

The Worshipful Company
of
Tylera and Bricklayers



TRIENNIAL AWARDS 2011

for

BRICKWORK
ROOF TILING & SLATING
WALL & FLOOR TILING

Presentation of Awards
Carpenters' Hall
Wednesday 13 July 2011

*In the presence of The Right Honourable
The Lord Mayor Alderman Michael Bear*



BACKGROUND TO THE AWARDS

The Worshipful Company of Tylers and Bricklayers is one of the historic Livery Companies of the City of London. It dates from 1416. In its early history it exercised almost total control over the building crafts with which it was involved within the London area, it trained the future generation of craftsmen through an apprenticeship system and it presided over disputes within the trades. It monitored levels of craftsmanship and enjoyed draconian powers over members of the Livery who fell short of the required standard. It was, simultaneously, a cartel, an employers' confederation, a trade union, a trading standards authority and, through the fraternity which existed between its members, a source of welfare and support to those who fell on hard times and to their families.

Over the succeeding centuries the Company's powers waned: a substantial loss of influence followed the relaxation of the monopoly which had to be sanctioned following the Fire of London in 1666.

A significant part of the role the Company in present times is the fostering of the crafts it represents in the construction industry – bricklaying, hard surface wall and floor tiling and roof tiling and slating through the giving of awards and prizes. It encourages the development of these crafts and the training of aspiring craftsmen and craftswomen, giving recognition of those who attain Master Craftsman status.

The work of craftsmen is particularly recognized and celebrated with the Company's Triennial Awards for Bricklaying, Tiling and Roofing. The competition covers buildings within the M25 area completed in the qualifying period and applications are encouraged and welcomed from building owners, architects, contractors, members of the Company and the general public. The Awards are judged against agreed criteria by panels made up from a cross-section of members of the Company with the final stage of the judging carried out by those with the required level of specialist knowledge of the various crafts – either as designers, specifiers or craftsmen.

Winning buildings in recent years have included major corporate and public buildings, private houses, railway stations, hospitals and office buildings. Recognised work over the years has included new buildings as well as sensitive refurbishment projects and specialist finishes related to the crafts.

Among the large scale buildings recognised by the Awards have been The Battersea Power Station; the ceramic tiling to St Thomas's Hospital; the re-roofing of St Pancras Chambers; the Cruciform Building for University College London and the Royal Automobile Club; and the mosaic tiling designed by Sir Eduardo Paolozzi at Tottenham Court Road Underground Station. On a smaller scale, roofing and brickwork awards have been won for refurbishment works in St Katherine's Dock; for a commercial office development in Croydon; and for the ceramic tiling at the Coram Early Childhood Centre. Special Commendations have been made to recognise exceptional achievements such as was found in the Southwark Cathedral Millennium Project building and for the brickwork in the new Haberdashers' Hall.

The crop of entries submitted for consideration this year ensured that the assessors had a difficult task in making their selection and the Company is grateful to those members of the Company who proposed buildings for the awards and to those from the crafts who submitted entries.

Particular gratitude is expressed to the Brick Development Association for their generosity in making available to the Company details of the entries within our catchment area submitted for their own very prestigious awards over the three year period.



Photograph: Zander Olsen



Dr Ken Shuttleworth

DipArch RIBA HonFRIAS

Being involved in judging these awards has been an incredibly rewarding experience for me. We live in a world where there is an ever increasing use of manufactured goods and factory products which only require limited skill to put together. 'Snap' assembly is now the norm and can lead to an unhealthy disregard for a human's eye for detail, so for me it has been fantastic to see that the art of craftsmanship is very much alive and kicking in the UK.

The two days we spent scrutinising the very best craftsmanship were very enjoyable and enlightening. We saw some exquisite work, with perfect joints and to tolerances normally associated with the factory-made world yet achieved on site by skilful hands.

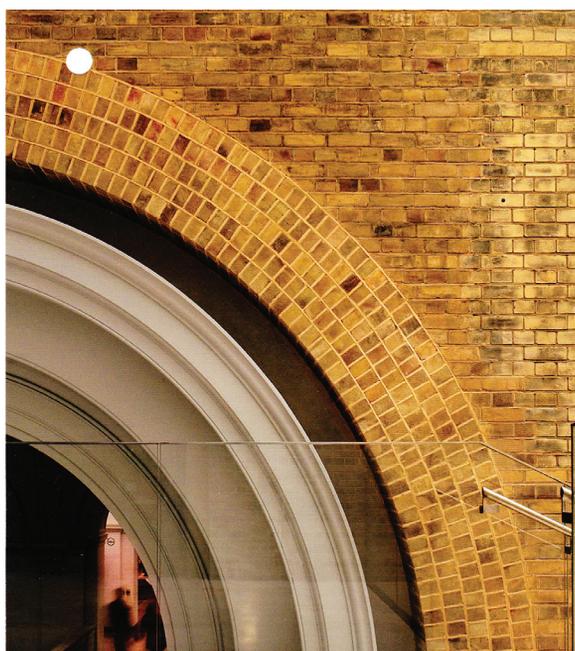
As an architect, it is so refreshing to see that the world is not entirely digital and that intuitive skill still has value. It is fabulous to know that the measured hand still has a place along with the laser and that the skill of the individual is valued against the mechanisation of the industrial age.

The part of my job I have always enjoyed most is being on site with muddy boots alongside the guys actually doing the physical work. It is so satisfying to see things that you have drawn actually being built, but even better to see people working together to create something that everyone can be proud of because it has been beautifully crafted, from beginning to end.





2011 BRICKWORK AWARD



THE REFURBISHMENT OF THE MIEVIAL & RENAISSANCE GALLERIES AT THE VICTORIA & ALBERT MUSEUM

The work was carried out in Gault stock bricks to match the existing adjacent walls. Internal fair face work is visible at close range under artificial lighting designed to enhance museum viewing. As such, irregularities would have been unacceptable and none were obvious. Major alterations called for extensive toothing to be cut into brittle stock bricks – this had been cleanly executed. The three and five ring arches (the latter spanning 7 metres) were so well executed they were a joy to see – particularly at such close quarters. Overall the work was most impressive requiring a high level of skill supported by an obvious level of craft knowledge.



In the submission it was noted that *“a key aspect to the project’s success is the way in which the alterations to the historic fabric have been achieved in a manner such that they appear part of the original building”*. Both sets of assessors agreed that the aims of the architects in this respect had been impressively met

In the final analysis, for the excellence in craftsmanship, the judges decided to make the award to this building.

Building Owner:

Lead Architect:

Historic Building Consultant:

Brickwork Contractors:

Foreman Bricklayers:

Victoria & Albert Museum

MUMA

Julian Harrap Architects

**Grangewood Brickwork Services
& PAYE**

Ion Gradinaru

Kevin Russell



2011 ROOF TILING & SLATING AWARD

REFORM CLUB PALL MALL, LONDON SW1

This was a replacement roof to a Grade I Listed Building built to the designs of Sir Charles Barry in 1841 which had needed re-roofing. The building's original 'patent slating' roof proved to be beyond repair and happily the architect had been able to persuade English Heritage to allow the use of Italian style terracotta tiles as shown on a watercolour owned by the Club which depicted Barry's original design intentions.

They allowed the use of hand made imbrex and tegula tiles incorporating axonometric ridge and hip tiles made by Sandtoft Roof tiles from the pattern taken from the Farnese Palace in Florence – the model for Charles Barry's building.

The assessors were of the opinion that, given the range of challenges which both tile makers and fixers had to contend with, a superb job had been done with meticulous attention to detail. The rich and vibrant colour of the new tiles stands out amongst the surrounding roofs which are predominantly sober grey slates.



Building Owner:

Architect:

Roofing Contractor:

Foreman Roof Tiler:

Reform Club

Paul Vonberg Architects

T&P Lead Roofing Ltd

Tony Boxall



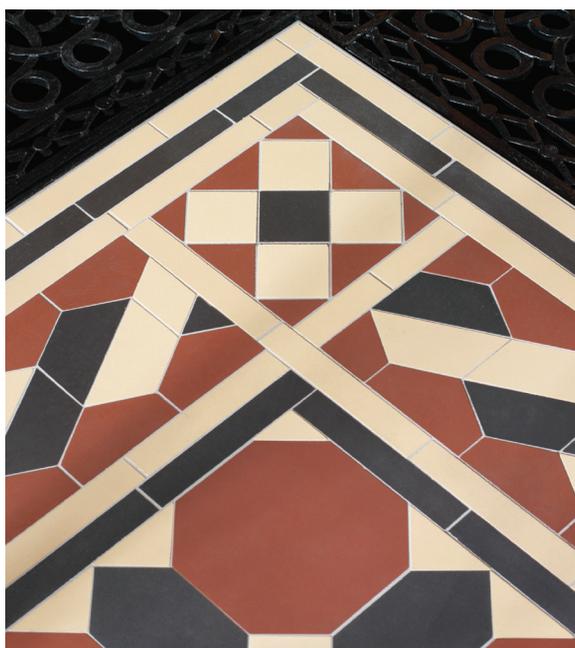


2011 WALL & FLOOR TILING AWARD



THE MARIANNE NORTH GALLERY AT THE ROYAL BOTANIC GARDENS, KEW

The Jury's tiling expert noted that *"this was a near perfect reproduction of a Victorian geometric unglazed tile floor"*. It had been aided by very accurately cut tiles by Craven Dunhill which is needed to achieve the constant tight joint typical of Victorian work. Grouting was full and effective and the work had been properly cleaned off. It did not need a 2 metre straightedge to see that the floor was well within the 3mm tolerance for flatness and the floor was totally solid with no voids left following the application of adhesive. There was no discernible lipping between adjacent tiles even though 1mm is permitted for joints of this width.



The floor had been so well laid one might be forgiven for thinking it had been ground flat after fixing. This of course is not possible with this vitrified material without destroying the die pressed surface.

Building Owner:

Architect:

Tiling Contractor:

Foreman Tilers:

The Royal Botanic Gardens, Kew

Donald Insall Associates

Wilson & Wylie Contracts Ltd

Jeffrey Sharp

Peter Breathwick



2011 HIGH COMMENDATION FOR BRICKWORK

ST PANCRAS CHAMBERS MIDLAND ROAD, LONDON NW1

The Brickwork to the section of St Pancras Chambers facing Midland Road at the upper level demonstrated a continuation of the high standards of craftsmanship seen in the winning work from the 2008 Awards which sits adjacent to this entry. The work demonstrated knowledge of both the craft and craftsmanship of bricklaying of the highest order. As with the earlier work, the work was executed in Charnwood and Bulmer Brick Heritage Reds and Red Rubbers.

Overall, the project harnessed modern brick manufacturing with the superb traditional craft skills of bricklaying.



Building Owner:

Architect:

Bricklaying Contractor:

Foreman Bricklayer:

Manhattan Loft Corporation

RHWL LLP

Irvine-Whitlock Ltd

Paul Barton

The Company's gratitude is expressed to all those who assisted with the arrangements, assessment and presentation of the 2011 Triennial Awards. The shortlisting was carried out by members of the Craft Committee and the assessments were carried out in two stages – the first by two panels covering the areas (nominally) to the north and south of the Thames.

The Northern Sector Assessors were David Fensom, Jeff Fuller, Donald Slade, David Armitage, Mike Holliday and David Cole-Adams.

The Southern Sector Assessors were Geoff Holt, Steve Trott, Natasha Nicholson, Donald Slade, Ray Baker and David Cole-Adams.

The Final assessments were carried out by David Cole-Adams (Craft Committee Chairman), Dr Ken Shuttleworth, Michael Christopher (The Master), George Clark and Donald Slade

The Company acknowledges with particular gratitude the sponsorship of the following:



York Handmade is one of the leading independent brick makers in the UK. As such they are engaged in a variety of prestigious projects involving trend setting new brickwork design.

For example, Renzo Piano's design for the Shard is currently using a 290 x 100 x 47mm format brick, as will the adjacent London Bridge Place designed by the same architect. Both projects involve special detailing - something which York Handmade excels at.

Equally exciting is Chetham's new music school in Manchester with a massive array of radials, skewback bricks and intricate angles. The trend setting Maxima in the 327 x 50mm format is specified for this project.

York Handmade is proud to be sponsoring the Triennial Brickwork Awards for the Company and totally support the dedication to craftsmanship which has been its hallmark for many years.

The Tile Association is delighted to be able to support the Worshipful Company of Tylers and Bricklayers Triennial Awards.

The Tile Association represents over 750 manufacturers, suppliers and contractors in the wall and floor tile industry and its main aim is to focus the UK tile industry on making tiles the wall and floor covering of choice for consumers and the trade.

The TTA focuses on setting standards, training, technical issues, marketing the industry and helping members run their businesses.

The NVQ qualifications TTA has put in place for tilers have been written by industry specialists. The Association has launched TTA Centres of Training Excellence, and works continuously with Construction Skills to increase the number of colleges offering tile-fixing courses. With Construction Skills help, TTA has developed skills tests - for Scottish SNVQ students, and experienced fixers aiming for an NVQ and then a CSCS card. As well as this, a specialist qualification for master craftsmen is being developed, allowing those at the top of their profession to have their skills and expertise recognised. On the technical front, the Tile Association is very much involved in developing British, European and International Standards for tiles, tile fixing and tile related products, and has published a number of specialist technical documents on tiling in specific conditions.

The TTA has an annual awards event to promote excellence in products, businesses, projects and people in the industry. Its website attracts 850,000 hits per month and a TV campaign promoting TTA is currently underway. Regular articles also appear in the consumer and contract press.



THE TILE ASSOCIATION



The National Federation of Roofing Contractors is the UK's largest roofing trade association covering over 60% of the roofing industry by value. By using an NFRC registered contractor for your roof tiling and slating you have the comfort of guaranteed protection and quality.

NFRC ensures that members offer high standards of workmanship and sound business practice through a strict Code of Practice and an independent vetting procedure, including site inspections and adhering to Government endorsed TrustMark standards.

All NFRC trade members hold comprehensive insurance cover and insurance backed warranties are available. Trained and reputable solar installation and heritage specialist roofers are available.



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