



temperature close to the stone was favourably affected by the nylon wraps and scaffolding that acted as protection from the wind and cold. Not everyone approved of the wraps but they fulfilled a crucial purpose.

A high-temperature steam cleaner and a light, dry abrasive system was applied to remove the black, oxygenated wax, and the Quadriga is now back to

its original bronze colour and should remain like that for at least 10 years before a rewash is needed.

Cleaning Captain Adrian Jones' massive sculpture – depicting 'peace descending on the Quadriga of War' – has uncovered, literally, the names of four of the men who helped cast and construct it: G Webb, F Newman, H Geal and E Horne, all of whom carved their names

into the wings in February 1912.

Jones was one of the leading public sculptors of the age, whose creations include the statue of the Duke of Cambridge in Whitehall. King George V commissioned him to work on the Quadriga after seeing a model design at the Royal Academy. When it came to doing the real thing, Jones got his young son to model for the chariot boy – but, for the artist, the whole exercise was not a happy one. In his own words he received a 'sum which was quite inadequate' for what was, and still is, the largest bronze sculpture in the country. Even the unveiling was steeped in controversy. Jones wrote in his memoirs: 'I had devised a most original and ingenious scheme for the unveiling and when, in 1912, it appeared that there was to be no such ceremony, it cost me quite a lot of money to get out of the contract into which I had entered with a view to carrying out my ideas.'



Above: scaffolding has been carefully erected around the Quadriga, allowing the sculpture to be cleaned of the blackened wax and returned to its original bronze finish

Left to right: Stone carver, Katie Worthington recreates the delicate masonry; the dust made by cleaning; the names of the men who cast the Quadriga were revealed during cleaning