THE GIBBS RANGE
OF CLASSICAL PORCHES

HADDONSTONE
ADAM ARCHITECTURE
Andrew Smith - Senior Buyer C G Fry & Son Ltd.
HADDONSTONE is a well-known reputable company and C G Fry & Son, award-winning house builder, has used their cast stone architectural detailing at a number of our South West developments over the last ten years. We erected the GIBBS Classical Porch at Tregunnel Hill in Newquay and use HADDONSTONE because of the consistency, product, price and service.

Calder Loth, Senior Architectural Historian, Virginia Department of Historic Resources, USA
As an advocate of architectural literacy, it is gratifying to have Haddonstone’s informative brochure defining the basic components of literate classical porches. Hugh Petter’s cogent illustrations and analysis of the porches’ proportional systems make a complex subject easily grasped. A porch celebrates an entrance; it should be well mannered. James Gibbs’s versions of the classical orders are the appropriate choice. They are subtlety beautiful, quintessentially English, and fitting for America.

Jeremy Musson, English author, editor and presenter
Haddonstone’s new Gibbs range is the result of an imaginative collaboration with architect Hugh Petter and draws on the elegant models provided by James Gibbs, one of the most enterprising design heroes of the Georgian age. The result is a series of Doric and Ionic porches with a subtle variety of treatments which can be carefully adapted to bring elegance and dignity to houses old and new.
The GIBBS Range of Classical Porches is designed by Hugh Petter, Director of ADAM Architecture and inspired by the Georgian architect James Gibbs (1682-1754). The porches are manufactured by HADDONSTONE, one of the world’s leading cast stone manufacturers with facilities in the UK and USA.

Gibbs’ Classical architecture design handbooks were probably the most widely used in the eighteenth century across the Western world. It is this rich legacy that makes Gibbs’ version of the Classical Orders the most appropriate for this new range of porch designs, being equally suitable for both new and historic buildings across the UK, USA and around the world.

A Doric porch from the GIBBS Range enhances a private residence in Northamptonshire (please note: shown with base blocks).
The GIBBS Range of Classical Porches offers a matrix of component parts in cast stone that can be assembled in ten different ways to produce porches with a Doric or Ionic Order (see pages 6 and 7). The GIBBS Range draws upon three Roman Orders of architecture: Tuscan, Doric, and Ionic, synthesized for the Range as Doric and Ionic.

The Tuscan is the first of the five Orders of Roman architecture and the simplest. Its base is plain and supports an unfluted shaft with a very simple capital. In essence it is a rustic form of the Doric Order.

The Doric Order is more elaborate. Its decorative expression is thought to originate from the earliest timber temples with a frieze divided into triglyphs and metopes, and a cornice with flat projecting blocks (mutules) on its underside. Originally, the Doric Order had a baseless fluted shaft, but later Roman and Renaissance versions had unfluted shafts and moulded bases.

The Ionic Order has a capital with distinctive scroll-like forms. Its column shaft is proportionally longer than those of the Tuscan and Doric Orders. The entablature consists of an architrave, frieze (plain, decorated or sometimes omitted) and a cornice with richly decorated bed-moulding dentils.

Over the centuries, Classical architects have adapted the proportions and details of these Orders to suit a great number of situations. The GIBBS Range of Classical Porches follows in this tradition, offering correctly proportioned designs, in a controlled variety of combinations. It includes both simplified and more elaborate details so that the final design can be tailored to suit its location. Interchangeable elements offer variants of height, depth, and levels of architectural detail.
Some Examples from the Range

GIBBS I - Doric porch with Box Cornice, Plain Architrave and Frieze

GIBBS II - Doric porch with Mutule Cornice, Architrave and Triglyph Frieze

GIBBS III - Doric porch with Dentil Cornice, Architrave and Stepped Frieze

GIBBS V - A Doric porch with Mutule Cornice, Large Plain Architrave and Frieze
THE COMPLETE RANGE

GIBBS I: 1:8 Doric porch with Box Cornice, Plain Architrave and Frieze

GIBBS I: 1:9 Doric porch with Box Cornice, Plain Architrave and Frieze

GIBBS II: 1:8 Doric porch with Mutule Cornice, Architrave and Triglyph Frieze

GIBBS III: 1:9 Ionic porch with Dentil Cornice, Architrave and Stepped Frieze

GIBBS IV: 1:8 Doric porch with Dentil Cornice, Architrave and Triglyph Frieze

GIBBS IV: 1:9 Doric porch with Dentil Cornice, Architrave and Triglyph Frieze
A matrix of nineteen component parts in cast stone that can be assembled in ten different ways to produce porches in a Doric or Ionic Order. All dimensions exclude joints.

Technical Specification Sheets and CAD details are available on request.
THE COMPONENT PARTS

The component parts of the GIBBS Range are described here and can be assembled to create 10 different porches in a Doric or Ionic Order, as shown on pages 6 and 7.

ENTABLATURE. Generic name for the beam that sits above the column that usually includes the Cornice, Architrave and Frieze. The GIBBS Range of Classical Porches offer four Entablature options: Triglyph and Stepped, and two simpler options - Plain, Large Plain.

CORNICE. The uppermost division of an Entablature, a crowning projecting ornamental top. There are three Cornice options: Dentil, Mutule and Box.

FRIEZE. Horizontal central band of an Entablature below the Cornice and over the Architrave. In the GIBBS Range the Frieze is incorporated into the Architrave. In the Doric, it is often broken up into Metopes and Triglyphs, and in the simpler Doric Order (or Tuscan), it is plain or merges with the Architrave as one element. In the Ionic Order it is plain, enriched or sometimes omitted altogether.

METOPE. Square plain or enriched panel between Triglyphs in the Doric Order.

TRIGLYPH. Upright blocks in a Doric Frieze flanking Metopes and suggesting the ends of timber beams. Each Triglyph has vertical V shaped channels cut in it and the edges are chamfered with half Vs, hence three Vs in all.

ARCHITRAVE. Formalised beam or lintel, the lowest of the three main parts of an Entablature. It is often divided into three horizontal bands called Fasciae. In the GIBBS Range the Frieze is incorporated into the Architrave.

COLUMN. Consists of a Capital, Shaft and Base.

CAPITAL. Topmost part of a Column, or Pilaster available in three styles: the Doric, the Ionic and the Angular Ionic.

The Doric Capital features a plain band or Neck and supports a square block or Abacus on which the Entablature sits.

The Ionic Capital has characteristic scrolls called Volutes and other mouldings, and resembles a cushion rolled up at each end.

The Angular Ionic Capital is a type of Ionic Capital with four identical faces, allowing the scroll-like volutes to be seen in the round.

SHAFT. The body of the Column between the Capital and the Base, the top two thirds of which diminish in diameter in a gentle curve called Entasis. It sits directly on top of the Base. All proportions of a classical column are based upon the module of the base diameter of the shaft. It has a standard smooth, plain finish. The Shaft comes in two heights, based upon 1:8 and 1:9 proportions.

BASE. The lowest part of a Column between the bottom of the Shaft and the Pavement or Pedestal. It is a generic part of the range for all design configurations and, depending on the local situation, can be placed on a bespoke cast stone pedestal or on an unadorned block.

PILASTER. A Column engaged with a wall with options for both the Doric and Ionic Order.
ABOUT ADAM ARCHITECTURE

ADAM Architecture is one of the leading practitioners of traditional and progressive architecture and contextual urbanism in Europe. The practice has offices in Winchester and London and is run by six directors: Robert Adam, Nigel Anderson, Paul Hanvey, Robbie Kerr, Hugh Petter and George Saumarez Smith. The team of around 80 staff across both offices are highly skilled and experienced architects, technologists, urban designers, an historical researcher, project managers, and administrative support staff.

ADAM Architecture’s portfolio of projects, across the UK and overseas, include: new town and country houses; conversions; renovations and extensions, largely for private owners; historic buildings, such as monuments, protected and listed buildings; commercial and institutional buildings, such as hotel, healthcare and office buildings; residential developments; masterplans, and new urban designs; ranging in size from small village extensions to major new developments.

ABOUT HADDONSTONE

HADDONSTONE is one of the world’s leading cast stone manufacturers, with state-of-the-art facilities in both the UK and USA employing over 200 staff from skilled mould makers and production operatives to experienced contracts estimators and CAD technicians. The company is renowned for high specification ornamental and architectural designs in traditional, classical and contemporary styles - from balustrades and porticos to landscape ornaments and fireplaces.

HADDONSTONE works with leading architects, designers and museums around the world. HADDONSTONE has worked closely with Hugh Petter to ensure that this new range of Classical details is designed and manufactured to the highest quality, with close attention to every detail. There is a package of typical technical information to help contractors erect the porch correctly and to a high standard. The material is regularly tested to ensure it exceeds the requirements of all relevant UK and international standards.
JAMES GIBBS (1682-1754)

James Gibbs studied for the priesthood in Rome before he turned to architecture in 1704. He became a pupil of Carlo Fontana before returning to London where, with help from Sir Christopher Wren, he became one of the two surveyors to the Commission for Building 50 New Churches in London in 1713. His masterly design of St Mary Le Strand in London (1714-24) launched his reputation; St Martins in the Fields in Trafalgar Square (1722-26) became the prototype for urban Anglican churches for the next century across the UK and America. Other ecclesiastical projects included: Derby Cathedral (1723-5), the Mausoleum at Kirkleatham Church, Yorks (1740), and St Nicholas Church West, Aberdeen (1741-55). His prolific portfolio of secular buildings included: Sudbrooke House, Petersham (c1717-20); the Senate House, Cambridge (1722-30); the Fellows Building, Kings College Cambridge (1724-29); and the Radcliffe Library, Oxford (1737-48).

HUGH PETTER RIBA FRSA

After winning the Rome Scholarship in architecture twice, Hugh Petter served for 6 years as Senior Tutor at The Prince of Wales Institute in London before embarking upon his career in professional practice with ADAM Architecture.

He is Vice Chairman of the Georgian Group in London; a Member of the Council of Advisors of The Institute of Classical Architecture in New York, Trustee of the Prince’s Foundation for Building Community and is the external examiner in Conservation at The College of Estate Management in Reading. Petter enjoys an international portfolio of projects that includes: bespoke new buildings; work to historic buildings; commercial housing; and urban design. He writes regularly, and lectures across the UK and overseas.
EVOLUTION OF THE ORDERS

Each of the Classical Roman Orders (Tuscan, Doric, Ionic, Corinthian, and Composite) is composed from a series of components that are arranged in clear, though not immutable, proportional relationships with each other, and particular to that Order. Like a language, the Orders are capable of development, but retain their individual identity throughout the centuries of their development.

James Gibbs was the most influential architect practising in Britain in the early eighteenth century.

His books, The Rules for Drawing the Several Parts of Architecture, and Book of Architecture contain numerous plates which offer the clearest, most elegant and simple geometric methods for setting out each Order, together with profuse examples of Gibbs’s own designs showing how his version of the Orders could be woven into beautiful classical buildings. His method of setting out the Orders could readily be followed by non-professional, student, architect and craftsman alike.

Robert Chitham’s book, The Classical Orders of Architecture, published in 1985, provided a new manual for drawing the Orders and mastering the essentials of the Classical language. He set out to build on Gibbs’s work, set in the context of versions of the Orders by Marcus Vitruvius Pollio (fl. late C1BC), Sebastian Serlio (1475-1554), Giacomo da Vignola (1507-73), Andrea Palladio (1508-80), Vincenzo Scamozzi (1552-1616), Claude Perrault (1613-88), James Gibbs (1682-1754), and William Chambers (1723-96), were included for their particular impact on English Architecture. Chitham’s method was based on a decimal-based module which could be readily applied to metric dimensions.

Later, a second edition of Chitham’s work also included a method for drawing the Orders to a twelve-base division, making his book applicable for designers working with imperial dimensions. It is this foundation that Hugh Petter has developed, calculated, and drawn for The GIBBS Range of Classical Porches in conjunction with HADDONSTONE.
Article by Professor James Stevens Curl

THE GIBBS RANGE IN AN HISTORIC CONTEXT

Architecture is a public art, on show for everyone who can hardly avoid being affected by it. A commendable aim to create beautiful new Classical designs is all too often frustrated by a lack of understanding of the underlying principles of the Classical language of architecture, but, in order to use a language effectively, dictionaries and rules are essential. One of the most satisfying periods, architecturally, was the Georgian (1714-1830), when architects, builders, and patrons, of however mediocre talent, could draw on those ‘dictionaries’ called ‘pattern-books’ which ensured design-guidance was available, so the Georgian street and square were composed of harmonious units, not shouting for ‘originality’, but conforming to certain details, elements, proportions, use of materials, and a coherent architectural language.

There is a long tradition in these islands involving the availability not only of architectural pattern-books providing sound guidance for the erection of literate Classical buildings, but of off-the-shelf building components, such as cast-iron balconies and railings, fanlights, artificial-stone elements (keystones, medallions, and architectural embellishments, for example those made in the workshops of Eleanor Coade (1733–1821), cornices, friezes, columns, sash-windows, and so on, all designed and made in accordance with a sophisticated system of design based on Classical principles. Many buildings erected during the Georgian period and thereafter, even well into the twentieth century, were pleasing and adhered to a Classical language of architecture. There were hugely important publications, such as A Book of Architecture (1728, 1739) and Rules for Drawing the Several Parts of Architecture (1732, 1736, 1738, 1753) both by James Gibbs (1682-1754), which had an enormous impact on both sides of the Atlantic, and the Treatise on Civil Architecture (1759, etc.), by Sir William Chambers (1723–96), which became a standard work dealing with the Classical Orders, architectural enrichments, and their uses, but these could only be afforded by persons of means, and therefore could not be responsible for the astonishing ranges of perfectly correct, decent, honest details that proliferated throughout the country at the time. Dissemination was largely possible through the cheaper manuals for artisans and craftsmen produced by entrepreneurs such as Batty Langley (1696-1751) and his brother, Thomas (1702-c.1751), although they drew heavily on other published sources (including Gibbs), and their importance as an influence on Georgian architecture cannot be overestimated.

In contrast, many off-the-shelf building components available today are uninformed by any scholarly acquaintance with Classical architecture, and indeed are clumsy travesties of the genuine article. Poorly proportioned, incompetently detailed, and crudely fashioned, they are not only exceptionally ugly, but could not be described as ‘Classical’ at all. It is because of this unsatisfactory state of affairs that The GIBBS Range has been designed by Hugh Petter, a leading authority on Classical architecture and a Director of ADAM Architecture, one of the largest firms of architects in the world that reinterprets the Classical language of architecture for twenty-first-century use. Developed in conjunction with HADDONSTONE, the foremost manufacturer of fine stonework designs in the world today, the Range provides architects, designers, builders, and homeowners with a choice of Classically literate cast-stone porches designed with a degree of flexibility in terms of simplicity or elaboration of detail, thus enabling the finished artefact to be tailored and adjusted to the scale and character of the building.

Georgian pattern-books successfully disseminated a coherent language of design, and a range of components, based on sound precedents, ensured a satisfactory standard of architecture was achieved. The GIBBS Range is a start to help attain something similar today, and is to be welcomed: one hopes it will be expanded to offer as wide a choice of decently designed components as was once available and helped to create civilised and agreeable surroundings that pleased the eye rather than offended it.

Professor James Stevens Curl is a Member of the Royal Irish Academy, a Fellow of the Societies of Antiquaries of London and of Scotland, a Fellow of the Royal Incorporation of Architects in Scotland, and the author of many highly acclaimed books, including Victorian Architecture: Diversity & Invention (2007), Georgian Architecture: the British Isles 1714-1850 (2011), and (with Susan Wilson) The Oxford Dictionary of Architecture (2015).
The GIBBS Range of Classical Porches are easy to install. The following step-by-step illustrations show a new porch being built to enhance an existing house in Northamptonshire.

1. Haddonstone delivery on shrink wrapped pallets incorporating pallet manifesto to help identification.

2. A typical pallet showing architrave stonework featuring ‘D’ lugs to ease installation.

3. Concrete foundations installed to correct dimensions and specifications (designed by others).

4. Column pedestal and base bedded on 1:1:6 cement/lime/sand mortar. Starter bar already installed. (Refer to Column Assembly Recommendations for more information).

5. Bottom shaft section bedded on the base as previously described.

6. It is important to check levels throughout the installation process.

7. Polystyrene/Styrofoam (or similar) should be used to act as an isolating medium between the stone and infill concrete.

8. Spacers are used to ensure the correct joints.

9. Capital in place with starter bar protruding. Scaffolding must be used when working at higher levels.
Entablature in position showing ‘D’ lugs.

Concrete infill underway.

Cornice stones being mechanically lifted into position.

Exterior view of entablature showing supports, spacers and clamps.

Concrete infill of entablature complete.

Top view of cornice during installation.

Entablature with steel reinforcement and shuttering in place before concrete infill (designed by others).

Cornice stone installation underway.

Cornice stones in position with spacers shown.
Columns, architrave and cornice all installed. Flat roof in position prior to leading.

Pilaster base during installation. Note: wiring can be hidden behind these elements if required.

Pilaster shaft sections during installation.

Floor is installed at this point to reduce risk of damage taking place during construction. All cutting done on site.

Floor in position prior to pointing.

Internal view of roof structure and exposed concrete infill to architrave before finishing.

Lead roof installation to ensure waterproof structure.

The finished GIBBS Porch with all pointing completed. (Refer to Pointing Recommendations sheet for further details).

GENERAL NOTE: Scaffolding must comply with Health & Safety Regulations. In these images some required scaffolding elements have been removed for photographic purposes.
For further information about the GIBBS Range of Classical Porches please contact:

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