

12th January 2007

To whom this may concern

Reference for Katie Worthington


In my capacity as Project Director for English Heritage, Major Projects between August 1999 to August 2002, one of the projects under my responsibility was the delivery of the restoration works on the Wellington Arch, a 180 year old Grade I listed monument that stand at the intersection of two of London's Royal Parks. The project was of national importance, being a named memorial to the Duke of Wellington, one of England's greatest military leaders and is representative of not only the craftsmanship of the period, but proved a showcase for the skills of current craftsmen and women working in the conservation sector. The Wellington Arch is recognised as a landmark structure within the London, denoting a gateway into the centre from the west.

I knew Katie Worthington from my numerous site inspections to review progress and quality of the works under my control. She stood out not just for her gender, although there is a sad lack of females in the construction conservation sector, but for her skills and enthusiasm for the stone carving she carried out and passed onto an apprentice carver. She was also one of the longest serving carvers on the project, from 6th June 2000 to 21st November 2000, as a result of her ability to adapt to all forms of carving that were required for the project. She demonstrated a true passion for the work she did that showed itself in the extremely high standard of carving she produced on site. From my recollection, she worked on repeat elements like the egg & dart frieze, specific new carved elements as the pineapples and lion masks as well as the challenging repairs to the ornate Corinthian capitals and Modillions. Her work on the lion masks, which had been carved off site and failed to meet the required standard, was to create character and realism. She was also very cooperative with the many site tours that took place in explaining the work she was doing to members of English Heritage and the public and featured in much of the publicity photography and filming for the project.

Working with a team of stonemasons from Stonewest, the carefully selected sub-contractor for the works and under the guidance of John Hoath, its Contract Manager, Katie stood out as a highly skill and extremely affable individual.

I have been pleased to work with Stonewest on my current project the £90m refurbishment of the Royal Festival Hall on my recommendation of my past experience with the company and the individuals it employs.

Yours sincerely



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