

Star and Garter, Fairfield Street, Manchester

Heritage Statement

August 2023

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**Report**

Heritage Statement

**Site**

Star and Garter, Fairfield Street, Manchester

**Client**

Headstock Limited

**Date**

August 2023

**Planning Authority**

Manchester City Council

**Grid Reference**

SJ 85008 97724

**Prepared By**

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**Report Status**

FINAL

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## Contents

### Executive Summary

- 1.0 Introduction
- 2.0 Planning Background and Development Plan Framework
- 3.0 Historical Context and Location of Heritage Assets
- 4.0 Proposed Development and Potential Impact on Heritage Assets
- 5.0 Summary and Conclusions

### Sources Consulted

### Appendix 1: Listing Description for the Train shed and undercroft

### List of Illustrations

- Figure 1: Site Location
- Figure 2: Location of Designated Assets in the Vicinity
- Figure 3: 1610 Speed Map
- Figure 4: 1786 Yates Map
- Figure 5: 1824 Swire Map
- Figure 6: 1836 Pigot Map
- Figure 7: 1848 Slater Map
- Figure 8: Ashmead 1850 Township Map
- Figure 9: 1891 1:500 Town Plan
- Figure 10: 1893 1:2500 OS Map
- Figure 11: 1932 1:2500 OS Map
- Figure 12: 1950-51 1:2500 OS Map
- Figure 13: 1974-76 1:2500 OS Map
- Figure 14: 1978-86 1:2500 OS Map
- Figure 15: 1994-95 1:2500 OS Map
- Figure 16: 2006 1:2500 OS Map
- Figure 17: 2023 1:2500 OS Map

- Plate 1** View of western elevation of the Star and Garter from Fairfield Road
- Plate 2** View of principal elevation of the Star and Garter from Fairfield Road
- Plate 3** View of eastern elevation of the Star and Garter from Fairfield Road
- Plate 4** Mock up of Mural on eastern elevation of the Star and Garter from Fairfield Road
- Plate 5** Grade II listed Train Shed and Undercroft viewed from Fairfield Street (Source: Google Street View)
- Plate 6** Grade II listed Goods Office viewed from Fairfield Street (Source: Google Street View)
- Plate 7** Grade II\* listed Police and Fire Station viewed from Fairfield Street (Source: Google Street View)
- Plate 8** Star and Garter Public House viewed from Fairfield Street in vicinity of the Whitworth Street Conservation Area boundary (Source: Google Street View)

## Executive Summary

This heritage statement considers The Star and Garter, Fairfield Street, Manchester (the site) and the potential impact of the proposed mural painting to its gable wall on its significance and on the settings and significance of those designated and non-designated heritage assets located in its vicinity.

In accordance with Paragraph 194 of the *National Planning Policy Framework* (NPPF 2021) this report first identifies and describes the historical development of the subject site and outlines the significance of the designated and non-designated heritage assets before going on to consider the impact of the proposal on that significance.

The Star and Garter Public House (NHLE 1200827) is Grade II listed and will be assessed within this report for direct impacts as a result of the proposed mural installation.

The proposed mural also falls within the setting of the Grade II listed buildings at Manchester Piccadilly Station (NHLE 1283014 and 1197919), the Grade II\* listed Police and Fire Station (NHLE 1197918), and the Whitworth and Princess Street Conservation Area.

Manchester City Council does not currently have a local list for non-designated heritage assets. GMAAS at the University of Salford are in the process of gathering nominations for a local list for Greater Manchester. The former Mayfield Goods Station meets a number of the selection criteria for the list and will be included within the report. 4.1 In summary, whilst judgement of compliancy is the duty of the Decision Maker, in our professional opinion, the proposal is compliant with the relevant heritage paragraphs contained in Section 16 of the NPPF 2021 and relevant local heritage policy including policy EN3.

The assessments within demonstrate that the proposal will deliver the augmentation of the significance of the building through the artistic, communal, illustrative and associative values associated with the mural.

The enhancement made to the Star and Garter will not be immediately evident in the context of nearby designated assets, and they are therefore not considered to benefit from the enhancement to the Star and Garter. The proposals are considered, however, to preserve the significance of all other designated assets assessed within this report.

In respect of the Mayfield Depot, considered to be a non-designated heritage asset, it is considered that the proposals generate a degree of enhancement to the setting of the asset.

## 1.0 Introduction

- 1.1 This heritage statement considers the Star and Garter, Fairfield Road, Manchester (Figure 1). The site (hereinafter referred to as the “Site”) is located at National Grid Reference SJ 85008 97724.
- 1.2 In accordance with the Paragraph 194 of the *National Planning Policy Framework* (NPPF 2021) and the requirement for applicants to describe the significance of heritage assets including contribution to setting, the report draws together available information on designated and non-designated heritage assets. The assessment includes the results of a site survey, an examination of published and unpublished records, charts historic land-use through a map regression exercise and considers relevant local and national policy and guidance.
- 1.3 The relevant designated and non-designated heritage assets located in the immediate vicinity are identified in Figure 2.
- 1.4 A site visit was undertaken on 23<sup>rd</sup> May 2023 when the conditions were partially cloudy and visibility was clear.
- 1.5 The report enables relevant parties to assess the significance of designated and non-designated heritage assets within and in the vicinity of the site, thus enabling potential impacts on these assets to be identified along with the need for design solutions.

## Location and Description

- 1.6 The site is located at the Star and Garter Public House, Fairfield Road, Manchester. The subject building is shown at (plates 1-3 ).
- 1.7 The building is a late Victorian public house, constructed in red brick and of a hybrid Gothic and Baroque design.



**Plate 1** View of western elevation of the Star and Garter from Fairfield Road



**Plate 2** View of principal elevation of the Star and Garter from Fairfield Road



**Plate 3** View of eastern elevation of the Star and Garter from Fairfield Road

## 2.0 Planning Background and Development Plan Framework

### Planning (Listed Building and Conservation Areas) Act 1990

2.1 The *Planning (Listed Building and Conservation Areas) Act 1990* sets out broad policies and obligations relevant to the protection of Listed Buildings and Conservation Areas and their settings.

2.2 Section 66(1) states:

*In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.*

2.3 Section 69 of the Act requires local authorities to define as conservation areas any *areas of special architectural or historic interest the character or appearance of which it is desirable to preserve or enhance* and Section 72 gives local authorities a general duty to pay special attention *to the desirability of preserving or enhancing the character or appearance of that area* in exercising their planning functions. These duties are taken to apply only within a Conservation Area. The Act does not make specific provision with regard to the setting of a Conservation Area, that is provided by the policy framework outlined below.

### National Planning Policy Framework (NPPF) and National Planning Practice Guidance (NPPG)

2.4 Government policy in relation to the historic environment is outlined in Section 16 of the *National Planning Policy Framework 2021* (NPPF), entitled *Conserving and Enhancing the Historic Environment*. This provides guidance for planning authorities, property owners, developers and others on the conservation and investigation of heritage assets. Overall, the objectives of Section 16 of the NPPF can be summarised as seeking the:

- Delivery of sustainable development;
- understanding the wider social, cultural, economic and environmental benefits brought by the conservation of the historic environment;
- conservation of England's heritage assets in a manner appropriate to their significance; and
- recognition of the contribution that heritage assets make to our knowledge and understanding of the past.

2.5 Section 16 of the NPPF recognises that intelligently managed change may sometimes be necessary if heritage assets are to be maintained for the long term.

2.6 Paragraph 194 states that planning decisions should be based on the significance of the heritage asset, and that the level of detail supplied by an applicant should be proportionate to the importance of the asset and should be no more than sufficient to understand the potential impact of the proposal upon the significance of that asset.

- 2.7 *Heritage Assets* are defined in Annex 2 as a building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. Heritage assets include designated heritage assets and assets identified by the local planning authority (including local listing).
- 2.8 *Designated Heritage Assets* comprise: World Heritage Sites, Scheduled Monuments, Listed Buildings, Protected Wreck Sites, Registered Parks and Gardens, Registered Battlefields and Conservation Areas.
- 2.9 *Significance* is defined as: the value of a heritage asset to this and future generations because of its heritage interest. This interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.
- 2.10 *Setting* is defined as: the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.
- 2.11 The NPPF is supported by the *National Planning Policy Guidance* (NPPG). In relation to the historic environment, paragraph 18a-001 states that:
- Protecting and enhancing the historic environment is an important component of the National Planning Policy Framework's drive to achieve sustainable development (as defined in Paragraphs 6-10). The appropriate conservation of heritage assets forms one of the 'Core Planning Principles'.*
- 2.12 Paragraph 18a-002 makes a clear statement that any decisions relating to Listed Buildings and their settings and Conservation Areas must address the statutory considerations of the *Planning (Listed Buildings and Conservation Areas) Act 1990*, as well as satisfying the relevant policies within the National Planning Policy Framework and the Local Plan.
- 2.13 Paragraph 18a-013 outlines that the assessment of the impact of a proposed development on the setting of a heritage asset needs to take into account and be proportionate to the significance of the asset being considered, and the degree to which the proposed development enhances or detracts from the significance of the asset and the ability to appreciate the significance.
- 2.14 The NPPG outlines that although the extent and importance of setting is often expressed in visual terms, it can also be influenced by other factors such as noise, dust and vibration. Historic relationships between places can also be an important factor stressing ties between places that may have limited or no intervisibility with each other. This may be historic as well as aesthetic connections that contribute or enhance the significance of one or more of the heritage assets.
- 2.15 Paragraph 18a-013 concludes:
- The contribution that setting makes to the significance of the heritage asset does not depend on there being public rights or an ability to access or experience that setting. This will vary over time and according to circumstance. When assessing any application for development which may affect the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change. They may also need to*

*consider the fact that developments which materially detract from the asset's significance may also damage its economic viability now, or in the future, thereby threatening its on-going conservation.*

- 2.16 The key test in NPPF paragraphs 199-202 is whether a proposed development will result in substantial harm or less than substantial harm. However, substantial harm is not defined in the NPPF. Paragraph 18a-017 of the NPPG provides additional guidance on substantial harm. It states:

*What matters in assessing if a proposal causes substantial harm is the impact on the significance of the heritage asset. As the National Planning Policy Framework makes clear, significance derives not only from a heritage asset's physical presence, but also from its setting. Whether a proposal causes substantial harm will be a judgment for the decision taker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest. It is the degree of harm to the asset's significance rather than the scale of the development that is to be assessed.*

- 2.17 Paragraph 202 of the NPPF outlines that where a proposed development results in less than substantial harm to the significance of a heritage asset, the harm arising should be weighed against the public benefits accruing from the proposed development. Paragraph 18a-020 of the NPPG outlines what is meant by public benefits:

*Public benefits may follow from many developments and could be anything that delivers economic, social or environmental progress as described in the National Planning Policy Framework (Paragraph 7). Public benefits should flow from the proposed development. They should be of a nature or scale to be of benefit to the public at large and should not just be a private benefit. However, benefits do not always have to be visible or accessible to the public in order to be genuine public benefits.*

- 2.18 Paragraph 203 states:

*the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that affect directly or indirectly 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.*

- 2.19 In considering any planning application for development, the planning authority will be mindful of the framework set by government policy, in this instance the NPPF, by current Development Plan Policy and by other material considerations.

#### Local Planning Policy

- 2.20 The relevant development policy for Manchester is contained in the Local Development Framework. Manchester's Core Strategy 2012 to 2027 (Adopted July 2012) contains most of the adopted heritage policies relevant to the site, replacing significant elements of the Unitary Development Policies. The Core Strategy contains the following relevant policies:

### *Policy EN 3 – Heritage*

*Throughout the City, the Council will encourage development that complements and takes advantage of the distinct historic and heritage features of its districts and neighbourhoods, including those of the City Centre.*

*New developments must be designed so as to support the Council in preserving or, where possible, enhancing the historic environment, the character, setting and accessibility of areas and buildings of acknowledged importance, including scheduled ancient monuments, listed buildings, registered parks and gardens, conservation areas and archaeological remains.*

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

### *Policy CC 9 – Design and Heritage*

*Design of new buildings will need to be of the highest standard in terms of appearance and function. The standards and guidance explained in other LDF policies should be the basis for the approach to design, with particular attention to be given to the City Centre context and character.*

*Development in Manchester City Centre should preserve or enhance the heritage assets that have been identified, including listed buildings, conservation areas and scheduled ancient monuments.*

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

- 2.21** Some Unitary Development Policies remain extant and are relevant to the proposed development. This includes the following Development Control policies regarding Conservation Areas and Listed Buildings:

#### *DC 18 – Conservation Areas*

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

- a) *The Council will seek to preserve and enhance the character of its designated conservation areas by carefully considering the following issues:*
  - i. *the relationship of new structures to neighbouring buildings and spaces;*
  - ii. *the effect of major changes to the appearance of existing buildings;*
  - iii. *the desirability of retaining existing features, such as boundary walls, gardens, trees, (including street trees);*
  - iv. *the effect of signs and advertisements;*
  - v. *any further guidance on specific areas which has been approved by the Council.*
- b) *The Council will not normally grant outline planning permission for development within Conservation Areas.*

- c) *Consent to demolish a building in a conservation area will be granted only where it can be shown that it is wholly beyond repair, incapable of reasonably beneficial use, or where its removal or replacement would benefit the appearance of character of the area.*
- d) *Where demolition is to be followed by redevelopment, demolition will be permitted only where there are approved detailed plans for that redevelopment and where the Council has been furnished with evidence that the development will be undertaken.*
- e) *Development proposals adjacent to Conservation Areas will be granted only where it can be shown that they will not harm the appearance or character of the area. This will include the protection of views into and out of Conservation Areas.*

#### DC 19 – Listed Buildings

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

- a) *not grant Listed building consent for the demolition of a listed building other than in the most exceptional circumstances, and in any case, not unless it is satisfied that every possible effort has been made to continue the present use or to find a suitable alternative use;*
- b) *not permit a change of use of a listed building, where it would have a detrimental effect on the character or appearance of the building;*
- c) *not permit any external or internal alteration or addition to a Listed building where, in its opinion, there would be an adverse effect on its architectural or historic character;*
- d) *seek to preserve and enhance the settings of listed buildings by appropriate control over the design of new development in their vicinity, control over the use of adjacent land, and where appropriate, by the preservation of trees and landscape features;*
- e) *permit demolition only where there are approved detailed plans for redevelopment and where there is evidence of a firm building contract;*
- f) *not permit alterations to a listed building which would prevent the future use of any part of the building, in particular upper floors or basements, or where poor maintenance is likely to result.*

#### Supplementary Planning Guidance

- 2.22 The Guide to Development in Manchester Supplementary Planning Document (Adopted April 2007) contains relevant guidance which has informed the assessment. The document contains design guidance relating to development impacting heritage assets, and Manchester's historic cityscape more generally. It also delineates the city's historic character areas.
- 2.23 The information available on Manchester City Council's website pertaining to the Whitworth Street Conservation Area has been consulted, and has informed aspects of the assessment. It is noted that there is no Appraisal available for the Conservation Area.

*Historic Environment Good Practice Advice In Planning Note 2: Managing Significance in Decision-Taking in the Historic Environment (Historic England 2015)*

2.24 The purpose of this document is to provide information to assist local authorities, planning and other consultants, owners, applicants and other interested parties in implementing historic environment policy in the NPPF and NPPG. It outlines a six-stage process to the assembly and analysis of relevant information relating to heritage assets potentially affected by a proposed development:

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change; and
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

*Historic Environment Good Practice Advice In Planning Note 3: The Setting of Heritage Assets (Historic England 2017)*

2.25 Historic England's Historic Environment Good Practice Advice in Planning Note 3 provides guidance on the management of change within the setting of heritage assets.

2.26 The document restates the definition of setting as outlined in Annex 2 of the NPPF. Setting is also described as being a separate term to curtilage, character and context; while it is largely a visual term, setting, and thus the way in which an asset is experienced, can also be affected by noise, vibration, odour and other factors. The document makes it clear that setting is not a heritage asset, nor is it a heritage designation, though land within a setting may itself be designated. Its importance lies in what the setting contributes to the significance of a heritage asset.

2.27 The Good Practice Advice Note sets out a five-stage process for assessing the implications of proposed developments on setting:

1. Identification of heritage assets which are likely to be affected by proposals;
2. Assessment of whether and what contribution the setting makes to the significance of a heritage asset;
3. Assessing the effects of proposed development on the significance of a heritage asset;
4. Maximising enhancement and reduction of harm on the setting of heritage assets; and
5. Making and documenting the decision and monitoring outcomes

2.28 The guidance reiterates the NPPF in stating that where developments affecting the setting of heritage assets results in a level of harm to significance, this harm, whether substantial or less than substantial, should be weighed against the public benefits of the scheme.

### 3.0 Historical Context and Location of Heritage Assets

#### Introduction

- 3.1 The following section presents a historical development of the site and wider area through the results of a map regression exercise and review of relevant background documentation.
- 3.2 The location of designated and non-designated heritage assets within and surrounding the site are also discussed below; these are shown on Figure 2.

#### Historical Background

##### *Summary: Fairfield Street, Manchester*

- 3.3 In medieval times, Manchester was under the lordship of the Mosley family, originally associated with Ancoats Hall, who were prominent landowners in the area.<sup>1</sup>
- 3.4 On 17<sup>th</sup> century county maps of Lancashire such as the 1610 Speed Map (Figure 3), Manchester is shown as a moderately-sized town near the confluence of the Rivers Irwell, Irk and Medlock. Strangeways, Salford, Prestwich, Cheetham and Oldham are shown separate villages set among Manchester's rural surrounds. Manchester grew into the status of a large market town through the 17<sup>th</sup>-18<sup>th</sup> centuries, but remained under the control of the Lords of the Manor, lacking any form of local governance; the writer Daniel Defoe described it as "the greatest mere village in England" in the 1720s.<sup>2</sup>
- 3.5 Late 18<sup>th</sup> century maps, such as Yates' 1786 Map of Lancashire (Figure 4) show the area of the site as being in the vicinity north of the settlement of Ardwick, which is comprised of buildings clustered around a green, with a pond, and the parish church to the north. The site lies to the north of the brook that is depicted.
- 3.6 The late-18<sup>th</sup> century saw the beginnings of the Industrial Revolution in Manchester, chiefly as a result of its flourishing textile trade. A major impetus for development was the establishment of canals: the course of the River Irwell was made navigable to the Mersey between 1724 and 1734, and Manchester was connected to the Bridgewater Canal in 1761, then the Rochdale Canal between 1798 and 1799.<sup>3</sup>
- 3.7 By the turn of the 19<sup>th</sup> century Manchester was undergoing rapid industrialisation. The 1818 Greenwood Map (Figure 5) shows central Manchester as a dense grid of streets, with Rochdale Road, Oldham Road and the Rochdale Canal shown linking the town with the north.
- 3.8 The 1824 Swire map (Figure 6) shows the location of the site as still being within the hinterland of Ardwick, although development in this area was beginning to increase. Travis Street to the north of the site is depicted, but otherwise the road configurations bear little

<sup>1</sup> Farrer & Brownbill, 'Townships: Manchester (Part 2)', 1911, pp. 230-251.

<sup>2</sup> Defoe, 1724-7, 'A Tour through the Whole Island of Great Britain', Letter 10.

<sup>3</sup> Corbridge, 1979; Aldred, 2011, p. 26;

resemblance to later thoroughfares on account of the alteration to the morphology of the area brought about by the railway.

- 3.9 The Liverpool and Manchester Railway opened in September 1830 in response to the strain on the existing transit system caused by Manchester's burgeoning industrial economy.<sup>4</sup> It was the first true inter-city railway in Britain and was a major impetus for further built development. The 1836 Pigot map (Figure 7) shows the alignment of the Fairfield Road, but it is not labelled as such.
- 3.10 The 1848 Slater Map is the first map to have Fairfield Street labelled (Figure 8), with the corner plot to be occupied by the Star and Garter showing as vacant, although the plots in the immediate environs are built out. The Ahead 1850 Township Map has the station named as London Road Station (Figure 9). The mapping features the Fairfield Public School and Temperance Hall to the east of the site, with a row of development having irregular plots on the land between.
- 3.11 The Star and Garter first appears on the 1891 1:500 town plan named as the Star and Garter Hotel. The School and Temperance Hall further along Fairfield Street have now been replaced by a Police Station and further east are located reservoirs (Figure 10). The 1893 Ordnance Survey map identifies the reservoirs as part of the Mayfield Works dye and printing complex (Figure 11).
- 3.12 By the 1932 edition of the Ordnance Survey mapping, the Mayfield Works and housing in the immediate environs of the Star and Garter has been replaced by Mayfield Station. The Star and Garter is now referred to as a public house rather than a hotel (Figure 12). The housing to the west of Mayfield Station is depicted as being cleared and replaced in part by a printing works by the 1950-51 mapping.
- 3.13 By the 1950 – 51 edition of the Ordnance Survey mapping (Figure 13), the buildings to the east of the Star and Garter are referred to as ruins, and being extant on the 1932 edition, but not the 1948 edition, are likely to have been casualties of World War II. The immediate buildings in the vicinity of the public house are still extant.
- 3.14 The buildings in the immediate vicinity of the Star and Garter look to have been demolished in the decade between 1974 and 1985. They are present on the 1974 section of the Ordnance Survey mapping for 1974 – 1976 (Figure 14), but absent from the 1985 section of the mapping for the mapping for 1978-86 (Figure 15).
- 3.15 The area to the south of Mayfield Station is developed as a factory and Works area throughout the latter part of the twentieth century. The last available mapping at 1:2500 scale is that dating from 1994 – 1995 (Figure 16).
- 3.16 The twenty first century mapping at 1:1000 scale shows that the area retained its industrial character at least until 2006 (Figure 17). The mapping from 2023 at this scale shows the removal of some of the industrial buildings to create Mayfield Park (Figure 18), but the Depot has been partially retained, redeveloped and repurposed as an arts and entertainment venue.

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<sup>4</sup> Taylor, 1832, p. 62.

*Listed Buildings*

- 3.17 The Star and Garter Public House (NHLE 1200827) is Grade II listed and will be assessed within this report for direct impacts as a result of the proposed mural installation.
- 3.18 The proposed mural also falls within the setting of the Grade II listed buildings at Manchester Piccadilly Station (NHLE 1283014 and 1197919), the Grade II\* listed Police and Fire Station (NHLE 1197918), and the Whitworth and Princess Street Conservation Area.

*Non-Designated Heritage Assets*

- 3.19 Manchester City Council does not currently have a local list for non-designated heritage assets. GMAAS at the University of Salford are in the process of gathering nominations for a local list for Greater Manchester. The former Mayfield Goods Station meets a number of the selection criteria for the list and will be included within the report.

## 4.0 Proposed Development and Potential Impact on Heritage Assets

### Background

- 4.1 This section identifies and assesses the impacts of the proposal on the significance of the heritage assets located within and in the vicinity of the subject site. In assessing the heritage impacts of the proposal, the relevant policies cited in section 2.0 have been referenced.

### The Proposed Development

- 4.2 The proposed development comprises the installation of a mural to the eastern gable end wall of the public house.
- 4.3 The mural depicts the singer Ian Curtis of the post-punk band *Joy Division*, who died by suicide in 1980, shortly before the release of their second album, *Closer* and on the eve of the band's first North American tour.
- 4.4 The mural is a replica of that which was formerly located on the gable wall of 75 Port Street, repainted over with an advertisement for Manchester rapper Aitch's album, on 17<sup>th</sup> August 2022.
- 4.5 The mural is based on a photograph of Curtis taken by Phillippe Carly a year before the artist committed suicide (Plate 1). Painted by street artist Aske in October 2020, it was opened to mark World Mental Health Day and to support Manchester Mind, Help Musicians and promote the 24/7 wellbeing text service Shout.
- 4.6 The wall proposed for the mural's installation (Plate 4) was originally the party wall between the public house and the neighbouring building (demolished in the 1980s). The wall has been rendered in concrete and painted.

### Potential Impacts on Heritage Assets

- 4.7 As noted in paragraphs 3.17 and 3.19, the subject building is Grade II listed. There are three further listed buildings, a conservation area and a potential non-designated heritage asset located in the immediate and wider vicinity of the site. The proposed development, therefore, has the potential to impact on the significance of the subject building through direct impacts and potential to impact the settings and significance of the remaining heritage assets identified.
- 4.8 In order to understand how any new development could affect the significance of these heritage assets, it is important to understand the specific heritage values which combine to inform that significance. An understanding of the contribution setting makes to its significance is also considered.

### Subject Building

#### Star and Garter Public House (NHLE 1200827)

- 4.9 The Star and Garter Public House (Plates 1- 4) is a Grade II listed Victorian public house, described as follows in its listing:

*Public house. Dated 1877. Red brick with stone dressings and steeply-pitched slate roof. Irregular plan on acutely-angled corner site. Gothic form with some Baroque details. Three storeys including half dormers, 5 bays to Fairfield Street, symmetrical, the 2nd and 4th bays with coupled windows and pedimented half dormers and the centre with single openings and a small half dormer, all these with corbelled pilasters to the half-dormers, the pediments with checker-board patterns and the central dormer with a shaped gable surmounted by a segmental pediment. Central square-headed doorway with stone architrave; windows round-headed at ground floor, segmental-headed at 1st floor and square-headed in the dormers; plastered coved eaves. Tall chimney stacks. Cantled corner to the right with projected triangular porch which has doorway in Baroque surround, half-dormer above like that in the centre at the front, lettered "AD 1877". Return side in similar style.*

- 4.10 The Star and Garter was designated in 1988, with the significance of the building at the time of listing deriving from the architectural and historic interest of its built fabric. The building is designed as a Gothic/Baroque fusion which draws on a number of architectural idioms and is characteristic of the flamboyance and diversity of later nineteenth century public houses, which were considerably more elaborate than those of the earlier nineteenth century and were illustrative of the city's wealth and status. Its original function as a public house endows it with a degree of communal/ illustrative value. The gable wall features a pub sign at first floor window header height. Whilst the sign appears to be original, its present location is not its original setting, as historic photographs taken c. 1971 held at the Local Image Collection at Manchester City archives show that the presence of built form adjacent obscured the end gable wall to eaves level.
- 4.11 Latterly, the Star and Garter has gained significance further significance through the illustrative value of its communal and landmark status as a venue for live music and through its featuring as a setting within a number of nationally televised TV dramas such as *Brassic*, *It's a sin*, *Band of Gold*, *Cracker* and *There's Only One Jimmy Grimble*.
- 4.12 The setting of the asset relates to the Fairfield Road, the Mayfield Depot to its immediate south, and the Grade II listed Manchester Piccadilly station buildings to the north, although it is recognised that there is a degree of severance provided by the railway bridge. In long views east along Fairfield Street, the corner frontage of the public house is experienced in the vicinity of the station buildings and from within the Whitworth and Princess Street Conservation Area, in the vicinity of the Grade II\* Police Station.

#### *Impact of Development Proposal*

- 4.13 The impacts of the proposed mural have two separate elements requiring assessment. In the first instance, consideration needs to be given to the significance of the asset arising from its built form and consequent impacts. This is required as a primary consideration on account of the fact that the listing of the building was on account principally due to its architectural quality and not its social/communal value (although this latter plays a part).
- 4.14 As noted at section 4.6 the wall proposed for the installation was a party wall, forming the subdivision between the public house and the buildings on the plot adjacent which

preceded it in date. The architectural emphasis of the building is therefore centred on its return elevations and corner entrance bay, and the majority of the subject wall was not exposed to view until the 1980s. This is confirmed by archival photography from Manchester Archives which show that the gable wall was obscured by neighbouring buildings to just below eaves level. The relocation of the pub sign, given that the current location is not original, does not present a heritage issue. It can be relocated to another façade and perform its function equally well.

- 4.15 The substrate of the gable wall has already been altered from its original brickwork to a rendered and painted finish. It is not clear when this intervention took place, but it is likely to date from the time of the demolition of the buildings adjacent, pre-1985. The Star and Garter was not listed until 1988 and there would have been no requirement for Listed Building Consent in relation to the rendering and painting of the wall. Given that the precedent has been set, the re-painting of the wall does not represent a material change to the state of the fabric from the date of listing, and there are therefore no heritage grounds on which to refuse the application in this regard.
- 4.16 Turning to the impact of the mural itself, it is considered that the proposal would generate high levels of artistic and illustrative/communal value. The replacement of the Curtis mural at 75 Port Street generated national outcry and news coverage, with the heritage value of the mural's subject and associations being held in high regard. It's replacement was seen as a defacement, and an insult to the music heritage of Manchester.
- 4.17 Whilst graffiti culture, of which Street Art is the legal expression, has an essentially transient and ephemeral character, the reinstatement of works tagged or altered by another artist (or indeed commercial entity) forms part of the narrative. In this context the obscuring of the mural is not, per se, an aspect alien to the evolution of graffiti culture, and the fact that the Curtis mural was replaced by reference to another emerging Manchester based artist conforms to the cultural development of graffiti art. The reinstatement or relocation of the mural in response to its removal plays an equally important role within graffiti culture, with the importance of the reinstatement given additional weight on account of the degree of national investment and interest.
- 4.18 The mural will create visual interest and improve the appearance of the presently blank gable wall with material that has high artistic, illustrative and associative value.
- 4.19 It is considered the proposal will not only secure, but enhance the heritage significance of the asset, reinforcing its existing landmark status.

#### *Listed Buildings in the vicinity*

Train Shed and Undercroft at Manchester Piccadilly Station (NHLE 1283014) and Former Goods Offices to Piccadilly Station (NHLE 1197919)

#### *Description and setting*

- 4.20 Located c. 130 to 230m west of the Star and Garter, these two buildings (Plates 5 and 6) are treated as a group with regard to their settings and impacts on account of the similarity of contribution made by the Star and Garter.
- 4.21 The two buildings are described in their listings as follows (Excerpts from full text which is included at Appendix 1):

## Train Shed and Undercroft

*The train shed has a roughly rectangular plan which is staggered at the east end, with side walls to the north (built mainly 1866) and south (mainly 1883), and is open to the approaching railway lines to the east. The side walls are built of polychrome brickwork including moulded brick and stone ashlar dressings. The roof has a modern covering supported by wrought-iron roof trusses set on cast-iron pillars.*

*Beneath the station, set at the level of the surrounding streets, is an extensive undercroft, including a cast-iron colonnade which supports a former unenclosed goods yard deck to the north side of the train shed. The undercroft extends between Store Street, Sheffield Street, Travis Street, Fairfield Street, and the separately listed goods office on London Road (listed Grade II).*

## Goods Office

*Station goods offices. c.1850-60. Sandstone ashlar. Facade to basement goods warehousing under station. Renaissance style. Two storeys, with lettered frieze over ground floor, pedimented doorway; round-headed windows at 1st floor with elaborate architraves.*

- 4.22 The significance of the buildings derives from the architectural and historic special interest of their fabric which is expressed within the listing for the train shed as follows:

### *Architectural interest:*

*\* as a good example of C19 railway engineering; \* for the aesthetic quality of the train shed's design including the polychromatic brick elevations and the substantial decorated columns that support the large metal frame; \* for the extensive brick-vaulted and cast-iron former goods depot undercroft which survives well below platform level, and includes the remains of C19 sidings and track.*

### *Historic interest:*

*\* as one of Manchester's principal railway stations; \* as an illustration of the dual importance of passenger and freight rail transport to the city and its C19 economic development.*

### *Group value:*

*\* as part of a strong group of C19 railway structures including the attached former goods offices to Piccadilly Station, London Warehouse to the north, and the MSJAR viaduct to the south (all listed Grade II)*

- 4.23 The Former Goods Offices do not, as yet, have a detailed breakdown of their significance within their listing, but the reasons for designation will be essentially similar in respect of the Train Shed.
- 4.24 As identified within the listing for the train shed, the buildings have group value with the viaduct, and the illustrative value of this group is enhanced to a small degree by the presence of the Star and Garter Public House, the principal frontage of which forms a nodal point along Fairfield Street. The quality of detailing of buildings from the latter half of the nineteenth century was intentionally expressive of their civic or public function,

and as an attestation to the wealth of the host city. Whilst of lesser architectural value, the former Mayfield Depot also holds illustrative value in terms of the requirement for greater rail and freight provision at the turn of the century owing to the success of the city's commercial expansion in the nineteenth century.

#### *Impact of Development Proposal*

- 4.25 With the mural being situated to the eastern gable elevation its presence in views westward in the vicinity of the listed railway buildings would not be evident, and in return views, the step back of the train shed frontage and orientation of the former booking office frontage from the road side means that the experience of these is restricted to kinetic or sequential views over some degree of separation. The benefits of the proposals in the context of the setting of these assets would therefore be rather limited in experiential terms, but their significance would in any event be preserved.

#### Police and Fire Station (NHLE 1197918)

##### *Description and setting*

- 4.26 Located c. 360m east of the site, the Grade II\* listed asset (Plate 7) is described as follows in its listing:

*Police and fire station. 1901-6, by Woodhouse, Willoughby and Langham. Red brick with liberal dressings of yellow terracotta, slate roofs. Very large irregular quadrilateral plan round a central courtyard, on triangular island site. Ebullient Edwardian Baroque style, with turrets, domes, corner tourelles, and tall south-east tower with domed belfry. Four and 3 storeys, with attics, 3:1:4:1:4:1:3 bays to London Road, symmetrical, with 4-storey 11-bay centre flanked by 3-storey 3-bay wings, banded terracotta ground floor, modillioned eaves cornice. The 4-storey main range has a giant round-headed central archway with banded surround and inner lintel lettered "FIRE AND POLICE STATION", large square windows at ground floor, coupled windows at 1st floor, a giant colonnaded screen to the 2nd and 3rd floors with coupled columns on pedestals, round-headed windows to 2nd floor and coupled windows to 3rd floor, plain frieze and moulded cornice, a balustraded parapet with central upstand lettered "ERECTED ANNO DOMINI MDCCCXCV", and end turrets finished with Baroque cupolas which have life-sized terracotta statues seated at the corners. The 3-bay wings, in similar style, have (inter alia) central windows with elaborate architraves including balconies at 1st floor, a domed turret to the left and a corner tourelles to the right. The very long facades to Fairfield Street (left return) and Whitworth Street (right return) are in generally similar style (without the colonnade and cupolas), but including 4 open-pedimented bays (segmental in Whitworth Street) and with a series of round-headed arched fire-engine doorways to Fairfield Street; and the narrow west end is slightly simpler. The inner courtyard has (inter alia) iron balconies to 3 levels of the 3 main ranges (serving domestic accommodation), with standards in Art Nouveau style. An ambitious building with much good detail of the period, in unusually complete condition.*

- 4.27 The significance of the building is derived principally from the architectural and historic special interest of the building, manifest primarily in the quality of the composition, the high level of architectural detailing and the degree of intactness.

- 4.28 The setting of the asset relates to the street scene in its vicinity, with the facades of the former booking office and train shed at Manchester Piccadilly being prominent historic features, generating high levels of context and illustrative and architectural value. In longer views to the west, the end façade of the Grade II listed Shena Simon Sixth Form College generates historic context and town scape value, and the same can be said of the western frontage of the Star and Garter which, like the Police and Fire Station, addresses the thoroughfare with an elaborate corner entrance.

#### *Impact of Development Proposal*

- 4.29 The impact of the proposals on the setting of the asset is of a very similar nature to that discussed in relation to the station buildings. Where the mural would be experienced, the presence of the elevated railway lines severs clear views of the asset, with these limited to potential glimpsed views of its cupola at most. In return views, the historic corner frontage of the Star and Garter generates illustrative context and architectural value. The enhancement of the gable frontage of the Star and Garter would again be experienced in sequential and kinetic views, which would limit its impact, but the significance of the Police and Fire Station would certainly be preserved.

### *Conservation Areas*

#### **Whitworth Street and Princess Street Conservation Area**

##### *Description and setting*

- 4.30 Designated in 1974, the conservation area covers an area of c. 18.8ha and contains 44 listed buildings, five of which are listed at Grade II\*, with the remainder listed at Grade II. There is no conservation area appraisal available, but the commentary on its reasons for designated and significance on the Council's website states:

*The Whitworth Street/Princess Street conservation area is uniquely Mancunian in character, its physical form being established by the wealth of fine Victorian and Edwardian buildings erected between 1850 and 1920. They reflect the historical importance of the textile industry in the city.*

*The conservation area was designated by the City Council in September 1974, and was bounded by Oxford Street, Portland Street, Abingdon Street, Bloom Street, Chorlton Street, Cobourg Street and the Piccadilly to Oxford Road railway viaduct. It was extended in June 1985 to include an area bounded by Whitworth Street, London Road and the above viaduct.*

- 4.31 The setting of the conservation area relates principally to the neighbouring designated area of George Street to the north east, Manchester Piccadilly station to the east and the townscape to the south and south west where a concentration of Grade II listed buildings is located on Hulme Street, Cambridge Street, Chester Street and Oxford Road. The view into the conservation area from the east is framed by the abovementioned Police and Fire Station, the Institute of Science and Technology (Grade II listed) and the Shena Simon College (Grade II listed). The Star and Garter, as mentioned above, features in views out of the eastern end of the conservation area (Plate 8), with the western façade of the building making a positive contribution to the setting in terms of illustrative value.

- 4.32 As discussed above in relation to the individual buildings, the proposal is not immediately legible in the context of the conservation area, being on the eastern gable wall of the Star and Garter. The enhancement it generates is available in kinetic and sequential views, but is diminished by distance and physical severance. The proposals certainly do not harm the character or appearance of the conservation area.

#### Potential Impacts on Non-Designated Heritage Assets

- 4.33 As noted in paragraph 3.19, there is one building which is considered to qualify for NDHA status in the immediate vicinity of the site.

#### Former Mayfield Depot

##### *Description and Setting*

- 4.34 The Mayfield Depot dates from 1910 and was built by the London and North Western Railway to handle the increased number of trains and passengers following the opening of the Styal Line in 1909.
- 4.35 The building has an elongated irregular footprint and is constructed of red brick in English bond, with its principal frontage facing onto Baring Street, although its return frontage along Travis Street is more dominant in the street scene, and – like the Star and Garter and Police and Fire Station, the building has an entrance which addresses the corner elevation. The principal frontage is fourteen bays in length and two storeys in height. The four bays to the northern end and the one to the southern end are articulated by channelled brick piers on stone plinths with Doric capitals, which support a frieze and cornice, this decorative sequence is repeated to the first floor. The majority of the windows to the ground floor appear to be 24 pane casements with a continuous cill band. The windows to the first floor are either single pane windows or boarded.
- 4.36 The frontage facing onto Travis Street is a symmetrical five bay composition over two floors repeating the same sequence of articulation, with a variety of windows and apertures to the ground floor, only two of which appear to be original, having ashlar window surrounds with a tapered Doric pilaster motif and a corbelled cill.
- 4.37 The station frontage in the vicinity of the Star and Garter employs the same composition and articulation methods, but has greater expanses of blank walling, particularly to the first floor.
- 4.38 The significance of the asset is derived primarily from its historic and architectural special interest as an early twentieth century Railway Station. This usage has now ceased and viability studies indicate that its return to use in such capacity is not feasible. The building has enjoyed re-use as an arts and entertainment venue in recent years, but it is believed that it is ultimately proposed for demolition to allow for regeneration of the site.
- 4.39 The setting of the asset relates principally to the Manchester Piccadilly Station, with which it has historic functional and ownership ties, and the Star and Garter Public House. Both of these designated assets generate levels of illustrative and architectural value to the setting and significance of the depot. In its present state the blank gable wall is a rather

negative visual feature within the setting of the non-designated heritage asset, although it is noted that the wall is directly experienced only in relation to the rather functional return façade to the north of the Depot.

#### *Impact of Proposals*

- 4.40 It is considered that the proposals, as discussed in relation to the host building, will generate enhancement through the artistic, communal and associative value of the mural to be painted. There will therefore be a beneficial impact on the setting of the Mayfield Depot, and its significance will be preserved and enhanced.

## Summary and Conclusions

- 4.1 In summary, whilst judgement of compliancy is the duty of the Decision Maker, in our professional opinion, the proposal is compliant with the relevant heritage paragraphs contained in Section 16 of the NPPF 2021 and relevant local heritage policy including policy EN3.
- 4.2 The above assessments demonstrate that the proposals have the potential to deliver enhancement to the host building, through the augmentation of the significance of the building through the artistic, communal, illustrative and associative values associated with the mural.
- 4.3 As outlined in the assessment, the enhancement made to the Star and Garter will not be immediately evident in the context of nearby designated assets, and they are therefore not considered to benefit from the enhancement to the Star and Garter. The proposals are considered, however, to preserve the significance of all other designated assets assessed within this report.
- 4.4 In respect of the Mayfield Depot, considered to be a non-designated heritage asset, it is considered that the proposals generate a degree of enhancement to the setting of the asset.

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### Cartographic

1610 Speed Map  
 1786 Yates Map  
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 1932 1:2500 OS Map  
 1950-51 1:2500 OS Map  
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### Summary

Train shed set above a rail-served undercroft, 1866, extended 1883 with significant remodelling 1958-1966 and 1998-2002.

### Reasons for Designation

The C19 train shed and undercroft at Piccadilly Station is listed at Grade II for the following principal reasons:

#### Architectural interest:

\* as a good example of C19 railway engineering; \* for the aesthetic quality of the train shed's design including the polychromatic brick elevations and the substantial decorated columns that support the large metal frame; \* for the extensive brick-vaulted and cast-iron former goods depot undercroft which survives well below platform level, and includes the remains of C19 sidings and track.

#### Historic interest:

\* as one of Manchester's principal railway stations; \* as an illustration of the dual importance of passenger and freight rail transport to the city and its C19 economic development.

#### Group value:

\* as part of a strong group of C19 railway structures including the attached former goods offices to Piccadilly Station, London Warehouse to the north, and the MSJAR viaduct to the south (all listed Grade II)

### History

The station name - Manchester Piccadilly - dates from 1960, but there has been a railway station in the vicinity since 1840 when the Manchester and Birmingham Railway (later the London and North Western Railway (LNWR)) established a temporary terminus station at Travis Street. In 1842 a permanent terminus was built a little to the north facing Store Street, on the site of the current station complex. Shortly afterward the station became a joint terminus with the Manchester, Sheffield and Lincolnshire Railway (MSLR). Between 1846 and 1849 a through platform was built near the south-east corner of Store Street Station along with its associated viaduct, both of which were designed by David Bellhouse for the Manchester South Junction and Altrincham Railway (MSJAR). In 1847 the station name was changed to London Road Station.

In the 1860s, due to overcrowding and the acrimony between the joint operators LNWR and MSLR, the decision was made to build a larger station in the same location which would be divided between both companies. Construction occurred between 1862 and 1866 and included a new main concourse building at the top of a ramped road and, to the east, a 200m long iron and glass train shed consisting of two, 29m wide arch spans covering the terminal platforms. The northern platform was used by MSLR and the southern by LNWR.

Below the passenger station, at street level, an extensive undercroft was established and contained a goods depot which facilitated the movement and storage of goods. It was likely that there was an undercroft beneath the 1840s station; however, this area was heavily extended in the 1860s with the creation of the new station. The undercroft, which included a goods rail network and sidings, also extended westwards under the station approach lines and northwards beneath a rail goods yard to the north of the station's train shed. The undercroft was mostly open at the western end, the eastern end being partitioned to form store rooms. In the northern part there were originally four hydraulic hoists which allowed the transfer of goods freight cars (vans) between the undercroft and the open goods yard deck above. On the south side of the undercroft, facing London Road, a goods office was built in around the 1850s/ 1860s (this is separately listed Grade II).

London Road Station was expanded between 1880 and 1883: the train shed was extended to the south by LNWR with the addition of two 21m wide arch spans accommodating new platforms and lines, with the undercroft below being extended with a cast-iron structure. At a similar time the MSJAR platform was rebuilt as an island platform (in the location of the current platforms 13 and 14) carried on a new girder bridge spanning Fairfield Street and linked to the main station by a footbridge, this being opened in 1882. There is some discrepancy over the attribution of the engineers responsible for the train shed's two phases with some sources suggesting the 1860s spans were designed by William Baker and the 1880s spans by Lewis Henry Moorsom (1880s). However, R and J Rankin have also been suggested as responsible for the earlier phase and the original drawings for the later spans are signed by William Baker.

Between 1958 and 1966, London Road Station underwent another significant phase of rebuilding as part of a mid-C20 railway modernisation scheme. The C19 entrance building was completely replaced at platform level by a new concourse building, as well as a 10-storey tower block which became offices for British Rail. The train shed structure was left relatively unaltered, although the 1880s spans were shortened at the concourse (west) end and the platform arrangement was also reconfigured, including extending the platforms eastwards, beyond cover of the train shed. The MSJAR bridge with its island platform over Fairfield Street (platforms 13 and 14) was rebuilt in pre-stressed concrete. On 12 September 1960, the station was renamed Manchester Piccadilly.

In 1989, platforms 13 and 14 were lengthened. In 1990, the Manchester Metrolink terminus station was established within the 1880s undercroft, below the train shed. The train shed roof, originally clad in slate with some integral glazing and then later in boarded felt and glass, was refurbished in 1997 and reclad in toughened glass.

Between 1998 and 2002, in advance of the 2002 Manchester Commonwealth Games, the station underwent another major redevelopment. The 1960s entrance building was replaced by a new concourse building; a multi-award winning design by Building Design Partnership which included ticket offices, shops, and a mezzanine restaurant level. The 1960s tower block was reclad and refurbished and a new glazed side entrance was built facing Fairfield Street to provide access to a new taxi rank. A satellite lounge was built against the east end of the southern-most train-shed span; it was developed to provide a waiting area for passengers using platforms 13 and 14 at a raised level and linked to the main platform level by a series of moving walkways within the train shed.

#### Details

Train shed set above a rail-served undercroft, 1866, extended 1883 with significant remodelling 1958-1966 and 1998-2002.

LAYOUT: the passenger platforms are set above the general surrounding street level (this upper level is referred to in this description as platform level), within a Victorian train shed which forms a rail terminus approached from the east.

Beneath the station, set at the level of the surrounding streets, is an extensive undercroft, including a cast-iron colonnade which supports a former unenclosed goods yard deck to the north side of the train shed. The undercroft extends between Store Street, Sheffield Street, Travis Street, Fairfield Street, and the separately listed goods office on London Road (listed Grade II).

Attached to the west side of the train shed is the 1998-2002 concourse range (incorporating a reclad 1960s tower block), to the east are C21 gull-wing shelters covering the external part of platforms 1-12, and to the south-east is an early-C21 mezzanine-level satellite lounge on concrete and brick pillars linked by a footbridge to an island platform (platforms 13 and 14) set on a pre-stressed concrete bridge over Fairfield Street; all of these additions\* (excluding the train shed) are not of special architectural and historic interest and are not included in the listing. To the north of the train shed, above the undercroft, are detached C20 and C21 railway maintenance buildings\*, prefabricated office buildings\*, as well as car-park infrastructure\* and the car-park surface\* which are not of special architectural or historic interest and are not included in the listing.

#### TRAIN SHED

PLAN: the train shed has a roughly rectangular plan which is staggered at the east end, with side walls to the north (built mainly 1866) and south (mainly 1883), and is open to the approaching railway lines to the east.

MATERIALS: the side walls are built of polychrome brickwork including moulded brick and stone ashlar dressings. The roof has a modern covering supported by wrought-iron roof trusses set on cast-iron pillars.

EXTERIOR: the four-span train shed has two long multi-window brick elevations to the north and south. The northern 1866 English-bond red-brick elevation has a brick plinth with ashlar capstones. The windows are divided by flat brick pilasters. Each recessed window bay consists of a painted, round-headed, six-pane cast-iron window topped by a brick-voussoir arch with an over-sized keystone, and a stone sill below. Above each window are stepped brick corbels supporting a parapet decorated by two stone platbands. One of the window bays near the wall's east end has been blocked and refaced in brick with a vent above. A blue-engineering brick pilaster finishes the elevation's east end. The southern 1883 Flemish-bond yellow-brick elevation has a similar arrangement with matching metal windows and stone detailing; however, this elevation also utilises polychromatic, blue- and red-brick decoration to the banding, voussoirs, and corbels.

The roof is clad in toughened glass and each span is topped by long pitched-roof vents. At the east end, three of the spans are open below the trusses.

INTERIOR: the internal elevations of the train shed's brick-walls are both yellow-brick with polychromatic brick decoration and chamfered detailing. The interior faces of the cast-iron window frames each incorporate a slender central ironwork column. The northern wall incorporates a red-marble water fountain inscribed '1865'. The southern wall has internal painted cast-iron-clad buttresses. The southern wall extends west beyond the end of the train

shed roof (which was shortened in the mid-C20) and into the 1998-2002 concourse building (the C19 wall is included in the listing).

The four-span train shed roof is supported by rows of cast-iron columns. There is a row along each of the side walls and there are further rows of columns located along the centre of the station platforms: two single rows and one double row which marks the original south side of the train shed. The columns (repainted in the early 2000s in the original paint scheme) have foliate-decorated bases, composite capitals and are topped by pairs of large brackets with decorative spandrels. The columns support the roof's longitudinal-lattice girders. Each of the four roof spans has a series of curved wrought-iron trusses with ties and cast-iron struts.

The 1960s footbridge at the south end replaces an earlier one in a similar location. It is clad in large panels, and, to the south-east, it is covered with a curved late-C20 awning; the C19 cast-iron columns that rise through the middle of the bridge have lost their decorative brackets. The platform lamps were added in the late C20. At the southern end of the train shed are C21 moving walkways which lead up to the satellite lounge. The platform tiles are understood to have been relaid during the 1998-2002 refurbishment although some fragments of C19 platforms may survive below within the train shed.

#### UNDERCROFT

PLAN: below the passenger concourse and train shed is an extensive undercroft originally including railway sidings and facilities for the unloading, movement and storage of goods. The undercroft is roughly split into two sections either side of a skewed underground railway tunnel (now part of the Metrolink route) which originally ran north-east to the south-west under the station. The WESTERN UNDERCROFT mainly sits below the concourse building, and the western end of the train shed; it is enclosed by retaining walls to the south-west and west, otherwise it is open. The EASTERN UNDERCROFT consists of interlinking partitioned bays which mostly run north to south, and is enclosed by retaining walls to the north, west, and south.

EXTERIOR: the retaining walls to the WESTERN UNDERCROFT run along London Road (south-west) and Store Street (west). The London Road wall includes a brick pier with ashlar detailing and a section of C19 brick retaining wall. The wall consists of a large rounded arch with a rusticated-ashlar entablature, boarded fanlight and a late-C20 shop front (disused); above is a section of decorative cast-iron railing. Further east are two, late-C20 masonry flat arches which were inserted as part of the Metrolink station are not included in the listing\*. The Store Street retaining wall extends under a bridge; it contains evidence of further blocked arches, including one at the southern end which is thought to be the original mid-C19 street level access to the station above. The northern end of this elevation has been partially rebuilt at parapet level in blue-engineering brick.

The undercrofts that run beneath the train shed are mainly open along Sheffield Street (north) and Fairfield Street (south).

The EASTERN UNDERCROFT is mostly enclosed by retaining brick walls. The Sheffield Street (north) elevation incorporates a flat-arch former goods tunnel which is now part of the route of the Metrolink line. The rest of the elevation is articulated by a regular arrangement of rounded arches; most of which have been reused in the C20 as the entrances to business units; although at least one arch retains its original brick and glazed façade and another retains a set of metal gates that provide access to the undercroft. The retaining wall along Travis Street (east) has further blocked arches. The east end of the Fairfield Street undercroft arches is open. Further

west the undercroft is enclosed by a yellow brick retaining wall which incorporates a set of 1960s metal gates decorated with lettering reading 'MANCHESTER PICCADILLY STATION' in front of a partially-glazed door that leads into a disused lobby, and a broad set of timber-plank doors which provide access to the undercroft.

INTERIOR: part of the WESTERN UNDERCROFT lies under the concourse building, and includes a former C19 railway staff dining and refreshment area. Some of the arches in this area have been removed to create foundations for the various phases of 1998-2002 concourse rebuilding, and contemporary partitions and lift shafts have been inserted to create service areas; this C20 and C21 building fabric\* is not of special interest.

Under the train shed the undercroft is mostly open. On the north side (visible from Sheffield Street), are the remains of two rows of large red- and white-painted cast-iron columns supporting an iron-girder and metal-plate that lies under the former goods yard deck (since the late-C20 the deck above has been a car park). A section of the original iron-girder parapet walls survives to the east end of the deck. Other parts of the deck's parapet walls have been replaced in concrete and blue-engineering brick.

Beyond the painted cast-iron columns is the brick undercroft that lies beneath the 1860s train-shed phase. It is constructed of brick-vault arches on brick piers (a few of which are rusticated). Most of the brick rows are open, apart from the two most easterly rows which have blocked triple-arches supported by small cast-iron columns at the north end. This undercroft area is used for car parking. There are blocked gaps in the brick vaulting which are interpreted as the former shafts for goods hoists. To the south is the 1880s train-shed undercroft which consists of three rows of large cast-iron columns supporting a brick jack-arch roof set on riveted girders. Within the part of the 1880s cast-iron undercroft, late-C20/ early-C21 modifications have been made relating to the 1998-2002 concourse building and the Metrolink station (including the insertion of mezzanine levels, partitions, escalators, stairs and lift shafts track, siding and associated plant); this late-C20 and early-C21 building fabric\* is not of special interest. Some of the original cast-iron columns have been encased in concrete. The EASTERN UNDERCROFT retains most of its original layout as well as several sidings, former stairways, cast-iron columns, some timber rolling doors and shutters, and sections of rail track and cobbles. Several tunnels have been subdivided by concrete-block partitions, particularly at their northern end to create business units; the concrete partitions\* and the interiors of the business units\* are not of special interest.

\*Pursuant to s.1 (5A) of the Planning (Listed Buildings and Conservation Areas) Act 1990 ('the Act') it is declared that certain features not of special architectural or historic interest.

For clarity, in addition the following features are not of special architectural or historic interest\*\*.

\*\*The north-west end of the former northern colonnaded goods yard deck which has been rebuilt in concrete (the north of the train shed); the late-C20 Metrolink double-flat arch section of retaining wall on London Road; the sections of the 1998-2002 concourse building and satellite lounge on Fairfield Street which have been built beyond the extent of the C19 undercroft; and the brick wall to a former private goods yard at the corner of Fairfield Street and Travis Street are not special interest and are not included in the mapped extent of the listing.

\*\*Within the mapped area at platform level, the 1998-2002 concourse building (and the incorporated reclad 1960s tower block); the external platforms to platforms 1-12 and their C21 shelters attached to the east side of the train shed; the C21 satellite-lounge structure attached to the east end of the southern train-shed span; the part of the C20 station footbridge which lies

beyond the extent of the C19 train shed; the platform island known as platforms 13 and 14, its 1960s concrete platform bridge and the linking covered footbridges; and the C20 and C21 maintenance buildings, prefabricated offices, car park infrastructure and car park surface above the undercroft to the north side of the train shed are not of special architectural or historic interest.

**\*\***Within the mapped area at undercroft level the C20/early-C21 building fabric beneath the 1998-2002 concourse building and the infrastructure relating to the Metrolink station (including mezzanine levels, partitions, escalators, stairs and lift shafts, track, sidings and associated plant); and the C20 and C21 partitions and interiors of the business units in the Eastern Undercroft are not of special architectural or historic interest.



**Plate 4** Mock up of Mural on eastern elevation of the Star and Garter from Fairfield Road



**Plate 5** Grade II listed Train Shed and Undercroft viewed from Fairfield Street (Source: Google Street View)



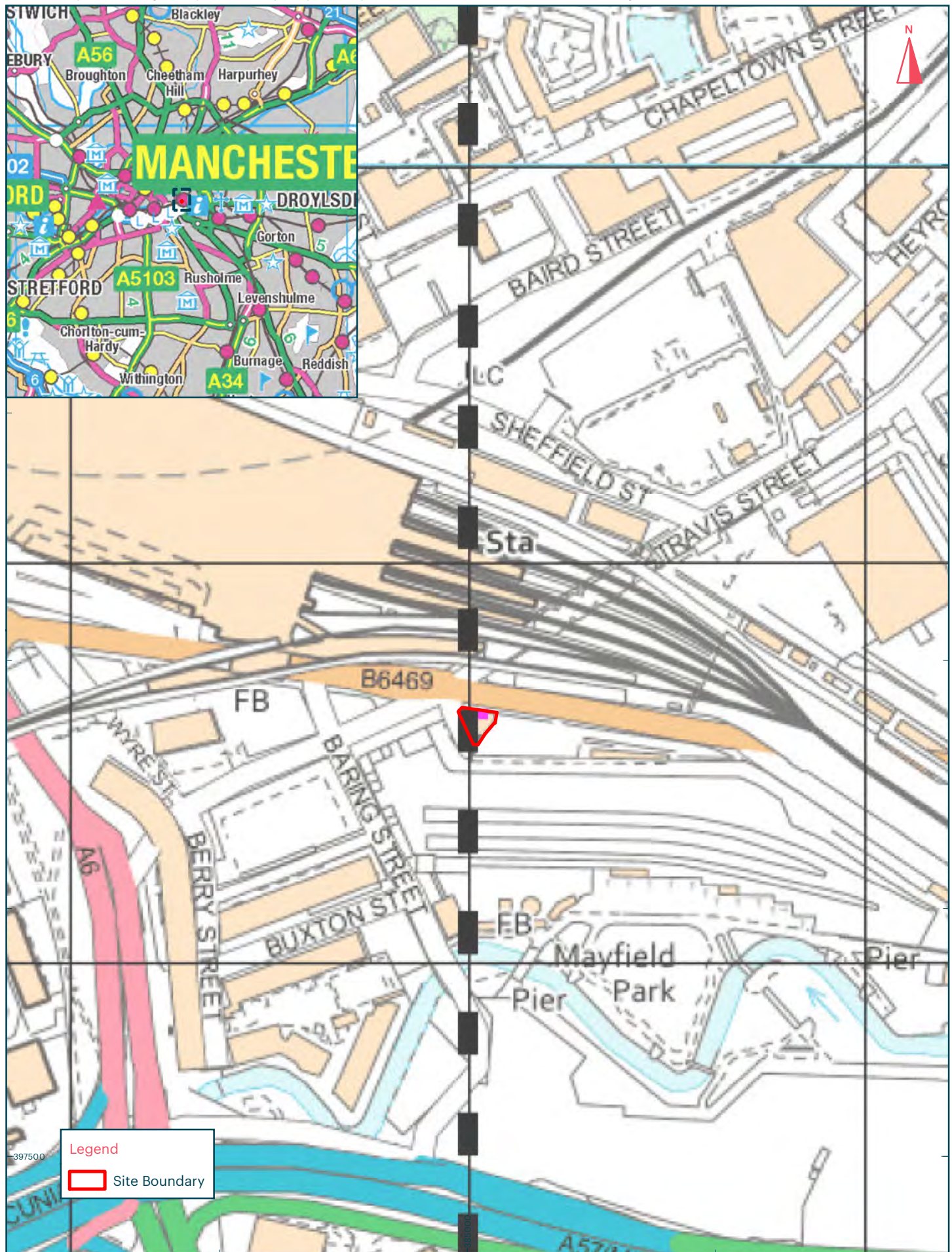
**Plate 6** Grade II listed Goods Office viewed from Fairfield Street (Source: Google Street View)



**Plate 7** Grade II\* listed Police and Fire Station viewed from Fairfield Street (Source: Google Street View)



**Plate 8** Star and Garter Public House viewed from Fairfield Street in vicinity of the Whitworth Street Conservation Area boundary (Source: Google Street View)



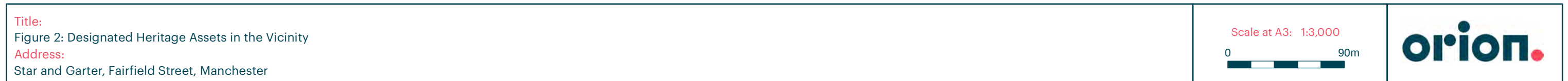
Title:  
Figure 1: Site Location

Address:  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:2,500

0 100m

orion.





|                                                                                                              |                                            |  |
|--------------------------------------------------------------------------------------------------------------|--------------------------------------------|--|
| <p>Title:<br/>Figure 3: 1610 Speed Map</p> <p>Address:<br/>Star and Garter, Fairfield Street, Manchester</p> | <p>Not to Scale:<br/>Illustrative Only</p> |  |
|--------------------------------------------------------------------------------------------------------------|--------------------------------------------|--|



|                                                                                                                            |                                                   |  |
|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|--|
| <p><b>Title:</b><br/>Figure 4: 1786 Yates Map</p> <p><b>Address:</b><br/>Star and Garter, Fairfield Street, Manchester</p> | <p><b>Not to Scale:</b><br/>Illustrative Only</p> |  |
|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------|--|



**Title:**  
Figure 5: 1824 Swire Map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:2,000



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**Title:**  
Figure 6: 1836 Pigot Map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:2,000

0 80m

**orion.**



|                                                                                                                             |                                                                   |  |
|-----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|
| <p><b>Title:</b><br/>Figure 7: 1848 Slater Map</p> <p><b>Address:</b><br/>Star and Garter, Fairfield Street, Manchester</p> | <p>Scale at A4: 1:2,000</p> <div><div>0</div><div>80m</div></div> |  |
|-----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------|--|

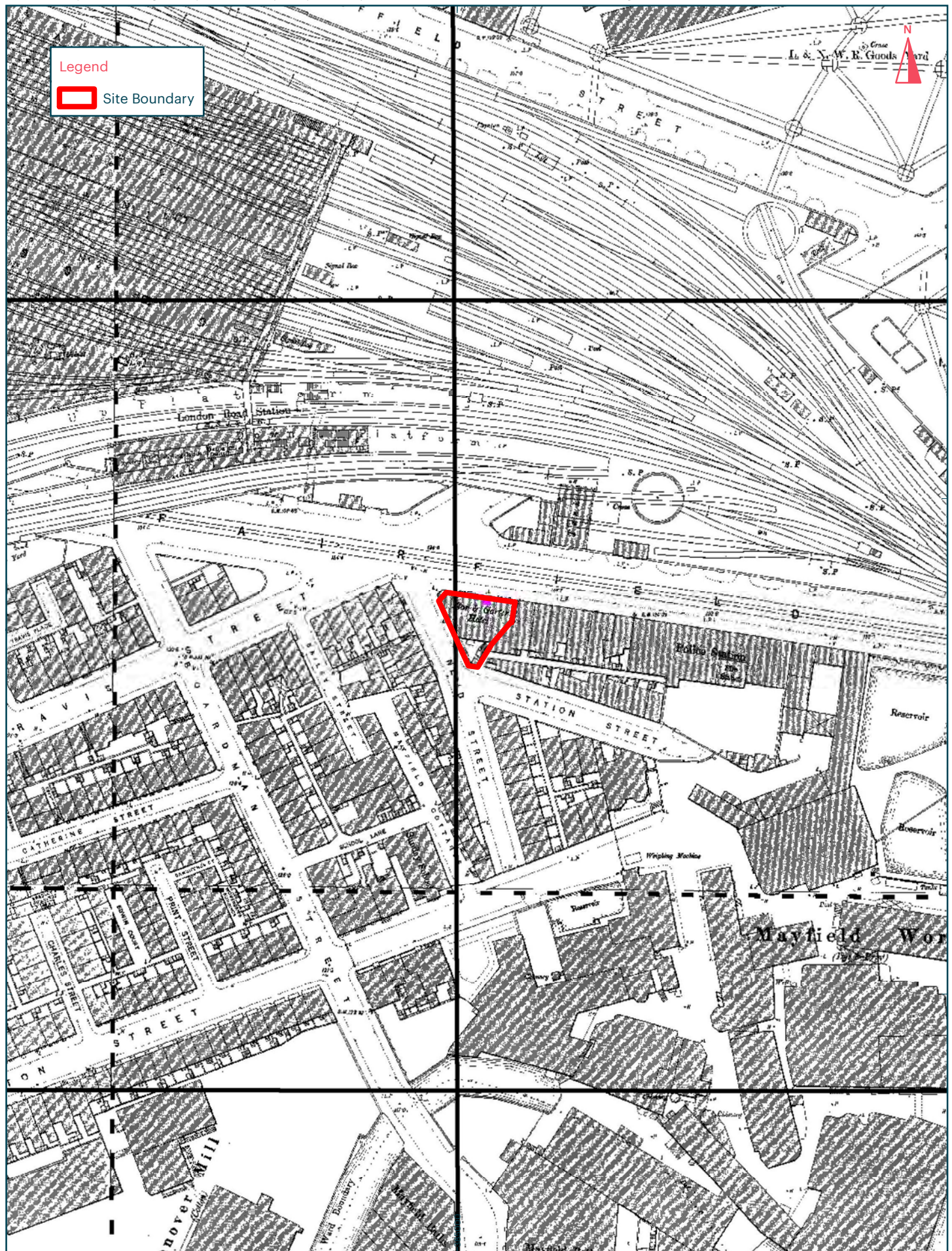


**Title:**  
Figure 8: Ashmead 1850 Township Map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



**orion.**



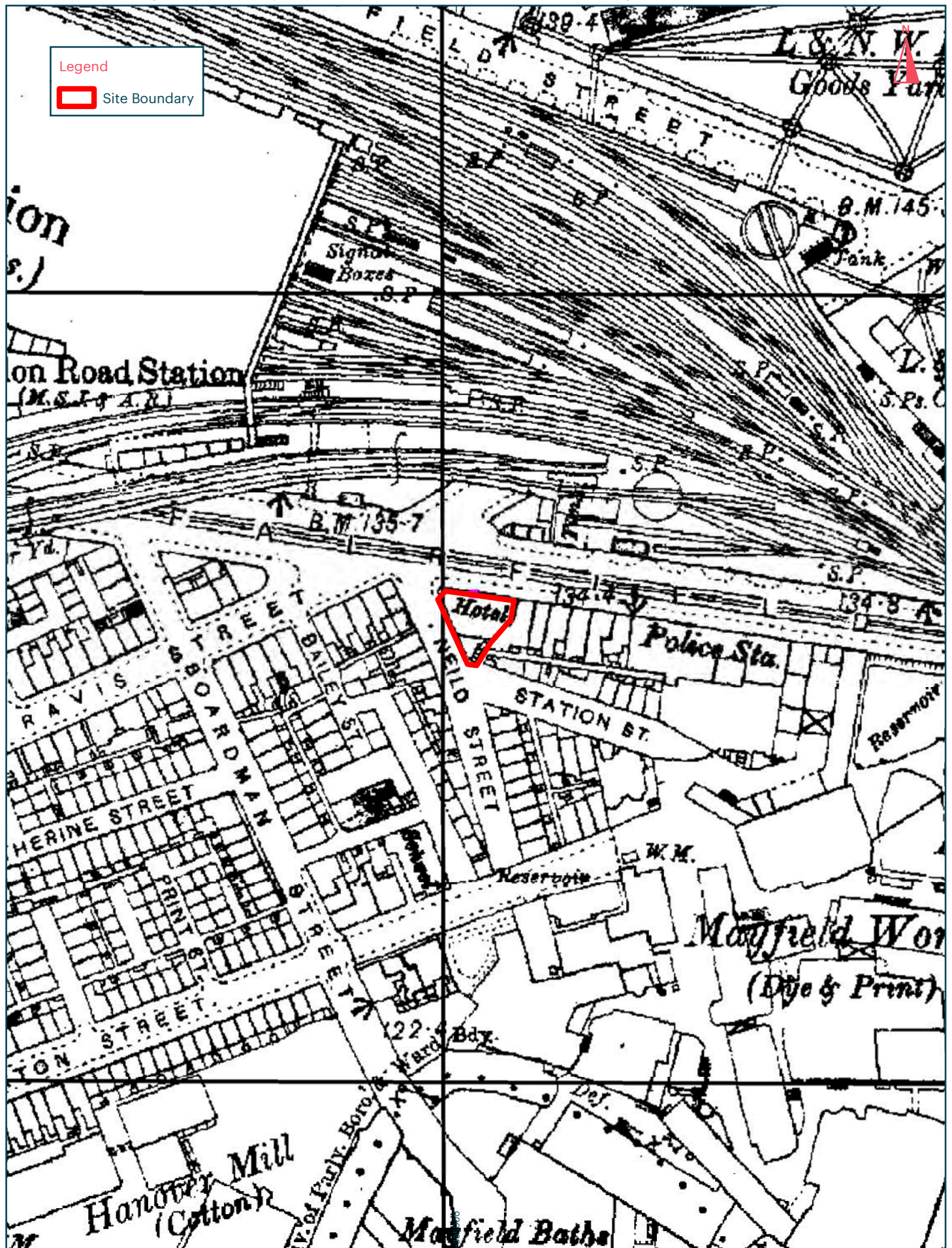
**Title:**  
Figure 9: 1891 1:500 Town Plan

**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



**orion.**

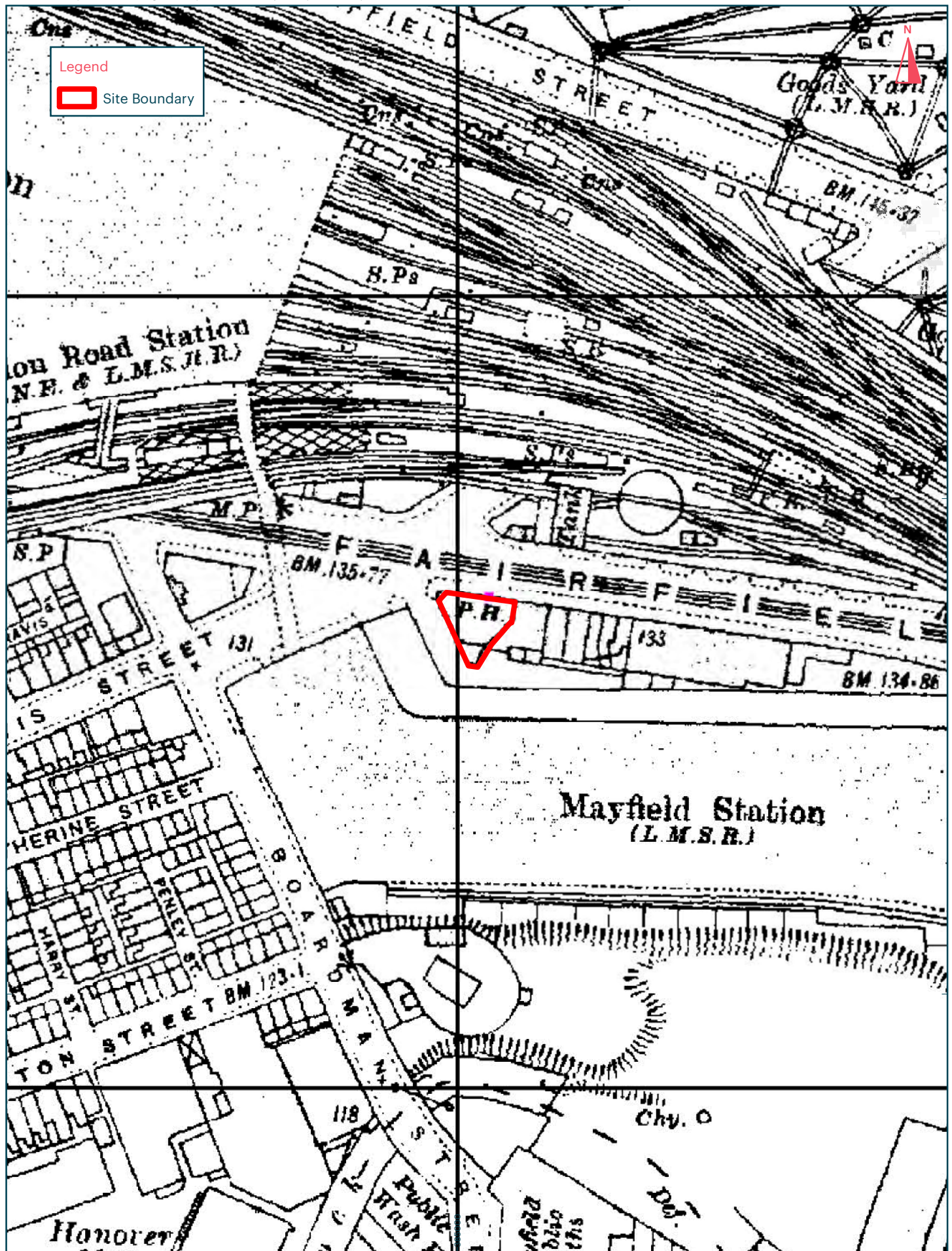


**Title:**  
Figure 10: 1893 1:2500 OS map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250

0 50m

**orion.**



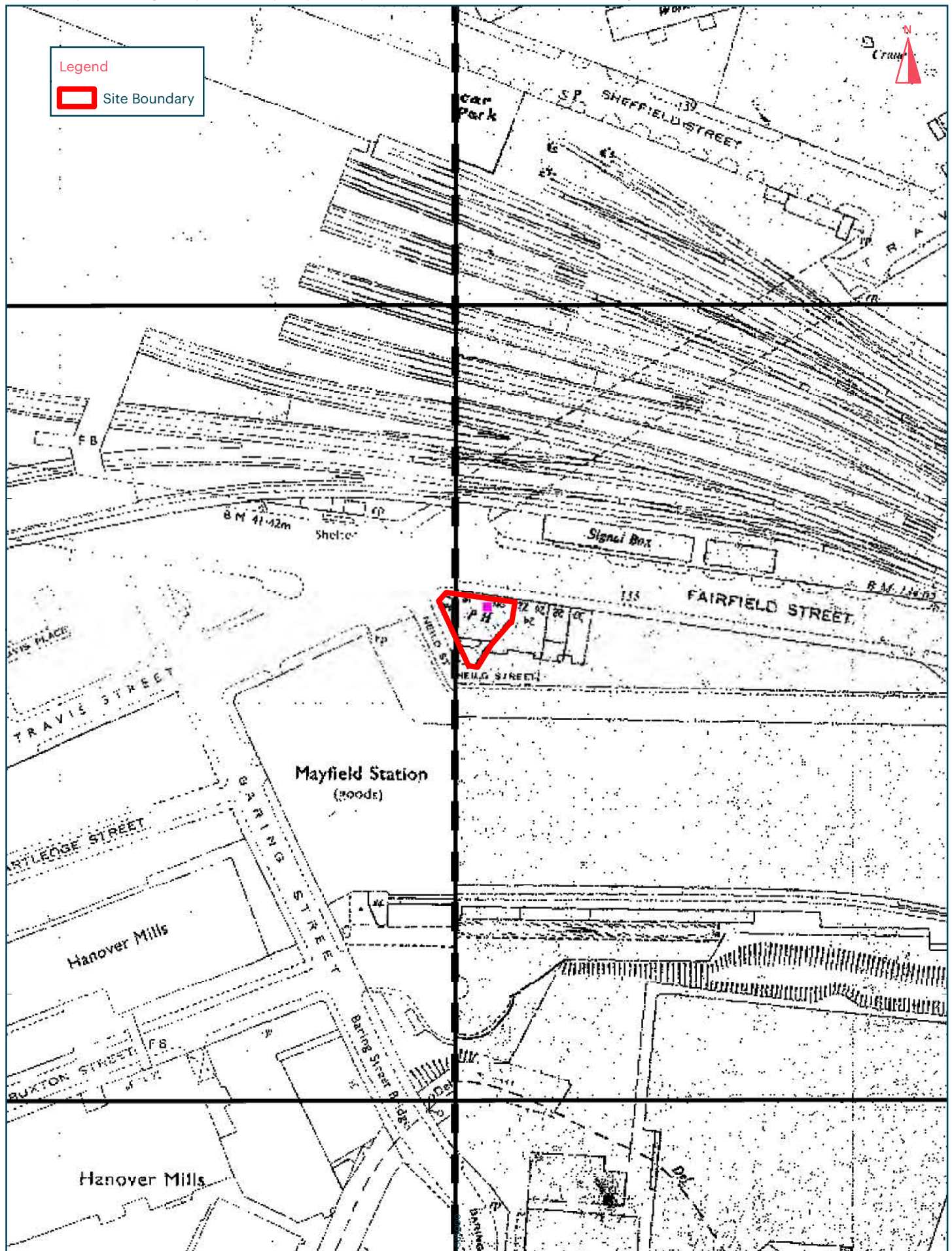
**Title:**  
Figure 11: 1932 1:2500 OS map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



**orion.**



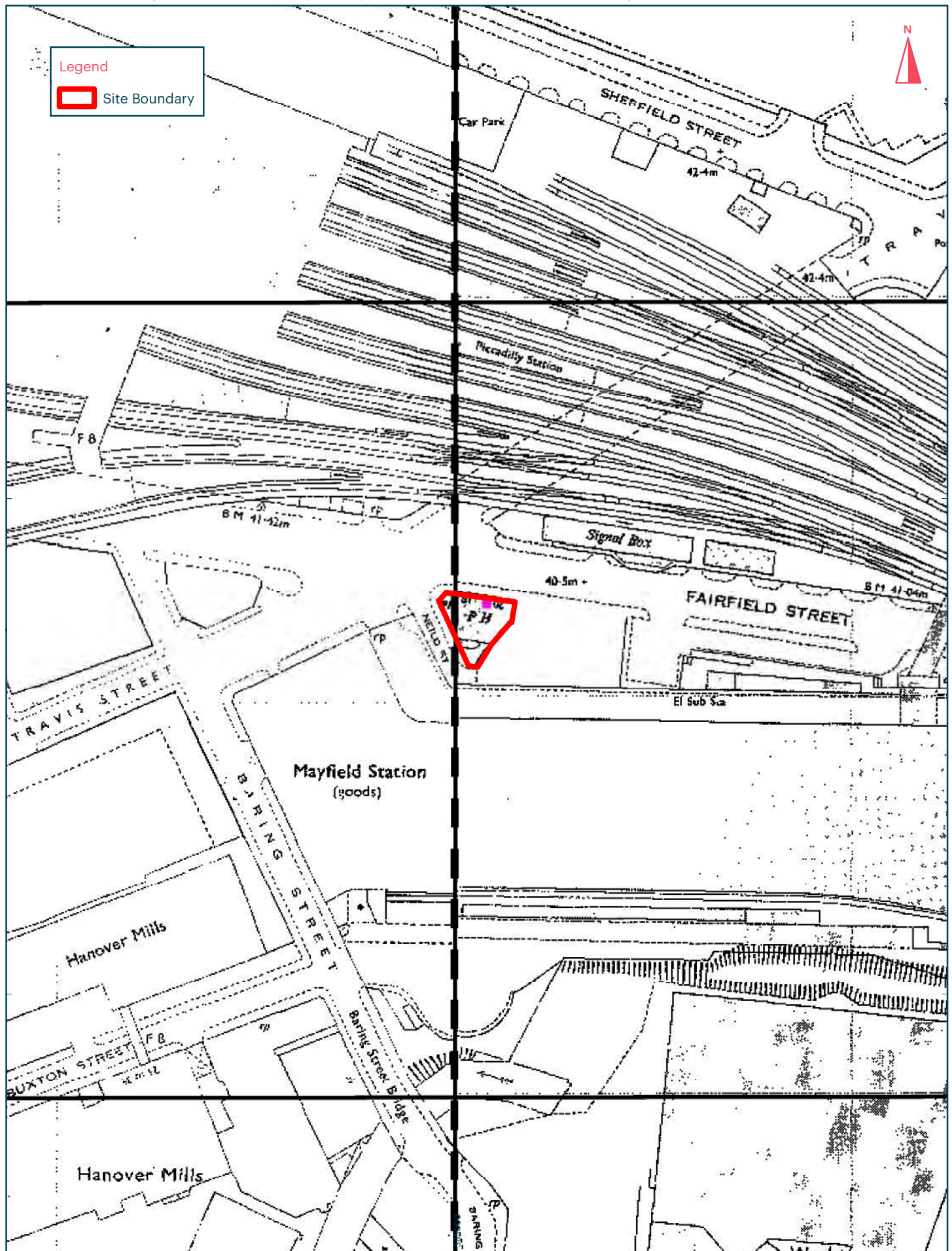


**Title:**  
Figure 13: 1974-76 1:2500 OS map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



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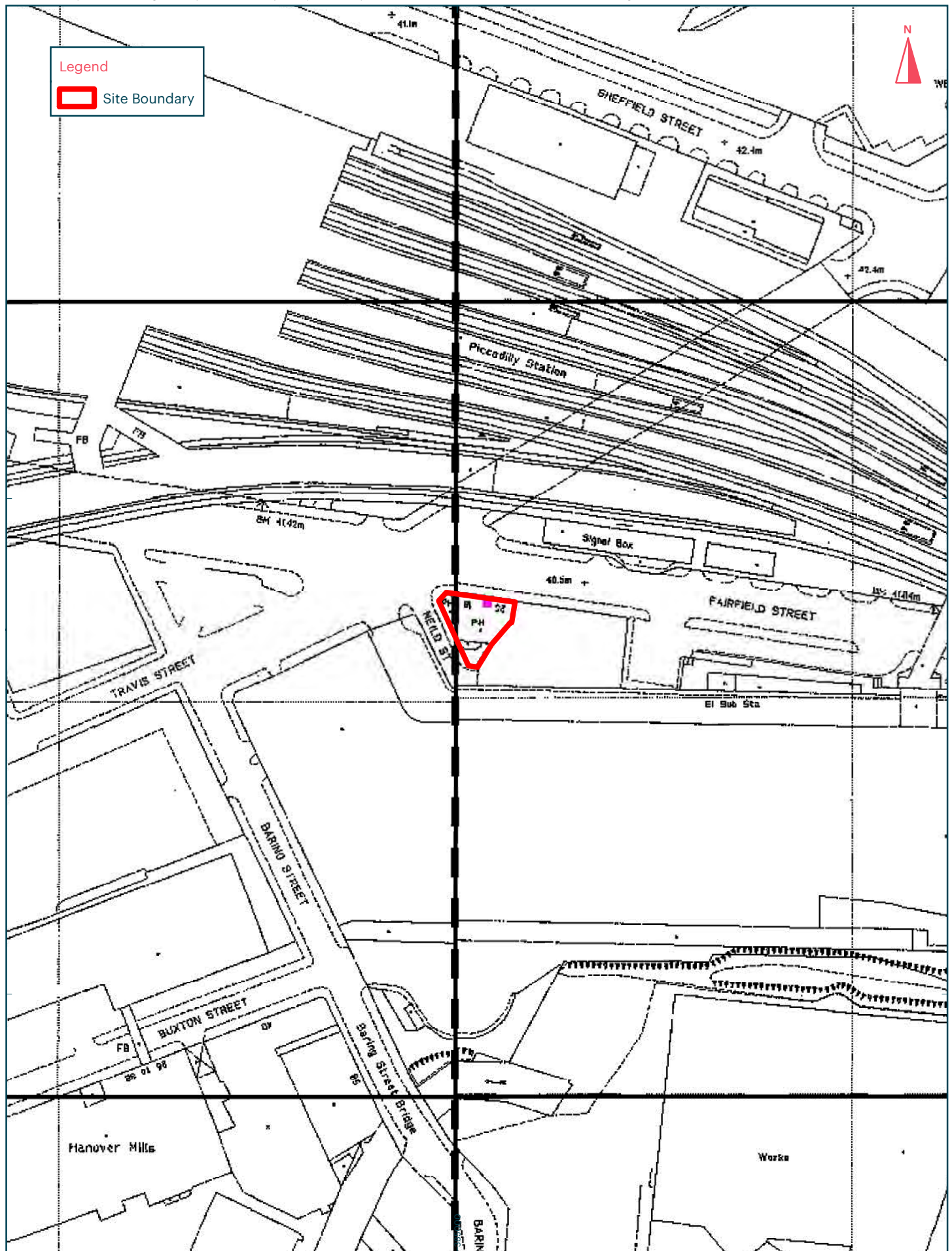


**Title:**  
Figure 14: 1978-86 1:2500 OS map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



**orion.**

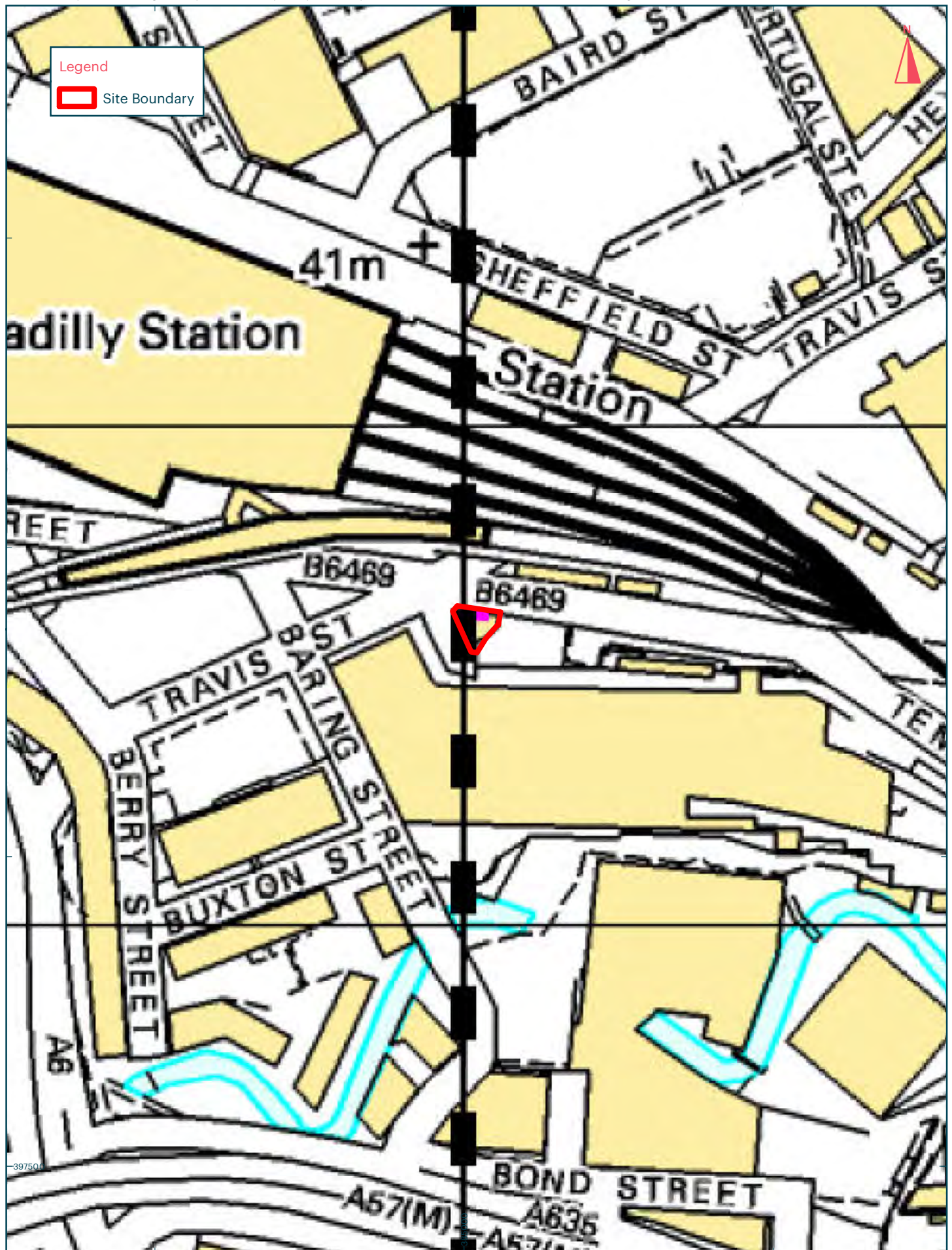


**Title:**  
Figure 15: 1994-95 1:2500 OS map  
**Address:**  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:1,250



**orion.**



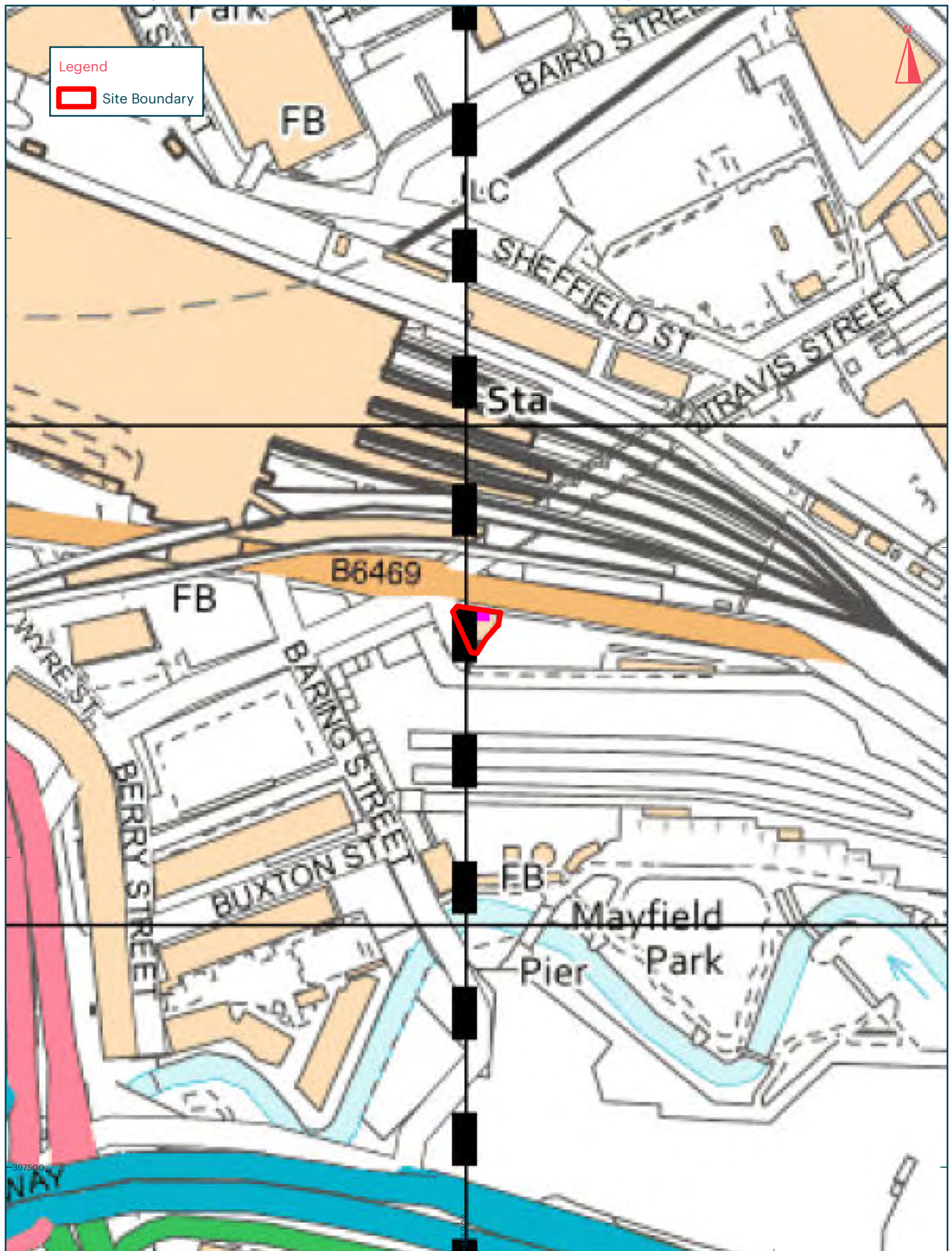
Title:  
Figure 16: 2006 1:10000 OS map

Address:  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:2,000

0 80m

orion.



Title:  
Figure 17: 2023 1:10000 OS map  
Address:  
Star and Garter, Fairfield Street, Manchester

Scale at A4: 1:2,000

0 80m

orion.