



STC

№5

TOWN GUIDE

St PETERSBURG



Stone Town Guide St Petersburg N 5

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

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and the Republic of Finland



С. Петербургъ - St.-Petersbourg
Казанскій соборъ. - Cathédrale de Kazan.



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52 St Kazan Cathedral → 56 Michael's Castle;
57 Bressen → 58 Voyeykova → 59 Stieglitz →
60 Bezborodko;
61 Lidval → 63 Kshesinkaya → 64 Markov;
65 Buddhist Temple.

Some specific architectural stone masterpieces are included into this guide book. They stand at different places of the city, so excursions could be independent.

Maybe following start points would be convenient:

- 1) M “Gostiny Dvor”;
 - 2) M “Vladimirskaya”
 - 3) Stieglitz Museum
 - 4) M “Petogradskaya”
 - 5) M “Staraya Derevnya”
-

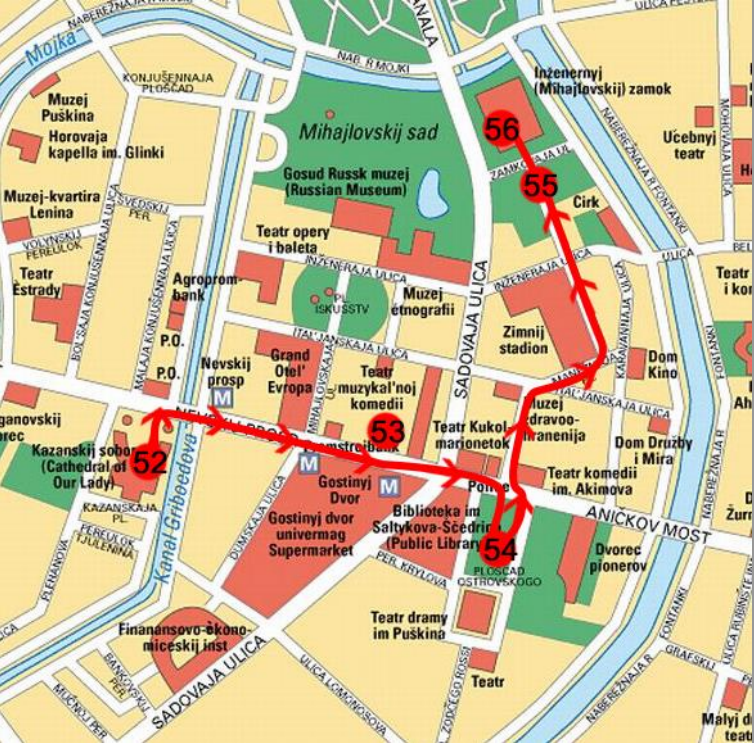
See more in

*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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Start point: M “Gostiniy Dvor”

End point: Michael’s Castle

Length of route: 2,3 km

52 – The Kazan Cathedral

53 - Petersburg division of the Moscow Merchant Bank

54 – The monument to Catherine II

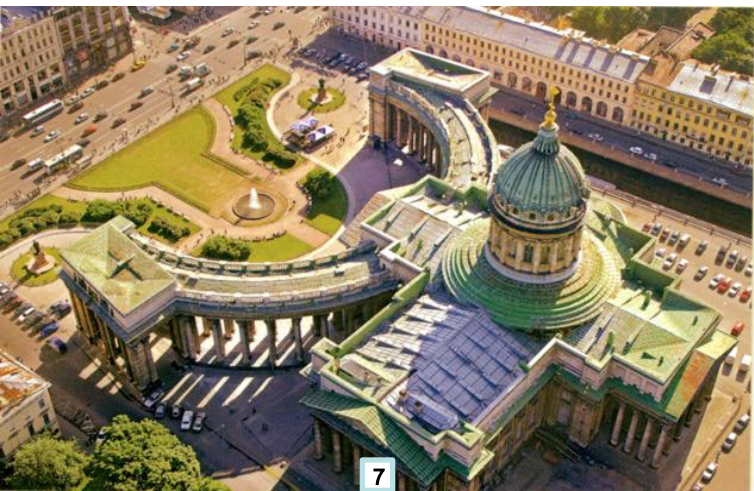
55 – The monument to Peter I

56 – The Michael’s Castle



THE KAZAN CATHEDRAL

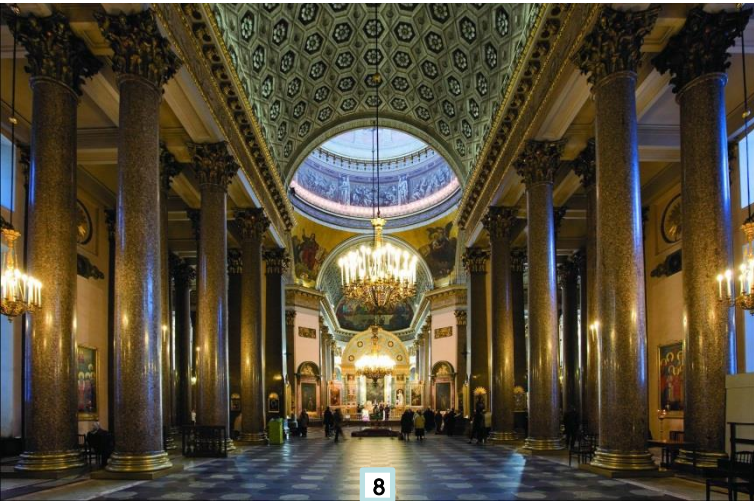
A.N. Voronichin 1801-1811





THE KAZAN CATHEDRAL

A.N. Voronichin 1801-1811





THE KAZAN CATHEDRAL

A.N. Voronichin 1801-1811



THE MOSCOW MERCHANT BANK

L. N. Benois
1901-1902



**THIS PAVEMENT
IS MADE OF
FINNISH
PINK
GRANITE, 2007**

THE MONUMENT TO CATHERINE II

M. O. Mikeshin, D. I. Grimm,
V. A. Shreter 1878



THE MONUMENT TO PETER I, KLENOVAYA ALLEY

C. Rastrelli
1747, 1800



№ 55





THE MICHAEL'S CASTLE

1797-1800





THE MICHAEL'S CASTLE

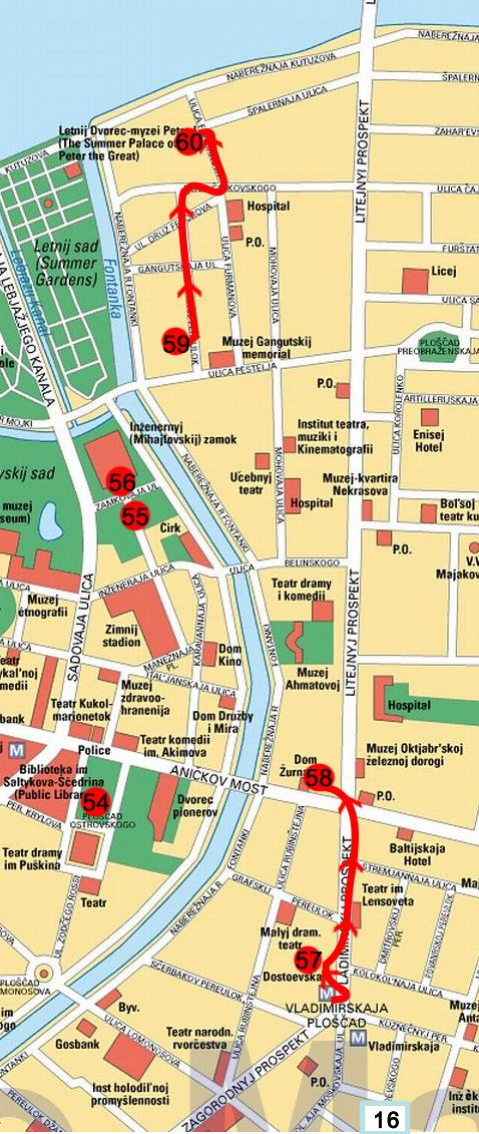
1797-1800



THE MICHAEL'S CASTLE

1797-1800





60 – The Bezborodko's Mansion

59 – The Stieglitz Museum

58 – The House of Voyeykova

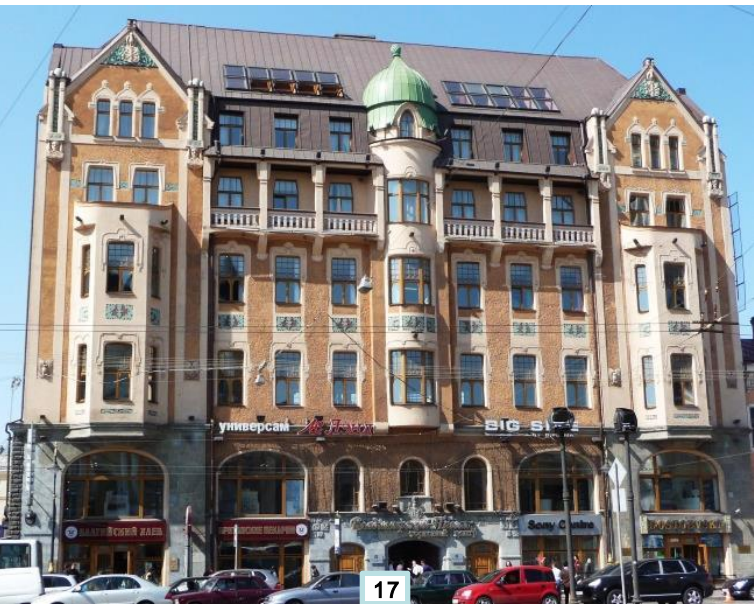
57 – The House of Bressen



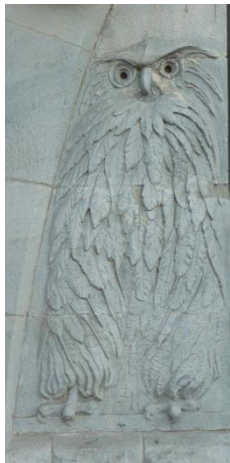
№ 57

A.-K.-V. Schulmann,
1904

19, VLADIMIRSKIY PROSPECT The Dwelling House of Baron von Bressen

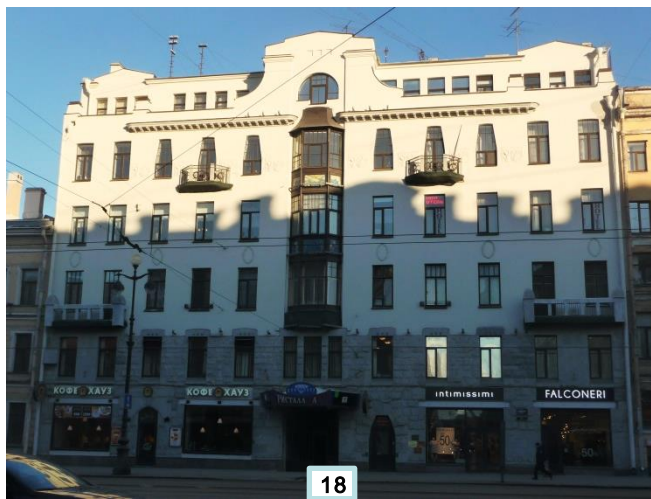


№ 58



**72,
NEVSKIY
PROSPECT**

**Dwelling House
of Voyeyekova
S.I. Minash 1909-1910**





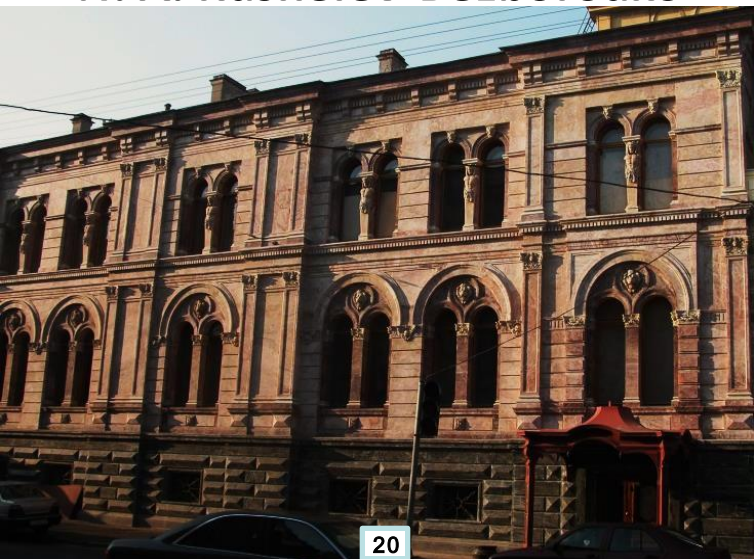
15, SOLYANOI PEREULOK The Stieglitz Muzeum

M. E. Messmacher 1895-1995





**3, GAGARINSKAYA STR.
The Mansion of the Count
N. A. Kushelev-Bezborodko**





Start point: M "Gor'kovskaya"

Length of route: 0,4 km

61 – The Lidval's House

62 – The main Mosque

63 – The mansion of Kshesinskaya

You may use bus (46,34) connection (2,5 km)

to 64 – Two houses of Markov

№ 61



3, KAMENNO-OSTROVSKIY PROSPECT The Ida Lidval's House



7, KRONVERKSKIY PROSPECT

The Main Mosque

N. Vasilyev, N. Krichinsky, A. Gogen

1910 - 1914

№ 62





1-3, KRONVERKSKIY PROSPECT

The Mansion of Kshesinskaya

A. Gogen 1906



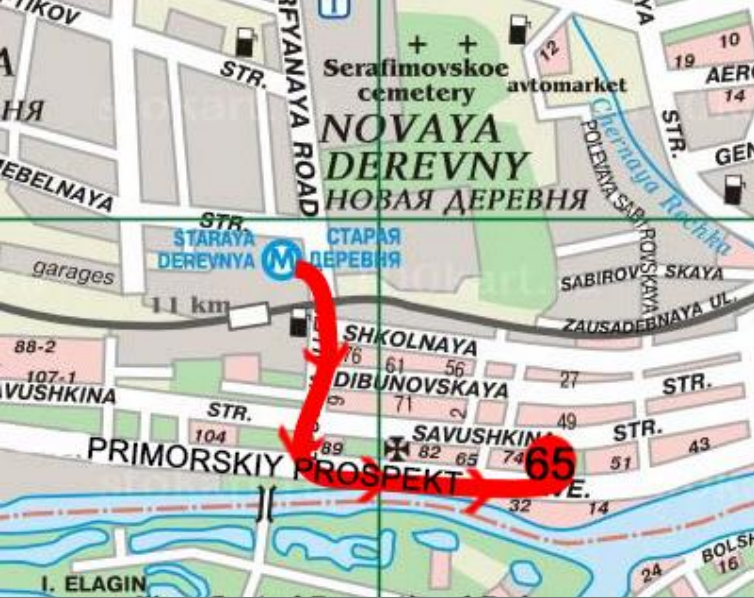
65, KAMENNO-OSTROVSKIY PROSPEKT

The Markov's Dwelling House

V. Shchuko
1910 - 1911

№ 64





Start point: M “Staraya Derevnya”

Length of route: 0,8 km

65 – The Buddhist Temple



61, PRIMORSKIY PROSPEKT THE BUDDHIST TEMPLE

№ 65

G. Baranovsky 1906 - 1915



N 52. THE CATHEDRAL OF OUR LADY OF KAZAN

126 columns surround the church. The height is 14 m, the lower diameter is 1.45 m and the upper one is 1.1 m. They constructed of Pudost Stone. The work was carried out under the direction of Samson Sukhanov. All works on carving of Pudost Stone — bas-reliefs depicting Biblical subjects, and different ornaments — were carried out at the workshop of Karl Galeotti situated on the Vasilyevsky Island.

Pudost Stone is known as a very porous rock having shelly structure with numerous small and sometimes even large interstices. It is used to repeat the same travertin at facades and colonnades of St Peter cathedral in Roma.

The high plinth of the cathedral and colonnade is constructed of Serdobol Granite and red-pink rapakivi-granite.

Ruskeala Marble is used in portal of the magnificent northern door of the cathedral. They represent the bronze copy of the famous “Gates of Paradise” in Florentine Baptistery.

THE CATHEDRAL OF OUR LADY OF KAZAN

(continuation)

The church hall consists of three naves decorated with three rows of 56 columns of red-pink rapakivi-granite. Monoliths were obtained from the quarry Saanlahti at the Island Mon-repos, within the city of Vyborg. Their height is 10.8 m. They are 1 m in diameter at the foot.

The mosaic floor is composed of fragments of pink Tivdiya and grey, grey-green banded Ruskeala Marbles together with dark-red Shoksha Quartzite and black slate.

By the south-west central pylon, a tsar's seat is disposed and there is a pulpit near the north-east pylon. They are not very high daises, with steps of red Shoksha Quartzite leading upstairs.

Two corbels of are made from grey faintly folded Ruskeala Marble. To a height about 3 m, the pylon is faced with red-pink Tivdiya Marble and above is the excellent fretwork frieze with heads of cherubs of grey-white Ruskeala Marble. The pulpit dais is composed of coarse-banded grey-black Juven Marble. Marble was behind the preacher's back.

Three iconostasis stand on a low platform madden of Shoksha Quartzite. The central iconostasis was decorated with 4 columns of green wavy Revnevskaya Jasper. In 1940s they disappeared. Now stucco columns are created.

THE CATHEDRAL OF OUR LADY OF KAZAN (continuation)

Places of quarries are marked at the map
(after G. N. Popov, 2012).

- 1 – Putilovo slab limestone,
- 2 – Pudost tufa stone,
- 3 – Serdobol granite,
- 4, 5 – Rapakivi,
- 6 – Ruskeala marble,
- 7 – Tivdia marble, Black schist
- 8 – Shoksha quartzite.



N 53. THE MOSCOW MERCHANT BANK
(46, Nevskiy Prospect)

It is embellished with natural stone up to the height of 2 lower floors. The stone is the decorative bright-red Valaamsky gneissoid Granite, more precisely, it is the granite variety quarried on the Syyskuunsaari Island near the city of Pitkaranta, Ladoga Lake. At the bottom, the facing slabs are perfectly polished, so that the colour and pattern of the stone are clearly seen, but at the top they are only roughly hewn and have dull lustre and look darker.

N 54 THE MONUMENT TO KATHERINE THE GREAT *(Nevskiy Prospect)*

In 1878, the monument to Catherine II was solemnly unveiled in Alexandrinsky Square (Ostrovsky Square today). Its project was fashioned by the artist M. O. Mikeschin and the architects D. I. Grimm and V. A. Shreter taking part in the work.

The bronze statue of the empress is 4.35 m high and stands on an approximately 10-metres pedestal of rather complex shape — with ledges and steps.

The stone-cutters G. A. Balushkin and N. P. Osetrov made the pedestal. It consists of grey fine-grained Serdobolskygranite and grey-pink gneissoid granite from Janisaary Island in the middle of Lake Ladoga.

N 55 MONUMENT TO PETER I

In front of the Michael Castle, in the middle of the former Connetable Square, the monument to Peter I had been put up. It was the first equestrian statue in Russia that in 1746 already was casted of bronze by the sculptor Carlo Rastrelli — a father of the well-known architect.

The monument was constructed in 1800 and designed by architects F. J. Volkov and A. A. Mikhailov.

The pedestal of the monument is faced with rosy and grey Tivdiyskiy (Belogorsky) marbles, Ruskeala and Serdodbola granites.

Sculptors J. J. Terebenev and V. J. Malinovsky are authors of bronze reliefs

N 55 THE MICHAEL'S CASTLE

The Mikhailovsky (Michael's), or Engineers' Castle had been built for Paul I. Some architects designed it after draft drawings by Paul I. None of the four facades repeats the other in the architectural form, but at the same time they are united by the stone decoration.

On the order of Paul I, who pressed on ending of the construction, stone for its decoration was taken from the unfinished third Isaac's cathedral by A. Rinaldi and from the palace of Catherine II that was built at the farm Pella situated at a distance of 40 km to the East from Petersburg, on the left bank of the Neva.

A socle floor of the Mikhailovsky Castle along the entire perimeter is faced with huge blocks of dark-grey fine-grained Serdobol granite homogeneous in its texture. Rather thick light veins cutting the massive granite are observed in slabs of the socle of the eastern facade.

THE MICHAEL'S CASTLE (continuation)

Flat obelisks with relief compositions of armour situated on both sides of the entrance to the courtyard of the Michael's Castle are cut off pale-rosy Belogorsky Marble. This entrance is adorned with a rich and massive inner colonnade made of rapakivi-granite.

Of rapakivi-granite are there high staircases leading up to four entrances within the courtyard having an octagonal form.

More modest and simple architectural style is characteristic of the facade facing the Summer Garden. Ten pair columns of Belogosky rosy marble buttress the open terrace.

The high attic is decorated with marble statuary and bas-relieves.

The stately staircase of Serdobol granite is embellished with the statues of Flora and Heracles. Nowadays they are replaced by the bronze copies

THE MICHAEL'S CASTLE (continuation)

The lower part of the portico is faced with rusticated slabs of grey Ruskeala marble in which insertions of effective Juven marble with distinct pattern of black-grey banding are put in. Ruskeala marble was used also to line niches of the portico where marble statues were standing earlier. Of the same marble bases of the columns and pilasters and a cornice of the building are made.

A balustrade of balconies were done of rosy Belogorsky marble.

A tympanum of the fronton bears the bas-relief "The Glory of Russia is recorded by History in its tables of commandments" carved by the sculptor P. Stadgi of Pudost stone.

A wide frieze with letters is of fine deep-crimson Shokhan porphyry (Shoksha quartzite).

The Ionic Order columns and pilasters here are cut out of pale-rosy Belogorsky (Tivdiya) marble.

NN 56, 57 THE DWELLING HOUSES OF BARON VON BRESSENAND OF VOYEYKOVA

These two dwelling houses represent exquisite models of Northern Modern style.

Light-grey talc-chlorite rock type, better known by the shortened name “talc-chlorite”, or soap stone, was used for the design of the lower floors of the building.

It is a fine-grained rock consisting of green talc and chlorite, yellow magnesite and a bare handful of white quartz.

The rock is rather soft and therefore it was often used for carving.

The stone slabs covering the walls of this building have either rocky or smooth surface finishes.

N 58 THE STIEGLITZ MUSEUM

The Museum comprises a stately edifice built in the style of Italian palaces of the XVI-th century. The low socle is made of large blocks of dark-pink rapakivi-granite, the walls are faced with light-grey German (now Poland) sandstone.

The ground floor is decorated with rusticated rocky slabs alternating ones smoothly finished. The doors and huge windows are provided with carved garlands of laurel leaves. The upper storey is clad with sandstone slabs having smooth surfaces, the windows combined in pairs are adorned with three-quarter columns.

The central *risalita* of the facade is topped with a triangular pediment the tympanum of which carries a high-relief depicting allegories of Painting, Sculpture, Architecture, (Decorative-) Applied Art and History of Art.

The main figure of this composition is a Man-Creator. It bears the portrait-similarities to M. E. Messmacher.

THE STIEGLITZ MUSEUM (continuation)

The pediment is crowned with the sculptural group "Glory" by A. G. Bauman. Standing in niches of the side risolites are statues of a woman with a book and a man holding a large hammer created by A. G. Chizov.

The frieze of the museum is decorated with high-relief depictions of gryphons, and with roundels inside of which portraits of great artists, sculptors, architects are carved, their names being inscribed on the figured slabs. They are written with gold against a blue mosaic background.

Massive oaken doors finished with forged bronze lead to the vestibule of the museum. This magnificent room with polished columns made of patterned red rapakivi-granite is embellished with polychromatic frescos.

Halls of the museum reproduced styles of various epochs in the history of Art. There are Flemish Hall, Halls of Medici, Henry II, Lois XIV and others

**N 60. N.A.KUSHELEV-
BEZBORODKO MANSION**
(3, Gagarinskaya ul.)

Its face of an Italian palazzo in Renaissance style came into existence in 1857-1862 during the reconstruction by the architect E. Ya. Schmidt.

The facade of the mansion is all over clad with smart Karelian Marbles that are Ruskealsky of two kinds and Tivdian.

The high socle is faced with rusticated slabs of the patterned grey-green Ruskeala marble. Another variety of this marble characterized by the more restful, soothing light-grey colouration was used for facing of the first and second floors.

Pilasters dividing the facade and the windows arranged in pairs are made of the delicate-rosy Tivdiya marble.

The bases of the pilasters, cornices extending along the facade and balustrade of the terraces of the second floor are hewn from the white marble.

N 61 THE I.LIDVAL'S HOUSE *(3, Kamenno-ostrovskiy prospect)*

It is the most prominent example of modern (jugend, art nouveau) style in St Petersburg architecture.

The plinth of the building throughout the perimeter was constructed of large smoothly finished granite slabs. The facing of the ground floor and a half of the first one, as well as architectural details were hewn of soap-stone. The combination of differently finished stone and raised plaster had given rise to the distinct, clear patterns of the facades.

Rich stone portals of doorways are decorated with numerous bas-reliefs depicting scenes of forest life. Here we can see a wolf and hares, a falcon and long-eared eagle-owl, lizards, and fungi — fly-agarics and morels.

This animalistic and botanic decor carved of the soap-stone is complemented with the ornament of excellently forged, figured balcony railings where sunflowers are in blossom and a gigantic spider stands rooted to the spot in its web.

N 62 THE MAIN MOSQUE

The main St Petersburg Mosque was designed on the model of the Mausoleum of Tamerland in Samarkand, but at the same time the architecture of the building bears features of Northern Modern as well. First and foremost, this impression is given by the austere stone facing made of grey Tiurula Gneiss and Kovantsaari Granite worked up in different techniques and, in the consequence, coloured various tints.

Smooth surfaces of the granitic walls over windows are decorated with oriental scrolls.

Minor angular arches are also cut in the granite and two round medallions on the back facade are covered with sets of Arabic letters interwoven in one design resembling an ornament. In such a way some sayings from the Koran are presented.

Very impressive are the graceful tall minarets. They are faced with light-grey granite and entirely decorated with a carved ornament consisting of big rhombs.

The splendid decoration of coloured majolica and china complements the austere grey stone.

N 63 THE KSHESINSKAYA'S MANSION

The mansion of the prima-dancer of the former Imperial Mariinsky Theatre M. F. Kshesinskaya is the remarkable sample of Modern style in architecture. Its facades are faced with granites of different colours and light facing bricks.

Two kinds of red granite are used for the socle part of the mansion.

The very bottom of it is clad with Finnish rapakivi-granite. Above it, the out-of-the-common "frieze" more than one metre high runs along the facade. It is the original border, or selvage made of large, angular, roughly broken blocks of Valaam Granite (deposit Syyskuunsaari). The colour of these blocks is rich pink and red. They are carefully fitted together, the joints being blocked up with cement so well that the net of them may be taken for an ornament of a sort.

THE KSHESINSKAYA'S MANSION (continuation)

From overhead the border of big block mosaic is traced with a strip, or belt of the same granite having smooth surface.

The wall facing of the mansion up to the middle of the ground floor is executed of slabs of grey granite of two kinds: dark-grey Serdobolsky Granite and light-grey one from Kovantsaari deposit. Predominating are the slabs of Serdobol granite — both polished and finished in such a manner that they have “rocky” texture.

The light-grey granite is used to far less extent — for the window-sills, outside window frames and consoles of balconies.

N 64. TWO DWELLING HOUSES **OF K.V.MARKOV**

The dwelling houses of K. V. Markov (at 63 and 65, Kamenno-ostrovsky Prospect) put up after the design of V. A. Shchuko in 1910—1911 in Neorenaissance style.

The house N 63 is fully faced with dark-grey gneiss from the deposit Tiurula at Ladoga Lake. The rock contains large nodules of crimson-red almandine garnet.

The reliefs had been cut by the sculptor V. V. Kuznetsov. At the bottom of the left *risalita* is a stone mask of a smiling Faun, from the mouth of which water streamed previously.

The portal in the central part of the edifice is decorated with rusticated slabs and the pylon is faced with polished gneiss.

Stone decoration of the house N 65 is far more modest: the bottom of it is faced with grey rock of Serdobol granite type, the upper part is built of artificial stone.

N 65 **THE BUDDHIST TEMPLE**

Little-known is an excellent temple — the Buddhist Temple and Datzan (religious School) are situated in Primorsky Prospekt, N 91, not far from Metro station “Staraya Derevnya”.

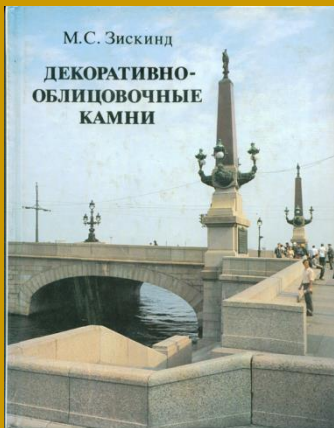
They were put up by G. V. Baranovsky in 1906—1915 in the style of old Tibetan architecture.

Both forms of the temple and its stone decor are unusual for Petersburg. It appears as if it were constructed of massive blocks of red granites.

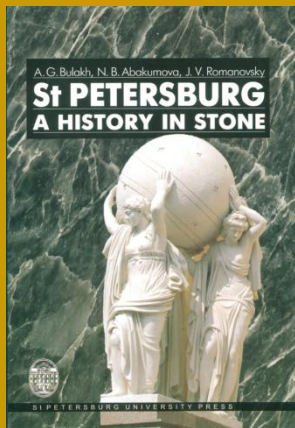
The socle of the building, steps and a floor of the portico, pylons are made of rapakivi-granite, while the walls are faced with Valaam Granite.

Blocks of black-grey coarse-grained stone of an uncertain nature frame the windows.

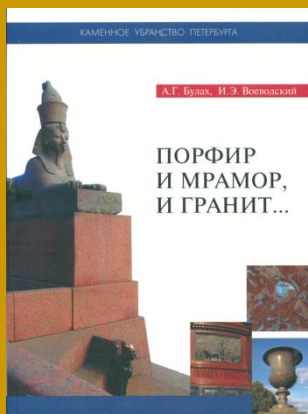
It is the most unusual building through over St Petersburg.



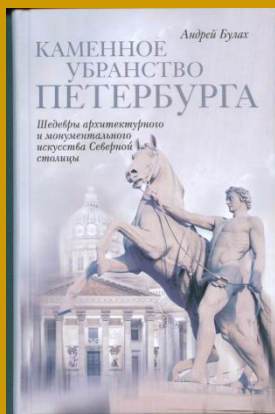
M.S.Ziskind. *Ornamental and Dimension Stone.*
M.: Nedra. 1889.



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

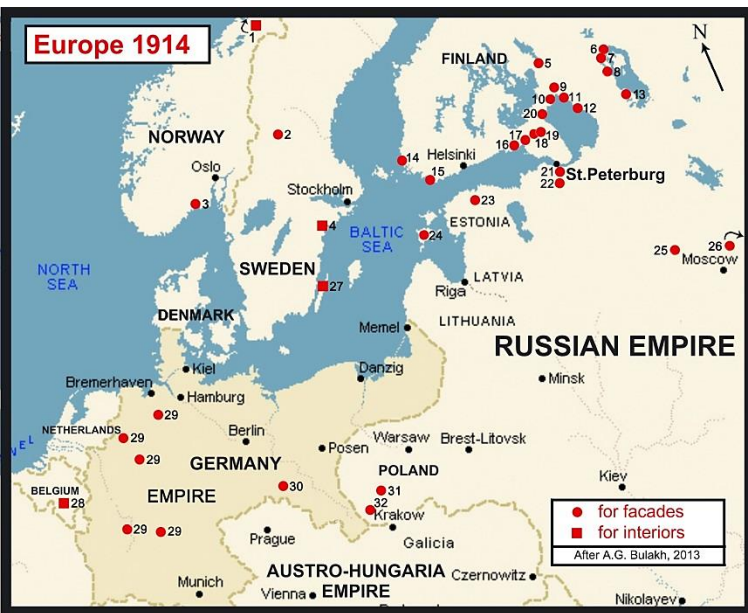


A.G.Bulakh, I.E.Voevodskiy.
Porphyry and Marble, and Granite... SPb.: Eclectic. 2007.



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

No5

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