

Manchester Art Gallery



Heritage Assessment
June 2024

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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, proximity to the Grade II* listed Athenaeum, and location within the George Street Conservation Area.

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

The report also takes into consideration the potential impact of the scheme on the setting of the Grade II* listed Athenaeum and George Street Conservation Area, in line with the requirements of the NPPF. This does not form part of the listed building consent application, and has been discussed to support the planning application only.

1.2 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 (2021)*, *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.

1.3 Authorship & Ownership

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

1.4 Wider Refurbishment Works

The proposed works pertaining to this application are part of a wider programme of refurbishment works being undertaken at the gallery. These works will address significant problems with water ingress, and improve several of the gallery's facilities.

The following planning and listed building consent applications have been submitted as part of these works:

- **Ref: 136235/LO/2023**
Listed Building Consent for internal and external works comprising repair and renewal of waterproofing system to floor by Atrium entrance and exit doors, refurbishment of staff room, toilets and gallery ceiling and installation/reprogramming of internal phone/communication lines.
Status: Approved, under construction
- **Ref. 137015/LO/2023**
Planning and Listed building consent for the replacement of the glazed roof lantern to central entrance foyer.
Status: Approved, not yet implemented
- **Ref: 140132/LO/2024**
140131/VO/2024.
Refurbishment works to the Athenaeum basement to provide a fit for purpose art storage facility for Manchester Art Gallery and to address ongoing building fabric issues associated with water ingress, including replacement of existing timber floor with new concrete slab, installation of new fixed roller racking, installation of type C waterproofing (cavity drain membrane) system to 1no. perimeter wall, repairs to windows, internal infills to windows, security upgrades to windows, new wall and floor finishes and drainage improvement works to adjacent lightwells.
Status: Under Validation

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 Manchester Art Gallery complex is composed of 3 connected buildings, with the 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.

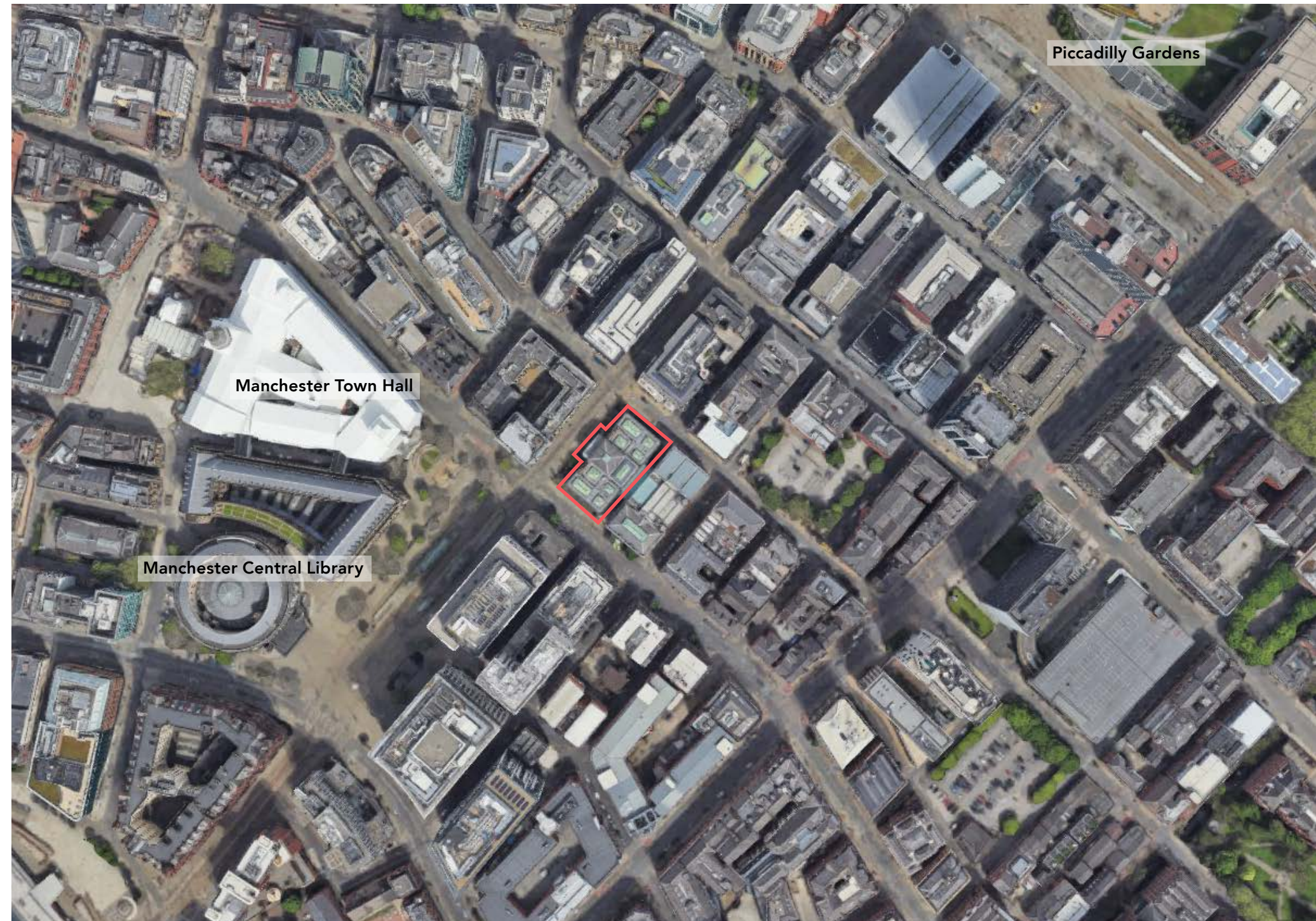


Figure 1 Location Plan

 - Site Boundary

2.0

Policy Context

2.0 Policy Context

2.1 National Planning Policy Framework

The National Planning Policy Framework ('the Framework') sets out the Government's planning policies and how these are expected to be applied. At Paragraph 7 it confirms that the purpose of the planning system is to contribute to sustainable development.¹

It identifies at Paragraph 8 that there are three overarching objectives to sustainable development:

- Economic, building a strong, responsive and competitive economy;
- Social, supporting strong, vibrant and healthy communities; and
- Environmental, protecting and enhancing the natural environment and built and historic environment.

The specific policies and considerations that relate to the core land use principles are outlined in the 17 Chapters of the Framework. The Chapters relevant to the application proposals are; Chapter 12: Achieving well-designed places; and, Chapter 16: Conserving and enhancing the historic environment.

Paragraph 130 states that planning decisions should ensure that developments will function well and add to the overall quality of the area, are visually attractive as a result of good architecture, layout and appropriate and effective landscaping and are sympathetic to local character and history.

Paragraph 134 states that development that is not well designed should be refused where it fails to reflect local design policies and government

guidance on design. However, significant weight should be given to development which reflects local design policies, and outstanding or innovative designs which promote high levels of sustainability, or help raise the standard of design more generally in an area, so long as they fit in with the overall form and layout of their surroundings.

Paragraph 194 states that decision makers 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.

Paragraph 195 requires local authorities to identify and assess the particular significance of any heritage asset that may be affected by a proposal.

Paragraph 197 requires local authorities to take account of the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation, the positive contribution that conservation of heritage assets can make to sustainable communities and the desirability of new development making a positive contribution to local character and distinctiveness.

Paragraph 199 states 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 (i.e. the more important the asset, the greater the weight should be).

Paragraph 201 states that where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent.

Paragraph 202 states that where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

Paragraph 203 relates to the impacts of a proposal on a non-designated heritage asset, and states that in weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

Paragraph 206 states that local planning authorities should look for opportunities for new development within Conservation Areas and World Heritage Sites, and within the setting of heritage assets, to enhance or better reveal their significance. Proposals that preserve those elements of the setting that make a positive contribution to the asset (or which better reveal its significance) should be treated favourably.

2.2 Historic England Guidance

This document has been informed by Historic England’s Advice Note 12: Statements of Heritage Significance (2019) and Advice Note 1 (2nd ed.): Conservation Area Appraisal, Designation and Management (2019), as Historic England are the government’s statutory heritage advising body. This has informed the understanding of the heritage and assessment of its significance.

2.3 Local Development Plan

The local development plan in Manchester is the Core Strategy (2012-2027).

Policy EN3 (Heritage) states that new developments must be designed 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. The Core Strategy also states that historic sites and areas of heritage value should be both safeguarded for the future and, where possible, enhanced both for their own heritage merits and as part of wider heritage regeneration proposals. It is expected that developers will carry out an appropriate appraisal of issues relating to heritage assets².

2.4 Conservation Area Appraisal

The site is located within the George Street Conservation Area. The City Art Gallery is referred to as one of Manchester’s finest buildings, being one of only twelve Grade I listed buildings in the City. The Athenaeum is also identified as one of the most significant buildings within the conservation area.

The area is described as follows;

“George Street and its environs is an area of great commercial vitality and the desire is to see it prosper. The continued use of existing buildings will ensure that they do not fall into disrepair. Development of businesses will be encouraged and, where appropriate, modern building proposals will be given the freedom to develop as long as they do not detract from the existing quality of the built environment.”

3.0

Understanding the Heritage

3.0 Understanding the Heritage

3.1 Description of the Heritage

Following description has been informed by the Historic England Listing Descriptions, which can be found in full in [9.0 Appendices](#).

3.1.1 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.

3.1.2 Athenaeum

This building was originally built in 1835, but was damaged by fire in 1874 and underwent internal remodelling, as well as the addition of an attic.

It is constructed from sandstone ashlar and features a slate roof. The building has a rectangular plan with a rear extension and is designed in the Italian Palazzo style.

It is two storeys high with a basement and an added attic. The facade is symmetrical with nine windows and a basement that is treated like a plinth. Rusticated quoins, sill-bands, string-course, and a lettered frieze adorn the building.

There is a prominent mutuled cornice and a high balustraded parapet with four tall chimneys. The entrance is accessed via a flight of stone steps and features a shallow rectangular porch with Roman Doric columns, a triglyph frieze, a moulded cornice, and a balustraded parapet. The first and ground floors have tall 2-light casement windows with moulded architraves, with those on the ground floor having cornices and apron sills and those on the first floor having balustrades and floating pediments.

The frieze is lettered: "INSTUTVTED MDCCCXXXV ATHENAEUM ERECTED MDCCCXXXVIII". The roof is a slated mansard attic roof with wrought-iron cresting. The building also has five-bay side walls in a matching style, with lettered friezes. The frieze on the right side reads: "FOR THE ADVANCEMENT AND DIFFVSION OF KNOWLEDGE". This building is considered a precursor of the Italian palazzo style in Manchester architecture.

3.1.3 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.

3.2 History & Development

3.2.1 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 its history:

Following the rapid development of Manchester as an industrial city...

...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.³

The Athenaeum building was constructed between 1836 and 1837 as a cultural club, and was later added to the gallery complex in 1938 to provide additional exhibition space.

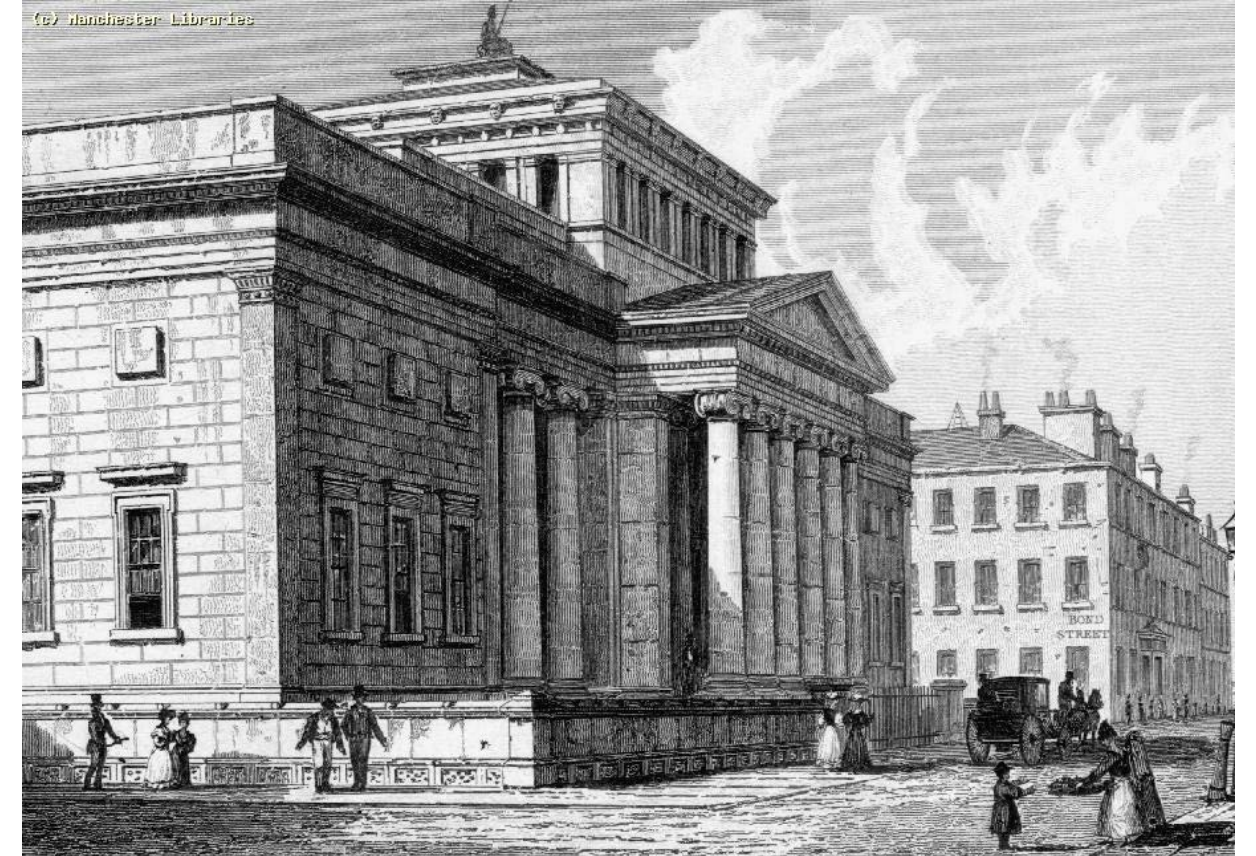


Figure 2 Top: Etching of the Art Gallery, 1936 © Manchester Libraries⁴

Figure 3 Bottom: Athenaeum Building, 1895 © Manchester Libraries⁵

3.2.2 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.⁷



Figure 4 Group of Suffragettes: Annie Briggs, Evelyn Manesta, Lillian Forrester, 1913 © Manchester Libraries⁶

3.2.3 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 clothing⁸

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



Figure 5 2002 Extension, Exterior © Hopkins Architects⁹



Figure 6 2002 Extension, Interior © Hopkins Architects¹⁰

4.0

Assessment of Significance

4.0 Assessment of Significance

The following assessment of significance looks at identifying the heritage interests of the Site, as outlined by Historic England’s guidance ‘*Statements of Heritage Significance*,’ published in 2019.

These heritage interests (archaeological, architectural/artistic and historical) augment the foundation of “special historic or architectural interest” that underpin designation. Due to the intangible elements that these assessments must incorporate, it is not always possible to directly associate an interest to an element of fabric or space within a heritage asset. Therefore, the significance of fabric cannot be assessed on the same scale as the significance of a place’s heritage interests.

Assessing the significance of elements of historic fabric, or historic spaces, should be directly linked to the authenticity and integrity of that which remains. The significance of fabric must be based on what we may learn or understand from how we currently see it. Building fabric can also enhance or obscure the legibility of the significance of a place. It is possible for inappropriate building fabric to obscure physical evidence of heritage interests.

4.1 In assessing the significance of heritage interests

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

- **Exceptional:** Heritage interests having national or international importance, usually found where assets are designated at grade II*, grade I, scheduled monuments and UNESCO World Heritage sites.
- **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.

These ratings are intended to address the heritage interests outlined below, and do not relate to specific areas of fabric.

The following section provides an overview of the significance of the key assets that will be considered as part of the Heritage Impact Assessment.

Due to the nature of the works, and the lack of direct intervention with the Athenaeum, a high-level assessment will be provided to capture the overall significance of the asset, proportional to the potential impact of the proposed works.

A full assessment of significance will be provided for the Art Gallery.

4.2 Manchester Art Gallery

4.2.1 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**.

4.2.2 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 an 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.

4.2.2.1 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.

4.2.2.2 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 Watkins¹²

4.2.2.3 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 Libraries¹³



Figure 9 Gallery Interior, 1895 © Manchester Libraries¹⁴

4.2.3 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.

4.2.3.1 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 its 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 Libraries¹⁵

4.2.3.2 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 and 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.

4.2.3.3 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**.

4.2.4 Summary

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

4.3 The Athenaeum

Designed by Sir Charles Barry, the Athenaeum is an outstanding example of Italian Palazzo style architecture, and was the first of its kind in the city, paving the way for the design of many of the city's industrial and civic buildings in this style.¹¹ The architectural design reflects the cultural aspirations of the time and signifies the importance of knowledge and culture.

Used first as a cultural club formed by the Manchester Athenaeum (a society for the "advancement and diffusion of knowledge"), the Athenaeum has strong cultural and artistic links within the development of cultural activities in Manchester.

Incorporated into the gallery complex in 1938 the Athenaeum shares much of the historic and cultural interest as the Grade I Art Gallery building to which it is connected. Throughout its later history, it housed offices, conservation studios, meeting rooms, and spaces for various cultural and intellectual events. The Athenaeum played a significant role in the intellectual and cultural life of Manchester during the 19th century and beyond.

Together, with the Art Gallery building, the buildings demonstrate historical and evidential value through their physical form, architectural detailing and aesthetic style. The buildings also possess cultural and communal value through their long-standing relationship with the city and as a publicly accessible art gallery.

The Athenaeum's significance is considered to be **high** as evidenced by its designation at Grade II*.

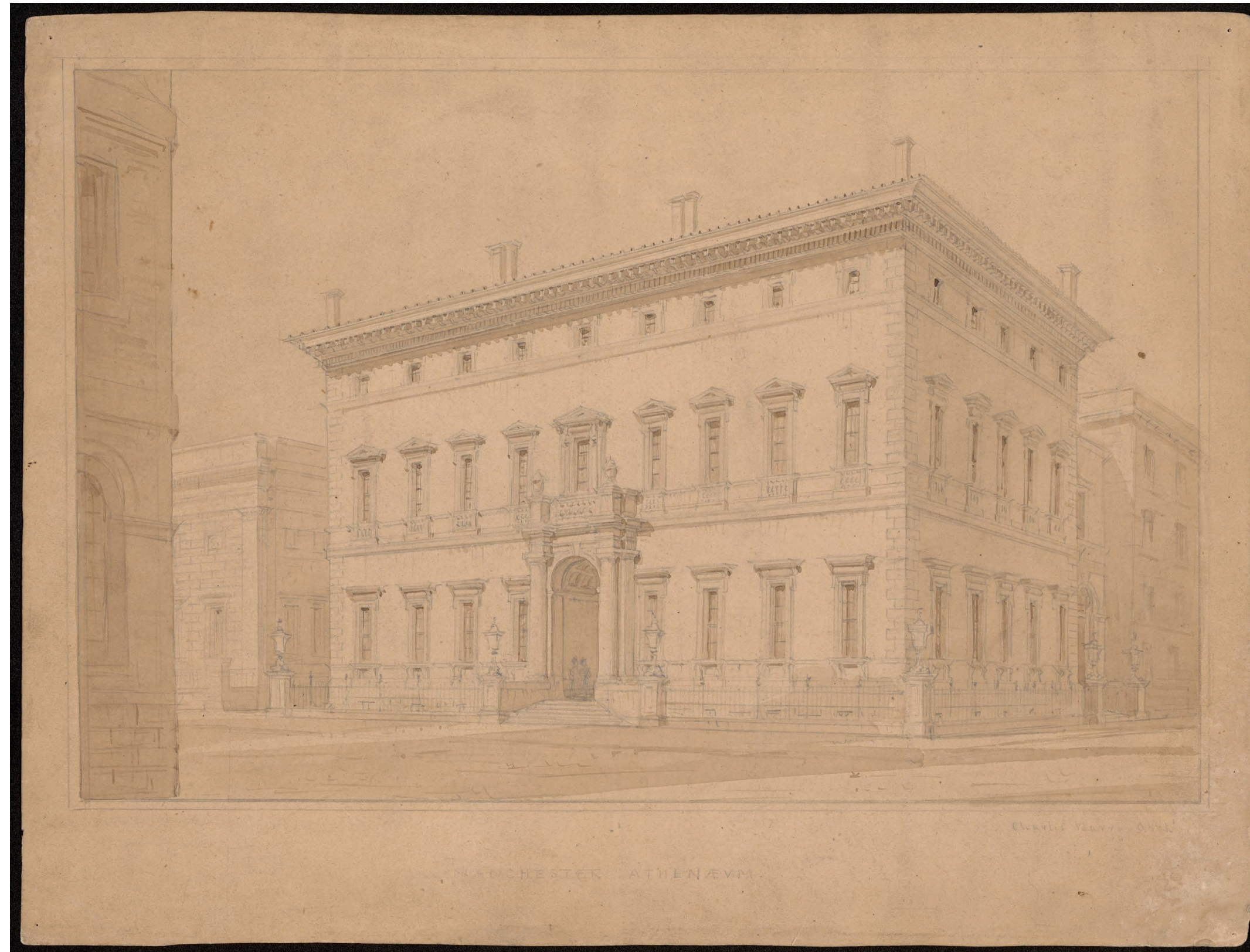


Figure 11 The Athenaeum, architectural drawing : pencil and wash by Sir Charles Barry¹⁶

4.4 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.

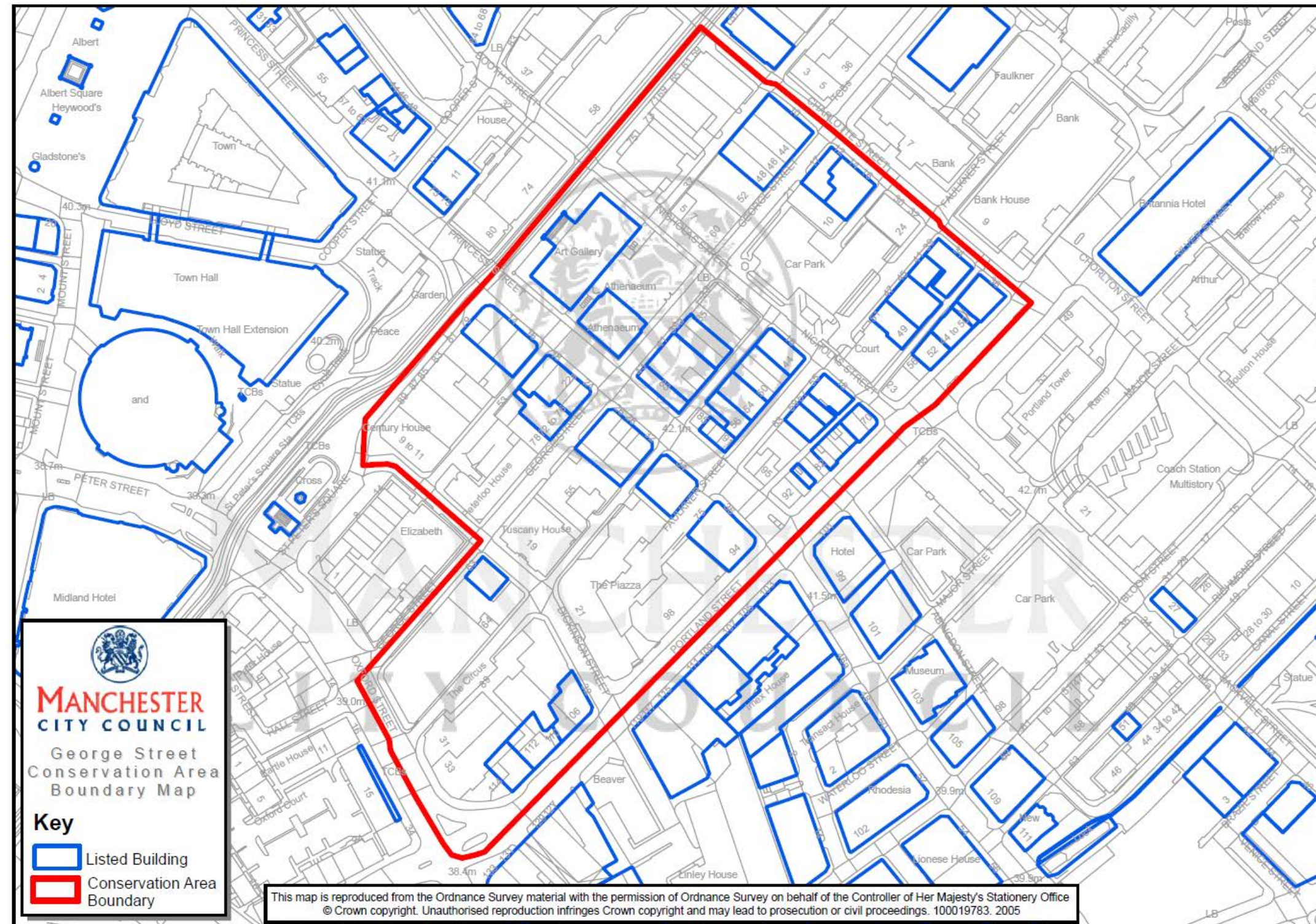


Figure 12 Map showing the boundary of the George Street Conservation Area © Manchester City Council.

5.0

Summary of Proposed Works

5.0 Summary of Proposed Works

5.1 Background and Surveys

In undertaking the works at Manchester Art Gallery, a number of basement areas are being upgraded to allow collections to be stored on site. Within the City Art Gallery building, these spaces are already used for storage of Art Gallery items such as books, with some areas used for the preparation of food. The works are proposed to improve conditions for the storage of these items due to ongoing issues with water ingress and associated deterioration.

The proposed works to address water ingress have been informed by the masonry moisture profile survey undertaken by Hutton and Rostron, initially in February 2023 and then subsequently in January 2024 to survey previously inaccessible areas. The results of the survey revealed excess moisture levels to brickwork in localised areas (see Figure 13 overleaf), generally showing wetter conditions increasing with height above basement floor level suggesting moisture sources are from above and outside the building boundary. Following this investigation works were undertaken to the drainage in the adjacent lightwells to identify potential defects - remediation works to these areas are detailed in the following section and will contribute to addressing the source of water ingress into the building.

Saturated masonry readings were also found to the base of the north-west wall in the B01-B2-028 store, remote from external moisture sources. This wall along with a number of other walls in the basement have been coated in an impervious sodium silicate sealant which is holding moisture within the wall and preventing them from drying out. It is proposed to remove these coatings to all perimeter external-facing walls and some internal areas where moisture readings are highest to prevent moisture being sealed within the brick and the associated damage this can cause.

One of the basement spaces (B01-B2-028) includes a small section of timber floor adjacent to one of the saturated masonry samples, as a result this floor has been subject to water ingress. Over the years, the building has undergone several extensions and renovations therefore it cannot be accurately determined if the timber floor is original, however it is thought to be either original or an early addition. This floor is proposed to be replaced in concrete to match the existing adjacent construction.

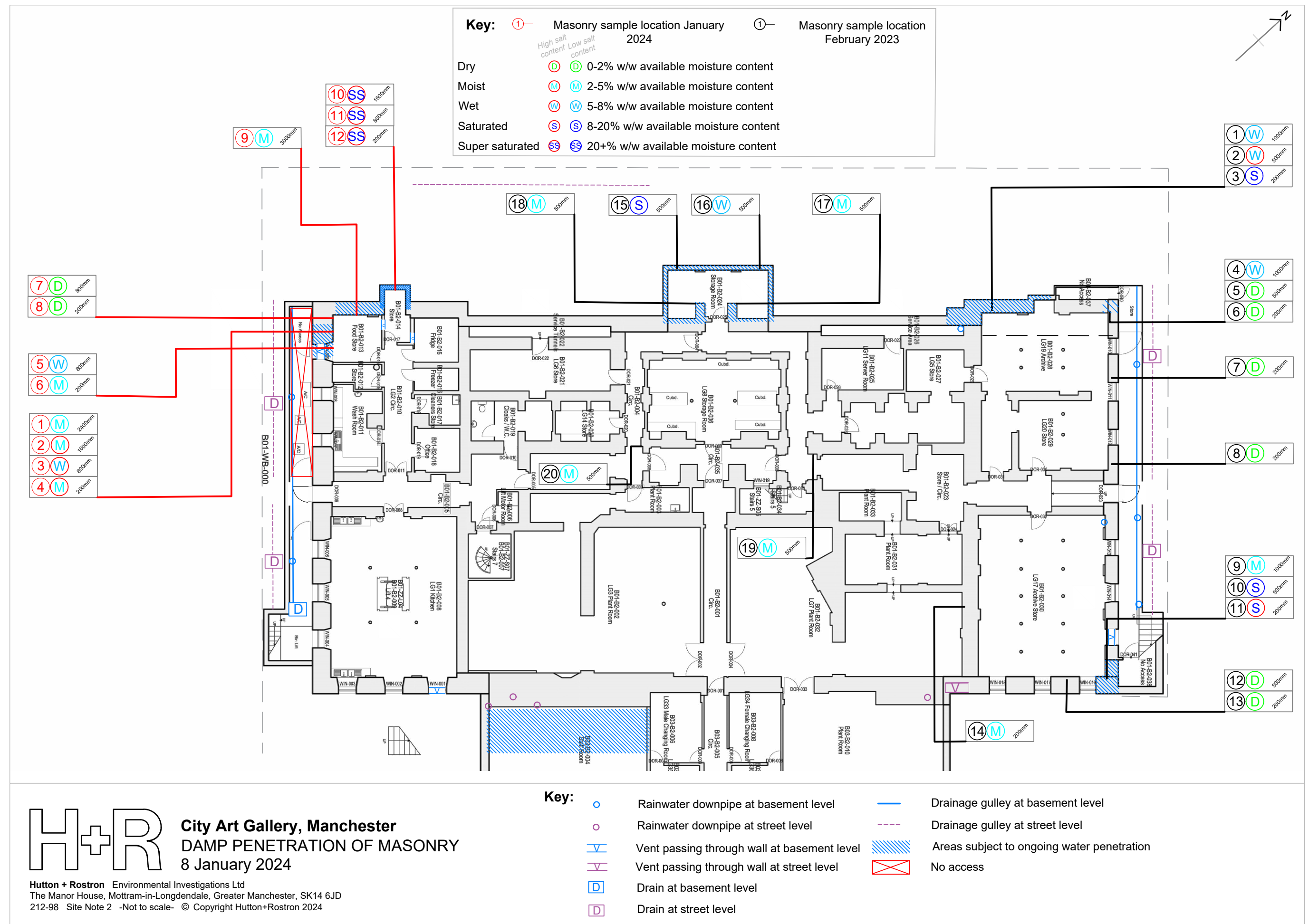
The areas where some of the highest moisture level readings were taken are below the ground level hardstanding / entrance steps (room references: B01-B2-014, B01-B2-024). These spaces contain vaulted brickwork and are subject to ongoing water ingress from the surfaces above on Mosely Street. This elevation has underground construction voids which would have originally been designed to prevent the build-up of moisture in the basement walls however this appears to now be defective as moisture is finding its way into the building.

To address moisture ingress through the brickwork the proposed system is for 'Type C waterproofing' which is a cavity drain membrane system, providing robust protection against water ingress that is serviceable and maintainable. The wall membrane is fixed back to the masonry via wall plugs and is reversible. Any water that is present in the walls, rather than making its way into the space and thereby increasing humidity in the air, instead makes its way to the face of the structure, and is then diverted along the new membrane, into drainage channels in the slab and then removed via the sump pumps.

This proposal has been developed in conjunction with waterproofing specialists and in accordance with BS8102:2022 – Protection of below-ground structures against water ingress, to provide the gallery with a suitable system guarantee required due to the items that are to be stored in the space.

City centre basements such as this are at risk of damp, rise in ground water tables and flood events all of which could have catastrophic consequences on the building and the historic fabric and contents which the new waterproofing system will protect against.

In order to minimise harm the waterproofing is proposed only to the walls that are worst affected by damp only, please refer to the drawings in appendix 9.3.



5.2 Internal Waterproofing Works

Works to the basement will comprise the implementation of a new waterproofing system to address existing water ingress issues. These works will include:

- External perimeter walls to undergo removal of sodium silicate coating using suitable masonry cleaning system (DOFF/ Microstrip) subject to control sample (where marked on drawings).
- 8mm cavity drain membrane to full height of walls to specialist supplier's design to be added to walls, where marked on drawings.
- New wall / element - New linings over wall cavity drain membranes are to be plaster.
- Existing timber floors affected by water ingress are to be removed and replaced with new concrete slab and finished with new levelling screed and marmoleum floor finish to match existing.
- New drainage channel to be added beneath screed with damp proof membrane taped into wall membrane.
- Sump chamber to be added in indicative marked locations to link with drainage channels.

Areas effected are highlighted within the submitted drawings.

Adjacent drawing (MAG-BUT-09-B2-M2-A-00-4001), along with the waterproofing detail overleaf (MAG-BUT-09-B2-M2-A-10-0001) shows one of the three areas where these works are proposed only. Stage 4 drawings for all areas (see appendix section 9.3) showing the proposed extent of the damp proofing / lining works should be referenced accordingly when reading the following assessment.

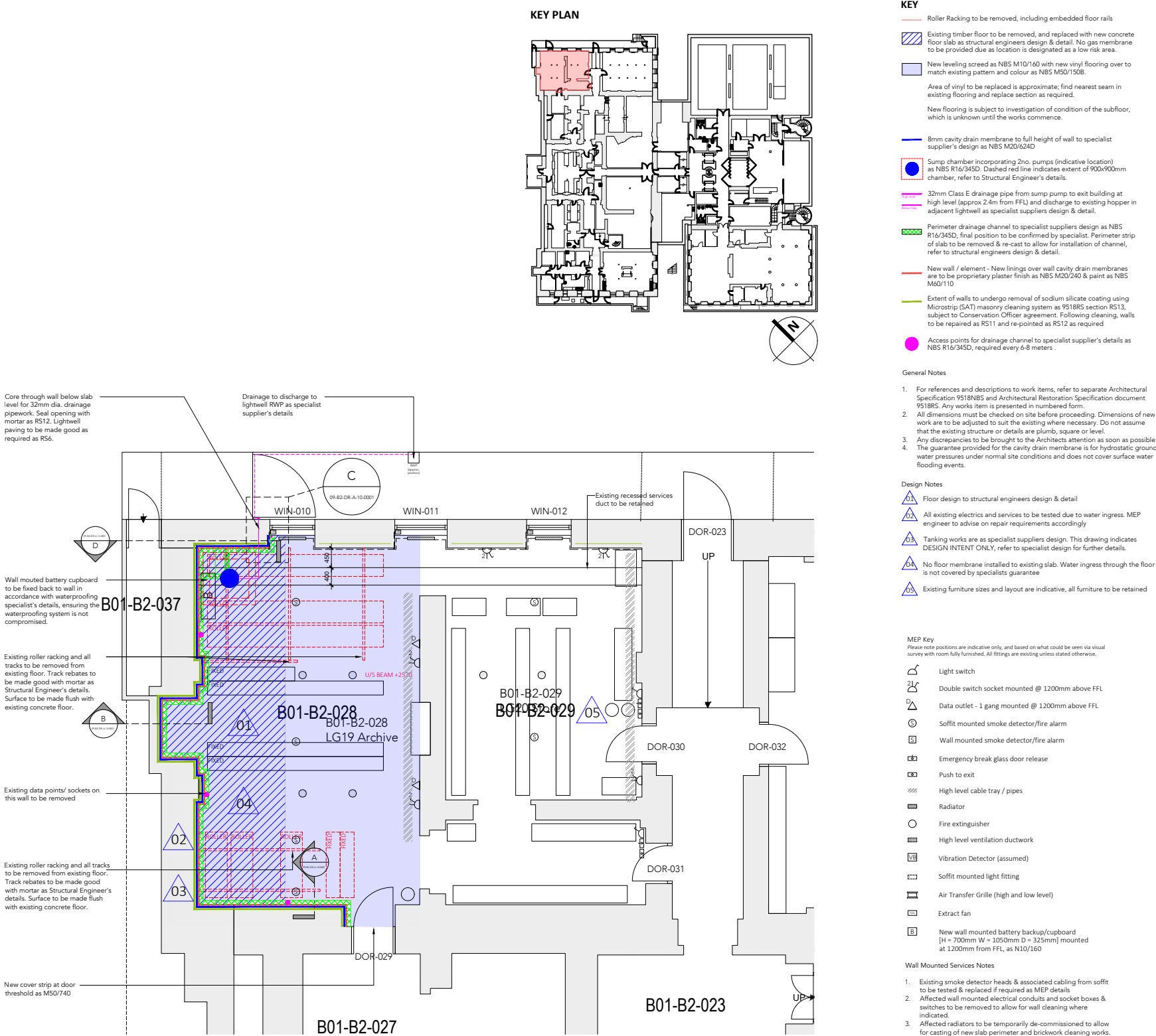
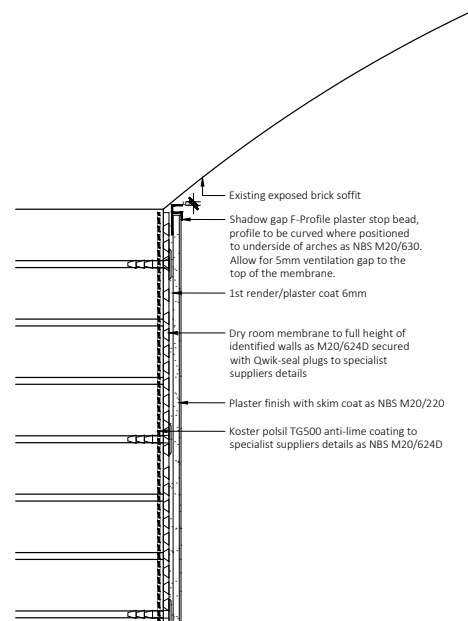


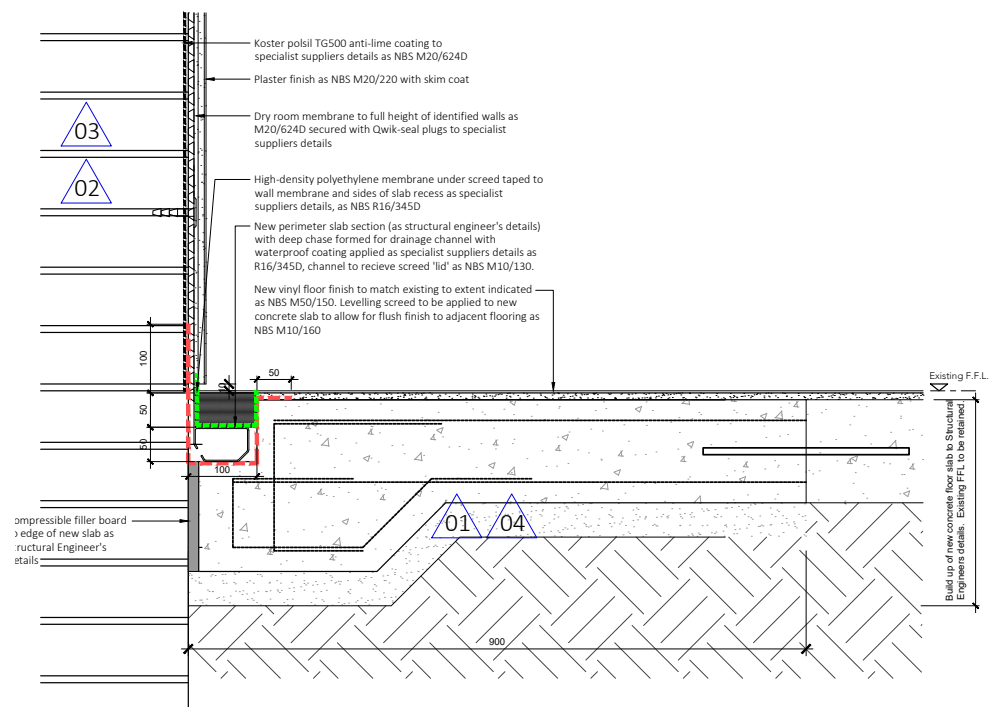
Figure 14 MAG-BUT-09-B2-DR-A-00-4001 Proposed Basement Archives 028 029



TYPICAL WATERPROOFING DETAIL A (ARCH)

WALL/CEILING JUNCTION

1:5



New slab sections

Existing floor excavated to accommodate new floor construction (refer to Structural Engineer's details). New floor build up to match existing finished floor level. Trial hole investigations to be undertaken to confirm existing slab and foundation arrangements.

1. New floor finish to extent of new floor slab sections (and where indicated) as:
 - 1.1. Vinyl floor finish to match existing colour and pattern as M50/150 on nominal 10mm levelling screed as M60/160
2. New reinforced concrete floor slab (reinforcement details subject to investigation of existing slab). Details to S.E. design and loading calculations.
3. Inclusion of a DPM below the new slab areas is dependant of the presence of an existing DPM to the existing floor slab, to be confirmed.
4. 50mm lean mix blinding layer as S.E. details on compacted sub-soil

General Notes

1. For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
2. All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
3. Any discrepancies to be brought to the Architects attention as soon as possible.
4. The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

Design Notes

- 01 Floor design to structural engineers design & detail
- 02 All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
- 03 Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
- 04 No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee

Figure 15 MAG-BUT-09-B2-M2-A-10-0001 Proposed Basement Archives 028 029 Waterproofing Details

Areas of localised works are also proposed, where marked on submitted drawings as part of the application. These include:

- Removal of existing damaged stone slabs and replaced with new like-for-like york stone replacements.
- Cement to be removed from paving surface. Revealed stone to be assessed for either removal or retention.
- New/ reinstated gully cover to be like-for-like in cast iron to match existing adjacent gullies
- New downpipe to gully connection where existing spur floods. Refer to civil engineers documentation.

6.0

Heritage Impact Assessment

6.0 Heritage Impact Assessment

6.1 Methodology

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. ICOMOS suggest a 9-point scale spectrum for defining the impacts of proposed changes, which is included here in [Figure 18](#). This scale is a useful tool within the context of the benefit and harm dichotomy of the NPPF. The scale provides the opportunity for beneficial outcomes to be quantified, balanced, and considered alongside the NPPF outcomes of: no harm, less than substantial harm, and substantial harm. Together they create a holistic approach to assessment.

6.1.1 Assessment of Scale of Specific Impact and Change

The **scale of change** is based on the level of proposed intervention and how much potential the intervention has to alter fundamental principles of significance of the asset. The scale of impact relates this to the significance of the asset in question. It is important to note that impacts can be both direct and indirect, and do not only relate to the physical fabric. Change and impact can also be primary or secondary; temporary or permanent; reversible or irreversible; and may arise as a consequence of construction or operation of the proposed development. For the purpose of this assessment, the following definitions have been applied:

Direct impacts are those that arise as a primary consequence of the Scheme. Direct impacts can result in the physical loss of part or all of an asset, and/or changes to its setting. Setting is, ‘the surroundings in which a place is experienced, its local context, embracing present and past relationships to the adjacent landscape.’

Direct impacts resulting in physical loss are usually permanent and irreversible; normally occur as a consequence of construction; and are confined within the development footprint. The magnitude of these impacts will depend on the proportion of the asset affected, and whether its key characteristics would be affected.

Direct impacts that affect the setting of an asset can occur as a consequence of construction or operation of the scheme and can affect assets some distance from the development. Assessment of impacts on setting refers to perceptible visual and aural effects that can be appreciated at a given time. Such impacts may be temporary or permanent, reversible or irreversible depending on the extent to which the cause of the impact can be removed. Impacts may also be transient where occurrence is sporadic or of limited duration, for example related to hours of operation or the frequency of passage of vehicles.

Indirect impacts occur as a secondary consequence of construction or operation of the development, and can result in physical loss or changes to the setting of an asset beyond the development footprint.

Severity of impacts has been judged taking into account their direct and indirect effects and whether they are temporary or permanent, reversible or irreversible. The cumulative effect of separate impacts has also been considered. The magnitude of impact (summation of direct and indirect impacts) is assigned one of the descriptors; impacts may be adverse or beneficial.

VALUE OF HERITAGE ASSET	SCALE & SEVERITY OF CHANGE/IMPACT (EITHER ADVERSE OR BENEFICIAL)				
	No Change	Negligible Change	Minor Change	Moderate Change	Major Change
Very High (Grade I/Scheduled Monument)	Neutral	Slight	Moderate/ Large	Large/Very Large	Very Large
High (Grade II*)	Neutral	Slight	Moderate/ Slight	Moderate/ Large	Large/Very Large
Medium (Grade II/ Conservation Area)	Neutral	Neutral/Slight	Slight	Moderate	Moderate/ Large
Low (Locally Listed)	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/ Moderate
Negligible (Non-Designated)	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

Figure 17 Significance/Scale of Impacts Table

No Change	Negligible Change	Minor Change	Moderate Change	Major Change
No material change to the heritage asset or its setting.	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.	A small change to an element of fabric or setting that results in a noticeable difference. Limited indirect impacts or changes to character.	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.	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.

Figure 18 Definition of types of change

Major beneficial	Moderate beneficial	Minor beneficial	Negligible beneficial	Neutral	Negligible adverse	Minor adverse	Moderate adverse	Major adverse
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Figure 19 9-point scale of impact

6.2 Impact on the Manchester Art Gallery Building

6.2.1 Internal Waterproofing Works

6.2.1.1 Background and Context

Whilst the current conditions in the basement spaces are poor, the need to allow the walls to breathe, and the removal of damaging silicate 'water sealants' to the brickwork is also required to reduce the accelerated erosion of the historic brickwork caused by the inappropriate application of the silicates during the refurbishments at the time of the gallery extension. This will increase damp penetration into the internal environment which is proposed to be captured and drained as part of an internally fitted cavity drain system. Whilst the system is intrusive, the alternatives of 'do nothing' or external tanking of the basement would be more likely to cause significant harm to the listed building in the long term.

It is also important that the damp penetration is captured and managed. Without this, surface evaporation will accelerate further decay of the brickwork, and increase the relative humidity in the basement as a whole. Whilst these areas are not environmentally controlled, they do require a relatively stable cool, dry, sub-terranean environment, for the long-term storage of the gallery items.

6.2.1.2 Impact of waterproofing works

The removal of the existing sodium silicate covering from the walls will be necessary as the covering is impermeable and causing damage to the existing brickwork. Cleaning samples have been undertaken to ensure that the chosen method results in the most effective approach. Please refer to appendix section 9.4 for the full cleaning samples report which details the justification behind the recommendation for the Microstrip cleaning system (low pressure, low water volume mist cleaning system). As a result of the ongoing water ingress some of the brick faces have become friable and may become loose or removed during the cleaning process, where this occurs bricks will be replaced to match existing in size, texture, bond, and colour.

The implementation of the new cavity drain and new wall lining and finish will result in a change in appearance from the existing exposed brick work, however is necessary to ensure the existing water ingress issues are effectively addressed. The existing water ingress issues are resulting in damage to the brickwork and also pose a threat to the items being kept within the archival spaces. The works will ensure the future protection and maintenance of the building and internal spaces.

New sump chambers and perimeter channels will require some breaking out works to existing concrete slabs in some locations. Further investigations are required to the floor slabs prior to undertaking these works as detailed on the structural drawings submitted with this application; to determine ground conditions, thickness of slab and presence of re-bar. Areas of damage will be made good like-for-like. The installation of the pumps and channels is necessary for the new waterproofing system to be effective.



In the basement storage room (B01-B2-024), the new cavity drain and lining will also be taken up over the full extent of the Jack arch ceiling. This is due to the room extending beyond the first floor building line, with the ceiling susceptible to water ingress from above. The new wall lining and finish will result in a change in appearance from the existing exposed brick work, however is necessary to ensure the basement spaces are watertight and the existing water ingress issues are effectively addressed.

In the basement archive room (B01-B2-028), the existing small area of wooden flooring is to be replaced by a new concrete slab. All other spaces within the basement currently have an existing concrete slab, with the small area of wooden flooring to the west end of the room having been damaged from the water ingress issues. The removal of the wooden flooring is necessary due to this damage and its replacement with concrete is required for the new waterproofing system.

There will be no immediate visual impact on the space as the floors are currently finished with a linoleum covering. This is to be replicated like-for-like in areas of replacement. The area of wooden flooring to be replaced by the new concrete slab will not be visible within the space.

Overall, the proposed works will not cause any harm to the significance or understanding of the designated heritage assets. Although there will be a small impact on the internal appearance of the spaces, this is considered necessary to ensure the maintenance and protection of the

asset against further water ingress issues. The new waterproofing system will enhance the longevity of the building, and ensure its fabric is protected into the future.

The proposed works will result in a **minor change** to the asset, resulting in a **moderate/large** change which will be **major beneficial** in nature. *The works are necessary to prevent further damage to the brickwork caused by the impervious coating and to allow for the long term storage of gallery items and therefore the impact is deemed beneficial in nature.*

The basement area where the works are concentrated are secondary spaces and do not make a specific architectural or historic contribution to the significance of the asset overall. The works will not prevent the public from appreciating or understanding the asset and will not result in any overall harm to the significance of the building.

The works will result in **no harm** to the interior of the Art Gallery, or to the collections held within it.

6.2.2 External Drainage and Slab Works

The proposed works which will take place in all areas are like-for-like and will enhance both the quality, and visual appearance of the lightwells to either side of the Art Gallery building.

The removal of litter, loose stone, and cement, as well as the cleaning of the existing stone will contribute to the overall visual appearance of the site and enhance the setting of the asset.

The removal and treatment of vegetation growth and the repointing of slabs will visually enhance the site and contribute to its long term maintenance, preventing defects that may occur from both issues, such as water ingress.

Where existing stone slab paving has been broken or damaged with concrete, its replacement will be like-for-like in nature and will have no visual impact on the asset. Their replacement will be beneficial in enhancing the appearance of the site and will contribute to its upkeep, reducing the risk of water ingress into the basement.

New or reinstated gully covers will be like-for-like in cast iron to match existing. There will be no visual impact on the asset.

Overall, the works will result in a **minor change** to the asset, resulting in a **moderate/large change**, which will be **major beneficial** in nature.

The works will result in **no harm** to the exterior of the Art Gallery.

6.3 Impact on the setting of the Athenaeum

- 6.3.1 Internal Waterproofing Works
- All internal proposed works will have no impact on the setting or character of the Grade II* listed Athenaeum as they will not be viable within its context. There will be no direct or physical impact on the Athenaeum.
- 6.3.2 External Drainage and Slab Works
- The external drainage and slab works will have a negligible impact of the setting of the Athenaeum as works are like-for-like and will not be visible to or from the Athenaeum from any public vantage points. There will be no direct or physical impact on the Athenaeum.
- The essential repair works will enhance the appearance of the lightwell areas that surround the Art Gallery and will therefore have a positive impact on the group value of the site as a whole.
- 6.3.3 Summary of Impact
- The proposed works will result in **no harm** to the setting of the Athenaeum.

6.4 Impact on the George Street Conservation Area

- 6.4.1 Internal Waterproofing Works
- All internal proposed works will have no impact on the setting or character of the George Street Conservation Area as they will not be viable within its context.
- 6.4.2 External Drainage and Slab Works
- The external drainage and slab works will enhance the area that surrounds the Art Gallery by replacing damaged slabs, removing unsightly and damaging vegetation and pointing. This will enhance the character of the conservation area.
- 6.4.3 Summary of Impact
- The proposed works will result in **no harm** to the setting of the conservation area.

7.0

Justification Statement

7.0 Justification Statement

7.1 Conservation & Repair of Historic Fabric

The proposal will address the ongoing issues of maintenance associated with water ingress issues and the external appearance of the building, and will contribute to the longevity and sustainability of the fabric.

The proposed works are considered urgent to halt further deterioration, and essential for the long-term conservation of the building.

7.2 Materials & Design

Materials, finishes and colours have been carefully chosen to suit the existing materials, construction, and specific requirements of the building use as gallery.

Where possible and appropriate to do so materials have been replaced like-for-like.

No loss of historic internal finish is proposed where fabric is in sound condition.

Where a revision to detail or material has been proposed or new material introduced, this is either; to rectify a known defect for long lasting repair, improve access and/or security, and improve the longevity and maintenance of the asset.

7.3 Public Benefit & Safety

The proposed works will provide public benefit through improving visitor and staff experience, ensuring that the rooms and facilities in satisfactory condition and fit for modern occupation.

7.4 Summary of Impact

Overall the proposed works are considered beneficiary and will not cause harm to the significance or understanding of the designated assets.

8.0

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8.0 Bibliography & Sources

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9.0

Appendices

9.0 Appendices

9.1 Listing Descriptions

9.1.1	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

9.1.2	The Athenaeum Building	GV II*
	Official list entry	Cultural club, now annex to City Art Gallery.
	Heritage Category: Listed Building	1837, by Sir Charles Barry; damaged by fire 1874 and then remodelled internally, and attic added.
	Grade: II*	Sandstone ashlar, slate roof. Rectangular plan plus rear extension. Italian palazzo style. Two storeys and basement, plus added attic, a symmetrical
	List Entry Number: 1270889	9-window facade, with basement treated as a
	Date first listed: 03-Oct-1974	plinth, raised rusticated quoins, sill-bands, string-course, lettered frieze (see below), very prominent
	List Entry Name: THE ATHENAEUM	mutuled cornice, and high balustraded parapet with 4 tall chimneys. The entrance, up a flight of
	Statutory Address 1: THE ATHENAEUM, 81, PRINCESS STREET	stone steps, has a shallow rectangular porch with Roman Doric columns, triglyph frieze, moulded
	Location	cornice and balustraded parapet, and a round-headed arch to a recessed porch with coffered
	Statutory Address: THE ATHENAEUM, 81, PRINCESS STREET	barrel-vaulted ceiling. Both floors have tall 2-light
	The building or site itself may lie within the boundary of more than one authority.	casement windows with moulded architraves, those at ground floor with cornices and apron
	District: Manchester (Metropolitan Authority)	sills and those at 1st floor with balustrades and floating pediments. Frieze lettered: "INSTUTVTED
	Parish: Non Civil Parish	MDCCCXXXV ATHENAEUM ERECTED
	National Grid Reference: SJ 84077 97991	MDCCCXXXVIII". Slated mansard attic roof
	Details	(added) with wrought-iron cresting. Five-bay side
	MANCHESTER	walls in matching style, also with lettered friezes, that on the right side: "FOR THE ADVANCEMENT
	SJ8497NW PRINCESS STREET 698-1/32/335 (North East side) 03/10/74 No.81 The Athenaeum	AND DIFFVSION OF KNOWLEDGE". History; precursor of Italian palazzo style in Manchester architecture.
		Listing NGR: SJ8407797991

9.2 Endnotes

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9.3 Stage 4 Drawings as Proposed



Note:
Do not scale from this drawing.
Dimensions are to be checked on site.
If in doubt please ask.

KEY

- Roller Racking to be removed, including embedded floor rails
- Existing timber floor to be removed, and replaced with new concrete floor slab as structural engineers design & detail. No gas membrane to be provided due as location is designated as a low risk area.
- New leveling screed as NBS M10/160 with new vinyl flooring over to match existing pattern and colour as NBS M50/150B.
- Area of vinyl to be replaced is approximate; find nearest seam in existing flooring and replace section as required.
- New flooring is subject to investigation of condition of the subfloor, which is unknown until the works commence.
- 8mm cavity drain membrane to full height of wall to specialist supplier's design as NBS M20/624D
- Sump chamber incorporating 2no. pumps (indicative location) as NBS R16/345D. Dashed red line indicates extent of 900x900mm chamber, refer to Structural Engineer's details.
- 32mm Class E drainage pipe from sump pump to exit building at high level (approx 2.4m from FFL) and discharge to existing hopper in adjacent lightwell as specialist suppliers design & detail.
- Perimeter drainage channel to specialist suppliers design as NBS R16/345D, final position to be confirmed by specialist. Perimeter strip of slab to be removed & re-cast to allow for installation of channel, refer to structural engineers design & detail.
- New wall / element - New linings over wall cavity drain membranes are to be proprietary plaster finish as NBS M20/240 & paint as NBS M60/110
- Extent of walls to undergo removal of sodium silicate coating using Microstrip (SAT) masonry cleaning system as 9518RS section RS13, subject to Conservation Officer agreement. Following cleaning, walls to be repaired as RS11 and re-pointed as RS12 as required
- Access points for drainage channel to specialist supplier's details as NBS R16/345D, required every 6-8 meters .

General Notes

- For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
- All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
- Any discrepancies to be brought to the Architects attention as soon as possible.
- The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

Design Notes

- Floor design to structural engineers design & detail
- All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
- Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
- No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee
- Existing furniture sizes and layout are indicative, all furniture to be retained

MEP Key

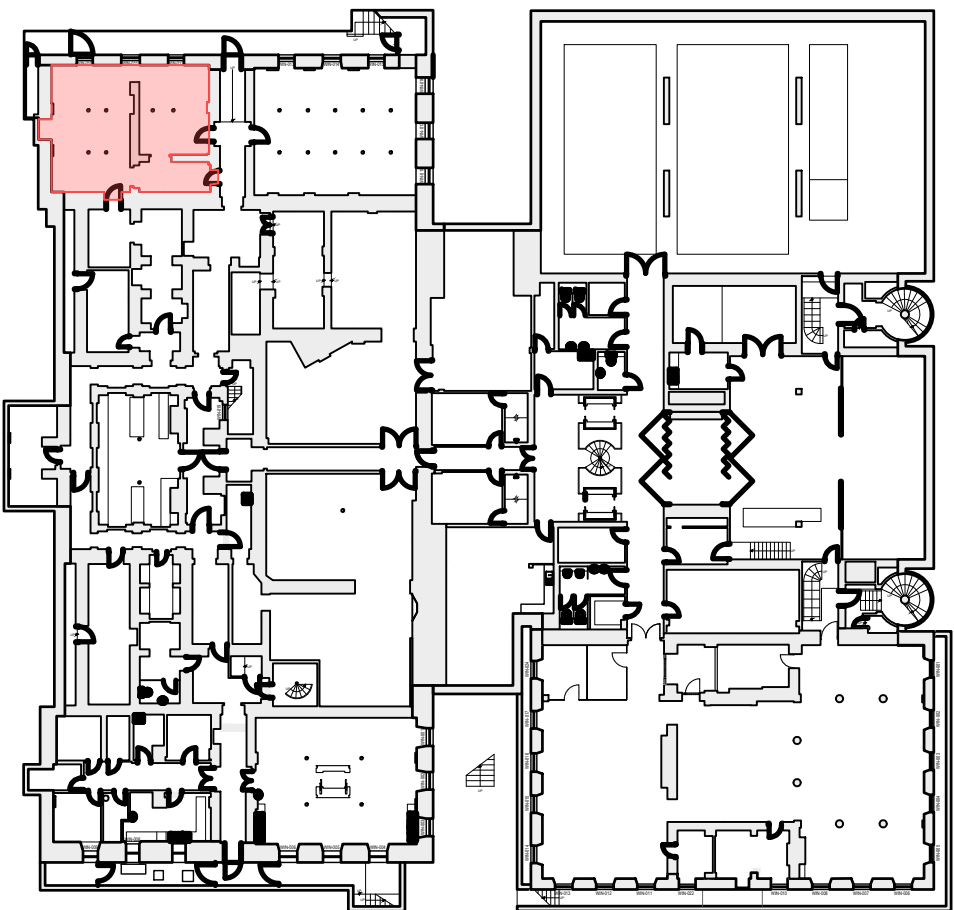
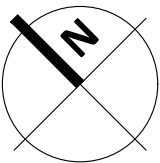
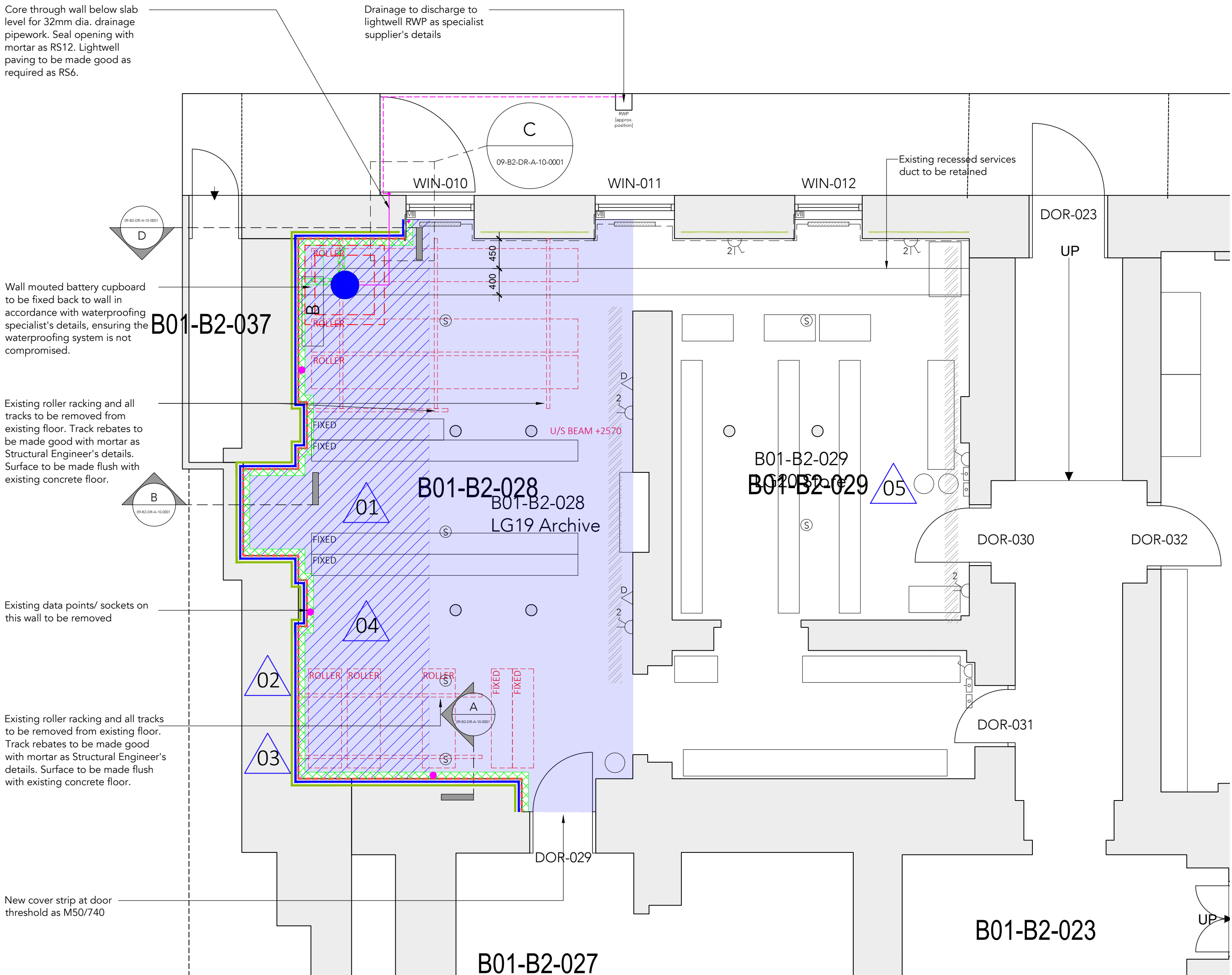
Please note positions are indicative only, and based on what could be seen via visual survey with room fully furnished. All fittings are existing unless stated otherwise.

- Light switch
- Double switch socket mounted @ 1200mm above FFL
- Data outlet - 1 gang mounted @ 1200mm above FFL
- Soffit mounted smoke detector/fire alarm
- Wall mounted smoke detector/fire alarm
- Emergency break glass door release
- Push to exit
- High level cable tray / pipes
- Radiator
- Fire extinguisher
- High level ventilation ductwork
- Vibration Detector (assumed)
- Soffit mounted light fitting
- Air Transfer Grille (high and low level)
- Extract fan
- New wall mounted battery backup/cupboard [H = 700mm W = 1050mm D = 325mm] mounted at 1200mm from FFL, as N10/160

Wall Mounted Services Notes

- Existing smoke detector heads & associated cabling from soffit to be tested & replaced if required as MEP details
- Affected wall mounted electrical conduits and socket boxes & switches to be removed to allow for wall cleaning where indicated.
- Affected radiators to be temporarily de-commissioned to allow for casting of new slab perimeter and brickwork cleaning works. All copper pipework to be reinstated as existing

KEY PLAN



BASEMENT LEVEL 2 FLOOR PLAN
1:50

C01	26/03/24 HB	Construction Issue*	* Please note design for waterproofing works is to be completed and carried out by specialist supplier
P04	09/02/24 HB	Stage 4 for acceptance	Sockets/ data points omitted, transition strip, Battery back-up storage amended
P03	01/12/23 HB	Stage 4 issue	
P02	24/07/23 CH	Revision following RCG comments	
P01	14/07/23 CH	Stage 3 issue	
Rev Date/Ints Details			
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Project Title	Manchester Art Gallery
Client	Manchester City Council
Location	Mosley Street, Manchester

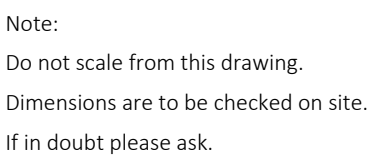
Drawing Title	Proposed Basement Archives 028 029
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Date	14/07/23	Scale	1:50
Checked	EK	Orig Paper Size	A1

status Construction

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

MAG - BUT - 09 - B2 - DR - A - 00 - 4001 C01



This is a detailed architectural floor plan of the 1st floor of the University of Michigan Library. The plan shows a complex arrangement of rooms, corridors, and service areas. A prominent feature is a large room in the top left corner, which is shaded in red. This room appears to be a large study or reading area, possibly the 'Reading Room' mentioned in the text. Other rooms include a 'Library' (top right), a 'Reading Room' (middle right), a 'Study' (bottom right), and a 'Library' (bottom left). The plan also shows various corridors, stairs, and service areas. The red shading highlights a specific area of interest, likely related to the 'Reading Room' mentioned in the text.

1. For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any work item is presented in numbered form.
2. All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
3. Any discrepancies to be brought to the Architects attention as soon as possible.
4. The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

- 01 Floor design to structural engineers design & detail
- 02 All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
- 03 Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
- 04 No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee

Rev	Date/Intls	Details
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Drawing Title Proposed Basement Archives 028 029
Waterproofing Details

Status **Construction**

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

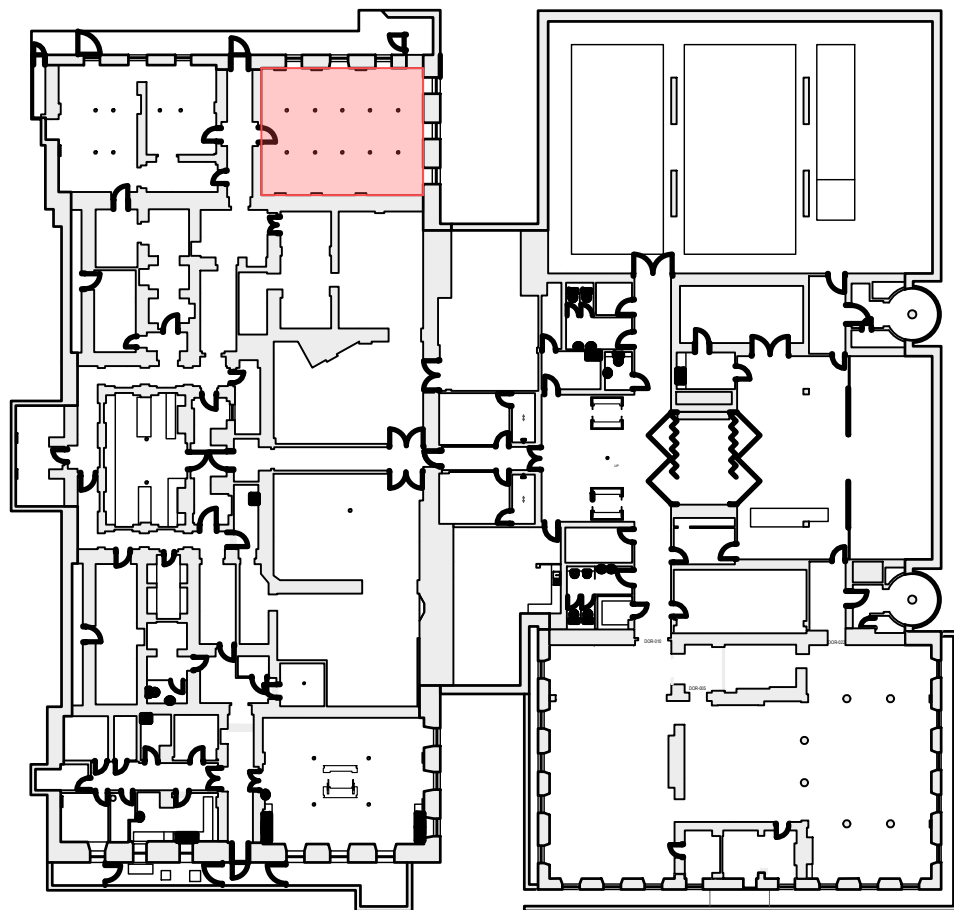
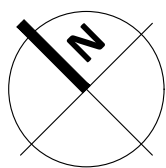
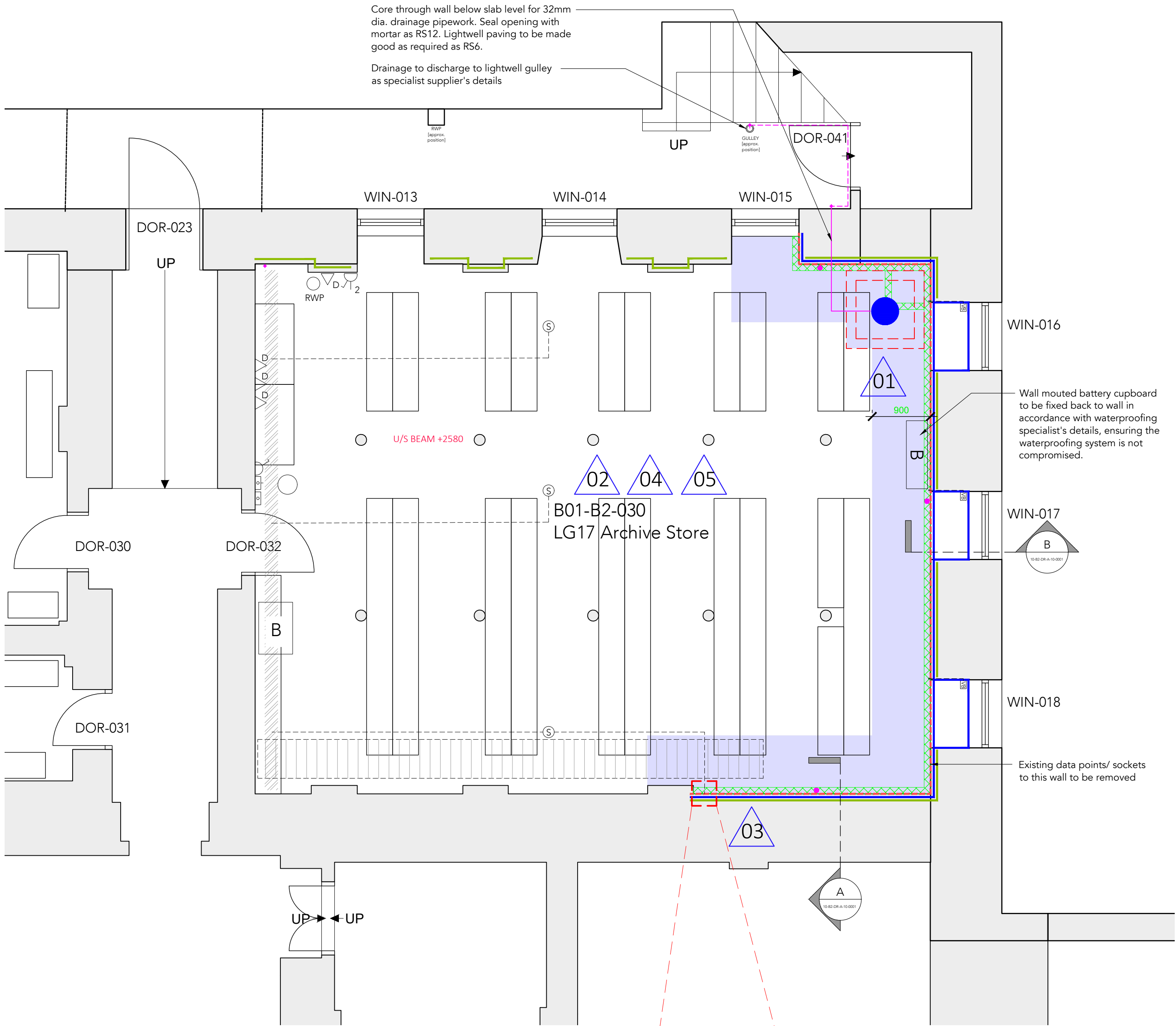
MAG - BUT - 09 - B2 - DR - A - 10 - 0001 C01





Note:
Do not scale from this drawing.
Dimensions are to be checked on site.
If in doubt please ask.

KEY PLAN



BASEMENT LEVEL 2 FLOOR PLAN
1:50



Opening in wall

- New brickwork to be inserted into opening as R11.5 and pointed as R12, ensuring cable is protected during works.
- Opening to be cut in cavity drainage membrane to suit cable width, and sealed around aperture with butyl tape as specialist supplier's design and details

KEY

New floor finish to concrete perimeter slab (as Structural Engineer's details). New finish to be leveling screed as NBS M10/160 with new vinyl flooring over to match existing pattern and colour as NBS M50/150B.

Area of vinyl to be replaced is approximate; find nearest seam in existing flooring and replace section as required.

New flooring is subject to investigation of condition of the subfloor, which is unknown until the works commence.

8mm cavity drain membrane to full height of wall to specialist supplier's design as NBS M20/624D

Sump chamber incorporating 2no. pumps (indicative location) as NBS R16/34SD. Dashed red line indicates extent of 900x900mm chamber, refer to Structural Engineer's details.

32mm Class E drainage pipe from sump pump to exit building at high level (approx 2.4m from FFL) and discharge to existing hopper in adjacent lightwell as specialist suppliers design & detail.

Perimeter drainage channel to specialist suppliers design as NBS R16/34SD, final position to be confirmed by specialist. Perimeter strip of slab to be removed & re-cast to allow for installation of channel, refer to structural engineers design & detail.

New wall / element - New linings over wall cavity drain membranes are to be proprietary plaster finish as NBS M20/240 & paint as NBS M60/110

Extent of walls to undergo removal of sodium silicate coating using Microstrip (SAT) masonry cleaning system as 9518RS section RS13, subject to Conservation Officer agreement. Following cleaning, walls to be repaired as RS11 and re-pointed as RS12 as required

Access points for drainage channel to specialist supplier's details as NBS R16/34SD, required every 6-8 meters.

General Notes

- For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
- All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
- Any discrepancies to be brought to the Architects attention as soon as possible.
- The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

Design Notes

- 01 Floor design to structural engineers design & detail
- 02 All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
- 03 Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
- 04 No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee
- 05 Existing furniture sizes and layout are indicative, all furniture to be retained

MEP Key

Please note positions are indicative only, and based on what could be seen via visual survey with room fully furnished. All fittings are existing unless stated otherwise.

- Light switch
- Double switch socket mounted @ 1200mm above FFL
- Data outlet - 1 gang mounted @ 1200mm above FFL
- Soffit mounted smoke detector/fire alarm
- Wall mounted smoke detector/fire alarm
- Emergency break glass door release
- Push to exit
- High level cable tray / pipes
- Radiator
- Fire extinguisher
- High level ventilation ductwork
- Vibration Detector (assumed)
- Soffit mounted light fitting
- Air Transfer Grille (high and low level)
- Extract fan
- New wall mounted battery backup/cupboard [H = 700mm W = 1050mm D = 325mm] mounted at 1200mm from FFL, as N10/160

Wall Mounted Services Notes

- Existing smoke detector heads & associated cabling from soffit to be tested & replaced if required as MEP details
- Affected wall mounted electrical conduits and socket boxes & switches to be removed to allow for wall cleaning where indicated.
- Affected radiators to be temporarily de-commissioned to allow for casting of new slab perimeter and brickwork cleaning works. All copper pipework to be reinstated as existing

C01	26/03/24	Construction Issue*	* Please note design for waterproofing works is to be completed and carried out by specialist supplier
P04	09/02/24	Stage 4 issue	Data points/ sockets removed, Battery back-up storage amended
P03	01/12/23	Stage 4 issue	
P02	24/07/23	Revision following RCG comments	
P01	14/07/23	Stage 3 issue	

Rev	Date/Ints	Details
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Buttress

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Project Title	Manchester Art Gallery
Client	Manchester City Council
Location	Mosley Street, Manchester

Drawing Title	Proposed Basement Archives 030
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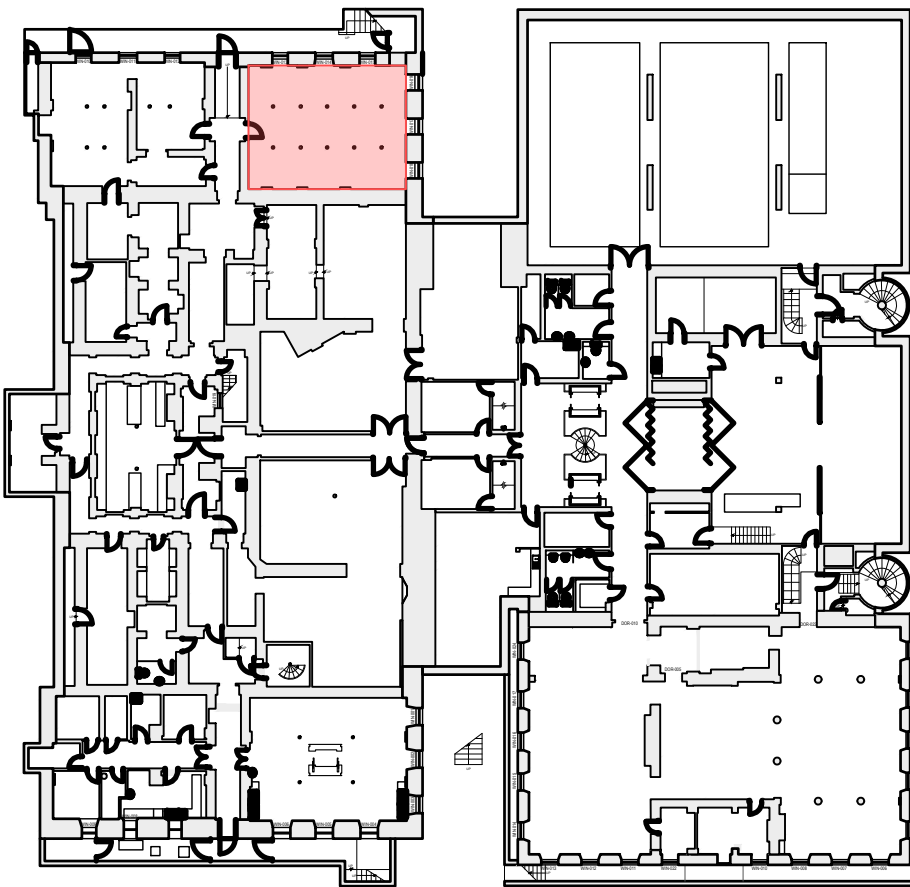
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Status Construction

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

MAG - BUT - 10 - B2 - DR - A - 00 - 4001 **C01**

KEY PLAN



KEY

- New slab sections
Existing floor excavated to accommodate new floor construction (refer to Structural Engineer's details). New floor build up to match existing finished floor level. Trial hole investigations to be undertaken to confirm existing slab and foundation arrangements.
- New floor finish to extent of new floor slab sections (and where indicated) as:
 - Vinyl floor finish to match existing colour and pattern as M50/150 on nominal 10mm levelling screed as M60/160
 - New reinforced concrete floor slab (reinforcement details subject to investigation of existing slab). Details to S.E. design and loading calculations.
 - Inclusion of a DPM below the new slab areas is dependant of the presence of an existing DPM to the existing floor slab, to be confirmed.
 - 50mm lean mix blinding layer as S.E. details on compacted sub-soil

- General Notes
- For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
 - All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
 - Any discrepancies to be brought to the Architects attention as soon as possible.
 - The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

- Design Notes
- Floor design to structural engineers design & detail
 - All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
 - Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
 - No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee

C01	26/03/24	HB	Construction Issue	* Please note design for waterproofing works is to be completed and carried out by specialist supplier
P04	09/02/24	HB	Stage 4 for acceptance	
P03	01/12/23	HB	Updated as ACC Comments	
P02	24/07/23	CH	Revised following RCG comments	
P01	14/07/23	CH	Stage 3 issue	

Rev	Date/Intls	Details
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Project Title	Manchester Art Gallery
Client	Manchester City Council
Location	Mosley Street, Manchester

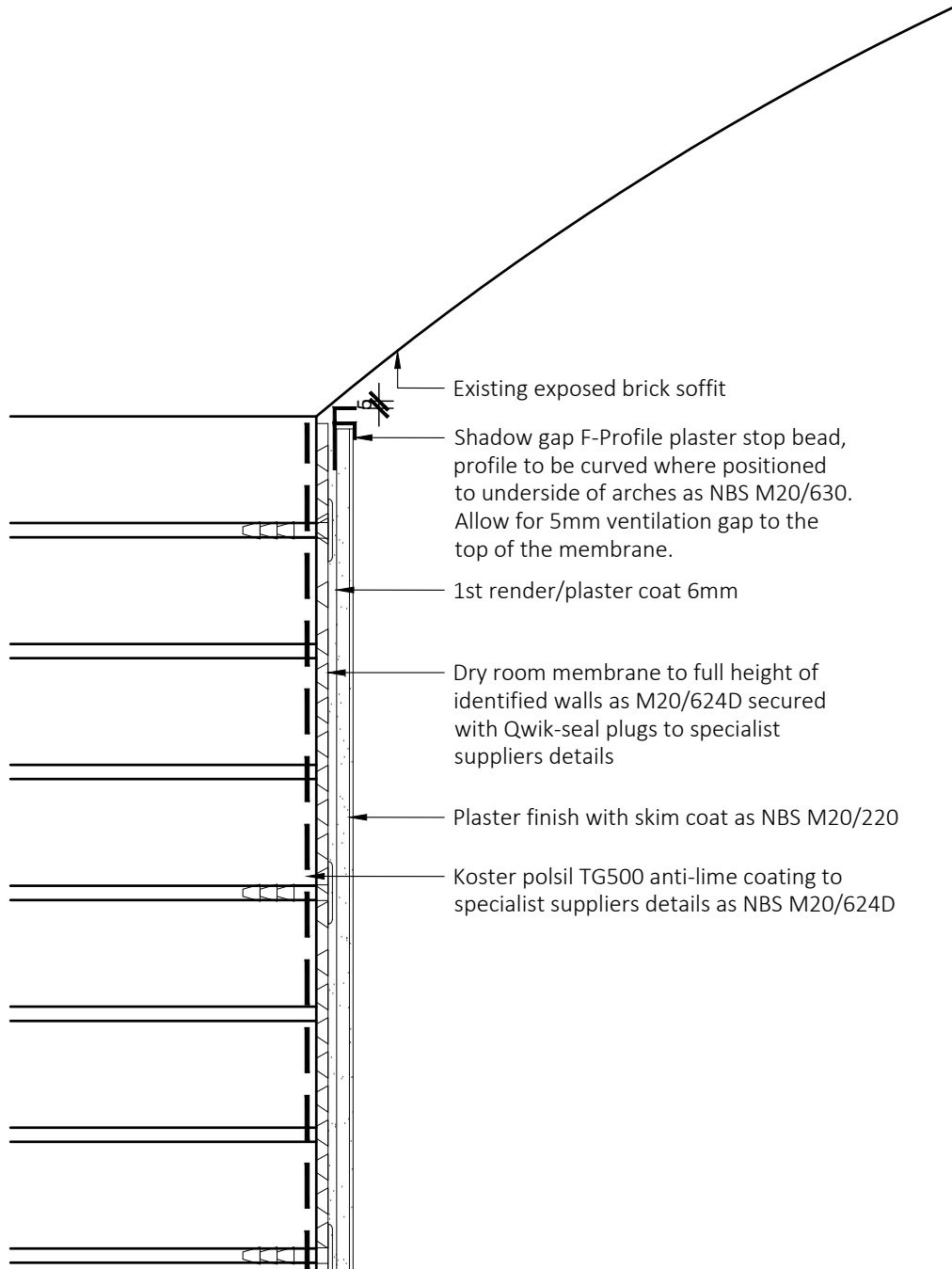
Drawing Title	Proposed Basement Archives 030 Waterproofing Details
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Date	14/07/23	Scale	1:5
Checked	EK	Orig Paper Size	A1

Status Construction

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

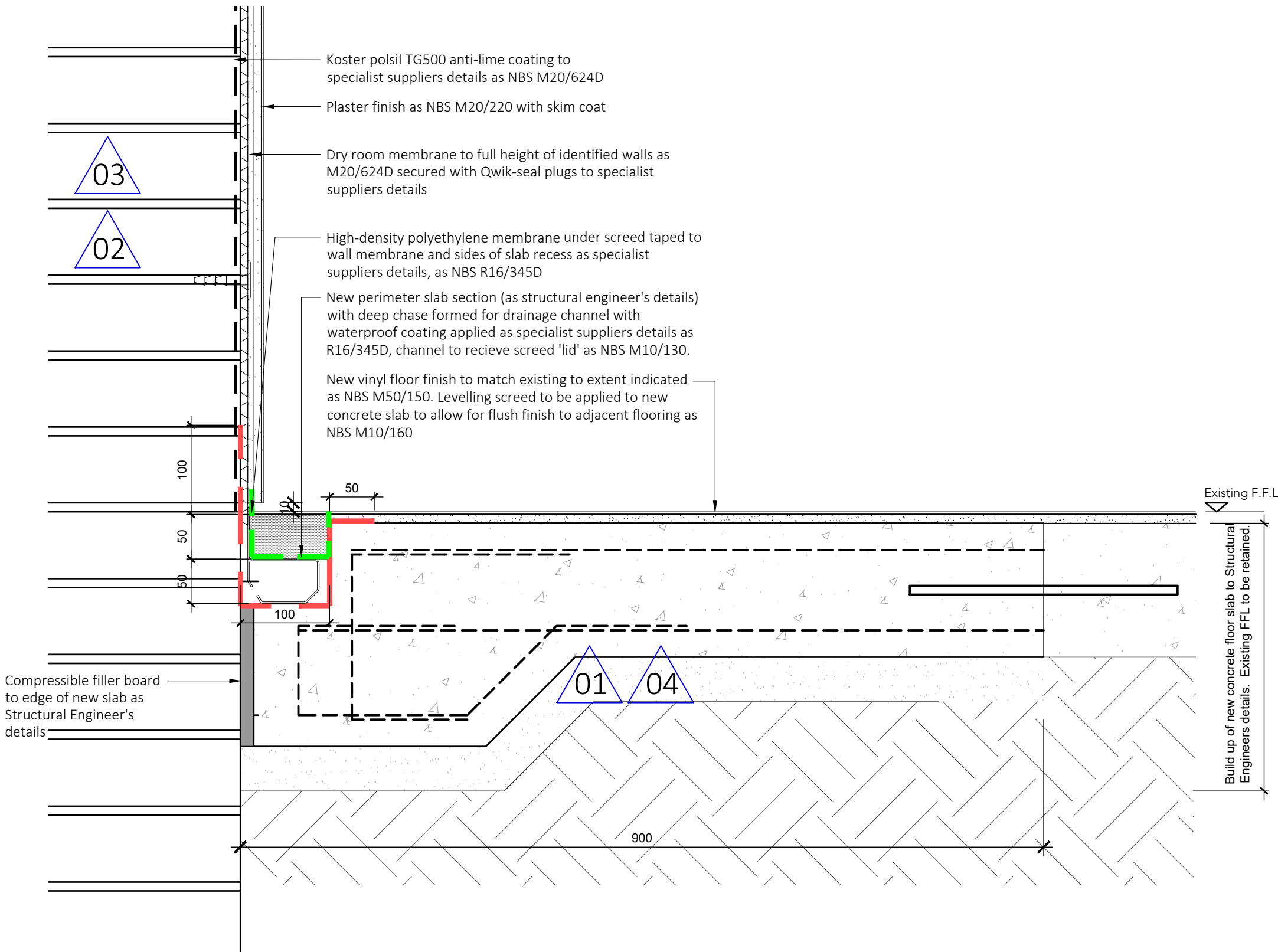
MAG - BUT - 10 - B2 - DR - A - 10 - 0001 C01



TYPICAL WATERPROOFING DETAIL A (ARCH)

WALL/CEILING JUNCTION

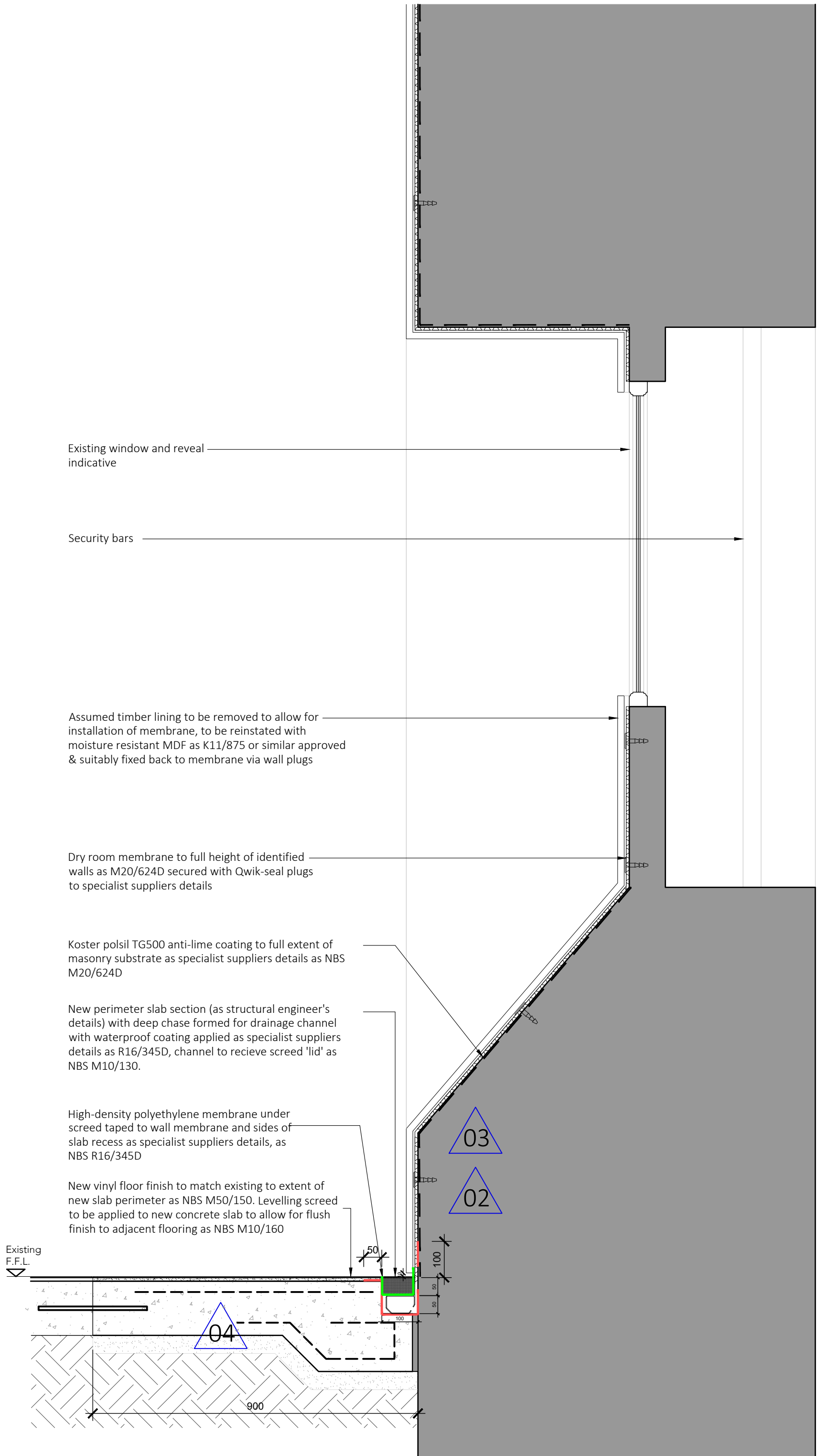
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TYPICAL WATERPROOFING DETAIL A (EXISTING SLAB)

WALL/FLOOR JUNCTION

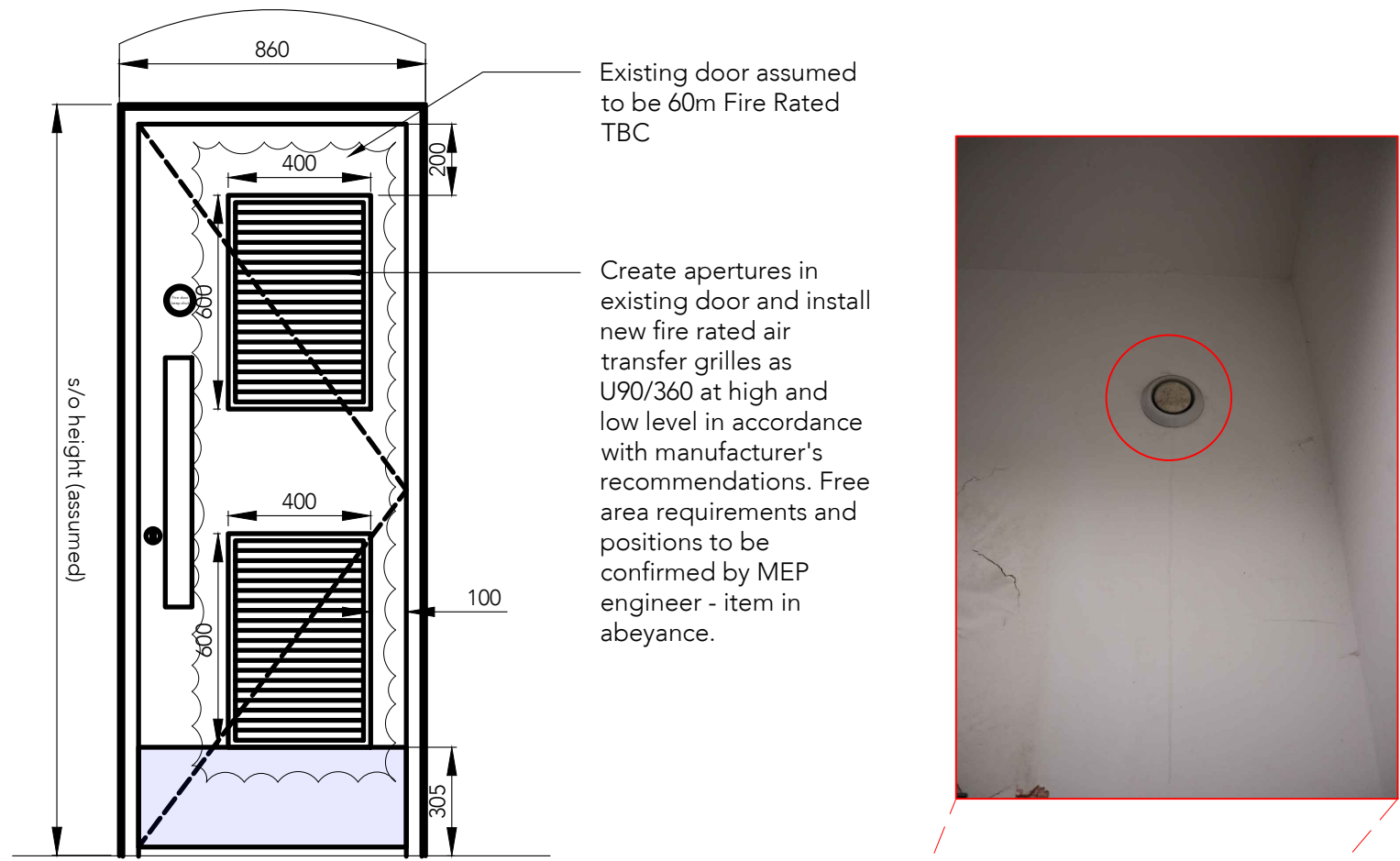
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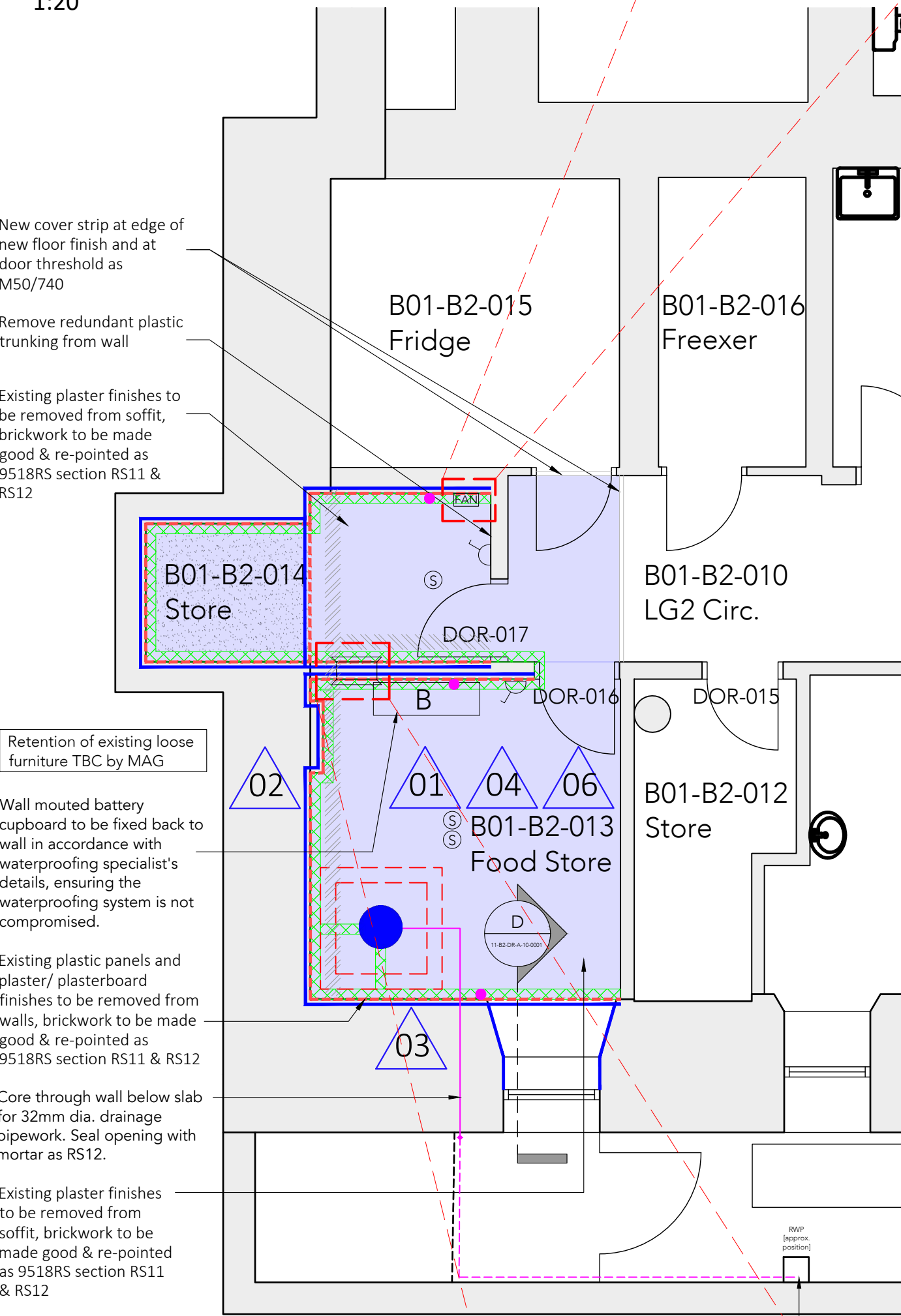
TYPICAL WATERPROOFING DETAIL B (WINDOW)

WALL/FLOOR/WINDOW JUNCTION

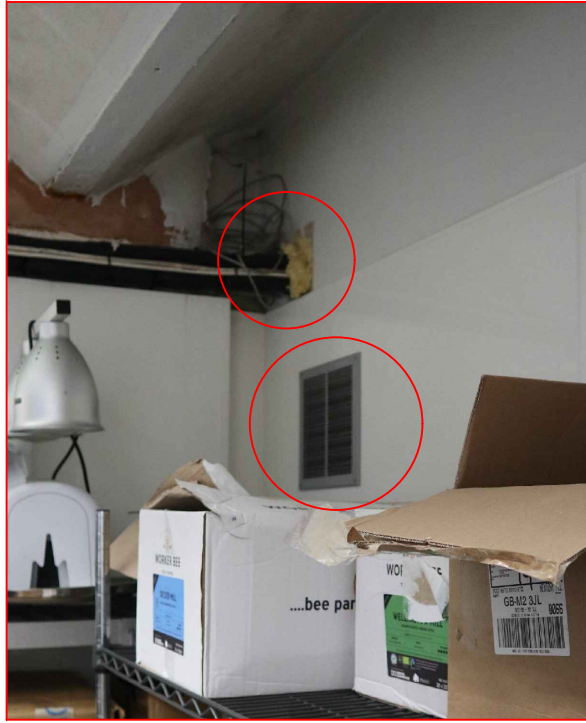
1:5



DOR-025 Elevation
1:20



BASEMENT LEVEL 2 FLOOR PLAN
1:50



Extracts/ Grilles/ Cable Trays/
Pipework

- Refer to MEP documentation for works to fittings
- Opening to be cut in cavity drainage membrane to suit extract as required, and sealed around aperture with butyl tape as specialist supplier's design and details

Approximate extent of existing tunnel to lightwell

Core through wall below slab for 32mm dia. drainage pipework. Seal opening with mortar as RS12.

Remove existing plaster finish

Existing concrete floor to be carefully broken out and replaced with new slab as Structural Engineer's details

Remove existing plaster finish

Refer to Structural Engineer drawing MAG-BKP-11-B1-DR-S-40-0820 for repair requirements for supporting steel to jack arches

Retention of existing loose furniture TBC by MAG

Wall mounted battery cupboard to be fixed back to wall in accordance with waterproofing specialist's details, ensuring the waterproofing system is not compromised.

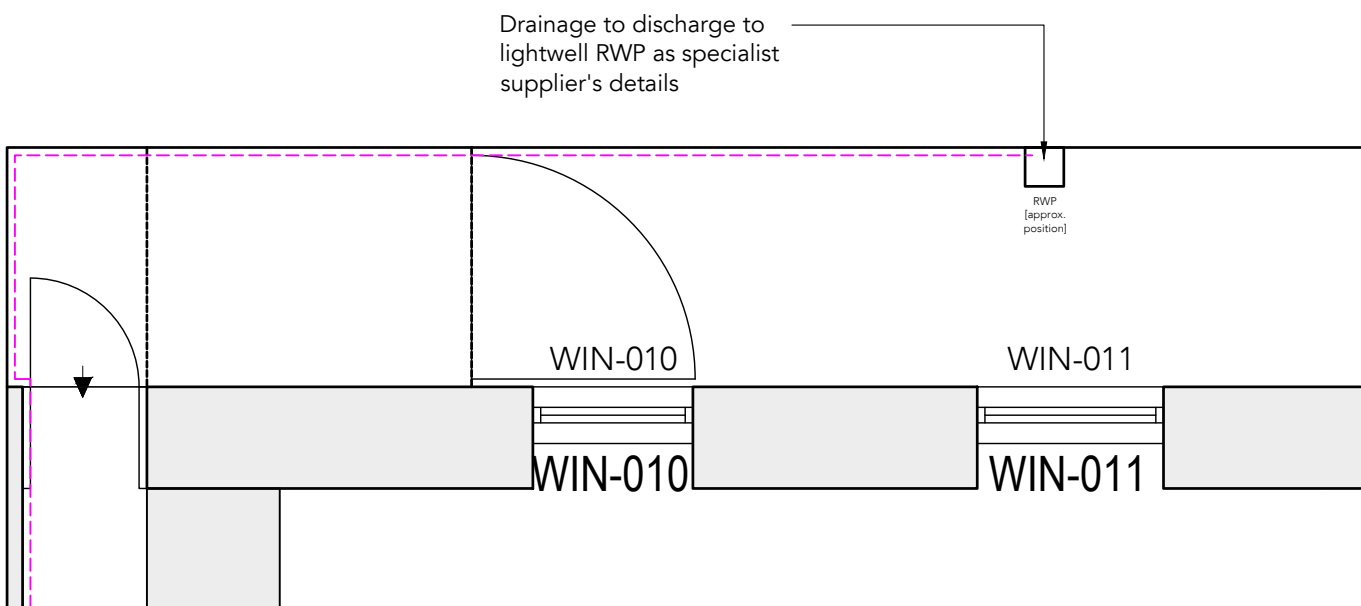
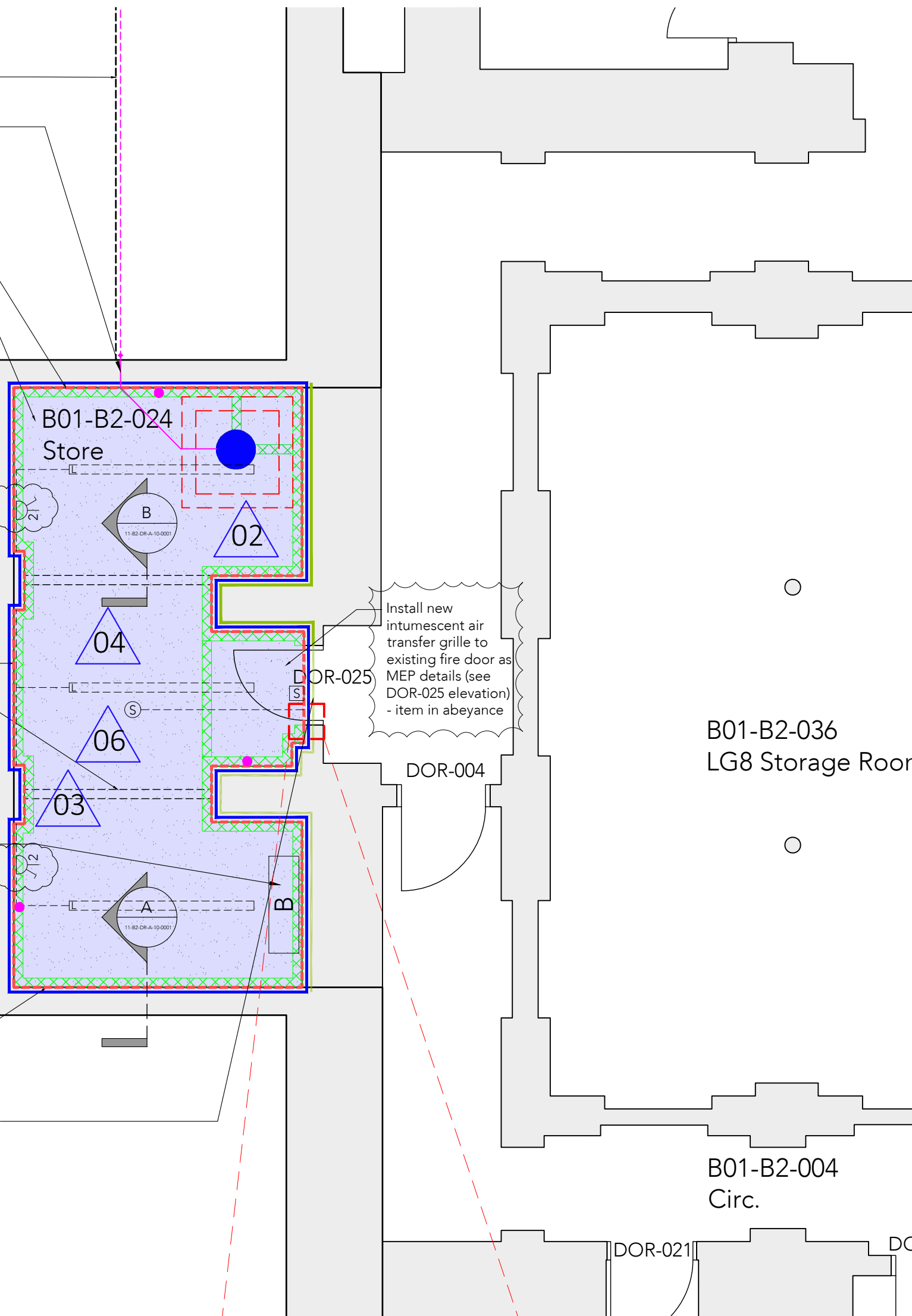
Remove existing plaster finish

New cover strip at door threshold as M50/740

BASEMENT LEVEL 2 FLOOR PLAN
1:50

Extracts/ Grilles/ Cable Trays/
Pipework

- Refer to MEP documentation for works to cables and fittings
- Opening to be cut in cavity drainage membrane to suit cable trays/ pipework/ grilles as required, and sealed around aperture with butyl tape as specialist supplier's design and details
- Services to be firestopped as required to provide same level as protection as existing where present



Openings in wall

- New brickwork to be inserted into opening as R11.5 and pointed as R12, ensuring cable is protected during works.
- Opening to be cut in cavity drainage membrane to suit cable width as required, and sealed around aperture with butyl tape as specialist supplier's design and details



KEY

New floor finish to new concrete slab (as Structural Engineer's details). New finish to be leveling screed as NBS M10/160 with new vinyl flooring over as NBS M50/150A, colour: smoke.

New flooring is subject to investigation of condition of the subfloor, which is unknown until the works commence.

8mm cavity drain membrane to soffit as NBS M20/624D with plaster finish as NBS M20/240 and paint as NBS M60/110

8mm cavity drain membrane to full height of wall to specialist supplier's design as NBS M20/624D

Sump chamber incorporating 2no. pumps (indicative location) as NBS R16/345D. Dashed red line indicates extents of 900x900mm chamber, refer to Structural Engineer's details.

32mm Class E drainage pipe from sump pump to exit building at high level (approx 2.4m from FFL) and discharge to existing hopper in adjacent lightwell as specialist suppliers design & detail.

Perimeter drainage channel as specialist suppliers design, final position to be confirmed by specialist. Perimeter strip of slab to be removed & re-cast to allow for installation of channel, refer to structural engineers design & detail as NBS R16/345D

New wall / element - Remove existing plaster back to sound masonry substrate where present. New linings over wall cavity drain membranes are to be proprietary plaster finish as NBS M20/240 & paint as NBS M60/110

Extent of walls to undergo removal of sodium silicate coating using Microstrip (SAT) masonry cleaning system as 7518RS section RS13, subject to Conservation Officer agreement. Following cleaning, walls to be repaired as RS11 and re-pointed as RS12 as required

Access points for drainage channel to specialist supplier's details as NBS R16/345D, required every 6-8 meters .

General Notes

- For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
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- The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

Design Notes

- Floor design to structural engineers design & detail
- All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
- Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
- No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee
- Existing furniture sizes and layout are indicative, all furniture to be retained
- New socket/ data points to be agreed with MAG

MEP Key

Please note positions are indicative only, and based on what could be seen via visual survey with room fully furnished. All fittings are existing unless stated otherwise.

- Light switch
- Double switch socket mounted @ 1200mm above FFL
- Data outlet - 1 gang mounted @ 1200mm above FFL
- Soffit mounted smoke detector/fire alarm
- Wall mounted smoke detector/fire alarm
- Emergency break glass door release
- Push to exit
- High level cable tray / pipes
- Radiator
- Fire extinguisher
- High level ventilation ductwork
- Vibration Detector (assumed)
- Soffit mounted light fitting
- Air Transfer Grille (high and low level)
- Extract fan
- New wall mounted battery backup/cupboard [H = 700mm W = 1050mm D = 325mm] mounted at 1200mm from FFL, as N10/160

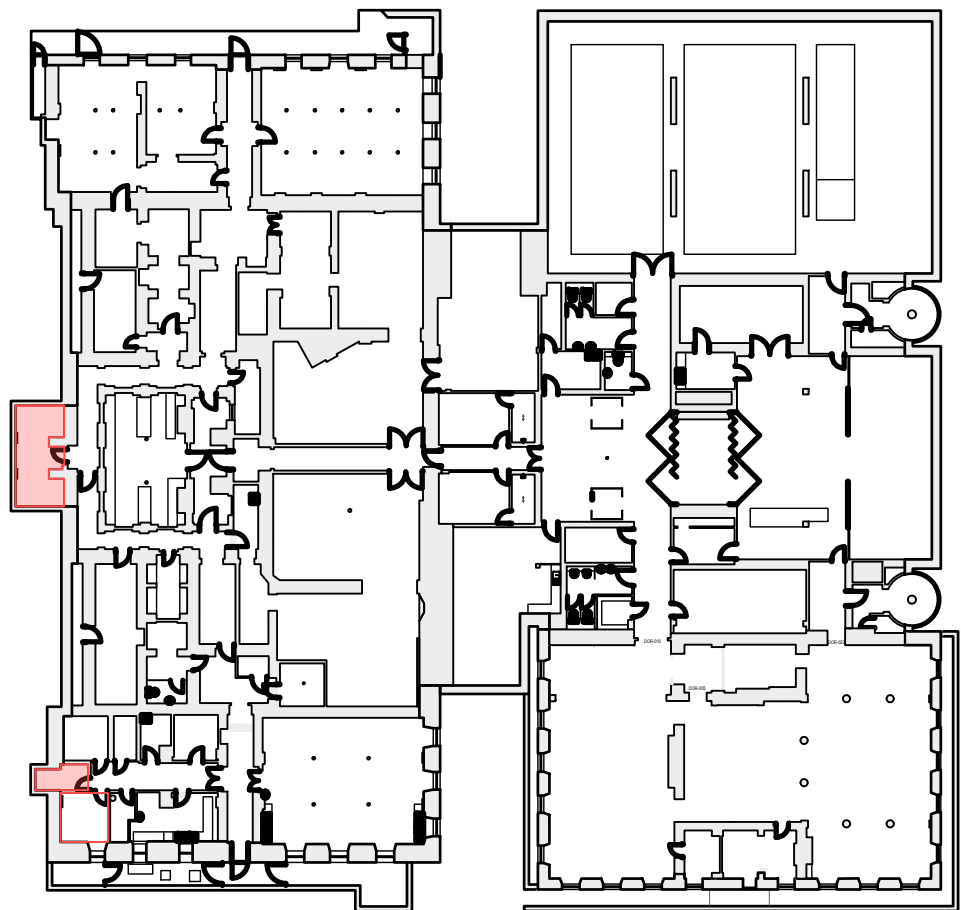
Wall Mounted Services Notes

- Existing smoke detector heads & associated cabling from soffit to be tested & replaced if required as MEP details
- Affected wall mounted electrical conduits and socket boxes & switches to be removed to allow for wall cleaning where indicated.
- Affected radiators to be temporarily de-commissioned to allow for casting of new slab perimeter and brickwork cleaning works. All copper pipework to be reinstated as existing



Note:
Do not scale from this drawing.
Dimensions are to be checked on site.
If in doubt please ask.

KEY PLAN



C01	26/03/24	HB	Construction Issue*
P04	09/02/24	HB	Stage 4 for acceptance sockets added in paint store, grille added to door, tiled floor omitted (replaced with vinyl)
P03	01/12/23	HB	Stage 4 issue
P02	24/07/23	CH	Revision following RCG comments
P01	14/07/23	CH	Stage 3 issue

Rev Date/Ints Details

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Project Title	Manchester Art Gallery
Client	Manchester City Council
Location	Mosley Street, Manchester

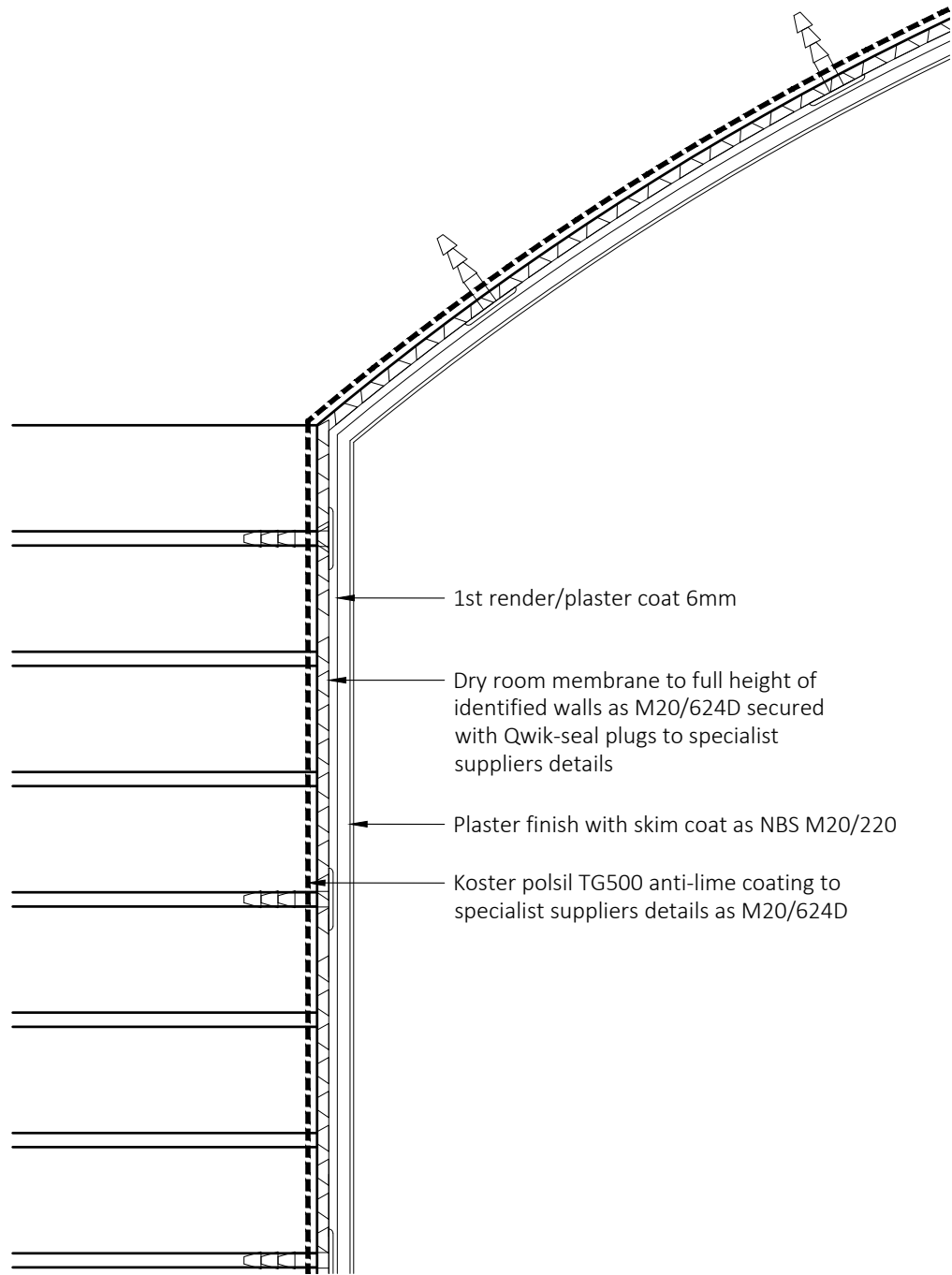
Drawing Title	Proposed Basement Stores
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Date	14/07/23	Scale	1:50
Checked	EK	Orig Paper Size	A1

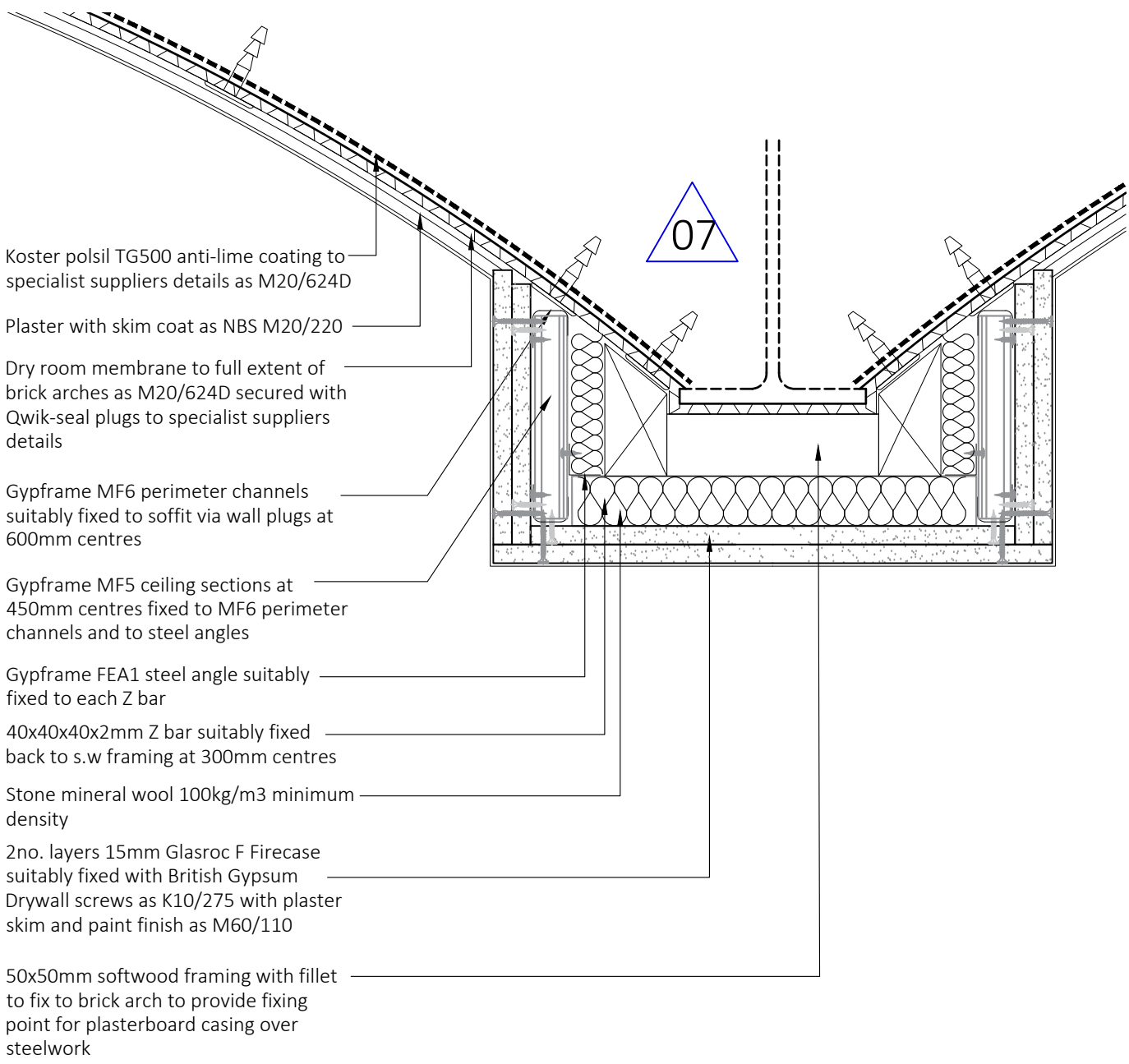
Status Construction

Project: Origin: Zone: Level: Type: Disc: Code: Number: Rev:

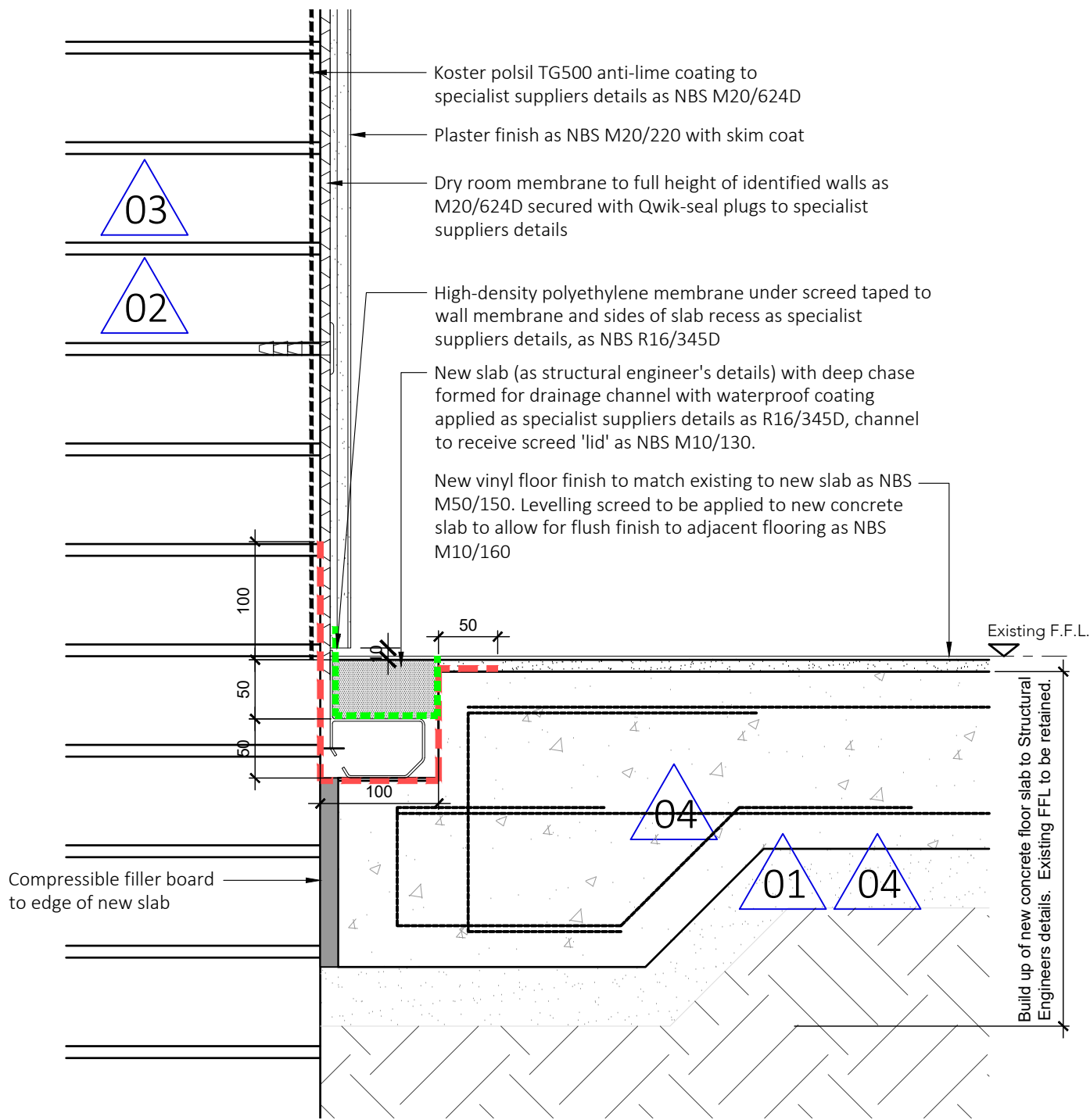
MAG - BUT - 11 - B2 - DR - A - 00 - 4001 C01



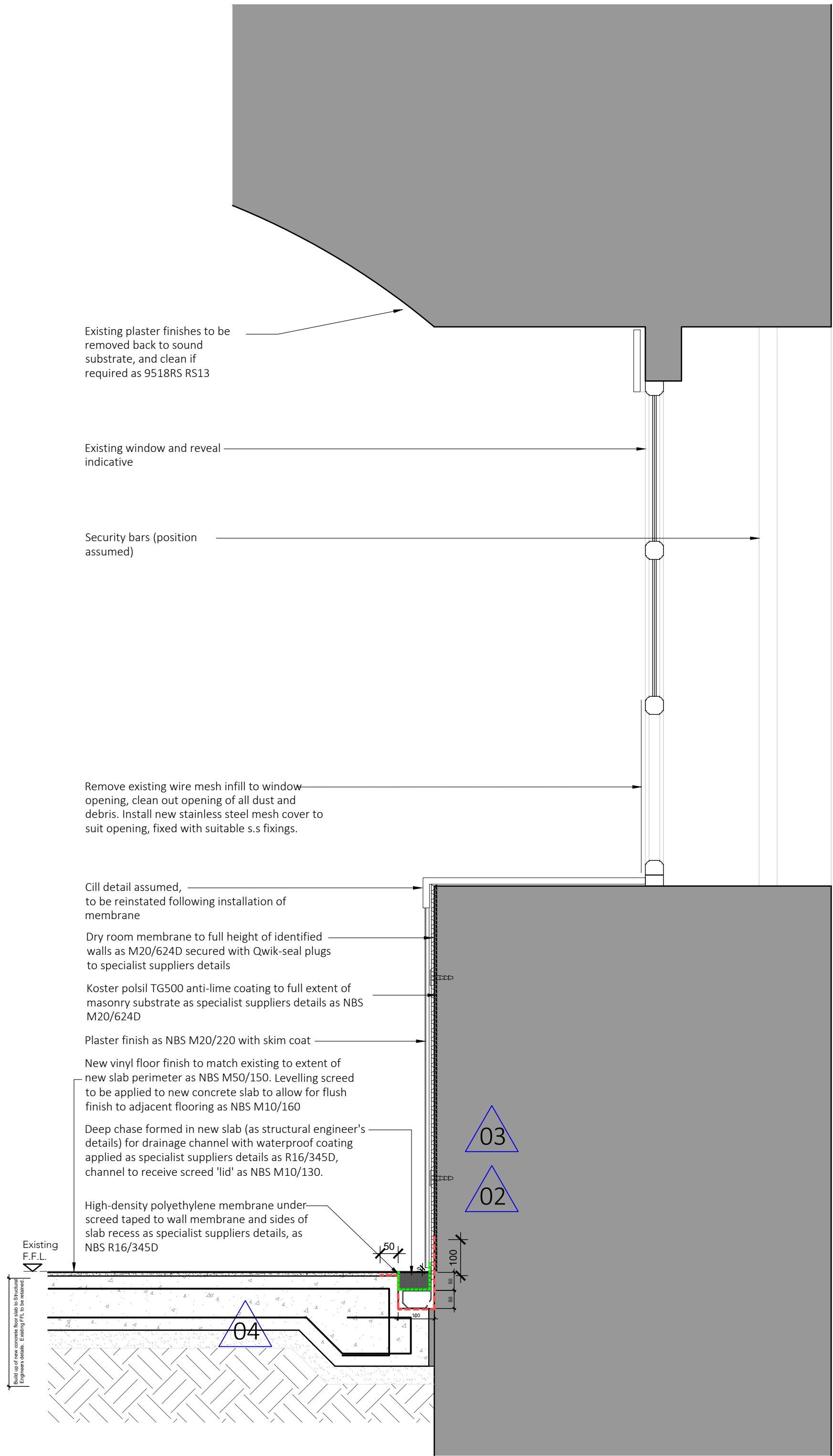
TYPICAL WATERPROOFING DETAIL A (ARCH)
WALL/CEILING JUNCTION
1:5



TYPICAL WATERPROOFING DETAIL B (ARCH)
WALL/CEILING JUNCTION
1:5



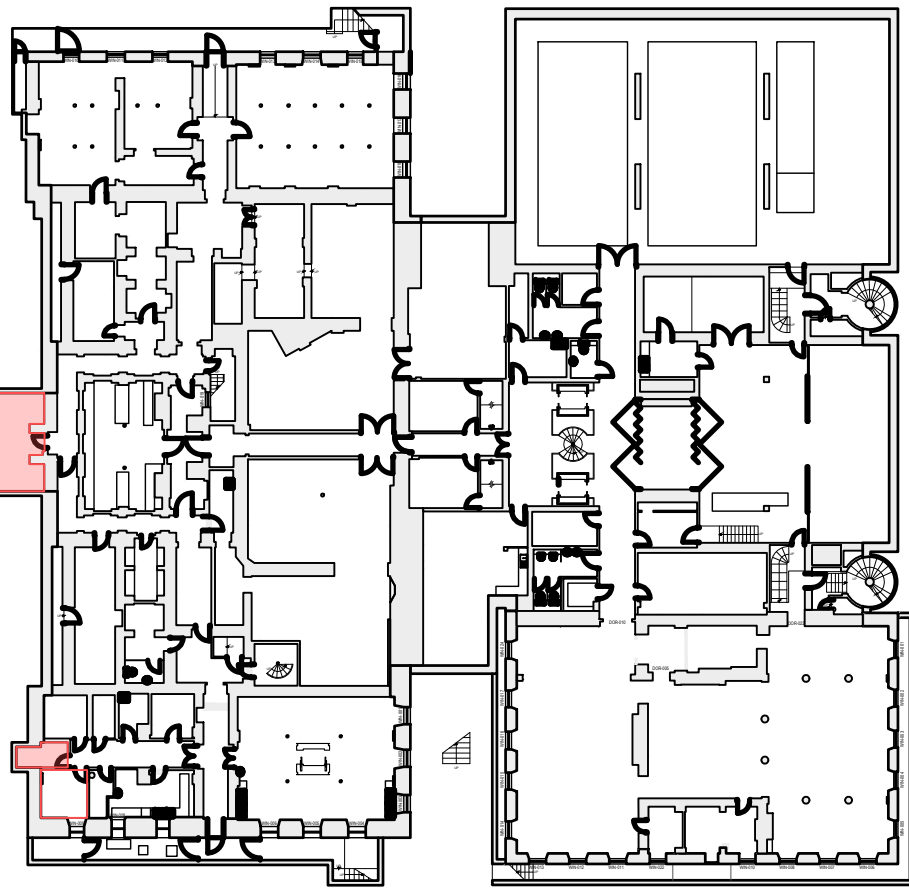
TYPICAL WATERPROOFING DETAIL A (NEW SLAB WITH VINYL FINISH)
WALL/FLOOR JUNCTION
1:5



TYPICAL WATERPROOFING DETAIL D (WINDOW)
WALL/FLOOR/WINDOW JUNCTION
1:10

Note:
Do not scale from this drawing.
Dimensions are to be checked on site.
If in doubt please ask.

KEY PLAN



- New slab sections
Existing floor excavated to accommodate new floor construction (refer to Structural Engineer's details). New floor build up to match existing finished floor level. Trial hole investigations to be undertaken to confirm existing slab and foundation arrangements.
1. New floor finish to extent of new floor slab sections (and where indicated) as:
 - 1.1. Vinyl floor finish to match existing colour and pattern as M50/150 on nominal 10mm levelling screed as M60/160
 2. New reinforced concrete floor slab (reinforcement details subject to investigation of existing slab). Details to S.E. design and loading calculations.
 3. Inclusion of a DPM below the new slab areas is dependant of the presence of an existing DPM to the existing floor slab, to be confirmed.
 4. 50mm lean mix blinding layer as S.E. details on compacted sub-soil

- General Notes
1. For references and descriptions to work items, refer to separate Architectural Specification 9518NBS and Architectural Restoration Specification document 9518RS. Any works item is presented in numbered form.
 2. All dimensions must be checked on site before proceeding. Dimensions of new work are to be adjusted to suit the existing where necessary. Do not assume that the existing structure or details are plumb, square or level.
 3. Any discrepancies to be brought to the Architects attention as soon as possible.
 4. The guarantee provided for the cavity drain membrane is for hydrostatic ground water pressures under normal site conditions and does not cover surface water flooding events.

- Design Notes
01. Floor design to structural engineers design & detail
 02. All existing electrics and services to be tested due to water ingress. MEP engineer to advise on repair requirements accordingly
 03. Tanking works are as specialist suppliers design. This drawing indicates DESIGN INTENT ONLY, refer to specialist design for further details.
 04. No floor membrane installed to existing slab. Water ingress through the floor is not covered by specialists guarantee
 05. Existing furniture sizes and layout are indicative, all furniture to be retained
 06. New socket/ data points to be agreed with MAG
 07. The specified system is suitable for protecting structural steel sections with a section factor A/V (Hp/A) up to 260m⁻¹, calculated on the basis of box protection based on 3-sided exposure to BS EN 13381-4, which maintains the temperature steel section below 450oc critical temperatures associated with steel losing its strength. Seek instruction if site conditions differ.

C01 26/03/24 Construction Issue * Please note design for waterproofing works is to be completed and carried out by specialist supplier

P02 09/02/24 Stage 4 for acceptance
HB Steel encasement detail amendment,
window detail change to include existing louvre

P01 01/12/23 Stage 4 Issue
HB

Rev Date/Intls Details

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9.4 Masonry Cleaning Samples Report

SAMPLE REPORT

Manchester Art Gallery, Mosley St, Manchester, M2 3JL

Issued on behalf of WJ Structures Ltd
in working partnership with Robertson Group Ltd.



RESTORING THE PAST, BUILDING THE FUTURE.

REMOVAL OF COATING TRIALS

Introduction

This document has been produced by WJ Structures Ltd in relation to Manchester Art Gallery, Manchester. WJ Structures Ltd were asked to undertake various cleaning samples of brickwork, using different cleaning methodologies to remove the existing impervious coating. All sample works are undertaken in compliance with the Health and Safety at Work Act 1974, the Working at Height regulations act 2005, Construction Design Management Regulations 2015 and Control of Substances Hazardous to Health Regulations 1998.

General Scope of Cleaning Methods used

Microstrip Cleaning System and ThermaTech Steam Clean.
These cleaning methods are used to undertake the removal of coatings/paint, paint residue, carbon build-up and limescale.

Monitoring/Recording of Works

Please note example panels will be used as benchmarks for WJ Structures Ltd operatives to work towards. These benchmark panels are to be recorded on site and within this document. WJ Structures Ltd are happy for this report to be used as the basis of said report, with an addendum to the report for 'passed off Samples by CA, Main Contractor and Local Authority'

Sample Cleaning Methods Proposed/Undertaken

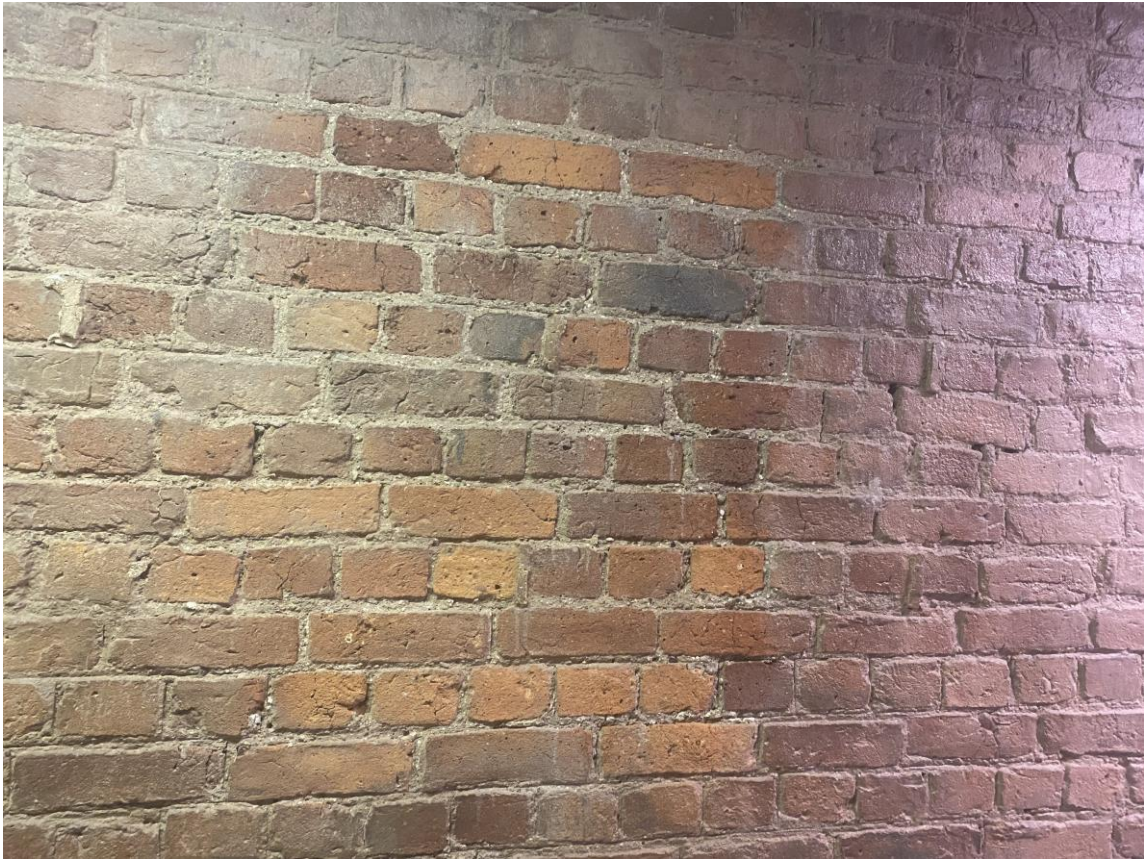
WJ Structures were tasked with finding a cleaning method that could be undertaken safely but that did not compromise the safety of the operatives undertaking the works. Upon review of the sample outcomes, we would recommend the best option to be a Microstrip clean. This methodology has ensured arises of the existing impervious sodium silicate coating, detail of brick has been kept and little to no face of the brick has been cleaned off. The Microstrip was the fastest of the 2 operations. Therefore, on a cost and programme basis, we would propose the use of the microstrip cleaning system, should it be accepted by the conservation officer. It's important to note that it is the responsibility of the main contractor to instruct WJ Structures Ltd on which samples to proceed with after their discussion with the local authority, client, and CA.

Figure 1: Location and Local Environment, Mossley St, Manchester, M2 3JL



Cleaning Samples

Microstrip: 30-50 PSI – constant water feed – media used was fine crushed medium.



ThermaTech: 150-500 PSI – temp. 150 degrees – fan tip nozzle.



Sample Outcome – Microstrip

The ideal pressure for using a microstrip cleaning system can depend on various factors such as the type of surface being cleaned and the level of contamination. Generally, it's recommended to start with a lower pressure setting and gradually increase it until you achieve the desired cleaning effectiveness without causing damage to the surface. The WJ Structures Ltd operatives followed these recommendations diligently, undertaking the sample at varying pressures (between 30-50 PSI) and ensuring a constant water feed. The most desirable outcome was achieved using a pressure of 50 PSI. At this pressure the Microstrip system provided optimal performance whilst avoiding any severity of damage.

Sample Outcome – ThermaTech

Similarly to the Microstrip cleaning system, with the ThermaTech system it is also recommended to start with a lower pressure setting and gradually increase it while monitoring the cleaning efficiency. Again, this is the process the WJ Structures Ltd operatives followed diligently. The sample was undertaken at varying pressures between 150-500 PSI, with the most effective being 500 PSI. As the ThermaTech utilises high-temperature steam to remove contaminants, the operatives also trialed different temperatures between 120-180 degrees where the most effective temperature was 150.

Despite having some success, the ThermaTech did not ensure arises as efficient as the Microstrip cleaning system, which is why our recommendation is the latter, as also discussed previously on page 2 of this report.

Control of Noise, Dust and Residue

The Microstrip system is designed to be efficient in water usage and so residue resulting from the process is minimal. The system creates a water spray around the nozzle as it is in use that dampens the surrounding air, referred to as a 'water shield' that effectively suppresses dust. This is one of the core reasons to why we have recommended this system. There are further practices and safety measures that can be implemented to control these variables, as below:

Isolation and enclosure – the protection/isolation of the cleaning area and enclosing of equipment to contain noise and dust.

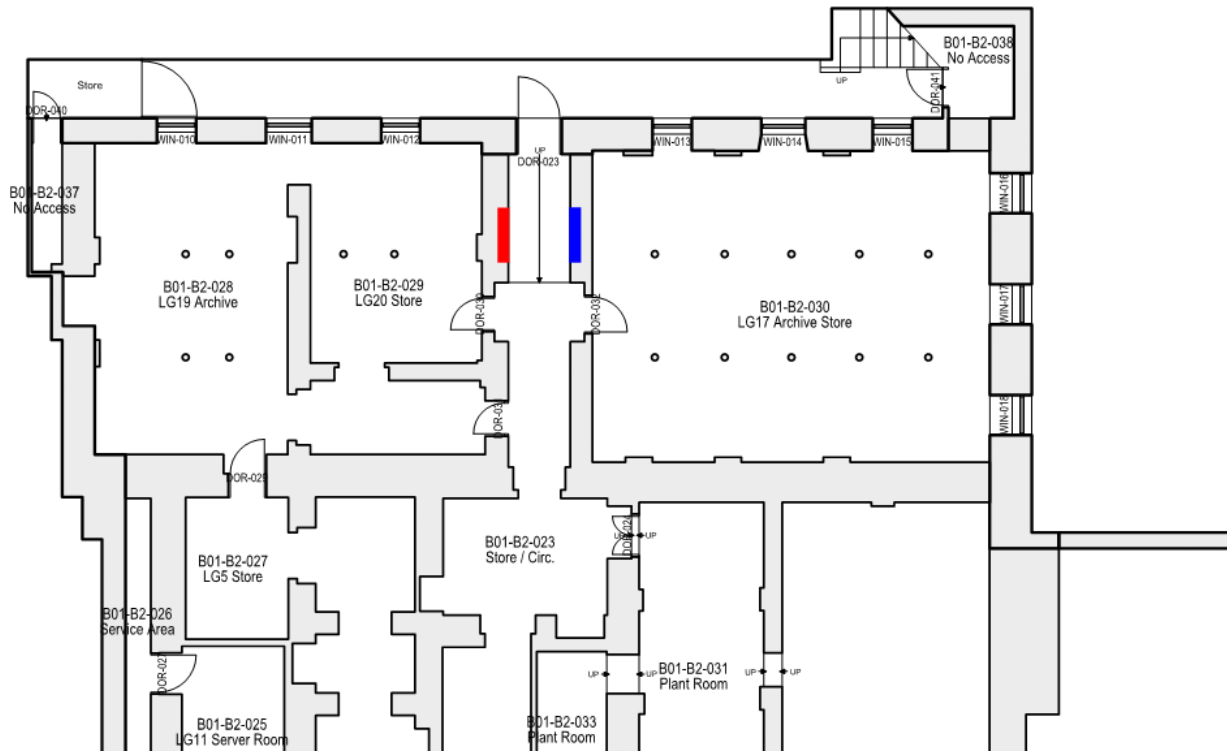
Regular maintenance of machinery – keeping the microstrip cleaning system well-maintained to minimise noise from mechanical components and ensure that systems are functioning effectively. Regularly clean and undertake inspection of equipment for any signs of wear or damage that could contribute to increased noise or dust emissions.

Implementing operational practices – using the lowest effective pressure settings whilst using controlled bursts of media to minimise dust dispersion.

Technical Data

To provide a more comprehensive understanding of the cleaning methodologies presented in this report, data sheets have been included below (page 6). The data sheets offer a thorough breakdown of the system, providing technical specs, hazards, and handling information.

Figure 2: Sample locations and extent of test areas



The above (Figure 2) presents the areas in which the WJ Structures Ltd operatives have carried out the cleaning samples. The area highlighted in red indicates the ThermoTech sample location and the blue area indicates the Microstrip sample location. The extent/measure of each test location was approximately 1m², allowing for efficient evaluation of the cleaning systems and their effectiveness. The sample panels provide a practical and economical approach to testing the system's capabilities, in this case removing the existing impervious sodium silicate coating from brickwork, while laying the foundation for future and larger scale works.

DOCUMENTATION DETAILS:

'I confirm that I have gained the essential information from WJS operatives on site prior to collating this report'.

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Date this report was produced: 30/01/2024

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SAT Blast Wet Blast System DS-6



SAT Blast
Machine –
shown
without
hoses



SAT Blast in operation
cleaning metal and brick



The versatile SatBlast is a fully saturated wet blasting system which offers a modern solution for environmentally friendly blast cleaning. The SatBlast has been developed to provide controllable abrasive cleaning power.

Ideal for dustless blasting of all surfaces including stone, concrete, brick and steel. It is also effective in removing rubberised paints and bitumen.

USES:

- Low / Medium Pressure Operation – is ideal for cleaning stone, brick, and concrete.
- High Pressure Operation - powerful blasting and cleaning to provide a key on steel and concrete.

FEATURES :

- Operates at fully adjustable pressures from 20-100psi.
- Low water volume - Blasts with a mist not a water jet.
- Can also be used as a dry blast system.
- Fixed fill of water and abrasive, no constant water supply required.
- Low Pressure Operation – ideal for cleaning stone, brick, and concrete.
- High Pressure Operation - powerful blasting and cleaning to provide a key on steel and concrete.
- The Satblast is a fully pneumatically operated unit and is available in an ATEX version for use in hazardous areas such as the offshore and Oil and Gas industries.
- Can be used with a variety of medias.
- Often uses less abrasive when compared to dry blasting alternatives.
- 'Dust Free' operation protects your operatives and passers-by from dust inhalation. No dry dust ingress into adjoining properties.
- Fully CE marked - conforms to the protection requirements relating to the Safety of Machinery 2006/42/EC.
- Can improve production rates compared to dry blasting, under the correct conditions.

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SAT Blast Wet Blast System DS-6

TYPICAL USES :

- **Concrete** - at low pressure for cleaning and washing away corrosive salts and / or in concrete repair at higher pressures for exposing aggregate, removing surface coatings and removing rust from Rebar.
- **Stone** - at low pressure for gentle cleaning and graffiti removal.
- **Brick** - at low pressure for gentle cleaning or removal of masonry paint.
- **Timber** - at low pressure for stripping paint from hard woods.
- **Fibreglass** - at low pressure for paint

MODELS :

MODELS AND SPECIFICATIONS		
Model	Approx. Capacity	Dry Weight
SATB 50 Mk II	100 Litre / 50 kg	120 kg
SATB100 Mk II	200 Litre / 100 kg	190 kg
SATB50 Mk II - Atex	100 Litre / 50 kg	130 kg
SATB100 Mk II - Atex	200 Litre / 100 kg	200 kg

STANDARD PACKAGE INCLUDES :

- Satblast Unit, with Water Separator
- 10m Hose Set, with Silicon Nitride Blast Nozzle
- Operator Face Shield and Ear Defenders.

The above package can be tailored to your specific requirements. For example, a Nova Blast Helmet and Radex Breathing Air Set can be provided at additional cost, instead of the Operator Face Shield and Ear Defenders.

TYPICAL MINIMUM AIR CONSUMPTION:

- 175 – 265 cfm - this varies on nozzle size / condition, blast pressure, and hose lengths.

RECOMMENDED ABRASIVE MEDIA:

This system is designed for use with FINE non-metallic, silica-free media such as :-

- Garnet – medium and fine grades
- Abraplast Fine – a controlled Calcium Silicate blend inert angular media
- Olivine – a naturally occurring magnesium-iron silicate

NOT RECOMMENDED - medium or coarse grits / mineral slags, OR metallic abrasives.

Note : These products provide optimum and safe performance only when used in accordance with manufacturer's instructions, with suitably trained operators, and when provided with adequate recommended power requirements.



THE THERMATeCH® 'SUPERHEATED WATER' SYSTEM

Explanation

Unlike a conventional hot water pressure washer, the ThermaTech system combines continuous **high temperature** and **pressure** and **lower water volume**. This is delivered as a **liquid spray**, even at temperatures close to 155°C. This is referred to as '**Superheated Water**'.

It achieves this by using less water, high heat capacity and specific nozzle design and specification.

Description

The 'standard' ThermaTech system comprises pump, 'heater module', high pressure hoses and 'gun'. The system is modular, the pump and fuel tank can be lifted away to aid vehicle loading and site mobility. Selection of lances and nozzles and the adjustment of temperature and pressure are made to suit the substrate and soiling or coating. A gauge on the pump and digital display on the Module, register the working pressure and temperature.

Cold water from a tap or water tank is pressurised by the pump and passes through a blue high pressure hose to the Heater Module. Heated by diesel or kerosene, hot water exits through flexible red high pressure hoses to the gun.

For vertical surfaces, a short lance can be used more accurately for surface detail or paint and coating removal.

For increased performance, it is possible to connect the pump to two Heater Modules and back to one gun. This provides full temperature at the full pressure rating.



All ThermaTech systems have been built with Digital Temperature Control. The critical feature of this is not that it provides a digital instantaneous display of the temperature, but that the temperature fluctuation is kept to a minimum. Conventional hot machines (including many other superheated/steam types) use capillary thermostats, which result in a wide temperature range at lower operating pressures and thus equally wide changes in the spray shape and intensity through the heating cycle (the thermostat regulates the temperature by switching the boiler in and out). The controls built into the ThermaTech maintain much tighter temperature control and therefore spray shape over the cycle. The standard 110v system and trigger arrangement has a water flow rate of 4-8.5 litres min⁻¹. Standard option pressure is adjustable from 30-140bar*.

However alternative, additional options allow for, ThermaTech systems being used on delicate substrates that can routinely be operated in conjunction with pressure reducing guns. This enables a maximum pressure to be set at the pump but then the same or a reduced pressure to be set on demand at the gun. Whilst the minimum pressure at the pump is normally 30bar, setting at the gun can be as little as 0bar. At low pressures (≤ 50 bar), a ThermaTech can also be set up and used to supply 2 operators simultaneously at full temperature, whilst allowing each operator to select a different pressure if required.

Specification

The **standard electric pump** is 110v and has a water flow rate of 4-8.5 litres min⁻¹. Pressure is adjustable from 30-140bar*. The optional 230v pump has a maximum pressure of 160bar*.

The **standard heater module** is 110v but is made 'dual voltage' by use of the optional 'drop in' transformer. The fuel is red or white diesel, or central heating oil (kerosene). Kerosene should be used with a combustion additive to prevent 'sooting up'. With adjustment, cooking oil is also permitted.

Temperature is adjustable from 30-155°C. With one Heater Module, 155°C can be maintained at pressures up to 90bar*, 120°C up to 120bar* and 100°C up to 155bar*.

High pressure hoses are twin wired and supplied red, in 10m or 20m length. For lengths longer than 30m, it is recommended that the additional hosing be located between pump and Heater Module to minimize temperature loss.

**One 'bar' is a unit of pressure equivalent to 14.5 pounds per square inch (P.S.I.).*

Cleaning

The intensity of cleaning for delicate substrates is reduced by (a) Reducing the pump pressure setting (b) Changing the nozzle specification e.g. a nozzle of wider spray angle exerts a lower surface pressure at a given distance (c) Increasing the temperature so that the spray becomes diffuse (d) Increasing the working distance of nozzle to surface.

For delicate surfaces, full temperature but reduced pressure is used (see the explanation under 'paint/coating removal' below). The minimum practical pump pressure is 30bar*.

The temperature at which the spray becomes diffuse varies one nozzle design to another and so one with a lower diffusion temperature but operated at a higher temperature, will provide a 'softer' (diffuse) clean (see nozzle selection).

For tenacious soiling, it will be found advantageous to develop 'the clean' in stages, leaving an interval between. This 'dwell' period often acts to soften or release deposits more readily e.g. for removal of light sulphation, or deep organic soiling from wall copings.

Prolonged or close contact is unable to raise the temperature higher than the setting which, at a maximum of 155°C, is regarded as well below that which will induce chemical or physical change in most mineral substrates. However, direct contact with glass must be avoided. The use of hot water greatly accelerates drying. Precautions must prevent wet substrates being subjected to frost.

Paint/Coating Removal

The closer a nozzle operates to the surface, the higher the temperature but also the higher the surface pressure (because the water exits the aperture in a 'fan' shape). In general, it is high pressure (and/or volume) that will potentially damage a substrate and not the temperature. Therefore, if a given temperature/pressure setting proves to be too aggressive, one should lower the pump pressure and use the nozzle closer to the surface. The pressure effect that would be induced by moving the nozzle closer is counteracted by reducing the pump pressure. The reduced distance will, however, raise the temperature at which the water strikes the surface thus aiding the yield of the coating.

If the coating proves too resistant, or the substrate is too weak, a chemical to soften the coating should be employed. This will allow the nozzle to be operated at a greater distance (lower surface pressure) and to reduce the action time.

Nozzle Selection

Choice of nozzle is important. For the ThermaTech system, we presently have a number of nozzle types.

The standard nozzle (Lechler type) loses sharpness at temperatures greater than 140°C. This produces an even spray with good cleaning and paint removal characteristics. The spray angle used for cleaning is normally 40° but a nozzle of 25° can be used where the substrate allows.

An alternative nozzle ('Spraying Systems' type) causes the spray to become diffused once the water temperature significantly exceeds 100°C. This is used selectively to generate a very soft and hot vapour for the most delicate cleaning. This is not normally necessary for sound surfaces and is generally inappropriate for paint removal.

Health and Safety and Documentation

The ThermaTech system has been designed and built in the U.K specifically for use with restoration and conservation projects and for all kinds of site work generally.

The design utilises 110v as standard. The Heater Module is fitted with twin safety relief valves, twin temperature controllers, direct temperature readout and the controls are 24v. It uses a jerry-can tank to reduce site fuel handling. Fuel tank 'bundling' and 'drip tray' options are available. The switches of both the pump and the Heater Module have current overload **and** low voltage cut-out protection.

Hot high pressure hoses have been manufactured in red, specifically for the ThermaTech, to denote high temperature. External plugs and connectors are of IP67 'watertight' construction.

In addition to this '**Technical Information Sheet**', Restorative has produced a family of documents to support project specification and management. These are for general guidance and include the '**ThermaTech Risk Assessment**' and '**ThermaTech Safe Working Procedure**'. These have been written in conjunction with our independent health and safety advisors, the NFU, and are reviewed by them and re-issued on an annual basis. These are available for architects, specifiers and contractors for the use of equipment and products supplied by Restorative Techniques Ltd.

Where applicable, '**Health and Safety Data Sheets**' are issued for products used in conjunction with this equipment such as that for 'ThermaTech Descaler Concentrate'.

Restorative can be engaged to produce on-site trials and reports and to aid decision making in specification and implementation.

04/07/2012.

Neither Restorative Techniques Limited, nor the author, can accept liability for the relevance of this information and how it is used. Users and specifiers shall determine for themselves if the technique is applicable, and the parameters for use.

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