

## Shaw and Crompton War Memorial



### Heritage Statement

heritage project management  
The Barn, Folly Cottage  
53 Coalport Road  
Broseley  
Shropshire, TF12 5AN

[www.heritageprojectmanagement.com](http://www.heritageprojectmanagement.com)



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## Introduction

This Heritage Statement has been prepared on behalf of Oldham Metropolitan Borough Council (OMBC) in support of the Listed Building Consent application for the conservation of the Shaw and Crompton War Memorial.

The significance of the monument and its plinth together with the potential impact of the works herein proposed and the justification for such works are provided in accordance with Section 12 of the National Planning Policy Framework (NPPF), 'Conserving and Enhancing the Historic Environment', and with Historic England's 'Planning for the Historic Environment Practice Guide'.

This report exclusively addresses heritage issues associated with the monument and its plinth. Other works such as the replacement of the paving around the monument are not covered by this report.

## Site Location and Historic Context

The Shaw and Crompton War Memorial is located to the North West side of the High Street in the centre of Shaw, Oldham. It was commissioned by the Crompton War Memorial Committee in 1919, the main bronze statue being designed by Richard Reginald Goulden. The bronze statue sits on a Scottish Granite plinth and depicts a male figure protecting children from two marauding beasts.

Photos of the Monument.



As early as May 1919 Crompton Urban District Council issued an appeal for donations to a fund for the erection of a memorial dedicated to the men of the town who had died in the First World War. The Crompton War Memorial Committee was established and money generously donated by the local people of Crompton and adjacent areas. Nearly £10,000 was raised, however the committee was determined to do all it could to help the dependants of those who had been killed so not all of the money went towards the memorial. Widows of the fallen men were visited by the Committee twice yearly and their circumstances inquired into. Any found to be in need were given financial assistance from the fund. Between 1919 and 1923 some £2,500 was distributed to the War Widows. Over 360 children orphaned because of the war were also given assistance, as was the Sick Nursing Association.

A site for the Memorial was chosen off the High Street in Shaw although its choice was controversial. A heated public debate ensued with some people objecting to both the cost of the scheme and a proposal to build a bandstand on the site which was seen to detract from the solemnity of the area.

The Council chose a design for the memorial by Mr Richard Reginald Goulden. According to Mr Alfred Clegg who presided over the Memorial Fund Committee and who addressed the gathered crowds at the unveiling, Mr Goulden gave over two years of:

*“energy and skill combined high ideals and love for his work, the result of which was not only worthy of Crompton and the men whom they were soon to honour but was a standing memorial of the sculptors genius”*

Large crowds gathered every day in Shaw High Street in the week before the unveiling of the monument to watch the bronze statue being placed on the site. Mr Goulden was in constant supervision of the operations

The Crompton War Memorial Committee did not want a monument that depicted soldiers, battle scenes or “engines of war”. They felt that these images would “create the very attitude of mind that caused the last ghastly conflict”. Goulden used the imagery of wild cats falling at the sword of an heroic figure who is surrounded by children. This represented

*“Man in the fullness of his strength, striding forward, helping on their way the future generation in the form of little children. He strikes through the teeth of brutal strife that threatens to rob them of joy and beauty of existence, and, looking steadfastly to the future, he has striven to clear this peril from the way of life.”*

The Monument was unveiled by General Sir Ian Hamilton on Sunday, April 29<sup>th</sup> 1923, the day after he performed the same ceremony for Oldham’s War Memorial. Fine weather on the day encouraged local people to flock to the ceremony from all parts of the district and many also came from Oldham. It was estimated that the crowd numbered 15,000. All traffic was stopped in Market Street from two o’clock to half past four.

Apart from the procession of the members of the Council from the Town Hall, there were no formal gatherings or specially allocated spaces and the public were allowed to occupy the lawns surrounding the Memorial.

### [Historic England Listing Description](#)

Name: CROMPTON WAR MEMORIAL

List entry Number: 1068100

Location: CROMPTON WAR MEMORIAL, HIGH STREET

Grade: II

Date first listed: 06-Oct-1987

#### List entry Description

SD 91 NW CROMPTON HIGH STREET (north side) 4/21 Crompton War - Memorial - II War memorial. c.1920. A.B. Burton, founder, R.R. Goulden sculptor. Bronze statuary on stone base. Male figure protects children which surround him from two marauding beasts. They stand above an inscription on the tapering stone shaft which reads "In memory of men of Crompton who fought and gave their lives to free mankind from the oppression and brutal tyranny of war 1914 1919, 1939 1945". The shaft stands on a stylobate and bears rolls of honour on the other 3 sides.

National Grid Reference: SD 93741 08737



Location of the Shaw and Crompton War Memorial

The Monument is not located within a Conservation Area.

## The Sculptor – Richard Reginald Goulden

Richard Reginald Goulden was born in Dover on 30 August 1876 and was christened at St. Mary's, Dover, on 1 October 1876. He was one of the four children of John James Goulden, born in Canterbury in 1841, and his wife Charlotte, ne Wright, who was born at Witney, Oxfordshire. The couple were married at Ducklington in 1871.

His father, John Goulden who was a former journeyman cabinet-maker set up in 1865 a bookselling, stationery, and printing business in Dover, followed by a branch in Folkestone. Sadly, he died when Richard was three. Mrs Goulden carried on the business at 176 Snargate Street, remaining involved until 1902.

Growing up in Dover, Richard was educated at Dover College and at the Dover School of Art. He won a Royal Exhibition Scholarship to the Royal College of Art, London. There he studied architecture and then sculpture, being awarded prizes for both and the travelling scholarship for sculpture. When he returned, he produced two panels for the Carnegie Trustees in Dunfermline and was invited to become their Art Advisor. Living in Dunfermline for two years, he executed several commissions, amongst them the fountain "Let Noble Ambition". He also produced the statue of Carnegie himself and the Carnegie hero medal.

During the Great War, Richard served with the Royal Engineers in France, being Mentioned in Dispatches on 30 April 1916 and gaining a temporary captainship in the first half of that year. Invalided from the Front Line, he served during the remaining years of the war at Brightlingsea, appointed adjutant to the Australian Engineers, and then in London, attached to the Chief Engineer of the Royal Engineers, and in command of a special emergency Corps. His final discharge on 25 July 1919 described his civilian occupation as Designer and Sculptor.



Goulden's service record is available at the National Archives under reference WO 374/28313. This file contains a note on his promotion to temporary captain from 5<sup>th</sup> January 1916 to 19<sup>th</sup> June 1916 with 1/2 London Divisional Engineers and his record of service from 13<sup>th</sup> September 1914 to 24<sup>th</sup> June 1916 with 2/3 Field Company 2<sup>nd</sup> London Division. Royal Engineers.

A number of War Memorials were amongst his subsequent works, including The Bank of England, Kingston-on-Thames, Gateshead, Reigate and Redhill, and St John's Church, Hackney.

[Other similar work to the Crompton War Memorial undertaken by R R Goulden](#)

<p><b>Kingston-upon Thames War memorial</b></p> <p><b>Description:</b> Bronze male figure standing on granite plinth. The figure holds aloft a torch which represents self-sacrifice and shields a small child from harm.</p> <p>Figure is patinated a dark black/brown.</p>	
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**Monument to Margaret MacDonald – Lincoln's Inn Fields, London**

**Description:**

Bronze female figure surrounded by nine cherubic children.

The figures are patinated a dark black / brown.



**The Dover War Memorial**

**Description:**

Bronze figure of a young boy holding a cross in his left hand.

The figure is patinated a light bronze colour.



**Gateshead War Memorial**

**Description:**

Bronze semi-nude warrior resting on his unsheathed sword framed between two ionic pillars.

The bronze patination has degraded and sulphate corrosion staining covers the figure.



**St Michaels Church  
Cornhill – City of London**

**Description:**

Bronze figure of St Michael surrounded by children and wild animals.

The figure is in a degraded condition however it would appear that the original appearance was of a dark coloured patination.



**Bank of England – St Christopher Statue  
Threadneedle Street – City of London**

**Description:**

Bronze figure of St Christopher carrying the infant Christ.

The figure is patinated a dark black / brown colour.

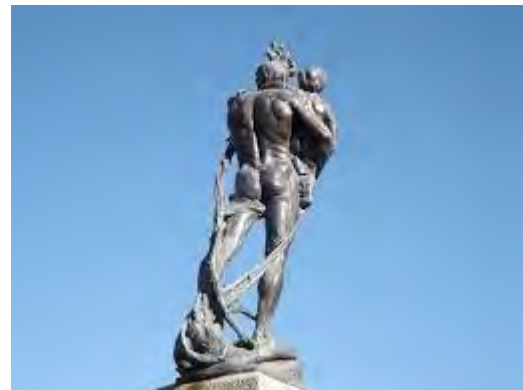


**Reigate and Redhill War memorial  
Redhill Surrey**

**Description:**

Bronze figure of a man carrying a child in one arm and holding a torch aloft in the other.

The figure is patinated a dark black / brown colour.





## Great Malvern War Memorial

### Description:

Bronze winged semi-nude male figure representing youth with upstretched arms holding a torch.

The original patination of the figure has degraded and sulphate corrosion on the surface has turned the figure green in colour.



## The Founder, A B Burton

To the rear of the bronze casting the plinth is signed *A. B Burton Founder*. This refers to Arthur Bryan Burton who was bronze founder based in Thames Ditton who undertook much of Goulden's bronze foundry work.

The foundry was originally established in Summer Road, Thames Ditton, in 1874 by Cox and Sons, a large firm of ecclesiastical furnishing suppliers, to cast ornaments and statues in bronze. A hand operated gantry crane, which moved the entire foundry floor to facilitate all major lifting work, was an integral part of the building constructed for this work.

The business, which produced a large number of major castings, became Drew and Co in 1880, then Moore and Co in 1883, and was taken over by Arthur John Hollinshead and Arthur Bryan Burton in 1897.

After the death of Hollinshead in 1902, the foundry acquired the title of A.B. Burton, which it retained until his death in 1933. Burton's son in law, L.R. Tricker, closed the business and sold the foundry in 1939, when it seemed likely that it would be taken over for munitions manufacture. Thereafter it was used by London Metal Warehouses for making industrial castings, and then by Metal Centres Ltd, as a metal warehouse, until 1971-2 when it was sold to the District Council. The foundry was finally demolished in 1976.

## Condition Appraisal of the Monument

### Research Methodology

A Condition Survey was undertaken by Eura Conservation Ltd of the Monument in June 2015. This was undertaken from an access platform to enable the condition of all elements to be closely examined. A series of cleaning trials was also undertaken to investigate the applied coatings to the monument leading to the development of treatment proposals.

A copy of this report is included in Appendix A. However the Treatment Proposals contained therein are not included as they do not form part of the proposed scheme.

An additional visual inspection condition appraisal of the Monument was conducted by Heritage Project Management to assess the findings of the earlier survey and investigate options for appropriate treatment specification.

This assessment was completed alongside archival research to identify the originality and thus the significance of the Monument.

The condition appraisal was completed by Richard Baister ACR, BSc (Hons)

### Condition Survey (summary of Condition Report)

**Bronze Sculpture** – The bronze group appears to be in generally good condition structurally, but the protective coating has failed, leading to areas of corrosion. The coating appears to be a degraded lacquer. Where this has broken down the bronze underneath is corroding, resulting in patchy, pale brown / green colouring on much of the surface.

**Bronze Lettering and Plaques** – The bronze lettering is mounted on bronze runners and set back flush with the surface of the plinth. It appears to be in good condition with very little in the way of corrosion products visible.

**Granite Plinth** – The plinth is in very good condition with no fractures or other serious problems being visible. However the vast majority of the pointing of the mortar joints has failed and very little mortar remains to the lower steps which have become uneven.

### Historic Photographs

The earliest photograph of the monument at the unveiling ceremony on 29<sup>th</sup> April 1923.



Front elevation of the monument with background removed. Photograph possibly taken after first unveiling as the floral tribute bear great resemblance to photos from that event.

Bronze figures are shown in their original dark bronze patina.



Photograph (undated from the Oldham Archives) believed to be from the 1950's showing bronze figures in dark patina.



Photograph (undated from Oldham Archives) however believed to be from 1970's showing bronze figures in a dark patina together with staining on the granite stonework under the front of the figures.



Photograph (undated from Oldham Archives) believed to be from the 1970's however showing lighter patina of the bronze figures. Some staining under the figures remains indicating that this may have been from a previously applied coating to the bronze figures.

Planters are also coloured in a similar colour to the bronze group.



Photograph taken at time of listing by English Heritage. Circa 1987. Bronze figures and plaques are in a lighter colour similar to current appearance.



Photograph from 2010 with bronzes in light patina (current colour) in full colour and black& white.

## Significance Appraisal of the Monument

This significance appraisal is based upon documentary research and analysis of primary and secondary sources, including maps, drawings and site surveys.

Historic England's Conservation Principles, Policies and Guidance (2008) recommends analysing the significance of a heritage asset based on the four types of value it may hold: aesthetic, evidential, historic and communal.

Heritage Value	Rating (High, Medium, Low)	Discussion
<p><b>EVIDENTIAL</b> Evidential value derives from the potential of a place to yield evidence about past human activity."</p>	High	<p>The evidential value of the monument is high as it accurately records the names of the soldiers from the local community who lost their lives in the Great War. It serves as a permanent record of their names and is accessible by all relatives and visitors.</p> <p>It is primary evidence of the loss that the area suffered during WW1 and subsequent conflicts.</p>
<p><b>HISTORICAL</b> "Historical value derives from the ways in which past people, events and aspects of life can be connected through a place to the present. It tends to be illustrative or associative."</p>	High	<p>The historical value of the Monument comes from its direct association with the lives lost during the struggle of the Great War.</p> <p>The monument is instantly recognisable as a tribute to the men of the local area who lost their lives in the defence of the country and has high historical value.</p>
<p><b>AESTHETIC</b> "Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place."</p>	High	<p>The aesthetic value of the Monument lies in the skills of the sculptor R R Goulden in creating a dramatic representation of the past struggle and the defence of the future.</p> <p>The execution of the work with the heroic male figure slaying the wild cats whilst protecting mankind is of the highest quality and has great aesthetic value to the war memorial and the surrounding area.</p>
<p><b>COMMUNAL</b> "Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory."</p>	High	<p>The communal value of the Monument is high as it serves as a focal point for memorial services each year for the local community. It is also visited regularly by the community throughout the year for individual remembrance of lost relatives and comrades.</p>

### Statement of Significance

Based on the above assessment, we believe the Monument to be of high heritage significance due to its high Evidential, Historical, Aesthetic and Communal Value both to the local community and the country as a whole. The Monument has been assessed by Historic England and is afforded a Grade II\* listing reinforcing its heritage value as a significant heritage asset.

The future treatment of the Memorial will need to be carefully considered to ensure that this value is not diminished in any way by the proposed works.

### Treatment Options Appraisal


The bronze work for this monument has a striking light bronze appearance and despite many years of exposure to the external elements the overall condition of the sculpture and panels remain good. There are some areas where the lacquer coat has failed which are typically to upper elements most exposed to weathering and UV degradation however the majority of the lacquer coat still remains in good condition.

From the Condition Survey and subsequent investigations it is clear that the monument has been subject to an aggressive clean which has abraded the surface of the bronze work giving a matt sandy texture which has been protected with a surface lacquer coat.

The colour is unusual but not unique for bronze sculpture which is more commonly patinated to a dark brown appearance.

From the review of the similar sculptural works by R R Goulden the majority of the bronzes appear to have a dark bronze patination with only the Crompton and Dover Memorials currently having a light / golden appearance.

The original appearance of these two monuments has been reviewed and findings noted below.

Memorial - Description	Photograph
<p><b>Dover War Memorial</b></p> <p>Although the current patination of the sculpture is a golden brown the original colour of the monument was a more typical dark brown patina – as shown here in the photograph of the monument unavailing.</p>	

## Crompton

Again although the current patination of the monument is a light brown colour the original appearance of the monument when it was unveiled in 1923 was a dark brown colour.



It is therefore noted that the current appearance of both of these monuments was not the sculptors original intent which was for the monuments to have a traditional dark brown appearance.

It is therefore proposed that any re-finishing works to the Crompton Memorial should return the monument to its original dark coloured patina as was the original intent of the artist rather than its current golden appearance.

### Treatment Options

A number of options for treatment have been considered for the Memorial, these include:

#### **Option 1 - Partial cleaning of corroded area to remove sulphate discolouring and re-application of a compatible lacquer coat.**

This option retains the existing appearance of the monument together with its sound lacquer coating. Areas of degraded coating are removed to undertake careful cleaning of the bronze work prior to the application of a compatible new lacquer coating.

#### **Option 2 - Full cleaning of the bronze work together with re-application of a compatible lacquer coat.**

This option would remove the existing lacquer coating completely from the monument to allow the full removal of corrosion products from the surface of the bronze work. Following treatment a new lacquer coating will be applied which would retain the existing golden brown appearance of the monument.

#### **Option 3 - Full cleaning, chemical patination and lacquer or wax coating.**

This option would undertake the removal of the existing lacquer coating together with cleaning of the bronze surface to remove corrosion products as per option 2. However additional preparation and surface treatment of the bronze would be undertaken to chemically patinate the surface to a dark brown (or as agreed) surface finish. The bronze would then be coated with a lacquer or wax finish.

#### **Option 4 – Full cleaning of the bronze work together with the application of a tinted wax coating.**

This option would remove the existing lacquer coating completely from the monument to allow the removal of corrosion products from the surface of the bronze work. Following treatment a tinted wax coating would be applied to replicate the original dark patina of the monument.



## Options Appraisal Summary

Criteria	Option 1	Option 2	Option 3	Option 4
<b>Would the monument be returned to its original appearance as 1923.</b>	No – the current golden colour of the memorial would be maintained.	No – however the new lacquer coating could be tinted to form a darker colour.	Yes – patinated to a dark brown colour.	Yes – the tinted wax would give a similar appearance.
<b>Would the monument be harmed in any way as part of the proposed works.</b>	No – only degraded lacquer and corrosion products would be removed.	No – only sound / degraded lacquer coats and corrosion products would be removed.	No – chemical patination applies only to the surface of the bronze material. However, some surface preparation works may be necessary.	No – only modern lacquer and corrosion would be removed.
<b>Would the works follow the recommendations given by Historic England for the care of War memorials.</b>	Yes – however concerns may be raised at continued use of lacquer coatings.	Yes – however concerns may be raised at continued use of lacquer coatings.	Yes	Yes
<b>Likely period of time to next maintenance operations.</b>	5-10 years	10 years	Wax – 2 to 3 years.	Wax – 1 to 2 years
<b>Cost of works (factor based on option 1)</b>	1.0	1.7	Wax - 2.1	1.7
<b>Concerns with proposed option</b>	Continued use of lacquer coating.	Continued use of lacquer coating.	Chemical Patination – may not be seen as a reversible treatment.	Longevity of tinted wax colour / need for regular maintenance.
<b>Option Selection</b>	Discounted	Discounted	Secondary Option	<b>Preferred Option</b>

### Notes:

Chemical patination of bronze typically tries to imitate a true oxidised colour finish for bronze which would be a dark brown appearance. Bronzes typically are subject to sulphate attack from airborne contamination and bird guano which produces a green (copper sulphate) colour to the bronze surface. The over darkening of a patination colour provides more of a controllable less patchy finish hence most bronzes tend to be a dark black brown in colour.

The process changes at a molecular level the appearance of the bronze which is a non-reversible without effectively removing the surface patinated material.

Advice received from the War Memorials Trust regarding the possible patination of bronze work noted that

*“ There needs to be a compelling justification (beyond aesthetic purposes) for undertaking it over the use, for example, of tinted waxes (a less invasive method)”.*

The application of a tinted microcrystalline wax to the bronze surface provides protection to the surface and prevents further oxidisation or sulphation. It is however a soft coating that slowly reduces in thickness due to weathering therefore reducing the protection and the appearance of the bronze.

Waxes are tinted with finely ground earth pigments to provide a natural colouring of the wax. Mix proportions and pigment choice will depend on the original colour of the bronze and required finish therefore trials will be necessary to achieve to ensure a correct colouring and protection is achieved.

### **Preferred Option**

Based on the above options appraisal and advice received from the War Memorial Trust, the preferred option is option 4 ie full removal of existing lacquer coating, treatment and protection with a suitably tinted microcrystalline wax. The following outline specification of works is proposed:

### **Proposed Works to the Monument**

#### **Recording of the Works**

The works will be recorded prior, during and following completion of the proposed treatment.

Prior to commencement, a comprehensive photo record of the monument, granite plinth and adjacent stone paving should be undertaken as an existing record. Any areas of damage should be clearly recorded and noted accordingly.

During the works and at each defined work stage a series of record photographs should be undertaken to record the treatment process and provide an archive record of the tasks undertaken.

Following completion of the works a final “as-constructed” photographic record should be undertaken and documented accordingly. This will form part of the completed Health & safety file for the project and the Historic Environment Record (HER).

#### **Site Temporary Works**

A full scaffold will be erected around the monument to allow full access around the bronze work and offer protection from the external environment. The scaffold will be erected independently of the monument and no fixings or attachments will be allowed from the scaffold to the monument structure. Where necessary, additional kentilage shall be provided to ensure the structure remains independent. All tube ends shall be capped off and timber sole plates provided under all base plates.

The scaffold structure shall be fully sheeted to provide a watertight enclosure during the execution of the works and additional extract ventilation shall be provided during any chemical stripping or treatment of the bronze work.

The scaffold shall be made secure by additional fencing provided around the base of the structure. This should be a min of 2.0m high and fixed to the base of the scaffold.

No materials, plant or equipment should be left on the scaffold overnight.

## Bronze Treatment

### Removal of existing coatings

The removal of the existing lacquer coatings should be undertaken to ensure minimal disturbance and colour change to the existing patina of the monument. Whilst it is noted that the original dark patination is no longer present the works to treat the bronze work should ensure the retention of the current monument patina.

Removal of the current lacquer coatings will require trials to be undertaken to determine the most effective and least intrusive cleaning method. In the first instance trials should be undertaken using DOFF or Thermatech steam cleaning systems to determine if this is able to remove the existing lacquer coatings without the use of chemical softening agents.

Should steam cleaning not be able to remove all lacquer coatings then suitable paint stripping agents should be used to soften the lacquer coatings. Previous trials carried out on site have identified that Paramose and Enviromose chemical strippers are effective at softening the existing lacquer material. Working with these or other stripping agents the optimal working time to soften the lacquer coating sufficiently with the assistance of DOFF steam cleaning should be ascertained to allow its removal with the retention of the existing patina.

As these stripping agents contain volatile solvents, the work area should be well ventilated and suitable respiratory protection worn by all staff. As coatings are removed the bronze surface should be washed to remove all traces of stripping agents. This will be undertaken locally using clean warm water with 1.5% non-ionic detergent.

Any remaining areas of the bronze surface where the action of sulphates have led to the build-up of green corrosion products not removed during the DOFF / Thermatech cleaning process will be treated using a mild chelating agent applied on a poultice - 5% EDTA (ethylene triamine tetraacetic acid) Tetra sodium salt or 5% DPTA (sodium diethylene triaminepentaacetic acid) both with 0.5% Synperonic A7 non-ionic detergent added. The poultice should be applied to locally corroded areas and left to act on the metal surface for up to 1 hour at a time. After removal the surface is to be thoroughly rinsed with deionised water to remove all chemical residues. The process will be repeated as necessary until all the sulphate corrosion deposits have been removed.

### Wax Finish

The finished surface is to be protected by application of a coating of a tinted microcrystalline wax to replicate the original finish of the monument. This is to be applied hot rather than cold, to ensure good penetration into the surface to give maximum protection. The surface of the bronze should be gently heated to warm the bronze and to ensure any residual moisture has been removed. The liquid wax is to be applied by brush to the bronze surface and left for 10 – 15 minutes so that the solvents can evaporate off. The wax coating should then be gently heated in order to allow it to be absorbed fully into the surface and left before buffing to a polished appearance.

Samples of tinted wax will be applied to the bronze work for review and approval by the Planning Authority and the War Memorials Trust in advance of completing the main wax treatment. Should the tinted wax be unable to provide a uniform and sufficiently dark appearance then options may be considered to chemically patinate the surface of the bronze in advance of the microcrystalline wax application. This however will only be with the approval of the Planning Authority and the War Memorials Trust.

All areas of porosity and holes in the cast bronze are to be filled using a tinted wax to prevent future water ingress.

## Granite Plinth Treatment

The granite forming the Memorial and steps is to be cleaned using a DOFF or Thermatech cleaning system. These systems clean using low pressure, low water steam. Steam cleaners or hot wash systems will not be permitted. Areas of staining on the granite which remaining visible after cleaning shall be treated by poultice to remove staining where possible.

The original ferrous fixings used to fix the planters in position are to be removed from the stonework by locally core cutting around the fixings. Cores should be no more than 2mm greater than the body radius of the fixings.

The granite stones, forming the body of the Memorial, are to be re-pointed using a lime mortar made up to match the existing in consistency and colour. Samples of the original pointing material shall be taken and analysed to determine the original mix proportions which shall be replicated in the re-pointing material.

A number of the granite steps around the base of the Memorial are misaligned or no longer level. These are to be lifted and re-bedded to the correct line and level on a suitable lime mortar mix

## Planters

The three cast planters sitting at the base of the Memorial (two to the rear and one to the front) are to be carefully lifted and transferred to a workshop for treatment.

The existing iron fixings, securing the planters to the granite steps are to be removed and replaced with new formed in 316 grade stainless steel.

The missing planter is to be replaced with a replica based on the originals in a matching material.

The existing planters are to be cleaned to remove old paint layers and corrosion back to a sound metal surface.

The 4 no planters are to be repainted using a suitable Sherwin Williams paint system in a bronze colour to be agreed with the Conservation Officer.

The planters are to be reinstated on site, back to their original locations using the new stainless steel fixings set in an epoxy resin.

## Wreath Fixing System

The existing nylon string that surrounds the base of the monument is ineffective at retaining the wreaths to the base of the monument in windy conditions and shall be removed and disposed.

4 No new stone coloured nylon blocks will be manufactured and loose fitted at each corner of the stonework at the base of the monument.

2No new 3mm stainless steel wires will be fitted around the base of the Monument over each nylon corner, locating into a slot in each. The meeting ends are to be connected using a stainless steel Duplex wire grip of the correct size, immediately adjacent to the side of one nylon block. This should be tight fitting.

## National Planning Policy Framework (NPPF) Considerations

This statement addresses the relevant policies within the NPPF concerned with the historic environment (principally Section 12).

The NPPF states that Local Planning Authorities should set out in their Local Plan a positive strategy for the conservation and enjoyment of the historic environment, including heritage assets most at risk through neglect, decay or other threats. In doing so, they should recognise that heritage assets are an irreplaceable resource and conserve them in a manner appropriate to their significance. In developing this strategy, local planning authorities should take into account:

The desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation.

The wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring.

The desirability of new development making a positive contribution to local character and distinctiveness.

Opportunities to draw on the contribution made by the historic environment to the character of a place.

This Heritage Statement has demonstrated the heritage value and significance of the Shaw and Crompton War Memorial.

Furthermore it has assessed the potential impact of the proposed works as negligible adverse impact that will be mitigated by the benefit gained on the completion of the conservation works to the Monument.

The proposed works to the Shaw and Crompton War memorial will make a positive contribution to the local character and appearance of the War memorial Gardens and the area of the High Street in Shaw.

## Impact Appraisal of the Proposed Works on the Significance of the Heritage Assets

For the purpose of assessing the visual impact on the setting of the Shaw and Crompton War Memorial likely to result from the proposed works, the following criteria have been employed:

- Negligible – no material change.
- Minor - changes that only make a small difference to the ability to understand and appreciate the historical context or setting.
- Moderate - a change that makes an appreciable difference to the ability to understand the historic context or setting.
- Substantial - a fundamental change in the appreciation of the resource and historic context or setting.

The impact of proposals can also be neutral, beneficial or detrimental. These impacts can be mitigated to reduce or remove any potentially adverse effects, and as such any detrimental impacts will be assessed against any public benefits that may result from the proposed works.

### Monument Conservation Works

The temporary scaffold arrangement to the monument will have a **minor detrimental** impact on the setting of the Memorial Park and the High Street for the duration of the works however following completion the improved aesthetic display of the monument will be of great overall benefit and outweigh any adverse impacts.

Overall the works will have **negligible** impact on the heritage assets.

### Additional Information in support of this Heritage Statement

Appendix A – Eura Conservation Condition Report

Appendix B – Wreath Retention to the monument.