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# SCAGLIOLA CATALOGUE

Hayles & Howe  
Ornamental Plasterwork & Scagliola  
Established 1978

HAYLES & HOWE

# HAYLES & HOWE



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SCAGLIOLA PROVIDES A  

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BEAUTIFUL AND DISTINCTIVE  

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FINISH TO A RANGE OF  

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SCHEMES IN ESTABLISHMENTS  

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WORLDWIDE.  

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The Beacon Theatre, New York

23

# HAYLES & HOWE

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Introduction – About us .....	4-5
About Scagliola .....	6-7
Products/services	
Walls .....	8-9
Columns and Pilasters.....	10-11
Pedestals and Plinths.....	12-13
Niches .....	14-15
Table tops.....	16-17
Gallery.....	18-21
Our standard range of Scagliola .....	22-25
Further Scagliola colours and options.....	26-29
Conservation and Restoration.....	30-31
Scagliola in Theatres.....	32-33
History of Scagliola.....	34-35
Projects and Awards.....	36-37



## BUCKINGHAM PALACE MUSIC ROOM

Restoration in progress of the scagliola Lapis Lazuli columns in the Music Room of Buckingham Palace.

Photograph reproduced with kind permission of the Royal Household.

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EXPERIENCED AND CREATIVE

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WITH CONSISTENT HIGH

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STANDARDS.

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As a highly experienced and creative International company Hayles and Howe can offer exquisite attention to detail and finishes for any scagliola project including restoration or conservation.

Scagliola is a marble-like material made from plaster, pigments and glue, polished by hand to a brilliant shine. The company founder David Hayles is widely considered to be the leading expert in both traditional and marezzo scagliola and has taught at both the European School for Craft Conservation in Venice and the Edward James Foundation in Sussex.

Hayles and Howe's scagliola services cover all areas from design and specification to manufacture and installation. The company has a proud tradition of providing a high quality service to any home or building, public or private, large or small.

The high standard of craftsmanship the company consistently achieves has been recognised by numerous awards, including the Queen's Award, the Plaisterers' Trophy and Humber Silver Salver (full listing on page 36).

The workforce of Hayles and Howe have over the years worked hard to achieve and maintain Investors in People Silver recognition. This standard shows a commitment to developing and improving skills, confidence and business goals benefiting the company, staff and its wide range of customers.

A photograph of a grand, circular interior space, likely a reception area. The room features a large, domed ceiling with a central skylight. The walls are light-colored, and the floor is dark. Several tall, fluted columns support the structure. In the background, a doorway is visible. The overall atmosphere is one of classical elegance and grandeur.

## DISTINCTIVE FINISH

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Hayles and Howe manufactured and installed eight Corinthian fluted columns and pilasters in Convent Siena scagliola to create this magnificent award-winning reception area in a newly built neo-Palladian house. A matching frieze and eight urns made from Portland Stone scagliola adorn the gallery.

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SCAGLIOLA PROVIDES A BEAUTIFUL AND  
DISTINCTIVE FINISH TO A RANGE OF SCHEMES  
IN ESTABLISHMENTS WORLDWIDE.

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Scagliola is a versatile and beautiful artificial medium that can be produced in a wide range of forms and colours which do not need to, but can, imitate those of natural minerals. It is now considered to be one of the most prestigious materials in the building trade.

The name scagliola is derived from the Italian word for splinters of coloured material (scaglie) mixed together with plaster and pigment to create a marbled effect. Its production is time consuming and painstaking, involving a carefully regulated polishing process. The finished article is virtually indistinguishable from real marble.

Hayles and Howe specialise in the manufacture, restoration and conservation of scagliola and have carried out award winning projects in both historic and new buildings throughout the world. This skilled workforce are able to provide a wide range of stunning scagliola products including mouldings and door-surrounds, corbels, plinths, pedestals, table tops, wall panels (plain, book matched or in-laid) and a full range of columns and pilasters in all the architectural orders. Hayles and Howe also enjoy manufacturing scagliola to match or complement any colour scheme.

Over the years the company has won many awards for its scagliola projects which include;



the interior of the Egyptian Room at Goodwood House, scagliola columns in the Queen's Gallery at Buckingham Palace, and the impressive Salon at Tusmore House (pictured). When awarding the trophy for the scagliola columns in the Queen's Gallery, Buckingham Palace, the FPDC judges described the work, 'as if produced by nature, consistent in design without any repetition. Hayles and Howe's work is very beautiful and in every respect unique'.

As the manufacture and installation of scagliola is so specialised and labour intensive, each enquiry receives individual attention.

A large, curved, inlaid scagliola wall panel is shown in a workshop. The panel is composed of several sections of light-colored, marbled stone or plaster, with a prominent diagonal seam. The panel is resting on a wooden frame or support structure. The background shows a workshop environment with various materials and tools.

## SCAGLIOLA WALL MANUFACTURE

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A section of a curved inlaid scagliola wall in the Hayles and Howe workshop being prepared for delivery prior to installation.

Photograph reproduced from the Hayles and Howe archive with kind permission from the clients.

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WITH EXPERTISE IN A VARIETY OF TECHNIQUES THAT COVER THE APPLICATION, CREATION AND INSTALLATION, OUR SERVICE FOR WALLS PROVIDES A DISTINCT AND REFINED FINISH.

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Scagliola has been used to provide sumptuous wall coverings since its origins in the late renaissance. It can appear as panels with expressed joints designed to imitate marble slabs, as seamless monolithic surfaces, and perhaps most stunningly, as a combination of panels, inlays and mouldings in contrasting colours.

Because it is lighter than marble, scagliola can also be used for soffits and ceilings, and its versatility as a material that can be cast or applied in situ makes it ideal for producing curved and irregularly shaped marble surfaces.

Hayles and Howe have considerable expertise in this area; covering a variety of techniques, from in situ application directly to walls, to the creation of large floor-to-ceiling panels made in the workshop and invisibly seamed on site.

Inlaid work is one of the glories of scagliola and Hayles and Howe are always excited by the challenge of finding ways to use this technique in conjunction with wall panelling to create a series of grand and unique interiors for clients here in the UK and the USA.



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EXPERT KNOWLEDGE - USA & UK



“ Working together the skilled Hayles and Howe scagliola teams have been able to manufacture and install some stunning scagliola walls on both sides of the Atlantic.



## CARE & ATTENTION

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Hayles and Howe are renowned for the care and attention to detail given to every part of every project, large or small.

Photographs on these pages are reproduced from the Hayles and Howe archive.

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PROVIDING A SPECIALIST SERVICE IN THE  
MANUFACTURE OF COLUMNS, PILASTERS, BASES  
AND CAPITALS OF ANY SIZE REQUIRED IN BOTH  
SCAGLIOLA AND FIBROUS PLASTER.

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This service includes the design and manufacture of both plain and fluted columns and pilasters in scagliola or plaster. These may be of any height or style required and include an entasis (natural taper), based on the height of the column or pilaster. Classical Order rules are applied to the design unless otherwise instructed.

Columns can be supplied in halves if necessary to clad steel or concrete support stanchions to which they can be securely fixed.

Capitals and bases can also be custom-made to any design, Doric, Ionic, Corinthian or Composite, using existing moulds or hand modelled from scratch. Enrichments to any design can be chosen from an extensive library of ornament.

Quotations for these items can be supplied on request.



86 CROWTHER & HUMPHRIS

## PLINTHS & PEDESTALS

A selection of Hayles and Howe plinths and pedestals on display at the prestigious Grosvenor House Antiques Fair.

Photograph reproduced from the Hayles and Howe archive and in association with Richard Crowther Antiques.

SCAGLIOLA PLINTHS AND PEDESTALS PROVIDE A TRADITIONAL SETTING FOR SCULPTURE, CERAMICS AND FLORAL DISPLAYS. THEY ARE ALSO CONSIDERED TO BE WORKS OF ART IN THEIR OWN RIGHT.

Scagliola has always been a popular material for pedestals and plinths and Hayles and Howe are often asked to supply them to museums, galleries and private homes.

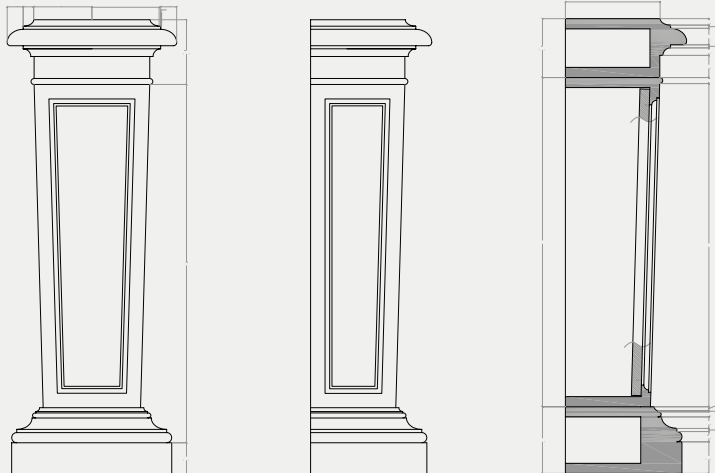
Apart from the traditional round half columns; which are built on a core and then turned on a lathe Hayles and Howe are also able to supply bespoke shapes and sizes for different situations. With a variety of classically designed stock pedestal and plinth moulds it is possible to offer differing colour combinations of scagliola panelling.

EXPERT KNOWLEDGE - USA & UK



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Scagliola can be beautifully coloured and figured for any project please call USA or UK for more details, each enquiry receives individual attention.





## CLASSICAL ELEGANCE

This exquisite Porphyry niche was manufactured by Hayles and Howe to provide the ideal display setting for a traditional sculpture.

Photograph reproduced from the Hayles and Howe archive with the kind permission of the client.

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NICHES PROVIDE A FINE EXAMPLE OF THE VERSATILITY THAT SCAGLIOLA OFFERS. THIS UNIQUE MATERIAL CAN BE USED TO FORM A VARIETY OF INTRICATE AND COMPLEX SHAPES THAT ELEGANTLY COMPLETE A DESIGN SCHEME.

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Since classical times the niche has been a popular architectural feature, used to give articulation and focus to wall surfaces. In addition, niches provide an ideal setting for the display of sculpture and objets d'art.

To create a hollowed-out concave shape from solid marble is costly in terms of materials, where so much of the block is lost. In the case of rare or semi-precious stones such as Siena Brocatelle and Porphyry, the sourcing of these materials in sufficient size and quality is often impossible. Scagliola, with its versatility in terms of shape and colour, provides an ideal solution.

Niches are a good example of how scagliola can be cast from moulds to produce forms that are difficult in real marble. In the same way, it can also be used to make light-weight arches, consoles and corbels, and a variety of other complex shapes.





## TABLE TOPPING

Detail of a classical inlaid table top manufactured  
by Hayles and Howe.

Photograph reproduced from the Hayles and Howe archive.

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OUR EXPERIENCE OF RESTORING AND CONSERVING  
SCAGLIOLA TABLE TOPS PROVIDES THE PERFECT  
LEVEL OF INTRICACY AND CREATIVITY TO MAINTAIN  
THE VIBRANCY AND QUALITY OF THE FINISH.

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Since the end of the 16th century, scagliola has been used to make inlaid tabletops, wall panels and altar pieces. Initially, colourful and elegant designs were inlaid into a plain background, usually black, in imitation of Roman and Florentine hardstone mosaic work (Pietre Dure). As fashions changed, more complex trompe l'oeil and pictorial schemes appeared, much sought after by the British grand tourists of the 18th century.

After encountering the material during his own grand tour, Robert Adam went on to design tabletops and chimney-pieces that used scagliola to create delicate neo-classical inlays in white marble, sometimes known as Bossi-work after the Dublin scagliolist of that name.

The tabletop shown here is based on an altar piece from a small church above Lake Como in Italy, dating from around 1670. The maker used scagliola versions of marble and semi-precious

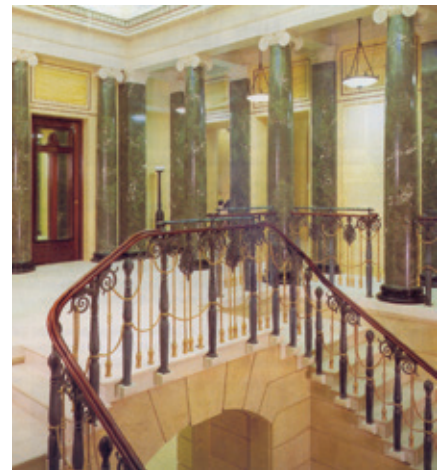
stones to create the inlays. The design is typical of the period, and the choice of colours and flowers has symbolic as well as aesthetic significance.

Hayles and Howe has been commissioned to make several inlaid scagliola tabletops, working closely with designers and architects. A variety of skills are involved in the manufacture of one of these unique objects, including draughtsmanship, carving and very accurate colour matching. The work is painstaking and demands significant patience and attention to detail, but the results speak for themselves.

Hayles and Howe also have considerable experience of restoring and conserving inlaid scagliola for private clients and the antiques market. As with all restoration and conservation work, Hayles and Howe are happy to advise on a range of approaches.



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Bottom Left: Photograph reproduced with kind permission of Mark Van Oss and Associates.  
Right: Photograph reproduced with kind permission of Joanna Trading.



Left: Photograph reproduced with kind permission of J P Molyneux Studio.  
Top Right: Photograph of the Beacon Theatre scagliola.  
Bottom Right: Photograph reproduced with kind permission of the Royal Household.



Top and bottom Left: Photograph reproduced with kind permission of the Allen County Courthouse Preservation Trust.  
Top Right: Photograph from the Hayles and Howe Archive.  
Bottom Right: Photograph reproduced with kind permission of Stamford Old Town Hall Authority.



Top: Photograph reproduced with kind permission of the Allen County Courthouse Preservation Trust.  
Bottom: Photograph reproduced with kind permission of the Fathers of the London Oratory.

## OUR STANDARD SCAGLIOLA RANGE

### ABOUT THE COLOURS & STYLES

#### 1. SIENA (MID RANGE)

Yellow with black veining. This type of marble was used extensively in the decoration of churches and palaces from the seventeenth century onwards, where it was prized for its richness and warmth. This particular version was arrived at following restoration work to two scagliola columns of early nineteenth century origin. A very similar Siena scagliola can be seen in the Fitzwilliam Museum in Cambridge. Hayles and Howe were awarded the Plaisterer's Trophy for its use in the salon at Tusmore House in Oxfordshire. (Eight fluted columns with matching pilasters, seven metres high). Siena can also be used in the manufacture of door surrounds and panel mouldings.

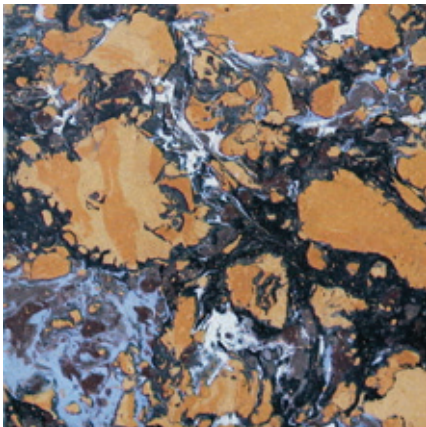
#### 2. CONVENT SIENA

The mining rights to this marble (also known as Siena Brocatello) were given by the Pope to a religious order of nuns in the late middle ages, hence the name. It is very rich, with deeper colours and more intense veining than standard Siena, and was often used for inlaid marble work as well as table tops. It can be seen in 18th century marble fireplaces, in the form of small columns and frieze panels. This scagliola version was used to replace the missing columns on a fireplace, which had to closely match the remaining marble. Scagliola was used because real marble of the same quality could no longer be found.

#### 3. LIGHT SIENA (PALE RANGE)

This Siena does not have the intense veining of the other versions, and is paler and more uniform in appearance. It has been used extensively to form columns and wall areas. Scagliola versions can be seen in many classical English interiors, including Lancaster House and the Reform Club. It has always been a popular colour for the manufacture of pedestals and plinths for the display of sculpture. It was often given a red veining to simulate Giallo Antico marble which was highly valued in ancient Rome, where it can still be seen in the Pantheon. In 2005, Hayles and Howe supplied six giant columns in Light Siena for the refurbishment of St. Joseph's Chapel in the Oratory Church, London.

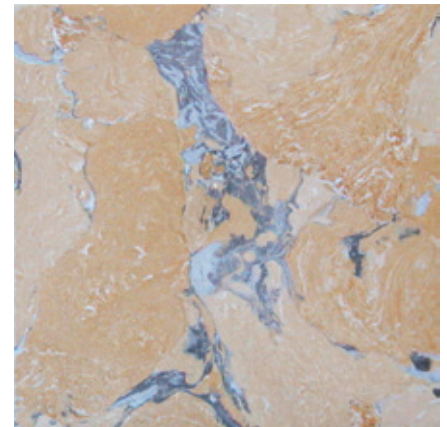
1



2



3



#### 4. MALACHITE

A semi-precious stone which is mined in Asia and the far East. It is a very bright, almost emerald green, with intense swirled and layered figuring throughout. The largest piece in existence is smaller than the size of a man, its cost and rarity means that it is mostly used in laminate form to create small artefacts only, it often appears as an inlay in Pietre Dure tabletops. It was very popular with the Russian Imperial Court, where it was used to laminate huge stone urns, as well as to create smaller objets d'art, such as the famous Fabergé eggs. Hayles and Howe have developed a very realistic Scagliola version of Malachite, which has been successfully used for large and small scale projects, including a corridor of small pilasters at Aspinalls in Mayfair.

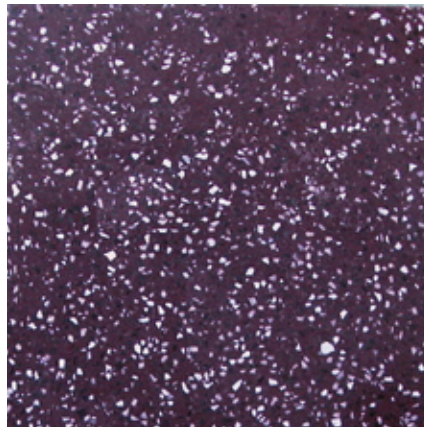
4



#### 5. PORPHYRY

The Romans imported this dark purple stone in vast quantities from Egypt. The Emperors imposed a monopoly on its use, no doubt for its association with imperial purple. It is extremely hard and difficult to work, and was used for both architecture and sculpture. Examples can be found in the British Museum and the Louvre. During the Renaissance and Baroque periods, many Roman antiquities were dug up and 'recycled' to provide materials for the building and decorating of new palaces, churches and monuments. Scagliola versions of porphyry were used in many eighteenth and nineteenth century decorative schemes to supply large columns and pilasters, unobtainable in the real material. Porphyry scagliola was also used extensively to manufacture plinths and pedestals for the display of sculpture. Hayles and Howe have examples of these in several national museums and galleries, including the Ashmolean in Oxford.

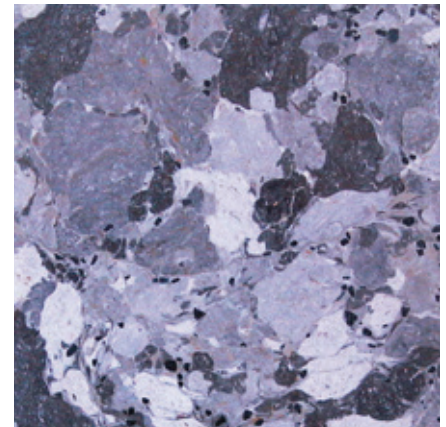
5



#### 6. GRANITE

Scagliola is capable of imitating granite closely, using special techniques for achieving the particulate finish. As a decorative finish, it can be highly effective, particularly where a scheme involves the use of a large number of columns. At Doddington Hall, James Wyatt's last commission, the scagliola columns and pilasters in the Entrance Hall, described as 'oriental granite', are particularly impressive, both in size and number. Hayles and Howe can match granite colours to existing stone or to any required colour scheme. This sample was used to supply pilasters for a new entrance hall at Goodwood House.

6



## OUR STANDARD SCAGLIOLA RANGE

### ABOUT THE COLOURS & STYLES, CONTINUED

#### 7. VERDE ANTICO

With Siena and Porphyry, this green marble was much favoured by the Romans. Many of the extravagant altarpieces of the Baroque period also made lavish use of it. The columns in the East Anteroom of Syon House are made from laminated sheets of Verde Antico. In England it was one of the most popular Scagliola marbles in the eighteenth and nineteenth centuries, used to give classical authenticity to the manufacture of columns, pilasters, plinths and table tops. Hayles and Howe supplied eight large Verde Antico half columns to serve as candelabra bases in the Dining Room at Windsor Castle, as part of the restoration work after the fire in 1992.

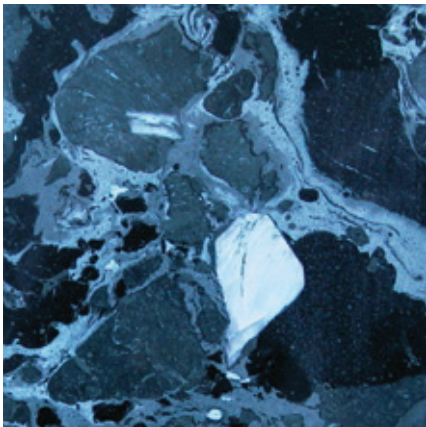
#### 8. PORTO ORO

This marble is also known as black and gold (see no. 25), and has frequently been used for pedestals, wall panelling, and columns. It has a strong, formal appearance, and is also often used for framing doorways or as skirting boards. Examples can be seen at the Victoria and Albert Museum in London. Hayles and Howe have supplied many columns and pedestals in this material, both in the UK and overseas.

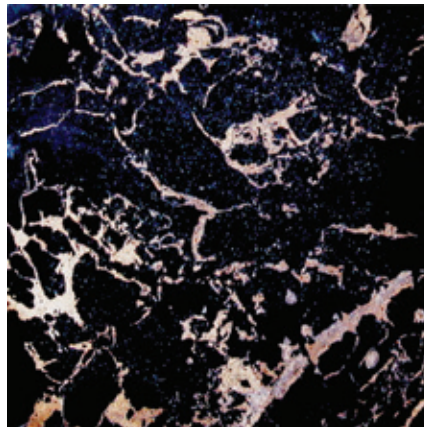
#### 9. LAPIS LAZULI

This semi-precious stone from the area around Afghanistan was particularly cherished by the ancient Egyptians. It appears in a variety of blues, with striking gold and black flecks, though the most valued was a plain deep ultramarine colour, with no markings at all. Lapis Lazuli was used extensively by the Italian marble workers of the Renaissance and beyond, to inlay Pietra Dura table-tops and altar pieces, and to make bowls and table ornaments. Lapis Lazuli columns made from Scagliola were used in the Music Room at Buckingham Palace, which were recently restored by Hayles and Howe and can still be seen. Hayles and Howe also supplied a set of Lapis Lazuli pilasters to Aspinalls in Mayfair and the supporting columns for a font at St. Winefride's Church in Wimbledon.

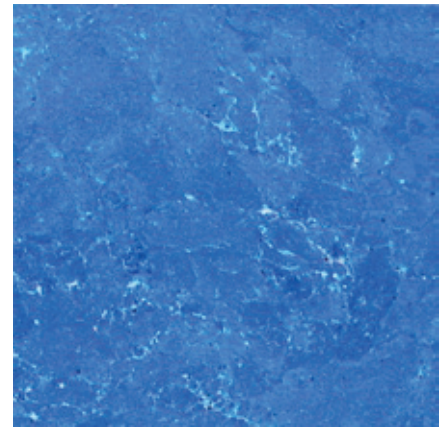
7



8



9



## 10. VERONA ROSSA

This terra-cotta coloured marble has always been popular for interiors, and is still used today for walls and floors. It is often used as an inlay, as in the floor at the Athenaeum in London. The Antiquarium of the seventeenth century Munich Residenz has very good examples of Verona Rossa scagliola. In 2005, Hayles and Howe supplied curved wall panels in this material, to cover the entire circular apse area of St. Joseph's Chapel in the Oratory Church, London.

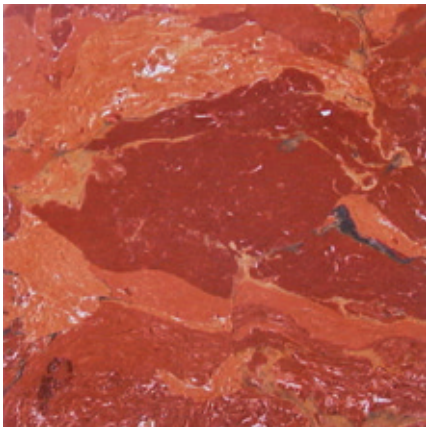
## 11. BLUE & CREAM

This sample was created for a set of small library pilasters, and is not based on a real stone. The designer needed something to match a carpet that had been specially made for the room and which would give an idea of Lapis Lazuli without having the intensity.

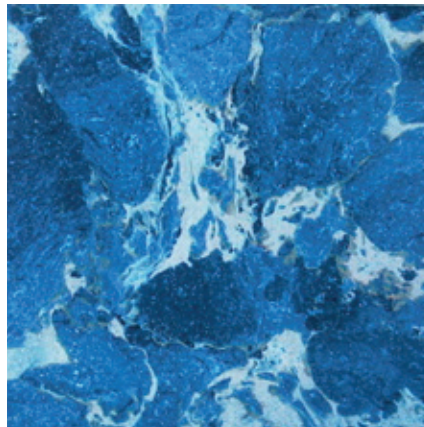
## 12. CREMA MARFIL

This Spanish marble is often used in a modern setting, for walls and floors. The scagliola version is very faithful to the original, and can also be adapted to resemble Travertine, Portland and other beige stones (see nos. 15 and 27). Hayles and Howe have often used it for column bases and capitals, and moulded door surrounds.

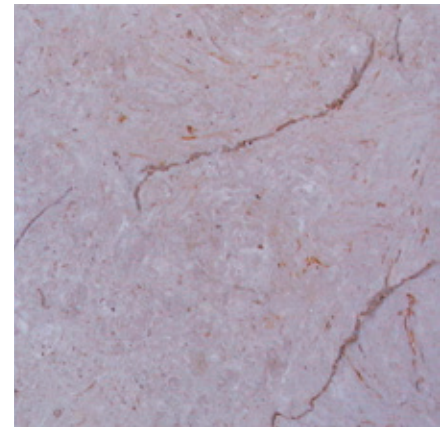
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11



12



## FURTHER SCAGLIOLA COLOURS & OPTIONS

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### 13. GIALLO SIENA (LIGHT)

The background colouring for this scagliola is very similar to the Light Siena (Pale Range no. 3), though in this case the veining was much reduced at a client's request. One of the great advantages of scagliola is the ability to fine-tune the colours and figuring of a marble to bring it into line with other elements in a decorative scheme.

### 14. STANDARD MALACHITE (NO BLACK)

This close grained vibrant green scagliola brings pieces alive when used as an inlay. This is a pure version of Russian Malachite, without the black veining that appears in sample no. 4. The figuring is also much tighter, making it a very close match with the real stone. Hayles and Howe used this scagliola to supply a set of altar columns to the Armenian Church in London and went on to make a stunning fireplace surround for a client in northern Quebec. The intensity of the green makes it suitable for smaller objects, such as urns and decorative panels.

### 15. TRAVERTINE NOCE

Travertine can vary from off-white to a beige brown colour (hence the Italian 'Noce' / nut), and is popular for floors and kitchen and bathroom surfaces. While those applications are not a natural choice for scagliola, Hayles and Howe are often asked to match real Travertine marble with scagliola door-surrounds, column capitals, bases and plinths.

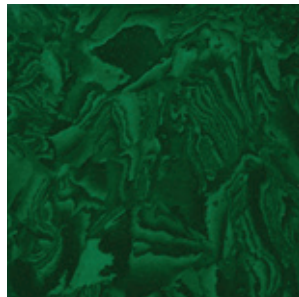
### 16. AMETHYST

The translucent quality of a semi-precious amethyst quartz is (sadly) not possible to achieve with a gypsum based material. However, the colours themselves can be copied, and with the right texture and figuring an interesting and appealing scagliola can be produced. Hayles and Howe are often asked to replicate fine marbles and semi precious stone as well as creating new and individual concepts for scagliola which have no relation to real marble. Many of the blue and red scagliolas which were used in Catholic churches of the 18th century for their religious significance bear no relationship to a real marble. This amethyst inspired piece was created to form inlaid panels in a scagliola table-top.

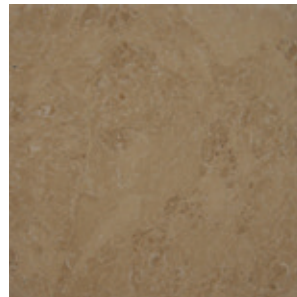
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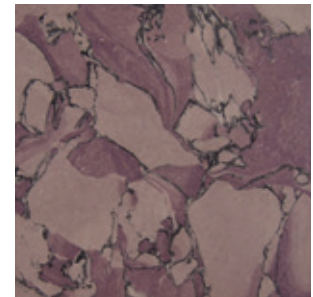
14



15



16



## 17. GRIOTTE DE BELLOC

A designer asked Hayles and Howe to come up with a really intense red scagliola. It was decided to base the composition on a French 'Griotte' marble, known in this country as Cherry Red. Like Malachite, it has a strong presence, and works well for inlays and smaller decorative objects.

## 18. VERONA ROSSA (VERSION 2 LIGHT)

Verona Rossa is a popular marble with designers and architects, and it comes in a variety of different shades and textures. Over the years Hayles and Howe have matched several versions of Verona Rossa experimenting continuously to make these traditional scagliolas as accurate and close to the real thing as possible. Sample 18 was copied from elements of an antique fireplace that was to be the focal point of a large Family Room; it was also used to make the sides and mouldings of a set of panelled pilasters and piers installed around the perimeter of the room.

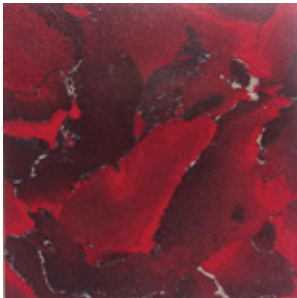
## 19. BELIGIAN BLACK

Belgian Black marble, known as 'Paragone' in Italy, has always been highly valued for its deep black colour, which provides a perfect background for inlaid hardstone (Pietre Dure) work. It is also often used for column bases and plinths. The marble comes from mines in Belgium which flood for part of the year, and is expensive and not always easy to obtain in the desired quality and size. Scagliola is capable of producing a variety of different blacks which imitate the colour and shine of black marble to perfection. This is a very faithful copy of Belgian Granite, in which alabaster chips were added to emulate the small plant and shell fossil fragments found in the original.

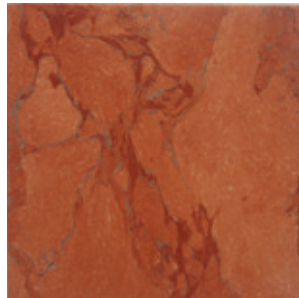
## 20. STYLISED VERDE ANTICO

Hayles and Howe are often asked to alter stock recipes to suit a client's individual taste. In this case the brief was to make a standard green more organic and leafy whilst introducing some brown and red notes to the mix to pick up elements in the original decorative scheme. This is a good example of the versatility of scagliola, and the way it can be used to 'tweak' nature.

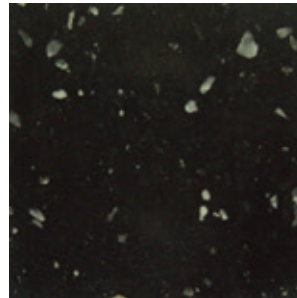
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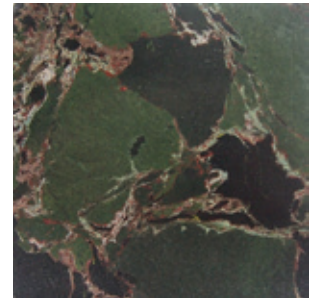
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20



## FURTHER SCAGLIOLA COLOURS & OPTIONS

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### 21. VERDE TINOS

Quarried on the Greek island of Tinos, this dark green marble is very popular in the production of work tops and interior panelling. It is also often used for decorative inlays and panels in classical fireplaces. In matching this marble, the Hayles and Howe scagliola craftsmen have come up with a very true likeness of the original.

### 22. ANTIQUE CARRARA

Named after the Italian town in the Tuscan alps from where it is quarried, Carrara is probably the most famous of all marbles, forever associated in the public mind with Michelangelo and the Italian Renaissance. It was used extensively throughout Europe and beyond for both sculpture and building – our own Marble Arch in London is made from Carrara marble. In the seventeenth century off-white scagliola mixes were used alongside marble to repair or copy recently excavated Roman antiquities. Hayles and Howe successfully colour matched an antique, Carrara marble chimney piece that had yellowed with age, using a traditional Carrara scagliola mix with the addition of a subtle yellow pigment.

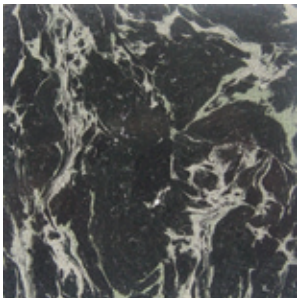
### 23. BRECHE VIOLETTE

This striking breccia marble with its dramatic figuring and deep red and purple colours is mined in France and Italy. It has always been associated with grand Baroque architecture; examples can be seen in the State Dining Room at Blenheim Palace and the Gaming Salon at Versailles. It was very popular with the Medici Grand Dukes, and appears in palaces and churches throughout Italy. There is an extremely fine eighteenth century Brèche Violette, scagliola altar surround made by Paolo Caprani in the church of San Benedetto, Ramponio, a small town above Lake Como which was the inspiration for this scagliola sample.

### 24. RHODONITE

This rose pink mineral with a black vein is found in exotic locations: the Urals in Russia, Broken Hill in Australia, and – only a few miles down the road from the Hayles and Howe scagliola workshops in Devon. More normally associated with jewellery and small decorative objects, it was imitated by British scagliolists in the first half of the nineteenth century to create the upper walls of the magnificent scagliola stair-hall in London's Lancaster House.

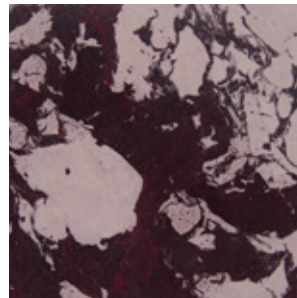
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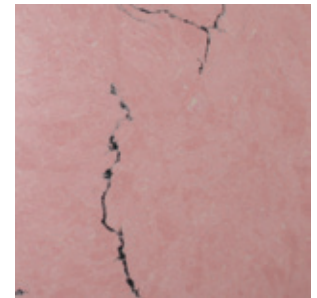
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25. PORTO ORO  
(LIGHT VEIN, BLACK  
AND GOLD)

Like the Giallo Siena (light no. 13) this piece has a similar background – in this case black – to a standard Porto Oro, but again with considerably reduced veining. This version was used to supply a set of columns to a client in New Orleans, who was very insistent that the appearance of the veining should be uniform and not too busy – something impossible to guarantee with a real marble.

26. VERONA ROSSA  
(VERSION 3 DARK)

Verona Rossa is a popular marble with designers and architects, and it comes in a variety of different shades and textures. Over the years Hayles and Howe have matched several versions of Verona Rossa experimenting continuously to make these traditional scagliolas as accurate and close to the real thing as possible. Sample 26, like 18, was developed from elements of an antique fireplace that was to be the focal point of a large Family Room; it was also used to make the sides and mouldings of a set of panelled pilasters and piers installed around the perimeter of the room.

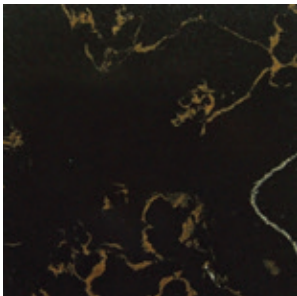
27. PORTLAND

Like Crema Marfil and Travertine, Portland scagliola is often used for bases, capitals, and door surrounds. The neutral tones also provide an excellent background for setting off stronger colours. Hayles and Howe made eight monumental scagliola urns to sit above the Siena columns at Tusmore House using a Portland scagliola for the main bodies, which were then dressed with swags and leaf decorations in Siena.

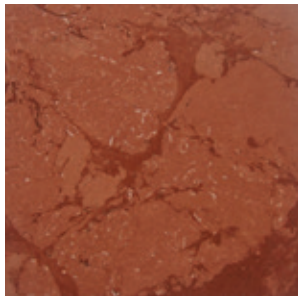
28. BLACK GRANITE

Scagliola is particularly good at imitating granite, and over the years Hayles and Howe have built up an extensive and stunning range to suit most requirements. By adjusting the colour, size and ratio of the various 'crumbs' that go to make up the mix almost any granite can be copied. This version was used to make the mouldings for the restored Egyptian Room at Goodwood House.

25



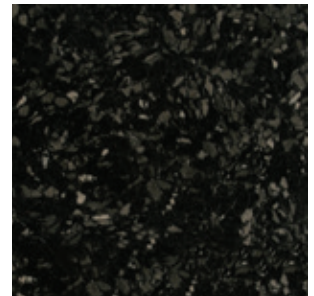
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28





GOODWOOD HOUSE,  
EGYPTIAN DINING ROOM

A stunning restoration of the famous scagliola walls in this beautiful room which had previously been plastered over in the early 1900's.

Photograph courtesy of the Trustees of the Goodwood Collection.

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METICULOUS ATTENTION TO RESTORATION  
PROJECTS AND CONSERVATION  
CONSULTANCY BRING HISTORIC SCAGLIOLA  
BACK TO ITS FORMER GLORY.

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Hayles and Howe are constantly involved in the conservation and restoration of scagliola, and have a number of prestigious projects to their name (see page 36). Over the years the experience the company has gained enables Hayles and Howe to offer a wide range of scagliola services to owners, architects and conservators.

Scagliola is applied as a veneer 5-10mm thick, which is possible to sand back and re-face. This can be a highly effective way of restoring it to its original appearance, particularly when the surface has been damaged by surface stains, dampness and water runs. During the process, defects and bad repairs are removed, and losses re-instated with fresh scagliola that matches the original. Unlike most marble repairs, scagliola can – in the hands of a professional – be literally ‘invisibly mended’.

Although popular in the past, this approach is rarer today, when conservation is generally considered preferable to restoration. However, when the scagliola is very old and fragile, or has become thin through repeated resurfacing, it can lead to the loss of well-loved patinas, while failing to remove more ingrained staining.

Less invasive techniques are available, and include cleaning with conservation grade agents, replacing losses with ruled-in and painted plaster; and the application of specialist waxes for protection and shine. Over the years Hayles and Howe have found that bad practice from the past creates problems with maintaining and preserving scagliola in the present, in particular the application of numerous coats of varnish that can seal the surface, discolouring the scagliola as well as causing unseen, internal damage to the structure by the trapping of moisture.

Often the best approach will be a combination of techniques that take into account aesthetic and conservation issues, cost, duration and inconvenience to the users of the building. Hayles and Howe recommend that before any treatment is undertaken a preliminary survey is completed that tests for any delamination, structural problems or other factors that might be stressing the scagliola. Following a survey Hayles and Howe also recommend the preparation of a sample patch to illustrate the methods of restoration or conservation under consideration.



The image captures the grand interior of the Kings Theatre in Southsea. The focal point is the ornate, gilded scagliola proscenium arch, which frames a large red safety curtain. The curtain features a central crest and the text 'SAFETY CURTAIN' in gold lettering. Below this, a white sign with black text lists the theatre's amenities: 'Kings Theatre Southsea', 'ONE OF BRITAIN'S FINEST THEATRES', 'PERFECT ACOUSTICS', 'COMPUTER LEADING', 'CENTRALISED HEATING/COOLING SYSTEMS', 'LASER SOUND', '4 COMFORTABLE BARS', and 'PRODUCING BUSKET PRIZES EVERY YEAR ROUND'. The sign is flanked by two small framed illustrations of sailing ships. The theatre's architecture is highly detailed, with multiple tiers of balconies and ornate carvings. The lighting is warm and focused on the stage area.

## THE KINGS THEATRE, SOUTHSEA

On the strength of a 10 year involvement on this prestigious restoration project including work on the scagliola proscenium arch, the company received a Highly Commended Award from the FPDC in February 2009.

Photograph reproduced with kind permission of the Kings Theatre Trust

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WITH AN ALMOST UNTOUCHABLE EXPERIENCE OF  
PRESTIGIOUS THEATRE WORK, HAYLES & HOWE  
PROVIDE A QUICK RESPONSE TO BOTH THE DESIGN  
AND MAINTENANCE OF SCAGLIOLA.

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Working in theatres is of special interest to Hayles and Howe who have gained immense recognition and become leading lights in theatre inspection, safety certification, conservation and restoration.

The Kings Theatre in Southsea, Hampshire is a theatre that Hayles and Howe have been involved with for over 10 years. They were first asked to inspect the ceiling by the local council in 1998. A leaking roof, Portsmouth industrial dust and nearly a century of nicotine abuse had damaged this lovely 1907 Frank Matcham theatre. In 2007 during the Centenary restoration of the auditorium the company carried out the repair and restoration of much plasterwork and the impressive scagliola proscenium arch. On the strength of all their work on this prestigious project the company received a "Highly Commended" Award from the FPDC in February 2009.

Hayles and Howe also enjoyed being involved in the prestigious sixteen million dollar restoration of the eclectic and stylish Beacon Theatre in New York, USA. The work that Hayles and Howe carried out in this iconic theatre included the restoration of some unique scagliola in the entrance hall rotunda.

Hayles and Howe are more than happy to assist the owners and managers of theatres to prepare a cost-effective rolling inspection and maintenance plan that fits in with the scheduling of rehearsals and shows. The company is quick to respond to any calls from theatres that find themselves facing any unforeseen problems with their ornamental plasterwork or scagliola.

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EXPERT KNOWLEDGE - USA & UK



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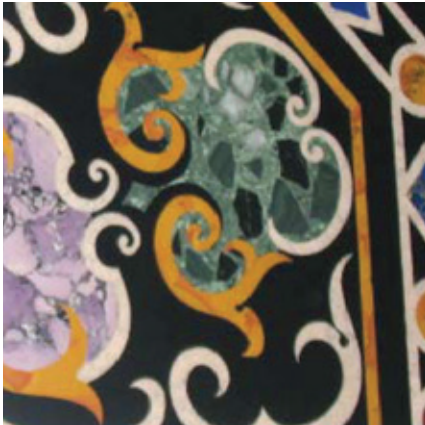
With a vast experience of theatre work on both sides of the Atlantic, we are always well equipped to answer any design or maintenance challenges.

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INTRODUCED INTO BRITAIN IN THE 17TH  
CENTURY, SCAGLIOLA WAS AND STILL IS AS  
POPULAR AS IT IS ELABORATE.

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Scagliola has a long history dating as far back as the ancient world. Notable forerunners were Egyptian and Greek craftsmen who produced an artificial marble-like plaster to adorn interior walls and tombs; in the case of the Egyptians. The Augustan architect, Vitruvius, writing his treatise The ten books of Architecture in 1600 BC describes how the Greeks created a stucco resembling a highly polished marble. It is thought that the temple housing Zeus at Olympia was rendered using Vitruvius' formula. This formula which was based on lime rather than gypsum, became the basis for marmorino, used from the fifteenth century in Florence and Venice.

Interestingly, excavations in Israel revealed a marble-lime finished surface reinforcing the theory that this early precursor of scagliola was a fairly common wall finish in the pre Roman Middle East. It has also been found that early Roman civilizations used a special marble-like mix to waterproof and line aqueducts.

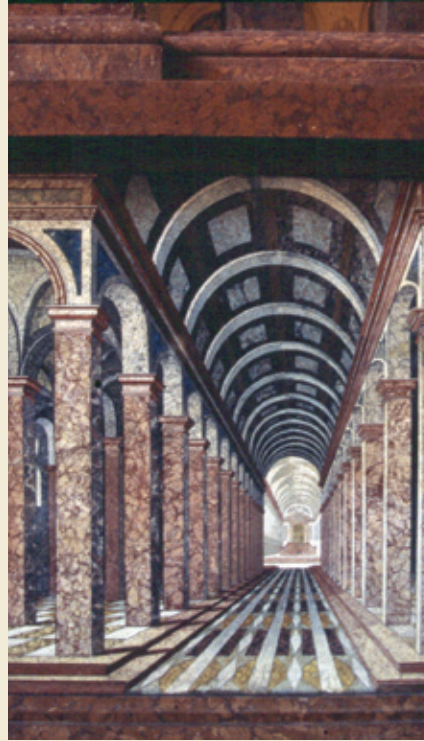
During the Renaissance and the revival of the first principles of Architectural theory plasterers (Stuccoists) developed the mixing of gypsum with pigments and glue to create a faux marble. At this point in history marble was becoming increasingly rare and costly so the skills of craftsmen such as Fassi and the manufacture of scagliola very quickly became as popular and valued as marble. The first complete interior carried out in scagliola was The Riche Chapel in Munich in 1603, from there the techniques spread from Germany to Italy and subsequently across Europe usually surrounded by a veil of secrecy.

It was introduced into Britain, during the 18th Century as an exotic surface for columns, pilasters, walls, floors and table tops in some of the UK's most prestigious buildings. John Nash's design for Buckingham Palace typified this period incorporating extravagant bright scarlet scagliola columns in the throne room and Lapis Lazuli scagliola columns in the music room.



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Far left: The Queen's Bedchamber in Ham House, mid 17th century



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Left: Detail of the scagliola of the Antiquarium in The Munich Residence, early 17th century

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EXPERT KNOWLEDGE - USA & UK



“ Hayles and Howe's expertise in the restoration of scagliola has been utilised to great effect both sides of the Atlantic. The scagliola craftsmen and women carefully restored the stunning scagliola columns in the music room of Buckingham Palace UK and completed the prestigious restoration of Allen County Courthouse in the USA.

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In the latter part of the nineteenth century pioneers in the USA developed Marezzo scagliola which moved on from the traditional methods of making scagliola using a cement (patented by Keene) rather than plaster and glue. The production of Marezzo scagliola uses random lengths of silk threads, dipped into liquid pigmentation before stretching them over a bench. A thin skin of coloured Keene's cement would then be poured or spattered over the silk threads transferring the pigment to the skin of cement. The use of both Marezzo scagliola and traditional scagliola in America was prolific in this period mostly confined to public buildings, such as state capitols, courthouses, churches and railway stations.

In recent years scagliola has been enjoying a revival in both the UK and USA thanks to the pioneering skills of David Hayles who is now a leading authority and consultant on its production. David regularly lectured and taught at The European Centre for Craft Conservation in Venice and West Dean College in the late eighties. David currently contributes scagliola presentations to the IPTW and IDAL in the USA where he now resides.

## SCAGLIOLA PRESTIGIOUS PROJECTS AND AWARDS

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- 2012 Private Residence, USA - Supply of new fire surround for a private client.  
Private Residence, Europe - Design and manufacture of two columns including a lightened Siena capital and abacus.  
Private Residence, UK - Supply and fix of a complex curved, elliptical, Giallo Siena scagliola wall with a Perlino Bianco banded inlay.
- 2011 The Reform Club, London - Large conservation project led by IFACS and supported by Hayles and Howe which included extensive cleaning and repairs to forty scagliola columns and a vaulted staircase.  
Private Residence - Supply of twenty large bespoke green scagliola columns and twenty grey scagliola pilasters. All columns and pilasters supplied with large ornamental plaster capitals as per design.
- 2010 Private Residence, UK - New scagliola walls, niches and columns in Porphyry and Verona Rossa.  
Milwaukee Central Library, Milwaukee, WI, USA - Third installment of the phased large-scale scagliola restoration in the rotunda of the Central Library building.  
Stamford Old Town Hall, USA - Restoration of the original scagliola wainscot, columns, niches and capitals in the 1905 Beaux-Arts style former town hall in Stamford, Connecticut. The building is listed on the National Register of Historic Places.  
Private Residence, UK - A scagliola restoration of Granite columns, Antique Siena pilasters and the manufacture of large Porphyry niche.
- 2009 Buckingham Palace - Resurfacing and restoration of Lapis Lazuli scagliola columns in the music room.  
Beacon Theatre, New York - Ornamental plaster and scagliola in the entrance hall and auditorium.
- 2008 Private Residence, UK - Design of bespoke scagliola in close liaison with Nicholas Haslam.  
Kings Theatre, Southsea - Repairs to scagliola proscenium arch.
- 2007 Hotel, Derby - Restoration of scagliola and manufacture and installation of a new scagliola desk in Verona Rossa and Verde Antico.
- 2006 Private Residence, USA - Prestigious ceiling scheme based on the entrance hall at Syon House.  
Private Residence, USA - Beautiful bespoke scagliola stairwell and intricate Islamic Entrada.
- 2006 Franklin County Courthouse, Pasco, Washington - Restoration, replication and installation of historic ornamental plasterwork, historic flat plaster walls and ceilings and historic scagliola wall claddings and columns.  
Tremont Grand Masonic Temple - Several rooms of historic scagliola restoration, replication and installation.
- 2005 Private Residence, Quebec, Canada - Neo Classical major design and install of scagliola and plasterwork interior.
- 2004 Tusmore House - Siena scagliola columns and frieze in new Palladian style house.  
The Oratory, Brompton, London - Verona Rossa apse panels and Pale Siena columns supporting a stone entablature.
- 2003 Buckingham Palace - Manufacture and installation of Verde Giada scagliola columns in Queen's Gallery.  
Coolmore Stud, Ireland - Installation of scagliola in library and study.
- 2002 Chapon, Paris - In-situ scagliola walls and door surrounds and various ornamental plaster cornices.  
National Gallery of Art, Washington, USA - Manufacture, delivery and installation of 4 matching scagliola columns, each 16 feet in height.
- 1999 Allen County Courthouse, Fort Wayne USA - The largest scagliola restoration undertaken in the USA.  
Union Station Missouri, USA - Conservation and restoration of 1900's scagliola cornices.
- 1998 Windsor Castle - Complete reconstruction of an 1820's Wyattville scheme.
- 1997 Dorchester Hotel, Park Lane - Scagliola and mazzocco columns and bases.  
Goodwood House, West Sussex - Restoration of scagliola in Egyptian Room and new scheme in entrance hall.
- 1989 Hunter Street Banking House, Sydney, Australia - Large scale restoration of scagliola columns, pilasters and walls in a stunning, banking hall atrium.  
The Playboy Club, Park Lane, London - Book matched scagliola.
- 1982 United Arab Emirates - The installation of ornamental plasterwork and scagliola in numerous and varied palaces and private residences over a period of three years.



Hayles and Howe have won many awards for their scagliola work including work at Buckingham Palace, Tusmore House, Windsor Castle and Goodwood House. The company was also awarded the Queen's Award for International Trade in 2003.



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