

St Giles Circus

Heritage Statement Addendum

7 Denmark Street

Prepared for

Consolidated Developments Ltd

April 2016

St Giles Circus

Heritage Statement Addendum

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1.0 Introduction

This report by Alan Baxter Ltd is an addendum to the Heritage Statement submitted to Camden Council for applications 2016/0143/L and 2016/0088/P (registered 8 January 2016). The application site is No. 7 Denmark Street, WC2H 8LS. The addendum was requested by Senior Planning Officer Jonathan McClue in order to review the heritage impact of the application scheme in the light of a revision to the listed status of the site.

When the application was registered, the site was listed at Grade II as a joint listing with No. 6 Denmark Street. However, on 21 March 2016 the site was listed in its own right at Grade II* (No. 6 was also upgraded to Grade II*). The analysis that informed the decision is set out in the attached advice report by Historic England.

2.0 The new list entry

The new list entry description is included in the attached report (see p. 12-14). It is longer than the old description (see p. 10) and provides more detail on the history and form of the site.

The new list entry confirms that the outbuilding at the rear of the site is part of the special interest; it was not mentioned in the old list entry. The new entry refers to the associations with historic commercial uses and particularly the metal-working businesses for which outbuildings were constructed in this particular street. The entry also refers to the 'chimney stack against the back wall' and states that the 'large pitched skylight is indicative of its workshop use.'

3.0 Conclusions

The authors of the Heritage Statement conclude that there is no reason to revise the assessment of the heritage impact of the application scheme.

In particular, the significance of the outbuilding had already been recognised by the applicant project team, as indicated by the proposals and as set out in the Heritage Statement (see p. 8, 14 and 19 of the Statement). The need to respect the character of this part of the site was also discussed with the conservation officer Michelle O'Doherty, including at the site visit on 17 October 2014. The chimney stack mentioned in the list entry is to be retained and restored. The present (blocked) skylight does not match the original skylight as shown on the 1888 map and therefore has low significance (see map, p. 9 of Statement). As set out in the Heritage Statement, the proposed new roof extension to the outbuilding is designed with top-lighting and will continue the semi-industrial character, thereby preserving the significance of the site (see p. 28-29 of the Statement).

Prepared by Robert Hradsky
Reviewed by Vicky Simon
Issued April 2016

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Case Name: Nos 6 and 7 Denmark Street

Case Number: 1428082

Background

Nos 6 and 7 Denmark Street were listed at Grade II in 1951 (both included in List entry 1271976). It might be deemed that the small buildings in the rear courtyards of both buildings formed part of the listed building, but Historic England received an application asking us to assess the building to the rear of No 6 for listing in its own right. We have decided it more appropriate, however, to review our architectural and historic understanding of Nos 6 and 7 (and the buildings to their rear), consider providing a separate List entry for each for the two addresses, and if appropriate, making clear the special interest of the building to the rear of No 6 within a revised List entry for No 6.

Asset(s) under Assessment

Facts about the asset(s) can be found in the Annex(es) to this report.

Annex	List Entry Number	Name	Heritage Category	HE Recommendation
1	1271976	No 6 Denmark Street	Listing	Amend List
2	1433295	No 7 Denmark Street	Listing	Add to List

Visits

Date	Visit Type
19 August 2015	Full inspection

Context

Nos 6 and 7 Denmark Street were listed under the same List entry in 1951. Six other buildings which form part of this historic terraced street were listed at Grade II in 1974. The whole of the street stands within the Denmark Street Conservation Area.

Assessment

CONSULTATION

The buildings' owner, their agent, the listing applicant, the local planning authority (Camden Borough Council), the Greater London Historic Environment Record, and an interested third party, were consulted on the facts of the case.

The third party provided some additional factual information relating principally to former occupiers of No 6 in the C19 and C20, and noted the strong probability that the outbuilding to the rear was built as a silversmith's workshop. In response, some minor amendments have been made to the History section of the proposed List entry for No 6. No other substantive responses were received.

DISCUSSION

Buildings are assessed for listing against the Principles of Selection for Listing Buildings (DCMS March 2010), with the overarching criteria being special architectural or historic interest. Further guidance in relation to the assessment of terraced housing is given in our Listing Selection Guide - Domestic 2: Town Houses (October 2011). The terraced house - the dominant form of town housing of the C18 and C19 in this country - first appeared in London in the 1630s. The earliest survivors are in Newington Green, Islington, dating from 1658 (listed Grade I), and any examples which pre-date 1700, even if substantially altered, are likely to be

listable. Date, level of survival, elaborateness of detail, and important historic associations, will all be factors when assessing for listing and in considering the appropriate grade.

Nos 6 and 7 Denmark Street are two of eight original buildings to survive on this street, which was laid out between 1686 and 1691. Full inspection revealed both to have a particularly high level of survival. Externally both are little altered, retaining much of their original character. Unlike other listed contemporaries on the street, they maintain their three-storey height (where others have been extended upwards), and their two ground-floor window openings, where others have had modern shopfronts installed. They both also retain historic doorcases; that to No 7 is original, and that to No 6 is of early-C19 date. Internally the floor plans of both buildings survive to a very large degree, and No 6 retains much of its ground floor interior; a particularly unusual survival in a commercial street. There is considerable survival of original panelling and plasterwork across both buildings, and alterations tend to be C18 and C19 in date, rather than more recent. The first floor room to the front of No 7 is especially impressive, with a full suite of chunky bolection-moulded panelling. The nature of the surviving fabric varies between the two buildings, but is comparable, and they both represent rare, well-preserved examples of early terraced housing in central London. On the strength of this it is recommended that both buildings be upgraded to Grade II*.

Both Nos 6 and 7 Denmark Street have C19 outbuildings to their rear, which merit mention within their revised List entries. The buildings reflect the changing character of the street in the C18 and C19 - a change from residential to commercial uses - and in particular the prevalence in the C19 of small-scale metal-working businesses. The building to the rear of No 6 is a good example of a two-storey workshop, most likely constructed for silver-smithing. Its large window openings, and little-altered exterior is evocative of its historic use. The interior of this building is also of interest however, in serving to reflect the important C20 history of the street.

Denmark Street was at the heart of the British music industry during the 1960s and 1970s; decades during which its creativity and international influence was at a peak. The street featured in the early careers of musicians who have gone on to become titans of modern music, including David Bowie and Elton John. Denmark Street was also home in the mid 1970s to the Sex Pistols, the band credited by many as the originators of Punk Rock: a movement which shook the foundations of popular music and culture, and the influence of which is felt to this day. Despite the importance of Denmark Street's role in the history of popular music, few tangible traces remain in its fabric. A notable exception however, is the graffiti left by John Lydon, lead singer of the Sex Pistols, in the outbuilding of No 6. This work captures Lydon's anarchic, irreverent spirit, and by extension that of the Sex Pistols. It reflects a particular moment in time in the short life of the band, as well more broadly reflecting a period in the life of Denmark Street. Lydon's handiwork was added to, albeit less evocatively, by subsequent musicians who used the building as a base, giving the walls a patina of late-C20 youth rebellion. Cultural phenomena can be difficult to capture in physical form; in this instance however there is the imprint of one of the country's most famous, and infamous, bands, whose name and reputation endures. For this reason the graffiti is worthy of recognition through the listing process and it is therefore proposed that it will be specifically mentioned in the reasons for listing No 6 Denmark Street.

It is also proposed that No 6 and 7 Denmark Street be given separate List entries, in recognition of their differing qualities, and the specific additional interest of the outbuilding to the rear of No 6. In recommending the extent of designation, we have considered whether powers of exclusion under s.1 (5A) of the 1990 Act are appropriate, and consider that they are not.

CONCLUSION

After examining all the records and other relevant information and having carefully considered the architectural and historic interest of this case, it is recommended that Nos 6 and 7 Denmark Street be upgraded to Grade II*, and that individual List entries be created for them.

REASONS FOR DESIGNATION DECISION

Nos 6 and 7 Denmark Street are recommended for upgrading to Grade II*, and separate entries should be created for them for the following principal reasons:

- * More than special architectural and historic interest: the early date of these buildings and the substantial survival of historic fabric, mark them out as rare examples of their type which merit listing at a higher grade;
- * Clarity: as two separate addresses with comparable but differing qualities, it is appropriate to provide separate List entries for No 6 and No 7 Denmark Street.

Countersigning comments:

Agreed. Nos 6 & 7 Denmark Street are important survivals; C17 town houses which retain a great deal of their original character, fixtures and fittings, and as such are nationally rare. We therefore propose that both should be upgraded to Grade II* in recognition of this rarity and architectural more than special interest, with separate List entries for each house given their individual addresses and ownership. We have also included in the listing the outhouses to the rear of the houses, reflective of a different, industrial period in this part of Soho. That to the rear of No 6 is of particular note for its connection with the British music industry in the mid-1970s to early 1980s, including artwork by John Lydon of the Sex Pistols.

V. Fiorato, 9th February 2016

Annex 1**List Entry****List Entry Summary**

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: No 6 Denmark Street

List Entry Number: 1271976

Location

Denmark Street, London, WC2H 8LX

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
Greater London Authority	Camden	London Borough	Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II*

Date first listed: 24 October 1951

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

Legacy Number: 477051

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description**Summary of Building**

Terraced house of c1690, converted to retail use on the ground floor and office use above. Some C18, C19 and C20 alterations. It is the survival of early fabric that warrants the higher grade. To the rear is a C19 outbuilding, originally a workshop, used in the mid-1970s by the then newly-formed Sex Pistols and retaining related graffiti.

Reasons for Designation

No 6 Denmark Street, a terraced house of c1690, with former workshop to the rear, is listed at Grade II* for the following principal reasons:

- * Architectural interest: the building is a rare, well-preserved, example of its type, reflecting the architectural fashions of the late C17, and preceding the patterns of urban terraced housing which followed in subsequent centuries;
- * Level of survival: the building retains its historic floor-plan and much of its original exterior and interior character with a hierarchy of original panelling, plasterwork and joinery, as well as later fabric of historic note;
- * Historic interest (building type): forming part of an early domestic terrace, with a later workshop to the rear, the building demonstrates evolving patterns of occupation in this central London location;
- * Historic interest (music industry): the graffiti of John Lydon in the outbuilding to the rear is a rare example of the cultural phenomenon of Punk Rock, captured in the physical fabric of a building; it is also a wider testament to Denmark Street's C20 history at the heart of British popular music production during one of its most creative and influential periods.

History

No 6 Denmark Street is one of eight surviving late-C17 terraced houses built as part of the development of Denmark Street between 1686 and 1691.

Situated in the Parish of St Giles, the name of Denmark Street commemorates the marriage in 1683 of Princess, later Queen, Anne, younger daughter of James, Duke of York, to Prince George of Denmark. The street is aligned from east to west from the corner of the churchyard of St Giles-in-the-Fields to Charing Cross Road, and runs across the site of the former St Giles Hospital.

The street was developed by Samuel Fortrey and Jaques Wiseman. In 1686 Fortrey and Wiseman presented a petition to the Westminster Commissioners of Sewers, asking for permission to rebuild the sewer in Hog Lane (the line of the present Charing Cross Road) and lead a sewer from their new houses to it. The petition stated that they were to build about twenty houses in all, indicating the development of the whole street. Fortrey died in 1689, but a further petition to the commissioners by his brother and administrator, William Fortrey, in January 1691 shows that all the houses in Denmark Street were by then completed. Fortrey and Wiseman were not craftsmen themselves, so it is possible the individual freeholds were sold to several different builders who were responsible for the actual construction of the houses.

Built for the middle classes, it is not clear how long the houses maintained this status. The St Giles Rookery - a notorious slum - blighted parts of the parish during the C18 and C19, and certainly by the C19 the houses began to shift towards commercial uses, with metal-working businesses becoming a particular feature of the street in the later part of the century. Ground floors became shops, while upper floors were used as workshops or living accommodation. A number of C19 outbuildings which survive to the rear of the frontage buildings are associated with this changing character.

Commercial uses continued into the C20, but the second half of the century marked a particularly notable chapter in the street's history, becoming the centre of London's, and by extension, Britain's, music industry, gaining it the moniker 'Tin Pan Alley'. Music publishers and sellers of sheet music appeared on the street prior to the Second World War, and it was on Denmark Street that 'Melody Maker', one of the earliest weekly music newspapers, was founded in 1926. But it was during the post-Second World War period that the street had its heyday at the heart of a thriving industry; post-war photographs and films indicate virtually every building and shop in the street had a function connected to music. Denmark Street was known for its recording studios and music shops (the Rolling Stones recorded their first album at Regent Sound Studios at No 4) but perhaps the most significant business was that of music publishing, a field dominated in particular by very successful Jewish entrepreneurs. Numerous music publishing offices acted as the headquarters for aspiring songwriters to publish and place their songs. Among Britain's now internationally significant writers with a particularly strong connection to Denmark Street are David Bowie, Elton John, Ray Davies, and the Sex Pistols, artists who have all had a considerable influence on the course of Britain's post-war popular culture as well as its music.

Post Office directories of the 1950s and 1960s show a variety of tenants at No 6. It was the long-term home of "Zeno", a Greek book seller, which occupied the ground-floor shop unit, and other tenants included tailors, neon sign makers, and various music publishers, engravers and composers; at one time the building had six different businesses registered.

OUTBUILDING TO THE REAR OF No. 6

The building to the rear of No 6 is a former workshop, likely built for a silversmith, but it also has a notable historic interest connected with Denmark Street's position at the centre of the post-war music industry.

When music svengali Malcolm McLaren needed a base from which to develop his new group, the Sex Pistols, he leased, on the suggestion of bass guitarist Glen Matlock, the outbuilding at No 6 for that purpose from amateur musician Bill Collins, a former Beatles roadie and manager of the group Badfinger (and also father of actor and musician Lewis Collins). From c1975 to 1977 the outbuilding doubled up as both a much needed rehearsal studio and living quarters for the Sex Pistols. The downstairs room was used as a studio to record key early Sex Pistols demos, with the mixing desk upstairs on guitarist Steve Jones' bed (these early recordings are also known as the Dave Goodman demos, and form the basis of the infamous Spunk bootleg record and some of the group's later legitimate recordings). Initially Steve Jones and Glen Matlock lived in the upstairs room, according to Matlock's autobiography, the outbuilding... "did give us somewhere to live away from our parents, a first real taste of independence. And it meant we had a regular rehearsal space – which we used nearly every day. Maybe we'd only do half an hour before sloping off but, bit by bit, we were able to put a set together."

The band left their mark on the outbuilding; the upstairs room contains drawings and graffiti made directly on the walls by John Lydon (aka Johnny Rotten). The building was subsequently used as a rehearsal space for The Rich Kids (Matlock's post-Pistols band), possibly the post-punk band 4" Be 2" (formed by John Lydon's brother Jimmy), and in 1980-81 it was the home of Keren Woodward and Sara Dallin of Bananarama. Later layers of graffiti were added to Lydon's work by these occupants; all of it discussed in greater detail by Paul Graves-Brown and John Schofield in their article for *Antiquity* magazine (see Sources below).

ADDITIONAL NOTES ON THE MUSIC INDUSTRY AND DENMARK STREET

David Bowie: a well-documented frequent visitor to Denmark Street in the early part of his career, to an extent where he is rumoured to have sometimes camped in a second hand ambulance van in the street. The van belonged to a band called The Lower Third with whom Bowie (then under his real name David Jones) joined forces with in 1965. Within weeks of this meeting David Jones had changed his name to David Bowie.

Elton John: worked at a music publishers at No 20. He wrote "Your Song" his first hit single, in Denmark Street itself.

The Kinks: were signed to a Denmark Street music publisher known as Eddie Kassner, with whom Ray Davies spectacularly fell out over the matter of royalties. This story is partly documented in the classic Kinks song "Denmark Street" from their album about the British music industry "Lola vs Powerman and The Moneygoround Part One". The song "Denmark Street" forms part of the current West End hit musical "Sunny Afternoon". The Kinks articulate and genre-defining hit singles hugely influenced Britpop and sold in very large quantities.

The Sex Pistols: the group both lived in and rehearsed to the rear of No 6 during their early, formative, years when they single-handedly defined what became known as Punk Rock, a movement that caught the nation's undivided attention, and was to prove highly influential from 1976 onwards.

Details

MATERIALS: No 6 is of red brick construction with stucco to the ground floor. Windows and doors are timber.

PLAN: it is a three-bay, three-storey terraced house with attic and basement. The pitched roofs, with a dormer window to the front, are masked by a later brick parapet. The original late-C17 floor plan survives almost fully intact. This comprises a front and back room on each floor, heated by side-wall stacks (the fireplaces in the back rooms being set across the back corner). Towards the rear of the building a dog-leg stair is set against the opposing side wall. A closet wing to the rear of the building is a C20 rebuilding.

EXTERIOR: the upper two storeys have ranges of three two-over-two pane sash windows with exposed sash boxes. The windows have splayed flat brick arches with painted central keystones and those on the first-floor have been extended downwards. There are string courses above ground- and first-floor windows. Unlike elsewhere on the street where the ground floor arrangement of a door and two windows has been replaced with a shopfront, at No 6, and its neighbour, No 7, the original arrangement survives, albeit with the brickwork rendered and the window openings extended downward. The windows of No 6 are glazed in sheet glass. The doorcase is of early-C19 date with pilasters supporting a projecting cornice, and above the fielded six-panel door is a radial fanlight.

INTERIOR: throughout the building there is a good survival of original, C18, and C19, joinery and plasterwork. Box cornices survive widely and wall panelling is reflective of the house's relative hierarchy; from bolection moulded panelling in the hall and on the first floor, to simple timber boarding in the basement and attic. The lower part of the stair has column and vase balusters with a cut string and decorative console-like

brackets beneath the treads, a likely C18 insertion. From the half landing between first and second floors upwards the stair has its original moulded closed string with barley twist balusters. The basement stair has heavy turned balusters, seemingly of early date, but perhaps repurposed given their location. The fully-panelled ground floor front room has an anthemion frieze and alcoves to either side of the fireplace with moulded arches resting on carved console brackets (one bracket is missing to the right). Principal rooms have panelled window-shutters, and fireplaces of various date survive on all three floors.

OUTBUILDING: the outbuilding to the rear of No 6 faces onto the small courtyard between the two. The outbuilding is of brick construction (now painted), two storeys high, with a flat roof. At ground floor there is a door to one side and a pair of large segmental-headed windows with multi-paned, horizontally-sliding Yorkshire sashes. At first floor is a single wide window, formed of what would have been three pairs of timber casements, separated by timber mullions, however one of the three pairs has been replaced by a single sheet of glass.

The interior of the building is simple and modernised, without features associated with its use as a workshop. It comprises a single room on the ground and first floors, linked by a modern open-tread stair. On the first floor three of the four walls are covered in an unplastered, unpainted board material. Applied directly onto the surface with marker pen are a number of drawings and a quantity of written graffiti by John Lydon, including unflattering caricatures of members of the band and their circle. Caricatures include the band's manager Malcolm McLaren, who is depicted grasping a handful of bank notes with the name 'Muggerage' [a reference to Malcolm Muggeridge, contemporary broadcaster and born-again Christian]. Also on the wall is Nancy Spungen, girlfriend of John Ritchie (Sid Vicious). She is depicted in the nude with a cigarette in her mouth and a stubbled chin; her eyes are characteristically lined heavily with khol. She is re-christened as 'Nanny Spunger'. Sid Vicious appears as a wild-haired, buck-toothed stick man named 'Ego Slosos', and Steve Jones is named as 'Fatty Jones'. There are eight cartoons by Lydon in total, including a self portrait. Subsequent drawings and graffiti have been added to the Lydon work; in all it spans probably a short period from 1977 to the early 1980s.

Selected Sources

Books and journals

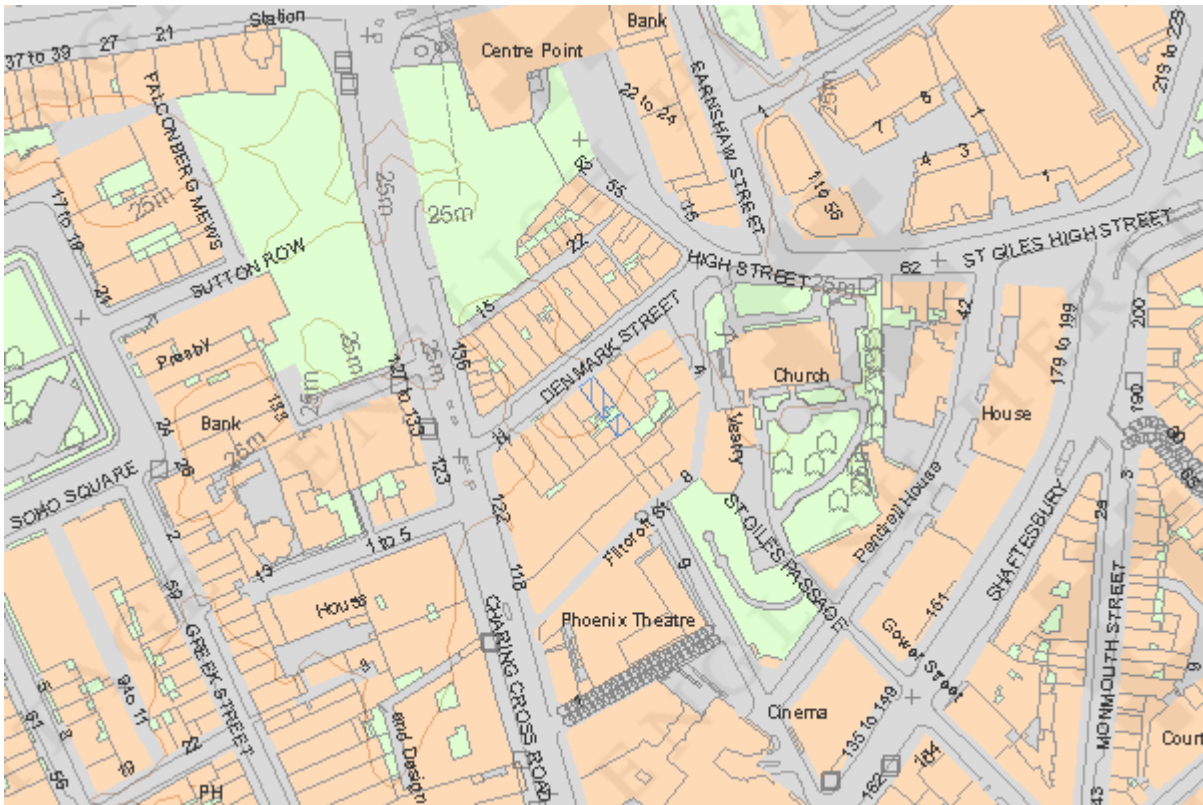
Cherry, B, Pevsner, N, *The Buildings of England: London 4, North*, (1999), pp. 316

McKellar, E, *The birth of modern London, the development and design of the city 1660-1720*, (1999), pp. 169-171

Schofield, J, Graves-Brown, P, 'The filth and the fury: 6 Denmark Street (London) and the Sex Pistols' in *Antiquity*, Vol. 85, (November 2011), pp. 1385-1401

Websites

Extract from map by Wenceslas Hollar, c1658 published in the *Survey of London: Volume 5, St Giles-in-The-Fields*, accessed 9 December 2015 from <http://www.british-history.ac.uk/survey-london/vol5/pt2/plate-3>

Map**National Grid Reference: TQ2990181246**

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The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - 1271976_2.pdf

Former List Entry**List Entry Summary**

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: No name for this Entry

List Entry Number: 1271976

Location

6 AND 7, DENMARK STREET,

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
Greater London Authority	Camden	London Borough	

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 24 October 1951

Date of most recent amendment: Not applicable to this List entry.

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: LBS

Legacy Number: 477051

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description**Summary of Building**

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

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-on-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.

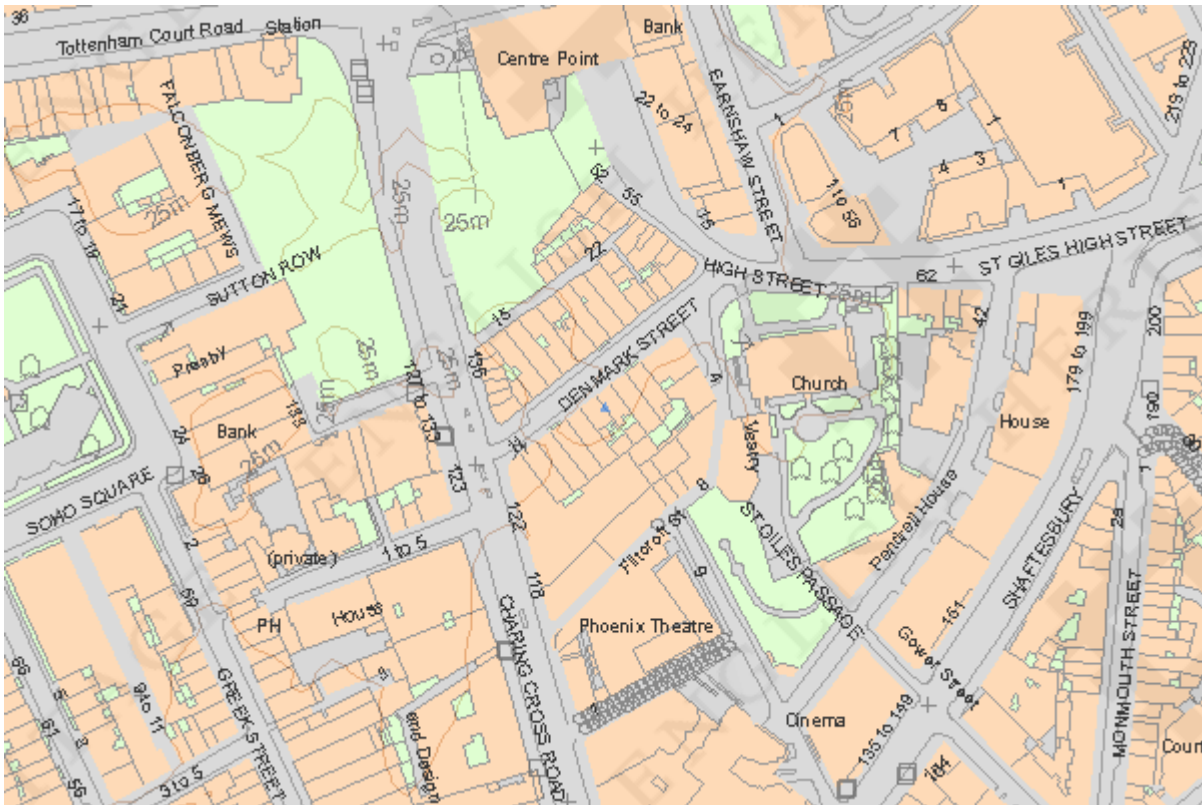
No.7: C20 shopfront at ground floor level, but stucco keystones remain. To left, original wooden doorcase with pilasters & grooved, shaped brackets carrying cornice with enriched hood-mould & pediment. Overlight and C20 door. To first & 2nd storey gauged red brick flat arches to flush frame sash windows 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

Selected Sources

Map

National Grid Reference: TQ 29898 81245



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The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - 1271976_1.pdf

Annex 2

List Entry

List Entry Summary

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

Name: No 7 Denmark Street

List Entry Number: 1433295

Location

Denmark Street, London, WC2H 8LZ

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
Greater London Authority	Camden	London Borough	Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II*

Date first listed:

Date of most recent amendment:

Legacy System Information

The contents of this record have been generated from a legacy data system.

Legacy System: Not applicable to this List entry.

Legacy Number: Not applicable to this List entry.

Asset Groupings

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

List Entry Description

Summary of Building

Terraced house of c1690, converted to retail/restaurant use on the ground floor and office use above. Some C18, C19 and C20 alterations. To the rear is a C19 outbuilding, originally a workshop.

Reasons for Designation

No 7 Denmark Street, a terraced house of c1690, with a former workshop to the rear, is listed at Grade II* for the following principal reasons:

- * Architectural interest: the building is a rare, well-preserved, example of its type, reflecting the architectural fashions of the late C17, and preceding the patterns of urban terraced housing which followed in subsequent centuries;
- * Level of survival: the building retains its historic floor-plan and much of its original exterior and interior character, with a hierarchy of original panelling, plasterwork and joinery;
- * Historic interest: forming part of an early domestic terrace, with a later workshop to the rear, the building demonstrates evolving patterns of occupation in this central London location.

History

No 7 Denmark Street is one of eight surviving late-C17 terraced houses built as part of the development of Denmark Street between 1686 and 1691.

Situated in the Parish of St Giles, the name of Denmark Street commemorates the marriage in 1683 of Princess, later Queen, Anne, younger daughter of James, Duke of York, to Prince George of Denmark. The street is aligned from east to west from the corner of the churchyard of St Giles-in-the-Fields to Charing Cross Road, and runs across the site of the former St Giles Hospital.

The street was developed by Samuel Fortrey and Jaques Wiseman. In 1686 Fortrey and Wiseman presented a petition to the Westminster Commissioners of Sewers, asking for permission to rebuild the sewer in Hog Lane (the line of the present Charing Cross Road) and lead a sewer from their new houses to it. The petition stated that they were to build about twenty houses in all, indicating the development of the whole street. Fortrey died in 1689, but a further petition to the commissioners by his brother and administrator, William

Fortrey, in January 1691 shows that all the houses in Denmark Street were by then completed. Fortrey and Wiseman were not craftsmen themselves, so it is possible the individual freeholds were sold to several different builders who were responsible for the actual construction of the houses.

Built for the middle classes, it is not clear how long the houses maintained this status. The St Giles Rookery - a notorious slum - blighted parts of the parish during the C18 and C19, and certainly by the C19 the houses began to shift towards commercial uses, with metal-working businesses becoming a particular feature of the street in the later part of the century. Ground floors became shops, while upper floors were used as workshops or living accommodation. A number of C19 outbuildings which survive to the rear of the frontage buildings are associated with this changing character.

Commercial uses continued into the C20, but the second half of the century marked a particularly notable chapter in the street's history, becoming the centre of London's, and by extension, Britain's, music industry, gaining it the moniker 'Tin Pan Alley'. Music publishers and sellers of sheet music appeared on the street prior to the Second World War, and it was on Denmark Street that 'Melody Maker', one of the earliest weekly music newspapers, was founded in 1926. But it was during the post-Second World War period that the street had its heyday at the heart of a thriving industry; post-war photographs and films indicate virtually every building and shop in the street had a function connected to music. Denmark Street was known for its recording studios and music shops (the Rolling Stones recorded their first album at Regent Sound Studios at No 4) but perhaps the most significant business was that of music publishing, a field dominated in particular by very successful Jewish entrepreneurs. Numerous music publishing offices acted as the headquarters for aspiring songwriters to publish and place their songs. Among Britain's internationally significant writers with a particularly strong connection to Denmark Street are David Bowie, Elton John, Ray Davies, and the Sex Pistols, artists who have all had a considerable influence on the course of Britain's post-war popular culture as well as its music.

Post Office directories of the 1950s and 1960s show a variety of tenants at No 7, including Box and Cox music publishers, whose most famous hit was 'I've got a Lovely Bunch of Coconuts', the Tin Pan Alley Club, and RaCity Sales Ltd - the offices of Radio City pirate radio station, based off the Kent coast. Also listed at No 7 in 1951 is the Humphrey Lyttelton band; Lyttelton formed his first band in 1948 and went on to become a major figure in British jazz.

ADDITIONAL NOTES ON THE MUSIC INDUSTRY AND DENMARK STREET

David Bowie: a well-documented frequent visitor to Denmark Street in the early part of his career, to an extent where he is rumoured to have camped in a second hand ambulance van in the street. The van belonged to a band called The Lower Third with whom Bowie (then under his real name David Jones) joined forces with in 1965. Within weeks of this meeting David Jones also changed his name, to David Bowie.

Elton John: worked at a music publishers at No 20. He wrote "Your Song" his first hit single, in Denmark Street itself.

The Kinks: were signed to a Denmark Street music publisher known as Eddie Kassner, with whom Ray Davies spectacularly fell out over the matter of royalties. This story is partly documented in the classic Kinks song "Denmark Street" from their album about the British music industry "Lola vs Powerman and The Moneygoround Part One". The song "Denmark Street" forms part of the current West End hit musical "Sunny Afternoon". The Kinks articulate and genre-defining hit singles hugely influenced Britpop and sold in very large quantities.

The Sex Pistols: the group both lived in and rehearsed to the rear of No. 6 during their early, formative years when they single-handedly defined what became known as Punk Rock, a movement that caught the nation's undivided attention, and was to prove highly influential from 1976 onwards.

Details

MATERIALS: No 7 is of red brick construction with stucco to the ground floor. Windows and doors are timber.

PLAN: it is a three-bay, three-storey terraced house with attic and basement. The pitched roofs, with dormer windows to the front, are masked by a later brick parapet. The original late-C17 floor plan survives intact above the ground floor. This comprises a front and back room on each floor, heated by side-wall stacks (the fireplaces in the back rooms being set across the back corner). A dog-leg stair is set against the opposing side wall. There is a closet wing to the rear of the building and several single-storey accretions of probable C20 date.

EXTERIOR: the upper two storeys have ranges of three six-over-six pane sash windows with exposed sash boxes (two of the windows have lost most of their glazing bars). The windows have splayed flat brick arches with painted central keystones; there is a string course above the first-floor windows. Unlike elsewhere on the street where the ground floor arrangement of a door and two windows has been replaced with a shopfront, at No 7, and its neighbour No 6, the original arrangement survives, albeit with the brickwork rendered and the window openings extended downwards, in the case of No 7, to form half-glazed pairs of French windows. The original door-case survives, with carved console brackets supporting a projecting pediment; above the six-panel door there is a large rectangular fanlight.

INTERIOR: the ground floor rooms have been opened up to one another, and original features have been lost. Elsewhere in the building however, including the ground floor hall, there is a substantially complete late C17 interior, with some C18, and C19, alterations. Box cornices survive widely and wall panelling is reflective of the house's relative hierarchy; from bolection moulded panelling in some of the principal rooms, to simple timber boarding in the basement and attic. The first floor room to the front has a particularly complete panelled interior with heavy bolection mouldings. Some panelling also survives in the closet wing. The basement stair has a simple square newel and stick balusters, but from the ground floor up the stair has a moulded closed string with barley-twist balusters, and with the exception of some missing balusters, survives throughout the building. Principal rooms have panelled window-shutters, and fireplaces of various dates survive above ground floor; several appearing to have remnants of their original timber surrounds.

OUTBUILDING: the outbuilding to the rear of No 7 faces onto a small courtyard, where there are several adhoc extensions. The outbuilding is of brick construction, single storey, with part-pitched, part-flat roof. The front wall is partially built-against. Internally the walls are bare brick, with a chimney stack against the back wall. A large pitched skylight is indicative of its workshop use.

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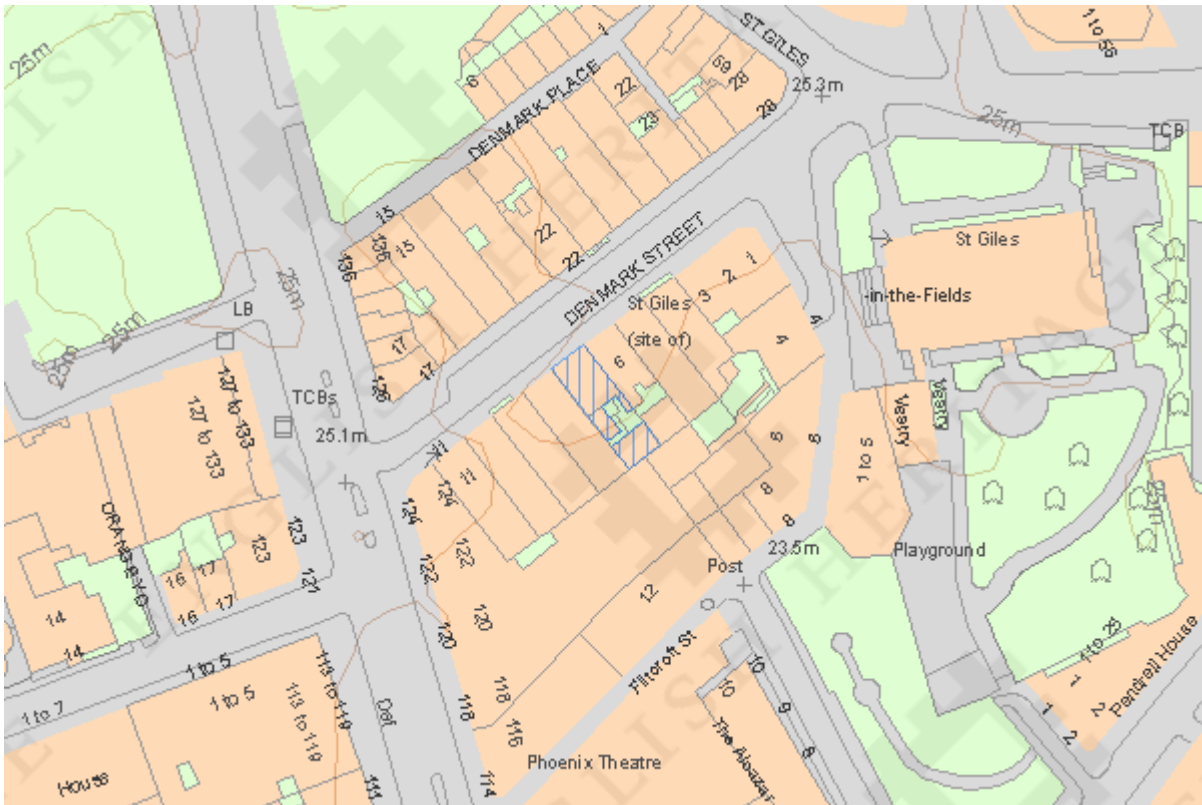
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Map

National Grid Reference: TQ2989681242



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