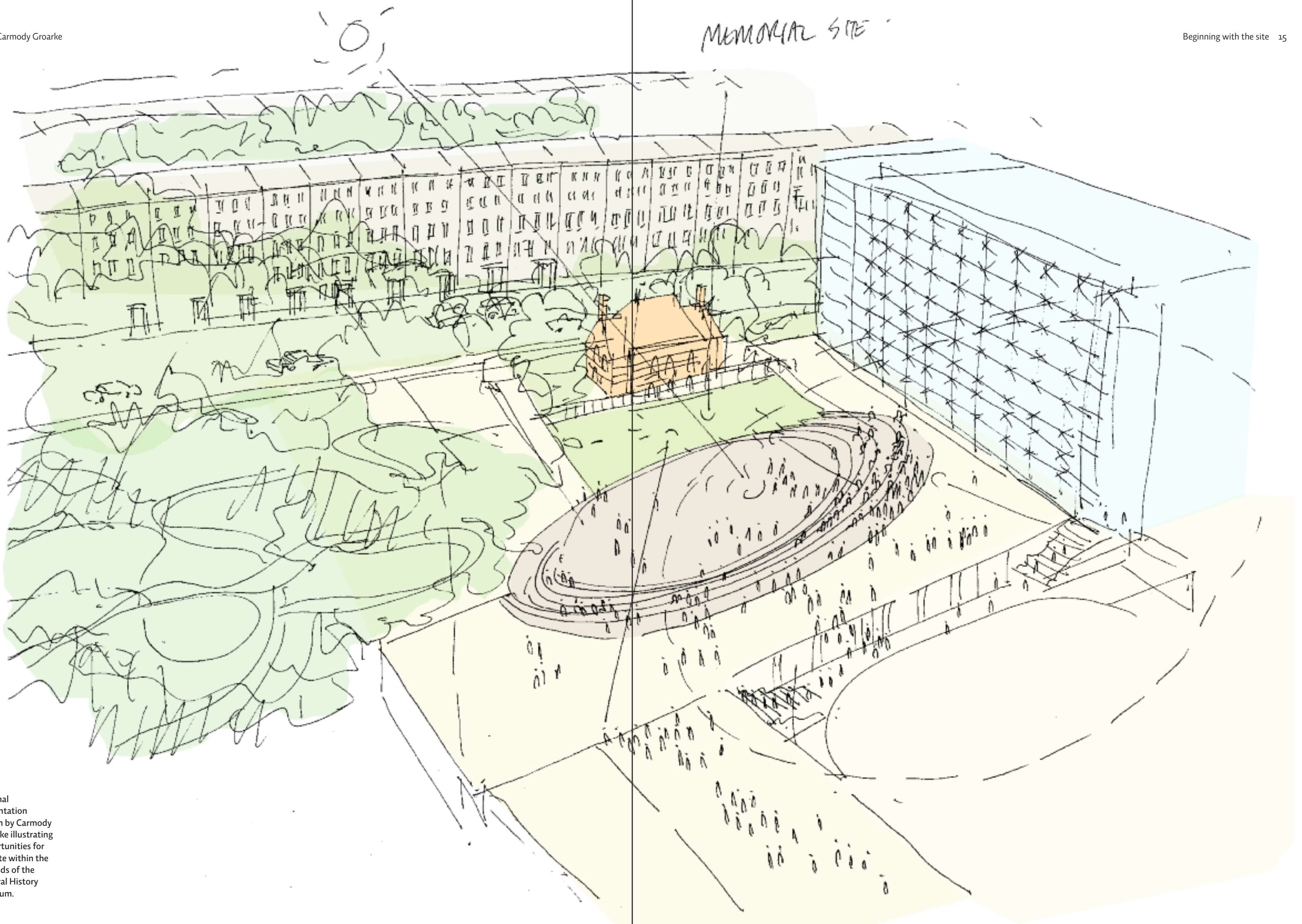


THESE BRITISH FAMILY MEMBERS
WERE AMONGST MORE THAN 225,000 LIVES LOST

JUNE ABEYRATNA • LINCOLN ABRAHAM • ROBERT ADAMSON
JOHN ANDREWS • TRACY ANDREWS • TRISH ANTHONY • SIMON ATLEE
VALERIE AWCOCK • JULIAN AYER • ROSS BAKER • KEVIN BARNETT
SOFIA BARONA • LEONARD BARRATT • CATHERINE MULLAN • ROBERT BELL
SARAH BENT • MICHAEL BOWEN • TERESA BOWEN • NICOLAS BREWSTER
CHRISTINA BÜLOW • KEVIN BRICKEL • CHUNG CHOI • ISIS CHOI • JON CHOI
PAUL CLARKE • ALICE CLAYPOOLE • MELANIE CLOUGH • LEANNE COX
ANTHONY CROSSMAN • YVETTE DREHER • JOAN ELIAS • CAROLE FAIRBAIRN
COLIN FAIRBAIRN • THOMAS FAIRBAIRN • SAMANTHA ARCHER-FAYET
RUBY-ROSE FAYET • ROY FITZSIMMONS • SUSAN FORD • TERENCE FORD
KEVIN FORKAN • SANDRA FORKAN • TRACY FOURÈS • CHRISTIAN FOURÈS
ALEXANDER FOURÈS • DINAH FRYER • DEBORAH GARLICK • HEATHER GILL
ILSE GOTTHIENER • IAIN HAGGART • CAROL HALL • MICHAEL HALL
ROGER HANKINSON • PETER HARRISON • CLAIRE HICKMAN
DAVID HICKMAN • YOLANDA HO • ANNIE HOFTON • JOHN HOFTON
AUDREY HOLLAND • JANE HOLLAND • LUCY HOLLAND • JOHN HOY
ROBERT HOY • DAVID HOY • KATE HOY • JONATHAN HUGHES
JAMES HURREN • CLARE JACKSON • REBECCA JOHNSTON • LISA JONES
CHARLOTTE JONES • CONNOR KEIGHTLEY • SUSAN KENNEDY
ROBERT KENNEDY • CHI KWAN • ALAN LAI • CYNTHIA LAM • VERONICA LAM
KIN LAM • MARCO LAM • JUSTIN LEDINGHAM • EILEEN LEE
DOMINIC STEPHENSON • KEITH LESTER • AMANDA BRITTON • ADRIAN LESTER
MICHELE LEUNG • SAI LEUNG • JOHN LEVETT • MARY-PAT LEVETT
NIKHIL LISSENBURGH • VIKRAM LISSENBURGH • STEPHEN LISSENBURGH
ROBERT LITTLE • BARRY LLOYD-JONES • MICHAEL LONG • CHI LO • YAM LO
AMANDA LOWE • COLLEEN MACDONALD • SALLY MACGILL • ALICE MACGILL
NICHOLAS MACKENZIE-CHARRINGTON • STEPHEN MAGSON • LISA MAY
KEVIN MCCARTHY • MATTHEW MCCOMISH • CHRISTOPHER MCGLYNN
CARMELA MCGOWAN • MILLIE MCGOWAN • TIA MCGOWAN
BARBARA MCTAGGART • ANDREW MCLEISH • NATALIE MCLEISH • NOVA MILLS
LORETTA MORIN • ROBIN NEEDHAM • PHILIP NICHOLAS • DAVID PAGE
TAYLOR HOWARD • MASON HOWARD • ISABELLA PEATFIELD • HANNAH PERRY
LUKE PUDDY • HANNAH PYATT • PAULINE PYKE • RACHEL QUINN
PETER RAGE • PIPPA REA • HOLLY RIDDLE • PARVIN RIEU
ROBERT ROWBOTTOM • MICHAEL SCOTT • STUART SHIELDS
KITHMINI SILVA • PIERS SIMON • CHARLIE SMITH-O'REILLY
JENNIFER SOLOMONS • CRAIG STANLEY • SIMON STANNARD
JEREMY STEPHENS • STEVE STUBBS • JOYCE SUNDERLAND • SEÁN SWEETMAN
HONG TAN • SHARLEEN TAN • BARRY TIMS • MICHAEL TRICKETT
DAVID WATSON • BENJAMIN WATTS • IAN WEBSTER • PETER WESTON
ROBERT WHYMANT • LOUISE WILLGRASS • JANE WILLIAMS

26 DECEMBER 2004 INDIAN OCEAN TSUNAMI MEMORIAL



Original presentation sketch by Carmody Groarke illustrating opportunities for the site within the grounds of the Natural History Museum.

Making final cuts to the block. The frame straddling the block was assembled especially for making the diagonal wire-sawn face to take the main inscription of the memorial.





Two examples of sand-blasted lettering and design in London helped inform what could be achieved by sandblasting.

ABOVE The Shakespeare sundial by the south end of St Margaret's Westminster (Incisive Letterwork 2000).

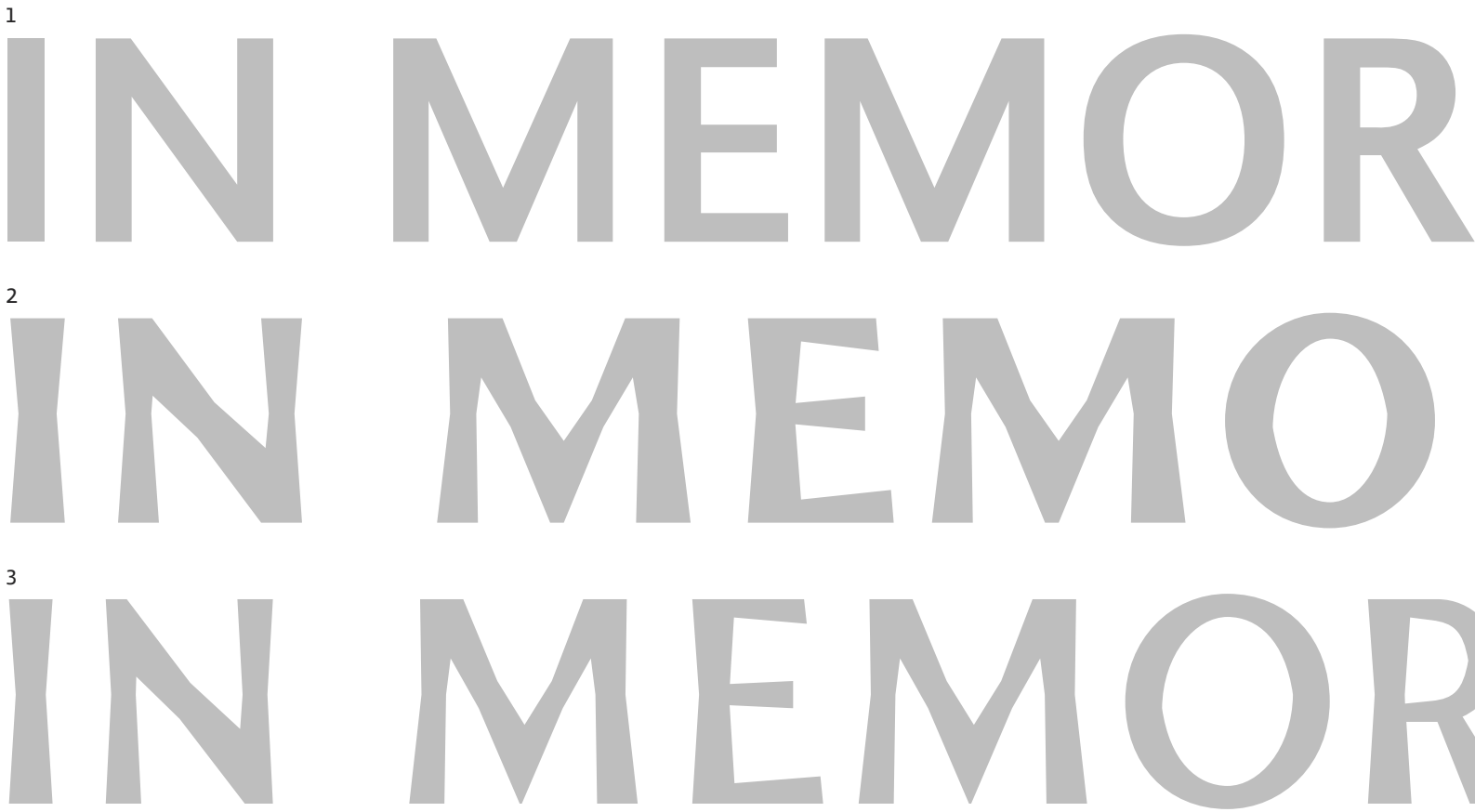
LEFT The Bali Bombings Memorial on Horse Guards Road (Gary Breeze with Martin Cook 2006).

methods were going to be necessary and sand-blasting suggested itself. For this process a stencil is cut from artwork and sand is blasted through: this creates a rough form of incised letter. Over time the dirt accumulates in, and darkens the incisions and this helps readability. I knew two examples in London where this technique had been used successfully and these were photographed and measured to help guide final size and weight decisions.

The sans-serif font used to test initial layouts – URW Grotesk – had appeared a little heavy when setting the draft names text for the full-size mock-up, and it became clear that, although perfect for the

main inscription, the memorial lettering was a little too heavy for the names. The only solution was to draw a lighter version for this purpose.

A question still unresolved in January was that of the overhang, and to a lesser degree, where the carving would actually take place, in the quarry or at the Natural History Museum once installed. Carvers usually work on vertical surfaces with the area to be carved at around chest height. Where necessary, they will use platforms to maintain their position relative to the work. It was originally thought that the stone could be cut in the quarry the same way up as it now stands, with an overhang. But this meant that any



Evolution of the names' slab lettering.

1 URW Grotesk, used for initial layout purposes.
2 the lettering designed for the main inscription was a little too heavy for the slab;
3 the lighter final version of letters used for names.

carver would have to work facing upwards against gravity, in a very hard rock, with debris falling onto them rather than harmlessly away. This orientation was also creating problems for the transporters, as it meant that the block would have to be supported during transit and a decision was taken that the stone should be cut upside down meaning that the inscription could now be cut with the aid of gravity, albeit upside down. Because of the schedule the stone contractors selected two French carvers to cut the inscriptions at the quarry from my drawings.

The names' slab was cut a little over-size in the quarry but transported separately to the block. It was

sandblasted before being brought to the site where it became the final part of the installation process just two days before unveiling.

The final lettering for the memorial, both in design and in technique, is a response to the particular architectural form of the memorial itself, and to the chosen material. While it was not a necessary part of the brief to create unique lettering for the job, as work progressed this seemed to suggest itself as the correct approach from a practical point of view, and appropriate the architects' and project board's wider aims for the memorial itself.



