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Marlsbro House, 52-54 Newton Street, Manchester

Heritage Impact Assessment for Boohoo

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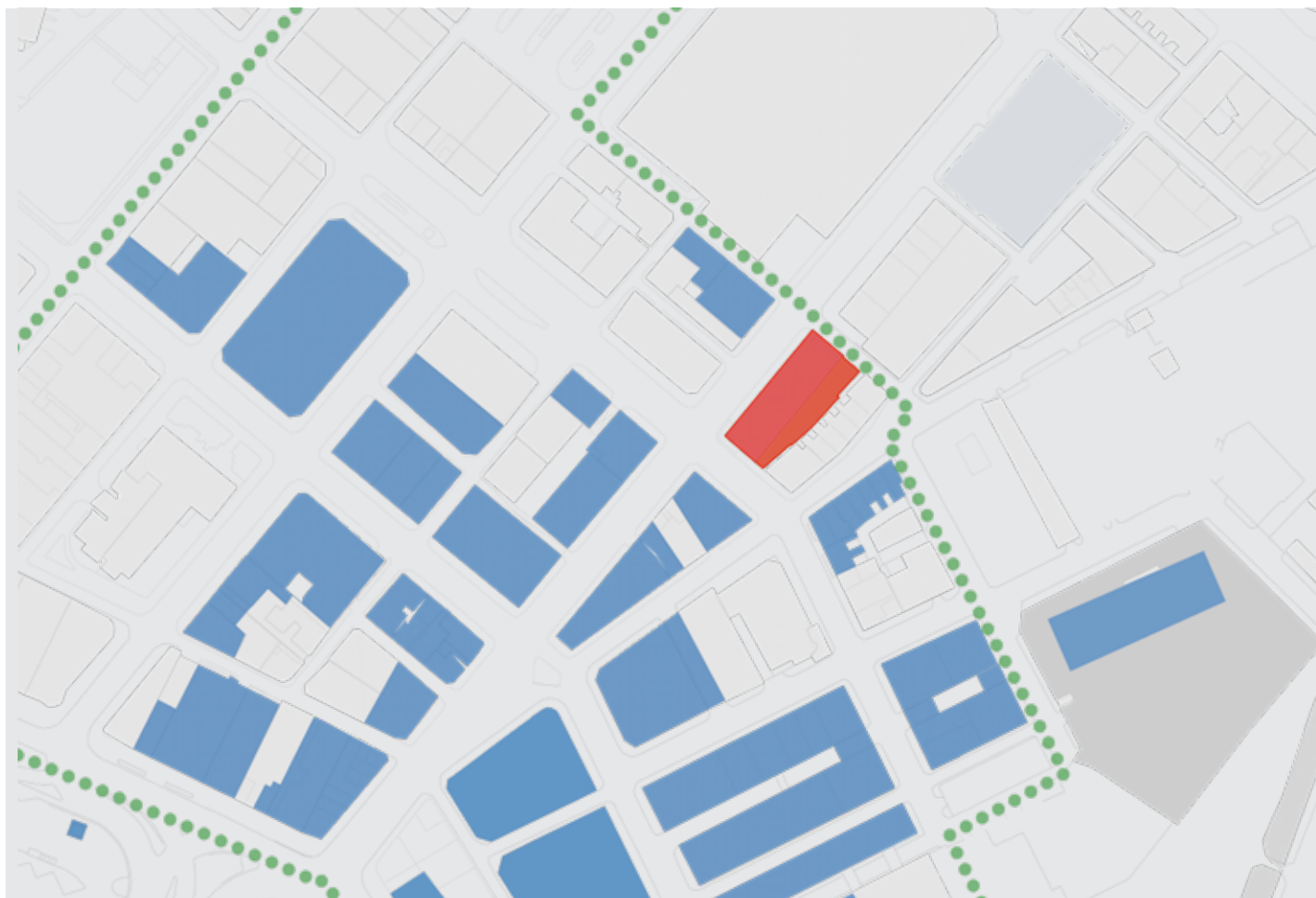
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1.1 Site Plan



1.0 Summary of Heritage Impact Assessment

1.1 Introduction

Donald Insall Associates was commissioned by Boohoo in November 2020 to assist them in producing a Heritage Impact Assessment for asbestos removal works. This forms part of the wider project to restore and refurbish the listed building.

The investigation has comprised historical research, using both archival and secondary material – including an assessment by Stephen Levrant Heritage Architecture - and a site inspection. A brief illustrated history of the site and building, with sources of reference and bibliography, is in Section 2; the site survey findings are in Section 3. The investigation has established the significance of the building and its setting, which is set out in Section 4.

The specific constraints for this building and its setting are summarised below. Section 5 provides a justification of the scheme according to the relevant legislation, planning policy and guidance.

1.2 The Building, its Legal Status and Policy Context

Marlsbro House is a Grade II-listed building located in the Stevenson Square Conservation Area in the City of Manchester.

Within the immediate setting are the following listed buildings:

- Newton Buildings, 50 Newton Street (Grade II)
- Former Newton Street Police Station (Grade II)

- 45 and 47 Newton Street (Grade II)
- 49 Newton Street (Grade II)
- 50-62 Port Street (Grade II)
- 45, 47, 47a Hilton Street (Grade II)

Within the wider setting are:

- Fourways House (Grade II)
- Former Rochdale Canal Warehouse (Grade II*)
- Bradley House (Grade II)
- 29 and 31 Dale Street (Grade II)

The relevant statutory list descriptions are included in Appendix V and a summary of guidance on the Stevenson Square Conservation Area provided by the local planning authority is in Appendix VI, along with extracts from the relevant legislation and planning policy documents.

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision-making on applications that relate to the historic environment. Section 16 of the Act imposes statutory duties upon local planning authorities which, with regard to listed buildings, requires the planning authority to have ‘special regard to the desirability of preserving the listed building or its setting or any features of special architectural or historic interest which it possesses’.

Section 38(6) of the Planning and Compulsory Purchase Act 2004 requires planning applications to be determined in accordance with the development plan, unless material considerations indicate otherwise. The development plan applicable to the Site comprises Manchester City Council's *Core Strategy*, 2012. This document has policies that deal with development affecting listed buildings: *In determining applications for listed building consent or planning applications for development involving or having an impact on buildings of Special Architectural or Historic Interest, the Council will have regard to the desirability of securing the retention, restoration, maintenance and continued use of such buildings and to protecting their general setting.*

The courts have held that following the approach set out in the policies on the historic environment in the National Planning Policy Framework 2021 will effectively result in a decision-maker complying with its statutory duties. The Framework forms a material consideration for the purposes of section 38(6). At the heart of the Framework is ‘a presumption in favour of sustainable development’ and there are also specific policies relating to the historic environment. The Framework states that heritage assets are ‘an irreplaceable resource, and should be conserved in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of existing and future generations’. The Glossary to the National Planning Policy Framework defines a heritage asset as:

A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).

The Framework, in paragraph 194, states that:

In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected, including any contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance.

Section 3 of this report – the assessment of significance – meets this requirement and is based on previous studies, which are of a sufficient level of detail to understand the potential impact of the proposals.

The Framework also, in paragraph 199, requires that:

When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 200 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting) should require clear and convincing justification.

Section 5 of this report provides this clear and convincing justification.

The Framework requires that local planning authorities categorise harm as either 'substantial' or 'less than substantial'. Where a proposed development will lead to 'substantial harm to (or total loss of significance of) a designated heritage asset', the Framework states, in paragraph 201, that:

... local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a) the nature of the heritage asset prevents all reasonable uses of the site; and*
- b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c) conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- d) the harm or loss is outweighed by the benefit of bringing the site back into use.*

Guidance on the meaning of 'substantial harm' is given in paragraph 18 of the National Planning Practice Guidance (2021), as follows:

In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed. The harm may arise from works to the asset or from development within its setting.

The courts have also considered the meaning of substantial harm in *Bedford Borough Council v Secretary of State for Communities and Local Government* (2012) which defined substantial harm as 'an impact which would have such a serious impact on the significance of the asset that its significance was either vitiated altogether or very much reduced'.

Where a development proposal will lead to 'less than substantial harm' to the significance of a designated heritage asset, the Framework states, in paragraph 202, that:

...this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

2.0 Historical Background

This history is drawn from a Heritage Appraisal carried out by Stephen Levrant Heritage Architecture, July 2019 which is referenced accordingly and by additional archive research.

2.1 Overview of the Area's Development

The site and its immediate surroundings were part of the Lever Estate and in 1780 the area now bounded by Great Ancoats Street, Oldham Street, Piccadilly and Dean Street was purchased from Sir Ashton Lever by William Stevenson. Stevenson planned a genteel suburb on the edge of the town and sold the land in parcels to a series of speculators. What emerged was a grid of streets meeting at Stevenson Square.

Although some genteel housing was constructed, the area failed to establish the intended polite, residential, character. It quickly became attractive to the builders of densely-packed worker's housing, which was accompanied by large-scale industrial developments. By 1800, the area contained several cotton mills, including Thomas Houldsworth's enterprise on Newton Street (1796) **[Plate 2.1]**. The area was transformed by the arrival of a series of Victorian infrastructural and commercial pursuits which turned Manchester into a powerful industrial and commercial centre.

The effects quickly spread and by 1832 Stevenson Square was engulfed by infill development **[Plate 2.2]**. Two decades later, the Square was but a widening in the thoroughfare which sat at the centre of a largely industrial area containing Taylor's thread winding mill and the expanding Newton Street mills alongside a multitude of industrial enterprises **[Plate 2.3]**. Whilst

the area's residential population was in decline, Lever Street Methodist Chapel (1848] and the new Methodist Central Hall on Oldham Street (1856) – and a number of pubs and inns – emerged to serve its workers and commercial visitors.

These trends continued in the second half of the 19th century as the area consolidated its emerging identity as a commercial textile warehousing centre **[Plate 2.4]**. This was reflected in the development of a series of impressive purpose built warehouses and associated offices on Dale, Newton and Hilton Streets from the 1870s onwards.

Simultaneously, the main thoroughfare of Oldham Street in particular established itself in a complementary retail role that was increasingly dominated by drapery and haberdashery, supported by hostelryes and eating establishments. By 1893, the series of civic amenities had grown to include the police station, post office a variety of inns, pubs and hotels as well as the tram network **[Plate 2.5]**. By the late-19th century, the area's retail had become increasingly specialised towards clothing and a number of purpose-built shops were created in the early-20th century. Textile manufacturing fared less well, the British cotton industry reaching its peak in 1912 and entering a slow decline after 1918. By the 1920s and 30s the tram network had expanded, with a transfer node at Stevenson Square.

Following World War II, the area's retail diversified and shops were modernised, re-fronted and amalgamated. The 1970s closure of Smithfield Market and the construction of the Arndale Centre resulted in

high levels of high street vacancy in both retail and warehouse properties - the resultant vacancy and dereliction was particularly visible on Oldham Street.

Demolition and redevelopment has occurred within the area, particularly in the north, and yet both the historic street layout and general footprints of buildings visible in 1956 have generally been retained **[Plate 2.6]**. The tram network has been consolidated and Stevenson Square is no longer the hub it was – which has left a series of infrastructural remnants. The area was rebranded as the 'Northern Quarter' at the beginning in the 1990s, and a series of conversion projects in the Stevenson Square Conservation Area (designated in 1987) were carried out. Residential and commercial reuse is particularly noticeable in Oldham Street's former drapery and mourning warehouses, with flagship projects including the Smithfield Building by Urban Splash (1998) and, more recently, Taylor's Mill on Stevenson Square (2016) part of a wider regeneration of the area.



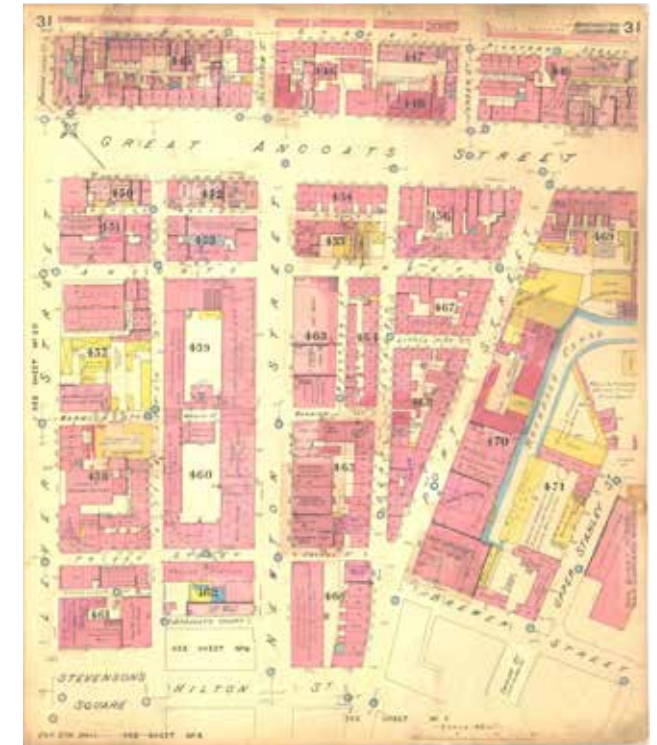
2.1 1800 Plan of Manchester and Salford. Manchester University Collection



2.2 1832 A New Plan of Manchester and Salford with their vicinities. Manchester University Collection



2.3 1851 Ordnance Survey Map. Manchester University Collection



2.4 Charles Goad Fire Insurance Plan 31, 1888, Manchester Archives



2.5 1893 Ordnance Survey Map. Manchester University Collection



2.6 1956 Ordnance Survey map, Manchester Archives

2.2 The Study Site: Marlsbro House, 52-54 Newton Street

Alternative names: *Samuel Barker's Factory, 39 Hilton Street / 52 & 54 Newton Street, Newton Street Ironworks, Wren & Bennet's Machine Works, Tri-Ton Works, Marlsbro House*

2.2.1 Previous Buildings on the Site

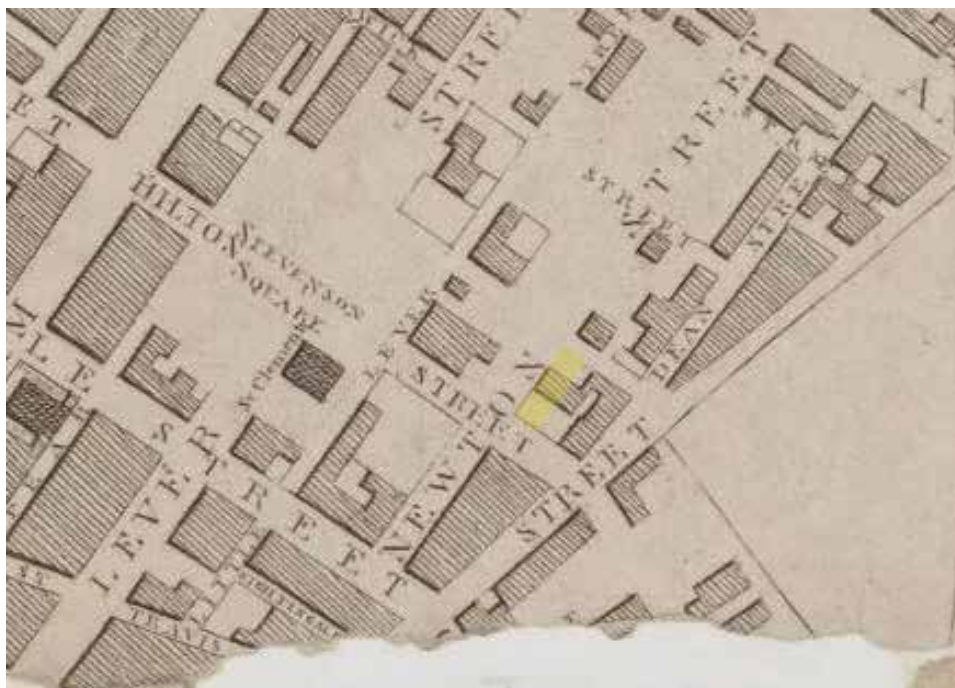
The site of the present Marlsbro House was first developed following the sale of land between Lever and Stevenson in 1780 and 1794. The 1800 Plan of Manchester and Salford shows the site partially developed with a building at the centre of the plot, fronting Newton Street and by 1811, the plot had been fully developed [Plates 2.7 and 2.8]. It is thought to have been built by Samuel Barker. In 1818, it was occupied by at least 27 tenants, of which the individual spinning companies employed a workforce of c.159. The spinning factory appears to follow the room-and-power model, however the building was occupied by other businesses including a metal spinner.¹ At this time, the mill was described as 'dirty', 'ill-regulated and disorderly'.² It is first shown in any detail in c.1822 in the *Plans of all the Spinning Factories within the township of Manchester* (c.1822). In the plan, Block a) was a seven-storey factory, Block b) the four-storey engine house and workshops and Block c) was five-storey factory wing above the entrance gateway off

Hilton Street [Plate 2.9]. The last mention of Samuel Barker comes from the total destruction of his cotton factory in Newton Street by a fire in February 1823, which was reported in a local newspaper: 'a most dreadful fire broke out on Tuesday week, in Mr Barker's factory, Newton Street, Manchester, which raged with unusual violence, until the whole building, with its contents, were entirely consumed'.³

1 'Room-and-power' spinning mills allowed companies that could not afford or did not wish to invest in their own premises the option of renting floor space and access to a power source - some were purpose-built by speculators, whilst others were converted from existing mills.

2 Parliament, 1818, p227

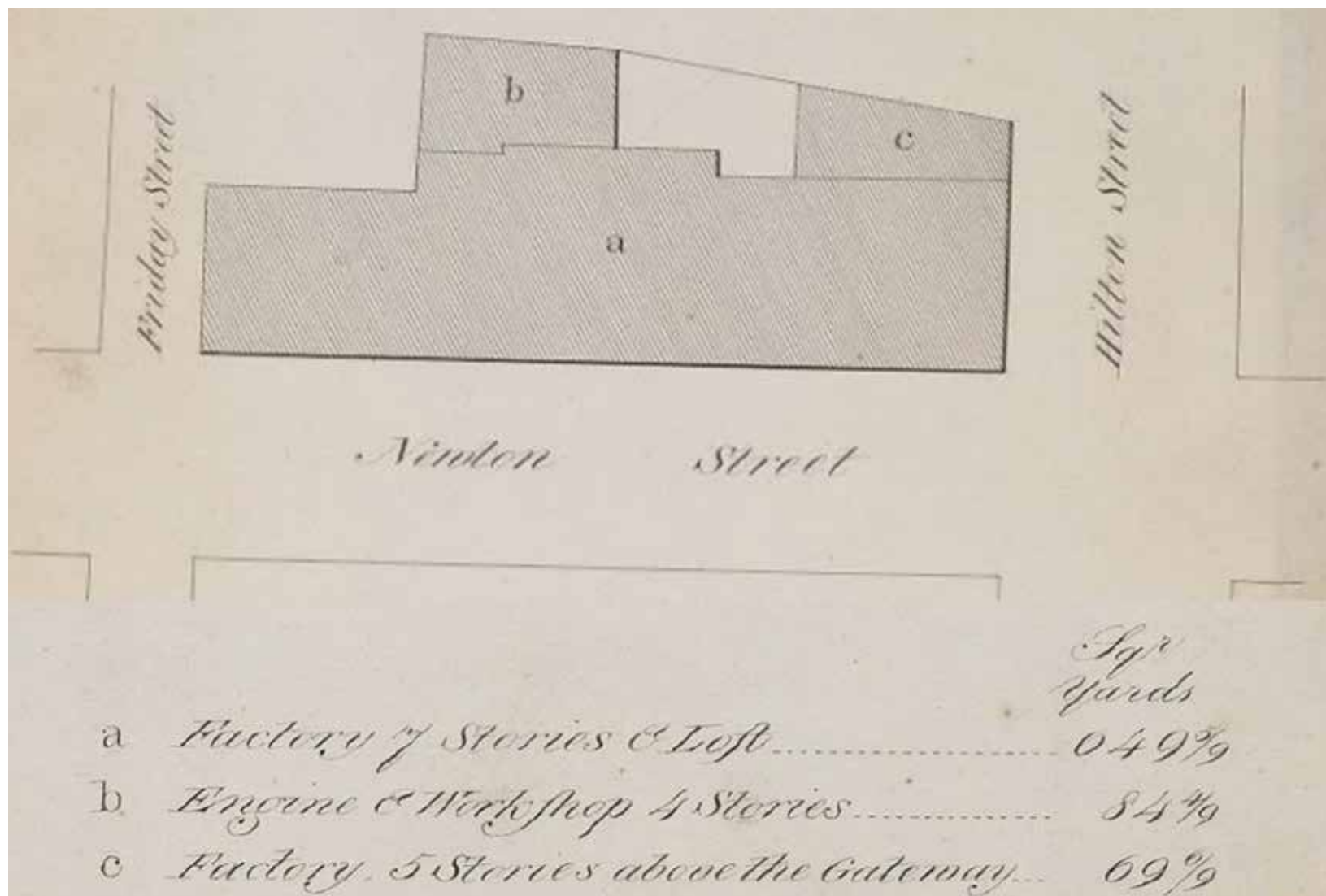
3 *Lancaster Gazette and General Advertiser*, 15 February 1823



2.7 1800 Plan of Manchester and Salford. Manchester University Collection



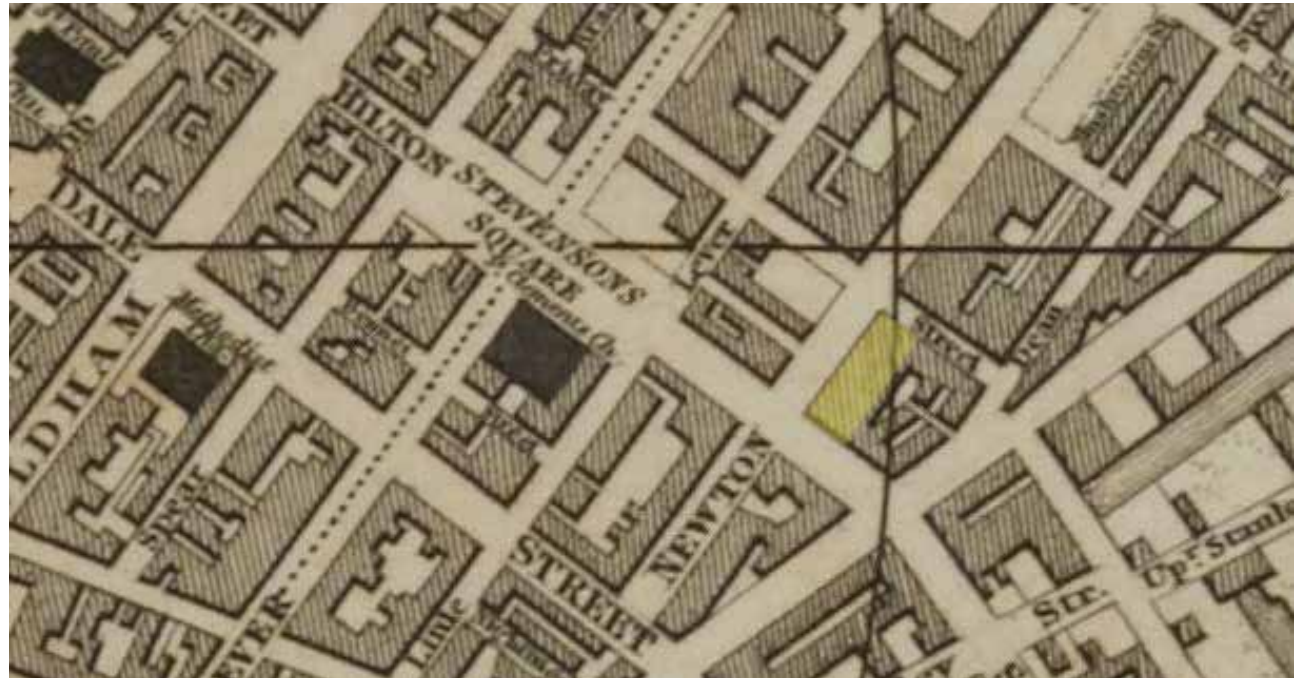
2.8 1811 Plan of Manchester and Salford. Manchester University Collection



2.9 c.1822 Plan of Samuel Barker's Factory, from Plans of all the Spinning Factories within the township of Manchester

2.2.2 Initial Construction and Form

The site was quickly redeveloped, presumably by Barker, following the fire of 1823. Its front elevation – with central four bays projecting forward – resembling that of New Mill (1804). It was erected in red brick, cast iron and timber, with a large chimneystack to the rear and an engine house over the rear yard. Perhaps as a result of the fate of the previous building, it was given a slow-burning internal structure, comprising single rows of slender cast iron columns directly supporting spine beams and thick plank floors.⁴ The 1832 *New Plan of Manchester and Salford* shows the site redeveloped by this time with a large rectangular block fronting Newton Street, elevations to Hilton and Friday Streets and access to the rear via an alley off Port Street [Plate 2.10].



2.10 1832 *A New Plan of Manchester and Salford with their vicinities*. Manchester University Collection

4 English Heritage, 2008, p23

2.2.3 1820s to 1850s: From Cotton Mill to Ironworks

In the 1830s, Barker's factory was sold and put to a different use. The earliest visual representation of the building – other than in maps – is an engraving produced by engineer James Nasmyth from c.1832 [Plate 2.11]. Taken from memory it cannot be completely relied upon – it does feature the kneelered gable and chimneystack to the rear but is represented with seven storeys above ground (it is only five, plus basements). Nasmyth rented space in the building in the foreground fronting Dale Street from Wren & Bennett – engineers who also occupied the study site as an engineering works at this time – the 'X's on the illustration denote Nasmyth's flat and the 'R' denotes the study site.⁵ Wren & Bennett were known as millwrights and sewing machine manufacturers, they also produced newspaper printing machines, as well as large castings such as water wheels and iron window shutters for Benjamin Heywood's bank in St Ann's Square.

On the dissolution of Wren & Bennett in 1851, their properties were sold, which included their Newton Street works in April 1851.⁶ The advert mentioned three premises:

1st A substantial and recently-erected BUILDING, used as an engineering and millwright's shop, of the dimensions of 145 ft. 6in. in length, fronting Newton-street, and 42ft. 6in. in breadth, four

storeys high, and attic. Also various outbuildings adjoining, used as smithies, &c., a steam-engine of 14 horse power, with the gearing attached.

2nd A PLOT of LAND, opposite the last-mentioned, of the dimensions of 54ft. 8in. frontage to Newton-street, and 59ft. 6in. frontage to Friday-street, which may be let with the last mentioned premises.

3rd A Large WORKSHOP, six storeys high, with attics, situate at the corner of Newton-street, Port-street, and Dale-street, having a frontage to street of 162ft., to Port-street of 130 ft. 6in., and Dale-street of 21ft. 3in.—Possession may be had in March next.

For further particulars, apply at the office of DAVID BELLHOUSE and SONS, Garratt-bridge, Manchester.⁷

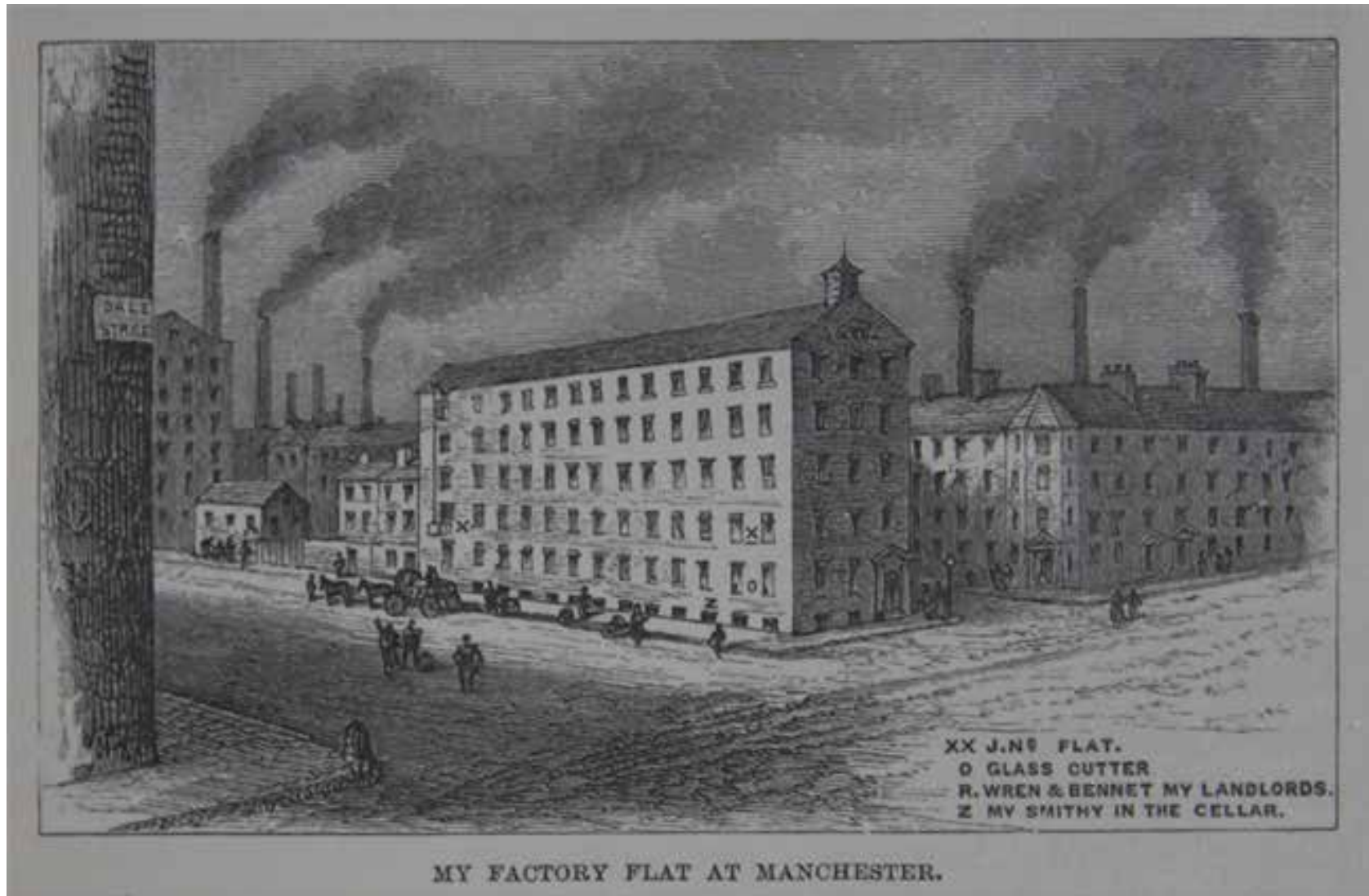
The 1851 Ordnance Survey map shows these premises – the first is the study site, whilst the second is the L-shaped plot of land identified as an 'iron yard' [Plate 2.12]. An 1858 map shows the study site shortly after the sale; the south western portion facing Hilton Street has a division from the main bulk of the building – suggesting independent use or perhaps managerial offices segregated from the main portion of the building. There remained a large rear extension and a

wing stretching back to the Crown and Anchor. There was access to the small rear yard off Hilton Street and two cottages facing Faraday Street [Plate 2.13]

⁵ Smiles, Samuel, 1883, pp188-191

⁶ The business was subsequently known as Wren and Hopkinson.

⁷ *Manchester Courier and Lancashire General Advertiser* - Saturday 15 February 1851, https://www.gracesguide.co.uk/Wren_and_Bennett [Accessed June 2021]



2.11 Naismith's Manchester Flat and the study site to the left in c.1832. Smiles, Chapter 10



2.12 1851 Ordnance Survey Map, Manchester University Collection



2.13 1858 City of Manchester and its Neighbourhoods, Manchester University Collection

2.2.4 1850s to 1950s: Ironworks to Mixed Use

It appears that following Wren and Bennett's departure, the buildings went into use by multiple tenants, each using different floors for different purposes, which continued into the mid-20th century. The Goad Fire insurance Plan of 1888 shows the building occupied by J. Critchley & Co Umbrella Factory on the first floor, the H. C. Forshaw Costume Factory on the second and third floors, and a Shirt Factory on the fourth floor **[Plate 2.14]**. The chimneystack on the rear elevation is shown exposed following the demolition of the rear wing (engine house etc.). The plan also shows the building divided roughly in two, with two entrances on Newton Street (No. 52 and No. 54), a large arched opening in the northern bay of the north west elevation and the dotted box indicating an undercroft or passage into the building. The two cottages facing Friday (Faraday) Street had been demolished, creating a large entrance into the yard.

The remainder of this section runs through a series of historic photographs and maps which demonstrate external changes to the building between the late-19th century and the 1950s.

- The earliest photograph, taken in 1891 from Stevenson Square, shows the large chimneystack to the rear of the building and the gable end facing Hilton Street **[Plate 2.15]**.
- The 1893 and 1908 Ordnance Survey maps show no external change to the study site since the 1888 Goad Fire Insurance Plan **[Plates 2.16 and 2.17]**.
- The replacement of a number of the original

cast iron framed windows with Victorian three-over-three and two-over-two sash windows. All windows are roughly square and under brick or stone lintels, with stone cills. The photograph also shows paired raised ground floor entrances with arched lintels and the clerestory glazing at attic level. The sign above ground floor appears to read: 'Umbrella Manufacturer' (probably J Critchley's sign), but it is only partially visible **Plate 2.18]**.

- The reduction of the chimneystack appears to have occurred between 1891 and 1910 [compare Plates 2.15 and 2.19, noting that it remains on maps and drawings until the 1959-60 refurbishment].
- In the late-19th / early-20th century, the main entrance was moved from Newton Street to Hilton Street, where a new rusticated stone ground floor was inserted (much like others in the area), creating a formal central entrance accessed via a short flight of steps, flanked by two large tripartite sash windows.
- Between 1891 and 1920 the Hilton Street elevation was extended to the apex of the pitched roof to conceal the attic floor and roof from view. Again the clerestory glazing can clearly be seen in a photograph from 1920, along with what appear to be timber sashes to the visible parts of the elevation below **[Plate 2.20]**.
- Aerial photographs from 1932 and 1951 show oblique views of the building – again showing the heightened Hilton Street elevation and the top portion of the stone-clad entrance bay **[Plates 2.21 and 2.22]**.

- The 1934 Ordnance Survey map shows the north angle of the building defined – probably the passage / undercroft shown in the 1888 Goad Fire Insurance Plan **[Plate 2.23]**.
- The 1948 Ordnance Survey map shows that the building had been renumbered by this time – 39 Hilton Street, 52, 54 and 54a Newton Street. No other changes are apparent.



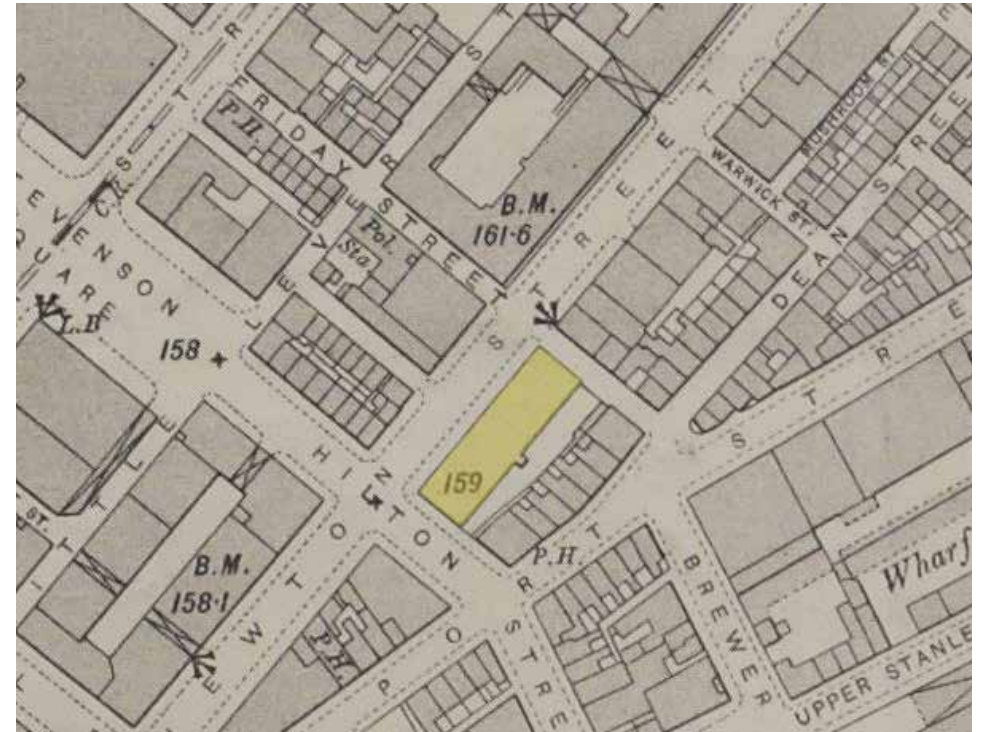
2.14 Charles Goad Fire Insurance Plan 31, 1888, Manchester Archives



2.15 Stevenson Square looking to Hilton Street, 1891. Manchester Libraries



2.16 1893 Ordnance Survey Map, Manchester University Collection



2.17 1908 Ordnance Survey Map, Manchester University Collection



2.18 *Little Lever Street east side of Bradley's Court, 1898. Manchester Libraries*



2.19 *Stevenson Square looking to Hilton Street, 1910. Manchester Libraries*



2.20 *Hilton Street from Stevenson Square, 1920. Manchester Libraries*



2.21 *Aerial view, 1932, Britain from Above*



2.22 Aerial view, 1951, Britain from Above



2.23 1934 Ordnance Survey Map. Manchester University Collection

2.2.5 1958-60 Refurbishment: Marlsbro House

A G Garments appear to have occupied the building in the 1940s, producing waterproof clothing and clothing for the army, navy and air force during the Second World War. A major series of upgrades and refurbishment works were carried out between 1958-60 for A G Garments and Marlsbro Limited, designed by the architects Drury and Gomersall of 207 Oxford Road. 'Marlsbro House', as it was renamed, was intended as a raincoat manufacturers, factory, warehouse and distribution building. The cost of the works was approximately £12,000.⁸

The 'existing drawings' dated 1958 show the building prior to conversion, with some 'marked up' alterations. There are no 'existing' Newton or Hilton Street drawings within this pack.

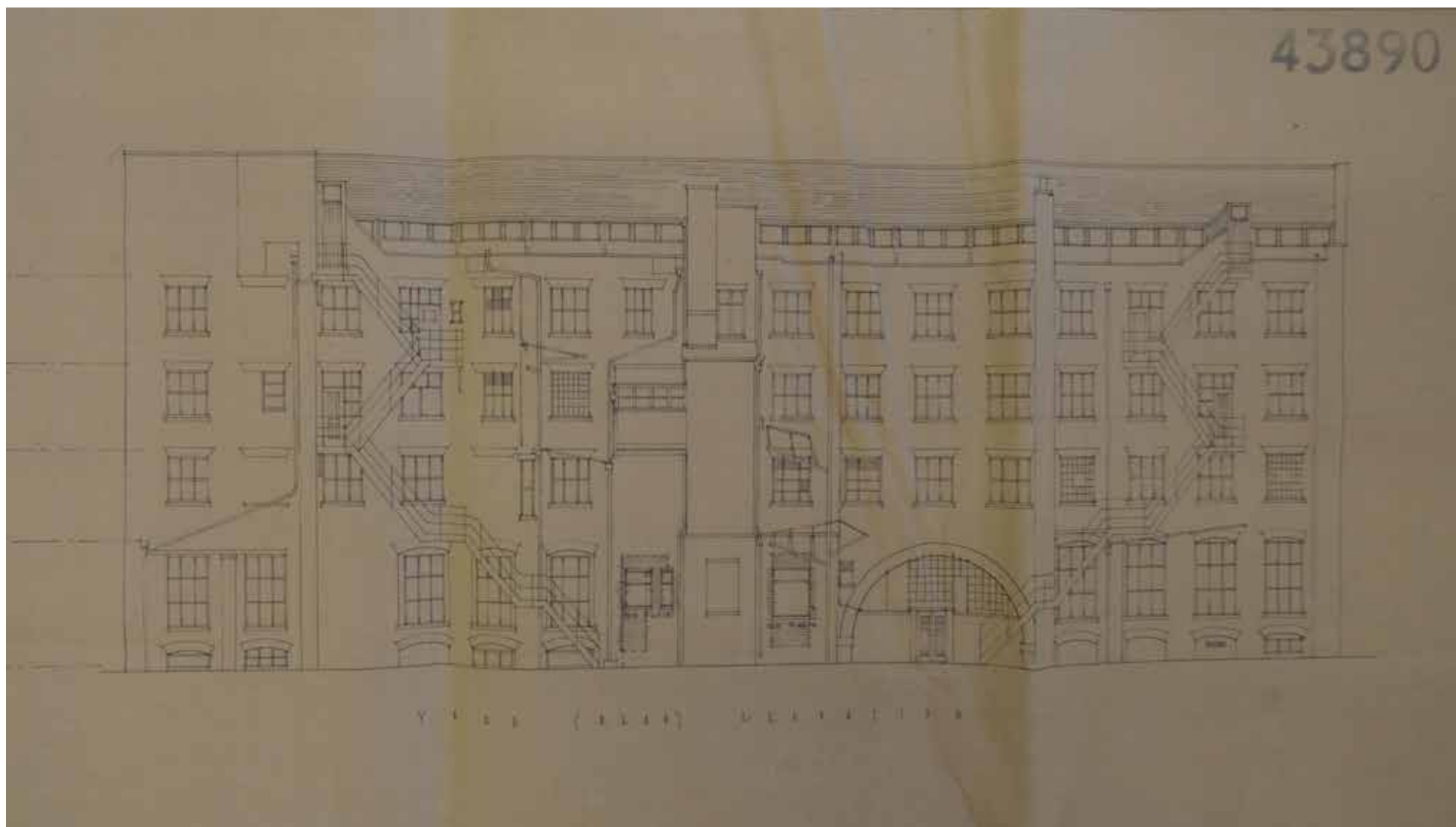
The **yard (rear) elevation** shows something of the 'original' appearance – though altered by this time. The two bays to the left wrap around full height to conceal the roof (extended in the late-19th century). There are segmental-arched windows at basement ground, voussoired lintels above and at fourth floor a string of clerestory windows. There is a mixture of original cast iron framed windows (multi-paned), later Victorian three and six-paned timber sashes, as well as some more anomalous later windows and vented and blocked windows at basement. There is a semi-circular loading entrance at ground floor – infilled with doors and glazing and the remains of the large chimney at the centre and a smaller stack to the right. There are also two external fire escapes, accessed at fourth, third

and second floor levels via altered window openings [Plates 2.24]. The drawing notes the proposed rebuilding of some sections of wall and the omission of doors, to form new windows. The proposed drawing of this elevation is dated July 1958, it shows the rationalisation of some openings, blocking up of basement windows, replacement of all window frames, removal of the remnants of the main rear chimneystack and creation of a single storey stair entrance block – containing a timber stair [Plate 2.25]. The semi-circular loading entrance was blocked / concealed as part of these works.

Whilst there is no 'existing' drawing of the front elevation to **Newton Street elevation**, the 1958 proposed elevations show the two original entrances to 52 and 54 were to be blocked and made into windows, the segmental arches to the basement windows were infilled, as was a large arched opening in the left hand bay at ground floor. The parapet was extended in the right hand bay – facing Hilton Street. New casements were introduced in place of the original and later-19th century window frames. A new opening was introduced in the right hand bay, with a canopy and vertical sign reading: *Marlsbro House* – not dissimilar to an Art Deco cinema [Plate 2.26]. The parapet wall was to be stiffened and new brickwork introduced. The drawings also shows that the building was to be faced in 'alternative recessed panels' and polished granite, but the building was instead finished in two tones of grey colourised render in a chequerboard pattern, aligning with the fenestration pattern and granite terrazzo was used around the entrance instead.

The existing **Faraday Street elevation**, shows the original design and surviving metal-framed windows to the first floor and the later 19th century three and six pane timber sashes, one blocked window at basement, another at ground and two at fourth [Plate 2.27]. There are no proposed drawings for this elevation, but it was rendered and windows replaced to match the others. Timber entrance doors were introduced – see Section 3.

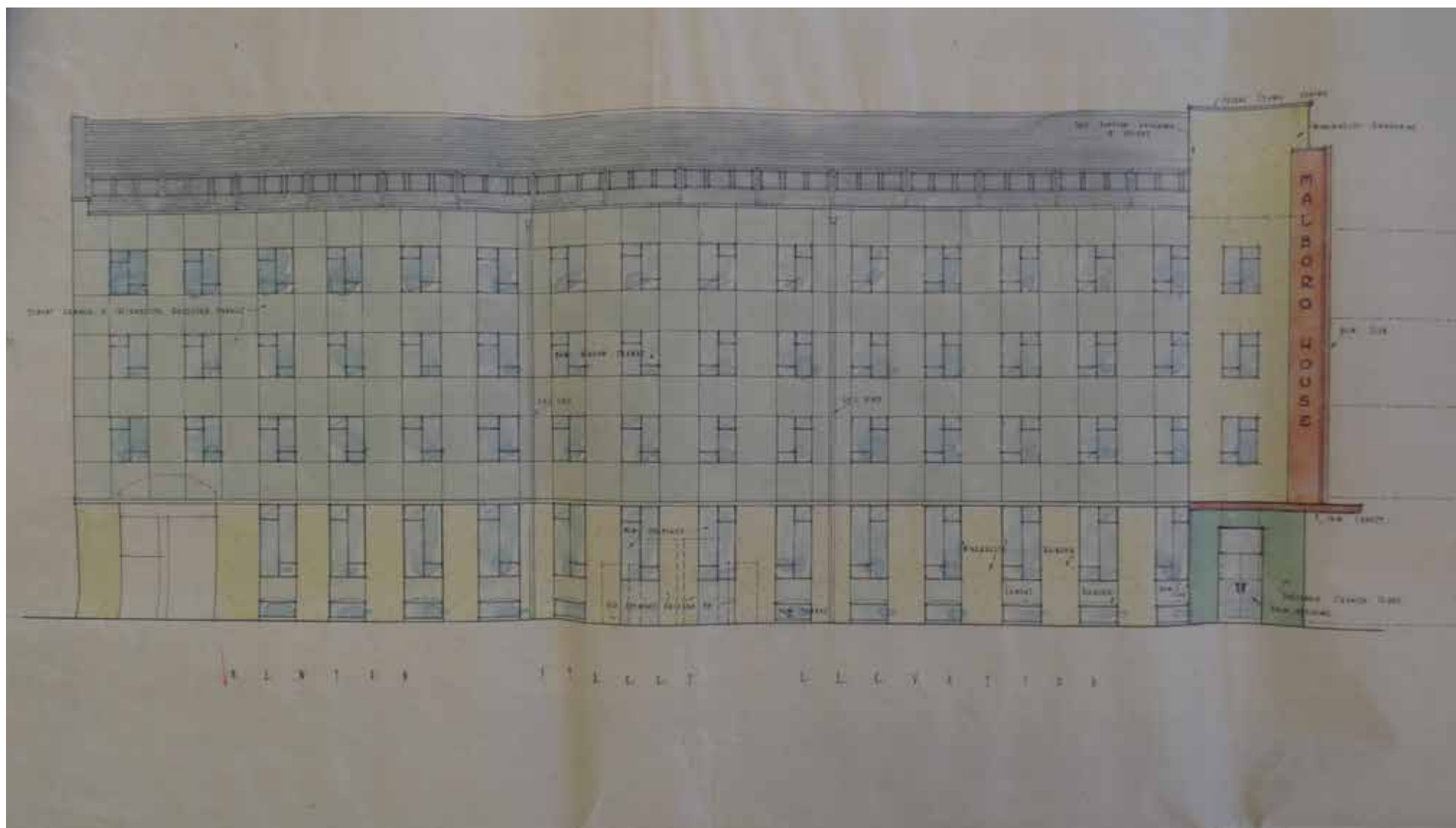
8 SLHA, 2019, p25



2.24 Existing rear elevation, July 1958, Manchester Archives



2.25 Proposed rear elevation, July 1958, Manchester Archives



2.26 Proposed Newton Street elevation, June 1958, Manchester Archives



2.27 Existing Faraday Street elevation, 1958, Manchester Archives

The proposed **Hilton Street elevation** again gives an indication of the previous arrangement – with dotted lines at ground floor indicating former entrances, which were to be blocked up. The proposals followed those to Newton Street – a new entrance at ground floor, framed by granite and with a projecting canopy, new rendered finish applied over the brick, new window frames and lettering reading: *Marlsbro House*. In addition, the entire fourth floor of this elevation was to be rebuilt **[Plate 2.28]**.

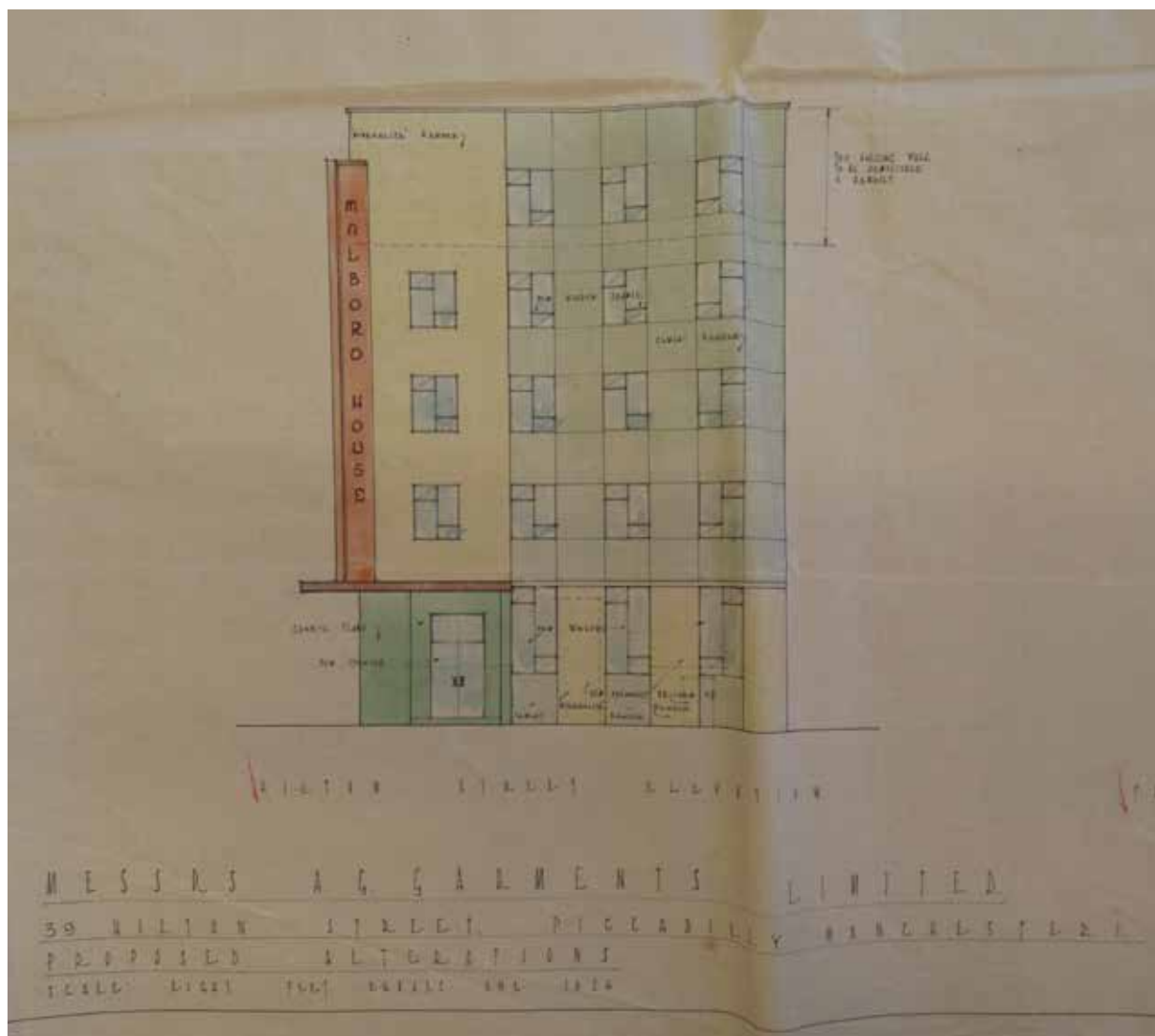
The proposed plans and section dated 1958 and 1959 show internal alterations **[Plates 2.29-2.37]**. In summary, the building was altered as follows:

- The removal of earlier staircases and a series of internal walls at basement to third floors. Two staircases against the south east wall were retained.
- The insertion of a new stair and lift core in the southern corner, which extended from the basement to the fourth floor.
- The creation of a new level access entrance from the corner of Hilton Street and Newton Street, the formation of a new entrance foyer with new concrete floor and a reception area to the north **[Plate 2.31]**.
- The installation of partitions at each level, except the attic (4th floor), to create a series of smaller rooms and new WC facilities. The ground floor was the most altered and contained a showroom and a series of offices, arranged off a new spine corridor. The basement, first to third floors were left almost entirely open plan presumably so that the spaces could be used

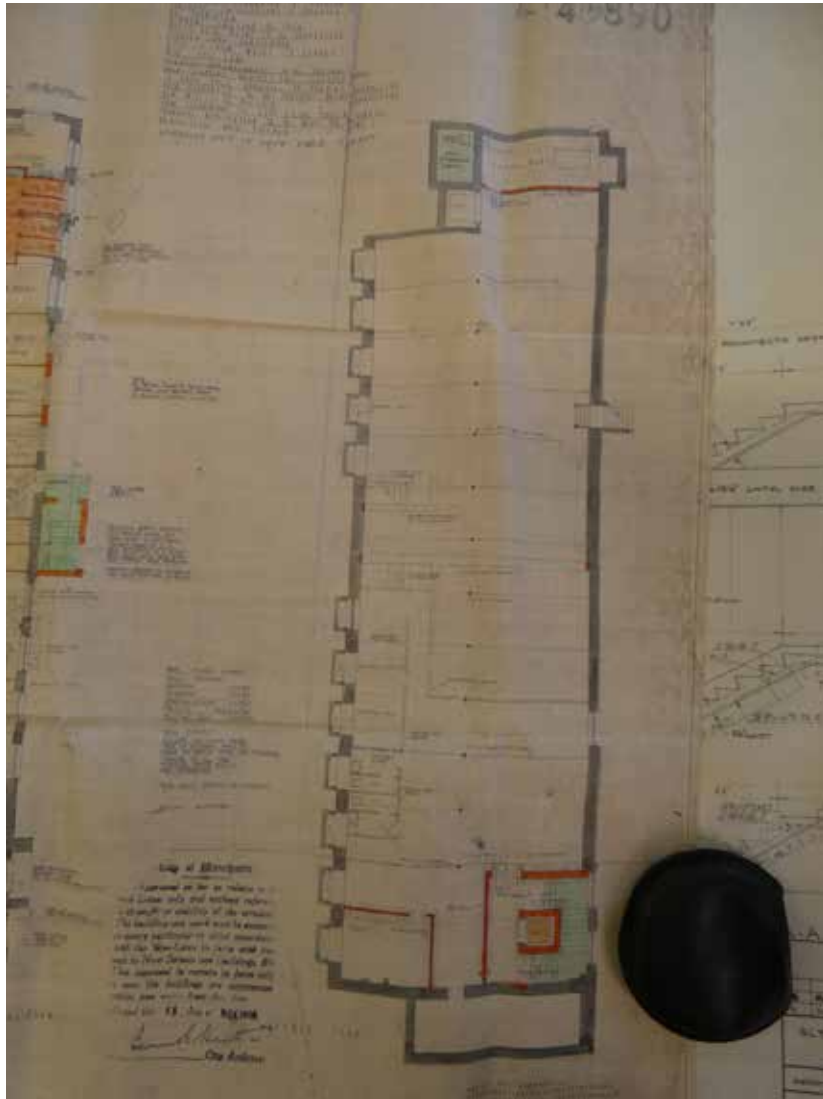
for manufacturing. Some existing WC areas were retained at basement and first floor.

- The removal of a timber beam and the insertion of a steel spreader beam at fourth floor level.
- The attic floor was left largely unaltered except for the new staircase and lift at its southern corner **[Plate 2.35]**.
- Internal finishes were specified as follows:
 - o Floor finishes: Hall: Terrazzo; reception, showroom and MD's office: carpet; Toilets: Semastick tile; remaining areas: linoleum.
 - o Wall finishes: Plaster. Panel walls – painted and decorated.
 - o Ceilings: suspended.

Plates 2.36-2.38 show the building during and following this conversion. Despite this major refurbishment, the building was vacant by 1970, with only the 2nd floor occupied by furriers **[Plate 2.39]**.⁹ In 1978, the use of the ground floor was changed to allow for the short term sale of suede and leather for A. & D. Hope Ltd.



2.28 Proposed Hilton Street elevation, 1958, Manchester Archives



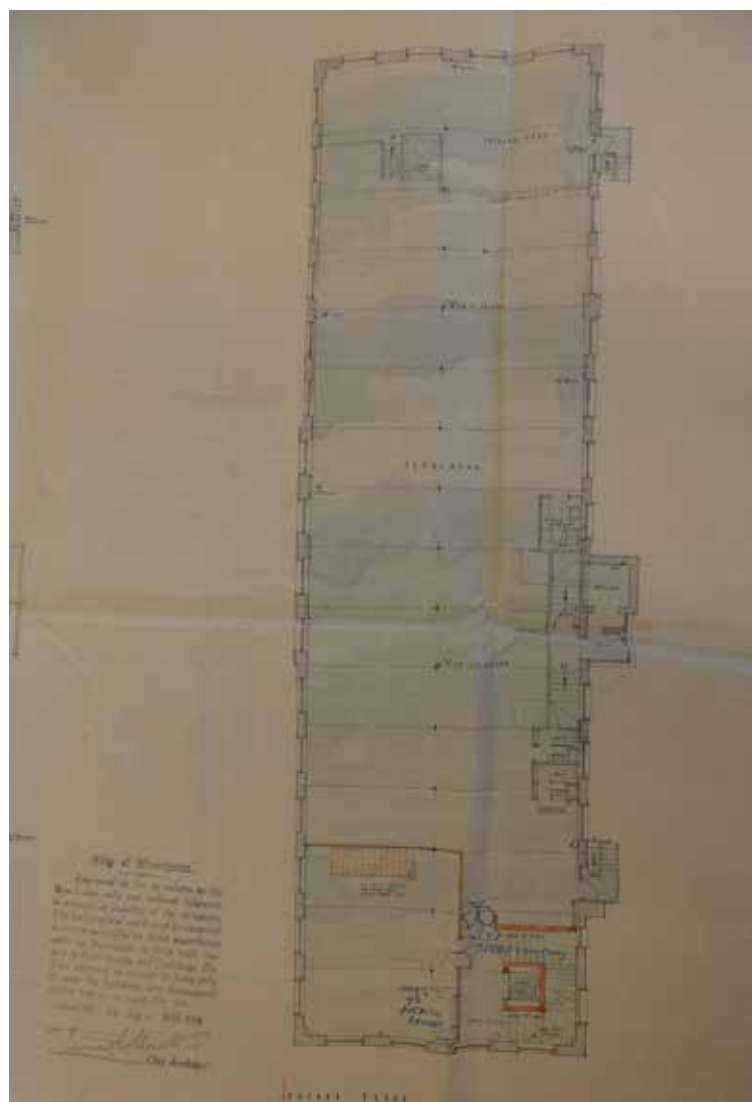
2.30 Proposed basement plan, October 1959, Manchester Archives



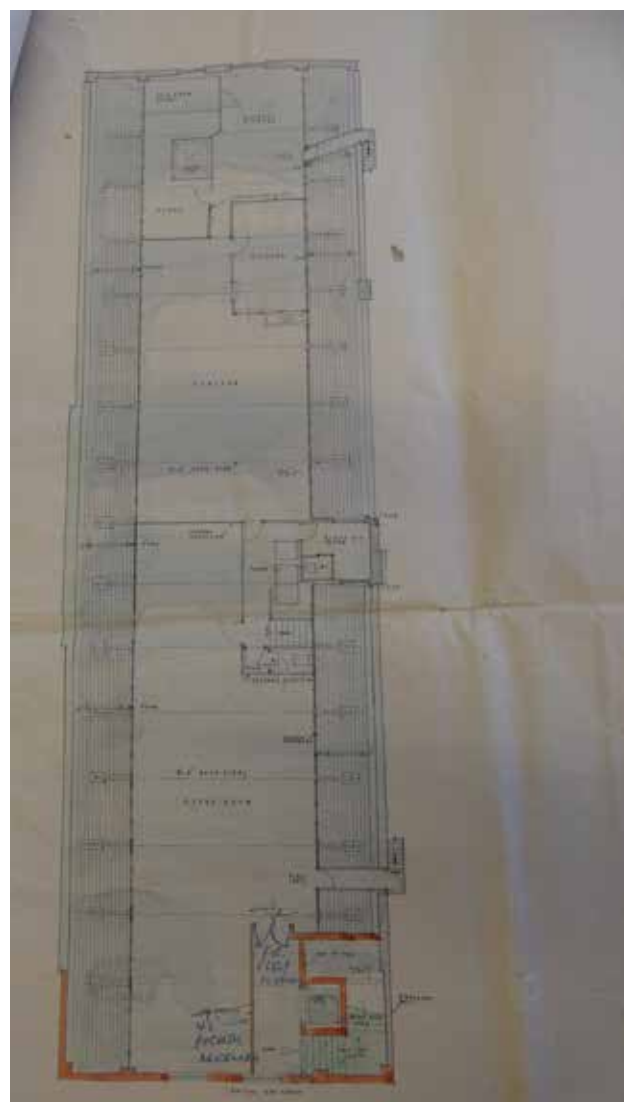
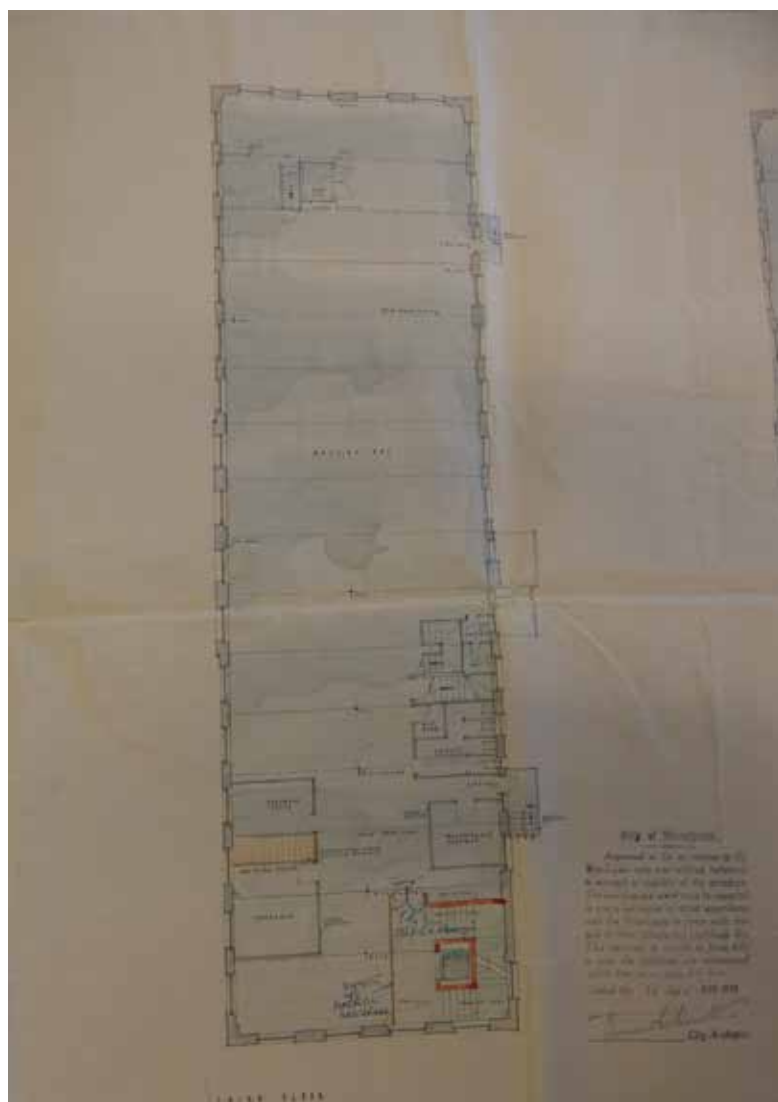
2.31 Proposed ground floor plan, October 1959, Manchester Archives



2.32 Proposed first floor plan, October 1959, Manchester Archives



2.33 Proposed second floor plan, July 1958, Manchester Archives





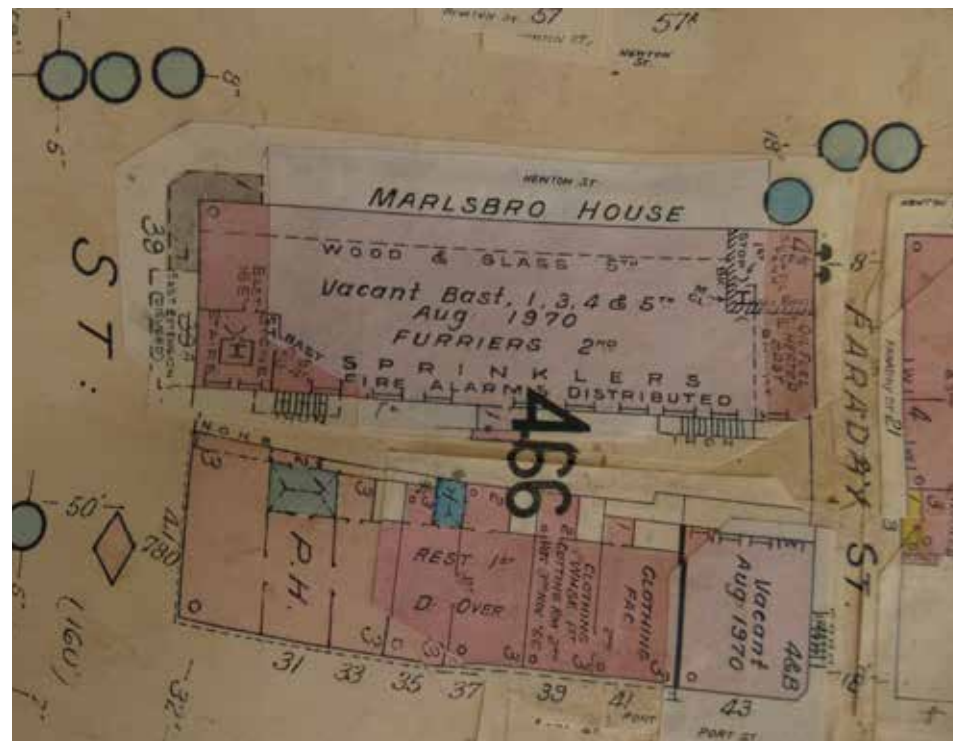
2.36 Hilton Street from Stevenson Square, 1960. Manchester Libraries



2.37 Hilton Street, Little Lever Street corner, 1966. Manchester Libraries



2.38 Newton Street, 1967. Manchester Libraries



2.39 Goad Fire Insurance Plan, 1970. Manchester Archives

2.2.5 1990s to Present Day: Transition from Clothing to Music Production

Occupancy records note that the building continued in use as a clothing factory or wholesalers and office use until the late-1990s. The building has gradually accommodated new uses including music studios, dance studios and general workspace for various small businesses (see Appendix I and II). To facilitate this multiple occupancy, a series of timber and aluminium stud partitions have been introduced at all levels to create individually-lettable rooms as well as WCs and kitchenettes. The wall construction at basement and third floor has been developed to minimise sound transfer – comprising timber stud with ply, plasterboard and fabric, foam or carpet over. These can be accurately dated to between 2008 and 2010 from stamps on the plasterboard – see Section 3. At basement level, the construction is separated from the south east and north west walls by a narrow gap. A series of further minor changes have ensued since the 1959-60 refurbishment, including:

- The creation of a new entrance from Newton Street into a ground floor showroom (c.1984).
- The removal of the external entrance canopy (dating from 1960) by 1986 **[Plate 2.40]**.
- A new external timber door to the basement on Hilton Street (c.1997).
- The introduction of uPVC windows to some windows in the front elevation at ground floor and some to the rear at second floor.

- The removal, flooring over and boxing out of the timber staircases along the south east wall.
- The introduction of modern kitchen and WC fittings and finishes.



2.40 Marlsbro House, 1986. Manchester Libraries

2.3 Planning and Building Control Records

Planning

Reference: 051430/FO/CITY2/97

Applicant: Leslie Fink and Co

Description: Formation of a new access to basement

Approved: Wed 26 Mar 1997

Reference: 022338

Applicant name: Jogo Associates Ltd.

Description: Formation of new entrance to showroom and retention of canopies.

Approved: Thu 11 Oct 1984

Reference: F08450

Applicant: A. & D. Hope Ltd.

Description: Use of the ground floor of manufacturing and wholesale premises for the sale of Sueded & Leather garments to the public on one day per month.

Approved: Tue 16 May 1978

Building Control

Reference: FP/97/25955

Agent name: Holborow & Ormesher

Description: Revised plans for alterations to warehouse,

Decision date: Mon 02 Jun 1997

Reference: FP/97/25585

Agent name: Holborow & Ormesher

Description: Alterations to warehouse

Decision date: Tue 13 May 1997 (note: withdrawn)

Reference: FP/91/06573

Agent name: Leslie Fink Limited

Description: Alterations to offices

Decision date: Thu 28 Feb 1991

3.0 Site Surveys

3.1 The Setting

Marlsbro House is prominently sited at the junction of Hilton Street and Newton Street. It is also bound by Faraday Street to the north-east and the rears of property on Port Street to the south-east.

The area retains its historic street pattern laid down in the late-18th century and overset by Victorian industrial development; with principal streets such as Oldham Street, Piccadilly, Newton Street, Port Street, Dale Street, Hilton Street and Stevenson Square and narrower lanes such as Little Lever Street. The urban grain of Stevenson Square, Oldham Street and Newton Street is tight – bar the obvious open space at Stevenson Square – and most buildings are distinctive with large footprints, placed hard up against the pavements in the main streets and often the narrower lanes – creating a canyon effect. There is an unusual survival of buildings predating 1850, including 69-77 Lever Street as well as many fine Victorian and Edwardian buildings, many of which are listed – most at Grade II. The majority of the buildings are commercial, though regeneration has seen the conversion of the former post office depot and mills to residential use. There are elements of the original canal network/basins around Hilton Street and Ancoats, some of the wharves and warehouse sites have been redeveloped for housing, whilst some open areas have remained as surface car parks.

3.2 The Building Externally

The building is rectangular in plan, of four storeys plus a basement and attic. The building is of red brick, timber and cast iron construction, faced in cement render and with windows dating from 1960.

The **front elevation** faces north-west and is 16-bays wide, the central four bays project by approximately 200mm – at the centre of this bay were the original entrance doors (blocked in 1960) [Plate 3.1]. The render is applied in a chequerboard pattern which aligns with the fenestrations pattern, it is of light and dark grey (integral colouriser), with grey paint at ground floor level. Windows are metal casements (all appear to date to 1960) set within original openings, with modern external roller shutters at the ground floor – most with graffiti; windows have slim concrete sills, but no lintels. Most of the basement windows are blocked, some are vented and have bars / grilles and the lightwells feature pavement lights. At the north gable is a parapet with kneeler. A short parapet with narrow coping stones rises above the third-floor windows, partly concealing the loft. The right-hand bay has a square parapet which rises to the ridge height of the pitched roof, reading as a stair tower. This is the principal entrance bay, with a 1960 entrance surrounded by grey giant terrazzo panels with a plain wrap-around fascia. There is a secondary entrance door in the third bay from the right, with modern door, no surround and roller shutters. There are alarm boxes, rainwater pipes, signage and security cameras across the elevation. 'MARLSBRO HOUSE' lettering (once illuminated) runs vertically on the right hand bay and adjacent at attic level is a box sign with 'MC' within a coat of arms.

The **south-west elevation** faces Hilton Street [Plate 3.2]. It is four bays wide and generally matches the front elevation, with a matching but wider entrance set in terrazzo panels in the left hand bay – with a plain fascia continuing from the front. On the centre is a blocked window opening and to the right hand bay is a tall timber panelled door with applied moulded beads creating 18 panels (late-20th century opening leading to the basement). Above are three levels of metal-framed casements (1960). The top floor of this elevation was reconstructed as part of the 1960 works, replacing the late-Victorian construction which conceals the gable-end and attic storey. At ground is a Hilton Street sign, another 'MARLSBRO HOUSE' lettered sign and box sign at fourth floor – as on the front elevation. Further alarm boxes and cameras. To the right is a single storey rendered wall with grille-gate, adjoining the pub.

Its **north-east elevation** faces Faraday Street. It is four bays wide, with a coped, kneelered gable [Plate 3.3]. It generally matches the front in appearance, with three roller shuttered door openings – one raised – and a shuttered opening at ground floor. Above, three floors of metal casements in squarish openings, frames dating from the 1960s. There is a 'Faraday Street' sign to the right, two alarm bells and cameras and rainwater pipe runs to the left.

The **south east (rear) elevation** faces the narrow yard [Plate 3.4]. The chequerboard render continues only as far as the first windows in the right hand bay and wraps around blindly on the two left hand bays – enclosing the lift and overrun. The rest of the rear wall is in plain buff-coloured render, most of the windows



3.1 Front Elevation from the NW (Insall)



3.3 Faraday Street Elevation (Insall)



3.2 Hilton Street Elevation (Insall)



3.4 Partial rear elevation (Insall)

are of 1960, some later uPVC. There are two external metal fire escapes – probably late-19th century - which serve the second bay from the right and third from the left, accessed from dormers at attic level altered window openings. There is a central pediment - which breaks the parapet – the location of the former cotton mill chimneystack (reduced by c.1910, removed and capped in 1960). There is a narrow chimneystack which rises above the parapet between the fourth and fifth bays from the right, and another projects at the right-hand side of the left-hand bay. There is a single-storey rendered-brick entrance projecting from the central bay and another smaller one two bays to the left. There is a projecting I-beam above ground floor level, in the second bay from the right. Random rainwater / waste pipes, lights, air conditioning units etc.

The rear yard is enclosed by metal security gates and its surface is tarmacked.

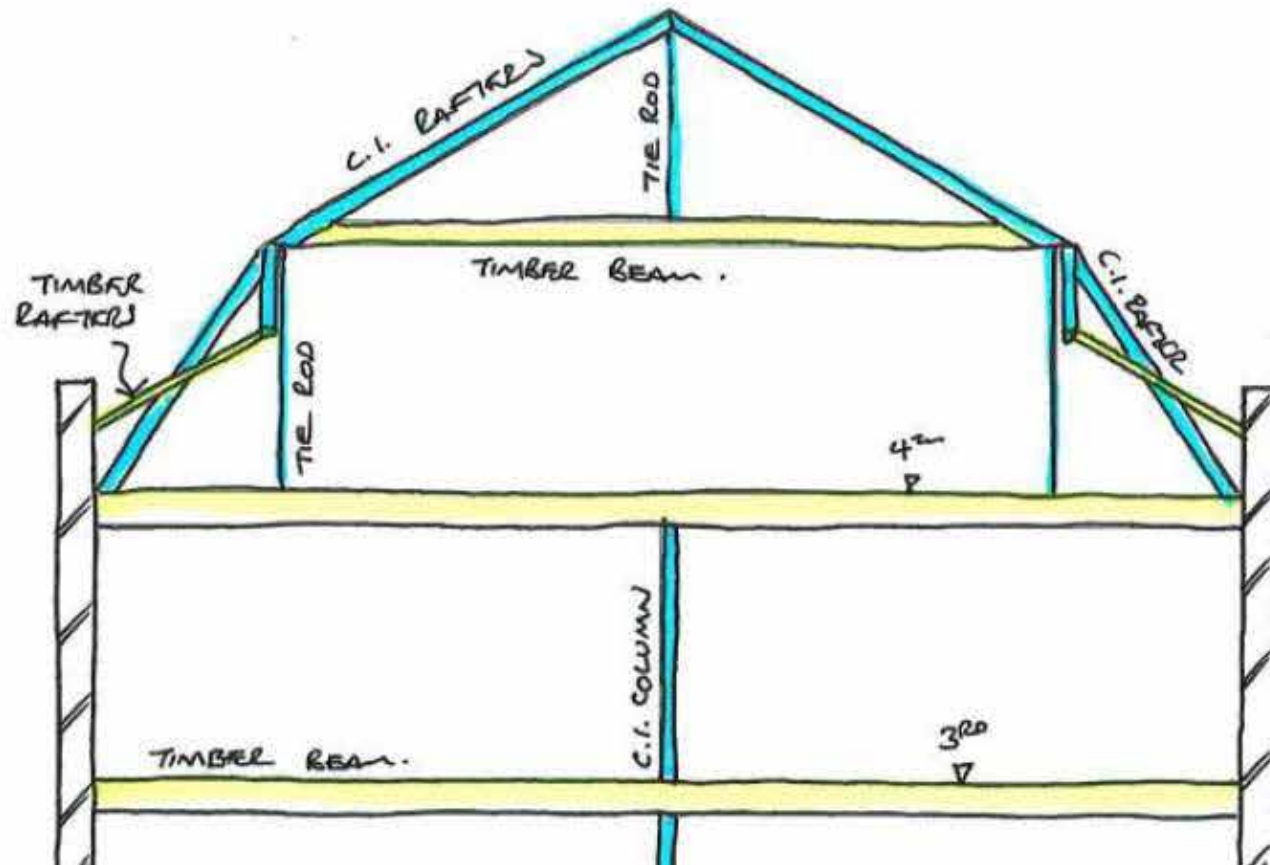
Overall its roof appears as a mansard or gambrel: there is a central pitched roof, which is slated under its various applied coverings such as felt or asphalt (seen from Google earth / drone footage). This roof drops to a clerestory on each side and pitches out from this to the parapet [**Plates 3.5 and 3.6**]. These secondary slopes are pierced by cast-iron stays (actually principal rafters) running at a steeper pitch from the eaves above the glazing, out to the parapet. Very unusual. There are flat sections of roof over the bay facing Hilton Street, with a flat lift overrun.



3.5 *Partial rear elevation (Insal)*



3.6 *View of roof with cast iron rafters (Insal)*



Sketch section of roof (Westlakes)

3.3 The Building Internally

The building is set over seven floors, inclusive of basement and attic floors. Each floor was originally largely similar in plan form and decoration - comprising plain painted brick walls - which is still evident today. Each floor retains its original central line of slender cast iron columns (which progressively reduce in diameter up the building) which support thick timber beams (the ends are supported on the external brick walls), which in turn support the deep timber plank floorboards of the floor above – an early form of slow burning fire-prevention construction. Within the external walls are cast iron ring beams and quadrant brackets at the angles. The building was subdivided into many smaller rooms, using modern studwork. The 1959-60 stair and lift core is located at the south angle of the building, it is constructed from reinforced concrete, with terrazzo flooring with vinyl or carpet over. The lift appears to be contemporary these works. There is a lift shaft on the north side of the building, which is probably early-20th century.

'Original' refers to the 1820s construction. '1960' refers to the major refurbishment at this time and 'modern' refers to any fabric since the 1960s refurbishment with more specific dates noted if known.

Basement

Accessed via an external entrance only.

B001 is a 1960 lift and wrap around staircore at the southern angle of the building; concrete steps with vinyl over, timber handrails, plaster walls and ceiling [Plate 3.7].

B002 is set beneath the stair, it is a small service room. It is accessed via a modern ply door and with a mesh door behind. Concrete floors, walls and ceiling with exposed steel beam with breezeblock infill above [Plate 3.8].

B003 is a lift lobby with screeded floors, plaster walls and ceiling, metal concertina lift door, veneered door to B011; all contemporary with 1960 refurbishment. All beams are boxed in, those running SE-SW may be encased historic beams. Exposed pipework, including sprinkler system and fluorescent lighting [Plates 3.9-3.10].

Opposite is **B004**, a partitioned room lined with soundproof fabric; exposed pipework, including sprinkler system [Plate 3.10]. Off B004 is a brick wall to **B005** – a very small room along the NW wall. The lightwell window is blocked, painted plaster walls and ceiling. Was a WC, since removed [Plate 3.11].

B006 is another partitioned room, lined with soundproofing fabric – some has been pulled away revealing a section of painted brick wall to B007 – probably early-20th century. There is an original cast

iron column in the east side of the room. Exposed pipework, including sprinkler system and wall-mounted bulkhead light [Plate 3.12].

B007-B010 are WCs set within brick walls, set against the NW wall. Painted brick dividing walls, sheet (asbestos?) material to NW wall and ceilings, mid- to late-20th century clay tile floors. Ramshackle vanity units and standard modern sinks and bogs. Windows / lightwells blocked from view [Plates 3.13-3.14].

B011-16, B019-21, B023-27

Off the main spine corridor to the north east is a continuous series of subdivided rooms of various sizes. The partitions on the SE wall side of the building are not fixed to the south east wall – leaving a walkable gap behind which the timber stud and plasterboard partitions can be seen – and dated to 2008 [Plate 3.15]. Behind are the original brick walls, painted white. It is the same on the NW, though this gap is not accessible. The partitioned rooms are largely the same – designed as studios to muffle sound. Floors are either screed, sometimes with lino / vinyl or carpet over. Walls are layers of fabric, plasterboard and ply over softwood or aluminium studs. Ceilings are mostly covered in fabric, where exposed they are overboarded. Their ceilings contain sprinkler systems and fluorescent lighting, some is suspended via plastic conduit. Some windows / lightwells are blocked, whilst others are boarded out in deep sockets, here some pavement lights are visible. Where the partitions have been partially removed, painted brick external walls are visible [Plates 3.16-3.22].



Basement Plan Numbered



3.7 B001 (Insall)



3.8 B002 (Insall)



3.9 B003 (Insall)



3.10 B004 (Insall)



3.12 B006 (Insall)



3.13 B007 (Insall)



3.11 B005 (Insall)



3.14 B009 (Install)



3.15 Basement, view behind B019-21 (Install)



3.16 B011 (Install)



3.17 B012 (Install)



3.18 B013 (Insall)



3.20 B015 (Insall)



3.22 B025 (Insall)



3.19 B014 (Insall)



3.21 B023 (Insall)

B017 is the lift shaft. It contains metal concertina doors, probably from the 1960 refurbishment. The shaft is red brick lined and a double opening with concertina door is visible at ground level – parallel with the Newton Street elevation [Plates 3.23-3.24]. **B017a** is a small lift lobby, it is finished much the same as the main corridor, with screed floors, painted walls and a boarded ceiling [Plate 3.25].

B018 is the plant room at the NE end of the building. Its walls appear to be original brick, painted or plastered, except the wall to B019 which is brick, probably from 1960. One bricked / concreted and vented window opening with arched lintel in the SE wall. There is an RSJ running NE-SW above the door, with breezeblock infill above it. Angled bulkhead in N angle. Ceiling is plastered, the floor is screed. There is a late-20th century wall-mounted boiler against the NE wall, further floor-mounted kit and a series of ceiling-mounted pipes. Modern brick enclosure high on the NW wall, part of boiler system [Plate 3.26].

B022 is a lobby and staircase set between B020 and B023, the latter leading up to the rear yard. The stair appears to be 1960s, timber treads and risers with lino and metal tread ends, simple timber newels and a timber handrail. Plasterboard and brick walls flank the stair, which rises into a small single storey extension. The fire doors are modern. The staircase enters the building via a blocked original basement window, under segmental arch brick lintel [Plates 3.27-3.29]. The lobby is much the same as the remainder of the corridor – screed floors, plasterboard walls, veneered doors in varnished frames, encased original timber beams, partially expressed cast iron columns.

B028 is the main spine corridor – which is an early-21st century addition. In the main portion of the corridor there is a row of 12 original painted cast iron columns with capitals and flanges; they are thicker at this level than on the upper floors and are at the centre of the plan, semi-submerged within the modern partitions which form one side of the corridor. The floor is screeded, ceilings are painted board or plaster, the walls are painted plasterboard, there are a few off the peg timber skirtings. All doors are cheap veneer. The columns support the original timber beams, which are encased / overboarded. The corridor ceiling is filled with service runs - exposed pipework, including sprinkler system, metal trunking and fluorescent lighting. Each room has a fuse isolator above its door. There are two sets of double doors enclosing the lobby which leads to the external staircase to the rear yard (B022).

B029 is a squarish space, off the southern end of the main corridor (B028) and contains a modern kitchenette with a few fixed cabinets and a base unit set against the wall with B008-B009 [Plate 3.34].



3.23 B017 and B017a (Insal)



3.24 B017 and B017a (Insall)



3.26 B018 (Insall)



3.25 B017a (Insall)



3.27 B022 (Insall)



3.28 B022 (Insall)



3.29 B022 (Insall)



3.30 B028, looking south (Insall)



3.31 B028 between B015-21 (Insall)



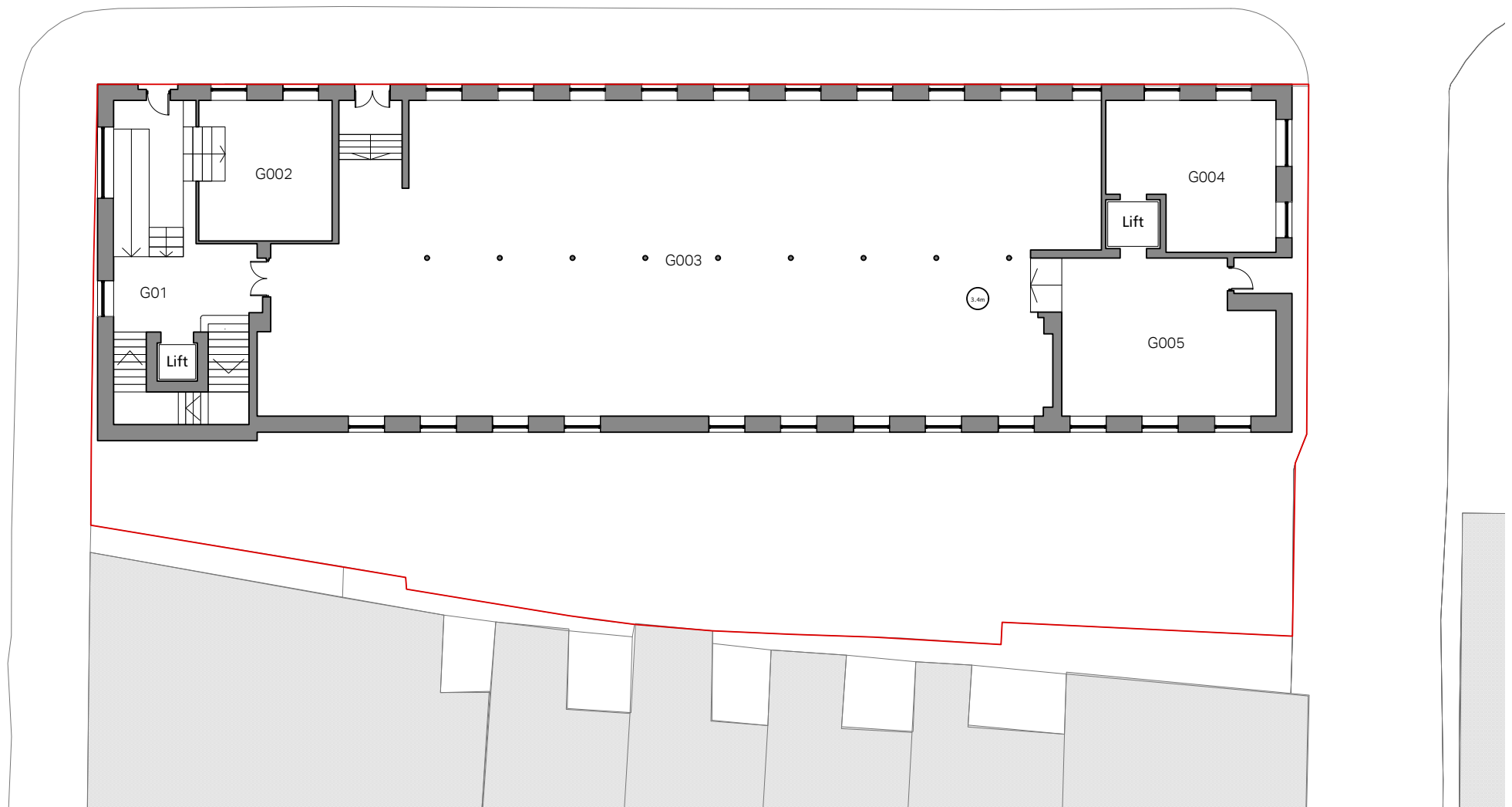
3.32 B028 near B023 (Insall)



3.33 B028 Typical cast iron column and overlaid beam (Insall)



3.34 B029 (Insall)



Ground Floor Plan

Ground Floor

As at December 2021, during strip out works, this floor comprises:

- Main entrance lobby with tiled 1960 steps, metal balustrades, suspended ceiling and later ramp (G001).
- Small offices – formed by mid- and late-20th century partitions – to be removed as part of the soft strip (G002, currently used as site office) **[Plate 3.35]**.
- Small service area with lift in the north east corner (G004) **[Plate 3.36]**. Timber, tongue and groove clad lift shaft with asbestos sheeting over. Screed floor. Metal-clad (modern) ceiling with bulkhead. Exposed brick walls of a variety of ages. Top of an arch in the Newton Street elevation is visible (access to undercroft), now blocked with flettons.
- A timber stair leading to the rear yard has been uncovered during the soft strip – it sits within an entrance lobby constructed in 1960. Some of the treads appear more historic - suggested possible reuse **[Plate 3.37]**.
- The remainder is largely a single open-plan space (G003).
- The floors are screed or remnants of raised flooring. No historic floor finishes are visible at present.
- Some late-20th century partitions remain – at the centre and SW end of the building (aluminium stud and plasterboard), these will be removed as part of the strip out.
- The original ceiling structure is visible following the strip out of the suspended ceilings, this comprises deep principal beams running NW-SE. They are supported on the external brick walls and a series of cast iron columns – placed centrally within the floorplan **[Plate 3.38]**.
- The ceiling is finished in thin tin sheets in some locations **[Plate 3.39]**.
- The suspended ceiling has revealed arch-headed lintels to the rear windows **[Plate 3.40]** and the arched opening to Newton Street **[Plate 3.41]**.
- Mid-20th century sprinkler system.
- Probably mid-20th century radiators beneath windows in rear wall.
- Modern trunking / cable trays.
- Modern plaster wall finishes and radiators with grilles set beneath uPVC windows in the NW wall.
- Plasterboard casing over the historic timber staircase remains in situ **[Plate 3.42]**.



3.35 Partitions forming office - G002, Ground Floor



3.38 G001, Ground Floor



3.36 Lift shaft in G004, Ground Floor



3.37 Ground Floor Stair to Yard



3.39 Ceiling in G001, Ground Floor



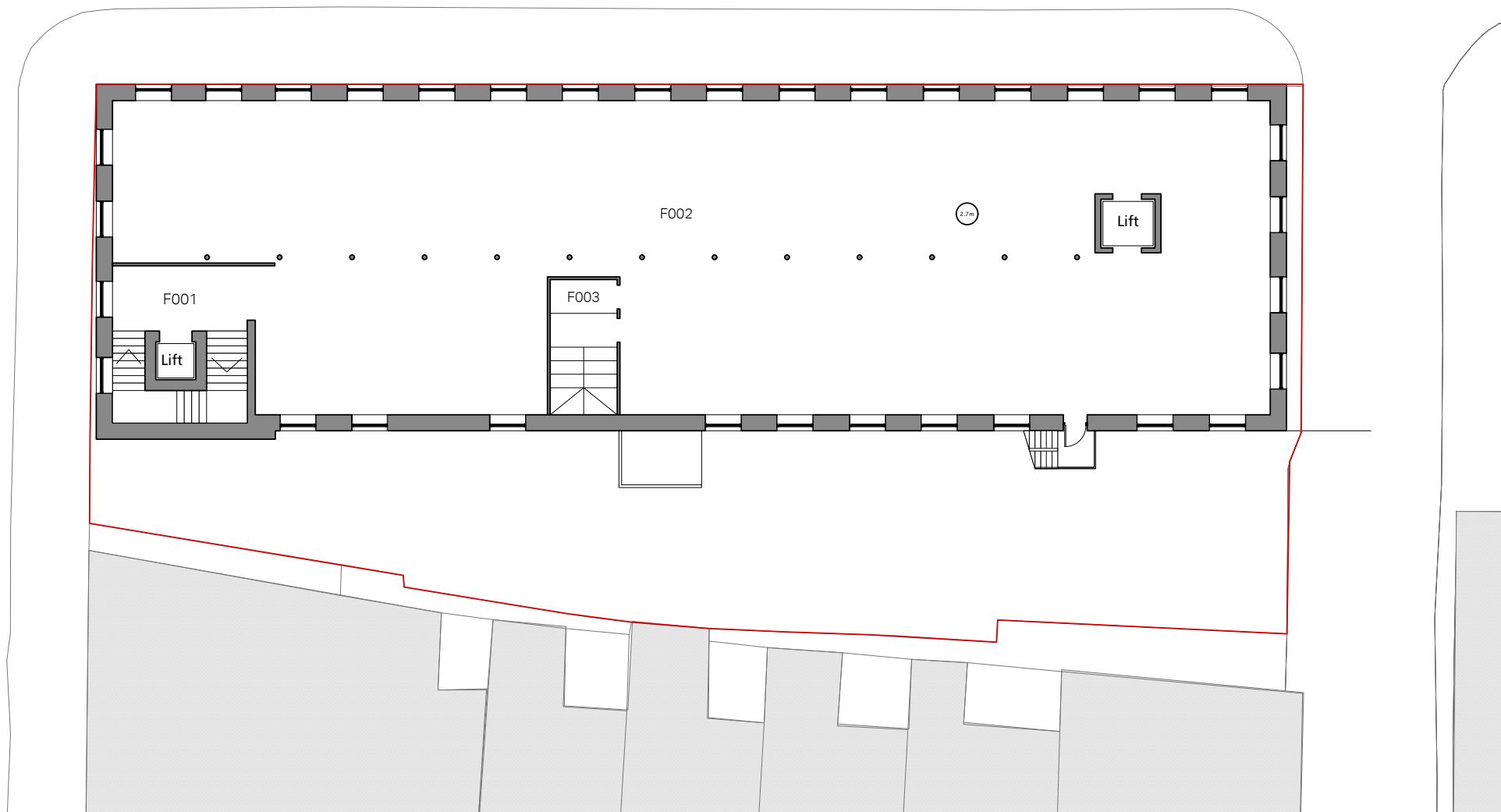
3.41 Arched entrance from Newton Street, Ground Floor



3.42 Plasterboard around timber staircase, Ground Floor



3.40 Arched lintels in rear wall, Ground Floor



First Floor Plan

First Floor

As at December 2021, during strip out works, this floor comprises:

- 1960 lift and staircore, with plastered walls, lino floor and boarded ceiling (F001).
- A largely open-plan space (F002), with a series of cast iron columns – placed centrally within the floorplan **[Plate 3.43]**.
- The floors are screed. No historic floor finishes are visible at present.
- Some late-20th century partitions and a historic timber screen remain at the centre of the building (timber stud and plasterboard) – in F003 **[Plates 3.44 and 3.45]**.
- Painted brick walls.
- The removal of partitions has revealed the top of the arched opening to Newton Street **[Plates 3.46 and 3.47]**.
- Bricked and breeze-blocked windows in the rear wall **[Plate 3.48]**.
- The lift shaft at the north end of the building remains – now isolated, clad in plasterboard and with concertina doors exposed.
- Asbestos-clad ceiling and beams remain.



3.43 *First Floor*



3.45 *Partitions and screen around timber staircase, First Floor*



3.47 *Arch revealed in front wall to Newton Street, First Floor*



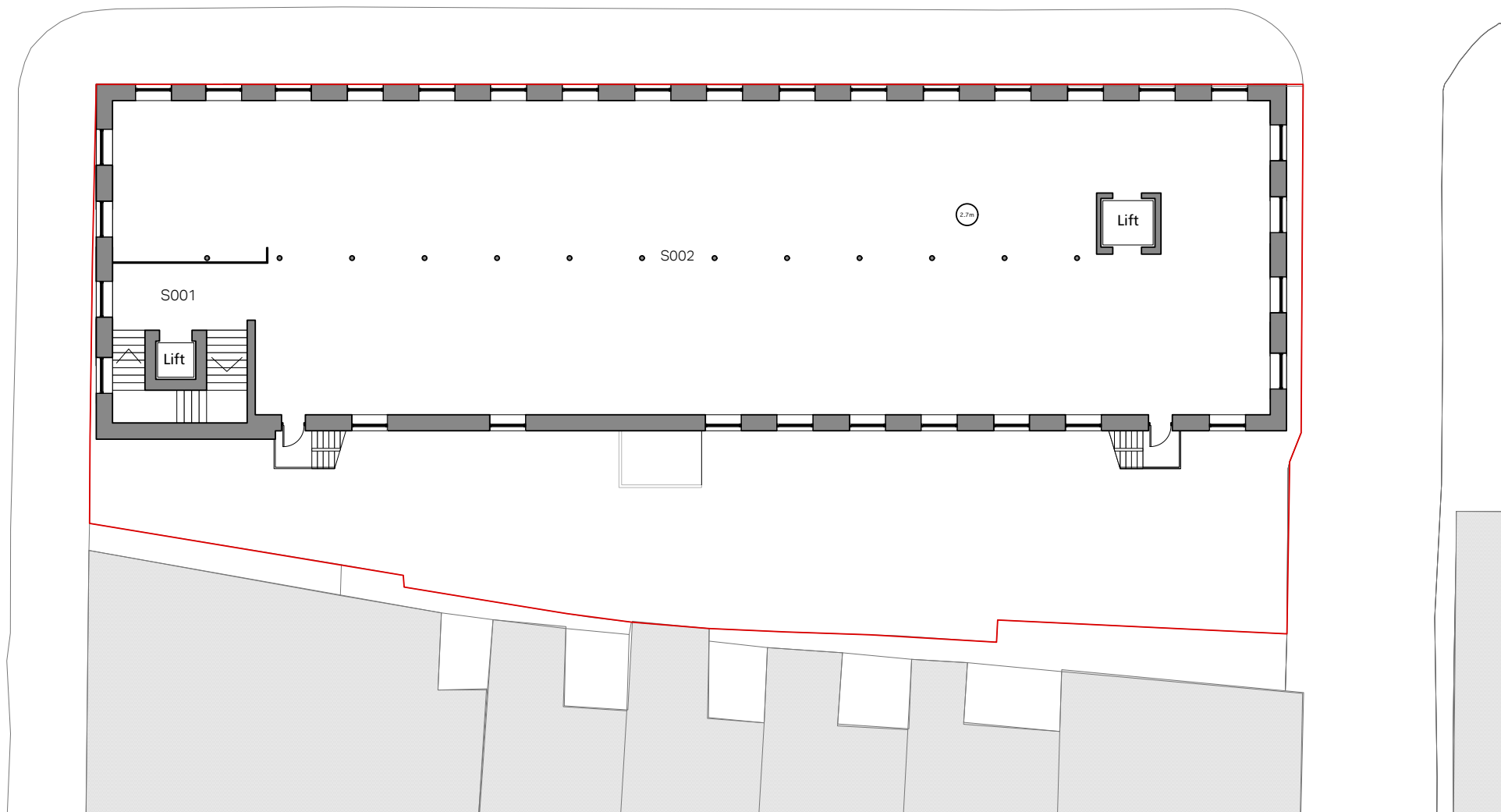
3.44 *Partitions around timber staircase, First Floor*



3.46 *Arch revealed in front wall to Newton Street, First Floor*



3.48 *Rear wall, First Floor*



Second Floor Plan

Second Floor

As at December 2021, during strip out works, this floor comprises:

- 1960 lift and staircore, with plastered walls, lino floor and boarded ceiling (S001) **[Plate 3.49]**.
- A largely open-plan space (S002) - with a series of cast iron columns – placed centrally within the floorplan **[Plate 3.50]**.
- The floors are screed. No historic floor finishes are visible at present.
- Flue revealed at the SW angle **[Plate 3.51]**.
- Some late-20th century timber stud and plasterboard partitions remain around the historic timber staircase **[Plate 3.52]**.
- Painted brick, limewashed and plastered walls (of a variety of ages). Some cills have a slight bullnose, many have been replaced with modern brickwork **[Plate 3.53]**.
- At the NE angle, soft strip works have uncovered one of the cast iron quadrant brackets **[Plate 3.54]**.
- The lift shaft at the north end of the building remains – now isolated, clad in plasterboard and with concertina doors exposed.
- Asbestos-clad ceiling and beams remain.



3.49 S001, Second Floor



3.50 S002, Second Floor



3.51 Flue, S002, Second Floor



3.52 *Partition around timber stair, S002, Second Floor*



3.53 *Part-plastered walls, S002, Second Floor*



3.54 *View of cast iron bracket, S022*



Third Floor Plan

Third Floor

T001 / T002 is a 1960 lift and wrap around staircore and lobby at the southern angle of the building. Concrete stairs, with terrazzo (unconfirmed) covered with vinyl. Plain plaster walls and boarded ceilings, timber skirtings, metal concertina door to the lift, cheap timber veneer doors with vision panels to T003 and solid door to the continuation of the stair leading to the fourth floor. One metal casement in the SW wall. Sprinkler system, services and fluorescent lighting fixed to the ceiling. All 1960s and later finishes **[Plates 3.55-3.57]**.

T003 is a lobby / waiting area / kitchenette with screeded floors with carpet over, plaster walls, part-tiled walls around the kitchenette, plasterboard / sheet asbestos ceilings and late-20th century painted doors to T004, T006 and T016. Multiple ceiling-mounted services including sprinkler system pipes, conduit trays and fluorescent lighting **[Plate 3.58]**.



3.55 T001



3.56 T002



3.58 T003



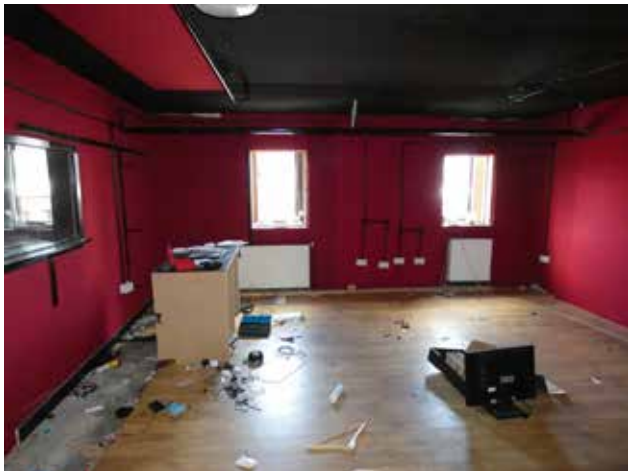
3.57 T002

T004-T018 / T020-T022 and T025

Off the main spine corridor – T016 – is a series of subdivided rooms to the north west and south east. The rooms are largely the same – designed as studios to muffle sound or store rooms. Floors are either screed over original plank floors (presumed), sometimes with lino, laminate flooring or carpet. Walls are layers of fabric / carpet, plasterboard and ply over softwood studs, windows are built out in the same and some have internal soundproof shutters to further block sound. The timber studs are stamped, with no date but where exposed, the plasterboard is dated to 2010. Windows are all 1960 metal casements. Ceilings are mostly covered in fabric / carpet, where exposed they are overboarded with ply or sheet asbestos. Their ceilings contain a sprinkler system and fluorescent or bulkhead lighting, some is suspended via plastic conduit. Where the partitions have been partially removed, painted brick external walls are visible. T004 and T006 contain sub-partitioned recording rooms – T005 and T007. In T012 the ceiling has partially collapsed due to water ingress and the original timber beam has been temporarily propped. This enables a rare glimpse of the original fabric of the building – firstly the beam and secondly the narrow timber fillets which cover the joints between the larger timber planks, which run NE-SW. Also in this room, part of the SE wall is also uncovered, revealing painted brick. T015 is located to the N end of the building, it is a further studio but deserves mentioning as it contains two timber props – one column and another angled prop – both are machined timber, painted white and are likely to be mid- to late-20th century [**Plates 3.59-3.75**].



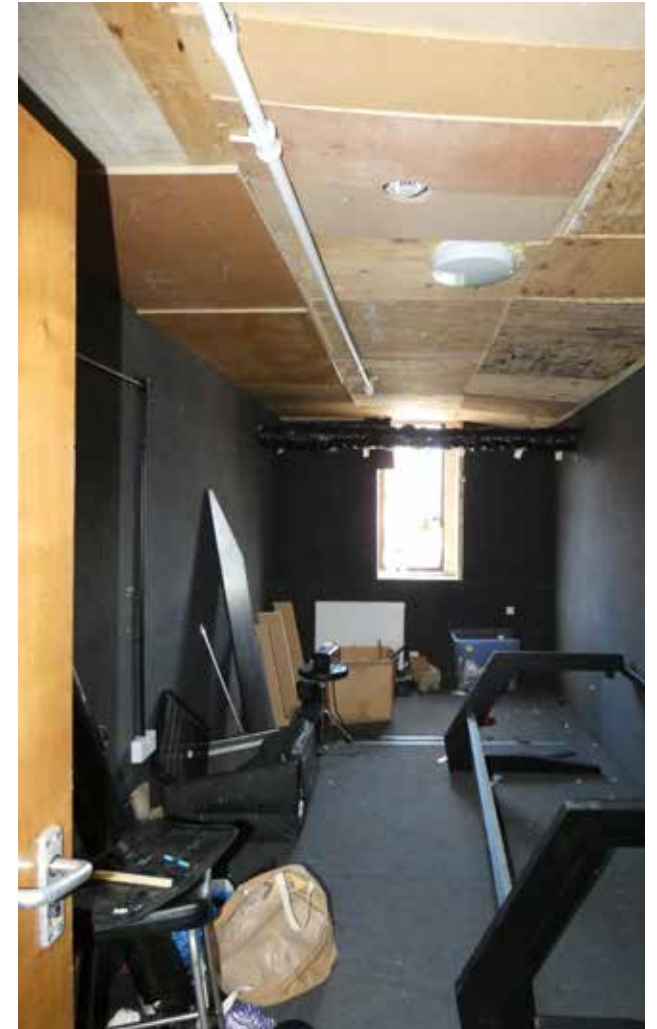
3.59 T004



3.60 T005



3.61 T005



3.62 T008



3.63 T009



3.65 T012



3.67 T014



3.64 T010



3.66 T013



3.68 T015



3.71 T018



3.69 T015



3.70 T017



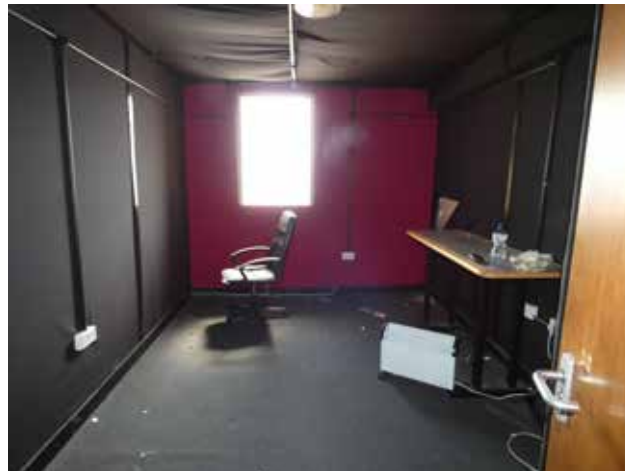
3.72 T021



3.74 T022



3.73 T022



3.75 T025

T016 is the main spine corridor. Again, there is a row of 12 painted cast iron columns with capitals and flanges at the centre of the plan, semi-submerged within modern partitions which form one side of the corridor. The floor is screeded, ceilings are painted board, the walls are painted plasterboard, there are a few off the peg timber skirtings. All doors are cheap veneer. The columns support the original timber beams, which are hidden by a lowered ceiling. The ceiling is filled with service runs - exposed pipework, including a sprinkler system, metal trunking and fluorescent lighting [Plates 3.76-3.77].

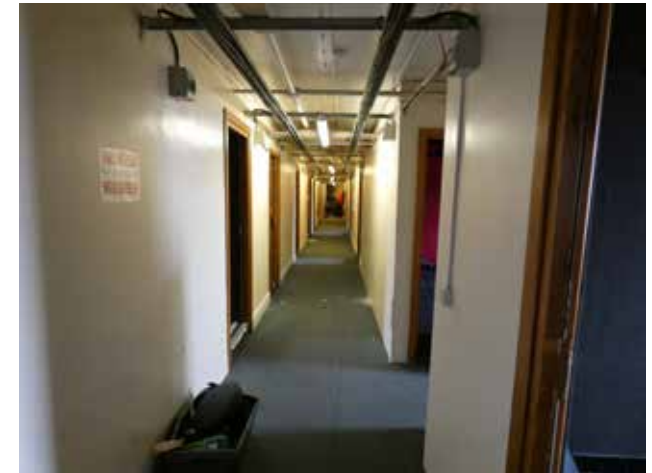
T019 is a stretch of corridor leading off T016 to the northern fire exit. Same as T016. The fire exit door is modern, surrounded by ply infill. Clearly an adapted window, brickwork is visible to the right [Plate 3.78].

T024 is a timber half-turn staircase which looks to be early- / mid-Victorian. The stair features timber treads and risers, with bull-nosed ends and timber stringers. The newel is a squared timber post with a depressed / shallow pointed top, and the handrails are also timber – turned to the NE wall (possibly early-20th century) and probably late-20th century replacement along the SW wall. It is capped at various floors – including to the second floor below with plasterboard. Access from the corridor is via a hefty timber boarded door, which looks to be from the 1960 works, and a plasterboard partition. The NE wall of the stair is made up of timber stud, with plaster over, timber plank, and a high level opening which contains breeze blocks. The NW external wall is brick, partially painted, it contains windows at third and second floor level – metal casements in arched lintels and will bull-nosed cills, bars over the second floor window. The third floor

window is split by an apparent extension of room T022. The SW wall is plastered. Drainage pipes and sprinkler pipes criss-cross the ceiling, plastic conduit is fixed to the walls [Plates 3.79-3.81].

T026 is located off T003, it is a modern kitchenette, adjacent to a modern fire escape door with a modern narrow timber casement adjacent – set within an original arched opening. Laminate floor in kitchenette areas, with modern kitchen fittings [Plates 3.82-3.83].

T027 and T028 are modern WCs, set against the staircore. Modern veneered doors in painted timber frames. Modern tile effect lino, plastered walls and ceiling and modern fittings. Window is barred and partially blocked and divided between the two WCs [Plates 3.84-3.86].



3.76 T016 looking NE



3.77 T016 looking SW



3.78 T019



3.79 T024 (2)



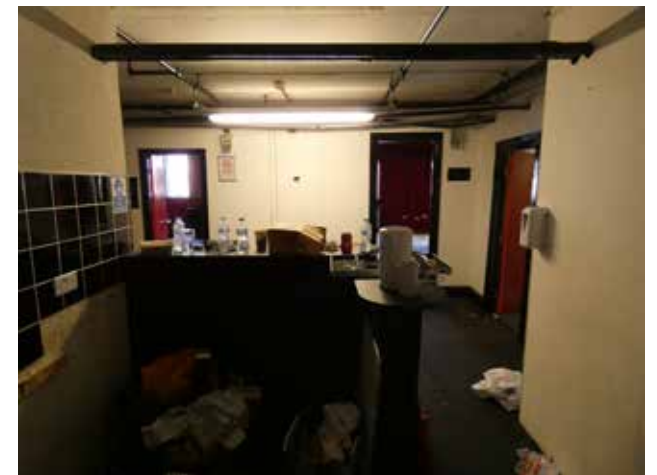
3.80 T024 (11)



3.81 T024 (14)



3.82 T026



3.83 T026



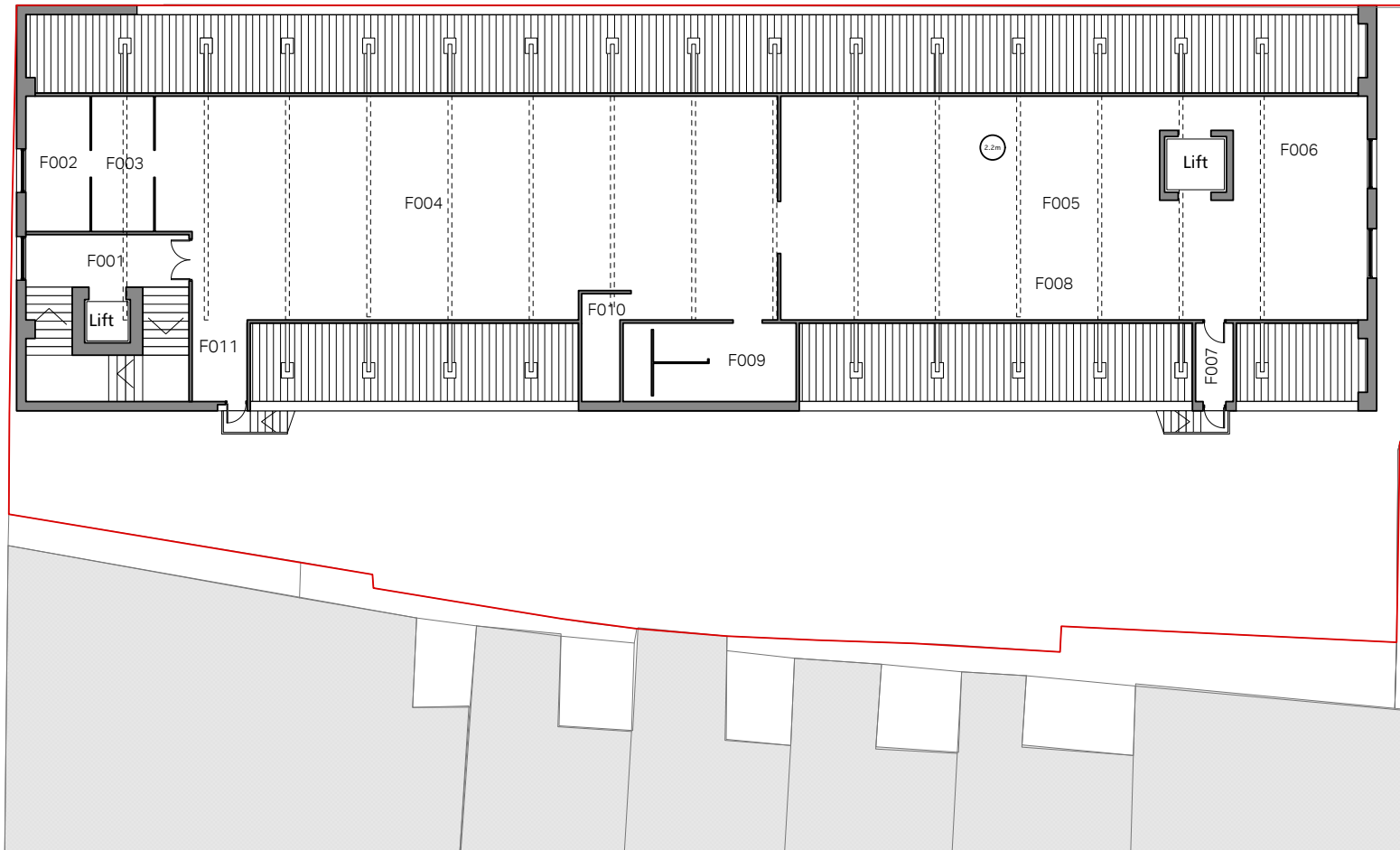
3.84 T027



3.85 T027



3.86 T028



Fourth Floor Plan

Fourth Floor

As at July 2021, prior to strip out works, this floor comprises:

- 1960 lift and staircore, with plastered walls, screed floor and boarded ceiling (FF001). Plaster lost on SW wall, revealing original brickwork. 1960 timber doors lead to FF004 **[Plate 3.87]**.
- Small office / studios – modern timber stud partitions, carpeted floor, timber slatted ceiling (FF002 and FF003) **[Plate 3.88]**.
- Two large open-plan spaces divided by a modern timber studded partition with glazed vision panel (to be removed) (FF004 and FF005) **[Plates 3.89-3.91]**. The floors are historic timber floorboards – of a variety of ages and sizes – the wider more historic boards run NE-SW, whilst the narrower boards run at 90 degrees laterally across the space (see Plates 3.89-3.91). One area appears to frame an infilled hoist opening **[Plate 3.92]**. Some areas of floor have sheet ply over the boards. Walls beneath the clerestory glazing and around rooms FF009 and FF010 are vertical timber tongue and groove – probably early-20th century. Clerestory windows are a variety of ages, none appear to be original though some are probably late-19th and early-20th century timber, with later replacements, some are missing glass **[Plates 3.93-3.94]**. Ceilings feature timber beams running NW-SE, between which is thin timber boarding, some is missing or is overboarded with asbestos

sheeting [see Plate 3.91 and 3.95]. Fixed to the beams and boards is a range of services – a mid-20th century sprinkler system, later strip lighting, mid- to late-20th century conduit / ceiling roses. At the northern end of FF005 is a service lift with mid-20th century outer concertina shutters and boarding externally, early-20th century scissor shutters and a timber-panelled lift car **[Plate 3.96]**.

- FF006 is a free-standing early-20th century cold store in metal, with Bakelite light switch within **[Plate 3.97]**.
- FF007 is a fire escape passage, with two timber steps, plain vertical timber cladding to the walls and ceiling with cross-bracing. 20th century timber fire escape door **[Plate 3.98]**.
- There is a kitchen area (F008) located off F005, timber panelling and asbestos sheeting, with a Belfast sink on legs **[Plate 3.99]**. Raised ceiling follows roof profile, is clad in asbestos.
- Room FF009 is not fully accessible – contains a WC – features tongue and groove vertical panelling **[Plate 3.100]**.
- The historic timber staircase has been overboarded off FF10 **[Plate 3.101]**.
- FF011 is another fire escape passage, much the same as FF007 but with a four-panelled timber door providing access to the passage, the mid-20th century exit door has modern timbers providing a temporary barrier **[Plate 3.102]**.

Historic England's description of the structure, most of which is visible at this level, within the loft above or through the windows **[Plates 3.103-3.105]**:

The roof structure is a composite of timber and iron, taking a mansard form. Iron I-section upper rafters are connected by an iron pin to the timber collar. A central wrought-iron tension rod runs from the ridge to the collar. Additional iron T-section rafters run at a steeper pitch down from the collar. The collar rests on cast-iron posts with a shoe for the purpose cast into their heads. A wrought-iron tension rod runs from the shoe to the timber tie-beam. The lower principal rafters are partly external as they rise through the lower-pitched roof below the clerestory, and are fixed to the external face of the shoe. The trusses are connected by cast-iron purlins with lugs to retain timber rafters in place, and which curve upwards at their ends where they are bolted to the principal rafter. Between the trusses, the loft wall is formed of a cast-iron framework which is pinned together, with a middle rail, posts forming three windows between trusses, and a top rail incorporating a gutter for the upper slate roof. The junctions of the middle rail display sockets which would accommodate vertical posts (now absent) supported off the tie-beam, thus supporting the clerestory. The structure now displays some distortion and cracking to the tie-rods and the rails.



3.87 FF001



3.88 FF002 and F003



3.90 FF005



3.89 FF004



3.91 FF005



3.92 Floor with potential infilled hoist, FF004



3.94 Early-20th century glazing, FF004



3.96 Lift shaft, FF05



3.93 Modern reeded glazing, FF004



3.95 Timber boarding to ceiling, FF005



3.97 Cold store, FF006



3.98 *Fire escape passage, FF007*



3.99 *Kitchen, FF008*



3.103 *SE Wall*



3.100 *WC, FF009*



3.101 Boarded over staircase off FF010



3.102 Fire escape passage, FF011



3.104 View of cast iron principle rafters, NW



3.105 View of eaves, with cast iron rafters and purlins

4.0 Assessment of Significance

4.1 Introduction

The purpose of this section is to provide an assessment of significance of Marlsbro House so that the proposals for change to the building are fully informed as to its significance and so that the effect of the proposals on that significance can be evaluated. The assessment begins with a general summary of the building's history and significance; then the various elements of the building are assessed according to a sliding scale of significance, reflecting the extent to which they contribute to the special architectural and historical interest of the listed building.

This assessment responds to the requirement of the National Planning Policy Framework to 'recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance'. The NPPF defines significance as:

'The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological (potential to yield evidence about the past), architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting'.

4.2 Marlsbro House

4.2.1 Introduction

The site was initially developed in phases during the late-18th and early-19th century and the owner - Samuel Barker, a small-time industrialist - ran a 'room and

power' cotton spinning factory here. These buildings were destroyed by fire in February 1823 and a new building was quickly erected in its place. It was given a slow-burning internal structure of red brick, cast iron and timber and the roof structure was an unusual hybrid of timber and iron, with its attic floor lit by clerestory windows. Its front elevation resembled that of nearby New Mill (1804), but on a far smaller scale and to the rear was a large chimneystack extending from the engine house within the rear yard.¹⁰

Despite the presumably not insignificant expenditure on rebuilding, the building quickly went into use as an engineering works – occupied from at least the early-1830s until 1851 by Wren and Bennett. It is possible that the unusual roof structure was adapted / augmented with iron elements during this phase.¹¹ Between the late-19th century and the early-20th the building went into multiple occupancy, with a gradual shift towards clothing manufacture and wholesale. By this time, a series of changes had been made to the exterior - the rear chimneystack was reduced in size, external rear iron fire escapes were introduced, many of the cast iron windows were replaced with timber sashes, the gable end to Hilton Street was heightened and squared off and the main entrance shifted from Newton Street to Hilton Street. The internal alterations are not recorded, but it appears that secondary floorboards were introduced (only currently visible at fourth floor), the hoist/lift was converted into a lift shaft and the fourth floor was refurbished for use as a canteen.

The building underwent a major refurbishment in 1958-60, by local architects Drury and Gomersall on behalf of A.G Garments and Marlsbro Limited – the former known for their production of garments for the forces during the Second World War. The building was rebranded and renamed and its once austere red brick elevations and industrial appearance were masked by an eye-catching chequerboard rendered façade, new windows and doors, terrazzo entrance cladding, an entrance canopy (since removed) and neon signage – not dissimilar to a cinema (which Drury and Gomersall were best-known for). The remains of the large chimneystack to the rear were also removed. Internally, walls and timber staircases were removed to make way for modern manufacturing processes and a variety of partitions were introduced particularly at ground floor to provide showroom areas and offices. Again despite this huge expenditure, by the early-1970s most of the building was vacant.

The building remained in use by clothing wholesalers until the late-1990s, after which it went into a more mixed occupancy, including music studios and small-scale office spaces. From the early-2000s to present day, the building has been occupied by a series of music studios, dance studios, martial arts groups and other small businesses. This is reflected in the more recent WCs, kitchenettes and particularly the multi-layered 'sound-proof' partitions, found at basement and third floor. Some of the 1960s works have been undone – the canopy, showrooms and offices at ground floor have been removed.

10 English Heritage, 2008, p23

11 Detailed investigations of the roof have not been possible due to access and further investigation is required.

4.2.2 Summary of Significance

As one of Manchester's most recent listings, Historic England's description is detailed and it summarises that the building is primarily listed for its architectural and historic interest: as a rare early example of heavy-timber floor construction - which strongly influenced the mid-19th century design of industrial buildings in the USA; for its unusual roof construction and use of iron ring-beams within the walls - all of which is little altered. Its historic interest comes from its role as early-19th century former factory in the world's first industrial city, located outside the more typical mill areas of Ancoats and Chorlton-on-Medlock. However, the description contains no mention of cultural or communal value.

In terms of its cultural and communal value - whilst Marlsbro House has been a key component of Manchester's music scene for the past 10 years, it ultimately lacks the same musical heritage significance as some of the other studio spaces in Greater Manchester with affiliations to the punk movement of the 1970s and the 'Madchester' scene of the 1980s and 90s. Nevertheless, it represents the continuation of a DIY approach to Manchester's live music culture, one which involves the appropriate of the city's robust post-industrial fabric to provide affordable and authentic spaces in which artists and musicians can rehearse, record and perform.¹²

12 This report goes some way to recording the building's previous uses in order to ascertain its communal value - compiled from archival research and secondary sources - this knowledge could be furthered with the assistance of those who have occupied and used the building.

The building embodies the following values which contribute to its overall significance:

Evidential

Despite a variety of alterations, the building retains a series of elements which demonstrate the activities which took place in the building which contribute considerably to the understanding the original uses and activities that took place within the building and to the building's **evidential value**. These include:

- External form, brickwork walls and fenestration pattern including the clerestory window openings;
- Roof form and timber and iron structure;
- Internally – the cast iron columns, iron wall plates timber plank floors and timber joists; Victorian timber staircase along the north east wall, timber framed screen to the stair at first floor timber, early-20th century panelling at fourth floor and to the lift shaft and car.

The early-21st century studio partitions at basement and third floors are of **low evidential value** in their representation of the building's more recent music studio use. The render, metal casements, principal entrance and stair/ lift core (1960) are of **lower evidential value** representing the conversion of the building for a clothing manufacturer.

Historical

The building is of **high historical value** as an early-19th century factory in the centre of the world's first industrial city, outside the clusters of mills in the suburbs of Ancoats and Chorlton-on-Medlock.¹³ It is one of the earliest commercial buildings within the Stevenson Square Conservation Area and reflects the transition of Stevenson Square from a genteel residential area into a key industrial one. It also reflects the wavering state of the cotton industry during the 1820s – as following rebuilding it was rapidly converted for alternative use. Its appearance, although masked beneath render and with replacement windows, can still be read as a former factory - especially its front elevation which resembles New Mill (1804). Its slow-burning construction - which reflects the fate of its predecessor – is evident in its slender cast-iron columns, hefty timber spine beams and thick plank floors. The building also reflects the multiple phases not only of its own occupation and use but of the wider area and the continual repurposing of the industrial fabric of Manchester.

Aesthetic or architectural

Despite the external appearance of the building, the original design and function of the building is still evident in its size, form and fenestration pattern. Internally, it is a similar story – where the numerous modern partitions and finishes conceal the building's plan form and features – however its former layout, structure and function is legible in some areas. The building is of **high aesthetic or architectural values**:

13 Historic England listing description: List UID: 1466846

** as a rare early example of heavy-timber floor construction, a concept providing both robustness and fire-resistance which appears to have originated in Manchester and which strongly influenced the mid-C19 design of industrial buildings in the USA, in particular New England;*
** for its unusual variation of a roof designed using both iron and timber elements, in this case including a cast-iron clerestory running the full length of both sides;*
** unusually for its date also incorporating iron ring-beams in the walls, to which the timber cross-beams and the heavy floorboards are fixed;*
** with little alteration to the technologically interesting structural fabric.¹⁴*

Its external finishes disguise it as a 1960s commercial building, which is probably why it has been listed so late in the day. Whilst these finishes are not special or unusual in the context of mid-20th century architecture – in fact they are rather mundane and they conceal original brickwork - the render does afford the building something of a local landmark status and reference point within the Northern Quarter, and to a lesser extent so does the graffiti which feature on its elevations and shutters. Very little appears to remain of the 1960 internal scheme. Overall this phase of works is of **low aesthetic value**. The early-20th century timber tongue-and-groove panelling at fourth floor and to the lift shaft is of **modest aesthetic value**. The early-21st century internal fit out and studios are of **no**

aesthetic value given their more recent date, off-the-peg materials and typical construction – they detract as they conceal historic fabric.

Communal or cultural

The building also holds **cultural or communal values** for its association with the companies and individuals who have inhabited it including its creator Samuel Barker and engineers Wren and Bennett, umbrella manufacturers J Critchley & Co and more recently the series of music production companies including Hope and Sunshine studios. These associations are more intangible, only really discernible through study or word of mouth. The use of the building as part of the wider Manchester music scene in the early-21st century is interesting but not unique and whilst it has hosted well-known performers it does not appear to be associated with any particular musical event or movement. This building represents the constant shape-shifting of Manchester's post-industrial fabric to serve new uses and overall the building's communal value is considered to be multi-layered and **moderate**.

The building's special interest is manifest in the fabric and form of the building, which has the following hierarchy of significance¹⁵:

Of **high significance** and particularly sensitive to change are:

- The building's overall external form, including its roof; although the raised south gable conceals the building's roof form and detracts;

- The original open plan form, which is discernible but currently obscured by modern partitions;
- The building's original brick, timber and iron construction, including:
 - cast iron columns,
 - external red brick walls with arched openings (recently uncovered),
 - iron wall plates,
 - hybrid iron and timber roof structure,
 - timber plank floors;
- Victorian timber staircase, although altered and part blocked, including a once glazed timber screen at first floor;

Of **moderate significance** and therefore less sensitive to change are:

- Slate roof coverings – although they are currently concealed and so their contribution to significance can only be presumed at this stage;
- Two late-Victorian fire escape stairs, including timber-panelled access corridors from the fourth floor;
- Timber roof sarking;
- Early-20th century timber panelling at fourth floor level – concealing the eaves storage and WC areas, lining out the roof;
- Timber framed clerestory windows at attic level, of a variety of dates, are of moderate to low significance;
- Interwar 'cold room';

14 Historic England listing description: List UID: 1466846

15 This fabric will be reviewed following the soft strip.

- Probable early-20th century hoist shaft, lift car and mechanism at fourth floor (its age / provenance will be reviewed properly once asbestos removal works have taken place).

Of **low significance** and therefore less sensitive to change are:

- The signage on the elevations dates from 1960s and is of **low historic, communal and aesthetic value**;
- The chequerboard render distinguishes this building from others in the area and makes it a local landmark. The render itself is of **low historic, evidential and aesthetic value**. This render conceals and has physically damaged the original brick beneath, which **detracts**;
- Timber stair within 1960 rear entrance extension, probably made in part with reused historic fabric;
- Kitchen fittings, including Belfast sink, at fourth floor.

Of **neutral significance, neither contributing to nor detracting** from the significance of the whole and therefore a clear opportunity for change are:

- Single storey entrance extension to the rear;
- 1960 metal-framed windows;
- WC partitions at basement;

- The partitions at basement and third floors reflect the recent studio use and are of **some limited evidential and communal value**, however the fabric itself is of a very recent date, typical construction and of **no architectural value**;
- 1960 timber stair at basement level;
- 1960 tiled ground floor lobby with steps and later ramp at the southern end of the building;
- 1960 and later sprinkler system, although its pipework adds to the building's industrial aesthetic;
- Modern newels, handrails and access doors to the Victorian staircase;
- 1960 staircore at the southern end of the building;
- Modern WC and kitchen fittings;
- Modern timber staircase at basement floor.

Factors which are negative and detract from the building's significance and offer an opportunity for enhancement are:

- Rendered rear elevation;
- uPVC windows;
- Felt roof coverings;
- Aside from their limited value noted above, the studio partitions at basement and third floors conceal original plan form and features, which **detracts considerably**;

- All modern partitions, which conceal historic plan form;
- The poor-quality replacement windows at fourth floor;
- Suspended ceilings which obscure historic ceiling structures;
- Asbestos overboarding / boxing out to historic columns, beams and lintels;
- Screed which covers most floors (timber plank and possibly stone floors are expected beneath).

5.0 Commentary on the Proposals

5.1 Description of the Proposals and their Impact on the Heritage Assets

5.1.1 Introduction

These proposals relate to the removal of asbestos – which is most prevalent in the ceiling finishes, but can be also found around radiators, as fuse-guards, around pipework, lining the lift shaft and other partitions. There is also a large amount of asbestos-containing waste dumped in the eaves at fourth floor level. An asbestos survey, carried out in January 2021 by DR Environmental, provides a full report on the known locations of asbestos within the building.

5.1.2 A Brief Description of the Proposals and Impact on the Heritage Assets

Basement to Fourth Floor and Attic

As set out in Section 4, the asbestos boarding is of no architectural or aesthetic value, and makes no contribution to the special interest of the listed building, which is principally listed as an early-19th century mill with a rare structure.

The methodology sets out 'Toolbox Talks' – this includes an initial briefing to the contractor on the protection of historic fabric which would be carried out prior to the works. Monitoring would also take place during the removal – with video footage shared with Insalls, with 'hold points' used as necessary. The methodology for removal would follow a careful and sequential process, using hand tools wherever

possible which would help to mitigate any unnecessary damage to the historic fabric – as set out in full in the accompanying methodology.

In brief, it is proposed to:

- 1) Set up 16 enclosures within the building, to safely protect working areas. These would comprise polythene, staples and spray tak. Windows would be used for filtered ventilation.
- 2) Ground floor – the asbestos would be removed from pipework and radiators. Landing areas – first to fourth floors – would have the insulated ceiling board removed from the timber beams and floorboards. Some appear to have modern secondary timber batons between the asbestos insulating board (AIB) and historic structure.
- 3) Carefully remove boarding from walls and from the lift car (north side of the building), fuse guards and asbestos-containing waste materials from the fourth floor.
- 4) The same removal technique for the AIB fixed to timber structure would be used throughout the building:
 1. the asbestos will be sprayed with a surfactant;
 2. the asbestos will be removed by gently undoing the securing fixings whilst holding the end of a running H-type 'Vacuum hose' in close proximity;
 3. If the fixings cannot be undone due to their age/condition the board will be gently prised from its fixings using a small handheld pry-bar.

4. the Operative will carefully lower/ease forward the board enough to vacuum the upper/rear surface and then spray with surfactant, the board will then be immediately placed into red asbestos sacks, sealed and taken off site.

- 5) Where there are interstitial batons, a small pry bar would be used to carefully remove the batons and they would be cut up using a reciprocating saw (used only at a distance from the historic fabric).
- 6) Following the removal of AIB boards, any holes left by screws/nails where fabric is to remain in situ (original timber beams, floorboards, panelling) will be sprayed using a mixed surfactant and using a slightly over-sized power drill (no more than 2mm over) bit whilst shadow vacuuming and will repeat this process until all fixing holes have been fully cleaned. This is to ensure that all traces of asbestos – including fibres driven into the historic fabric – are removed.
- 7) 4th floor eaves – the timber slats lining the eaves will be temporarily removed where access and adequate ventilation is required – the amount will be limited but sufficient for safe working conditions. These are to be numbered, photographed and removed carefully and stored safely on site for future reinstatement.

Following the works, the interior of the building will be reviewed by a conservation architect, who will develop a specific set of remedial repairs. These repair proposals will need to be submitted to MMC for

approval following the works as the full extent and type will not be known until the asbestos removal has been completed. These proposals will feed into the wider repair proposals for the building.

The removal of the asbestos would result in the loss of small amounts of historic fabric throughout the building by slightly 'over drilling' existing holes. On the face of it, this may appear unnecessary harmful, however the removal of asbestos is critical to secure the health and safety of the building, it will also reveal original features of the building and clarify its condition – all of which will facilitate its future repair and refurbishment.

Monitoring Works

The following methodology for the monitoring of the removal of asbestos is to be carried out by Donald Insall Associates.

- 1) The agreed methodology will be reviewed with the contractor to agree the proposed programme, site visits and the use of 'hold points' for any findings requiring further discussion with MCC;
- 2) Photographs of all areas to be removed as part the asbestos removal carried out before commencing any works on site;
- 3) A record of the works – provided as video footage;
- 4) Logs will be made to record any significant discoveries;
- 5) Photographs of all areas subject to the asbestos removal will be taken following works;

- 6) Relevant photographs and logs of the asbestos removal will be collated into a report and shared with MCC.

5.2 Justification of the Proposals

Given the substantial amount of asbestos found within the building it is neither practical nor safe to retain this hazardous material and its removal is essential to ensure the future reuse of this vacant building. Asbestos removal, by its nature, needs to be a slow, sequential process carried out by hand – which will avoid any unnecessary damage to the historic fabric. Whilst the slightly oversized drilling of original and historic fabric is proposed throughout – namely floorboards, beams and panelling – it will only slightly enlarge existing holes and is required to ensure all traces of asbestos have been removed. As such, it is considered overall that the proposed works would preserve the special interest of the listed building; indeed it would be enhanced through the revelation of the original and other historic fabric of far greater significance as part of this process.

Any perceived harm brought about – namely by making existing holes larger - would very much 'less than substantial' and would be mitigated by following a careful sequential methodology which would ensure the historic fabric is protected. Furthermore overall it would be balanced by the major benefit that revealing the historic fabric would bring and more critically still through the forthcoming proposals for refurbishment and repair – which would include remedial works to the timber. Fundamentally, it is essential that the asbestos is removed and the future of the building secured.

It is therefore considered that these proposals would accord with MCC's relevant **Policies EN 3** - preserving the significance of the heritage asset - and **DC19.1**.

Planning (Listed Buildings and Conservation Areas) Act 1990

The Planning (Listed Buildings and Conservation Areas) Act 1990 is the legislative basis for decision making on applications that relate to the historic environment. **Section 16** of the Act impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and requires that new development should preserve or enhance their special architectural or historic interest. As a minimum, therefore, the impact of development on the listed building should be neutral to not engage the presumption within the Act against the grant of listed building consent. This report has demonstrated that the removal of the asbestos is a vital step in a process which seeks to achieve the substantial refurbishment of this Grade II-listed building and given the very minor loss of historic fabric, the statutory duties have been met.

These statutory requirements set a high bar for allowing development that would harm heritage assets. However, the statutory requirements must be viewed in light of the relevant heritage policies in the National Planning Policy Framework (NPPF). As noted by the court in *Mordue v Secretary of State for Communities and Local Government* (2015): 'Paragraph 134 of the NPPF appears as part of a fasciculus of paragraphs, set out above, which lay down an approach which corresponds with the duty in section 66(1). Generally, a decision-maker who works through

those paragraphs in accordance with their terms will have complied with the section 66(1) duty.' Although the court was concerned with the previous version of the NPPF and Section 66 specifically, the same approach is considered appropriate in respect of the heritage policies in the current NPPF and in respect of the Section 16 duties. It is therefore important to consider the proposed development against the relevant NPPF policies.

The NPPF

As explained above, it is considered that these proposals overall would result in no harm to the significance of the listed building. They would therefore accord with the relevant policies of the NPPF, including policies 191, 198 and 199 and with the relevant policies of the *Core Strategy Development Plan* as outlined above and the proposals are considered to be acceptable in heritage terms.

Any perceived harm would be considered very much 'less than substantial harm' in accordance with the terminology of the NPPF. Whilst the *Core Strategy Development Plan* makes no provision for harm to heritage significance to be weighed directly against public benefits, the NPPF, which is a material planning consideration, does allow for this. As noted above, the courts have previously held that a decision-maker that properly works its way through the relevant paragraphs of the NPPF will typically have satisfied its statutory duties under the 1990 Act (see *Mordue v Secretary of State for Communities and Local Government* (2015)). Paragraph 199 of the NPPF makes clear that great weight should be given to the conservation of

designated heritage assets, irrespective of whether the harm amounts to substantial harm, total loss or less than substantial harm to its significance. Paragraph 202 of the NPPF states that any 'less than substantial harm' to the significance of a designated heritage asset should be weighed against the public benefits of the proposal. Any perceived 'less than substantial' harm to the significance of the listed building resulting from these proposals would be considerably outweighed by the following public benefits:

- The removal of asbestos will ensure that the building can be safely occupied in the future – securing its future use and ongoing conservation in the long-term;
- The revelation of the original features of the building, including timber floorboards and beams will enhance its significance;
- The removal of the boarding will reveal more of the building's fabric - enabling the design team to accurately assess the condition of the building in advance of a series of repairs.

5.3 Conclusion

These works form those necessary to enable the safe removal of asbestos and will inform the repairs and design of the wider major refurbishment project, whilst ensuring the viable and safe reuse of the listed building. The proposed works would overall preserve and indeed enhance the special interest of the listed building and therefore ensure that the presumption against the grant of listed building consent imposed

by the Planning (Listed Buildings and Conservation Areas) Act 1990 is not engaged. Furthermore, the proposals meet the tests outlined in the National Planning Policy Framework insofar as they relate to the historic environment and Manchester's local policies. It is therefore the conclusion of this report that they should be recommended for approval.

Appendix I - Architect's Biography: Drury and Gomersall

Partners: Francis Edson Drury and Joseph Gomersall

Designated: 1923

Dissolved: 1956

The Manchester architects, Drury & Gomersall were responsible for a number of cinemas in the North West in the 1930s. With a small staff, they had considerable experience in preparing schemes for cinemas efficiently and competitively, completing two or three major schemes each year – which is evident in their considerable project list below. Joseph Gomersall, who ran the Manchester office, had a background of theatre work and restoration. He travelled widely in Europe and picked up ideas that were to influence the work of the office. Drury & Gomersall attempted to provide 'original' cinemas and, failing inspiration from contemporary sources, would consult Bannister Fletcher's History of Architecture. Drury did not work appear to have had any active role in the Manchester office and was to become better known for his textbooks on building construction, produced in association with Jaggard.¹⁶

List of Works:

- The New Adelphi Picture House, Market Place, Swinton
- Additions to Social Club Hampshire Street Cheetham
- Capitol (Plaza) Cinema Swinton
- The Regent Picture Theatre Fallowfield

- Printing Works; Waterloo Road and Allison Street, Cheetham
- Alterations and additions. Gomersall's Jewellers Clifton Street Blackpool
- Alterations; 22 Chester Road Hulme
- The Dominion Cinema Ordsall Lane Salford
- The Regal Super Cinema. 80 Manchester Road Broadheath Altrincham
- The Broadway Cinema 52 Church Street Eccles
- Extension and Alteration. Kings Road Cinema Rochdale
- Factory. 14-16 Shaw Street and Dutton Street Cheetham
- Extension to Works: Jesse Oldfield Elsinore Road Old Trafford
- Alterations to Premises: Withington Road Whalley Range to form Seven Shops
- The Pyramid (Later Odeon) Sale
- Alterations: Olympia Picture House Hyde Road Gorton
- Petrol Filling Station Showroom Shops Houses Seymour Road/Bury Old Road Crumpsall
- Re-construction: Empire Theatre 40 Oldham Road Ashton-under-Lyne
- Rebuilding: Regal Cinema Widnes
- Extension of "The Empress" Cinema Higher Road Urmston
- "Verona" Cinema 285 Stockport Road Guide Bridge Ashton-under-Lyne
- Reconstruction: Embassy Cinema. Bolton
- Proposed Cinema. Stockport Road Longsight
- Cinema: Trocadero Hotel Central Beach Blackpool
- Broadway Cinema The Broadway (later Burnley Road) Accrington
- Factory: Waterloo Road and Allison Street Hightown
- Reconstruction and Modernisation of "Globe" Cinema Liverpool Road Irlam
- Reconstruction: The Grand Banbury Oxfordshire
- Mineral Water Works Water Street Macclesfield
- Plaza Cinema Rochdale Road Collyhurst Manchester
- Additions to Ardwick Stadium Hyde Road
- Petrol Service Station and Garage New Wakefield Street Manchester
- Modernisation. "New Kings Cinema" Kingsway/ Oldham Road Rochdale
- "Four Ways" Cinema Charlestown Road /Moston Lane East New Moston
- The Mayfair Cinema Bury Old Road Whitefield
- Rebuilding portion of Factory and alterations to Works Manchester
- Acid Plant Golborne near Wigan
- Rebuilding Alexandra Billiards Hall and Pavilion Cinema Old Street Ashton-under-Lyne
- Branch Bank, Dukinfield

¹⁶ <https://manchestervictorianarchitects.org.uk/partnerships/drury-and-gomersall> [Accessed June 2021]

- Renovation: Majestic Cinema King William Street Blackburn
- Extension to Foundry: Albion St Thomas St and Lewis St Miles Platting
- Theatre Royal Peter Street Manchester

Appendix II – Sources and Bibliography

Manchester Archives

Maps collection
Drainage Plans

University of Manchester

Maps Collection

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Appendix III - Statutory List Descriptions

Marlsbro House

52-54 Newton Street, Manchester, M1 1ED

List Entry Number: 1466846

Date first listed: 18th November 2019

Summary

Factory, 1823, probably designed by millwrights and engineers Wren and Bennett as their own manufacturing shop, but possibly a re-purposed room-and-power cotton mill.

Reasons for Designation

Marlsbro House, a factory building of 1823, is listed at Grade II for the following principal reasons:

Architectural interest:

- * as a rare early example of heavy-timber floor construction, a concept providing both robustness and fire-resistance which appears to have originated in Manchester and which strongly influenced the mid-C19 design of industrial buildings in the USA, in particular New England;
- * for its unusual variation of a roof designed using both iron and timber elements, in this case including a cast-iron clerestory running the full length of both sides;
- * unusually for its date also incorporating iron ring-beams in the walls, to which the timber cross-beams and the heavy floorboards are fixed;
- * with little alteration to the technologically interesting structural fabric.

Historic interest:

- * as an early-C19 factory in the centre of the world's first industrial city, outside the clusters of mills in the suburbs of Ancoats and Chorlton-on-Medlock.

History

The building shows similarity to cotton mills from the turn of the C19, with the four central bays on Newton Street projecting slightly. This might reflect the earliest known development of the site, with a square building in the centre of the block, which is shown on William Green's map of 1787 to 1794. This was probably the first phase of Samuel Barker's mill (the owner of the first phase building on this site). By approximately 1822, a gazetteer of Manchester mills depicted a cotton-spinning mill spanning between Faraday Street and Hilton Street, of seven storeys plus a loft, with a four-storey rear engine house and a five-storey rear extension over a gateway to the rear. Unfortunately this mill suffered a fire in February 1823, which reportedly left 'the whole building...reduced to a heap of ruins'. This strongly implies that the building was completely rebuilt after the fire.

The engineers Wren and Bennett occupied the building by 1831, when James Nasmyth rented space from them in the adjacent building, (then known as their 'old building', on the site of the present Newton Buildings). They described themselves in 1841 as millwrights, machine makers and engineers, and made components for iron-framed buildings, machinery for cotton mills and steam engines, among other items. Although a drawing by Nasmyth does show a seven-storey structure in the 1830s, this was drawn from memory many years later and cannot be relied on. When the building was advertised for sale by Wren and Bennett in 1850, the details confirm that it was its present height, and its roof appears to be original to the fabric. Several Manchester mills of the period incorporate iron in their roof structure, and some

incorporate iron beams, but no others are known with iron ring-beams embedded in the outer walls. The listed contemporary Manchester cotton mills are all between six and eight storeys tall, although shorter examples are known to have existed. It is possible that Marlsbro House was rebuilt as a cotton mill in 1823, and then sold prior to 1831. Fluctuations in cotton prices during the 1820s brought boom and bust conditions and could have forced a sale.

After the 1851 sale, some of the original 42-pane cast-iron windows were replaced with timber sash windows, and the main entrance was relocated to Hilton Street, surrounded by a stone façade. The 1888 Goad fire insurance plan shows that the rear outbuildings were cleared by then, except for the chimney, and the building was in use by J Critchley's umbrella factory and HG Forshaw's costume factory, as well as an unnamed shirt factory. The current fire escapes are not marked on that plan. Prior to an aerial photograph of 1932, the Hilton Street gable was built up to create a flat parapet which wrapped around the first bay of the rear wall. The 1931 and 1962 Goad plans confirm a variety of uses including offices, warehouses and clothing manufacture.

Around 1960, the building was altered to its present appearance, as a raincoat factory by the owners AG Garments. A new full-height reinforced-concrete stair and lift core was inserted in the south end and a new level-access entrance created at the south-west corner, sheltered by a wraparound canopy, now removed. Windows were replaced and the building was rendered front and back, with the large arched rear loading entrance filled in. What remained of the

chimney was removed, and flat-roofed, rendered brick entrances were built for the rear fire escapes from the basement. The Hilton Street parapet was wrapped around the first bay of the front wall. More recently, internal partitions have created smaller spaces on all the floors except the loft, concealing much of the historic fabric from view.

Details

Factory, 1823, probably designed by millwrights and engineers Wren and Bennett.

MATERIALS: red brick with applied cement render, some iron framing, slate roofs.

EXTERIOR: prominently sited at the junction of Hilton Street and Newton Street, in Manchester's 'northern quarter'.

The building is of four storeys plus a basement and loft, and 16 bays long. The front faces north-west, the central four bays projecting by approximately 200mm. Render is applied in a checked pattern of light and dark grey, with grey paint at ground floor level. Windows have modern metal frames, with external roller shutters at the ground floor. Slim concrete sills are visible, but no lintels. At the left is a gable parapet with kneeler. A short parapet rises above the third-floor windows, partly concealing the loft. The right-hand bay has a square parapet which rises to the ridge height of the pitched roof, reading as a stair tower. This is the principal entrance bay, with a mid-C20 entrance surrounded by grey mosaic panels. Another entrance to the ground floor is in the third bay from the right, with modern door and no surround. The pitched roof

is slated with an applied coating. A clerestory is set back from the parapet, with cast-iron stays (actually principal rafters) running at a steeper pitch from the eaves above the glazing, out to the parapet. Returning at the left, the north-east (Faraday Street) wall is four bays deep, with coped, kneelered gable, and matches the front in appearance.

Returning at the left again, the checked render continues only as far as the first windows. The rest of the rear wall is in plain grey-brown render. External metal fire escapes serve the second bay from the right and third from the left, accessed from altered window openings. A small chimney stack rises above the parapet between the fourth and fifth bays from the right, and another projects at the right-hand side of the left-hand bay, which is blind and check-rendered. Single-storey rendered-brick entrances project in bays (from the left) 7 and 11. The roof matches the front in appearance.

Returning at the left again, the south-west (Hilton Street) wall matches the front, with a matching entrance at the left, and a tall wooden door with applied moulded beads creating 18 panels, at the right. INTERIOR: the main construction is of 'slow-burn' type which omits joists in favour of heavy floorboards (probably 7 inches deep) resting directly on the cross-beams, which are centrally supported by a single line of cast-iron columns. Unusually, this is supplemented by cast-iron ring beams built in to the brick walls at the head of each floor. These are formed of inverted T-beams, with iron quadrants across the internal angles of the building. On the third floor the quadrants have empty slots which probably accommodated

vertical wrought-iron tie-rods. The beams also feature metal spigots which angle down into mortices in the ends of the timber cross-beams, with a bolt for securing the fixing. In the end walls the beam soffit exhibits bolts for fixing the ends of the heavy millboard flooring. The combination of these structural elements forms a diaphragm at each floor.

The roof structure is a composite of timber and iron, taking a mansard form. Iron I-section upper rafters are connected by an iron pin to the timber collar. A central wrought-iron tension rod runs from the ridge to the collar. Additional iron T-section rafters run at a steeper pitch down from the collar. The collar rests on cast-iron posts with a shoe for the purpose cast into their heads. A wrought-iron tension rod runs from the shoe to the timber tie-beam. The lower principal rafters are partly external as they rise through the lower-pitched roof below the clerestory, and are fixed to the external face of the shoe. The trusses are connected by cast-iron purlins with lugs to retain timber rafters in place, and which curve upwards at their ends where they are bolted to the principal rafter. Between the trusses, the loft wall is formed of a cast-iron framework which is pinned together, with a middle rail, posts forming three windows between trusses, and a top rail incorporating a gutter for the upper slate roof. The junctions of the middle rail display sockets which would accommodate vertical posts (now absent) supported off the tie-beam, thus supporting the clerestory. The structure now displays some distortion and cracking to the tie-rods and the rails. The wall below the clerestory is timber-boarded.

Much internal subdivision and lining out obscures the historic fabric, and no other features of interest were visible.

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Greater Manchester Archaeological Advisory Service Monument Full Report

Marlsbro House

HER Number 13901.1.0

Listed Building

13/07/2021

Monument Type and Dates

COTTON MILL (AD 18th Century to AD 19th Century - 1780 AD? to 1823 AD)

Evidence DOCUMENTARY EVIDENCE

1780 AD - 1823 AD

FACTORY (AD 19th Century to 21st Century - 1823 AD? to 2050 AD)

1823 AD - 2050 AD

IRON WORKS (AD 19th Century - 1831 AD? to 1870 AD?)

Evidence DOCUMENTARY EVIDENCE

(Former Type) COTTON MILL (AD 19th Century to 21st Century - 1823 AD to 2050 AD)

Use: 1823 AD - 1830 AD

1823 AD - 2050 AD

Description and Sources

Initial development of the study area may be traced to the early 1780s, when William Stevenson of Urmston purchased some 25 acres of fields that corresponded broadly to an area bounded by the present day Oldham Street, Piccadilly, Great Ancoats Street and Port Street. Stevenson laid out a grid of streets, centred on Stevenson Square, ready for development. Late eighteenth-century maps of the study area show it to have contained two blocks of buildings, one fronting onto Newton Street, and the second on the south side of Faraday Street [then named Friday Street]. The character of these buildings is uncertain, although it is likely that those on Faraday Street comprised two properties that were used, at least in part, as dwellings. By 1819 the study area had been developed entirely, and was dominated by a large steam-powered cotton mill, erected along the Newton Street frontage to a height of seven storeys with an engine house to the rear. The building was extensively remodelled to become an iron works by the time of the 1850 OS map, listed as Newton Street Iron Works (OS map) (Wren and Bennett's Machine Works on Adshead 1851). The two properties on the Faraday Street frontage were occupied by small businesses. The machine works was remodelled during the later

nineteenth century, and the former engine house to the rear of the building was demolished and replaced with a large yard area; the two properties on Faraday Street were also demolished. Further remodelling had occurred by the time of the 1891 and 1893 OS maps: the engineering works was reduced to four storeys and reduced in size to create a larger yard area. The building was in multiple occupancy by the late 1870s, and may have been vacant by 1909 as it is not listed in trade directories (Slater). Goad's Insurance plan of 1913 shows the building in use again and incorporating a hoist to each floor in the NW corner and a square-section chimney to the rear elevation. A directory for 1963 lists the building as Marlsbro House, occupied by Marlsbro Ltd, wholesale clothiers. The site has a high potential to contain buried remains of archaeological significance within the yard area to the rear of the extant building. In particular, any surviving buried remains of the early C19 steam power plant associated with the original cotton mill are considered to be of local/borough archaeological importance, and their damage or destruction as part of the proposed development will require an appropriate mitigation strategy. (1)

"I think the building was erected at some date between 1849 and 1888, and [was] given its present exterior in 1930." (2)

Site visited 21st February 2017. Some minor vegetation growth and damaged windows noted; some of the render is coming away also. Fair condition, partly occupied. Below-ground archaeological potential: low. (3)

The building had been erected as a cotton mill by 1819, but was rebuilt after a conflagration in 1823. The current structure comprises six floors, inclusive of basement and attic storey, and is of red brick construction with flat buff stone arches to each window. It was subject to remodelling in 1959–60, when a ground-floor entrance was inserted and the current grey render was applied over the original brickwork. The Hilton Street elevation is four bays wide, and the same 1950s chequerboard render decoration is repeated at every floor level. (4)

Following receipt of an application for a Certificate of Immunity from Listing, Historic England assessed the building in 2019, and in November of that year it was Listed at Grade II:

"Summary

Factory, 1823, probably designed by millwrights and engineers Wren and Bennett as their own manufacturing shop, but possibly a re-purposed room-and-power cotton mill.

"Reasons for Designation

Marlsbro House, a factory building of 1823, is listed at Grade II for the following principal reasons:

Architectural interest:

* as a rare early example of heavy-timber floor construction, a concept providing both robustness and fire-resistance which appears to have originated in Manchester and which strongly influenced the mid-C19 design of industrial buildings in the USA, in particular New England;

* for its unusual variation of a roof designed using both iron and timber elements, in this case including a cast-iron clerestory running the full length of both sides;

* unusually for its date also incorporating iron ring-beams in the walls, to which the timber cross-beams and the heavy floorboards are fixed;

* with little alteration to the technologically interesting structural fabric.

Historic interest:

* as an early-C19 factory in the centre of the world's first industrial city, outside the clusters of mills in the suburbs of Ancoats and Chorlton-on-Medlock." (EXTRACT)(5)

Sources

- (1) Unpublished document: Oxford Archaeology North. 2008. Newton Street, Manchester. Archaeological Desk-based Assessment. Ian Miller & Alan Lupton.
- (2) Unpublished document: Mike Jenner. 2006. An architectural and historical assessment of Marlsbro House (52, 54 & 54a Newton Street, and 39 Hilton Street) Manchester. Mike Jenner. p2
- (3) Digital archive: GMAAS. 2017. GM Textile Mill Survey Review. GMAAS.
- (4) Unpublished document: Salford Archaeology. 2018. Archaeological Desk-based Assessment: Marlsbro House, 52, Newton Street, Manchester. Ian Miller. Gazetteer ref. 1; p123
- (5) Website: Historic England. 2020. The National Heritage List for England: <https://historicengland.org.uk/listing/the-list/>. Accessed 27/02/2020

Appendix IV - Planning Policy and Guidance

Planning (Listed Buildings and Conservation Areas) Act 1990

The Act is legislative basis for decision making on applications that relate to the historic environment.

Section 16 of the Act imposes a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and states that:

[...] in considering whether to grant listed building consent for any works the local planning authority or the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

Local Policy

Manchester City Council: Core Strategy Development Plan

Manchester's **Core Strategy** was adopted on 11 July 2012 and is the key Development Plan Document in the Local Development Framework (LDF).

Policy CC 9: Design and Heritage

Design of new buildings will need to be of the highest standard in terms of appearance and function. The standards and guidance explained in other LDF policies should be the basis for the approach to design, with particular attention to be given to the City Centre context and character. Development in Manchester City Centre should preserve or enhance the heritage assets that have been identified,

including listed buildings, conservation areas and scheduled ancient monuments. The Council will support high density and mixed use development in the City Centre, but developers must recognise the specific design challenges that must be overcome to ensure complementarity of function and form. New development must support the range of uses the Council expects in the City Centre and contribute to a coherent and integrated physical environment.

Policy EN 3: Heritage

Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre. New developments must be designed so as to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance, including scheduled ancient monuments, listed buildings, registered parks and gardens, conservation areas and archaeological remains.

Proposals which enable the re-use of heritage assets will be encouraged where they are considered consistent with the significance of the heritage asset.

The **Unitary Development Plan** for the City of Manchester (UDP) was adopted by the Council on 21 July 1995; the following relevant policies remain extant.

18. CONSERVATION AREAS

DC18.1

The Council will give particularly careful consideration to development proposals within Conservation Areas.

- a. *The Council will seek to preserve and enhance the character of its designated conservation areas by carefully considering the following issues:*
 - i) *the relationship of new structures to neighbouring buildings and spaces;*
 - ii) *the effect of major changes to the appearance of existing buildings;*
 - iii) *the desirability of retaining existing features, such as boundary walls, gardens, trees, (including street trees);*
 - iv) *the effect of signs and advertisements;*
 - v) *any further guidance on specific areas which has been approved by the Council.*
- b. *The Council will not normally grant outline planning permission for development within Conservation Areas.*
- c. *Consent to demolish a building in a conservation area will be granted only where it can be shown that it is wholly beyond repair, incapable of reasonably beneficial use, or where its removal or replacement would benefit the appearance of character of the area.*
- d. *Where demolition is to be followed by redevelopment, demolition will be permitted only where there are approved detailed plans*

for that redevelopment and where the Council has been furnished with evidence that the development will be undertaken.

- e. *Development proposals adjacent to Conservation Areas will be granted only where it can be shown that they will not harm the appearance or character of the area. This will include the protection of views into and out of Conservation Areas.*

19. LISTED BUILDINGS

DC19.1

In determining applications for listed building consent or planning applications for development involving or having an impact on buildings of Special Architectural or Historic Interest, the Council will have regard to the desirability of securing the retention, restoration, maintenance and continued use of such buildings and to protecting their general setting. In giving effect to this policy, the Council will:

- a. *Not grant Listed building consent for the demolition of a listed building other than in the most exceptional circumstances, and in any case, not unless it is satisfied that every possible effort has been made to continue the present use or to find a suitable alternative use;*
- b. *Not permit a change of use of a listed building, where it would have a detrimental effect on the character or appearance of the building;*

- c. *Not permit any external or internal alteration or addition to a Listed building where, in its opinion, there would be an adverse effect on its architectural or historic character;*
- d. *Seek to preserve and enhance the settings of listed buildings by appropriate control over the design of new development in their vicinity, control over the use of adjacent land, and where appropriate, by the preservation of trees and landscape features;*
- e. *Permit demolition only where there are approved detailed plans for redevelopment and where there is evidence of a firm building contract;*
- f. *Not permit alterations to a listed building which would prevent the future use of any part of the building, in particular upper floors or basements, or where poor maintenance is likely to result.*

Stevenson Square Conservation Area

The following information was taken from the 'Conservation Areas' page on Manchester City Council's website.

Introduction

Stevenson Square conservation area lies on the north-eastern edge of the city centre of Manchester. It is one of a group of three designated by us in February 1987; the others are Shudehill and Smithfield. Stevenson Square is the most easterly of the city centre

conservation areas, and was subsequently extended in December 1987 to include houses on Lever Street and Bradley Street.

The original area is bounded by Oldham Street (a common boundary with the Smithfield conservation area), Great Ancoats Street (a common boundary with the Ancoats conservation area), Spear street, faraday Street, brewer Street, China Lane, Hilton Street, the rear of Back China Lane, Dale Street, Lena Street and Piccadilly. The extension to the conservation area is bounded by Spear Street, Houldsworth Street, Lever Street and Faraday Street.

Stevenson Square and its building today
The Stevenson square conservation area represents a significant portion of the city centre in which the majority of Victorian buildings remain intact. Many are listed by the Department of the Environment as being of special architectural or historic interest. Very few buildings from the 18th century are still standing in the conservation area. The earliest include a few groups of houses and two public houses.

Numbers 69-77 Lever Street form a row of five three-storey merchants' houses with Tuscan pilaster door cases and sash windows with single glazing bars.

At the time of construction in 1787, the residences were also places of work. Skilled artisans lived in the three-room (one up, one down, and basement) 'back houses' which were built in the back yards and fronted on to Bradley Street. These dwellings were large by

comparison with other, poorer houses built later in the vicinity. This group of houses is unique in the world, as they are the only example of their type still standing.

Numbers 8-14 Lever Street also form a group of Georgian houses, larger and more elaborate than 69-77, with two having acanthus leaf capitals and fluted entablature on the Tuscan pilaster door cases.

Numbers 50-62 Port Street are small, three-storey Georgian houses which were also used for business purposes. In this case, shop fronts were added in the mid-19th century. Just one of this group, no. 54, has a typical fustian weavers' horizontal, sliding-sash window at eaves level.

Numbers 24-28 Dale Street form a small group of Georgian houses, two of which have been converted to a public house.

The Brunswick Hotel on Piccadilly is an early-19th century three-storey building which has been extended to include nos. 2 and 4 Paton Street. They are finished in stucco and have Tuscan pilaster door-cases.

The majority of buildings of architectural or historic interest in the conservation area are Victorian or early-20th century. Most are related to the cotton industry, often warehouses, showrooms or workshops. These buildings are taller than the earlier examples and create a varied matrix of building mass, divided by largely dark, narrow streets. Wealth produced by the cotton industry can be seen reflected in the buildings, either stone or brick with stone dressings, many of which are

elaborately decorated. Towards the end of this period terracotta became popular and was extensively used either in conjunction with brick or on its own.

The most significant street redeveloped for textile uses during the Victorian and Edwardian periods is Dale Street. It changes direction at the junction of Newton Street and Port Street, increasing the importance of the buildings at this point.

Number 35 Dale Street is a particularly fine example constructed in buff terracotta and orange-red brick, with numerous pinnacles and pediments forming an interesting skyline.

Numbers 69-75 Piccadilly form a symmetrical five-storey stone building in Victorian Gothic style, with grouped windows in the centre bays, built around 1850. Numbers 77-83 Piccadilly were designed by Clegg and Knowles and dated 1877. A four-storey stone building with attic floor in Victorian eclectic style, which is richly decorated with stone carvings inspired by several sources.

107 Piccadilly is a Jacobean-Baroque style warehouse and showroom with offices, designed for a cotton manufacturer. Constructed in 1899 of red sandstone and red brick, it is a typical, lively design by local architect Charles Heathcote, who developed his own, inimitable style.

No. 50 Newton Street is an early-20th century five-storey building with attic dormers. The three middle floors are linked by giant arcade windows with buff terracotta quoins contrasting with smooth red brick.

The older streets would originally have been muddy tracks. The most important of these were later cobbled. With the increased transportation demands of commerce in the world's first industrial city, the Victorians paved the streets with durable gritstone setts. In some smaller streets these are still visible, together with cast-iron kerbs which were resistant to damage otherwise caused by the iron rims of cart wheels.

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (July 2021). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to 'Conserving and enhancing the historic environment', the framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

Paragraph 7 of the Framework states that the purpose of the planning system is to 'contribute to the achievement of sustainable development' and that, at a very high level, 'the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs'.

At paragraph 8, the document expands on this as follows:

Achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives:

a) an economic objective – to help build a strong, responsive and competitive economy, by ensuring that sufficient land of the right types is available in the right places and at the right time to support growth, innovation and improved productivity; and by identifying and coordinating the provision of infrastructure;

b) a social objective – to support strong, vibrant and healthy communities, by ensuring that a sufficient number and range of homes can be provided to meet the needs of present and future generations; and by fostering well-designed, beautiful and safe places, with accessible services and open spaces that reflect current and future needs and support communities' health, social and cultural well-being; and

c) an environmental objective – to protect and enhance our natural, built and historic environment; including making effective use of land, improving biodiversity, using natural resources prudently, minimising waste and pollution, and mitigating and adapting to climate change, including moving to a low carbon economy.

and notes at paragraph 10:

10. So that sustainable development is pursued in a positive way, at the heart of the Framework is a presumption in favour of sustainable development (paragraph 11).

With regard to the significance of a heritage asset, the framework contains the following policies:

195. Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this into account when considering the impact of a proposal on a heritage asset, to avoid or minimise any conflict between the heritage asset's conservation and any aspect of the proposal.

In determining applications local planning authorities are required to take account of significance, viability, sustainability and local character and distinctiveness. Paragraph 197 of the NPPF identifies the following criteria in relation to this:

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- c) the desirability of new development making a positive contribution to local character and distinctiveness*

With regard to applications seeking to remove or alter a historic statue, plaque, memorial or monument (whether listed or not), paragraph 198 states that:

...local planning authorities should have regard to the importance of their retention in situ and, where appropriate, of explaining their historic and social context rather than removal.

With regard to potential 'harm' to the significance designated heritage asset, in paragraph 199 the framework states the following:

...great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

The Framework goes on to state at paragraph 200 that:

Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:

- a) grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
- b) assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed*

buildings, grade I and II registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

Where a proposed development will lead to 'substantial harm' to or total loss of significance of a designated heritage asset paragraph 201 of the NPPF states that:

...local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

a) the nature of the heritage asset prevents all reasonable uses of the site; and

b) no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and

c) conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and

d) the harm or loss is outweighed by the benefit of bringing the site back into use

With regard to 'less than substantial harm' to the significance of a designated heritage asset, of the NPPF states the following;

202. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should

Other Relevant Policy Documents

Historic England: Historic Environment Good Practice Advice in Planning (March 2015)
Historic England: Conservation Principles and Assessment (2008)

