

St Giles Circus Heritage Statement 7 Denmark Street Prepared for Consolidated Developments Ltd December 2015



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Contents

1.0 Introduction	1
2.0 Historical context	2
3.0 Assessment of Significance.....	16
4.0 Heritage Impact Assessment of Proposals	26
5.0 Sources	30
Appendix 1: Conservation Area map	32
Appendix 2: List description	34
Appendix 4: Historic Environment Record key map	36



Plan showing the application site in red

1.0 Introduction

1.1 Site

The application site comprises No. 7 Denmark Street, including its rear yard and outbuilding (see plan, opposite). The site is listed at Grade II and is within the Denmark Street Conservation Area, London Borough of Camden (see Appendices 1 and 2). The outbuilding is currently disused and in poor condition.

1.2 Project

The aim of the proposals is to improve the setting of No. 7 and its outbuilding, while refurbishing the latter to give it a viable future. The proposals include adding a second storey to the outbuilding, thereby creating improved facilities for the restaurant in No. 7, as well as a new basement underneath for bicycle storage accessed from Book Mews. The proposals are designed to complement the approved application scheme for No. 7, which envisages the restoration and refurbishment of the house interiors (ref. 2012/6865/L) in concert with the wider St Giles Circus regeneration project.

1.3 Report

Alan Baxter Limited was appointed by Consolidated Developments Limited in 2014 to provide strategic conservation and structural engineering advice in relation to the listed buildings that will be repaired and restored as part of the St Giles Circus regeneration project. This report summarises our understanding of the history and significance of the site (Chapters 2 and 3) and assesses the heritage impact of the proposals (Chapters 4 and 5).

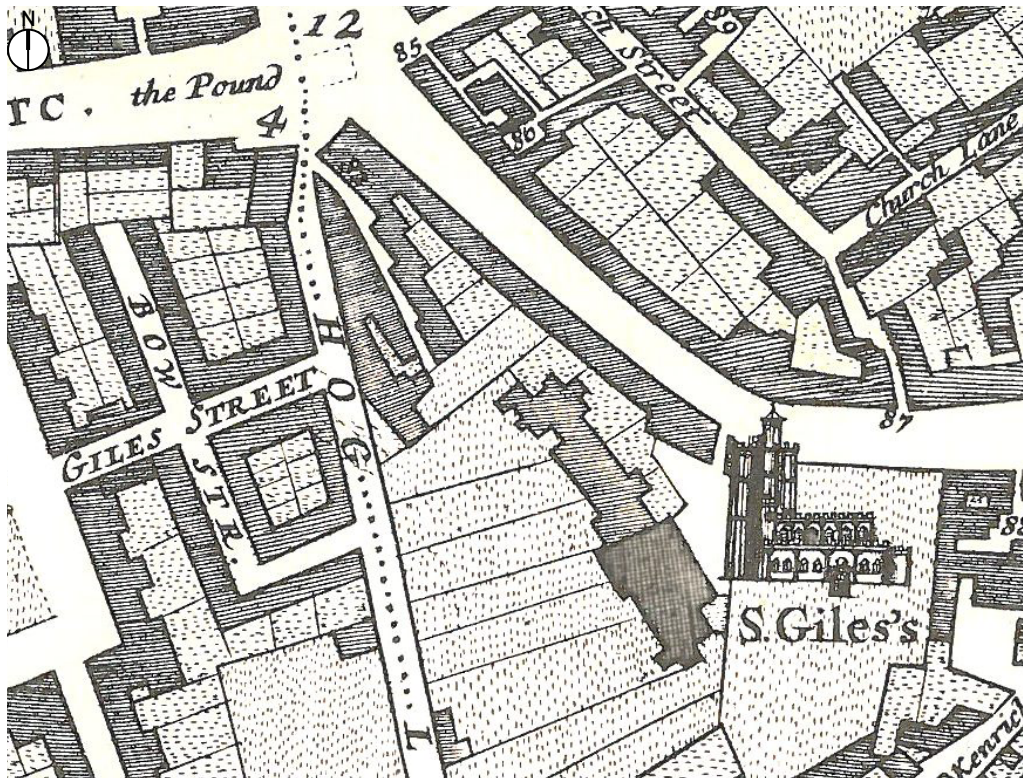
This report is based on site visits undertaken in 2014-2015 and on a critical review of the sources listed in Chapter 6. A search of the Historic Environment Record has been carried out; the key map is reproduced in Appendix 3. Archaeology is covered separately in a report by MOLA. For a heritage appraisal of the wider project, the reader is referred to the Heritage Statement by Turley Associates submitted with the St Giles Circus applications in 2012.

1.4 Consultation

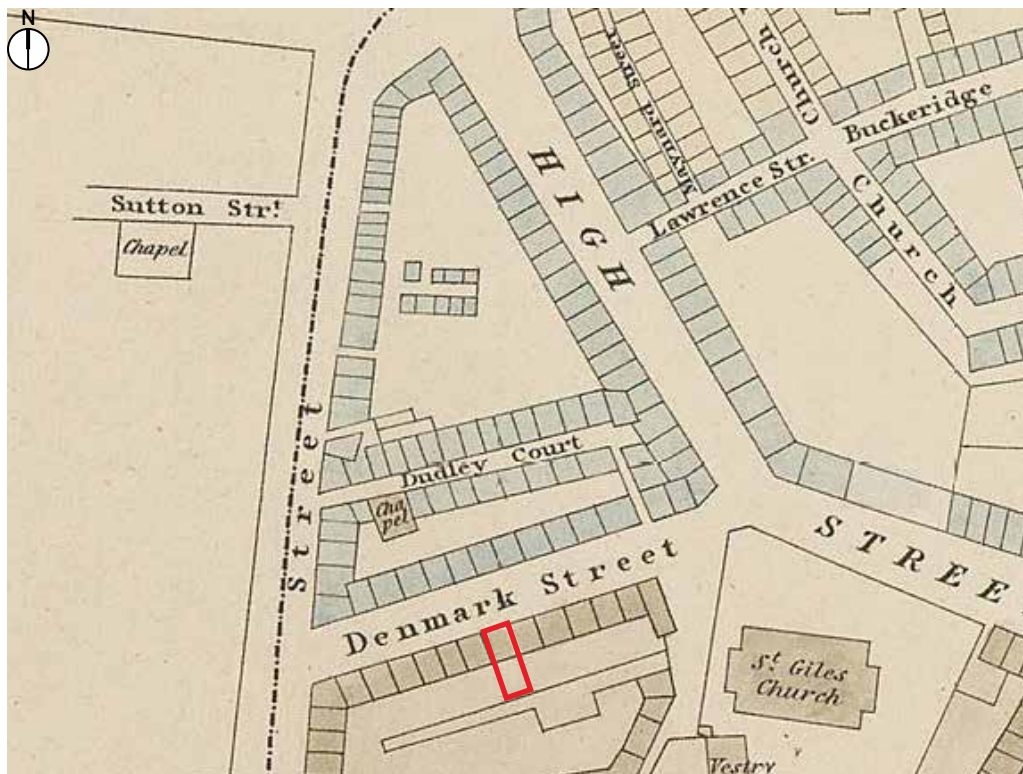
The St Giles Circus project has been subject to extensive stakeholder consultation and the present application scheme was discussed on site with Camden Council's conservation officer Michelle O'Doherty on 17 October 2014.

2.0 Historical context

2.1 Map evolution



1682, Morgan's map, before the creation of Denmark Street



1815, parish map, showing Denmark Street and Denmark Court (now Denmark Place)



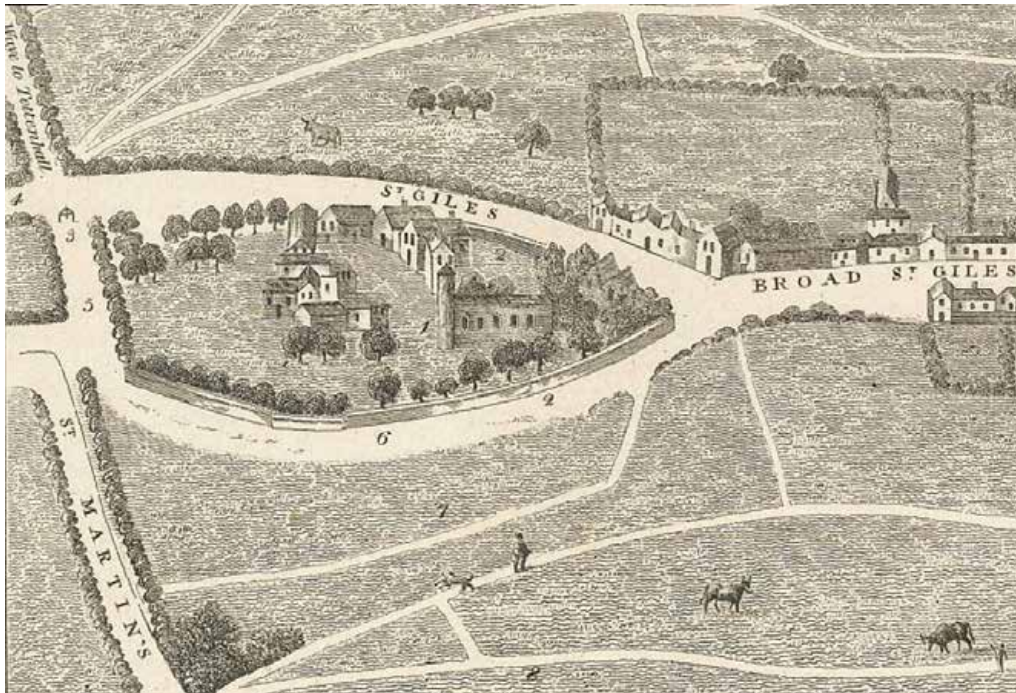
1894, Ordnance Survey, after the widening of Crown Street to create Charing Cross Road



1986, Ordnance Survey, after the destruction of part of St Giles High Street to create Centre Point

2.2 Early History of Denmark Street

Denmark Street did not exist until the 1680s, but parts of the site were developed much earlier as part of the Hospital of St Giles, the remains of which were cleared to make way for the street. The Hospital of St Giles was built as a leper colony in the early twelfth century on marshy land and occupied a sprawling complex of buildings and gardens. The precise layout of these buildings is unclear, but the 'Master's House' is known to have stood to the west of St Giles in the Fields church in the vicinity of Denmark Street. The present church (1733; Grade I) occupies the site of the medieval hospital chapel.



Artist's impression of the Hospital of St Giles around 1570, based on the Agas Map (from Parton's History of St Giles, 1822)

2.3 The seventeenth-century houses of Denmark Street

Denmark Street is remarkable for retaining eight houses dating from the creation of the street in the 1680s. They are Nos. 5, 6, 7, 9, 10, 20, 26 and 27 (all listed at Grade II). The fact that as many as eight houses dating from the seventeenth century survive in close proximity to each other appears to be unparalleled in the context of Central London (there are two other clusters with four houses each: Newport Court, Soho and Wardrobe Place, City of London).

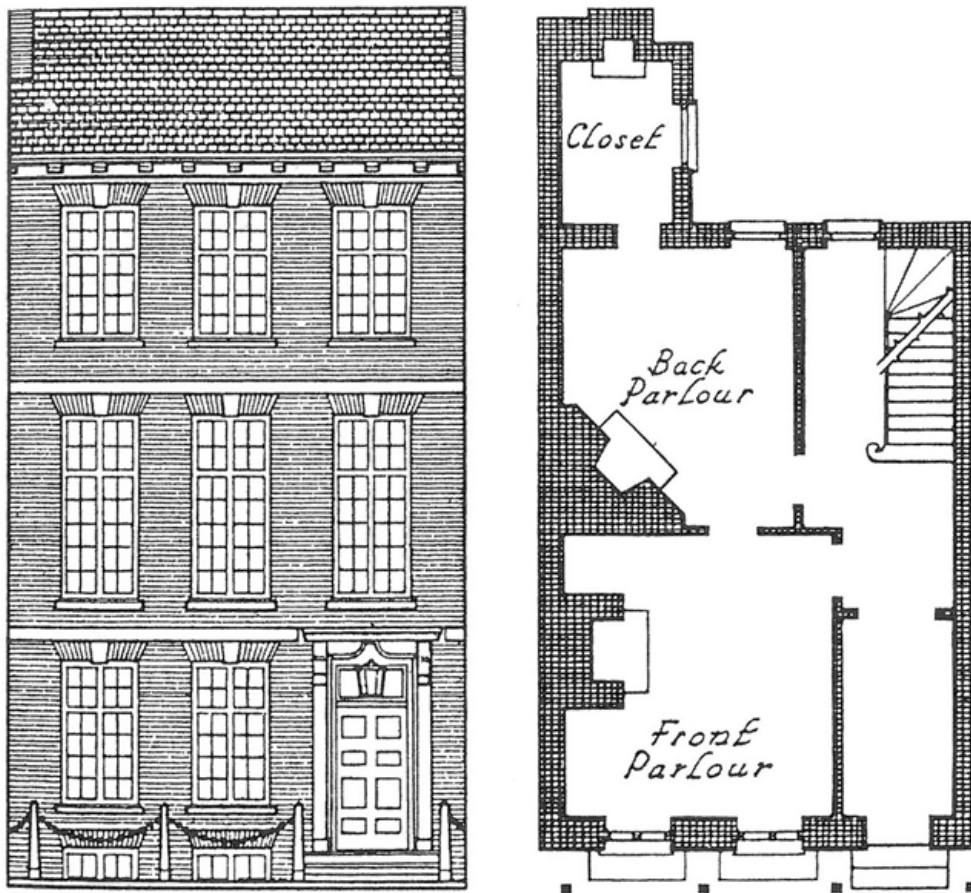
Denmark Street was begun c. 1686, at which date the developers Samuel Fortrey and Jacques Wiseman petitioned to build a sewer that would lead from the new houses into Hog Lane (now Charing Cross Road). They are believed to have been completed c. 1689, in which year Samuel Fortrey died. In 1720 Denmark Street was described as 'a fair, broad street, with good houses, well inhabited by gentry' (Strype, 1720).



South side of Denmark Street showing Nos. 5, 6, 7, 8, 9 and 10 (painted white). The windows and parapets are not original

The construction of terrace houses in brick instead of timber was encouraged by the London Building Act of 1667. The speculatively built London houses of this period shared certain common characteristics, including projecting string courses between storeys. The houses would also have had casement windows set flush with the façade. The roofs would have been covered in clay tiles and would have terminated in a timber eaves cornice that projected from the façade. Inside, nearly all rooms would have been panelled.

The houses on Denmark Street have evolved in slightly different ways but with some common themes. They have each had their timber eaves cornice removed, dormers inserted and their front wall extended up as a parapet; these alterations are typical of those made in the London area after the 1707 Fire Prevention Act. All of the flush casement windows have been replaced, mostly with sash windows that are recessed back from the brickwork, as became typical after the 1709 London Building Act. Inside, much of the panelling in the houses has been removed, especially from Nos. 20 and 26. The best-preserved interiors are within Nos.6 and 7.



Typical house c. 1670-1700, with casement windows and eaves cornice, as illustrated in Summerson, 2003



Denmark Street in 1951, with No. 7 on the right (London Metropolitan Archives)



Doorcase of No. 7 Denmark Street in 1908 (London Metropolitan Archives)

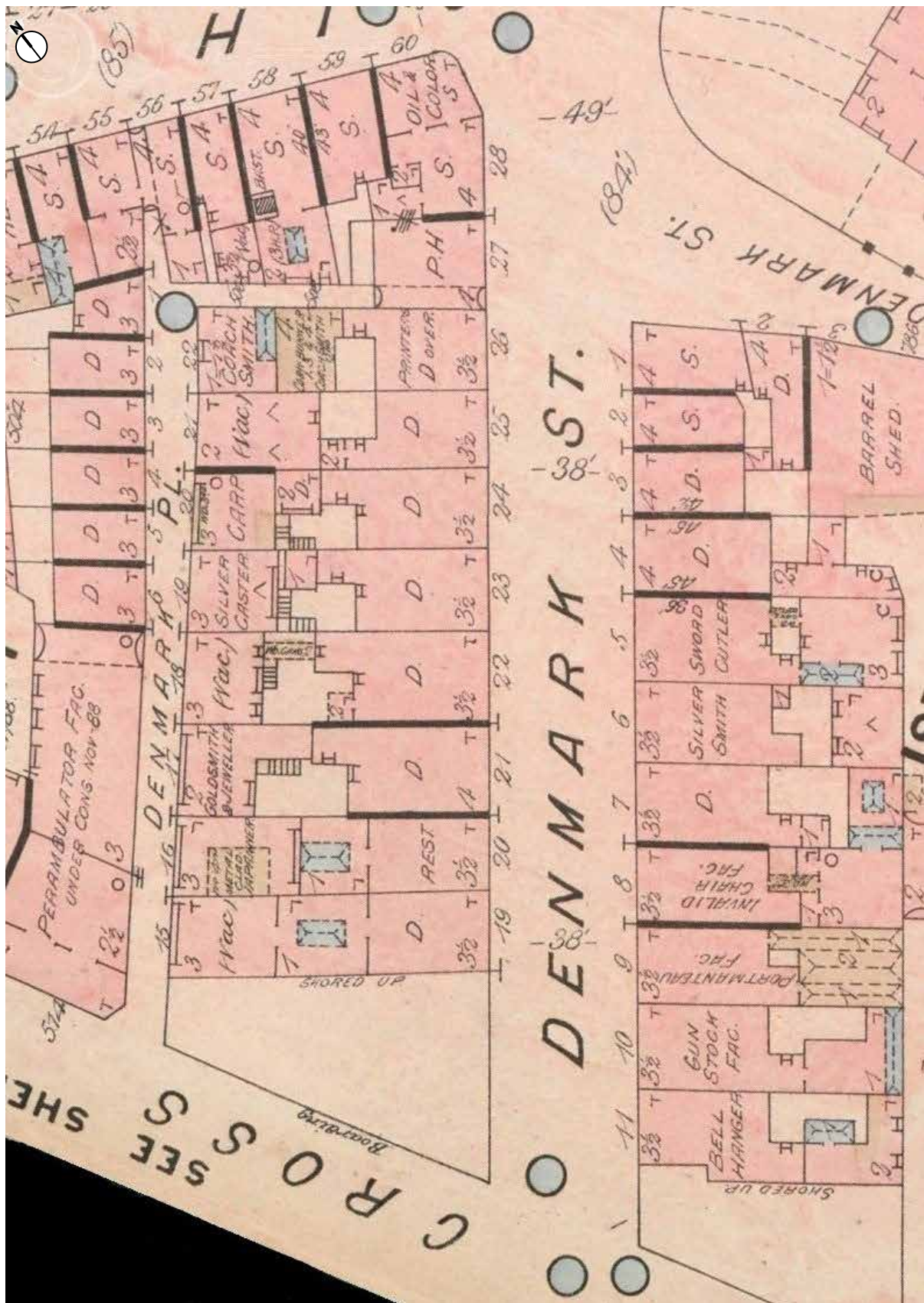
2.4 An industrial enclave

During the nineteenth century much of Central London became industrialised and the Denmark Street area developed into a centre of manufacturing, with a particular emphasis on metalwork. This is clearly illustrated by the Goad fire insurance map of 1888, which records uses such as 'silver caster' (19 Denmark Place) and 'sword cutler' (5 Denmark Street).

These industrial activities took place not only in the original houses, which were adapted as necessary, but also in small workshops built at the rear of the plots. Surviving examples include Nos. 16 and 22 Denmark Place and the buildings at the rear of Nos. 5-7 Denmark Street.



Former silversmith's workshop at rear of No. 6 Denmark Street



1888 map produced by the Goad company for fire insurance purposes. 'D' stands for dwelling

2.5 The musical history of Denmark Street

In the early twentieth century Denmark Street was re-born as a centre of music publishing. The budding songwriter Lawrence Wright (1888-1964) established a sheet music business in the basement of No. 8 in 1911 (he later founded Melody Maker magazine in 1926, at No. 19). By the late 1930s there were several similar businesses in the vicinity, as illustrated by the 1938 Goad map. It was during the Interwar period that Denmark Street really thrived as a centre of music publishing and it acquired the nickname 'Tin Pan Alley' after the equivalent street in New York City.

The commercial potential of Denmark Street was noted by the developer Walter Fryer, who bought up and rebuilt several of the old houses as modern commercial premises. He retained the original plot widths but introduced a new, modern aesthetic characterised by giant stone pilasters framing large plate glass windows (Nos. 4, 8, 19, 21, 23, 24 and 25). Many of the surviving seventeenth-century houses were adapted for commercial uses, e.g. by opening out the interiors, with consequent loss of historic fabric.

After the Second World War, changes in the music business saw Denmark Street diversify gradually into artist management, recording and rehearsal facilities and instrument repair and sales. It is perhaps this Post-war period which gives Denmark Street its best-known claims to fame:

- The *New Musical Express* (now NME) magazine was founded at No. 5 in 1952
- The Rolling Stones recorded their first album in the basement of No. 4 (Regent Sounds) in 1964
- Also in 1964, Mills Music at No. 20 employed Elton John (b. 1947) as an office boy and in 1965 Mr Mills auditioned the singer Paul Simon (b. 1941), who was turned down
- During the mid Sixties, David Bowie (b. 1947) frequented La Gioconda café at No. 9, where he recruited his first band, The Lower Third
- In 1975 the Sex Pistols lived and rehearsed in the outbuilding at the rear of No. 6 and left graffiti which survives to this day



Denmark Street, 1965, showing Margot and the Marvettes outside two of the leading publishers: Lawrence Wright Music Co. and Mills Music

2.6 History of the site

No. 7 is one of the original houses to survive from the creation of Denmark Street in the 1680s. Its principal façade retains much of the seventeenth-century detailing, including its plum-red bricks, stone string courses and keystones (now overpainted). Unusually for Denmark Street, it also retains a doorcase which appears to be partly of the seventeenth century. The rear façade retains some of the original plum-red brickwork up to first-floor level, but the upper part has been rebuilt in stock brick, perhaps during the nineteenth century, and now has a modern fire escape attached. The former garden/yard has become cluttered with modern structures relating to recent commercial uses.



No. 7 Denmark Street

No. 7 remained in residential use well into the nineteenth century and was still listed as a dwelling on the 1888 Goad map (see section 2.4). Consequently, it has one of the better preserved interiors, retaining much historic panelling on the first and second floors and in the staircase compartment (see significance drawings, Chapter 3). Some of the panelling incorporates rich bolection mouldings, in contrast to the simple square-edged panelling more common in the Denmark Street houses. The ground and third-floor interiors have been modernised and are consequently lacking in historic finishes, although the attic storey retains its historic roof structure underneath the modern roof tiles.



Rear of No. 7 Denmark Street, with modern additions in the foreground

Former workshop at rear

Nos. 6 and 7 Denmark Street both have nineteenth-century outbuildings that are separate from the main house, yet are within the curtilage walls that would have once defined the garden.

The outbuilding at No. 7 is a simple single-storey structure that appears to have been built between 1870 and 1888 (see 2.1). As shown on the 1888 Goad map, it was not accessed from No. 7, but from No. 8, and must therefore have been part of the 'Invalid Chair Factory' listed at No. 8 (see 2.5). The rebuilding of No. 8 in the 1920s led to crude alterations to the workshop, especially to its roof, which now dips down to let light into No. 8 and has also lost its roof lights.

The workshop building has also lost its door and most of its windows, which have been partly replaced with a modern timber infill. The interior is just as poorly preserved and is lacking in evidence relating to industrial activities, but retains damaged fragments of a cast-iron fireplace.



The former workshop, showing the crude alterations where it meets No. 8 (right) and the various accumulations in the yard



Former workshop at rear of No. 7, showing crude, modern additions



Damaged cast iron fireplace inside former workshop

3.0 Assessment of Significance

3.1 Assessing Significance

This chapter distils the historical analysis outlined in Chapter 2 into an assessment of the ‘significance’ of the site and its constituent components.

‘Significance’ is the means by which the cultural importance of a place is identified and articulated. The identification of elements of high and lower significance, based on a thorough understanding of the site, enables owners and designers to develop proposals that safeguard, respect and where possible enhance the character and cultural values of the site.

Statutory designation is the legal mechanism by which significant historic places are identified in order to protect them. The designations applying to the site are listed below (see 4.2). However, it is necessary to go beyond these designations to arrive at a more detailed and broader understanding of significance. This is achieved here by using the terminology and criteria from the National Planning Policy Framework (NPPF, adopted 2012).

Annex 2 of the NPPF defines ‘significance’ as:

The value of a heritage asset to this and future generations because of its heritage interest. That interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting.

Historic England’s *Conservation Principles, Policies and Guidance* (2008) includes a methodology for assessing significance by considering ‘heritage values’. In this instance NPPF terms are used because their adoption simplifies the preparation and assessment of planning and listed building consent applications, but the equivalent HE heritage values are given in brackets for reference.

Annex 2 of NPPF defines **archaeological interest** [‘**evidential value**’] in the following way:

There will be archaeological interest in a heritage asset if it holds, or potentially may hold, evidence of past human activity worthy of expert investigation at some point. Heritage assets with archaeological interest are the primary source of evidence about the substance and evolution of places, and of the people and cultures that made them.

DCLG has previously (in PPS5) given these definitions for the other types of interest:

- **Architectural and Artistic Interest ['aesthetic value']:** *These are the interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skill, like sculpture.*
- **Historic Interest ['historical value']:** *An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide an emotional meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity ['communal value'].*

The assessment of significance is usually an amalgam of these different interests, and the balance between them will vary from one case to the next. What is important is that all these interests have been considered.

This assessment begins below with a summary of statutory designations, followed by a summary of the character and appearance of the conservation area, then a Summary Statement of Significance covering each of the three buildings, and lastly a more detailed assessment expressed using colour-coded plans. The reader may find it useful to refer to these throughout.

3.2 Designations

- No. 7 Denmark Street has been listed at Grade II since 1951. It is listed as part of a pair with No. 6 Denmark Street.
- The site lies within the Denmark Street Conservation Area (designated 1984; extended 1991 and 1998).

3.3 Character and appearance of the Denmark Conservation Area

The character and appearance of the Denmark Street Conservation Area is described by Camden Council within the Denmark Street Conservation Area Appraisal and Management Strategy. This appraisal divides the Conservation Area into three sub-areas. The application site forms part of Sub-area 1, which is centred on Denmark Street and includes Denmark Place and part of Flitcroft Street.

Sub-area 1 derives much of its character and appearance from the relationship between the seventeenth-century brick houses and the later industrial and commercial buildings of the nineteenth and twentieth centuries. Most buildings occupy the original narrow plots, lending the area a noticeable degree of uniformity. At the same time, the industrial heritage has a somewhat adhoc character, displayed particularly in former workshops that have been built toward the rear of some sites and in narrow alleys.

Another important aspect of the character is the lively atmosphere that comes from the music-related uses of many of the buildings, especially along Denmark Street itself, which has the added benefit of reinforcing appreciation of the area's music-related history.



Denmark Street is known for its music-related uses (view of north side of street, looking east)

3.4 Statement of Significance

No. 7 Denmark Street

No. 7 Denmark Street possesses *high significance* as one of eight houses to survive from the construction of the street in the 1680s. Such a large cluster of seventeenth-century houses appears to be unique in the context of Central London.

The overall form of the building is *highly significant*, including the rear elevation with its closet wing, which is partially rebuilt on the original alignment. However, some of the modern, single-storey structures attached to the rear of the house are crudely designed and therefore *detract* from significance.

Elements of *high significance* surviving from the early history of the building include the internal plan-form and joinery on the first and second floors, as well as in the entrance hallway and staircase compartment. However, many historic elements are missing or damaged, especially on the ground and third floors and parts of the staircase.

Former workshop

The former workshop at the rear of the site does not possess the rarity value of the 1680s house. Nevertheless, it is *significant* as a typical example of a small-scale, late nineteenth-century industrial building, and because it adds to the overall historical interest of the site. Effectively, it adds another layer to the story and gives the rear part of the site an interesting, semi-industrial character.

The architectural interest of the single-storey structure is now quite modest. It once functioned as a small part of a larger complex of buildings behind No. 8 Denmark Street, which have been demolished. Two roof-lights shown on the 1888 map have been lost and the section of roof adjacent to No. 8 has been damaged. In its present form, the roof therefore *detracts* from significance. There are also modern structures at the rear of No. 7 forming part of the workshop's setting that *detract* from significance because of their crude design (see significance drawings).

The workshop building now incorporates features which contribute nothing to its significance, including the crude modern timber infill to the large arched doorway/window and the layer of thick white paint covering the exterior.

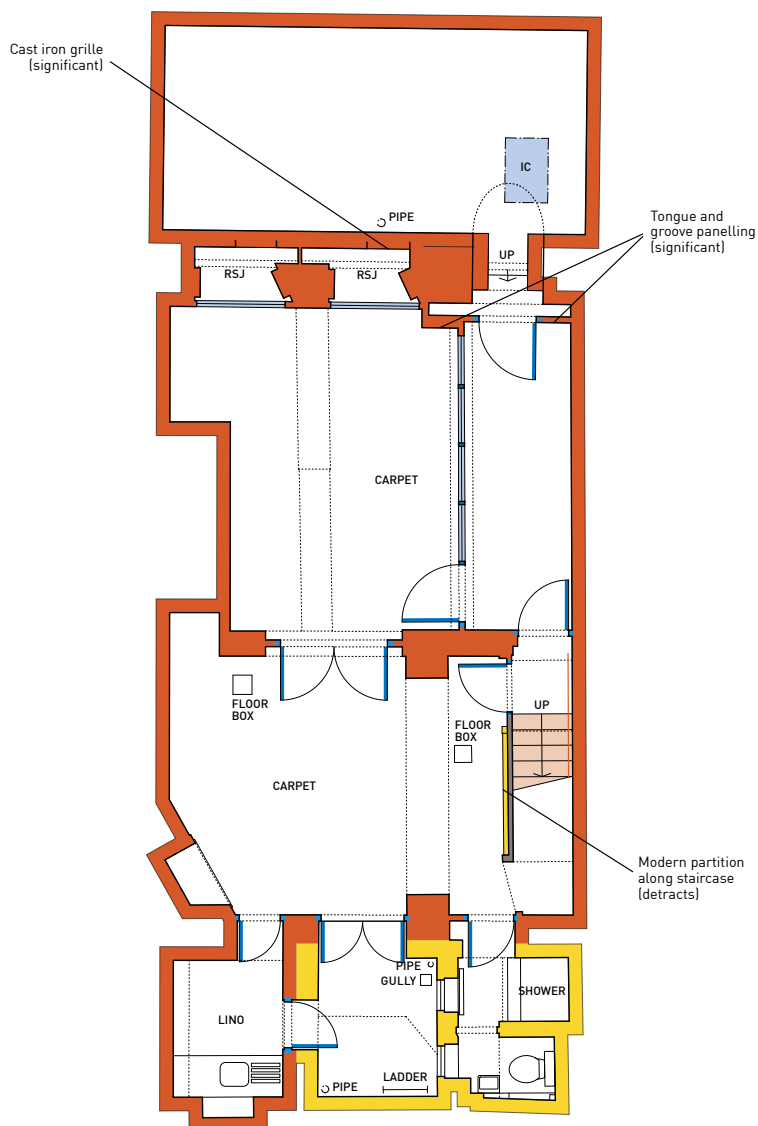
3.5 Significance drawings

The understanding of the site outlined above is applied here to the buildings in more detail on a floor-by-floor basis. These significance drawings indicate the relative significance of the different parts of the site, using a sliding scale from high significance (historic, rare and important) to modest significance (historic but less important) to neutral (modern and not intrinsically important). Where a historic wall has been rebuilt but continues the historic alignment, this is indicated with hatching. Some modern elements that obscure or detract from the significance of the site are also shaded.

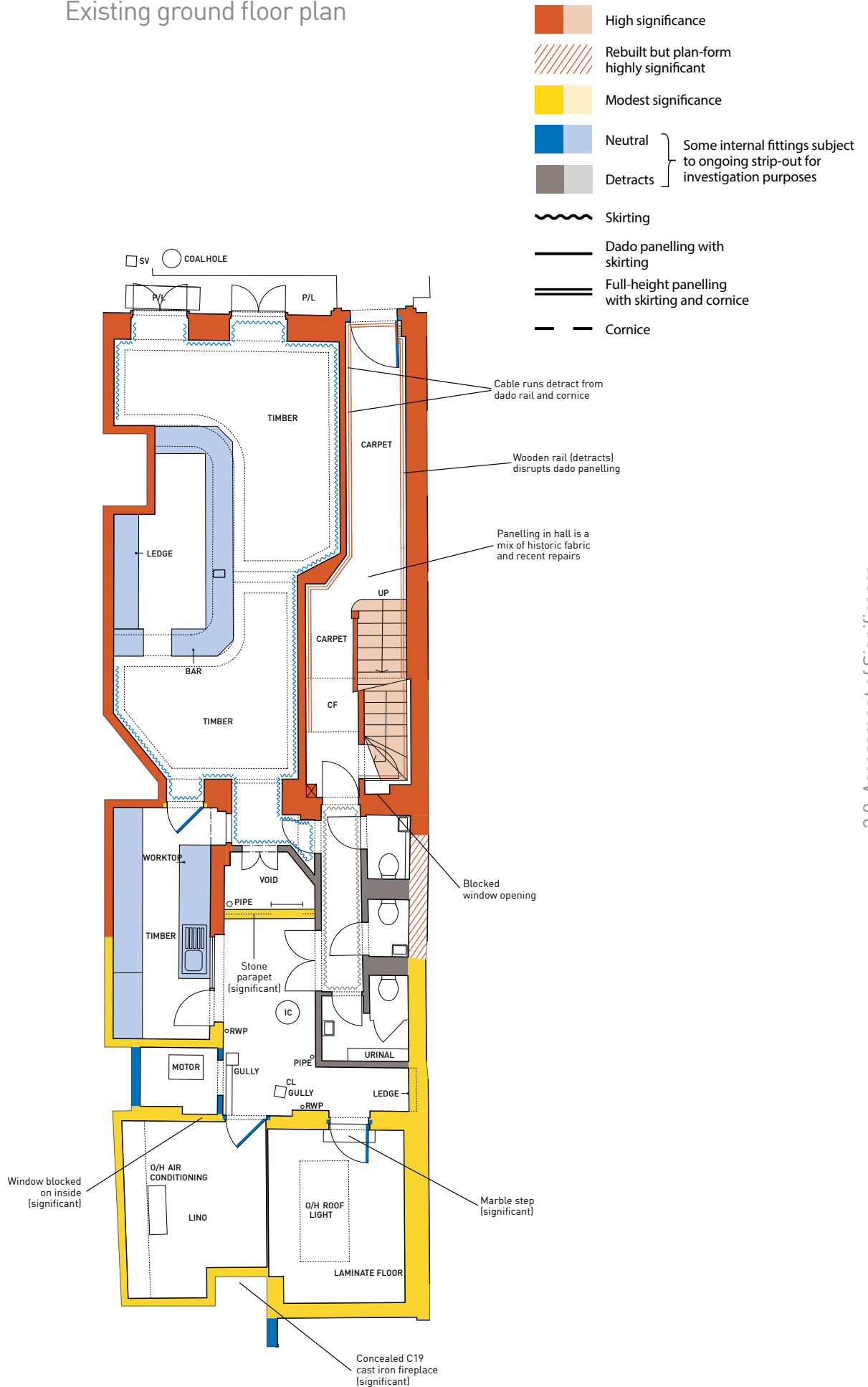
The drawings also indicate the survival of panelling, cornices and skirting boards, coloured according to their significance (see key) and include other annotations for information. The significance drawings are intended as a visual summary of the current understanding and are not intended to be either comprehensive or definitive.

Existing basement plan

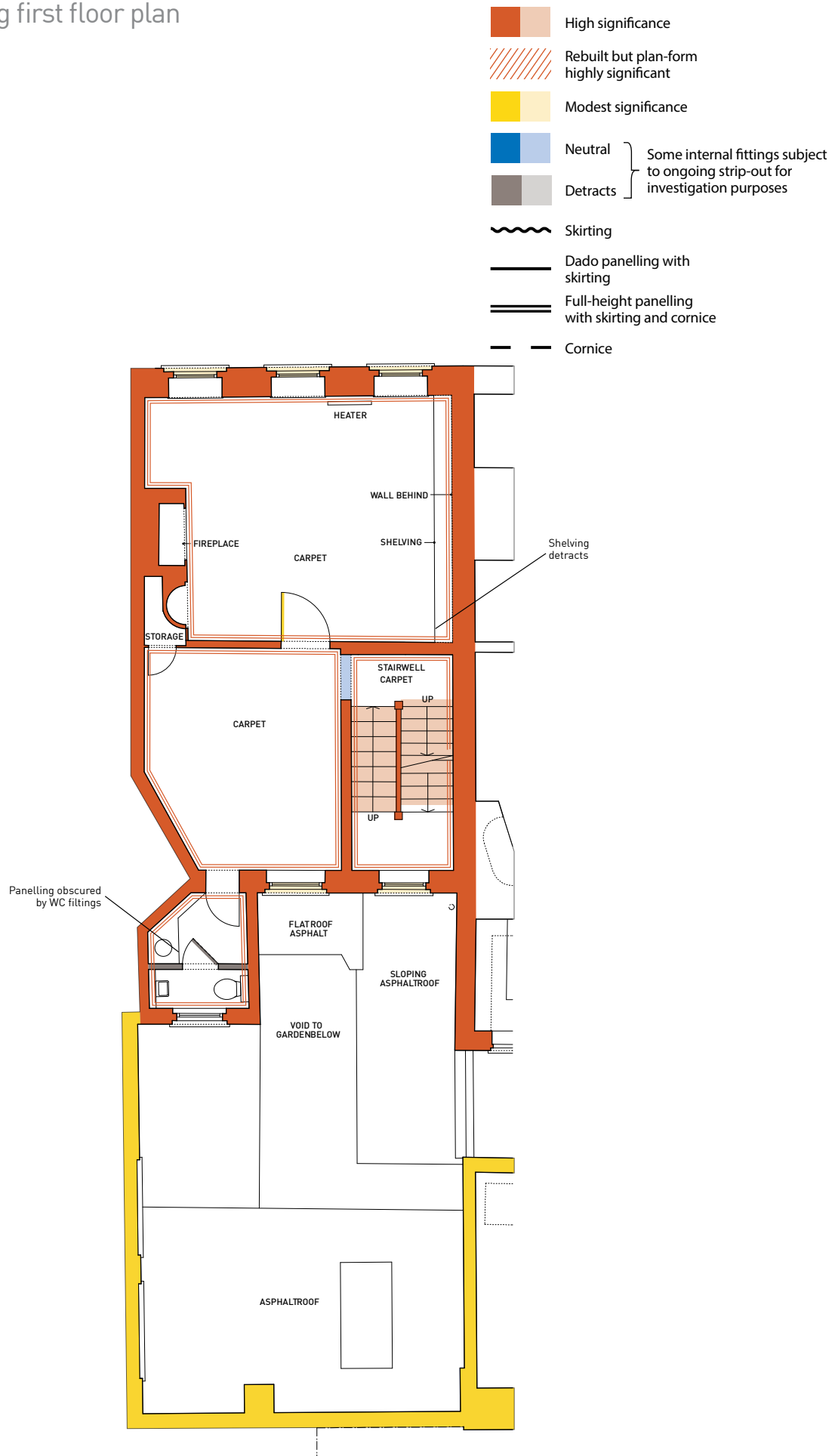
- High significance
 - Rebuilt but plan-form highly significant
 - Modest significance
 - Neutral
 - Detracts
- } Some internal fittings subject to ongoing strip-out for investigation purposes
- Skirting
 - Dado panelling with skirting
 - Full-height panelling with skirting and cornice
 - Cornice



Existing ground floor plan

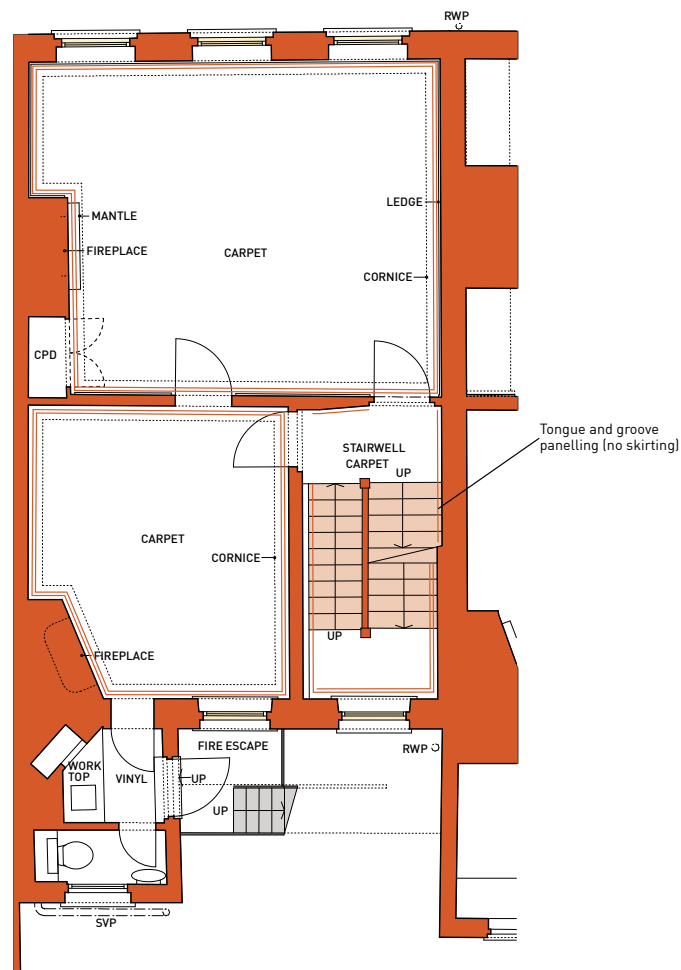


Existing first floor plan



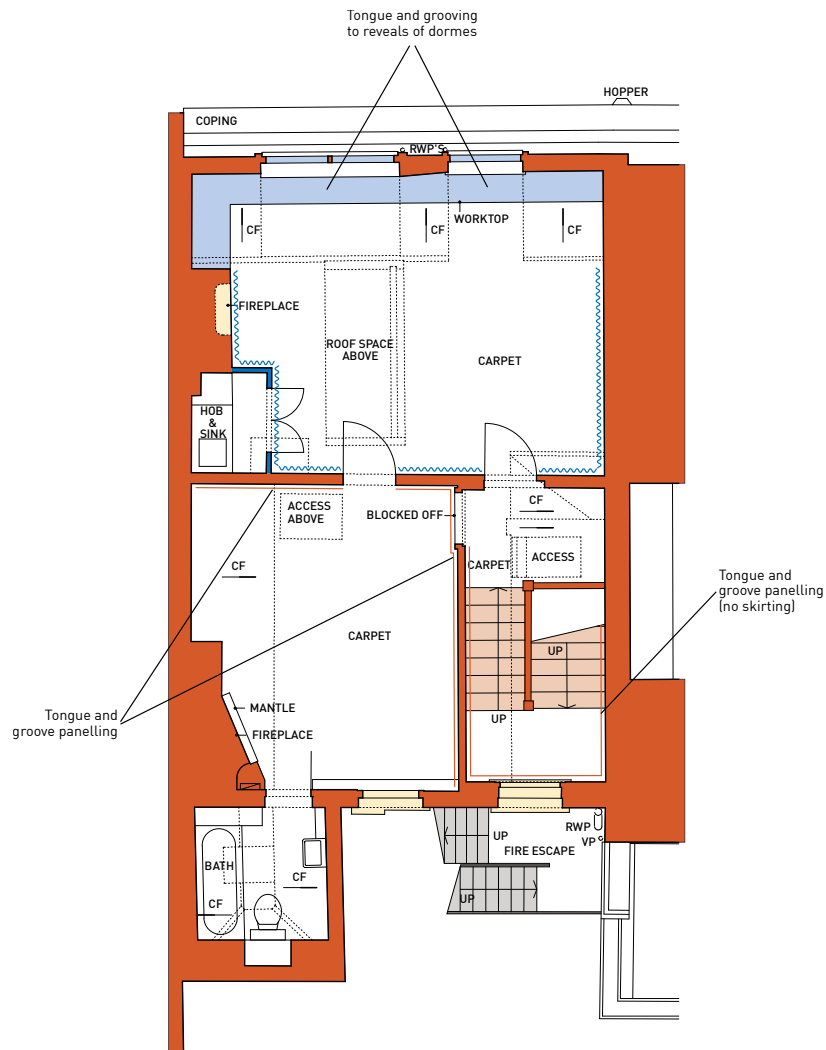
Existing second floor plan

- High significance
 - Rebuilt but plan-form highly significant
 - Modest significance
 - Neutral
 - Detracts
- } Some internal fittings subject to ongoing strip-out for investigation purposes
- Skirting
 - Dado panelling with skirting
 - Full-height panelling with skirting and cornice
 - Full-height panelling without skirting and cornice
 - Cornice



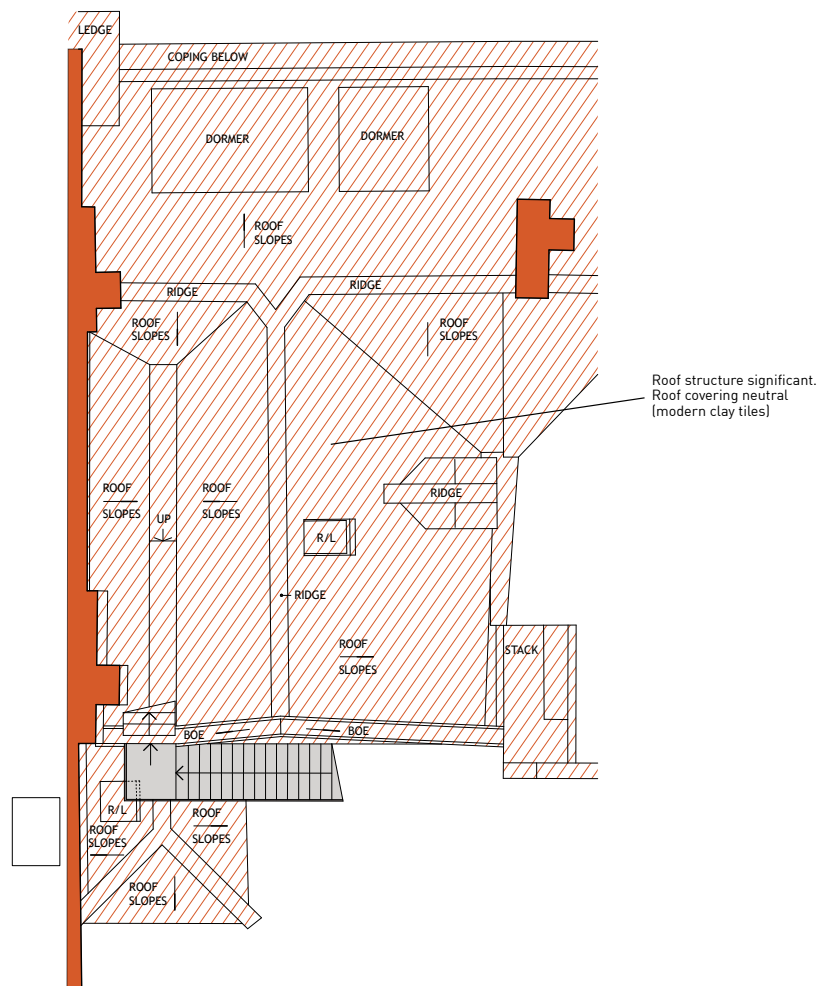
Existing third floor plan

- High significance
 - Rebuilt but plan-form highly significant
 - Modest significance
 - Neutral
 - Detracts
- } Some internal fittings subject to ongoing strip-out for investigation purposes
- Skirting
 - Dado panelling with skirting
 - Full-height panelling with skirting and cornice
 - Cornice



Existing roof plan

- High significance
 - Rebuilt but plan-form highly significant
 - Modest significance
 - Neutral
 - Detracts
- } Some internal fittings subject to ongoing strip-out for investigation purposes
- Skirting
 - Dado panelling with skirting
 - Full-height panelling with skirting and cornice
 - Cornice



4.0 Heritage Impact Assessment of Proposals

4.1 Introduction

This chapter introduces the proposals and assesses their impact on the significance of the heritage assets, based on the understanding outlined in Chapters 2-3 and in the light of relevant policy as summarised below.

4.2 Policy context

The designation of the site as a listed building (Grade II) means that any proposals that affect its special interest will be subject to the Planning (Listed Buildings and Conservation Areas) Act 1990 and the national guidance contained in the National Planning Policy Framework (NPPF). Relevant parts of the NPPF include paragraph 128, which requires applicants to 'describe the significance of any heritage assets affected' and paragraph 137, which recommends that 'local planning authorities should look for opportunities for new development... within the setting of heritage assets to enhance or better reveal their significance.' Relevant national guidance issued by Historic England under the title Good Practice Advice in Planning (2015) includes Note 2, *Managing Significance in Decision-Taking in the Historic Environment* and Note 3, *The Setting of Heritage Assets*.

Regional policies are addressed in the London Plan (2011 and later), which places emphasis on responding to local character (Policy 7.4) and conserving and regenerating heritage assets (Policies 7.8 and 7.9). Policy 7.8, part C states that 'development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate'. Relevant local policy includes Camden Council's draft Local Plan and the documents that it will eventually replace, i.e. the Core Strategy and the Camden Development Policies. Policy DP25 states that Camden will 'only grant consent for a change of use or alterations and extensions to a listed building where it considers this would not cause harm to the special interest of the building'.

In 2010 Camden Council adopted the Denmark Street Conservation Area Appraisal and Management Strategy, which asserts that the concentration of music uses on Denmark Street 'contributes significantly to the area's special interest and character' and that 'new design should respect the scale and layout of the particular location, and complement the appearance, character and setting of the existing buildings and structures, historic street pattern, areas of open space, and the environment as a whole'. Camden also prepared the Denmark Place Planning Brief (2004) in order 'to ensure a comprehensive approach to the development of land at Denmark Place' and 'to secure development which accords with the Council's planning objectives, and maximises the benefits of development.'

4.3 Summary of proposals

For full details of the proposals, the reader is referred to the drawings and Design and Access Statement by Ian Chalk Architects.

The aim of the proposals is to improve the setting of No. 7 and its outbuilding, while refurbishing the latter to give it a viable future. The proposals include adding a second storey to the outbuilding, creating improved facilities for the restaurant in No. 7, as well as a new basement underneath for bicycle storage accessed from Book Mews.

It is envisaged that the additional storey will be achieved by removing the damaged roof and 'sleeving' in new structural elements in order to create a sound structure while retaining the significant walls and fireplace. The latter will be restored as a means of returning some of the lost historic character to the interior. The upper storey and its external staircase will be finished in timber-framed glazing and dark-painted metal respectively.

The new basement underneath the former workshop is designed to be used as a cycle store and will be separately accessed from Book Mews.



Indicative illustration by Ian Chalk Architects

4.4 Impact of proposals

Impact on listed buildings

No. 7 Denmark Street (*highly significant*):

- At basement level, the refurbishment of the rear rooms will preserve the historic plan-form and will not affect any historic fittings, so will have *no impact* on significance.
- At ground floor level, the creation of the terrace by clearing away detracting modern structures will have a *positive impact* on significance. The simple design of the metal bridge will maintain the historic, semi-industrial character of this rear part of the site, and will preserve legibility of the form of the lightwell underneath.

Outbuilding at rear of No. 7 (*significant*):

- The new basement will not be accessible from either the outbuilding or from No. 7 and will therefore not affect the room hierarchy and will have *no impact* (the reader is also referred to the Basement Impact Assessment submitted with the application)
- At ground floor level, the stripping away of detracting elements and the repair and refurbishment of the facade and internal fireplace will return this historic former workshop to a more legible form which will therefore have a *positive impact* on significance. The simple design of the metal access staircase will maintain the semi-industrial character of this rear part of the site and will therefore have *no impact* on significance.
- At first floor level, the additional storey has been designed in timber and glass so as not to dominate the brick lower storey and to complement the semi-industrial character of this rear part of the site, while maintaining a modest height in relation to the outbuilding at No. 6 and the other surrounding buildings. It also replaces the detracting roof of the outbuilding. Therefore, overall, the additional storey will have *no impact* on the heritage significance of the site.

Impact on the Conservation Area

No. 7 and its outbuilding both make a positive contribution to the Denmark Street Conservation Area, yet the relationship between them lacks clarity due to the crudely designed modern structures that have accumulated in the yard. The proposals will resolve this by removing detracting elements and ensuring that the modern interventions are designed in response to the spirit of the semi-industrial character of this part of the Conservation Area.

Conclusion

The late seventeenth-century No. 7 Denmark Street and its interesting but damaged late nineteenth-century outbuilding are listed at Grade II and stand within the Denmark Street Conservation Area.

It is clear that, on balance, the proposals will have a *positive impact* because they will enhance the setting of the listed buildings and the character of the Conservation Area. This will be achieved by stripping away crudely designed accumulations and freeing up space in the yard, while installing facilities that are designed to complement the semi-industrial character of this rear part of the site. The proposed additional storey is modest in height and will 'read' as a well-designed but essentially adhoc alteration of the sort that is typically associated with industrial buildings.

Crucially, the new facilities being created have an important purpose, which is to enable the site to be brought back into use and help sustain future uses for these listed buildings.

In summary, the application scheme is based on an in-depth understanding of the significance of the site and includes proposals for the sensitive refurbishment of historic elements using appropriate forms, materials and techniques. It therefore satisfies the national and regional policies for the historic environment in the NPPF and the London Plan, in addition to the local policies and guidance issued by Camden Council.

5.0 Sources

5.1 Books

Neil Burton and Peter Guillery, *Behind the façade: London house plans, 1660-1840*, London, Spire Books, 2006

Bridget Cherry and Nikolaus Pevsner, *The Buildings of England, London 4: North*, New Haven and London, Yale University Press, 1998

George Clinch, *Bloomsbury and St Giles's: Past and Present*, London, Truslove and Shirley, 1890

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Keith Hayward, *Tin Pan Alley: The Rise of Elton John*, London, Soundcheck Books, 2013

John Parton, *Some Account of the Hospital and Parish of St. Giles in the Fields, Middlesex*, London, Luke Hansard and Sons, 1822

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John Strype, *A Survey of the Cities of London and Westminster*, London, 1720

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John Summerson, *Georgian London*, New Haven and London, Yale University Press, 2003

'St Giles-in-the-Fields' in Walter Thornbury, *Old and New London: Volume 3*, London, 1878, pp. 197-218

5.2 Reports

Turley Associates, *Denmark Street Heritage Statement*, Consolidated Developments Ltd, 2012

Camden Council, *Denmark Place Planning Brief*, 2004

Camden Council, *Denmark Street Conservation Area Appraisal and Management Strategy*, 2010

5.3 Other

Historic England historians' files: CAM 87, CAM 280 (reports, correspondence, notes and photographs relating to Denmark Street and Denmark Place)

Historic maps of London: Agas, c. 1561; Morgan, 1682; Strype, 1720; Rocque, 1745; Horwood, 1799; Greenwood, 1824-26; Ordnance Survey, 1870; Ordnance Survey, 1894; Ordnance Survey, 1914

Goad fire insurance map, 1888, Vol. VIII, sheet 197 (British Library)

'London's Tin Pan Alley' from Hidden London online guide (<http://hidden-london.com/the-guide/denmark-street/>)

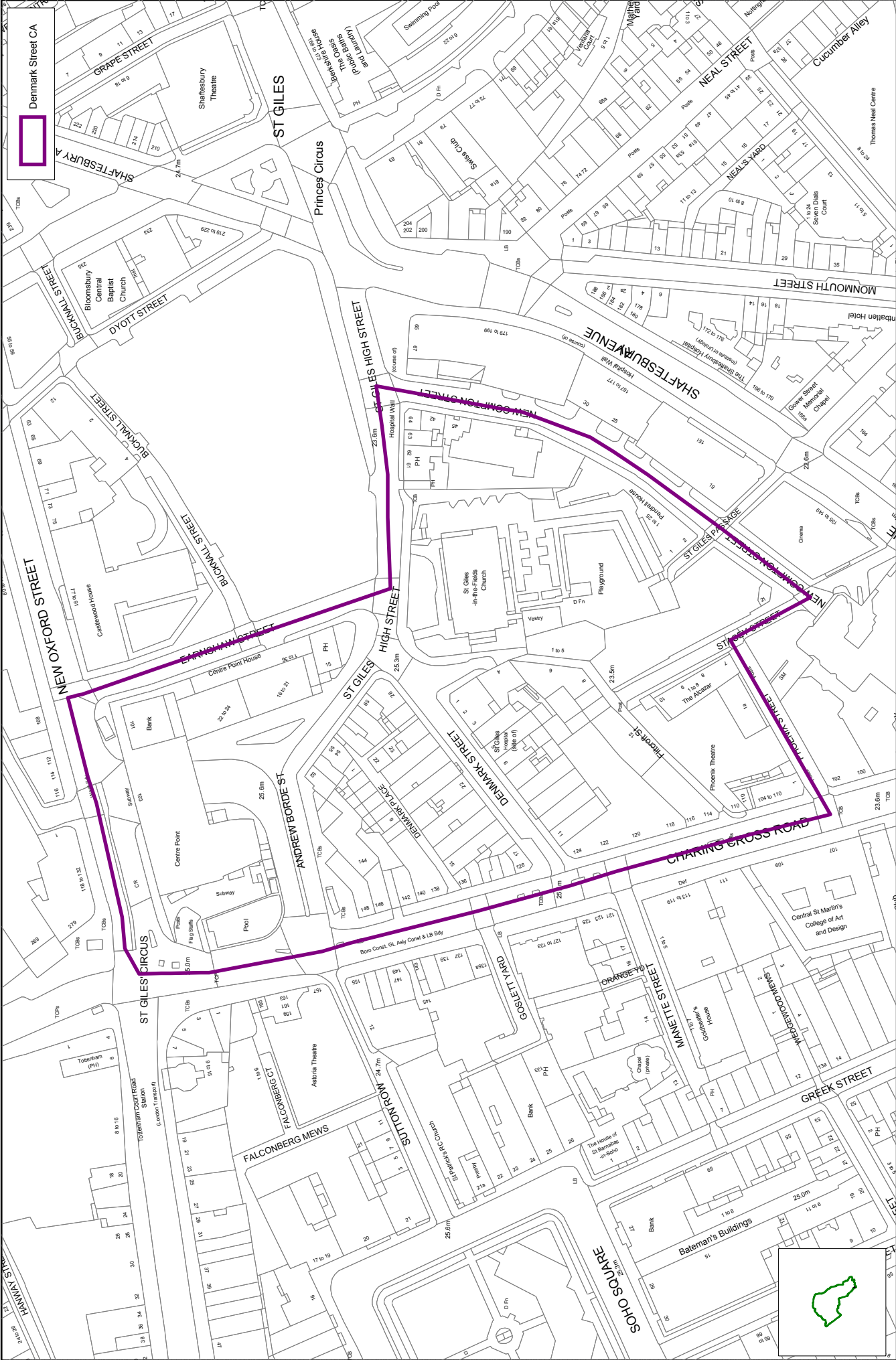
Post Office directories (Westminster Archive Centre)

Wenceslaus Hollar, Bird's Eye View of London, c. 1660 (British Museum)

Appendix 1

Conservation

Area map



Appendix 2

List description

Name: No name for this Entry

List Entry Number: 1271976

Location

6 AND 7, DENMARK STREET

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

Grade: II

Date first listed: 24-Oct-1951

Date of most recent amendment: Not applicable to this List

UID: 477051

Details

CAMDEN

TQ2981SE DENMARK STREET 798-1/104/301 (South side) 24/10/51 Nos.6 AND 7

GV II

2 terraced houses with later shops. c1686-9 as part of estate development by Samuel Fortrey and Jacques Wiseman. Multi-coloured stock brick, red brick dressings, stucco keystones and string course at second floor level, No.7 at 1st floor level also. 3 storeys and attics. 3 windows each. Parapets front dormers; No.6 with brick string course below the parapet. No.6: later shopfront at ground floor level. To left early C19 wooden doorcase with pilasters & grooved, shaped brackets carrying projecting cornice. Patterned radial fanlight and fielded 6-panel door. To 1st & 2nd storey gauged red brick flat arches to 4 light flush framed sash windows with exposed boxing. INTERIOR: hall & open stairwell have most of their original bolection moulded panelling. Mid C18 staircase with wreathed handrail, column-vase balusters & decoratively carved open string. Front room of ground floor shop has anthemion freeze, dado & to either side of the fireplace alcoves with moulded arches on decorated consoles. 1st floor has some original bolection moulded panelling. No.7: C20 shopfront at ground floor level, but stucco keystones remain. To left, original wooden doorcase with pilasters & grooved, shaped brackets carrying cornice with enriched hood-mould & pediment. Overlight and C20 door. To first & 2nd storey gauged red brick flat arches to flush frame sash windows with exposed boxing, the 1st floor above the door being an early C18 12-light sash. INTERIOR: has original staircase with close string, square reveals & moulded handrail. Twisted & turned balusters boxed in. 1st floor front room, though partitioned in C20 has most of its original bolection moulded panelling. 1st floor back room, some panelling.














Listing NGR: TQ2989981244

Appendix 3

Historic Environment Record key map

GLHER Report 12012
St Giles Circus
TQ 29898 81245
100m radius

17 September 2015

	Archaeology		Archaeological Find Spot		Building		Listed Building		TDP & TAS		Maritime Archaeology		Registered Parks & Gardens		Scheduled Ancient Monuments		World Heritage Sites		Archaeological Priority Area		Event Location		Event Location (Not fully recorded on the GLHER database)		Requested Search Area
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Scale (at A4): 1:1,500

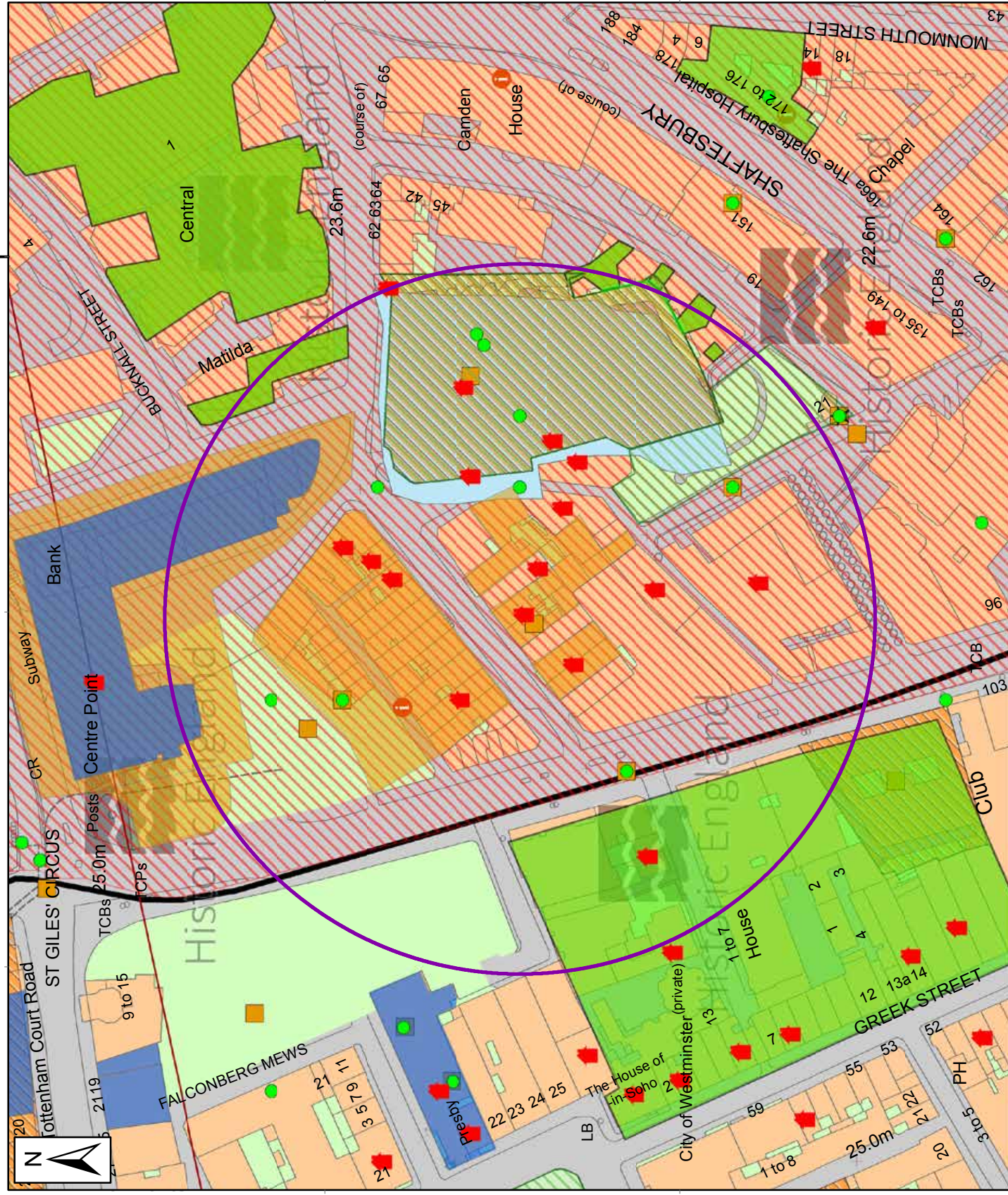
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Notes:
Any Listed Building information shown on this map extract is provided solely to indicate the location of the listed building(s) and does not attempt to indicate the curtilage or the full extent of the listing(s). Any archaeological priority area(s) shown on this map extract are those used by the Historic England archaeological advisors and there may be minor differences when compared to the relevant borough UDP or LDF.



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