Manchester Art Gallery



Heritage Impact Assessment
July 2025

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1.0

Introduction

1.0 Introduction

1.1 Background

This Heritage Assessment has been prepared to support the application for Planning and Listed Building Consent for proposed works to the Grade I listed Manchester Art Gallery (i.e. the 'Site'). The following report provides an understanding of the heritage significance of the asset and assess the potential impacts of the proposed development on this significance.

This Assessment has been prepared as acknowledgement of the Site's Grade I listed status and location within the George Street Conservation Area.

The application for listed building consent addresses the Grade I listed Art Gallery Building exclusively.

NOTE: The proximity of the Art Gallery to the adjoining Grade II listed Athenaeum is also acknowledged. The proposed scheme will have no material impact on the Athenaeum, and due to the small scale and confined nature of the proposals, will not have an impact on the setting or character of the asset overall. Consequently, the potential impact of the scheme on the Athenaeum is not considered further within this report.*

1.2 Project Context

This application relates to the proposal to install a new high quality resilient floor finish in Gallery 1 (the Children's gallery, located on the ground floor) to expand the Gallery's existing family visitor offering in the space.

1.3 Methodology

The document surveys the heritage, providing an overview of important information to foster better understanding of the site and its context. This is done through an assessment of historical development and the surrounding area. This is followed by an assessment of significance, based on the information gathered. Significance is assessed in relation to the heritage interests outlined by Historic England. The aim of the assessment is to understand the site through analysis of physical evidence and desktop research. A description of the site and its history will help to provide context for this significance assessment and inform the basis for heritage impact judgements.

This report has been written in accordance with the *National Planning Policy Framework (2024)*, *Historic England's Statements of Heritage Significance (2019)*, and *Conservation Principles, Policies & Management for the Sustainable Management of the Historic Environment (2008)*, and *BS7913 - British Standards Guide to the Conservation of Historic Buildings.*

The Historic Environment Record (HER) has been consulted as standard and the results of the HER search have been used to inform the contents of the report.

1.4 Authorship & Ownership

This document has been prepared by Hannah Bellerby, Senior Architect and Freya Needham MA, Heritage Consultant at **Buttress**, and reviewed by Jenna Johnston MA (Hons) MSc IHBC, Associate Heritage Consultant at **Buttress.**

1.5 Location and Description

Manchester Art Gallery is situated in the heart of the city centre. It is bounded by Mosley Street, which is the site's principal entrance, Princess Street, George Street, and Nicholas Street. It occupies a whole city block, without direct neighbours. The Art Gallery is composed of 3 connected buildings, with the City Art Gallery facing onto Mosley Street, The Athenaeum along Princess Street and the later extension, connecting the two.

1.6 Use & Management

Manchester Art Gallery is the city art gallery, with the Athenaeum serving as an annex following a previous remodelling. Both buildings are owned by Manchester City Council, and are currently in use and open to the public.

1.7 Designations

The Art Gallery is Grade I Listed, and the Athenaeum is Grade II* Listed, and is located in the George Street Conservation Area. It also sits within close proximity to the Whitworth Street and Princess Street Conservation Area, St Peter's Square Conservation Area, Albert Square Conservation Area, and Upper King Street Conservation Area.



Figure 1 Location Plan

- Site Boundary

2.0

Understanding the Heritage

2.0 Understanding the Heritage

2.1 Description of the Heritage

Following description of the built form has been informed by the Historic England Listing Description, which can be found in full in 8.0 Appendices.

2.1.1 Art Gallery

The building is built of rusticated ashlar, with a rectangular plan that runs parallel to the street, but is set back from it. It features a projecting central portico and is built in the Greek Ionic style.

The building has two storeys but appears as one, with a central attic. It has a symmetrical composition with a 3:5:3-bay main range flanked by slightly-projected pavilions, raised on a plinth.

A pedimented portico of six giant Ionic columns and three-bay colonnaded side ranges with Ionic columns in antis add to its grandeur. The building also features plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice, and plain parapet with moulded coping. The rectangular attic behind the portico is flanked by set-back parapets over the side ranges.

The portico, which is approached by full-width steps, features a large doorway with a moulded architrave and cornice on consoles. The rear walls of the colonnaded side ranges have windows with plain reveals. The pavilions each have three sashed windows at ground floor level with simple architraves and cornices, and three small rectangular panels above with statuary. The attic forms a lantern to the entrance hall and has small windows with pilaster jambs, and a frieze and moulded cornice with roundels, among other details.

Interior, a square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

2.1.2 George Street Conservation Area

The George Street Conservation Area connects several central areas of Manchester city centre. Dating back to the Georgian period when its grid street patterns were formed, its growth centred on cultural and scientific progress throughout the 19th century, with the Manchester Institute of Fine Arts and Athenaeum built in the 1830s.

The area saw residential decline to clear the path for industrial growth throughout the Industrial Age, before encountering a lull with the decline of the cotton industry by the mid-20th century.

Throughout the latter half of the 20th century growth picked up again with the development of 'Chinatown', still popular today as the area continues to attract residential growth.

2.2 History & Development

2.2.1 Construction and Early History

The main gallery building was constructed between 1824 and 1835, designed by Sir Barry Charles, for the Royal Manchester Institution learned society.

The Manchester Art Gallery provides the following summary of it's history:

...a small group of reformers pushed for the creation of a free public art gallery. Inspired by Ruskin, it was intended to provide a refuge from the toxic effects of life and work in an industrial city, to provide respite and moral education for the city's working classes through exposure to beauty.

The members of the Royal Manchester Institution for the Promotion of Literature, Science and the Arts offered its building to house the new gallery, and its own collection of 150 artworks – mostly paintings, works on paper and sculpture – to start it off. The RMI had been established in 1823 to counteract Manchester's widely held reputation as a place of commercial philistinism.

Its Mosley Street building, designed by Charles Barry in the Greek Revival style, opened in 1835, housing concerts, lectures, a growing art collection and the newly founded School of Design, later to become the Manchester School of Art. Visitors to the RMI were welcome, on payment of a 6d entrance fee.

By 1882, however, the Institution's finances were in decline and this essentially private enterprise was given over to the city, on condition that the Manchester Corporation spend a minimum of £2000 per year for the next 20 years purchasing new work for the collection.

Manchester City Art Gallery duly opened in January 1883, offering free entry for all.[1]

The Athenaeum building was constructed between 1836 and 1837 as a cultural club, and was later added to the gallery complex in 1838 to provide additional exhibition space.

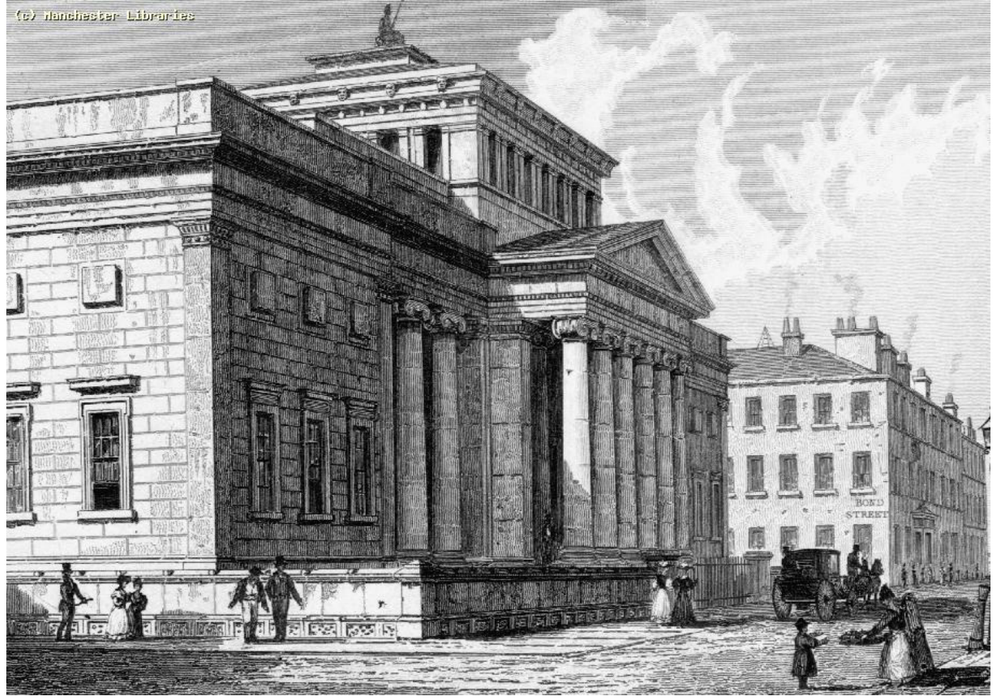




Figure 2 Top: Etching of the Art Gallery, 1936 © Manchester Libraries[2]
Figure 3 Bottom: Athenaeum Building, 1895 © Manchester Libraries[3]

2.2.2 20th Century

During the 20th Century the Art Gallery grew in popularity as the collection continued to expand.

In 1913, the Manchester Art Gallery was the subject of an attack by the Suffragettes. This was the first attack on artwork by the group.

On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year. [5]



Figure 4 Group of Suffragettes: Annie Briggs, Evelyn Manestra, Lillian Forrester, 1913 © Manchester Libraries[4]

2.2.3 Later History & The Gallery Today

In 1994 RIBA Competitions launched a design competition to refurbish the existing buildings and join the main gallery with the Athenaeum building with a new link block, on the site of the existing car park.

The competition was won by Michael Hopkins and Partners, and the gallery was closed in 1998 for construction. Following the £35 million development, the gallery reopened in 2002.

The Gallery collection continues to expand, currently holding over 46,000 objects, including:

- 13,000 items of fine art
- 13,000 design and craft objects
- 21,000 items of clothing[6]

The museum is open to the public Tuesday - Sunday, and offers free entry to all visitors.

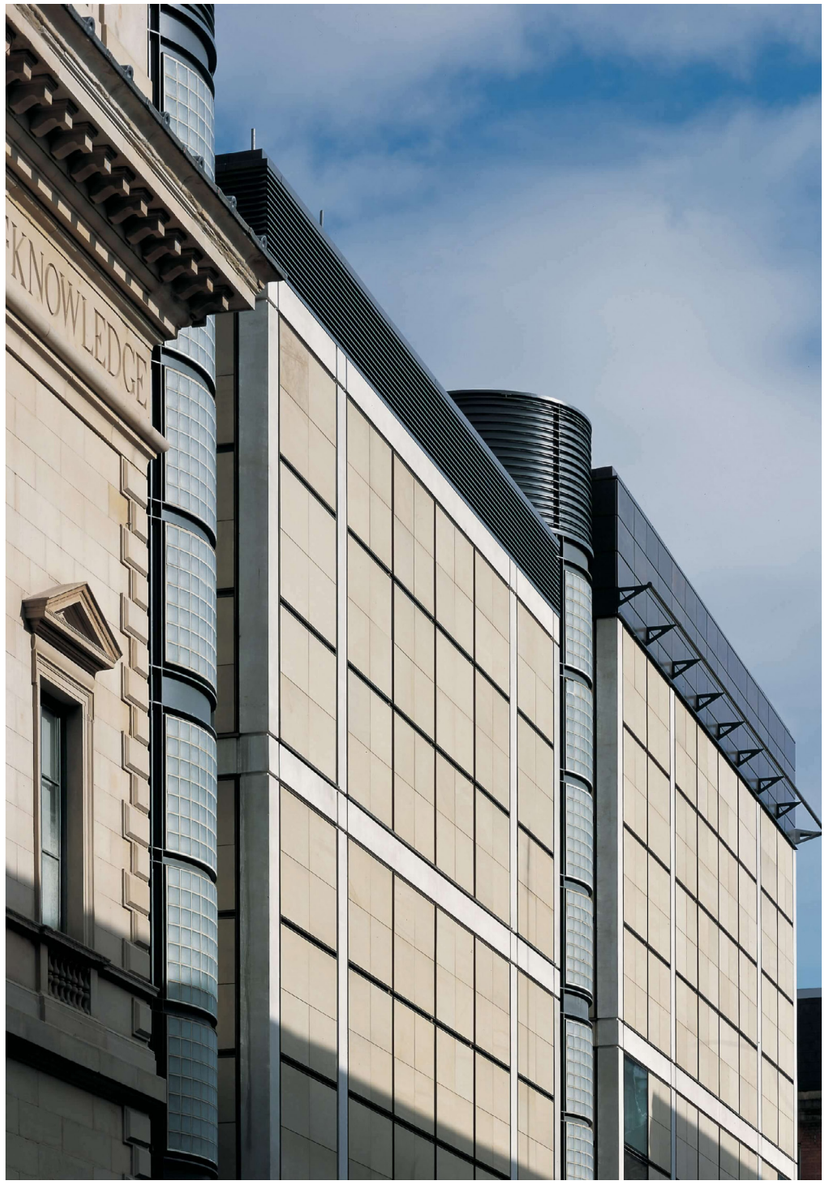


Figure 5 2002 Extension, Exterior © Hopkins Architects[7]



Figure 6 2002 Extension, Interior © Hopkins Architects[8]

3.0

Assessment of Significance

3.0 Assessment of Significance

Following guidance outlined in Historic England's Conservation Principles, Policies and Guidance (2008), along with the more recent Historic England Advice Note 12 Statements of Heritage Significance: Analysing Significance in Heritage Assets.

The level of significance will be assessed based on the scale below:

Levels of significance

Exceptional	Heritage interests having national or international importance, usually found where assets are designated at Grade II*, Grade I, Scheduled Monuments.
High	Heritage interests having national importance, usually found where assets are designated at Grade II*.
Medium	Heritage interests having regional importance, usually found where assets are designated Grade II. Also, generally applies to Conservation Areas.
Low	Heritage interests that make a positive contribution to their area, group or setting. Usually, Non-Designated Heritage Assets and historic townscapes.
Neutral	Historically unimportant.

Understanding of significance is broken down into the following categories:

Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural + Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

3.1 Manchester Art Gallery

3.1.1 Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

There are no significant archaeological finds or excavation sites associated with the Manchester Art Gallery site or building itself. The building was originally constructed in the early 19th century, and while it has undergone several renovations and extensions, there are no indications that any significant archaeological remains were encountered during these works.

Nonetheless, the city centre has a rich archaeological resource, with evidence of human activity dating back to prehistory, and the potential for archaeological activity should be considered more closely when it is deemed necessary.

The archaeological interest of the site is **low.**

3.1.2 Architectural and Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved.

More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Architecturally, the Gallery is a exceptionally high-quality example of Victorian Neo-Gothic design. Constructed in the 1820/30s, the building hosts a striking facade featuring pointed arches and intricate carvings. Over the years, the building has undergone several extensions and renovations, with the most recent being completed in 2002.

3.1.2.1 Sir Charles Barry

The Gallery building and the Athenaeum both hold architectural interest due to their association with architect Sir Charles Barry. Barry was, and still is, nationally renowned for his work including major projects such as the rebuilding of House of Parliament, including the design of the Elizabeth Tower (Big Ben), the remodelling of Trafalgar Square, and the remodelling of numerous significant stately homes such as Highclere Castle, Cliveden House, and Trentham Hall. The Art Gallery is a fine example of his work.

3.1.2.2 Style and Form

Unusual within the streetscape, the Art Gallery building makes a landmark contribution to Mosley Street, with its form and design being an intrinsic part of its identity. The building is of exceptional material quality and makes a positive contribution to its setting.

The Art Gallery is Grecian in style, and is the only example of Charles Barry's public work to have been completed in this style. The building features many classical elements, including Ionic columns, pilasters, and a grand pediment, which give it a stately and imposing appearance. The architectural design reflects the cultural aspirations of the time and signifies the importance of knowledge and culture.



Figure 7 Sir Charles Barry, photographed by John Watkins[9]

3.1.2.3 Collections

In addition to its impressive architecture, the Manchester Art Gallery is known for its diverse collection of art and artefacts, ranging from pre-Raphaelite paintings to contemporary installations. The collection includes works by many renowned artists, including, William Holman Hunt, and Ford Madox Brown. The gallery also holds objects from various periods, including Art Nouveau, Arts and Crafts, and Art Deco.

Overall, the architectural and artistic interest of the site is **exceptional.**



Figure 8 Gallery Interior, 1895 © Manchester Libraries[10]

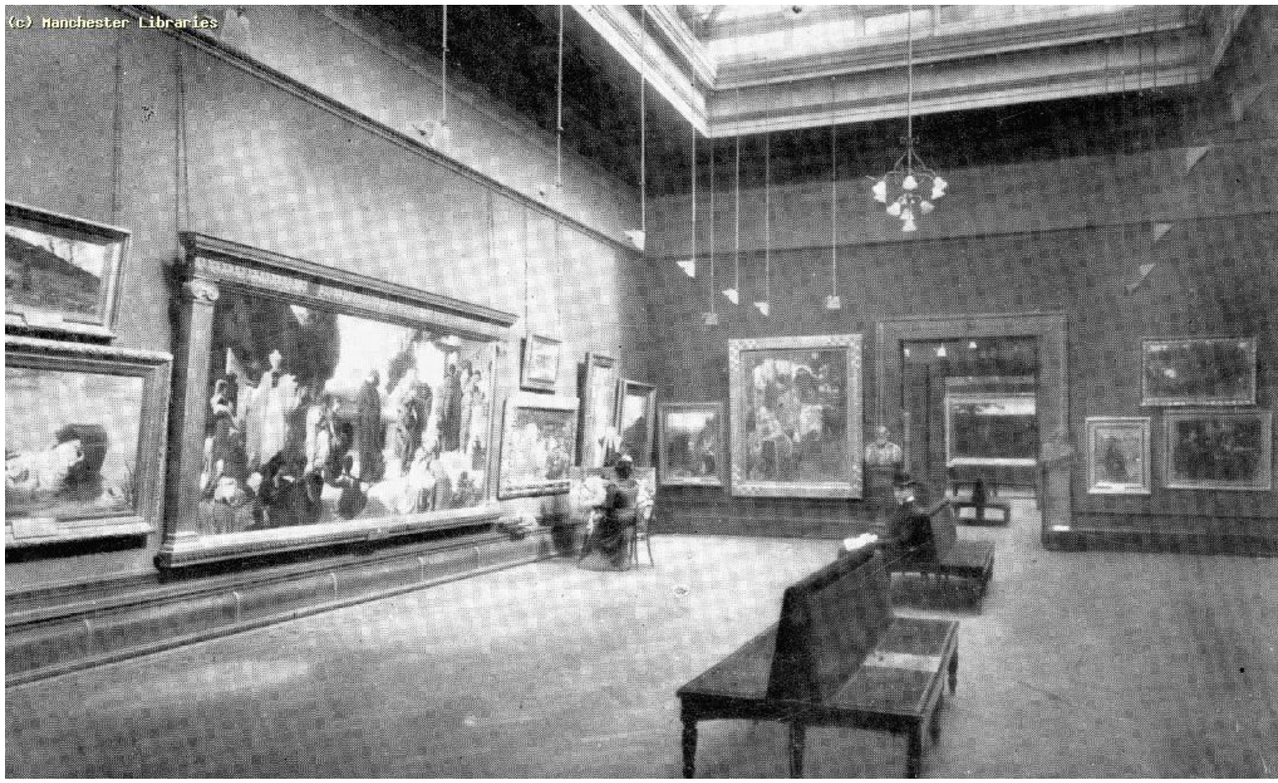


Figure 9 Gallery Interior, 1895 © Manchester Libraries[11]

3.1.3 Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.4.2 Significance of Manchester Art Gallery & Athenaeum.

3.1.3.1 Communal Value

Funded in 1823 by a group of local industrialists, at a time when Manchester was a thriving industrial city, and the gallery was established to provide a space where local people could access and appreciate art and culture.

Since it's opening, the gallery has acted as a place of social and cultural interaction and reflection. The gallery will hold memories and meaning for many of its visitors, not only due to associations with the buildings themselves, but also in association with the collections which the gallery holds.



Figure 10 View of a Busy Mosley Street, Manchester Art Gallery can be seen to the right, 1921 © Manchester Libraries[12]

3.1.3.2 Cultural Value

Over the years, the gallery has played a significant role in the development of the city's cultural identity. It has hosted numerous exhibitions and events, showcasing the work of both local and international artists. The gallery has been instrumental in promoting the city's artistic heritage, particularly in the fields of painting an sculpture.

One of the most significant moments in the history of the Manchester Art Gallery was the creation of the Manchester School of Art in 1838. This institution, which is now part of Manchester Metropolitan University, played a vital role in shaping the city's artistic culture, producing many prominent artists and designers.

3.1.3.3 Political History

The gallery has been involved in many social and political movements throughout its history. In 1857, for example, the gallery hosted a public meeting that led to the formation of the National Association for the Promotion of Social Science. The organisation aimed to promote social reform and improve the lives of working-class people in Britain.

The site also holds historic interest due to its association with the Suffragette movement and the associated attack on the gallery in 1913.

Overall, the Manchester Art Gallery has played an essential role in the cultural, social, and political life of Manchester and the UK. Its history is closely linked with the city's development, and it continues to be an important cultural institution.

The historic interest of the site is **exceptional**.

3.1.4 Summary

Manchester Art Gallery is considered to be of **exceptional** significance, as one of the most significant buildings within Manchester City Centre.

3.2 George Street Conservation Area

The George Street Conservation Area is considered to be of high significance as a prominent central area within Manchester area city centre, retaining strong evidential and historical value of its Georgian formation and subsequent economic development.

George Street is a busy commercial district with a range of building uses including retail, food and beverage, banking and residential. The conservation area also incorporates China Town. Associated with the cultural and scientific successes of the time, the area is defined by its grid pattern streets and larger commercial and civic buildings.

The Art Gallery makes a positive contribution to the conservation area as a high-quality, landmark building, associated with the cultural rise of Manchester.

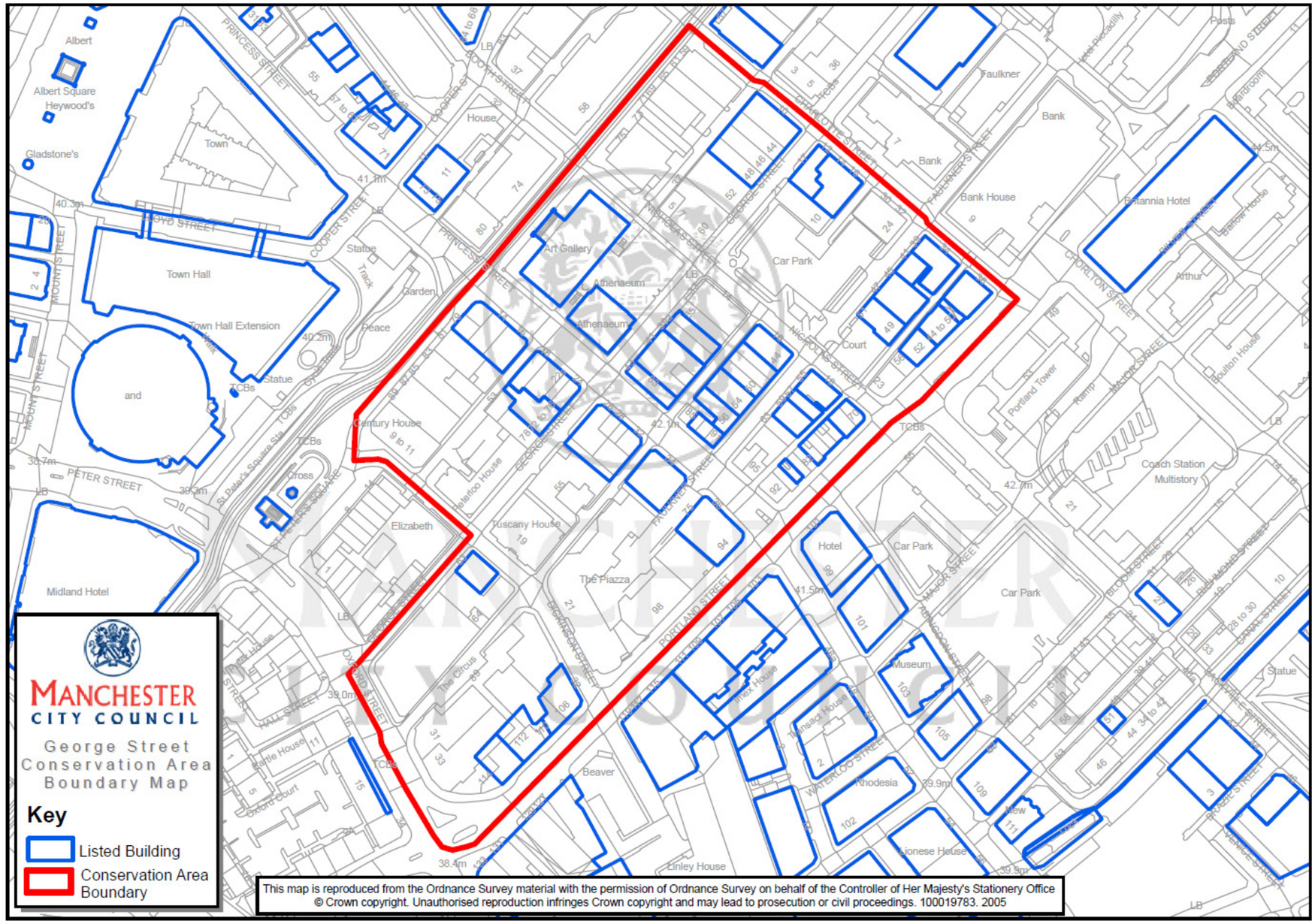


Figure 11 Map showing the boundary of the George Street Conservation Area © Manchester City Council.

4.0

Summary of Proposed Works

4.0 Summary of Proposed Works

4.1 Proposed works

The floor finish proposed is the Forbo Marmoleum linoleum which is a sustainable, hygienic and resilient sheet floor covering. This floor finish has recently been installed in Art Store 2 as part of the wider building refurbishment works.

A decoupled floor covering system is proposed which can be installed (and removed) without causing damage to the substrate. The system comprises of a foam intermediate layer, followed by two layers of self-adhesive MDF boards glued to each other to accommodate the floor covering.

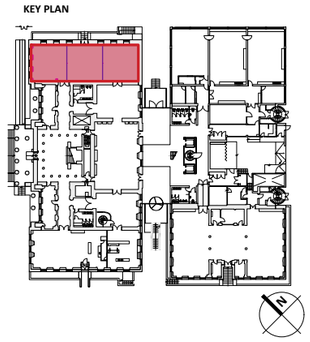
The total thickness of the flooring system, including the Marmoleum, is 13.5mm. A gap of 6mm is required around the perimeter of the room between the panels and walls which will be covered with a suitable flooring trim.



Figure 12 Children's Gallery as existing
[Source: Manchester Art Gallery]



Figure 14 Proposed Gallery 1 Floor Finish
Forbo Marmoleum Vivace in 'Sunny Day'



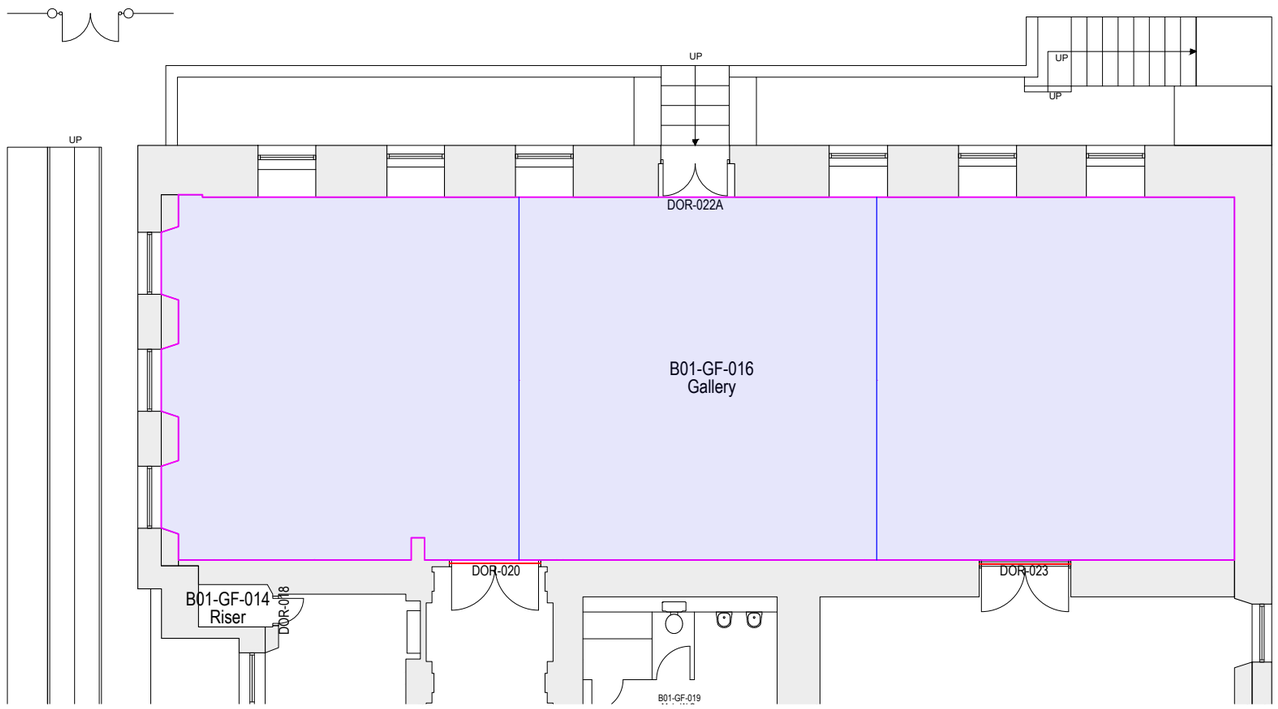


Figure 13 Proposed Gallery 1 Floor Finish Plan

4.2 Alternative Options Considered

4.2.1 Exposed Perimeter Edge

An alternative approach of containing the new flooring to the centre of the room to allow a section of the perimeter boards to be left exposed was explored.

A similar approach was utilised in the new Science Academy Learning Spaces at the Museum of Science and Industry within the Grade I listed Station Building, whereby a central area of carpet was laid in the space contained at the edges by a flooring trim (see Figure 14 below).

This approach could be applied to the proposed Forbo Quickfit floor system with the addition of a suitable ramped perimeter trim to secure the floor covering at the edges. Some remedial works would therefore be required to the exposed floorboards at the perimeter including, but not limited to, re-finishing; infilling gaps (with putty / filler or timber fillets for larger gaps); and renewing defective fixings.



Figure 15 Science Academy Learning Spaces at SIM

This approach has been discounted for the following reasons:

- Further sanding of the floorboards at the exposed edges wouldn't be appropriate considering the extensive previous sanding and subsequent thinning of the boards.
- Gallery 1 is used as a flexible space with many different uses, including mother and baby events with small children and babies crawling on the floor. The condition of the floor with uneven edges, risk of splinters and protruding fixings therefore causes H&S concerns.
- Gallery 1 is extensively used by school age children doing art activities that require a cleanable floor – the current floor has large gaps for materials, paint etc. to fall into / get stuck in and is not practical for cleaning.
- The gallery currently has no suitable space for large school groups to eat in and they want to add this as an offering to further enhance the functionality of the gallery. This requires a more hygienic floor finish. The gaps in the floor as existing would result in food dropping through the floor around the exposed perimeter and further increasing the pest problem already seen in the gallery.
- The flexible use of the space means that having a level difference (~13mm) between the new and old floor covering would hinder what art installations can go along the walls as well as problems with desks, benches, chairs and work stations etc.
- The threshold trim - whilst under 15mm which is considered suitable for accessible thresholds - may present a trip hazard for small children.
- The threshold trim would be required to be mechanically fixed down to the boards resulting in a level of harm to the existing floorboards.

4.2.2 Loose Lay Flooring

An alternative approach of a more temporary flooring solution was also considered. This included the possibility of utilising loose-lay (i.e. no fixings to the floor) soft play matts, similar to those shown in Figure 15. This would allow the flooring to be removed when the space is not in use by family groups.

Whilst this option would provide a cleanable and hygienic floor finish, it has been discounted for the following reasons:

- There is no available dedicated storage space for the flooring matts when the space is not in use
- This option presents increased logistical considerations for continual removing and relaying of the flooring
- Does not meet the design aspirations of the gallery for the space
- Reduced service life of loose-lay flooring does not align with the sustainability requirements of the funding allocated for the works

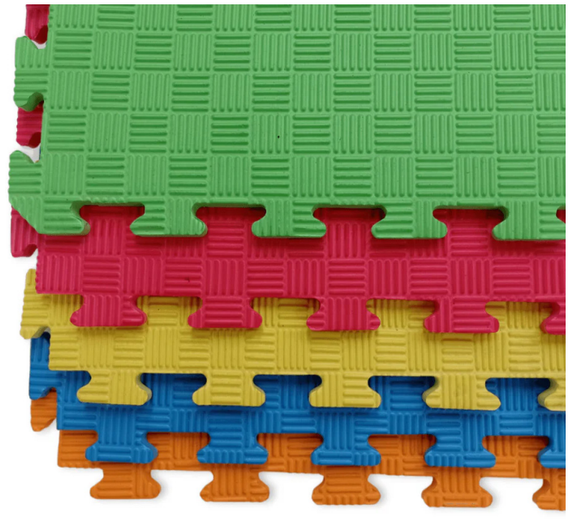


Figure 16 Example of modular loose-lay flooring

4.2.3 Zoned Application

An approach which explored zoning the space into 'activity areas' and correspondingly applying the floor finish to specific zones (e.g. where eating / art activities are to take place) was also discussed with the gallery.

This option was discounted for the following reasons:

- Creating a zoning plan does not provide the flexibility required for the changing nature of exhibitions and activities in the space
- The gallery expressed concern over small children staying within prescribed zones, despite best intentions
- Zoning the gallery around one specific exhibition or use conflicts with the terms of the funding for the works
- This proposal would leave areas where the floorboards are still exposed, and therefore would not address the health and safety concerns regarding children and family groups using the space (including protruding fixings, large gaps between boards, pest problems etc. - please refer to section 7.0 for further information on the problems with the existing floor)

5.0

Heritage Impact Assessment

5.0 Heritage Impact Assessment

The following section will present a summary of the proposed works, followed by an assessment of the potential impacts on the heritage.

Impacts will be assessed and scaled per British Standards BS7913 guidance for the scale of impacts, which correlates with the ICOMOS Guidance on Heritage Impact Assessments.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	**Negligible Change**	**Minor Change**	**Moderate Change**	**Major Change**
Exceptional	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/ Slight	Moderate/ Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 1 Significance/Scale of Impacts Table

Scale of Change

No Change	No material change to the heritage asset or its setting.
Negligible Change	A small change or alteration, but unimportant. Having no visual or indirect impacts on the asset or its setting. Slight changes to use or access.
Minor Change	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.
Moderate Change	Changes to an element, including replacement, or insertion of a new element, where the asset or its setting has clearly been modified. Noticeable indirect impacts.
Major Change	A change of great extent, including the complete removal of an element. Changes to most or all of the asset or its setting. Total alteration of the asset. Extreme indirect impacts.

Scale of Impact

Major beneficial	The proposal will have an exceptionally positive impact on the significance of the heritage.
Moderate beneficial	The proposal will have a substantial positive impact on the significance of the heritage.
Minor beneficial	The proposal will have some limited positive impact on the significance of heritage.
Neutral	The proposal does not affect the significance of the significance of heritage.
Minor adverse	The proposal will have some limited negative impact on the significance of the heritage.
Moderate adverse	The proposal will have a substantial negative impact on the significance of the heritage.
Major adverse	The proposal will have a serious and irreversible impact on the significance of the heritage.

5.1 Impact on Manchester Art Gallery

The new flooring will result in a **minor change** to the asset, having a **moderate/ large** impact that is **moderate beneficial** in nature.

The proposed works will have no direct impact on the historic fabric of the gallery. The floor covering system is fully decoupled, meaning it can be installed and removed without causing damage to the original timber floor beneath. This ensures the proposal is entirely reversible and aligns with best practice in the conservation of historic interiors. From a fabric perspective, the intervention is considered low risk.

There will, however, be a degree of visual change as a result of the new floor finish. The introduction of a contemporary material will alter the appearance and character of the space, which must be acknowledged. This impact is localised and has been justified on operational grounds, given the intended use of the room as a children's space requiring a safe and hygienic environment.

Alternative options have been appropriately explored and discounted, with the current approach representing a more balanced solution. While there is a modest impact on the appearance of the space, this is outweighed by the practical benefits and the lack of harm to historic fabric.

5.1.1 Summary of Impact

Overall, the proposed works will result in **no harm** to the fabric of the designated heritage assets. The works will however result in l**ow less than substantial harm** to the character of the art galley space. This **harm is localised and will not compromise the overall significance or special interest of the asset** in the long-term.

5.2 Impact on the George Street Conservation Area

Due to the strictly internal nature of the works, there is no scope for direct impacts on the character or appearance of the conservation area.

5.2.1 Summary of Impact

The proposed works will result in **no change** to the conservation area which will result in a **neutral impact**.

Overall, the proposed works will result in **no harm** to the significance of the George Street Conservation Area.

6.0

Justification Statement

6.0 Justification Statement

6.1 Protection of Historic Fabric

A condition survey of the existing floor was undertaken in May 2025 by Hutton & Rostron. The survey revealed that the existing boards are unusually thin (18mm) for the material, quality of building and its period of construction. This has likely resulted from repeated re-surfacing of the floor using industrial sanding machines.

The floorboards in their current condition are considered to be at the practical limit of serviceability therefore no further sanding of the boards should be undertaken. The proposed floor finish will provide a protective covering to the existing boards, which are considered to be contemporary with the first construction phase of the 1820s-1830s building, preventing further wear and tear from foot traffic and general use.

6.2 Materials & Design

Materials and finishes have been carefully chosen to suit the specific requirements of the use of the space as a children's gallery, specifically relating to ease of cleaning and hygiene.

The proposal for the installation of the new floor finish is Forbo's 'Quickfit' installation method which is a decoupled floor covering system that can be installed, and subsequently removed, without causing damage to the substrate.

No loss of historic internal finish is proposed.

6.3 Public Benefit & Safety

The children's gallery is used by hundreds of families every month, including very young children, who spend time playing and crawling on the floor. There are existing concerns over the safety of the existing boarded finish in the gallery. The following issues have been noted by the gallery staff:

- The nails holding the floorboards in place regularly need to be hammered back in for safety reasons
- Gaps between the boards cause issues with pests (mice and moths) due to crumbs falling between the gaps
- Difficulty keeping the floor clean due the uneven surface

The reason for the works is therefore as follows:

- To improve the condition of the floor from a Health and Safety perspective
- To expand the existing offering by enabling family visitors to eat and take part in 'messy' art activities in the gallery

The proposed works will provide public benefit through improving and expanding the existing visitor experience, ensuring that the space is suitable for family groups and small children to use.

6.4 Sustainability

The sustainability credentials of the selected floor finish for Gallery 1 is a key component of the funding that has been allocated for the works. The product is manufactured from 97% natural raw materials, 62% renewable resources and 43% recycled and reused material. It is free from plasticisers and synthetic additives and is Allergy UK approved.

7.0

Bibliography & Sources

7.0 Bibliography & Sources

Hartwell, Clare (2001), Manchester, Pevsner Architectural Guides, Yale University Press, ISBN 0-300-09666-6

Historic England. “Manchester Central Library.” The National Heritage List for England. Updated November 25, 1998. Accessed May 2, 2023. https://historicengland.org.uk/listing/the-list/list-entry/1282980?section=official-list-entry.

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Manchester Libraries, Information and Archives. Accessed via Greater Manchester Lives 13th April 2023 https://www.manchester.gov.uk/info/448/archives_and_local_history/7377/search_the_archives_catalogue.

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8.0

Appendices

8.0 Appendices

8.1 Listing Description

8.1.1 Manchester Art Gallery

Official list entry

Heritage Category:Listed Building

Grade: I

List Entry Number: 1282980

Date first listed: 25-Feb-1952

List Entry Name: Manchester Art Gallery

Statutory Address 1: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

Location

Statutory Address: Manchester Art Gallery, Mosley Street, Manchester, M2 3JL

The building or site itself may lie within the boundary of more than one authority.

District: Manchester (Metropolitan Authority)

Parish: Non Civil Parish

National Grid Reference: SJ 84061 98025

Details

This list entry was subject to a Minor Enhancement on 05/06/2018SJ8498SW 698-1/28/241

MANCHESTER MOSLEY STREET (East side) Manchester Art Gallery

(Formerly listed as City Art Gallery) 25/02/52 GV I Royal Manchester Institution, later City Art Gallery. 1824-35, by Sir Charles Barry. Rusticated ashlar (roofs not visible). Rectangular plan parallel to street and set back from it, with projecting central portico. Greek Ionic style.

EXTERIOR: two storeys with the appearance of one, plus a central attic; a symmetrical composition with 3:5:3-bay main range flanked by slightly-projected pavilions, the whole raised on a plinth, and with a pedimented portico of six giant Ionic columns, three-bay colonnaded side ranges with Ionic columns in antis, plain corner pilasters to the pavilions, a continuous plain entablature, dentilled cornice and plain parapet with moulded coping; plus a rectangular attic behind the portico, flanked by set-back parapets over the side ranges. The portico, approached by full-width steps, contains a large doorway with moulded architrave and cornice on consoles; the rear walls of the colonnaded side ranges have windows with plain reveals; the pavilions each have three sashed windows at ground floor with simple architraves and cornices, and three small rectangular panels above with statuary. The attic (forming a lantern to the entrance hall) has small windows with pilaster jambs, and a frieze and moulded cornice with roundels (etc).

INTERIOR: square entrance hall with stone imperial staircase, balustraded gallery on fluted Doric columns.

HISTORICAL NOTE: Manchester Art Gallery was the site of the first attack on artworks by suffragettes. On 3 April 1913 Lillian Forrester and Evelyn Manesta were discovered smashing the glass of paintings in Room 2. Thirteen pictures by artists such as Millais, Burne-Jones and Rossetti received damage estimated at over £100 in total.

Forrester (who had a previous arrest) and Manesta were both associated with the militant suffrage organisation the Women's Social and Political Union (WSPU), formed in Manchester by Emmeline Pankhurst in 1903. In court they explained that they were acting in protest at a recent prison sentence given to Mrs Pankhurst for her own suffragette militancy. While in prison, Forrester and Manesta were covertly photographed using new surveillance cameras and the pictures were circulated to art galleries across Britain to prevent further attacks. Despite this, other women followed their example and there were a spate of similar suffragette strikes on art galleries and museums the following year.

This list entry was amended in 2018 as part of the centenary commemorations of the 1918 Representation of the People Act

Listing NGR: SJ8406198025

8.2 Endnotes

1 Manchester Art Gallery, “History of the Gallery,” accessed May 2, 2023, https://manchesterartgallery.org/about/history-of-the-gallery/.
2 Manchester Libraries, Information and Archives. “Galleries, The Royal Institution, City Art Gallery, Manchester” (GB127.m58908)
3 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58923)
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6 Manchester Art Gallery, “Explore,” accessed May 2, 2023, https://manchesterartgallery.org/explore/.
4 Manchester Libraries, Information and Archives. “Group of Suffragettes: Annie Briggs, Evelyn Manestra, Lillian Forrester” (GB127.m08224)
7 Hopkins Architects, “Manchester Art Gallery,” last modified 2023, accessed May 2, 2023, https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/.
8 Hopkins Architects, “Manchester Art Gallery,” last modified 2023, accessed May 2, 2023, https://www.hopkins.co.uk/projects/civic-and-culture/manchester-art-gallery/.
9 Royal Academy of Arts, “Sir Charles Barry RA,” accessed April 27, 2023, https://www.royalacademy.org.uk/art-artists/work-of-art/sir-charles-barry-r-a.
10 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58922)
11 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m58921)
12 Manchester Libraries, Information and Archives. “Galleries, Manchester City Art Gallery, Mosley Street, Manchester” (GB127.m81251)

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