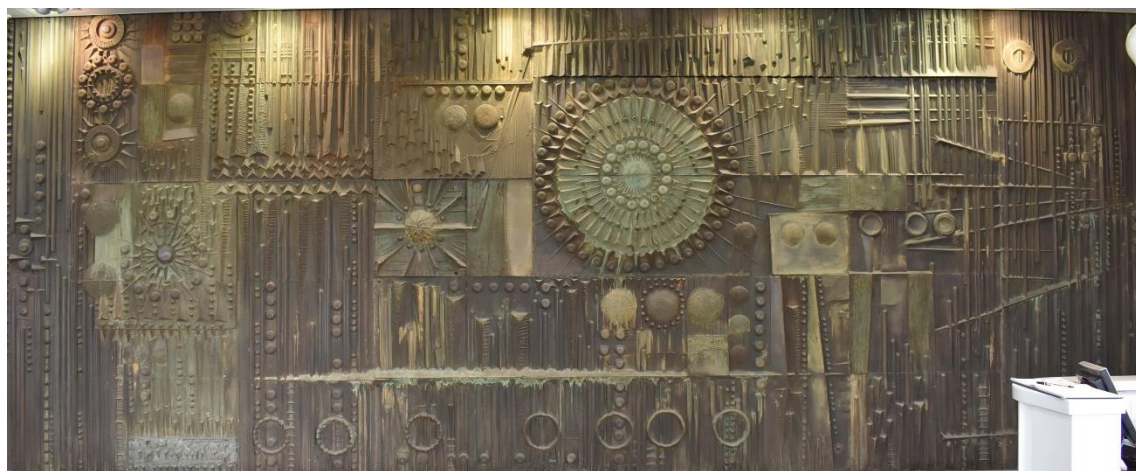


CIS Tower- Manchester

Condition Survey of the William Mitchell Mural

Richard Baister

September 2019



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Issue 01 – (01/09/2019)



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1.0 Introduction

The following report notes findings from a survey carried out on site at the CIS Tower in Manchester to review the condition of the William Mitchell mural panel located in the reception area on the ground floor. The survey on site was undertaken on the 23rd August 2019 by Richard Baister of heritage project management.

1.1 Authority and Reference

Heritage project management carried out the survey works on behalf of instructions from Estelle Hunt of Castlebrooke Investments.

1.2 Aim

The aim of this survey was to:

1. preparation of a detailed condition report,
2. definition of any necessary cleaning and/or repairs,
3. specification of protective works,
4. detailing of a method of dismantling
5. specification for appropriate off-site storage during construction works.

1.3 Limitations

This survey was non-intrusive and limited to the mural panel. The mural is fitted to the wall of the reception area with the ceiling construction running just below the full height of the mural. No investigations were carried out above the ceiling construction.

1.4 Location

The CIS Tower is located in the Noma district of Manchester and the building is grade II listed with Historic England.

2.0 Historic England – Extract from the Listing Description

(Reference to the mural panels within the hall is highlighted in blue).

Listed Building, Grade: II List Entry Number: 1270494

Statutory Address:

CO-OPERATIVE INSURANCE SOCIETY (CIS) BUILDING, MILLER STREET, MANCHESTER

INTERIOR: internally the building uses modular planning and was designed to be as open plan as possible, with limited partitioning to the lower floors, which has since been removed or replaced with modern partitioning. In contrast, the executive floor levels were partitioned from the outset. The building was one of the first large commercial buildings in England to be air-conditioned, utilising the same system as the Empire State Building in New York. The system was installed by US engineers and although it has been updated in later decades, it survives in situ.

The open-plan interior is enabled by the core services, including passenger and goods lifts, stairs, toilets and ventilation ducts, being placed in the service tower. The lifts serve both the main tower and podium block, whilst the podium block is also served by escalators, which have been replaced in later years, but retain their original banded ceiling lighting. A Telelift document conveyor is also located in the service tower, which replaced the original Westinghouse American system. The building's dog-leg stairs have simple metal balustrades.

Original suspended ceilings have largely been replaced within the building, including in the main-entrance hall, and the majority of the original furnishings (many of which were made by the CWS) and partitions have been removed, although some built-in units survive on the executive levels.

Original inter-changeable interior signage by DRU has also been removed, along with the majority of the original lighting.

The large main-entrance hall has a Cornish granite floor and walls clad with white Sicilian marble. Columns within the hall were originally clad in black metal, but this has since been replaced with marble to match the walls. The escalators are located off to the rear left of the entrance hall and the lifts off to the centre rear; both are now accessed via modern security turnstiles and gates. [The hall's rear wall to the right of the security turnstiles has a 30ftx12ft abstract sculptured fibreglass mural by William G. Mitchell, which is cast against a polystyrene mould with a bronze patinated finish and has been splashed with ammonia to create green-coloured highlights to some of the mural's features.](#) The rest of the ground floor incorporates a board members' garage and used to contain a branch office, which has since been subdivided and converted for other uses, and, as a result this part of the interior is not of special interest.

On the top floor of the podium block is a large recreation room, which is now used as office space, but originally had a variety of uses, including as a ballroom, conference hall and cinema. It retains its original sprung dance floor, which is hidden under a later covering, and has walls clad in elm and a replaced ceiling. A massive, brightly-coloured plastic laminate mural by Barry Daniels of DANAD Design Associates exists to the rear (south-west) wall and a small stage was originally located in front. An original glazed folding screen separates the room from a bar lounge area with a tinted mirrored ceiling and a replaced bar.

The main tower's 23rd and 24th floors constitute the executive levels; the 23rd floor contains open reception areas and partitioned rooms, including a board room, committee rooms and executive suite with white formica and teak-veneer panelled walls incorporating vertical, blue-green coloured, roughcast-glass strips adjacent to original doors, which act as side lights. The 24th floor, which originally formed the executive dining rooms, has cherry-veneer wall panelling and original folding screens that can be opened to create a single space for functions.

The 25th floor was originally known as the observation floor and was an open-plan space used for viewing the city and relaxing. It originally contained afromosia bench seating, planters and a greenhouse, but these have all since been removed and it is now used as office space. The upper parts of the walls incorporate a series of horizontal viewing windows and the space is lit by two very large, pyramidal skylights located at each end; the original glass ceilings underneath have been removed.

The building has three basement levels, one of which provides tunnel access through to the nearby New Century House. A large cafeteria and kitchens are located in the uppermost basement level; these have been extensively altered and their interiors are not of special interest, with the cafeteria's original wall cladding, mosaic cladding to the columns, and original metal-louvred ceiling all having been removed. The sub-basement levels are of lesser interest and contain plant and control rooms, storage space and a space intended for use as an air-raid shelter; the original control rooms survive and contain original control panels.

3.0 William Mitchell Mural Panel

3.1 William Mitchell Background

William Mitchell was born in 1925 in Maida Vale, London. Due to ill health, he had little schooling before being apprenticed to a decorating firm. After serving in the Second World War, he moved away from house painting. Initially, he spent some time painting scenes and views in NAAFI clubs across the globe. After rising the funds working for the Pearl Assurance Company, he signed up for the full time art course at the Southern College of Art in Portsmouth.

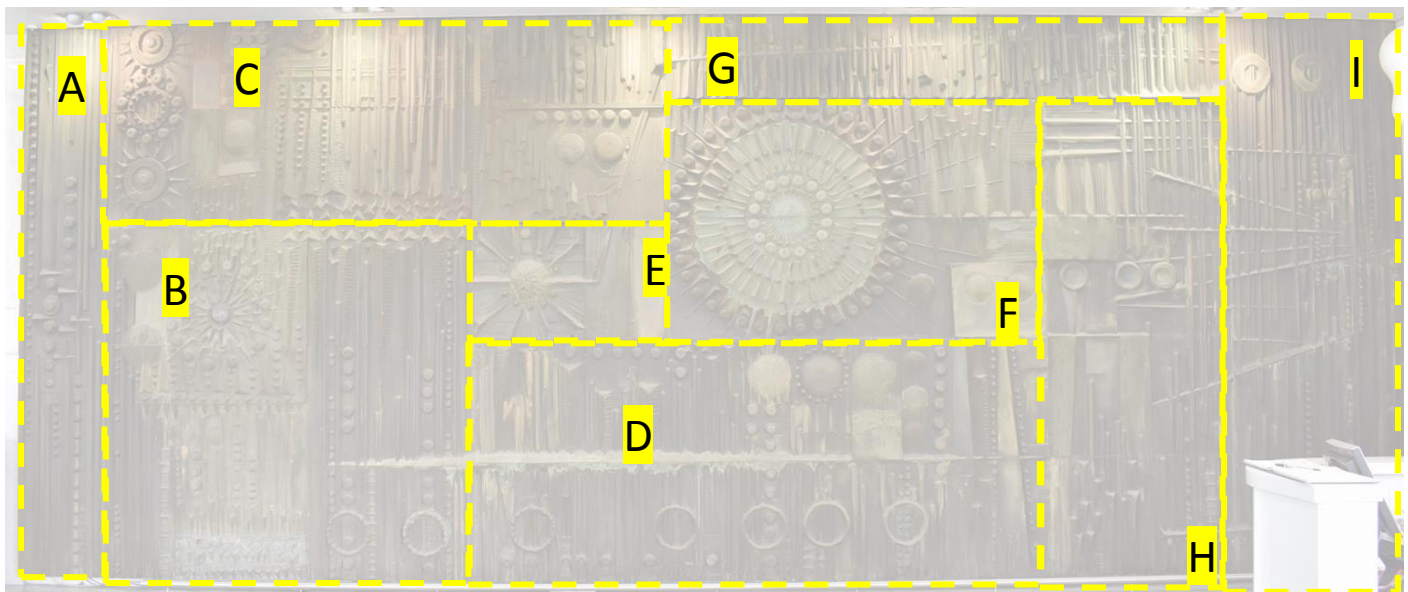
Mitchell's original intention was to pursue a course that would lead to a career in the restoration of classical buildings. He wanted to restore painted decoration to their ceilings and walls. This desire led him to not complete the original course in Portsmouth, and through sheer determination was able to get onto a course at the Royal College of Art in London. There he completed a three year course at the School of woods, metals and plastics, with a further year leading to a post-graduate award. He also received an Abbey Award, tenable at the British School at Rome. This allowed him to rub shoulders with other disciplines including architects, painters, sculptors and engravers.

On return from Rome he was appointed as an artist / designer to assist the London County Council Architect's Department with the design of decorative works for council housing estates. This allowed for the development and use of a wide variety of materials on many different projects. He was involved in the development of a number of techniques including 'Faircrete' with the builders John Laing, use of glass reinforced plastic, fibre glass cladding and metallised concrete.

4.0 Mural Panel

The mural panel is located in the reception area on the ground floor of the tower. It is attached to the rear wall and in full view to visitors entering the building.

The mural is approx. 3.9m high and 9.1m long and is made from a series of glass fibre reinforced polyester (GRP) resin panels. Nine separate GRP panels are present in the construction of varying sizes which combine to achieve the overall single mural panel.



The 9No separate panels of the mural

Panel Ref	Height (mm)	Width (mm)
A	3,876mm	590mm
B	2,220mm	2,440mm
C	1530mm	3,670mm
D	1530mm	3,670mm
E	745mm	1,220mm
F	2,440mm	1,540mm
G	650mm	3,670mm
H	3,070mm	1,230mm
I	3,876mm	1,220mm

Condition Summary: The mural panel is constructed from 9No separate GRP panels that have been patinated and coloured as a single mural. Its location within the reception hall of the CIS have offered good protection to the mural and it remains in a sound condition. There has been some damage to the mural from impacts which have broken exposed protruding elements however much of this damage is not easily identified due to the surface variances of the panel itself. The mural however has considerable build-up of dust and dirt especially on its horizontal surfaces and at low level the panel has been effected by regular cleaning operations which on occasions have water stained the lowest elements of the GRP.

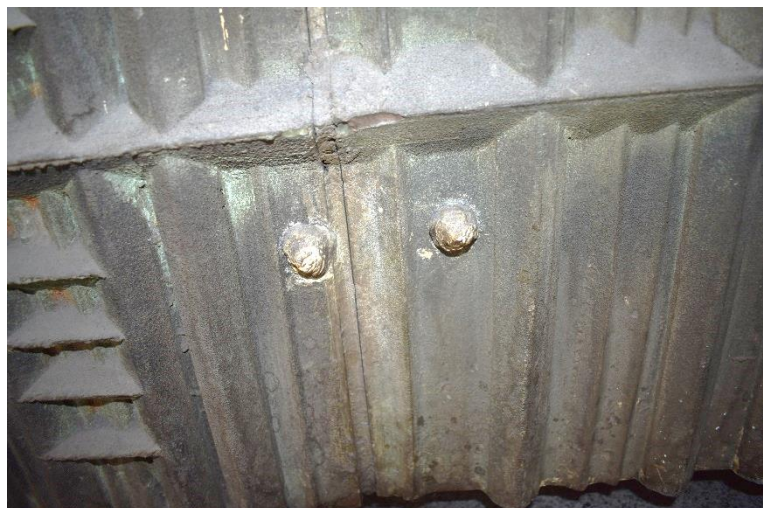
4.1 Fixing of the Mural Panels

Each of the 9No mural panel sections is secured to the rear wall with ferrous coach bolts – these are typically disguised within the mural as features however some are present and visible on the surface of the panels.

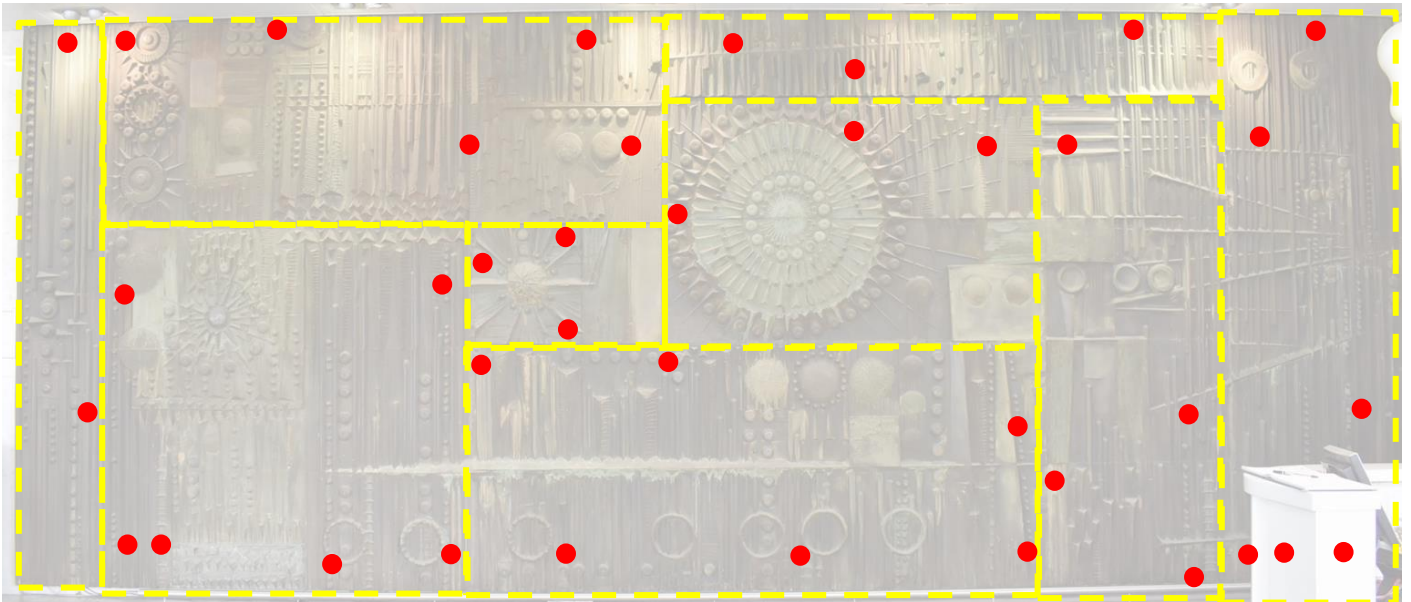
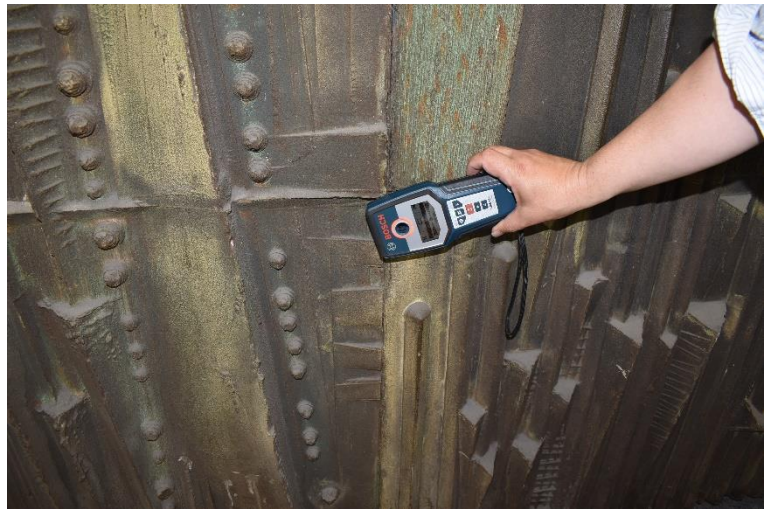
Coach bolt – securing the mural panels to the rear wall.



2No additional coach bolt fixings covered with GRP material to hide the screw heads.



Fixings were located with the aid of a metal detector to distinguish between moulded features and obscured fixing heads.



Fixing locations for the mural panel

The joints between the panel sections are filled with either a resin material which is colour matched to the surface of the panels or simply butted together where not visible.



4.2 Typical Defects

Description	Photograph
Physical Damage – protruding elements of the mural panel especially at low level have been broken away as a result of physical impacts. Photo shown 2No pointed elements which have been broken away from the main panel.	
Surface Scratches – in areas of the panels there are scratches within the surface finishes of the mural panels. These may be the result of resting materials regularly or during refurbishment activities on the surface of the mural.	
Water Staining – at floor level there is considerable dirt build-up and evidence of water marking of the mural from floor cleaning operations.	
Dust / Dirt Build-up – over the whole mural there is considerable dust and dirt build-up especially on projecting surfaces.	

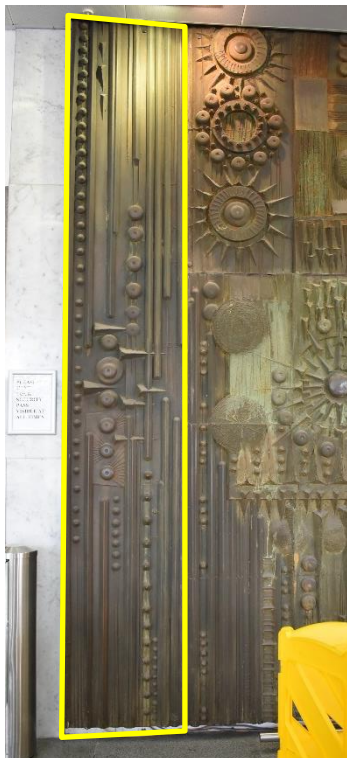
Paint splashes – in areas there is evidence of paint splashes and spotting from adjacent decoration works.



5.0 Condition Record

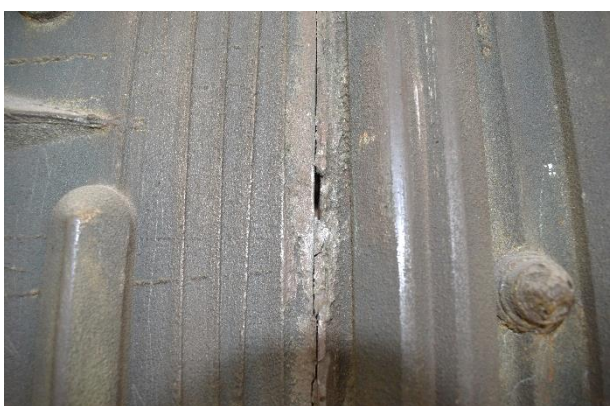
The following record of condition notes the condition of each of the nine mural panels.

5.1 Panel Ref A (Size 3,870mm high x 590mm wide)



Panel A is secured to the main wall with 2 No coach screws – although additional hidden fixings may be present if this was the first panel section to be fitted to the wall.

The panel is in a sound condition however has a considerable build-up of dust and dirt especially on the projecting surfaces. At the base the GRP corner has become chipped possibly whilst cleaning the floor and water staining is present. There are two minor defects present in the GRP and some blue paint is present from adjacent decoration works.

Description	Photograph
Minor damage to the bottom of the GRP panel at the corner together with dirt / marking from cleaning operations.	
Minor spots of blue paint on the surface of the panel.	
Minor loss of filler material between adjacent panels.	
Minor marking to panel together with additional spots of blue paint.	

5.1 Panel Ref B (Size 2,220mm high x 2,440mm wide)



Panel B is secured to the main wall with 5No coach screws.

The panel is in a sound condition however has a considerable build-up of dust and dirt on the surface finishes. At its base the GRP is very dirty and water staining is present. There are a number of areas of minor damage to the GRP as noted below.

Description	Photograph
Impact damage to raised section of GRP – exposing glass fibres.	
Impact damage to GRP – removing resin and surface finishes.	

Ditto.	
Surface scratches to GRP.	
Impact damage to GRP – removing resin and surface finishes	
Loss of surface finishes.	

Impact damage to GRP – removing resin and surface finishes



Dirt, water staining and marking to the bottom of the panel.



5.1 Panel Ref C (Size 1,530mm high x 3,670mm wide)

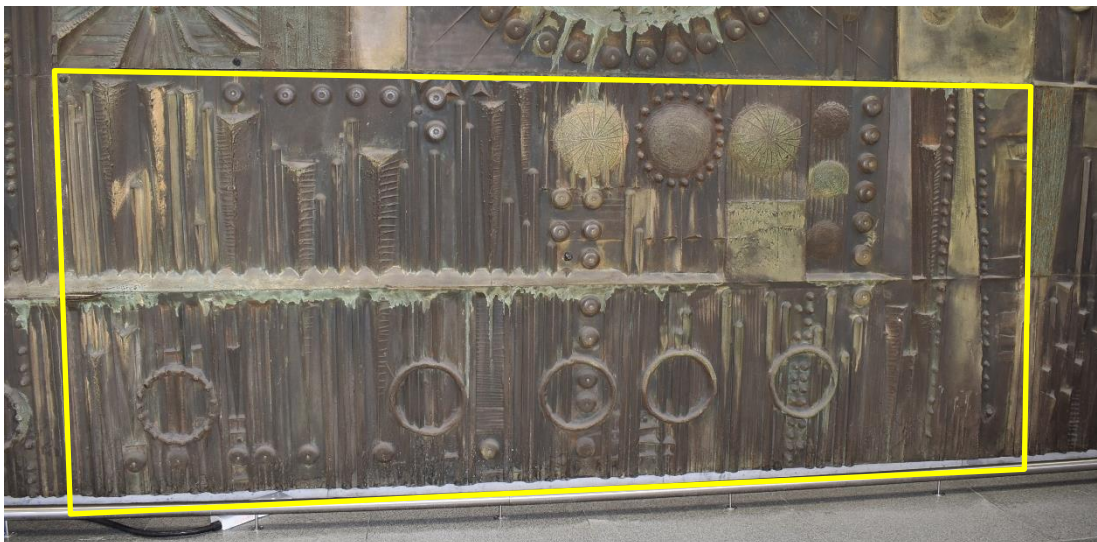


Panel C is secured to the main wall with 5No coach screws.

The panel is in a good condition however has a considerable build-up of dust and dirt on the surface finishes. Being at high level the panel has not suffered from significant damage through impact and cleaning operations.

Description	Photograph
Surface scratches to the panel.	
Very minor damage to edges of GRP.	

5.1 Panel Ref D (Size 1,530mm high x 3,670mm wide)



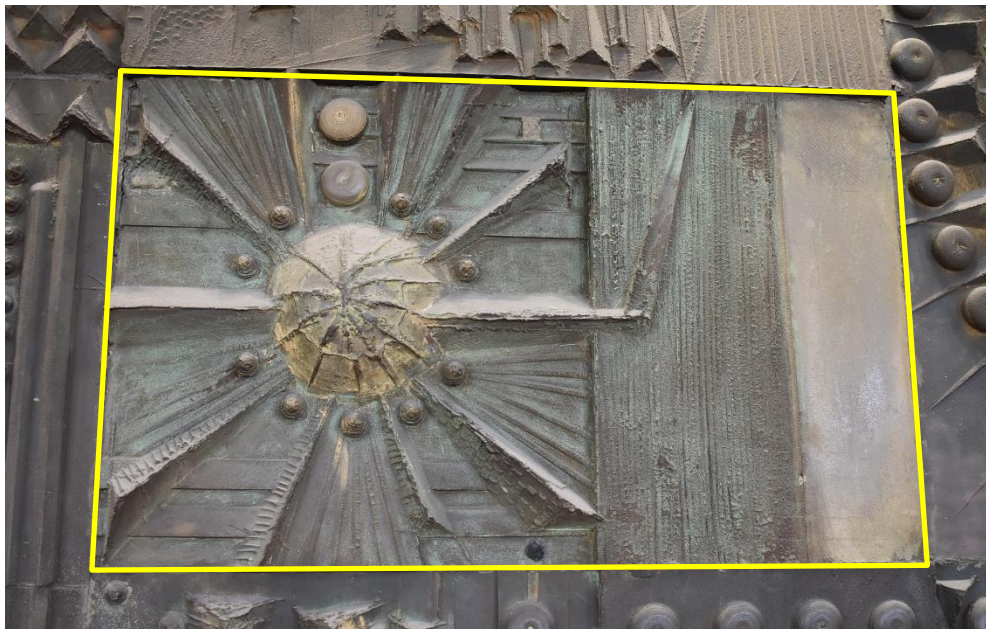
Panel D is secured to the main wall with 6No coach screws.

The panel is in a sound condition however has a build-up of dust and dirt on the surface finishes. At its base the GRP is very dirty and water staining is present. There are a number of areas of minor damage to the GRP as noted below.

Description	Photograph
Dirt and water staining to the base of the panel.	
Impact damage to 3No areas of ring detail – resin material broken away.	
Soft resinous material applied to panel – differs from main panel construction. (Not at fixing position but possible later repair).	
Minor impact damage to base of panel – exposing fibreglass material.	

Impact damage / chipping of the GRP.	
Staining to lower panel – possible diluted paint material.	

5.1 Panel Ref E (Size 745mm high x 1,220mm wide)

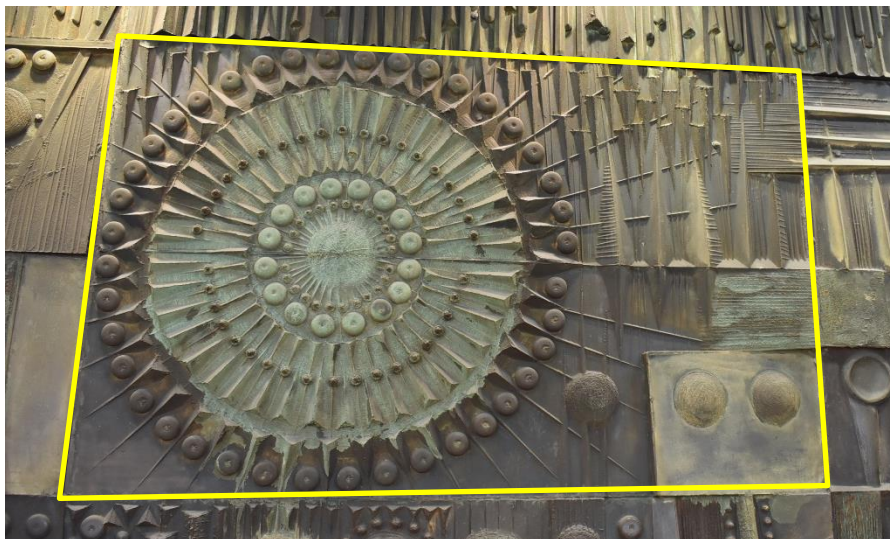


Panel E is secured to the main wall with 3No coach screws.

The panel is in good condition however like all the panels it has a considerable build-up of dust and dirt on the surface finishes. Only one minor defect was noted.

Description	Photograph
Minor impact damage to GRP.	

5.1 Panel Ref F (Size 2,440mm high x 1,540mm wide)



Panel F is secured to the main wall with 3No coach screws.

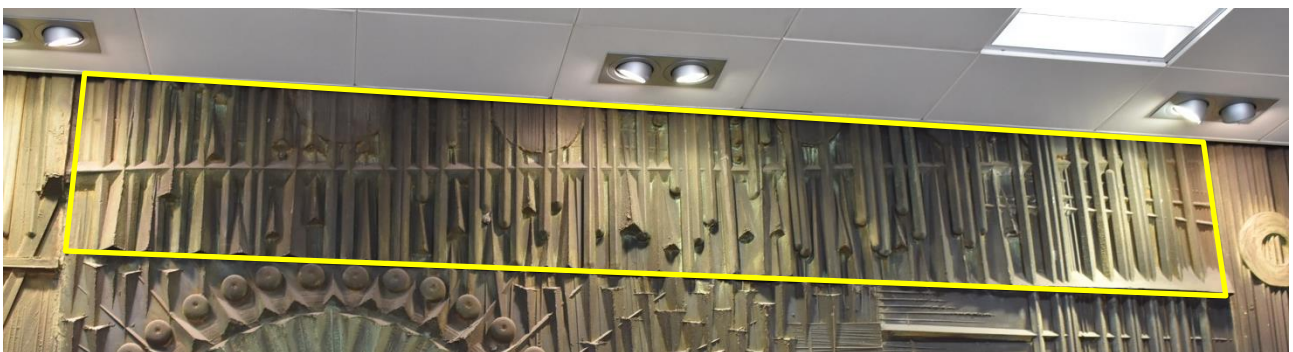
The panel is in a good condition however has a considerable build-up of dust and dirt on the surface finishes.

Record of Condition

Description	Photograph
Minor impact to exposed edges of GRP.	

Ditto.	
Ditto.	

5.1 Panel Ref G (Size 650mm high x 3,670mm wide)

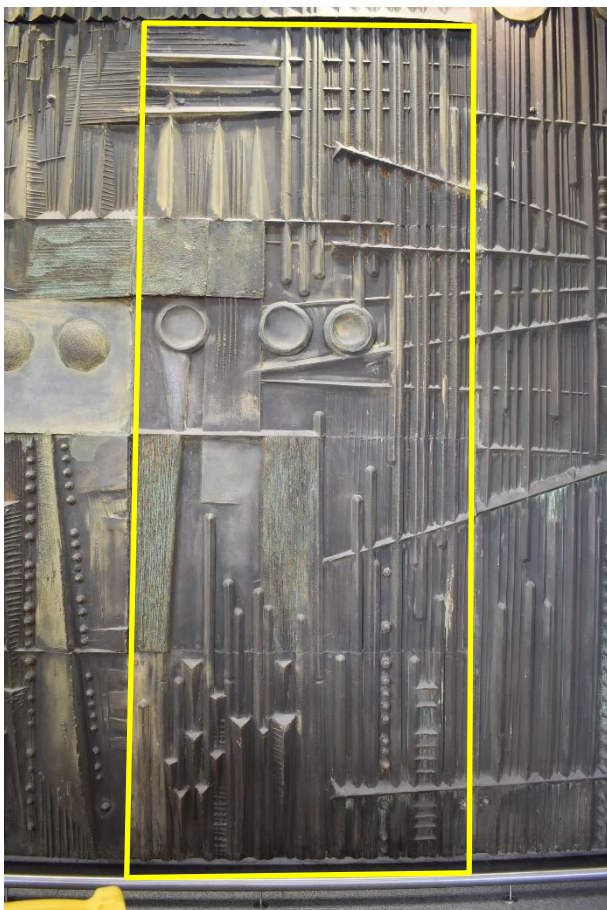


Panel G is secured to the main wall with 3No coach screws.

The panel is in a good condition however like all the panels it has a considerable build-up of dust and dirt on the surface finishes. Few defects were noted for the panel – noted below.

Description	Photograph
Minor chipping of GRP on exposed edges.	

5.1 Panel Ref H (Size 3,070mm high x 1,230mm wide)

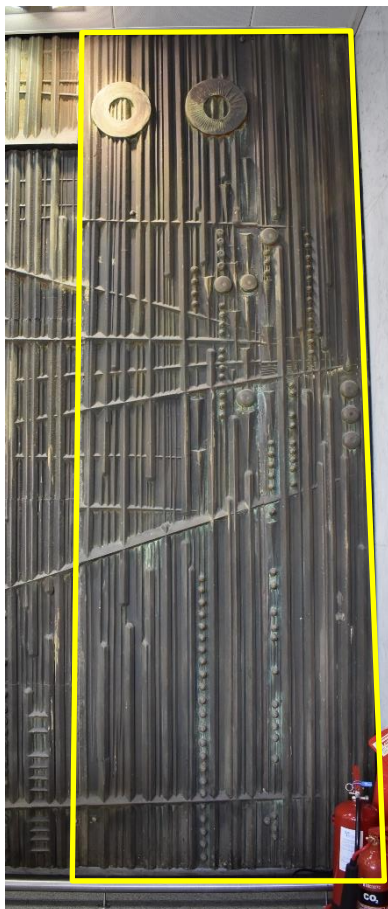


Panel H is secured to the main wall with 4No coach screws.

The panel is in a sound condition with significant dust and dirt on the surface finishes. At its base the GRP is very dirty and water staining is present. There are a number of areas of minor damage to the GRP as noted below.

Description	Photograph
Impact damage to exposed GRP edges.	
Ditto.	

5.1 Panel Ref I (Size 3,870mm high x 1,220mm wide)



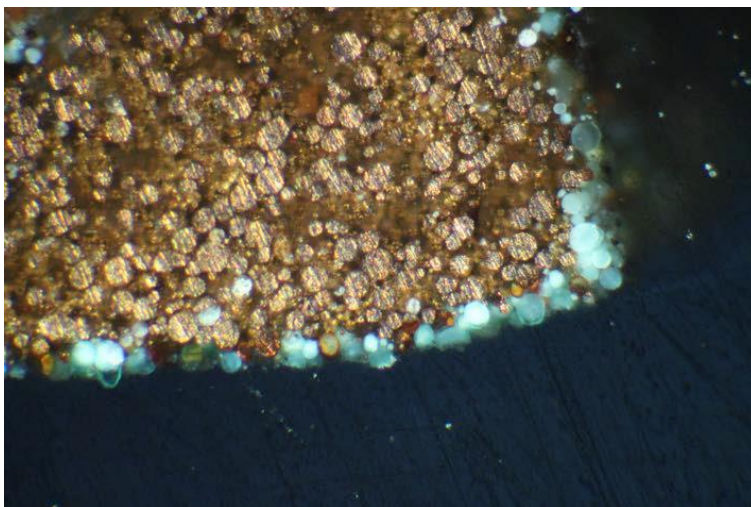
Panel I is secured to the main wall with 6No coach screws.

The panel is overall in a good condition however like all the panels it has a considerable build-up of dust and dirt on the surface finishes. At its base the GRP is very dirty and water staining is present. There are a number of areas of minor damage to the GRP as noted below.

Description	Photograph
Dirt and water staining to lower panel.	
Paint splashes to panel	

6.0 Mural Surface Finish

The panels are formed from GRP which has been cast with a bronze powder rich gel coat onto the mould material. The bronze powder where then exposed on the surface of the panel can be used to create a number of different surface finishes where the bronze is patinated or etched with a sulphuric acid and ammonia to produce copper sulphate and patinated brown colourings.



Although no samples of damaged material were obtained from the panels this photographic image is taken from a sample of material taken from the doors of the Metropolitan Cathedral in Liverpool where a similar construction was used by William Mitchell for the main and side doors to the cathedral.

Resin sample showing the tightly packed grains of bronze powder bound into the resin

The areas of green show where the bronze beads have been treated to produce the distinctive copper sulphate colouration.

However, unlike the cathedral doors the CIS Mural has a number of other colours and textures which form part of the mural.

Brown staining formed by use of iron filings – used extensively over the mural panel.



Variances in copper sulphate staining – from light to dark green colours are present.



Little or no surface applied finishes and base bronze impregnated resin on show.



Applied paint finish - possibly covering area of previous damage.



Together the use of the differing techniques allows for great variances in colour and texture of the mural panel.

7.0 Treatment Recommendations

The mural panel is an original commissioned work for the CIS Tower and is noted within the listing description of the building. It is constructed from 9 separate cast GRP panels with a high bronze content which have been chemically patinated to form a striking decorative panel for the entrance to the CIS tower. The panels are fixed to the wall of the reception hall with a series of coach bolts. There are some small areas of damage which are visible on the panels mainly in the lower areas and the panels require cleaning of dust and dirt which has built up on the surface finishes. With the proposed refurbishment works to the building the mural is in a vulnerable position and will require protection or removal to prevent accidental damage during the proposed works.

The following treatment recommendations are noted.

Recommendation 1 - The panels should be cleaned to remove dirt and debris that has built-up on the surface of the panels. Cleaning should initially be undertaken by vacuum cleaner and soft brushes to agitate loose material. Water stained areas will require additional cleaning and trials should be undertaken with lint free cloths with 5% non-ionic detergent on these more stubborn areas.

The cleaning trials are to confirm that the existing surface patination is not altered by the proposed techniques as the finishes are the result of previous acid and aqueous solutions applications. Trials should be limited to small inobtrusive areas of the mural until the cleaning techniques is proven to not alter the delicate finishes.

Recommendation 2 - The damaged resin areas of the panels should be repaired to reinstate the original surface profile of the panels. Repairs should be carried out in a matching polyester repair material. Repairs should be colour matched with acrylic paint to blend in with existing finishes.

Recommendation 3 – Consideration should be given to suitably designed lighting to best display the mural panels together with ensuring the ceiling construction does not interfere with the upper elements of the mural panels.

8.0 Specification of protective works

Should a requirement be established to retain the panels in-situ for the duration of the project works the following recommendations are given to protect the panels from damage.

Where possible to work scope within the reception area should be reviewed to ensure that required works that interface with the mural panels are minimised and a robust permit to work system should be established for all adjacent works to the mural. Additional site inductions should be undertaken by all staff working in the reception area to allow them to understand the issues associated with the mural panels.

Robust protection boarding should be erected in front of the mural panels this should be independent of the mural itself and erected so that it cannot be pushed or moved towards the face of the panels. No adhesive tape, screw or pin fixings should be made into any of the panels or the adjacent marble wall cladding. The protection panels should be removable to allow regular inspections of the mural panels.

Ensuring that trained staff only undertake works within the heritage area is essential to the overall protection strategy.

9.0 Detailing of a method of dismantling

Should a requirement be established to remove the panels from the building for a period of time to undertake site works within the area the following guide methodology should be followed.

Recording

A protocol for recording should be established. This as a minimum should include:

- Identification – each of the panels should be uniquely identified and a record established of its condition together with a photograph of the item. This should form part of a database which can be updated during the project to record treatments and modifications to panels etc. Two identification markers should be noted on each item – the rear of panels should be marked with their unique identifier in 2 No locations. Framings should be tagged and marked in non-visible locations.

Asbestos

ACM's have been identified within the building and an extensive survey has been carried out to identify the location of these materials. During all removal operations staff should be vigilant in identifying any material that potentially has an ACM content. Appropriate safe systems of work should be implemented to ensure that any removal from the building does not directly or indirectly allow the escape of airborne ACM material.

All staff should be trained in asbestos identification

Dismantling

A detailed methodology should be developed by the removal contractor which should include:

- Transport route – An agreed route for dismantling and removal of the panels from the building should be agreed in advance of works.
- Area preparation – The area should be prepared by removing the modern ceiling construction and any modern electrical services that are routed through the panel construction.
- Dismantling – each of the GRP panels should be reviewed to identify the fixings of the panels. Where fixings are hidden by GRP material this will need to be removed however it should be fully documented before removal to allow replication of the same when the panels are re-erected.

Working from panel I which was likely to be the last panel installed the coach screws should be removed and the panel temporarily supported until freed. Filled joints between adjacent panels will need to be reviewed during the panel removal to ensure that panels do not remain bonded.

The removed panels should be packed into custom sized timber crates with inert packing material isolating the GRP from the timber construction. Each of the panels should be tagged for identification and the crates noted accordingly.

A removal record should be updated as the works progress to dismantle the panel system with regular photographs being taken of the dismantling operation which will assist re-assembly.

- Transport – The panels should be moved to a safe storage location by approved and insured transport. All timberwork should be secured during transport and additional isolation packing placed between adjacent elements.

10.0 Specification for appropriate off-site storage during construction works.

Identification

Every item removed from the building should be clearly identified to allow it to be returned to its original location. Identification should be clear and link back to a database of removed components together with photographic images.

Tags should be used where possible rather than adhesive stickers or marking of the original components. Sub-assembly components should be clearly marked to identify their relative location and relation to the main assembly.

Packaging

Packaging should be appropriate to the item being transported and stored. Where possible this should provide impact protection to the items being transported ie custom crates and boxes.

Larger items should be transported on timber pallets. Inert foam packing will be used to ensure that the removed items are not directly in contact with the timber. Timber pallets should not be preservative treated.

Where two or more components are packaged together in a crate, adequate inert packaging material will be used to ensure that the components do not come in contact with each other or settle during transport. Where necessary internal struts shall be provided to isolate components.

The external faces of the crates or packaging should be clearly marked up in 2No locations with the reference and the identification numbers of the components contained therein. This should be in permanent marker ie "CIS Tower, Mitchell Mural Panel A"

Transportation

Transport of the removed items should only be undertaken by an insured transport company or specialist. Agreed insurance values should be established for all items prior to relocation from the building.

Vehicles should be loaded and unloaded by forklift and wagons fully covered during transport.

Crates are to be strapped to the bed of the wagon during transport and fitted against headboards to prevent movement.

Storage and Inspection

Items from the CIS Tower will be held at a suitable storage or conservation facility, the following requirements are noted as preferable.

Generally, all items are to be stored internally within a secure, environmentally tempered, low risk facility.

The proposed storage facility shall provide:

Security

The building should have CCTV recording facilities to note entry into and exit from the facility. The installation should be in accordance with BS EN 50132-5-1:2012, BS EN 50132-5-2:2012 and BS EN 50132-5-3:2012.

The facility should have a fitted intruder alarm system which should meet the requirements of BS EN 50131 – 1: 1997 (Category 1 with remote signalling). The system should be linked to a local monitoring station with an agreed response contract in place with the Local Constabulary.

Fire

The facility should have an active fire management system with alarm notification to the local Fire Service. The installation should comply with BS 5839-1: 2013

Environment

The environment should be environmentally stable where possible and whilst a heated environment is not necessary the facility should provide a tempered environment within the following guidelines:

Temperature Within the range 5 to 20 degrees Centigrade.

Humidity Within the range 40 to 65 % Relative Humidity

A LogTag is to be fitted to the storage area to monitor the actual temperature and humidity of the components during storage. Data will be downloaded at each inspection / monitoring visit.

Storage

Crates should be placed in a segregated area of the facility which should be cordoned off to prevent close vehicle movements. The area should be clearly identified as CIS Tower Project and that it is the property of Castlebrooke Investments.

Panels should be stacked to ensure that there is adequate air movement around the panels to allow the timberwork to breathe with the changes to the building environment.

Double stacking of crates is not permitted and each crate should rest on either a solid floor or appropriately sized racking system. Racking should not be loaded in excess of manufacturer's requirements.

Inspection

The crates / packing will be inspected by Castlebrooke Investments or its representatives when loaded into the facility and then at 6 monthly intervals to ensure that there has not been any changes that may affect the safety and protection of the stored items.

A list of the items will be stored together with the crates / removed components at the storage facility.

CIS Tower- Manchester

Condition Survey of the Barry Daniels Mural

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September 2019



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1.0 Introduction

The following report notes findings from a survey carried out on site at the CIS Tower in Manchester to review the condition of the Barry Daniels mural panel located in the 5th Floor Ballroom. The survey on site was undertaken on the 22nd August 2019 by Richard Baister of heritage project management.

1.1 Authority and Reference

Heritage project management carried out the survey works on behalf of instructions from Estelle Hunt of Castlebrooke Investments.

1.2 Aim

The aim of this survey was to:

1. preparation of a detailed condition report,
2. definition of any necessary cleaning and/or repairs,
3. specification of protective works,
4. detailing of a method of dismantling
5. specification for appropriate off-site storage during construction works.

1.3 Limitations

This survey was non-intrusive and limited to the mural panel. The mural is fitted as an integral part of the wall panelling within the ballroom. Access to the rear of the panel is limited and no investigations were carried out behind the panel or above the ceiling construction.

1.4 Location

The CIS Tower is located in the Noma district of Manchester and the building is grade II listed with Historic England.

2.0 Historic England – Extract from the Listing Description

(Reference to the mural panels within the hall is highlighted in blue).

Listed Building, Grade: II List Entry Number: 1270494

Statutory Address:

CO-OPERATIVE INSURANCE SOCIETY (CIS) BUILDING, MILLER STREET, MANCHESTER

INTERIOR: internally the building uses modular planning and was designed to be as open plan as possible, with limited partitioning to the lower floors, which has since been removed or replaced with modern partitioning. In contrast, the executive floor levels were partitioned from the outset. The building was one of the first large commercial buildings in England to be air-conditioned, utilising the same system as the Empire State Building in New York. The system was installed by US engineers and although it has been updated in later decades, it survives in situ.

The open-plan interior is enabled by the core services, including passenger and goods lifts, stairs, toilets and ventilation ducts, being placed in the service tower. The lifts serve both the main tower and podium block, whilst the podium block is also served by escalators, which have been replaced in later years, but retain their original banded ceiling lighting. A Telelift document conveyor is also located in the service tower, which replaced the original Westinghouse American system. The building's dog-leg stairs have simple metal balustrades.

Original suspended ceilings have largely been replaced within the building, including in the main-entrance hall, and the majority of the original furnishings (many of which were made by the CWS) and partitions have been removed, although some built-in units survive on the executive levels. Original inter-changeable interior signage by DRU has also been removed, along with the majority of the original lighting.

The large main-entrance hall has a Cornish granite floor and walls clad with white Sicilian marble. Columns within the hall were originally clad in black metal, but this has since been replaced with marble to match the walls. The escalators are located off to the rear left of the entrance hall and the lifts off to the centre rear; both are now accessed via modern security turnstiles and gates. The hall's rear wall to the right of the security turnstiles has a 30ftx12ft abstract sculptured fibreglass mural by William G. Mitchell, which is cast against a polystyrene mould with a bronze patinated finish and has been splashed with ammonia to create green-coloured highlights to some of the mural's features. The rest of the ground floor incorporates a board members' garage and used to contain a branch

office, which has since been subdivided and converted for other uses, and, as a result this part of the interior is not of special interest.

On the top floor of the podium block is a large recreation room, which is now used as office space, but originally had a variety of uses, including as a ballroom, conference hall and cinema. It retains its original sprung dance floor, which is hidden under a later covering, and has walls clad in elm and a replaced ceiling. [A massive, brightly-coloured plastic laminate mural by Barry Daniels of DANAD Design Associates exists to the rear \(south-west\) wall and a small stage was originally located in front.](#) An original glazed folding screen separates the room from a bar lounge area with a tinted mirrored ceiling and a replaced bar.

The main tower's 23rd and 24th floors constitute the executive levels; the 23rd floor contains open reception areas and partitioned rooms, including a board room, committee rooms and executive suite with white formica and teak-veneer panelled walls incorporating vertical, blue-green coloured, roughcast-glass strips adjacent to original doors, which act as side lights. The 24th floor, which originally formed the executive dining rooms, has cherry-veneer wall panelling and original folding screens that can be opened to create a single space for functions.

The 25th floor was originally known as the observation floor and was an open-plan space used for viewing the city and relaxing. It originally contained afrormosia bench seating, planters and a greenhouse, but these have all since been removed and it is now used as office space. The upper parts of the walls incorporate a series of horizontal viewing windows and the space is lit by two very large, pyramidal skylights located at each end; the original glass ceilings underneath have been removed.

The building has three basement levels, one of which provides tunnel access through to the nearby New Century House. A large cafeteria and kitchens are located in the uppermost basement level; these have been extensively altered and their interiors are not of special interest, with the cafeteria's original wall cladding, mosaic cladding to the columns, and original metal-louvred ceiling all having been removed. The sub-basement levels are of lesser interest and contain plant and control rooms, storage space and a space intended for use as an air-raid shelter; the original control rooms survive and contain original control panels.

3.0 Barry Daniels Mural Panel

3.1 Barry Daniels Background

Barry Daniels (1931-2010) was an artist and co-founder of Danad Design, a Pop Art collective including Tom Adams and Peter Blake, working from Marden Hill, a Georgian mansion in Hertfordshire. From 1958 to 1962 the collective worked on bringing art into everyday life, designing furniture and surfaces.

Barry Daniels was considered one of the Slade School of Fine Arts' brightest pupils in the 1950s, taught by the great William Coldstream. He won the Wilson Steer prize for landscape painting and the Abbey Minor Scholarship in 1953, the Boise Scholarship in 1954 and the French Government Scholarship in 1958.

He exhibited at the ICA's 'Six Young Painters' and 'London Group' shows in '56, in the Rowland & Delbance Group Shows from 1956-58 and at Fulham Gallery in 1968.

In 1958 he and Tom Adams started Danad Design, a collective formed with four other artists - Peter Blake, Bernard Cohen, Robyn Denny and Edward Wright. They had one major exhibition in the Portal Gallery in November 1960.

Danad Design furniture was sold exclusively through London outlets Liberty's, Heals and Harrods.

Working together with Tom Adams, Barry produced large murals in the new medium of laminated plastic and became involved in the huge output of pioneering and brightly coloured laminated plastic art.

In 1959 his work was part of a major abstract Impressionism exhibition along with De Stael, Sam Francis, Bernard Cohen Andre Masson and Helen Frankenthaler.

Toward the end of the 1960's he started designing for textiles and the Barry Daniels Studio was born. As well as selling his own designs he became an agent for many of the best young designers from the 70's, 80's and 90's, selling globally but with a New York focus.

4.0 Mural Panel Condition

4.1 Location, construction and Adjacent Features

The mural panel is located on the South wall of the ballroom in the centre of the wall panels in full view as you enter the room.

The mural is approx. 4.4m high and 7.3m long and is made from a series of 12 separate laminate coloured panels which fit closely together to form the single mural panel.

Mural panel as currently presented – the panel is surrounded by a series of dark coloured panels. The upper panels reduce the size of the mural significantly from its original installation.

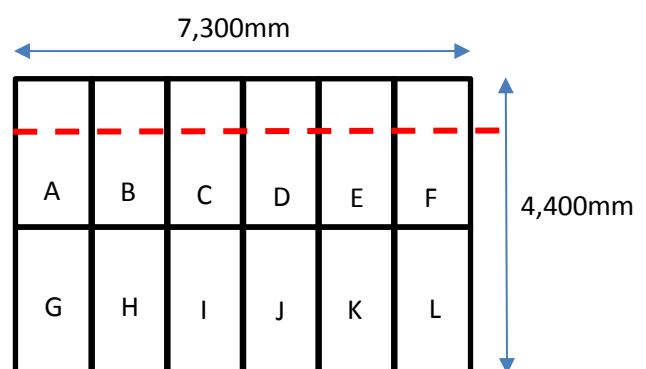


Mural panel as originally installed – the mural is full height and the surrounding timber panels are not present.

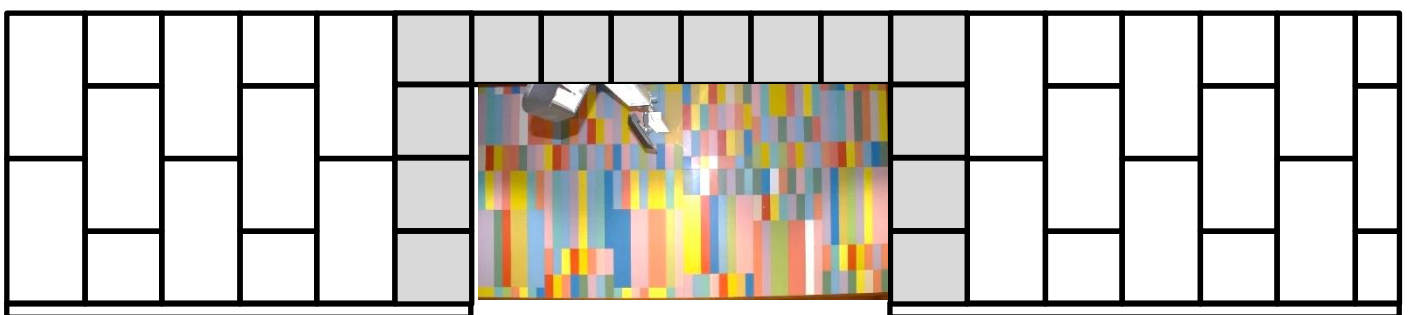


Mural panel made up of 12 separate panels which are close fitted together.

Timber panels fitted to top of mural cover approx 1.0m of the upper panels.



West elevation panels - Original panelling is shown in white with later panels shown in grey.



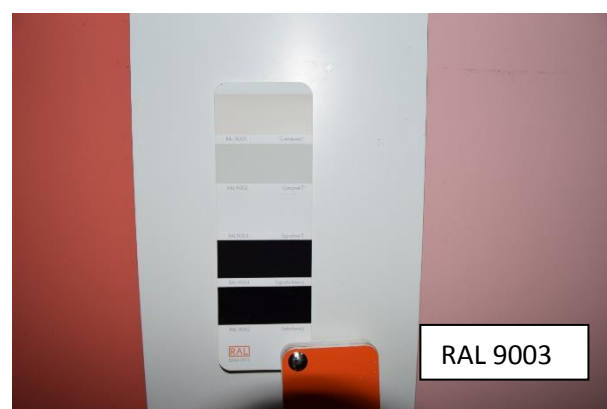
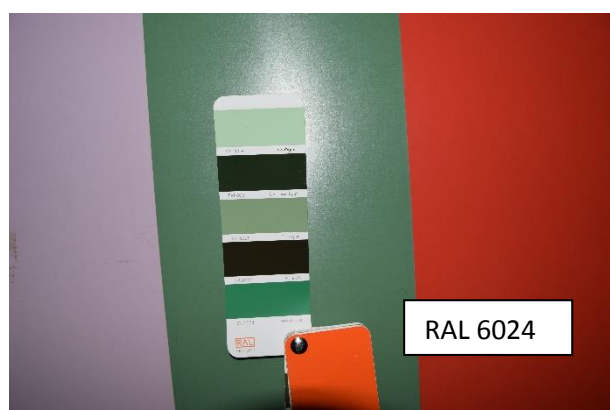
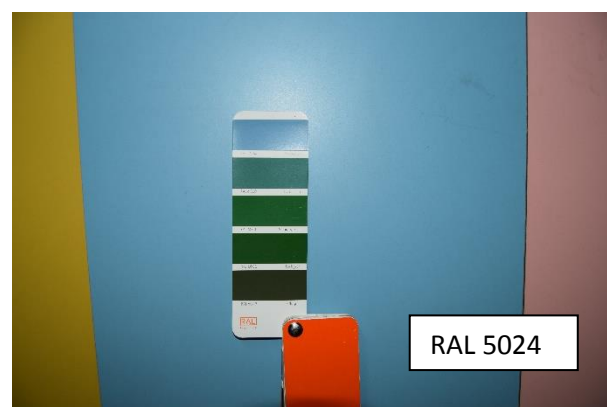
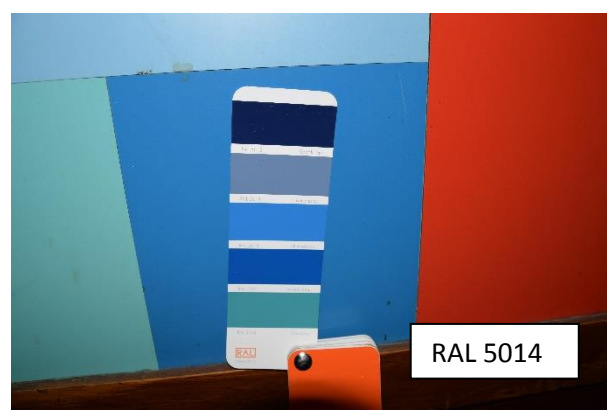
The 12 mural panels are made of 25mm thick blockboard which is similar to that of the adjacent timber panels and a 2.0mm laminate has been glue applied to the surface of the panels.

The laminate panels are cut to a variety of sizes based on a 6" grid size ie 6", 12", 24" and 48" dimensions are present.



The mural is made with 12 differing colours of laminate sheeting each 2.0mm thick and applied to the blockboard panels. The colours were checked against standard RAL swatches to determine the closest colour match.





4.2 Condition of the 12 No separate panels of the mural

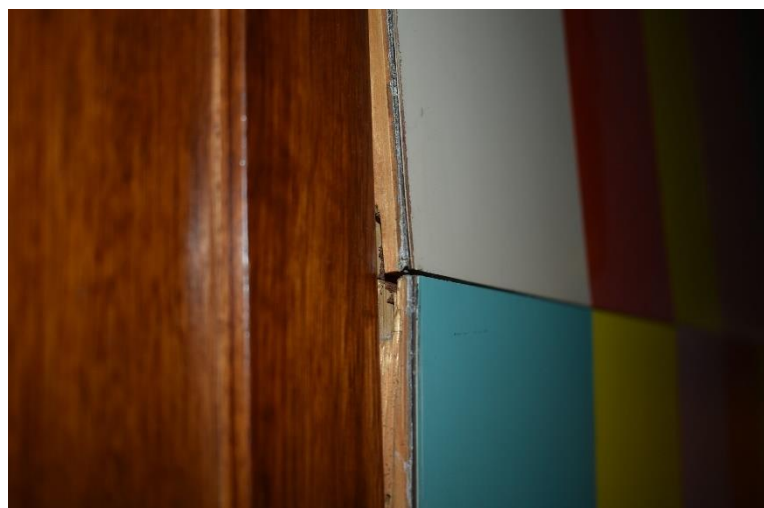
Panel Ref	Height (mm)	Width (mm)	Notes
A	2,400mm	1,217mm	Lower section of panel bowing.
B	2,400mm	1,210mm	Laminate peeling – confined to this panel.
C	2,400mm	1,210mm	
D	2,400mm	1,210mm	
E	2,400mm	1,210mm	
F	2,440mm	1,210mm	
G	2,000mm	1,217mm	Upper section panel bowing, chips to edge of laminate to upper edge.
H	2,000mm	1,210mm	Adhesive marks to laminate face.
I	2,000mm	1,210mm	Paint and adhesive marking to laminate
J	2,000mm	1,210mm	Adhesive marks to laminate panels.
K	2,000mm	1,210mm	
L	2,000mm	1,210mm	Chip to laminate on exposed edge of panel.

Panels A to F may also be damaged as a result of fixings to support the overhead timber panels.

Condition Summary: The mural is constructed from a series of blockboard timber boards which have been laminated to form the overall mural panel. However additional dark stained timber panels have been fitted at the top of the mural to form an aesthetic framing. These upper panels appear to be fixed directly to the mural laminate which has placed additional weight on the mural leading to some distortion of the panels. One of the laminate panels is exhibiting delamination of the facings however all existing laminate is still present. The overhead panels are seen to be both aesthetically and structurally detrimental to the mural and these should be removed to fully assess the condition of the mural.

4.3 Condition Issues

Joint line between the upper and lower panels showing the blockboard constriction of the panels together with the distortion of the panels. A tongue is fitted between the panels to joint the two panels.



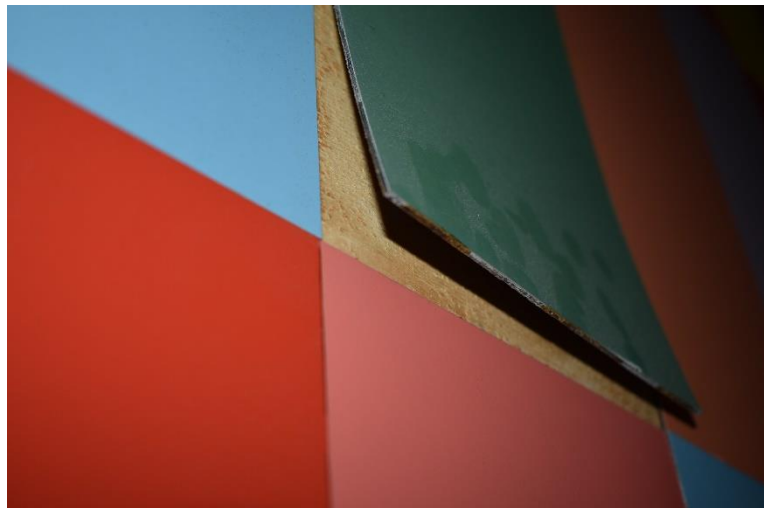
Modern upper panels covering the mural panels – green laminate of the mural is visible behind the timberwork.

Fabricated timber cover appears to be fixed to the mural panel.

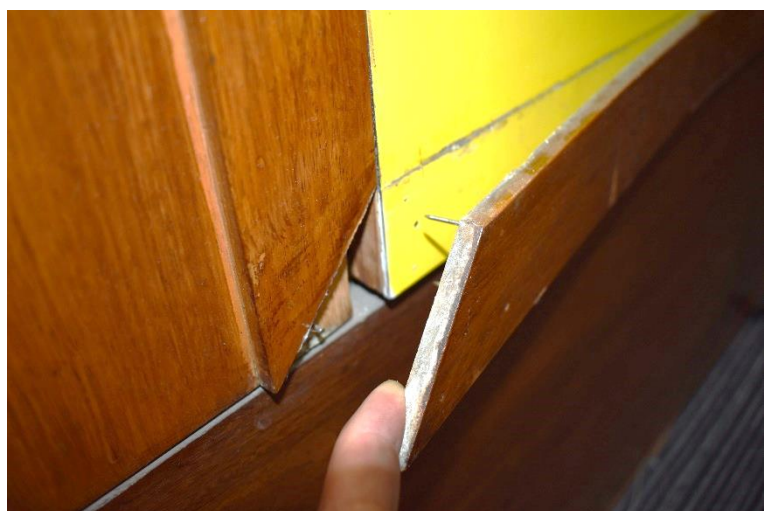


Peeling laminate sheets on panel B. Laminate remains intact however glue adhesion has failed.

Laminate sheets are 2.0mm thick.



50x7.5mm trim around the mural is pinned to the base of the panel however is fitted to avoid the uprights of the panels.



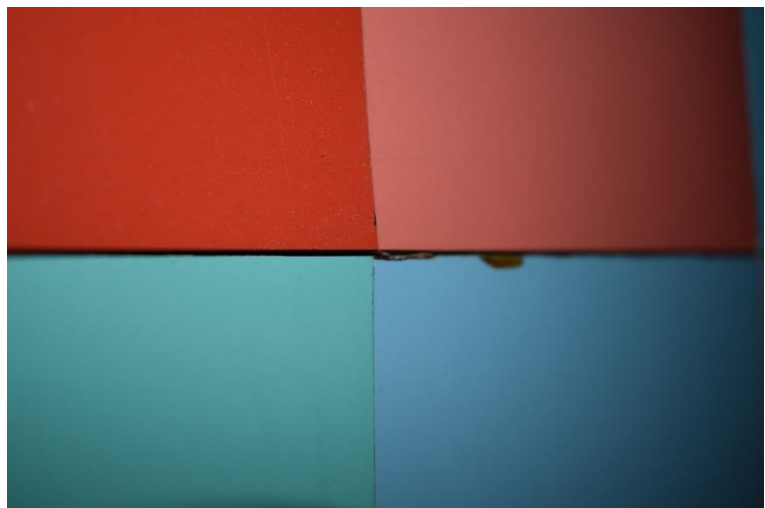
Paint splashes on mural panels – mainly on panel I at low level however other small spots are present on other panels.



Adhesive tape residue is present on lower panels together with some minor marking.



Minor chipping to laminate where upper panels sit on lower panels. Localised distortion of the panels in this area due to additional panel loadings.



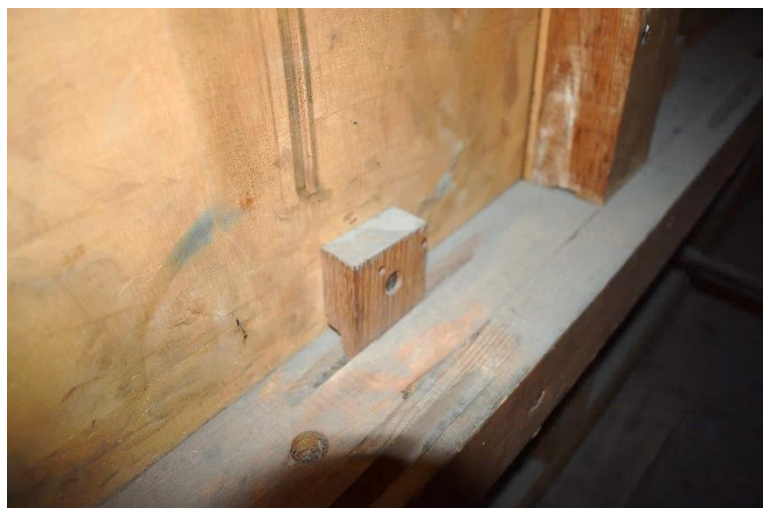
Dirt and surface marks to laminate panels. Each of the panels needs to be carefully cleaned.



5.0 Framework support for Mural Panels

The skirting below the mural panels and the elements of framework that were visible at the time of inspection are similar to the detailing that is present on the main timber panels. However, the mural panels differ as they appear to rest directly on the skirting with a trim strip being fitted to finish the detail. It is likely however that similar gravity battens as were fitted to the rear of the timber panels are also present behind the mural panel.

Photo taken behind timber panels – showing gravity battens fitted to the rear of the panels to locate panels.



Timber 70 x 34mm framework to rear of the panels – assumed to be the same as for the mural panels.



Although the framework behind the mural panels may be similar to that of the main timber panels the number of gravity battens and their positions may differ as the bowing of the panels at the joint positions notes that the panels are unrestrained at this point. Careful removal of the later upper panels will be required to allow a full inspection of the mural panel and determine the exact fixing method.

6.0 Treatment Recommendations

The mural panel is an original piece of commissioned work for the CIS Tower and is noted within the listing description of the building. It is constructed of 12 separate laminate faced panels that form a geometric and colourful addition to the space.

Modifications to the room panelling has resulted in 6 timber panels being attached to the upper mural panels leading to deformation of the panels on their joint line as a result of the additional weight placed on the panels. The panels are at risk from further deformation or detachment from the structural framing. Interventive works are required to remove the overhead panels and fully review the condition and attachment of the mural beneath.

On the face of the mural panels there are a number of partly detached laminates, these are all on one particular panel and may be the result of poor adhesion at the time of construction. The laminates themselves have areas of dirt build-up together with residue from adhesive tapes that requires cleaning.

The following treatment recommendations are noted.

Recommendation 1 – The 6 timber panels fitted to the top of the mural panel should be removed to allow the laminate panels to be fully inspected. It appears that this new panel construction is screw fixed directly to the laminate panels with resultant damage which should be fully assessed.

Following assessment of the damage a treatment plan should be developed for the repair of the mural panels.

Consideration should be given to the reinstatement or permanent removal of the overhead panels depending on the extent of damage and aesthetic / functional requirements of the room.

Recommendation 2 – The mural panels should be removed from their framing to further investigate the deformation of the panels. The upper panels should be carefully lifted and separated from the lower panels taking care not to damage the delicate and deformed tongue and groove joint at the base of the upper panels.

Following removal, the location of gravity battens and their integrity should be reviewed and modified as required to ensure adequate load transfer and restraint is provided to the panels where deformed.

The panels should also be reviewed to assess whether the areas of deformation can be treated to re-instate their original flat profile.

Recommendation 3 – The partly detached laminate should be carefully removed from the backing board material and glue removed from both the board material and the laminate. Trials will be required to determine the most effective means to soften and remove the glue that will not damage the laminate. Following removal the laminate should be re-applied with contact adhesive to the manufacturers recommendations.

Recommendation 4 - The panels should be cleaned to remove dirt and debris that has built-up on the surface of the panels. Cleaning should initially be undertaken by vacuum cleaner and soft brushes to agitate loose material followed by lint free cloth with 5% non-ionic detergent on more stubborn areas. Trials areas should always be undertaken to test effectiveness and techniques adapted accordingly.

Recommendation 6 - The small damaged areas of laminate should be filled with colour matched resin. Repairs should be minimal and aim to reinstate aesthetic colour appearance rather than original surface profile.

Recommendation 8 – The panels should be re-fixed back onto the structural framing once treatment is complete.

7.0 Specification of protective works

Should a requirement be established to retain the panels in-situ for the duration of the project works the following recommendations are given to protect the panels from damage.

Where possible to work scope within the Ballroom should be reviewed to ensure that required works that interface with the mural panels are minimised and a robust permit to work system should be established that allows for careful removal of panels where works are required that can be protected in-situ within the room for the duration of the works. Additional site inductions should be undertaken by all staff working in the ballroom area to allow them to understand the issues associated with the mural panels.

The environmental conditions within the space should be maintained where possible and significant variations in relative humidity should be avoided as this will stress the timber panels leading to loss of finishes.

Operations such as cutting should be minimised within the room area to prevent dirt and debris being created.

Where protection of the panels is required or where an effective permit to work system cannot be established then this should be isolated from the face of the panels ie set-off independent board protection that cannot be pushed into the panels. No adhesive tape, screw or pin fixings should be made into any of the panels. The panels should be removable to allow regular inspections of the mural panels.

Ensuring that trained staff only undertake works within the heritage area is essential to the overall protection strategy.

8.0 Detailing of a method of dismantling

Should a requirement be established to remove the panels from the building for a period of time to undertake site works within the area the following guide methodology should be followed.

Recording

A protocol for recording all items to be removed from the Ballroom should be established. This as a minimum should include:

- Identification – each of the panels should be uniquely identified and a record established of its condition together with a photograph of the item. This should form part of a database which can be updated during the project to record treatments and modifications to panels etc. Two identification markers should be noted on each item – the rear of panels should be marked with their unique identifier in 2No locations. Framings should be tagged and marked in non-visible locations.

Asbestos

ACM's have been identified within the building and an extensive survey has been carried out to identify the location of these materials. During all removal operations staff should be vigilant in identifying any material that potentially has a ACM content. Appropriate safe systems of work should be implemented to ensure that any removal from the building does not directly or indirectly allow the escape of airborne ACM material.

All staff should be trained in asbestos identification

Dismantling

A detailed methodology should be developed by the removal contractor which should include:

- Transport route – The large panels are greater in height than can be taken within the goods lift and the dismantling methodology must address the means to remove the material from the building via an external hoist.
- Area preparation – The area should be prepared by removing the modern ceiling construction and any modern electrical services that are routed through the panel construction.

- Upper panel removal – the later fitted panels above the mural should be carefully removed together with their support structure which is directly fitted to the laminate panels. Screws in contact should be carefully unscrewed and removed from the laminate keeping damage to a minimum.
- Timber Panel Trim – the panels are surrounded by a timber strip which is pinned in part to the mural panel. This should be carefully removed by hand and unpinned from the
- Mural Panel removal – The panels are held on gravity battens on a timber framework. The upper panels should be carefully lifted and separated from the lower panels. Care will be required to ensure that panels are not prised apart damaging the edges of the laminate or the tongue and groove joint – vacuum lifts may be required to assist in separating panels.

Each removed panel should be initially cleaned to remove dust / debris and any screws from later fittings such as lights should be removed prior to packing. The rear of the panels should be tagged / identified and gravity battens removed prior to wrapping in protection material. Packing material should be acid free, compressible, fire retardant inert material and suitable to protect the face, corners and edges of the panels.

A removal record should be updated as the works progress to dismantle the panel system with regular photographs being taken of the dismantling operation which will assist re-assembly.

- Transport – The panels should be moved to a safe storage location by approved and insured transport. All timberwork should be secured during transport and additional isolation packing placed between adjacent elements.

9.0 Specification for appropriate off-site storage during construction works.

Identification

Every item removed from the building should be clearly identified to allow it to be returned to its original location. Identification should be clear and link back to a database of removed components together with photographic images.

Tags should be used where possible rather than adhesive stickers or marking of the original components. Sub-assembly components should be clearly marked to identify their relative location and relation to the main assembly.

Packaging

Packaging should be appropriate to the item being transported and stored. Where possible this should provide impact protection to the items being transported ie custom crates and boxes.

Larger items should be transported on timber pallets. Inert foam packing will be used to ensure that the removed items are not directly in contact with the timber. Timber pallets should not be preservative treated.

Where two or more components are packaged together in a crate, adequate inert packaging material will be used to ensure that the components do not come in contact with each other or settle during transport. Where necessary internal struts shall be provided to isolate components.

The external faces of the crates or packaging should be clearly marked up in 2No locations with the reference and the identification numbers of the components contained therein. This should be in permanent marker ie "CIS Tower, Ballroom, West Elevation, Mural Panel A"

Transportation

Transport of the removed items should only be undertaken by an insured transport company or specialist. Agreed insurance values should be established for all items prior to relocation from the building.

Vehicles should be loaded and unloaded by forklift and wagons fully covered during transport.

Crates are to be strapped to the bed of the wagon during transport and fitted against headboards to prevent movement.

Storage and Inspection

Items from the CIS Tower will be held at a suitable storage or conservation facility, the following requirements are noted as preferable.

Generally, all items are to be stored internally within a secure, environmentally tempered, low risk facility.

The proposed storage facility shall provide:

Security

The building should have CCTV recording facilities to note entry into and exit from the facility. The installation should be in accordance with BS EN 50132-5-1:2012, BS EN 50132-5-2:2012 and BS EN 50132-5-3:2012.

The facility should have a fitted intruder alarm system which should meet the requirements of BS EN 50131 – 1: 1997 (Category 1 with remote signalling). The system should be linked to a local monitoring station with an agreed response contract in place with the Local Constabulary.

Fire

The facility should have an active fire management system with alarm notification to the local Fire Service. The installation should comply with BS 5839-1: 2013

Environment

The environment should be environmentally stable where possible and whilst a heated environment is not necessary the facility should provide a tempered environment within the following guidelines:

Temperature Within the range 5 to 20 degrees Centigrade.

Humidity Within the range 40 to 65 % Relative Humidity

A LogTag is to be fitted to the storage area to monitor the actual temperature and humidity of the components during storage. Data will be downloaded at each inspection / monitoring visit.

Storage

Crates should be placed in a segregated area of the facility which should be cordoned off to prevent close vehicle movements. The area should be clearly identified as CIS Tower Project and that it is the property of Castlebrooke Investments.

Panels should be stacked to ensure that there is adequate air movement around the panels to allow the timberwork to breathe with the changes to the building environment.

Double stacking of crates is not permitted and each crate should rest on either a solid floor or appropriately sized racking system. Racking should not be loaded in excess of manufacturer's requirements.

Inspection

The crates / packing will be inspected by Castlebrooke Investments or its representatives when loaded into the facility and then at 6 monthly intervals to ensure that there has not been any changes that may affect the safety and protection of the stored items.

A list of the items will be stored together with the crates / removed components at the storage facility.