louis:** Marketing because that's my mum's field so I feel like I would have a basic understanding before I started.

**John:** A tower crane driver. I started off doing this. There is no rush, you can take your time and you have a bird's eye view.

## DO YOU THINK THE CONSTRUCTION INDUSTRY IS MALE DOMINATED? IF SO, WHY DO YOU THINK THAT IS?

**Abbie:** Yes I do think it is, it has that stigma and most of the people in higher positions are men.

**Louis:** Yes! Because I feel like the stereotype in the construction industry is the need to be quite authoritative, and if you're going by stereotypes this might be something that stereotypically women are seen to lack.

**John:** Yes, I don't know why. Traditional trades were typically carried out by men, women had the more nurturing roles. This has continued to be the way and carried through the ranks. We saw women tackling more detailed driven roles like conservation, and now we're seeing some change, but not enough.

## IF YOU COULD BE A BUILDING MATERIAL, WHAT WOULD YOU BE AND WHY?

**Abbie:** Marble, because it has many impurities and impurities are what make me individual.

**Louis:** Granite, because it is robust and durable (although I think it's also slightly radioactive).

**John:** Stone due to its longevity.

## HOW IMPORTANT DO YOU THINK THE APPRENTICESHIP SCHEME IS?

**Abbie:** Very important as it trains the next generation. It's important to get the younger people involved as it's their future we're building.

**Louis:** Very important as this way the company can grow employees within the business, which may increase loyalty, and from the apprentice side it opens the floor to be able to learn hands-on skills.

**John:** Extremely important, it's the future of the industry.

## WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CONSTRUCTION INDUSTRY IN FIVE YEARS TIME?

**Abbie:** More women in higher respected roles.

**Louis:** More even split between males and females working in the construction industry.

**John:** Improvement in technology, equality and sustainability.

## WHAT QUALITIES DO YOU NOTICE IN YOUR COLLEAGUES THAT YOU ADMIRE?

**Abbie:** Depth of knowledge and interest in the industry and everything they do.

**Louis:** Hardworking, positivity, ability to adapt.

**John:** They enjoy what they do and who they work with.

## WHICH PUBLIC FIGURE IN CONSTRUCTION DO YOU MOST ADMIRE AND WHY?

**Abbie:** Dr Judith Grant - Director of Health and Wellbeing at MACE. She has worked her way to the top of a male dominated occupation and is chair of Women in H+S Group which focuses on helping women progress in this industry.

**Louis:** John MacEachin because he's what I aspire to be.

**John:** I can't think of one person as there are so many. I'll say Great Portland Estates because they're a great team.

# NEW FACES

The Szerelmey team has grown again with a number of new people joining us since the last edition of finesse! We would like to take this opportunity to introduce them, with more information about all our team members available on our website. In addition to profiles on everyone (who is not internet averse) we have a short film on Who We Are and are adding individual films on people explaining their job roles. We strongly believe that any company is only as strong as its people and for us, our team members and relationships with our clients lie at the heart of our business.

Visit [www.szerelmey.com](http://www.szerelmey.com) for more information.



GAURI YENNAWAR



LOUIS MARTIN



MATTHEW ROLFE



DANIEL FIEL



MEERA PUNJA



TOM NAUMCZUK



ALAN BURD



DAVID CARVAJAL



KYLE PINKNEY

## DO YOU WANT TO JOIN OUR TEAM?

If you are interested in working with us then please visit the new Jobs page on our website: [www.szerelmey.com/jobs](http://www.szerelmey.com/jobs) for more information or contact the office.

# HELLO ACCOUNTS TEAM

## WHAT WE WANT TO KNOW IS ...

### WHAT MADE YOU GO INTO ACCOUNTING?

**Maria:** My older sister runs her own chartered accounting firm and I've always admired her for her strength, integrity and professionalism so I guess I wanted to follow her footsteps.

**Meera:** I liked studying Maths when I was in school. I had an amazing tutor who bumped me up three grades. While I was being taught by her, I realised I actually enjoyed it. I went on to do Maths at university with one Accounts module and felt that that was something I would explore. Before my final grade came out, I was offered a job as an accounts assistant and I didn't hesitate to take it, and I have been grateful for that job offer ever since.

**Paula:** Purely by accident! After having my first child I went back to full time work in a small office as a receptionist - my boss had a lot of faith in me and it inspired me to want to learn more and try other things.

### HOW LONG HAVE YOU WORKED FOR SZERELMEY?

**Maria:** I've been working for Szerelmey for the past eight and a half years.

**Meera:** Not long, I started in October 2018.

**Paula:** Nearly three Years.

### WHAT WOULD YOU DO IF YOU WEREN'T AN ACCOUNTANT?

**Maria:** I love my job and working for Szerelmey! It feels like we are all part of a big family. If I wasn't an accountant I would probably be a performance artist; I love art as a pure form of expression and creativity. However, working for Szerelmey gives each and every one of us a chance to be productively and effectively creative, regardless of the job roles. So I can actually say that I'm happy with the career I chose.

**Meera:** I sometimes think if I had realised my love of animals or fascination with astronomy earlier in my teen years (when it was time to make decisions about GCSEs and A-Levels and life etc), I would have attempted to go down one of those routes. But I guess like some teenagers I didn't think too long and hard about what I wanted to do and went with the flow. Had it not been for my Maths tutor entering my life before my "realisations", who knows which of those options I would have gone into.

**Paula:** I may have had more children and become a child minder ...



MARIA



PAULA



MEERA

### WHAT ROLE DO YOU DO IN ACCOUNTS?

**Maria:** I'm the accountant for Szerelmey (GB) Ltd covering pretty much all accounting aspects of the business.

**Meera:** I manage the sub-contractor ledger for Szerelmey Limited and Szerelmey Restoration. Overall, it's making sure that the invoices that are received have been processed, authorised and paid. Then there are the smaller jobs that branch off from there. I also process the staff expenses and timesheets for our operatives on site.

**Paula:** I do the purchase ledger for the three main Szerelmey companies (paying suppliers).

### TELL US SOMETHING WE MIGHT NOT KNOW ABOUT YOU?

**Maria:** I love interacting with people and nature so I often enjoy long walks whenever I can and a good conversation.

**Meera:** A hobby of mine is stargazing. Going to see the Northern Lights one day would be a big fat tick on my bucket list.

**Paula:** I am a devoted grandmother to three little terrors all aged under five.



SOME OF OUR CLIENTS DON'T ALWAYS REALISE THE FULL SCOPE AND EXTENT OF WHAT WE DO. WE ARE NOT JUST STONE CLADDING SPECIALISTS, BUT UNDERTAKE A WHOLE RANGE OF WORK ON THE NEW BUILD AND RESTORATION SIDE.

## NEW BUILD

In our New Build division we facilitate the design, supply, installation and full management of projects across all sectors, primarily in stone, but we also work with a whole range of hard bodied materials.

**EXTERNAL CLADDING** - traditional handset cladding, load bearing masonry, rain screen and stone/faience on metal railing system

**INTERIORS** - flooring, wall cladding, bathrooms, receptions, staircases

**FAIENCE** - external and internal projects

**HARD LANDSCAPING** - bespoke paving, planters, benches, water features, terraces, private courtyards

## RESTORATION

Szerelmey Restoration offers a complete range of restoration, conservation, refurbishment and remodelling services and we are experienced at working on fragile and heritage buildings. In addition to a full range of restoration and cleaning services we employ 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.

## MATERIALS

Stonework forms the core of our business, but we also deliver projects in faience, terracotta, brick, precast, terrazzo, agglomerate and mosaic.

## NATIONWIDE

Szerelmey delivers projects across London and throughout the UK. Call us for more information about our scope and range of works.

# A LOOK AT OUR SERVICES

### WHAT YOU MIGHT NOT REALISE IS, WE DO:

- BACKING WALLS AND SUPPORTING STRUCTURES
- DPCs
- FIRE AND CAVITY BARRIERS
- DRAINAGE
- UNDERFLOOR HEATING

## DESIGN

Szerelmey has its own in-house design department led by industry professionals Mark Walden and Ian Lee. Design works with New Build and Restoration and undertakes the following:

- Practical facade engineering
- Design advice
- Research and Development
- DPC, VCL, insulation and fire barrier
- Testing and analysis
- Backing structure design
- Compliances
- Thermal engineering
- Cladding and fixing calculations
- 3D model digital files
- Programme
- Supporting technical information

# CONTACT US

## PROJECT ENQUIRIES

One of our team would be happy to discuss your project with you.

Our involvement early in a project will invariably save the client time and money.

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