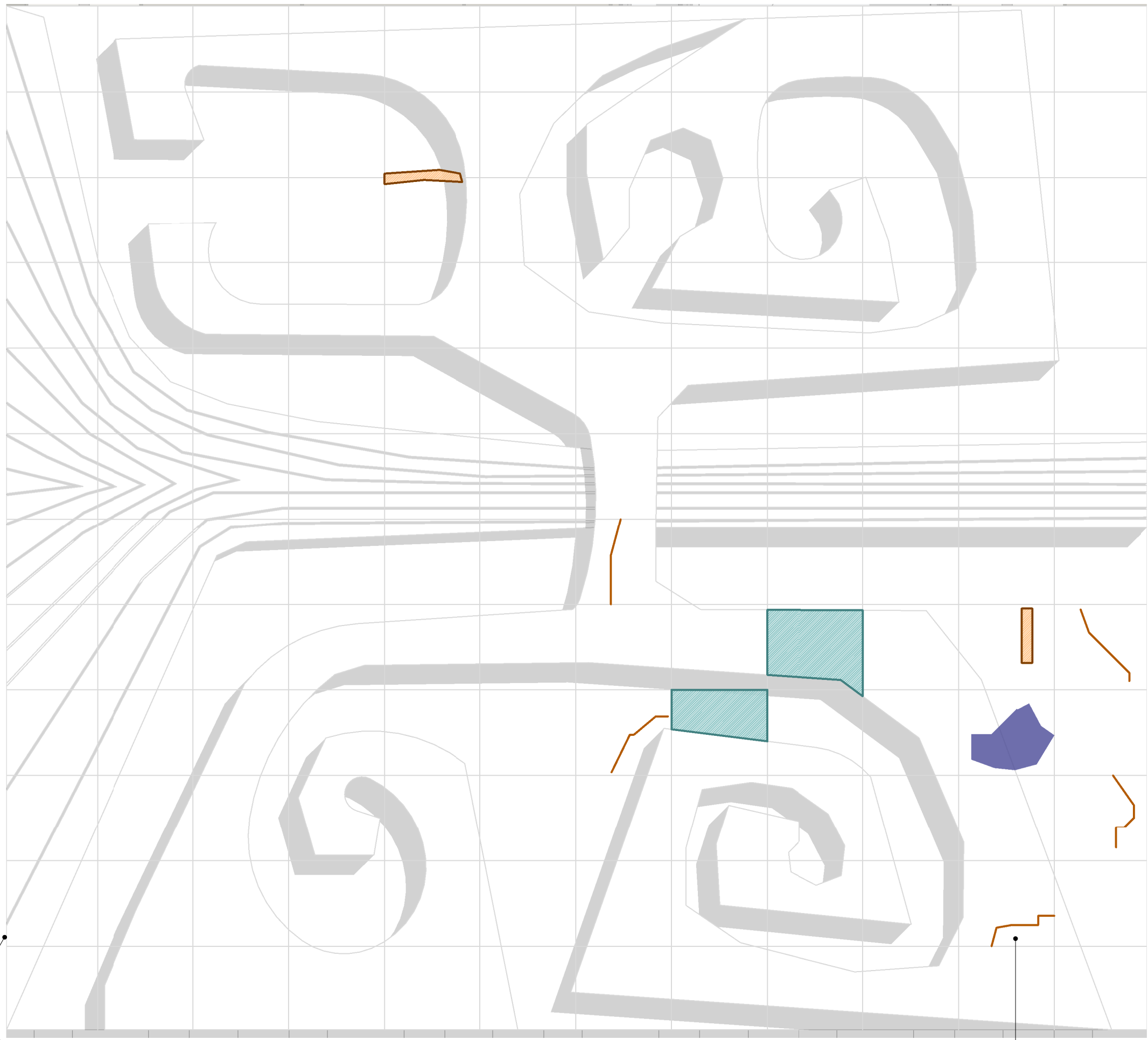
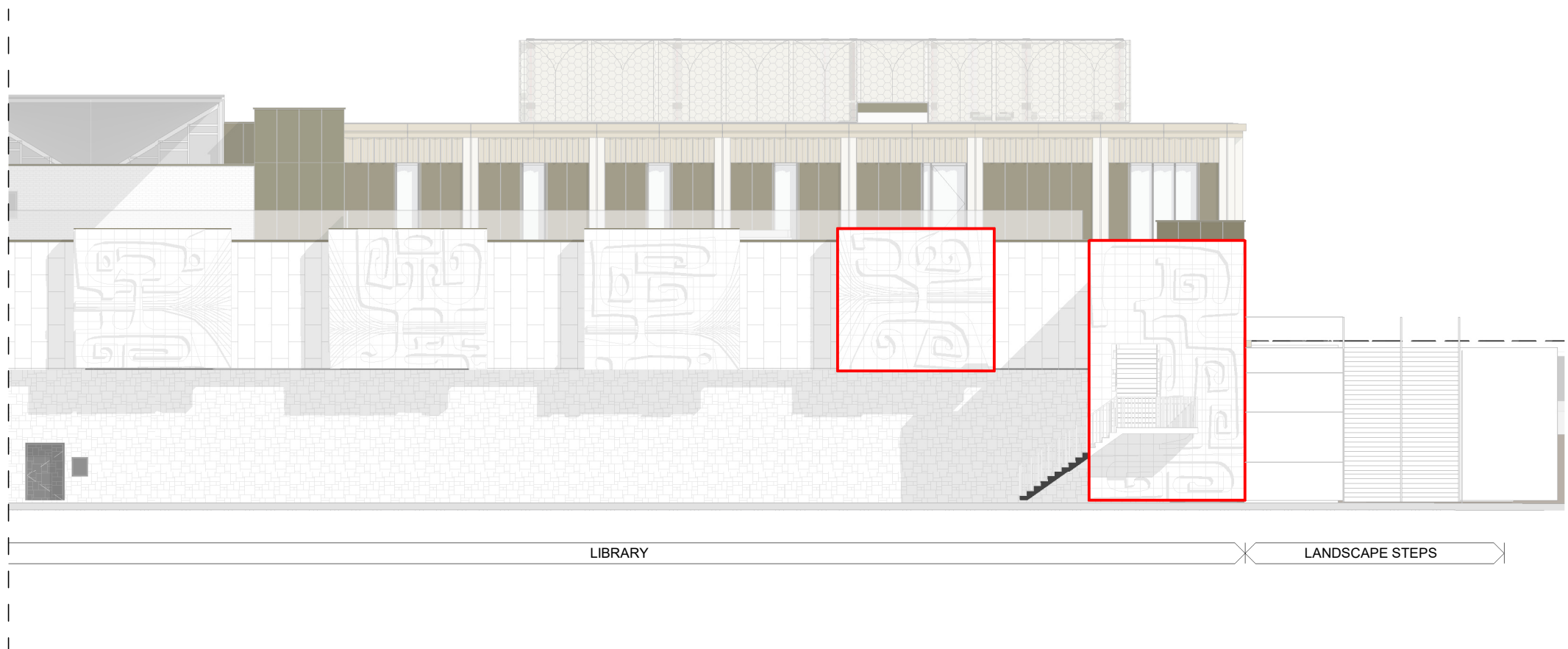
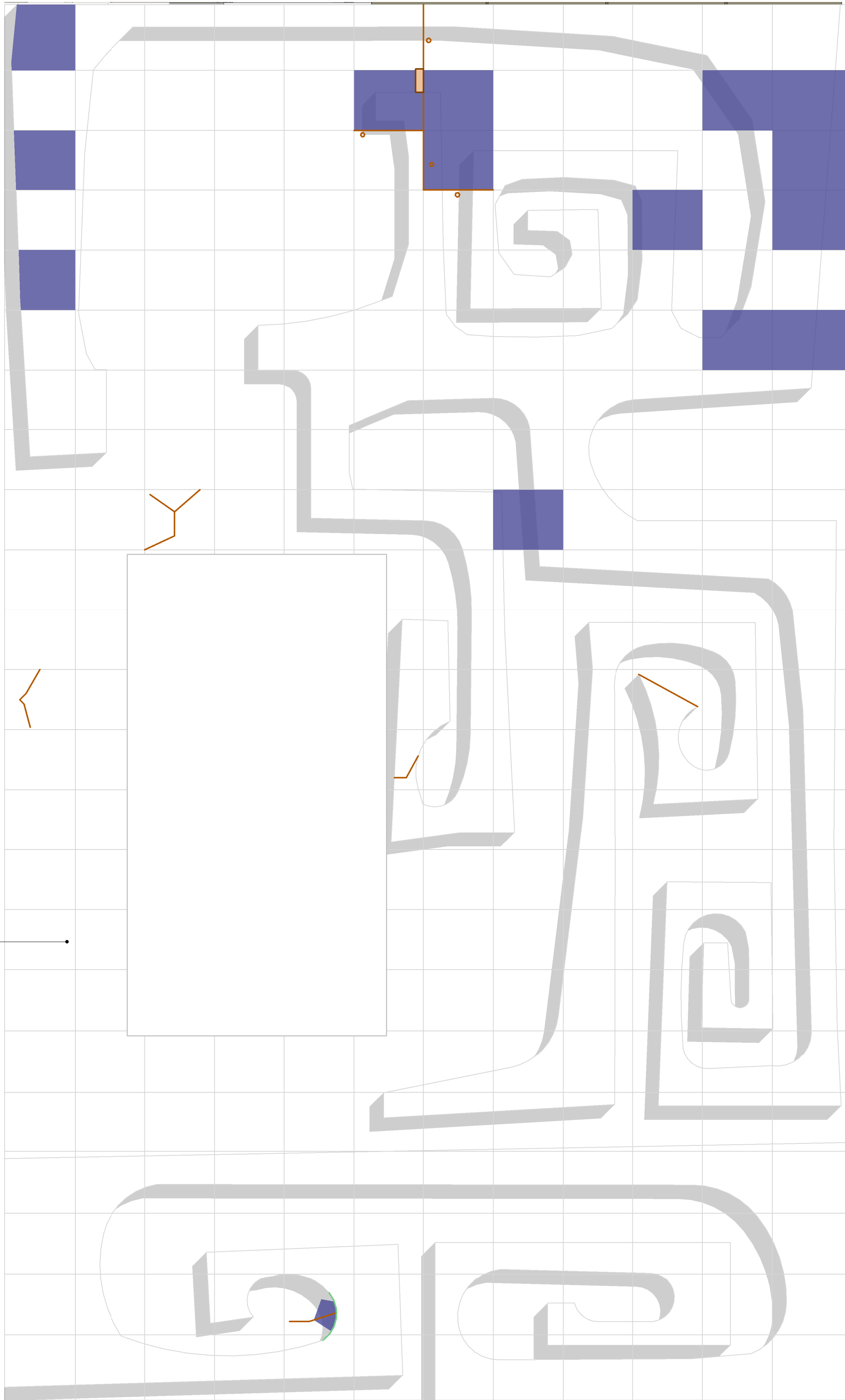




1 Main Elevation (East) - Ceramic Panel 09  
1 : 20



Key Elevation (East)  
1 : 200



2 Main Elevation (East) - Ceramic Panel 10  
1 : 20

**Ceramic Panels – Condition Note and Repair Strategy**  
Articulation in Movement - 19th large ceramic panels (15 feet x 15 feet) forming a single work of art made by Fritz Steller and fixed between 1969-1970 (panels 1-9) and the double sided panel 10 created and fixed in 1973. For more detail see 'Journal of the Tile & Architectural Ceramic Society Volume 13 2007'.

**Heritage Significance** - For their scale and aesthetic and communal values the ceramic panels have been identified as having 'high significance' within the composition of the former Market Hall. The sculpted patterns were designed to celebrate and comment on the Market Hall roof shields. The retention and repair of this artwork is an important part of the reuse of the building to serve as a new public Library and Food Hall. Refer to the Statement of Significance for more detail.

#### Material, Form and Fixing

**Base material** - made of Stourbridge fireclay blended with iron and potentially other additives. Formed of individual hollow blocks approx. 480mm square (post firing) and 460mm deep on a grid of 12 x 12 formed of a timber frame with wires defining the junctions between the units. Each block was built up via the manual assembly of pieces of soft clay over newspaper which acted as a former to support the form and face of the sculpted unit. The face of the unit was partially sculpted during the assembly with tooling continuing across multiple units as the assembly progressed. This created the appearance of continuity between the individual units while maintain the manually worked aesthetic. Once the sculpting was complete the junction between the units was cleared via the removal of the mesh grid. Units were labelled and then stored outside to dry. Further preparation was carried out to thin the clay and manage potential shrinkage as the clay dried prior to firing.

#### Firing

A bespoke oil-fired kiln was built by the artist team. The clay was fired at 1250-1300. The units developed different ochre tones and colours during firing. There are noticeable differences in these in the finished ceramics.

**Fixing** - The ceramics are noted to have been secured with galvanized steel bolts and ties fixed to the reinforced concrete and brick wall of the building. The stonework was fixed with phosphor bronze ties which are likely more resistant to environmental corrosion.

The units were assembled around the ties with a strong resinous mortar used to both adhere and bed the units.

#### Character and Craft

The ceramic is a piece of art conceived and executed by a sculptor with technical support. The character and condition of the ceramic tells of its origins as a bespoke artistic creation. It must be considered more akin to a piece of sculpture than that made of building materials. The condition and future conservation of the piece should recognise the process of its manufacture.

#### Condition

Visual inspection has confirmed that the ceramic panels are largely in good repair with damage present but in limited volumes. There are a variety of cracks with areas of repair from different times since 1969. Many areas of cracking appear to have occurred in firing. Other cracks or broken units have been reassembled with a dark mortar like that used to bed the units. These may be units that failed in the firing or later and have been reassembled for use. A few units appear to have been mortar repaired with the mortar mixed in an attempt to match the tone of the ceramic. Some degradation in panel 10 is indicative of changes in the mix of the clay and possible lower firing temperatures. The later fabrication of this panel could offer some explanation for the difference in its condition as it is thought the original kiln had been dismantled by the time panel 10 was sculpted.

#### Conservation and Repair

The intention is for a further detailed survey of the sculpture to be undertaken so that consolidation and repair designs can be resolved. The intention is:

- Removal of non-original fixtures and fittings applied onto the panels
- Panels to be cleaned
- Failed and loose pointing to be renewed
- Damaged units to be mortar renewed
- Damaged unit to be mortar repaired (mix to match)
- Missing elements to be investigated and where appropriate reinstated
- New lead / hard metal weathering capping to be fitted at the head

#### Detailed Conservator Survey

Full and detailed conservation and repair proposals are to be developed by a ceramic conservator working in partnership with the Architects during the future renovation and construction.

#### Areas of specific interests include:

- Degradation of the fire face
- Impact of past repairs
- Condition of the fixings
- Weathering and areas prone to moss, etc.

#### Proposed Repairs

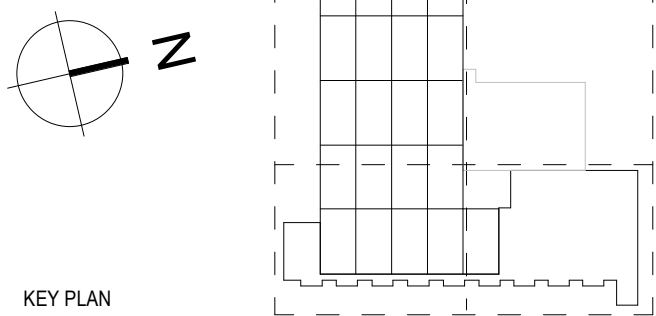
- 50% repointing
- 100% doff / thermotech cleaning
- Localised mortar repairs
- 12 no. specialist replacement panels approx 480mm square
- Remediation of corroding fixings where damage has been caused to the ceramics

#### KEY:

- Dark Heavy Mortar Repair
- Reconstituted Panel- Fragments Mortared Together
- Spalling / Impact Damage
- Movement Crack - Repair May Be Necessary
- Firing Crack

#### NOTES:

1. Dimensions are not to be scaled from this drawing.
2. Drawing only to be used for the purposes it was issued for.
3. Landscape, public realm and neighbouring buildings shown indicatively.
4. Existing locations and footprints of surrounding buildings are taken from: OS Map - Promis-1634985-1735689-723-0.dwg) received 2021.10.27; (21359-100-Topo-Millimetres.dwg) received from Maltby Surveys on 2022.02.23
5. Existing building survey information taken from Maltby survey model received 22.07.22 and Maltby Survey drawings received 28.04.22.



#### NOTES

THIS DRAWING MUST NOT BE SCALED.

ALL DIMENSIONS ARE TO BE VERIFIED AND CHECKED ON SITE. ANY DISCREPANCIES THAT ARE, OR BECOME APPARENT SHOULD BE REPORTED TO CHAPMAN TAYLOR.

AREAS INDICATED ARE APPROXIMATE GROSS INTERNAL AREA. THEY RELATE TO THE LIKELY AREAS OF THE BUILDING AT THE CURRENT STAGE OF DESIGN. ANY DECISIONS TO BE MADE ON THE BASIS OF THESE PREDICTIONS, WHETHER AS TO PROJECT VIABILITY, PRE-LETTING, LEASE AGREEMENTS, OR THE LIKE, SHOULD INCLUDE DUE ALLOWANCE FOR THE INCREASES AND DECREASES INHERENT IN THE DESIGN DEVELOPMENT AND BUILDING PROCESS.

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|     |            |    |                                         |       |
|-----|------------|----|-----------------------------------------|-------|
| P01 | 26.01.2024 | YS | ISSUED FOR PLANNING AND LISTED BUILDING | HM    |
| T01 | 13.12.2023 | RW | CONSENT                                 | AN    |
| REV | DATE       | BY | STAGE / ISSUE                           | CHK'D |
|     |            |    | DESCRIPTION                             |       |

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#### PROJECT

Kirklees Cultural Heart, Huddersfield

#### ARCHITECT

**CHAPMAN TAYLOR**  
GLOBAL ARCHITECTS & MASTERPLANNERS

#### DRAWING TITLE

Huddersfield Library - Conservation of Artwork  
- Articulation in Motion Ceramic Panel 09-10

Scale 1 : 20 @ A1

|                 |            |          |          |            |
|-----------------|------------|----------|----------|------------|
| INTERNAL JOB NO | ISSUE DATE | STATUS   | DRAWN BY | CHECKED BY |
| D132KCH         | 26.01.2024 | PLANNING | MT       | HM         |

|                |            |      |       |      |      |        |          |
|----------------|------------|------|-------|------|------|--------|----------|
| PROJECT NUMBER | ORIGINATOR | ZONE | LEVEL | TYPE | ROLE | NUMBER | REVISION |
| IR430301       | CTA        | ZZ   | XX    | DR   | A    | 074205 | P02      |