



# STC

№2

## TOWN GUIDE

### St PETERSBURG



## Stone Town Guide St Petersburg N 2

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Efficient use of natural stone in the Leningrad region  
and South-East Finland

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# STONE

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## Excursion 2

**From the House of Lobanov-Rostovsky  
to St Isaac's Cathedral  
and along by Admiralty Embankment**

Start Point – the Lions Palace Hotel

End Point – the Admiralty garden

Route length - 1,5 km

The nearest M - Admiralteskaya

This excursion route goes along by  
the most famous places of St Petersburg  
including its central squares  
and embankments of the Great Neva River

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See more in

*A. G. Bulakh, N.B. Abakumova,  
J.V. Romanovsky*

## **ST PETERSBURG** **A History in Stone**

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University Press, 2011. 173 p.  
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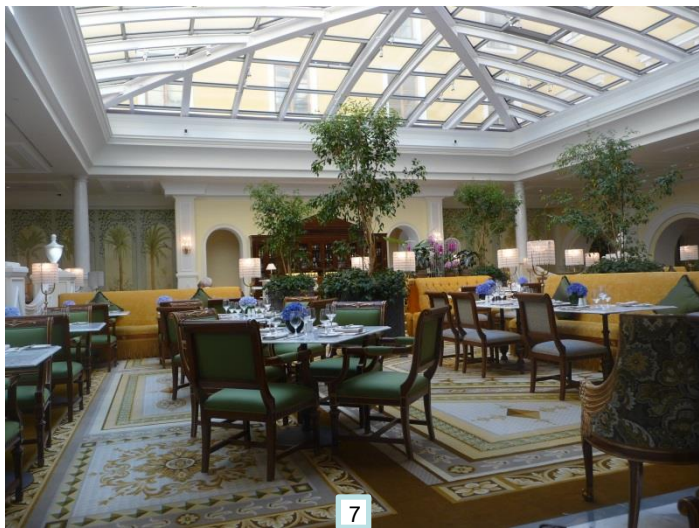
# HOUSE OF LOBANOV-ROSTOVSKY

1817-1820 Au. Montferrandt



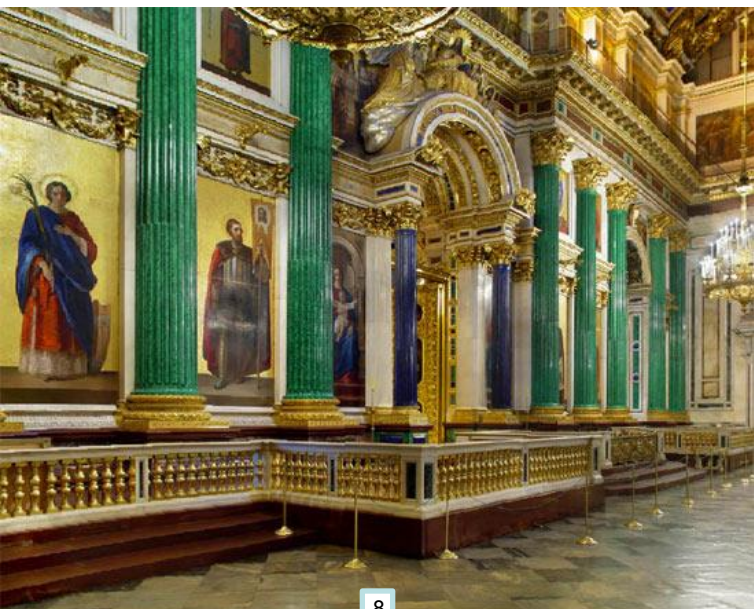
Lion  
Palace  
Hotel

# THE LION PALACE HOTEL



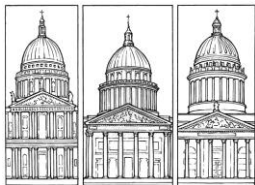


# ST ISAAC'S CATHEDRAL



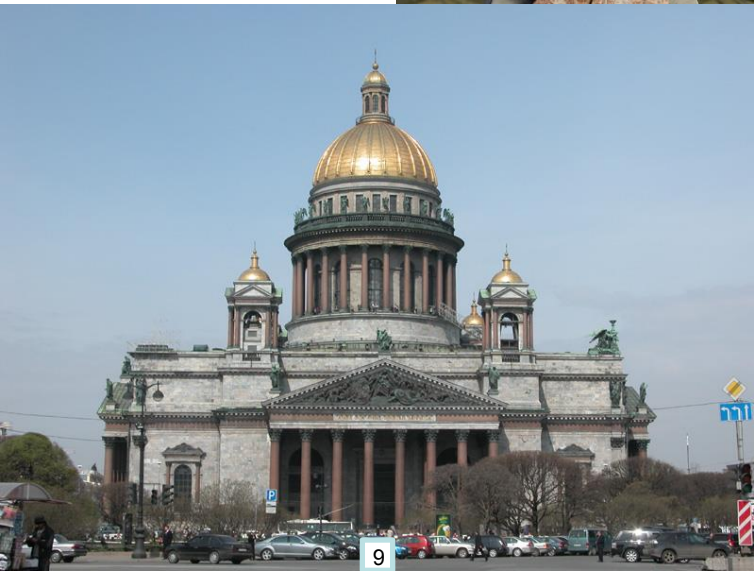


No 16



# ST ISAAC'S CATHEDRAL

1818-1848  
Au. Montferrandt



№ 17

# MANEGE OF HORSE GUARD REGIMENT AND DIOSKURS

1807, G. Quarenghi



№ 18

# TWO COLUMNS WITH STATUES OF NIKE

1854-1856  
N. E. Efimov

Romanian prototype is  
pictured here

№ 18

# TWO COLUMNS WITH STATUES OF NIKE

1854-1856  
N.E. Efimov





# **SENATE AND SYNOD**

**(now the President Library after  
B. Eltzin and the Constitution Court  
Yard of the Russian Federation)**

1829-1834  
C. Rossi





# BRONZE HORSEMAN

1768-1782 E. Falconet





# ADMIRALTY EMBANKMENT AND TWO SWEDISH VASES

1818-1874





## A SWEDISH VASE

1818-1874



## TSARAS CARPENTOR

1910

Sc. L.A. Bernshtam

Recreated in 1996



# THE PALACE OF GRAND DUKE MICHAEL



1885-1891  
M. Messmacher



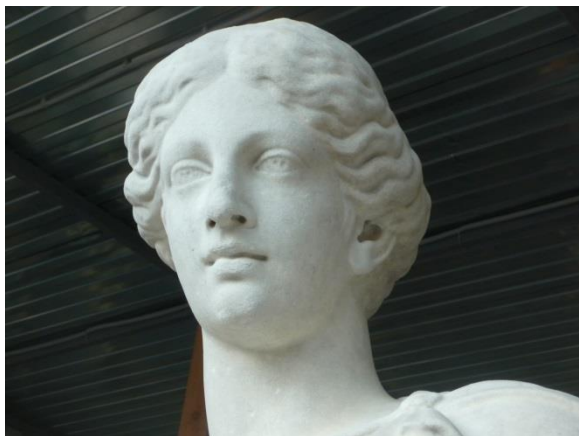
№ 24

# ADMIRALTY

1806-1823  
A.D. Zakharov



# FLORA AND HERCULES



2012, after restoration



2012, before restoration

**N 27.**

**Fountain**



**N 28.**

**The monument to N.M.Przhevalsky**



## N15. House of Lobanov-Rostovsky

It is the former residence of the Prince Lobanov-Rostovsky. Now a hotel places occupies the building. The central parts of the facades of the house looking out onto the Neva and St. Isaac's Cathedral 61 were created as powerful porticos of many columns with arcades. They rest on massive stylobates faced with slabs of rapakivi-granite. The plinth of the building along all its perimeter had been revetted with slabs of the same kind.

Two marble guard lions by the sculptor Paolo Triscorni adorn the entrance from the Admiralty side. During the Great Patriotic War (1941-1945) several pits resulted from fragments of shells appeared on a ball under a paw of one of the lions. Those pits have been blocked up with stone patches today.

In 2014,  
the Lion Palace Hotel  
was opened in the building.  
It's interiors are decorated with  
a lot of type of  
nice  
decorative stone from  
all the World  
deposits.

## **N16. St Isaac's Cathedral**

This cathedral is one of the most grandiose dome constructions in the world and main architectural dominant of the centre of the city of St Petersburg. Columns of dark-pink rapakivi-granite arrest our attention first and foremost among the exterior decorations of St. Isaac's Cathedral. Particularly grandiose columns had been installed on the massive granitic stylobates of the four majestic porticos of the cathedral: sixteen at a time — in the northern and southern porticos and eight at a time — in the eastern and western ones. The columns are crowned with the entablature, frieze of which is also cut out of dark-pink rapakivi-granite.

Wide granitic steps lead down from the columns to the basement of the cathedral. These 48 columns, each weighing 114 tons, are 17 m high, with diameter of 1.85 m. They are among the most gigantic columns in the world and are second in the size only to the Alexander column, also set up after the design by Au. Montferrand. Above the portico, in the drums of cupolas and in belfries, as well as on each side of every window the rows of columns of the same pink granite are as if in the clouds over the city. Altogether 112 granitic columns adorn the cathedral.

## St Isaac's Cathedral (continuation)

The walls of the cathedral were constructed after the columns of the porticoes had been established. Outside they are faced with large slabs of light-grey Ruskeala Marble. The carved porticos of doors with bronze reliefs ornamented with many figures had been cut out of the same marble. The Ruskeala Marble proved to be very unstable and began to decay rather soon. Therefore in the 1870—1890-s, during the first restoration of the cathedral not a few slabs of Ruskeala Marble were replaced by insertions of more homogeneous pale-grey Italian marble *Bardiglio* from the deposit near Serravezza.

The huge St. Isaac's Cathedral can hold 15 thousand people at one time. Its interior is lined with coloured stone in plenty and looks triumphantly rich. Especially impressive is the iconostasis the cost of which amounted to one tenths of the total cost of the cathedral building. The iconostasis had been cut out of white statuary marble quarried in Serravezza in stone pits of *La Vinkarella*, *Falkovaya* and *Monte Altiesimo*. It is embellished with eight columns and two pilasters made of malachite in the manner of "Russian mosaic".

## St Isaac's Cathedral (continuation)

These columns 9.7 m high and 0.62 m in the diameter represent unique in that the curiosity. The two central columns of the iconostasis, 4.9 m high and 0.43 m in the diameter, are faced with dark-blue Badakhshan lazuriteLazurite in the manner of “Russian mosaic” too. Favourite Ancient Greek ornament — that is meander, or *bordure a la grecque* is also lined of lazuritic plates in the arches of the side chapels of the iconostasis.

Steps to the altar and the bottom part of the iconostasis were hewn out of dark-red Shoksha Quartzite. Made of the same stone is the cornice topping the whole interior stone decor. The wide friese of that quartzite fringes the floor of the cathedral around its periphery.

The floor is composed of slabs of dark-grey and light-grey Ruskeala Marble arranged chess-board fashion.

The central part of the floor, situated under the cupola of the cathedral, represents the splendid mosaic in a huge circle form called “rosas” that is a rose. It is inlaid of pink and cherry-red Tivdiya Marble and put in a frame of a border “a la grecque”.

## St Isaac's Cathedral (continuation)

The lower part of the walls and enormous pylons are faced with slabs of black slate. The upper part of the cathedral's walls is lined with white Italian marble and embellished with pilasters and columns of Tividiya pale-rosy and cherry-red Marble. Altogether there are 8 columns and 172 pilasters, half-pilasters and quarter-pilasters of Karelian marbles in the cathedral.

The columns and pilasters, decorated with cannelures, are pale-rosy of warm tint, while the dark cherry-red pilasters, standing at the corners of the cathedral, have smooth surface.

In some slabs, for instance in those situated at the south-west corner of the cathedral, we can see, how delicate rosy colour of the marble grades into cherry-red and in places the stone turns ash-pink, almost grey. Installed in frames of Tivdiya (Belogorsk) Marble arranged below the pilasters are round medallions and narrow ornamental boards made of perfectly polished Solomino Breccia.

Huge plates of marble of different colours, brought from various places, are fitted in the recesses between the pilasters: green rock



## St Isaac's Cathedral (continuation)

from Genoa, or *Verde di Levanto*, red one — *Rosso di Levanto*, yellow marble from Siena. Large tables of French marble *Griotto*, placed under the mural icons that are ornamented with white carved Italian marble, attract our attention. Indeed, this very valuable marble is picturesque because of its rich red colour contrasting with white round spots of fossilized shells.

In the southern nave, the bust to Auguste de Montferrand — the author of the project and builder of St. Isaac's Cathedral stands. The disciple of the famous architect, sculptor A. Foletti, had created that bust from all kinds of stones used by Montferrand for finish of the cathedral.

He carved out the face of Montferrand of white Carrara Marble, the hair — of grey granite, the collar of the uniform — from slate, the cloak — of crimson Shoksha Sandstone, the cordon — of green marble, and the orders — of yellow Siena marble and crimson quartzite. Pink Tivdiya Marble served for the pedestal of the bust.

## **N 17. Manege of Horse Guard Regiment**

Behind St Isaac's Cathedral, the Admiralty Avenue is closed with the fine, tersely simple in adornment portico of the Horse Guards Manege (Riding School). It designed by G. Quarenghi and represents one of the models of Strict Classicism. The basement of the building was made of Putilovo Limestone slabs. The pedestals of columns of the portico, steps and stylobate are granitic.

The designation of the building was emphasized by sculptural bas-reliefs fixed over the entrance. Carrara Marble groups of Dioscuri are established in front of the portico. The sculptures are designed by Paolo Triscorni on the antique originals standing on the way up to the Quirinal Palace in Rome.

## **N18. Two columns**

They stand between the Manege and Synod buildings, in the very beginning of the Konnogvardeisky (Horse Guards) Boulevard. Bodies are monolithic and are cut off Serdobol grey Granite in accordance with design by the Russian architect Carlo Rossi in 1827. But they were erected by the architect N.E. Efimov in 1845-1846.

He put on tops of columns bronze sculptures of Goddess Nike which were created by T.D. Rauh in Berlin in 1837. Friedrich Wilhelm IV of Prussia presented them to Nicholas I in 1845.

Total height of a column is 12.5 m including both a pedestal and a statue.

## **N19. The Buildings of the Synod and Senate**

These two buildings set western boundaries of the Ploshchad Dekabristov (Decembrists' Square) and are connected with the Admiralty through a similar compositional peculiarity: the relatively low plinth of the Senate and Synod buildings is the basement of the colonnade.

The socle is faced with three rows of slabs of pink granite rapakivi, a narrow cornice of Putilovo limestone running along above the slabs separates them from the wall surface.

Outside staircases and kerbstones of the wide spread *pentre douce* are also made of granite rapakivi and the descents themselves are paved with pieces of diabase.

## **N20. Peter The Great Monument**

This famous Bronze Horseman was designed by the French sculptor Etienne Falconet, but the head of Peter the Great was sculptured by Maria Anne Collo. The pedestal shaped as a crest of wave cut out of three blocks of pink coarse grained microcline granite. They are parts of a huge glacial boulder which was found near the settlement of Lahta at the North beach of the Finnish Gulf. It is traditionally named Rapakivi but has another structure.

## **N 21-22. The Admiralty Embankment**

It is an embankment along by the Big Neva River between the Synod Building and the Palace Bridge, or in another words, between Petrovskaya and Admiralteyskaya landing-stages. The Embakment and landing stages were constructed and reconstructed part after part in 1816-1821s, 1873-1874s, 1914-1916s.

Granite rapakivi blocks for the embankments cut in quarries at islands and sea bluffs between Vyborg and Kotka. A dark grey vase of Äsbo diabase manufactured in Älvdalen, Sweden, in 1830s. By the way, the second one cracked because of frosts, relics lie at a store now.

The monument after Peter I (so called Tsar as carpenter) tells about his visiting Holland where he trained at ship yard near Amsterdam in 1697. Bronze carpenter (sculptor L.A. Bernschtam) stands on pedestal of grey granite rapakivi from the Vozrozhdeniye quarries near the city of Kamennogorsk (former Antrea).

## **N23. 8, Admiralty Embankment**

**Grand Duke Michail Michailovich Palace** stands here. Basement is covered with rapakivi granite. Walls at the Neva façade are covered with ochre-red and mustard-green sandstones from Stuttgart region, other facades plastered. A little gala courtyard places at left part of the building. Its fence and gate are decorated with red Stuttgart sandstone.

## **N24. The Admiralty**

The building had acquired its face after the reconstruction and rebuilding in 1806—1823. The architect A.D. Zakharov had not managed to complete the works that were continued in accordance with his ideas and to his drawings by A.G. Bezhanov, D.M. Kalashnikov, and I.G. Gomzin.

The stone sculptures had been executed by F.F. Shchedrin, V.I. Demut-Malinovsky, S.S. Pimenov, A.A. Anisimov and plaster high reliefs on friezes, attics and walls — by I.I. Terebenev.

## The Admiralty (continuation)

Of stone — Pudost Limestone (tufa) — F.F. Shchedrin had hewn into shape the statues of the antique heroes: Achilles, Ajax, Alexander Macedonsky and Pyrrhus set on the corners of the lower storey of the Admiralty tower. At first the sculptures of the upper storey carved by F.F. Shchedrin and S.S. Pimenov were stone as well.

The total number of them was 28. They were pair statues personifying four elements: Fire, Water, Air, and Earth; four seasons: Spring, Summer, Autumn, and Winter; four winds: South, North, East, and West; and two pair figures: the Muse of Astronomy Urania and Isida Egyptian, who, from traditional story, was the first to build a ship and to navigate on its board looking for her husband.

At the present time 24 of those statues are metallic, as the stone had rapidly weathered and began to crumble into small pieces. Four statues lost through bombing during the siege (1941-1945) had been reconstructed of cement.

Along either side of the archway of the tower with the spire on the top, on high pedestals of rapakivi-granite the groups of sea nymphs supporting the terrestrial and celestial spheres stand. They are cut out of Pudost Limestone by F.F. Shchedrin.

## The Admiralty (continuation)

In the first half of the XIXth century the porticoes and pediments of the Admiralty were decorated with many additional sculptures carved of limestone standing on granitic pedestals.

In 1860 all those statues were taken off and huge cast iron anchors were put instead some of them.

Apart from the stone sculpture granite was skilfully used for building decoration. Coarse-grained rapakivi-granite with crystals up to 5—7 cm in size was used for making of plinths, sandriks and pediments of front doors, pedestals of columns, facing slabs of the porticos foundation and steps of entrances.

Recently the socle of long buildings situated between the porticos was clad with thin slabs of pink coarse-grained banded gneissoid granite.



## **N25. Two antique sculptures**

The antique sculptures of Flora and Hercules carved of marble are of special interest in the garden. They were set up at the corners of the Admiralty boulevard in 1832. The figure of Flora continues to stand at the side of the alley, while the statue of Hercules proved to be in the middle of the garden that today occupies a part of the Decembrists' square. At the present time both the statues are standing on the tall rectangular pedestals cut out of pink rapakivi-granite.

## **N26. Nymphs with earthly spheres**

Two sculpture compositions flank the arch above the main entrance into the Admiralty yard. They are composed by F.F.Shchedrin in 1812. The material is Pudost stone while pedestals are of granite-rapakivi

## **N27. Fountain and monuments**

In front of the tower of the Admiralty the big fountain was erected of slabs and shaped blocks of grey Serdobol Granite almost instantly after the laying the garden out, in 1872-1874.

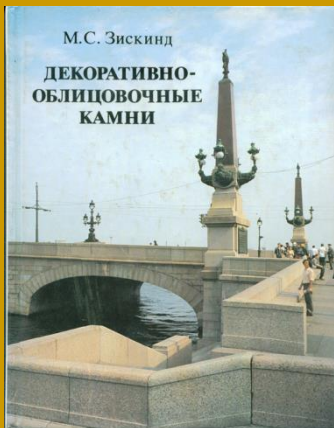
In 1896 the busts of the poet M. Ju. Lermontov, writer N.V. Gogol and composer M.I. Glinka executed by the sculptors V.P. Kreitan and V.M. Pashchenko were mounted on the stone pedestals near the fountain.

And in 1998 the bust of the renowned Russian diplomat of the XIX-th century A.M. Gorchakov appeared here.

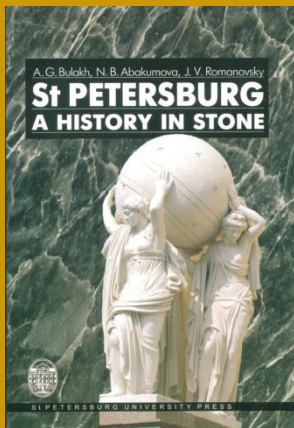
The pedestals of the busts are made of rapakivi-granite.

## **N28. The monument to N.M.Przhevalsky**

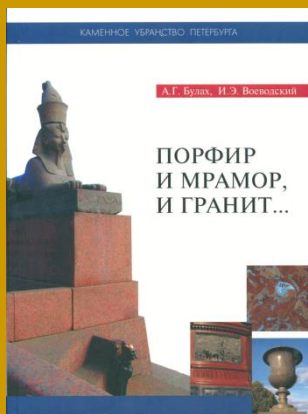
In 1892, closer to the St Isaac Cathedral, the sculptor A.G. Bilderling put up the original monument to N.M. Przhevalsky: at the pedestal with the bust of the famous traveller and researcher of Asia a loaded camel is lying near a high rapakivi-granite rock.



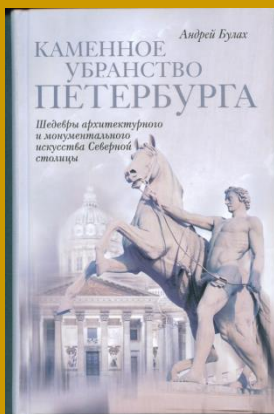
M.S.Ziskind. *Ornamental and Dimension Stone.*  
M.: Nedra. 1889.



A.G.Bulakh, N.B.Abakumova,  
J.V.Romanovsky ...  
SPb. University Press. 2010.

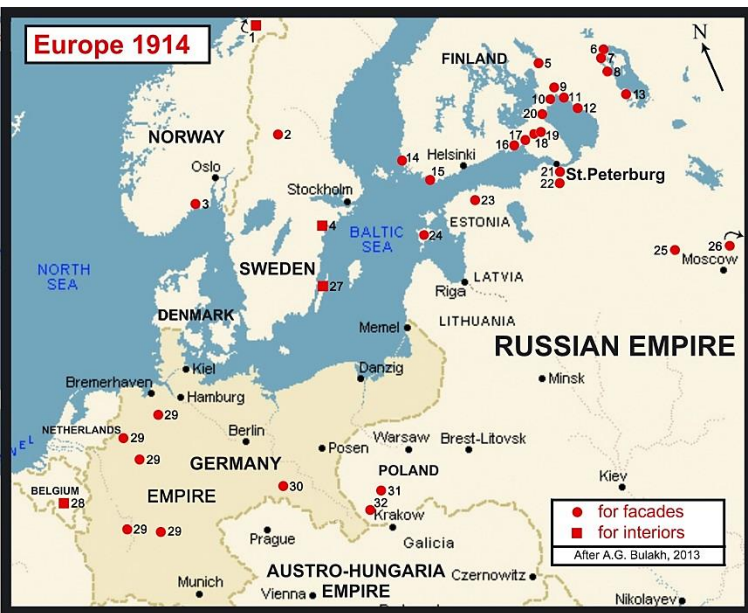


A.G.Bulakh, I.E.Voevodskiy. *Porphyry and Marble, and Granite...* SPb.: Eclectic. 2007.



A.G.Bulakh. *Stone Decoration of St Petersburg.*  
M.: Centrpoligraf. 2009.

# Deposits of St Petersburg ornamental stone



See more in:

*A. G. Bulakh. ORNAMENTAL STONE IN THE HISTORY OF ST PETERSBURG ARCHITECTURE / Towards International Recognition of Building and Ornamental Stones. Geological Society Spec. Publ. London. 2014.*

1	Marble pink*, €-S
2	Blyberg porphyry, PR
2	Garberg granite, PR
2	Åsby diabas (dolerite), PR
3	Larvikite, P
4	Marbles green and other*, PR
5	Soap stone, PR
6, 7, 9, 11	Marble, PR
8	Black schist, PR
10, 19	Granite grey, PR
13	Quartzite, PR
14	Granite grey, PR
12, 15-18, 19	Granite pink, AR-PR
20	Almandine gneiss, PR
21	Platy limestone, O
22	Tufa, Q
23, 27	Limestone, Marbled limestone*, O
25	Limestone, C
26, 28	Marble, Marble black*, C, and others
29-31	Colored sandstones, T - K
32	Marble, J
-	Marbles from France, Italy, Norway, Poland, Spain, Germany*

\* Only in interiors

# No2

This project is co-funded by the European Union, the Russian Federation and the Republic of Finland

