



LEES ASSOCIATES

ARCHITECTURE AND DESIGN

23 Macklin Street

London WC2B

Heritage Statement

(998 / P031)

July 2017

RIBA 
Chartered Practice



23 Macklin Street - External view of front elevation

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Introduction

Lees Associates have been commissioned by our client to submit an application to vary condition 3 of planning permission 2013/8263/P and a new listed building consent for the amendments to the current consent 2014/0171/L.

This Heritage Statement is to act as an addendum to the original Heritage Statement by Donald Insall Associates submitted with the consented planning application 2013/8263/P and listed building consent 2014/0171/L, which were both granted 18.06.2014 and are now under construction.

Any amendments to the original document have been included in section 2 - Amendments, **using its original section number and heading**. The original document has been included as Appendix 1 and any amended information redacted where appropriate for clarity.

The amendments and the original document (Appendix 1) should be read together as the overall Heritage Statement for the submitted applications.

This statement should be read in conjunction with the application to vary condition 3 of planning permission 2013/8263/P and listed building consent application prepared by Lees Associates.

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HISTORIC BUILDING ANALYSIS AND ADVICE

1.4 Summary of Proposals and Justification

The Proposals are described in the drawings and Design and Access Statement which accompanies this application. The proposals aim to reduce the scope of the consented applications whilst utilising their beneficial aspects for greater amenity.

The only effect to the surviving historic fabric in the proposal is the removal of original brickwork to rebate the frame of the garage door. The removal of original brickwork to create three new high level side windows has already been consented in listed building consent 2014/0171/L. The consented removal of a section of original beam on the ground floor is now to remain as existing.

The main benefit of the proposal is that it offers better proportioned rooms with greater access to natural light and ventilation (the new windows in the east facade and 'white box' are key to achieving this), within a structure that makes the original volume of the workshop more readily appreciable.

Other benefits include the front facade being kept as per the consented application, but with the first floor windows and Ground Floor doors changed to better reflect the original proportions of the Historic facade; garage door opening maximised for better access; chimney pieces on the corner chimney breasts will still be reinstated; new metal grille, with integrated heating trough, delineating the location of the canvas slots to be inserted in place of the existing glazing and wood detailing (the two-tone character of which obscures the legibility of this feature) as consented; removal of the internal balconies on the west internal elevation to better appreciate the workshop space as consented; new large windows in the white box to reduce its bulk and appreciate the workshop space; and new glass balustrades on the Fourth Floor terrace to better appreciate the workshop roof structure.

A final benefit is that the proposals will fundamentally make the building more viable as a residence, which will then ensure its future for the long term.

1.5 Conclusion

The domestication of this former industrial building in the 1990s was detrimental to its historic character, but was probably granted consent because it presented the best chance, at that time, of the building being preserved at all (before it was listed as Grade II, there was a proposal to demolish the building). Given that this conversion to residential use has happened, and the chances of returning the building to a use that is more sympathetic with its historical function are near zero, further changes that will secure its ongoing viability in residential use ought to be permissible, providing they respond to the building's remaining historic and architectural significance. The proposals are sympathetic to the building's surviving historic features and celebrate the spatial qualities of the historic building to a greater extent than the existing arrangement and consented proposals. Any 'less than substantial harm' on the listed building by the proposals is offset by corresponding benefits.

As the consented proposals satisfied the requirements of the *National Planning Policy Framework* and the new proposal reduces the scope, and specifically the effect on the historic fabric, it too should therefore be granted variation of condition consent and listed building consent.

HISTORY

2.5 Relevant Recent Planning Applications

Camden Council holds the records of all recent planning applications made within the borough. Records for 23 Macklin Street reveal the following:

- Conditional permission was granted on 02 November 1978 for the use for light industrial purposes including internal works and the erection of an additional two floors within the existing building.
- Listed building consent was granted on 17 October 1988 for works of demolition and rebuilding including the rebuilding of the front elevation and new floors and the erection of a mansard extension.
- Permission was granted on 18 September 1998 for change of use and works of conversion from use within Class B1 to use as a single family dwelling with a self-contained flat, together with external alterations.
- Listed building consent was granted on 25 January 2000 to render the front elevation.
- Permission was granted on 20 May 2002 for the installation of four roof top air conditioning units.
- Permission was granted on 18 June 2014 for the erection of rear first floor balcony, introduction of new windows and alterations to the front facade of dwelling. (Implemented - current proposal for variation of condition 3 of this permission)
- Listed building consent was granted on 18 June 2014 for the erection of rear first floor balcony, introduction of new windows and replacement of door to entrance, also; internal alteration to include new stairs and reinstatement of fireplaces. (Implemented)

COMMENTARY ON THE PROPOSALS

4.1 Description of the Proposals and their Impact on the Listed Building

The Proposals are described in the drawings and Design and Access Statement which accompanies this application. The proposals aim to reduce the scope of the consented applications whilst utilising their beneficial aspects for greater amenity. The impact of the proposals on the fabric of the listed building is as follows:

Basement

Removal of a wall and new partition in the Storage/Cellar.
No impact on historic fabric.

Ground Floor

Removal of some modern partitions and general reconfiguration of space.

No impact on historic fabric. The consented removal of a section of original beam on the ground floor is no longer to be removed. The consented replacement of one of the windows looking out onto the courtyard with a door is no longer to be replaced. (The consented scheme also proposed to remove more partitions than the proposal)

Removal of modern main circulation stair and stair core, to be replaced with new timber stair with an open core.

No Impact on historic fabric.

First Floor

Removal of some modern partitions and general reconfiguration of space, including the removal of all non-structural partitions under the 'white box'.

No impact on historic fabric. The removal of partitions to leave only the necessary structural wall of the 'white box' is beneficial to the listed building. Although the 'white box' remains overhead, the original sense of the workshop as a vast open volume can be more readily appreciable in the proposed scheme. (The consented scheme proposed to remove more partitions than the overall current proposal)

Removal of modern main circulation stair and stair core, to be replaced with new timber stair with an open core.

No Impact on historic fabric.

Opening up of chimney breast to eastern party wall.

A benefit to the character of the listed building. (Consented)

Removing the existing glass flooring and timber grilles around the perimeter of the building, which indicate the location of the historic canvas slots, and replacing with a new metal grille with integrated heating trough in the same location.

A benefit to the character of the listed building, because a single material will better illustrate the historic functioning of the workshop canvas slots than the existing twotone detail. (Consented)

Second Floor

Removal of some modern partitions and general reconfiguration of space, including the introduction of large windows on each side of the 'white box'.

No impact on historic fabric. A benefit to the listed building as the introduction of large windows into each side of the 'white box' allow for a better appreciation of the workshop volume from within the room. The windows also reduce the bulk of the 'white box'. (The consented scheme proposed to remove more partitions than the overall current proposal)

Removal of modern main circulation stair and stair core, to be replaced with new timber stair with an open core.
No impact on historic fabric.

Removal of the modern library balcony.
A benefit to the listed building. (Consented)

A new chimney piece will be introduced to the corner chimney breast.
A benefit to the listed building. (Consented)

Third Floor

Removal of some modern partitions and general reconfiguration of space, including the introduction of large windows on each side of the 'white box'.
No impact on historic fabric. A benefit to the listed building for the same reasons as cited for the Second Floor. The windows on this floor also allow for a better appreciation of the historic roof trusses. (The consented scheme also proposed to remove more partitions than the overall current proposal)

Removal of modern main circulation stair and stair core, to be replaced with new timber stair with an open core.
No impact on historic fabric. (Removal of stair consented)

Removal of the modern library balcony.
A benefit to the listed building. (Consented)

A new chimney piece will be introduced to the corner chimney breast.
A benefit to the listed building. (Consented)

The historic roof trusses will not be affected by the proposal to reconfigure the spaces at this level, indeed they will be better revealed by the new plan form.
A benefit to the listed building.

Fourth Floor

Removal of modern partitions and reconfiguration of space into a new plan.
No impact on historic fabric.

Widening the existing terrace and replacement of existing solid balustrades with glass balustrades. Each side is to widen, but to be set back 400 mm from the edge of the 'white box' below.
This has no affect on the historic fabric and has little discernible affect on the bulk of the white box, while the glass balustrades allow for a much greater visual appreciation of the historic roof trusses. A benefit to the listed building.

Roof

Roof to be repaired and made good.
No impact on historic fabric. (Consented)
Elevation to Macklin Street (Front)

The proposal is to keep the design largely as consented. Additionally to this, the proposal is to lower the cill of the windows on the First Floor from the consented; amend the window frame arrangement to the First Floor windows and Ground Floor doors; and to rebate the frame of the garage door into the surround, set in from the face of the render to align with the windows above.

Although rebating the garage door frame involves the removal of some historic brickwork, it does not affect the existing visual size of the opening; this maximises access to the garage which is currently limited. Lowering the cill of the First Floor windows and amending the window frame arrangements of the First Floor Windows and Ground Floor doors benefit the listed building by amending the consented facade to better represent its historic proportions as was intended. The enlargement of the First Floor windows is thought to not affect the historic fabric as historic records indicate that the 1990's window installation had reduced the size of these openings.

Eastern Elevation

3 new windows in the upper portion of the wall, between the brick piers.
This affects the historic fabric because it involves the removal of original brickwork. (Consented)

Western Elevation

The existing balcony will be rebuilt to a new design as consented.
No impact on historic fabric. (The proposal is to keep the same design as the consented but slightly increase its size for better amenity).

4.2 Justification of the Proposals

The effect on the historic fabric is limited to: 1) the removal of original brickwork to rebate the frame of the proposed garage doors; 2) The removal of original brickwork to create three new windows has already been consented in listed building consent 2014/0171/L; and 3) the consented removal of a section of original beam on the ground floor is now to remain as existing. The effect on historic fabric is now less than consented and so still amounts to 'less than substantial harm' to the significance of the listed building, to use the terminology of the *National Planning Policy Framework*, and therefore must be outweighed by corresponding benefits.

The loss of historic brickwork to rebate the garage door frame does affect the historic fabric, but does not undermine the overall significance of the building. The removal will be set in from the face of the render, so therefore will not change the existing visual historic opening size. The 'less than substantial harm' caused by this aspect of the proposal is justified by the overall benefits of the scheme.

The main benefit of the proposal is that it offers better proportioned rooms with greater access to natural light and ventilation (the new windows in the east facade and 'white box' are key to achieving this), within a structure that makes the original volume of the workshop more readily appreciable. More of the original structure and volume of the building is revealed by the proposed amendments, which celebrates the qualities of the historic building. The modern balconies on the western wall, which clutter the original space, will be removed.

Other benefits include the front facade being kept as per the consented application, but with the first floor windows and Ground Floor doors changed to better reflect the original proportions of the Historic facade; garage door opening maximised for better access; chimney pieces on the corner chimney breasts will still be reinstated; new metal grille, with integrated heating trough, delineating the location of the canvas slots to be inserted in place of the existing glazing and wood detailing (the two-tone character of which obscures the legibility of this feature) as consented; removal of the internal balconies on the west internal elevation to better appreciate the workshop space as consented; new large windows in the white box to reduce its bulk and appreciate the workshop space; and new glass balustrades on the Fourth Floor terrace to better appreciate the workshop roof structure.

A final benefit is that the proposals will fundamentally make the building more viable as a residence, which will then ensure its future for the long term.

4.3 Conclusion

The domestication of this former industrial building in the 1990s was detrimental to its historic character, but was probably granted consent because it presented the best chance, at that time, of the building being preserved at all (before it was listed at Grade II, there was a proposal to demolish the building). Given that this conversion to residential use has happened, and the chances of returning the building to a use that is more sympathetic with its historical function are near zero, further changes that will secure its ongoing viability in residential use ought to be permissible, providing they respond to the building's remaining historic and architectural significance. The significance of the building is mainly historical, but also architectural in terms of the large open volume of the workshop; the remains of the pulley system to raise and lower canvases; and, to a very limited extent, the 'memory' of the slots in the workshop floor where the canvas was placed.

The proposals are sympathetic to the building's surviving historic features and celebrate the spatial qualities of the historic building to a greater extent than the existing arrangement and consented proposals. Any 'less than substantial harm' caused to the listed building by the proposals is offset by corresponding benefits.

As the consented proposals satisfied the requirements of the *National Planning Policy Framework* and the new proposal reduces the scope, and specifically the effect on the historic fabric, it too should therefore be granted variation of condition consent and listed building consent.



Site Location - View looking North over 23 Macklin Street.

PLANNING POLICY (APPENDIX 1 OF ORIGINAL)

The London Plan

The Consolidated London Plan (2016) contains policies that affect development related to the historic environment.

Specifically, the Plan includes the following relevant policies;

Policy 7.8: Heritage Assets and Archaeology

Strategic

A London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.

B Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.

Planning decisions

C Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.

D Development affecting heritage assets and their settings should conserve their significance, by being sympathetic to their form, scale, materials and architectural detail.

Policy 7.9: Heritage-Led Regeneration

Strategic

A Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration. This includes buildings, landscape features, views, Blue Ribbon Network and public realm.

Planning decisions

B The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.

CPG1 Design

3 Heritage

Key Messages

Camden has a rich architectural heritage and we have a responsibility to preserve, and where possible, enhance these areas and buildings.

- We will only permit development within conservation areas that preserves and enhances the character and appearance of the area
- Our conservation area statements, appraisals and management plans contain more information on all the conservation areas
- Most works to alter a listed building are likely to require listed building consent
- The significance of 'Non-Designated Heritage Assets' (NDHAs) will be taken into account in decision-making
- Historic buildings can and should address sustainability and accessibility

3.0

Appendix

Appendix 1

Donald Insall Associates - 23 Macklin Street Historic
Building Report for Sacha Thacker November 2013

23 Macklin Street

Historic Building Report
for Sacha Thacker

November 2013



Donald Insall Associates

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23 Macklin Street, London Borough of Camden

Historic Building Report

For Sacha Thacker

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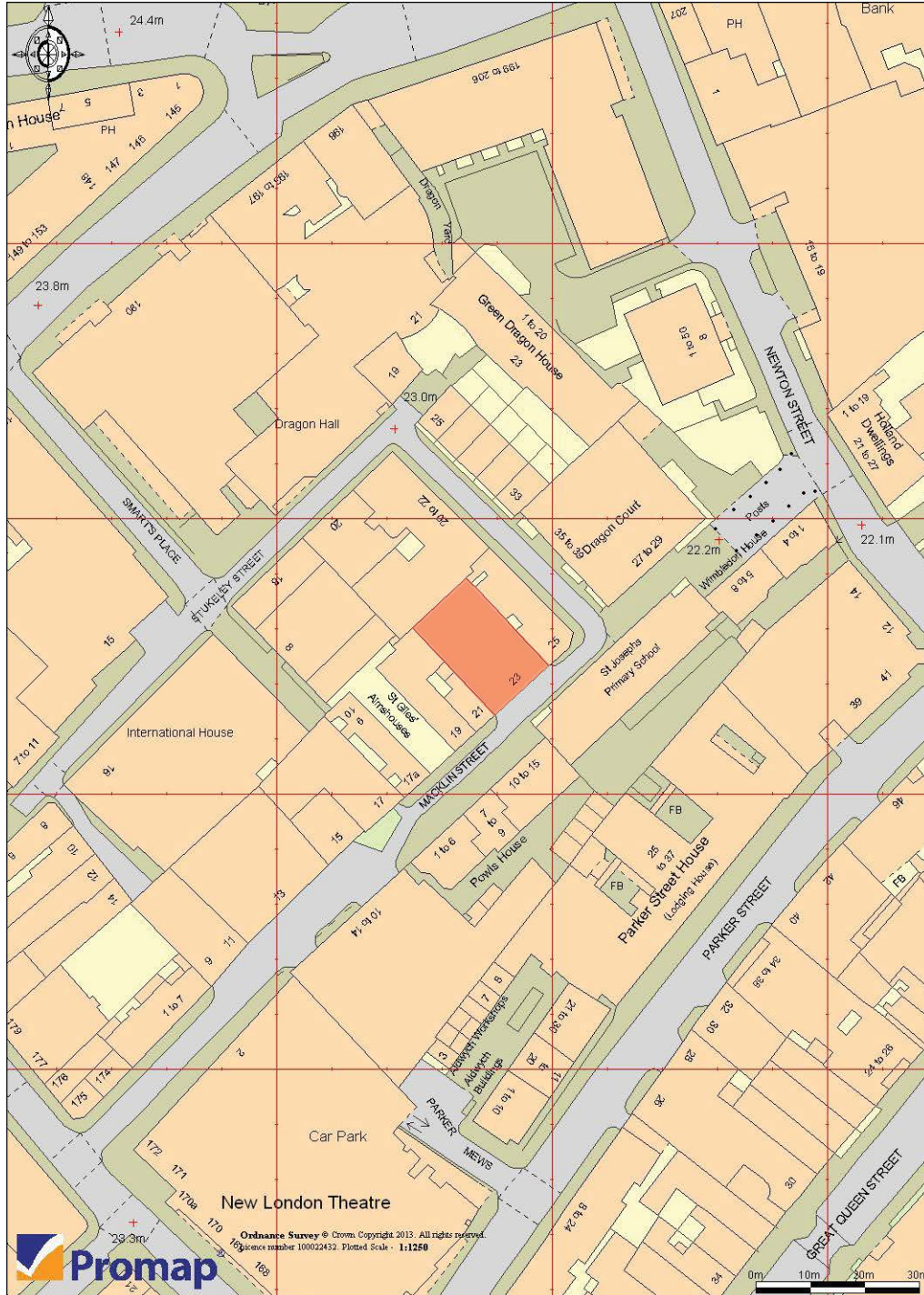
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Appendix II – Listing Description



Ordnance Survey map with the site marked in red.
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HISTORIC BUILDING ANALYSIS & ADVICE

1.1 Introduction

Donald Insall Associates was commissioned in July 2013 by Sacha Thacker to assist in the preparation of proposals for 23 Macklin Street.

Donald Insall Associates' investigation has comprised historical research, using both archival and secondary material, and site inspections. An illustrated history of the building and site, with sources of reference and bibliography, is in Section 2; the site inspection findings are in Section 3. The investigation has established the historical and architectural significance of the building, which is set out below. This understanding has informed the development of proposals for change to the building, ~~by Carmody Grooke architects~~. Section 4 provides a justification according to the relevant planning policy and guidance.

The investigation and this report were undertaken by Hannah Parham, Cordula Zeidler and Joanna Tavernor of Donald Insall Associates.

1.2 The Building and its Current Legislative Status

23 Macklin Street is listed at Grade II and is in the Seven Dials Conservation Area in the London Borough of Camden. Alterations to listed buildings and proposals which affect the setting of a listed building require Listed Building Consent. In order for Camden Council to grant such consent, the proposals must be justified according to the policies set out in the *National Planning Policy Framework*. Copies of the relevant planning policy documents are included in Appendix I and of the statutory list description in Appendix II.

The key message of the *National Planning Policy Framework* is the concept of 'sustainable development'. The *National Planning Policy Framework* requires that heritage assets (a term that, with regard to UK planning legislation, includes listed buildings, conservation areas, and unlisted buildings of local importance) should be conserved in a manner 'appropriate to their significance.' It also notes the desirability of 'sustaining and enhancing the significance' of heritage assets and of putting assets to viable uses 'consistent with their conservation.' The *National Planning Policy Framework* recognises the 'positive contribution of that the conservation of heritage assets can make towards economic vitality'. However, it also recognises that, in some cases, proposals can lead to a heritage asset losing significance. The *National Planning Policy Framework* thus requires that the 'public benefits' of a proposal – which include securing its optimum viable use – should outweigh any harm caused to the significance of a designated heritage asset.

1.3 Assessment of Significance

23 Macklin Street is a mid-19th century purpose-built theatre scene-painting workshop, converted to a residence in the late 20th century. The building's significance is primarily historical. It is an early (and perhaps the earliest) survival of a theatre scene-painting workshop nationally, set up in 1851-2 by three freelance scene painters who operated

independently of any theatre. The most prominent of the three, Thomas Grieve, and his son, Thomas Walford Grieve, were part of a dynasty of successful scenery painters and created some of the most spectacular set designs of the Victorian era from this studio on Macklin Street. Many of these are now in the archives of the University of London and the V&A.

This significance of the fabric of the building is negligible, because so many changes have occurred to it since it ceased to perform its original function in the second half of the 20th century. Fabric of significance which remains comprises: the original brick shell; the open truss roof; timber beams supporting the first floor; and remnants of a pulley system in the roof, originally used to lift canvasses.

Originally the building was entirely open plan at first floor level to allow enough space for the hanging of large canvasses. The interior of the building is now largely taken up by a 1990s residential 'box', but retains a slim, u-shaped area of the original double height workshop space – this is defined by tall brick walls which have been sandblasted in modern times and lost their original finish, and in areas been fitted with modern fenestration. The ground floor has been reconfigured entirely. The original use remains just about legible internally, in particular the vast volume of the painting workshop. However the slots in which the scenes were raised and lowered have been in-filled in such a way that their original purpose is unclear.

The exterior was remodelled in the 1990s and lacks the rough, industrial character of the original. In particular, the central loading bay no longer reads as distinct from the flanking bays of windows.

The significance of the building is therefore principally historic, and, to a lesser extent, architectural. The latter is limited to where the building's original function is legible, namely: in the overall building envelope (but not the modern make-up of the façade); and the sense of a tall, open volume inside; the remains of pulley system to raise and lower canvases; and, to a very limited extent, the 'memory' of the slots in the workshop floor where the canvases were placed. The modern insertions to the fabric have no interest and in many senses detract from the significance of the building.

~~1.4 Summary of Proposals and Justification~~

~~The proposals are described in the Carmody Groake drawings and Design and Access Statement which accompanies this application. The proposals seek to remodel the façade and the interior of the building to create a new configuration of space for a single dwelling.~~

~~The harm caused to the surviving historic fabric is limited to the removal of original brickwork to create six new windows and the removal of a section of an original beam in the ground floor. The harm caused amounts to 'less than substantial harm' to the significance of the listed building, to use the terminology of the *National Planning Policy Framework*, and is outweighed by corresponding benefits.~~

~~The main benefit of the proposal is that it offers a more effective and beautiful solution than that conceived in the 1990s to the architectural problem of a 'box within a box'. The~~

proposed scheme offers rooms with better proportions, and with greater access to natural light and ventilation (the new windows are key to achieving this), within a structure that makes the original volume of the workshop more readily appreciable.

Other benefits are that the façade will be remodelled, so that it presents a more convincing industrial frontage to Macklin Street: chimneypieces on the corner chimney breasts will be reinstated; and new cast-iron grille delineating the location of the canvas slots inserted in place of the existing glass and wood detailing (the two-tone character of which obscures the legibility of this feature).

A final benefit is that the proposals will make the building more viable as a residence, which will then ensure its ongoing conservation and repair.

1.5 Conclusion

The domestication of this former industrial building in the 1990s was highly detrimental to its historic character, but was probably granted consent because it presented the best chance, at that time, of the building being preserved at all (before it was listed at Grade II, there was a proposal to demolish the building). Given that this conversion to residential use has happened, and the chances of returning the building to a use that is more sympathetic with its historical function are near zero, further changes that will secure its ongoing viability in residential use ought to be permissible, providing they respond to the building's remaining historic and architectural significance. The proposals by Carmody Grooke architects are sympathetic to the building's surviving historic features and celebrate the spatial qualities of the historic building to a far greater extent than the existing arrangement. Any 'less than substantial' harm caused to the listed building by the proposals is offset by corresponding benefits. The proposals therefore satisfy the requirements of the *National Planning Policy Framework* and should therefore be granted planning permission and listed building consent.

HISTORY

2.1 The Area: Covent Garden

One of the oldest roads in Covent Garden is Drury Lane, thought to date back to the Saxon settlement of Lundenwic. On older maps it is known as Via de Aldwych and was a major route from what is now Aldwych to Holborn. The name Drury is taken from Sir William Drury who built a house at the southern end of the road during the reign of Elizabeth I. Substantial development of Drury Lane did not occur until the middle of the 16th century and continued into the early 17th century.

Stukeley Street (originally name Coal Yard and later, Goldsmith Street) was laid out in about 1640. Macklin Street (formerly Lewknors Lane, and then Charles Street) and Parker Street were formed in the early 17th century on the site of Rose Field. Rose Field was pastureland belonging to the Rose Inn, its western boundary on Drury Lane. Lewknors Lane is visible on Rocque's map of 1746 (plate 1). Lewknors Lane was notorious for its many houses of ill repute. Girls seeking fame and fortune on the stages of Covent Garden were often left destitute after discovering that they weren't the only ones with such aspirations. Unscrupulous madams would offer these naïve girls lodgings on Lewknors Lane, while they waited for the big break that never materialised, in the meantime running up debts that had to be paid. Many of the girls eventually became prostitutes to settle their debts and pay for future lodgings. At the end of the 18th century, in an attempt to drive undesirables away - the prostitutes and those who used their services - the street was renamed Charles Street; this in reality had little effect. Horwood's map of 1799 shows the street as Charles Street (plate 2).

During the 19th century the condition of the houses located on Macklin Street had become extremely poor, as was the case in many areas of central London. In 1878 the name of the street was changed to Macklin Street. In 1886 the area around Macklin Street and Parker Street was recommended for clearance, the buildings now beyond repair and severely overcrowded. Macklin Street was named after Charles Macklin, a Shakespearian actor born in Ireland in 1699, who moved to London in his early twenties. Macklin was an intense character and skilled speaker who courted controversy throughout his career. He lived to the grand age of 98 and, like many famous Covent Gardeners, was interred in St Paul's Church on the Piazza.

In the latter part of the 19th century there was a dramatic change in the role of local government in England. In 1889 the London County Council (LCC) was created and under the 1890 Housing of the Working Classes Act was instructed to rearrange and reconstruct streets and houses in unsanitary areas, as well as erecting lodging houses and dwellings. The LCC created a design team who was responsible for the Boundary estate in Shoreditch, the Millbank estate in Westminster and many others. The team were inspired by the Arts and Craft movement led by William Morris and in particular by the architecture of Philip Webb. The designs for the sites on Macklin Street came from outside the in-house team, while Gibon and Russell designed a lodging house on Parker Street, completed in 1893 for 345 people. The scheme also widened Parker Street and Macklin Street.

A comparison of the Ordnance Survey map of 1873 and 1914 shows the change and increase in plot size of many of the buildings on the newly named Macklin Street; it is also clear the street had been widened on the 1914 OS map (plate 3 and 4 respectively).

The London County Council Bomb Damage map for the area shows that Macklin Street escaped any material harm during the Second World War. However, a building on Stukeley Street, which adjoins 23 Macklin Street to the rear, was damaged, marked orange indicating 'general blast damage, minor in nature'. It is therefore unlikely that this caused any serious damage to 23 Macklin Street (plate 5).

2.2 The Building: 23 Macklin Street

23 Macklin Street, a theatre scene painting workshop, was purpose-built in 1851-52 by a consortium of three scene painters: Thomas Grieve, William Telbin and John Absolon. The three men had joined forces to take a lease on John Nash's old house in Regent's Street in order to display a panorama called 'The Route of the Overland Mail to India' which opened in London in March 1850. It is thought that the success of this work led to them to build their own workshop, where subsequent panoramas could be painted.¹ Grieve and Telbin were also involved in producing scenery for elaborate Shakespearian productions staged by Charles Kean at the Princess's Theatre. Robert Thorne notes in his article on the building that the men were far from being the first scene painters to strike out on their own but 'may have been the first to design their own building from scratch'.² The location of the building was ideal, considering the street's historic connection to the arts, and with its close proximity to Covent Garden and its theatres.

The layout of the building is thought to have been as follows: on the low-ceilinged ground floor was the carpenter's shop, a store and offices. Above was the principal floor, a single large room, open to the roof trusses. It was here that large scenes could be modelled and painted. The canvases were hung on three of the four walls, raised and lowered by a series of drums and pulleys, passing through narrow slots in the floor into narrow chambers on the ground floor or below. This system removed the need for a bridge or cradle for the painter to work from.

Sybil Rosenfeld, in *Georgian Scene Painters and Scene Painting* notes that 'it was a British system to use these frames which could be let down through a slot in the floor thereby rendering it much easier to paint the upper portions of the back cloth'.³ This system of frames, slots and pulleys was also found in many of the scene painting rooms attached to the theatres themselves, such as at the Haymarket Theatre.

In the *Victorian Theatre* by Russell Jackson an article by William Telbin dating from 1889 (one of the three consortium who built Macklin Street in the 1850s) is featured. Telbin notes that few of the recently built theatres provided rooms to paint in, while the best are located in the older theatres, Covent Garden, Drury Lane and Her Majesty's. He speaks of the 'vast proportions' of the room at Covent Garden: '(90 feet long by 30 feet wide and about 55 feet high) & possess four separate stretching frames – the largest, 42 feet by 70 feet. This enormous stretcher is worked up & down by means of a very powerful windlass and multiplying gear, and hung by iron chains. The physical strain is covering so large a surface, and in walking backwards and forwards from one end of the room to the other to judge of the effect is exceedingly severe.'⁴

This description further helps to create an image of what the painting room at Macklin Street might have been like. Certainly it seems the room would have been entirely open

¹ Thorne, R., Thomas Grieve's Scene-Painting Workshop, *Theatrephile* Vol.1 No. 2 March 1984

² *Ibid*

³ Rosenfeld, S., *Georgian scene painters and scene painting* (1981)

⁴ Jackson, R., *Victorian Theatre*, A&C Black, London (1989)

so that the painter could move around freely and view the scene from all areas of the room, particularly from a distance.

There was a fire at 23 Macklin Street in 1868. W. Macqueen-Pope's *Gaiety Theatre of Enchantment* notes: 'Then disaster fell. Grieve's paint room in Macklin St was totally destroyed by fire, and all the gaiety scenes went up in flame and smoke'.⁵ It is more likely this fire caused damage to the scenery and the paint frames and machinery, than to the brick shell of the building, which is presumed to have survived.

Original drawings for the building have not been found, although Camden Council holds some early-20th-century drainage plans for the building. A drainage plan from 1903 shows the proposed locations of the new drains and W.C.s; the diagram also shows the plan form of what is presumably the basement of the building (plate 6). In 1956 a new ventilation system was added to new toilets on the ground floor (plate 7). A further drawing shows that alterations were made to the ground floor area at this time. The alterations appear to be restricted to the entrance hall and the new bathrooms. Changes were also made to the front entrance doors. Unfortunately the quality of the plan on microfiche is very poor and it is not possible to establish any further information from the drawings.

An article in *The Bystander*, published March 30th 1938, reveals that there was still a scene painting workshop operating at 23 Macklin Street in mid-20th century. The article does not provide any images of the façade of the building or its interior; instead it shows Alick Johnstone and his employees at work. Johnstone (London's foremost scene painter at the time) took over the workshop, from his father; after he returned from the First World War. The article notes that there has been a scene painting workshop at 23 Macklin Street for many years with sketches of Thomas Grieve to be found 'in one of the dustier corners'.

Photographs and drawings of the building from the second half of the 20th century show how the main façade to Macklin Street has been altered in recent decades (plates 8, 9 and 10). The loading bay doors, which allowed large scenes and materials to be placed into and removed from the main first floor painting room without being dismantled or damaged, have now been replaced by windows. This remodelling of the front elevation took place following the listed building consent granted in 1988 (see Section 2.5 below).

There are also photos showing the original interior of the building. One image shows the gap between the brick side wall and the ground floor showing that the paint frame did pass to the basement level (plate 11). It also shows that at ground floor the gap did not go right into the brick arch. The second image shows the scenery well (from the ground floor) and that there were inner walls and floors at one end (plate 12).

A report by Camden Council's planning department in 1978 notes the advanced state of decay the building was in at this time. The report followed an application for the construction of a recording studio on the ground floor with set design rooms on the first and proposed second floor. Survey drawings and proposed drawings from this date show the existing floor plans and the proposed alterations (plate 13a-i). The section survey drawings clearly show the low ceilinged ground floor and the double height first floor above (plate 13h and i).

⁵ Macqueen-Pope, W., *Gaiety Theatre of Enchantment*, W. H. Allen (1949)

In the 1984, when Robert Thorne's article was published, the building had lost much of its original Victorian equipment: sadly these features of interest had been removed in 1982 when internal changes were made, presumably as a result of the application mentioned above.

2.3 The Occupier: Thomas Grieve⁶

Thomas Grieve came from a family of theatrical scene-painters, who came to prominence with John Henderson Grieve (1770/71–1845), the father of Thomas. John Henderson Grieve is first recorded as painting the hallways at the Theatre Royal, Drury Lane, London, in October 1794 and scenery for *The Magician of the Rocks* at Sadler's Wells in May 1796. He was the resident scene-painter at Astley's Amphitheatre from 1799 to 1807.

It was at Covent Garden, however, that by 1820 Grieve had established his dominance of the scene-room, supported by his two sons, Thomas Grieve (1799–1882), born at Lambeth on 11 June 1799, and William Grieve (1800–1844), also born at Lambeth, who joined him as assistants in 1817 and 1818 respectively. Together they raised the theatre to a scenic eminence which was challenged only after Drury Lane acquired Clarkson Stanfield and David Roberts in early 1823, and which the Grieves sustained into the 1840s, well beyond the retirement from the stage of these rivals. Apart from their two sons, Grieves senior and his wife, Jane, also had three daughters.

The Grieves' output ranged from romantic and exotic landscape, real and imagined, to fantasy and historic architecture. From 1827 to 1833 they had the young A. W. N. Pugin as an assistant, whose influence as a source of Gothic authenticity is particularly notable in the spectacular ballet *Kenilworth*, for which they painted scenery for the King's Theatre in 1832. They otherwise provided scenery for everything from opera to pantomime, among them Mozart's *The Marriage of Figaro* (1819) and Weber's *Der Freischütz* (1824) and *Oberon* (1826). In the Christmas pantomime *Harlequin and Friar Bacon* (1820) they produced the first fully successful theatrical moving panorama, of a steam-packet voyage from Holyhead to Dublin. This was a form they continued with great success and in particular rivalry with Stanfield's at Drury Lane, including at least one, a Rhine panorama as seen from a balloon, which moved vertically rather than across the stage in *Harlequin and Old Gammer Gurton* (Covent Garden, 1833).

Some 700 of their designs survive, the majority in the University of London Library. Not all are identified, and, apart from John Henderson's tendency to work in monochrome, it is often difficult to distinguish the work of the three men stylistically or by relying on the playbill attributions of particular scenes. Taken together, however, their bold and atmospheric handling, and the practical ingenuity of their settings, vindicate the perceptive comment of the melodramatist Edward Fitzball that they were 'the most perfect scene painters in the world as a combination' (Fitzball, 2.124). He also said they were an affectionate and close-knit family and generous to other artists, a view which strongly contrasts with that of David Roberts, who was engaged by the Covent Garden management to paint with them between 1826 and 1830, and found them ruthless in obliterating, as soon as possible, any work they saw as a threat to their supremacy.

⁶ The following paragraphs are an abridged and edited version of the entry on the Grieve family by Pieter van der Merwe in the Oxford Dictionary of National Biography:
<http://www.oxforddnb.com/view/article/76607/11581?docPos=1>

Although they were mainly associated with Covent Garden, the Grieves worked for other theatres in London and elsewhere, out of season. From 1829 they were employed at the King's Theatre in the Haymarket (later Her Majesty's).

After John Henderson Grieve's death, in Peckham on 14 April 1845, Thomas continued to work there, as well as at Covent Garden and Her Majesty's. In 1850, with William Telbin (1813–1873) and John Absolon, he produced the highly successful exhibition hall panorama *The Overland Route to India* at the Gallery of Illustration in Regent Street, the first of several such projects in which he was involved. From 1853 to 1859 he was a leading member of the team of artists whom Charles Kean employed in his 'archaeologically authentic' revivals of Shakespeare and other historical plays at the Princess's Theatre in Oxford Street. These included *Macbeth* and *Byron's Sardanapalus* in 1853, *Henry VIII* in 1855 (with a Grieve panorama of the Thames), *Richard II* and *The Tempest* in 1857, *The Merchant of Venice* and *King Lear* in 1858, and *Henry V* in 1859. Much of this scenery was painted in a workshop which Grieve, Telbin, and Absolon, who both also worked for Kean, built in 1850–51 in Macklin Street (formerly Charles Street).

Grieve and Telbin remained joint owners until the latter's death. Thomas Grieve married Elizabeth Goatley of Newbury and had a son, Thomas Walford Grieve (1841–1899), and a daughter, Fanny Elizabeth. The former, born on 15 October 1841, joined his father in the business about 1862 and thereafter 'the announcement that the scenery for any piece was by Grieve and Son was a sufficient guarantee of the excellence of the work' (DNB), the mainstay of which continued to be spectacular pieces for Covent Garden and Drury Lane, although they also supplied Charles Fechter's 1860s management at the Lyceum and other theatres. Thomas Grieve senior was also an occasional exhibitor of landscapes at the Royal Academy. He died at his home, 1 Palace Road, Lambeth (later 47 Lambeth Palace Road) on 16 April 1882 and was buried at Norwood cemetery.

Thomas Walford Grieve sold his interest in the Macklin Street workshop in 1887 and, in declining health from cancer, retired some years before his death in 1899. Apart from the London University holdings, material relating to the family, including designs, is in the Theatre Museum, London, presented by T. W. Grieve's son John Walford Grieve (1886–1981). Both the British Museum and the Victoria and Albert Museum have design material from other sources, the latter's holdings relating largely to the Charles Kean productions.

2.4 English Heritage file held on 23 Macklin Street

An English Heritage file held on 23 Macklin Street contains a number of documents and images of interest.

A Proof of Evidence written by John Earl describes a number of features of the building. The document is undated; however it is written in the context of the 1984 scheme for conversion and mentions work undertaken in 1982 so is thought to be of c.1984. The building is described as follows:

It has a plain parapetted façade, cemented and ruled in imitation of ashlar masonry. The façade comprises 3 bays emphasised by semi-circular arches at parapet level. The ground floor is altered. Above this level the outer bays have two storeys of wood windows (actually serving a single tall storey), all divided by glazing bars into small squares, while the centre bay is occupied by a tall scene door.

Internally, the ground floor is comparatively low-ceilinged and has some modern partitions, but presumably originally contained a carpenter's shop, materials stores and office. The first floor is a single, very large volume, until recently open to the queen post roof trusses. This is the main work floor, where scenes were modelled and painted. In the front corner is a chimney breast which was needed for a hearth to boil size. In the roof and clearly visible from the floor until the recent alterations, were the drum and shaft mechanisms by which large cloths could be raised and lowered, controlled by winches on the work floor. The lines carrying cloths passed over pulleys, still visible in the roof space.

The cloths could be hung on the three blind-arcaded walls (i.e. the party, flank and rear walls, but not the front wall) and could be lifted or lowered to the positions required by the painter, passing through cuts or slots in the floor and down behind false internal walls on the ground floor and into walls below ground floor level. The false walls have now been partly removed and cuts and wells covered over or filled, but the way in which the system worked can still be clearly read. This arrangement obviated the need for a 'bridge' or cradle for the painter as seen in the Haymarket print.

The 1982 work seriously damaged the integrity and interest of the building. Most importantly, the drum and shaft mechanisms were removed, the roof space floored over in a rough and ready manner and the one remaining winch from the work floor left in the roof. Nevertheless, reinstatement would still be feasible if the scholarly restoration of the building as a working model of a Victorian scene-painting room were at any future time to be seen as a possibility.

The simple mechanical devices at Macklin Street were all in the firmly established tradition of the English wooded stage, using methods and materials which were the commonplaces of contemporary stage carpenters. Good measured records exist of London examples of similar pieces of apparatus. A detailed inspection of the roof timbers would almost certainly reveal bolt or spike holes, mortices, wear marks and other clues to remove any doubt as to the positioning and dimensions of the various parts.

The file also contained five black and white photographs; these are thought to append the Proof of Evidence, however they have not been labelled so. The photographs are also thought to be of c.1984.

- *Roof, looking north:* the image shows an attic space, the flooring (ceiling below) a more recent insertion, the roof with queen roof trusses and beams and some of the pulley systems, visible to the right hand side (plate 14a).
- *Roof, showing pulley block:* the image shows the winching mechanism, a pulley block, to a corner of the roof where the roof meets the wall (plate 14b).
- *West wall:* the image shows the exterior west wall, a drain pipe to the right and a metal ventilation chimney to the left (plate 14c).

- *Scene painting floor, looking north:* the image shows a whitewashed wall with tall recessed arches, scaffolding to the north wall and modern lighting suspended from the ceiling. The room was obviously in use as a workshop at this time (plate 14d).
- *Ground floor:* the image shows wooden columns marking the well of the scenery flats. The walls are whitewashed, with thick beams supporting the floor above. The area appears to be used for storage (plate 14e).

The file also holds a letter from Grimley & Son to Camden Council dated March 1983. The letter regards previous conversations held between the Client and the Council. Of interest is a description of the internal arrangement at first floor level. A Council letter dated January 1983 noted that, following a site visit in 1982, it was clear that extensive internal alterations had taken place, particularly in regard to the slots though which the scenes would be winched.

However, in Grimley and Son's response, the client confirms that by March 1982 95% of the slots had already been filled in, some three years previously and none of the original hinged closing mechanisms to cover the pits existed. Approximately 70% of the curtain walling had been removed again some three years previously and the remaining 30% was removed more recently. In 1983 the client was unwilling to reinstate the slots back to how they were, however the offer was made to recreate a slot along the back wall of the building, the north side which would 'serve as an indication to any interested parties the way in which the building operated.'

~~2.5 Relevant Recent Planning Applications~~

Camden Council holds the records of all recent planning applications made within the borough. Records for 23 Macklin Street reveal the following:

- Conditional permission was granted on 02 November 1978 for the use for light industrial purposes including internal works and the erection of an additional two floors within the existing building.
- Listed building consent was granted on 17 October 1988 for works of demolition and rebuilding including the rebuilding of the front elevation and new floors and the erection of a mansard extension.
- Permission was granted on 18 September 1998 for change of use and works of conversion from use within Class B1 to use as a single family dwelling with a self-contained flat, together with external alterations.
- Listed building consent was granted on 25 January 2000 to render the front elevation.
- Permission was granted on 20 May 2002 for the installation of four roof top air conditioning units.

2.6 Conversion of the 23 Macklin Street in 1999

Following the planning permission and listed building consent granted in 1998 for the change of use of the building a number of alterations were made in order to make 23

Macklin Street inhabitable as a family home. Drawings by Paxton Locher Architects show the proposed changes to the exterior of the building (plate 15a-b).

The proposed alterations to the façade to Macklin Street were as follows:

- The existing timber panelling to the 2nd floor arched windows were re-hinged from the base. The timber framed glazing behind was added to match the pattern below.
- The panels to the upper floor windows were restored to match the central bay.
- A new cast iron gate was added to the garage with a pedestrian pass gate. A staff flat entrance was added, detailed the same as the main entrance. The main house entrance was given iron grillage to match the garage doors with cast glass panelling beyond.
- The existing chimney stacks and pots were restored. The existing brickwork to the coping was revealed and restored.
- All of the brick arches to the windows were restored. The glazing bars of the top, fixed lights to the first floor windows were replaced to match that of the existing. The bottom fixed lights of the same windows were adjusted to inward opening casements to allow for ventilation and cleaning.
- Redundant vent pipes were removed.
- The doors to the windows in place of the original loading bay were reclaimed and/or repaired to match the existing.
- The render to the façade was removed to reveal the original brick façade, which was restored. It was foreseen that areas of the original brickwork may suffer damage as a result of the render removal. In such cases reclaimed brick would be used to repair these areas.
- At roof level a new, opening roof light was added and the existing roof light was restored.
- The roof tiles were removed and replaced with slate

The proposed alterations to the façade to the external courtyard were as follows:

- New timber framed windows were added under the existing brick arches. The glazing bar pattern was to match those existing on the front elevation.
- The brick work was repaired, repointed and restored.
- Existing RWP and vent pipes were removed.
- A slated cedar balcony was to be added at first floor level.
- Ground floor access to the courtyard was created and timber framed windows added under the brick arches at this level.
- Metal louvres to basement

2.7 List of Plates

Plate 1 Rocque's map of 1746 (London Metropolitan Archives)

Plate 2 Horwood's map of 1799 (London Metropolitan Archives)

Plate 3 Old Ordnance Survey map, 1873 (Godfrey Edition)

Plate 4 Old Ordnance Survey map, 1914 (Godfrey Edition)

Plate 5 London Country Council Bomb Damage Map 1939-45 (London Topographical Society)

Plate 6 Plan of proposed drainage, 1903 (Camden Local Studies Archive)

Plate 7 Proposed lavatory ventilation, 1958 (Camden Local Studies Archive)

Plate 8 Photograph of the exterior of 23 Macklin Street (Camden Local Studies Archive)

Plate 9 Watercolour of the exterior of 23 Macklin Street, by Geoffery Fletcher (Camden Local Studies Archive)

Plate 10 Exterior Facade to Macklin Street, c.1950s-1980s (Greater London Council, London Metropolitan Archives)

Plate 11 Gap between the brick side wall and ground floor, c.1950s-1980s (Greater London Council, London Metropolitan Archives)

Plate 12 Scenery well from the ground floor, c.1950s-1980s (Greater London Council, London Metropolitan Archives)

Plate 13a-d Survey drawings, Grimley and Son, 1978 (Camden Planning)

Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)

Plate 14a Roof, looking north, c.1984 (Greater London Council, London Metropolitan Archives)

Plate 14b Roof, showing pulley block, c.1984 (Greater London Council, London Metropolitan Archives)

Plate 14c West wall, c.1984 (Greater London Council, London Metropolitan Archives)

Plate 14d Scene painting floor, looking north, c.1984 (Greater London Council, London Metropolitan Archives)

Plate 14e Ground floor, c.1984 (Greater London Council, London Metropolitan Archives)

Plate 15a-b Drawings of front and courtyard elevation, 1999 (Camden Planning)

2.8 Sources

Primary Sources in the following archives:

Camden Local Studies Archive
English Heritage
Theatres Trust
London Metropolitan Archives
Senate House Library Historic Collections
The British Library
The V&A Theatre Museum

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- Cherry and Pevsner, *The Buildings of England London 4: North*, Yale University Press
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- Scenery Painted by Alick Johnstone, *The Bystander*, March 30, 1938, p499
- Street Feature WC2, Macklin Street (no date) URL:
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- Thorne, R., Thomas Grieve's Scene-Painting Workshop, *Theatrephile* Vol.1 No. 2 March
1984

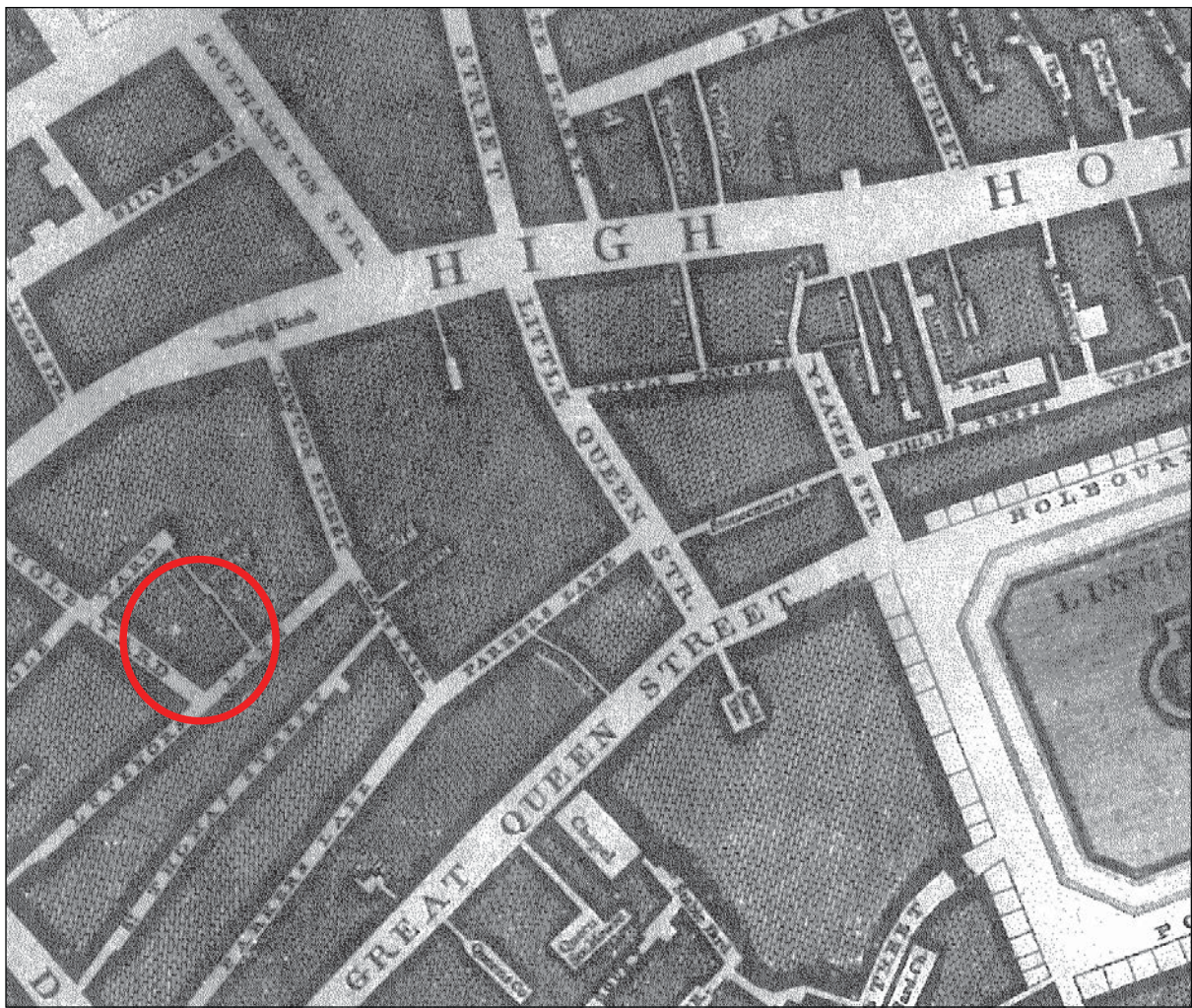


Plate 1 Rocque's map of 1746 (London Metropolitan Archives)

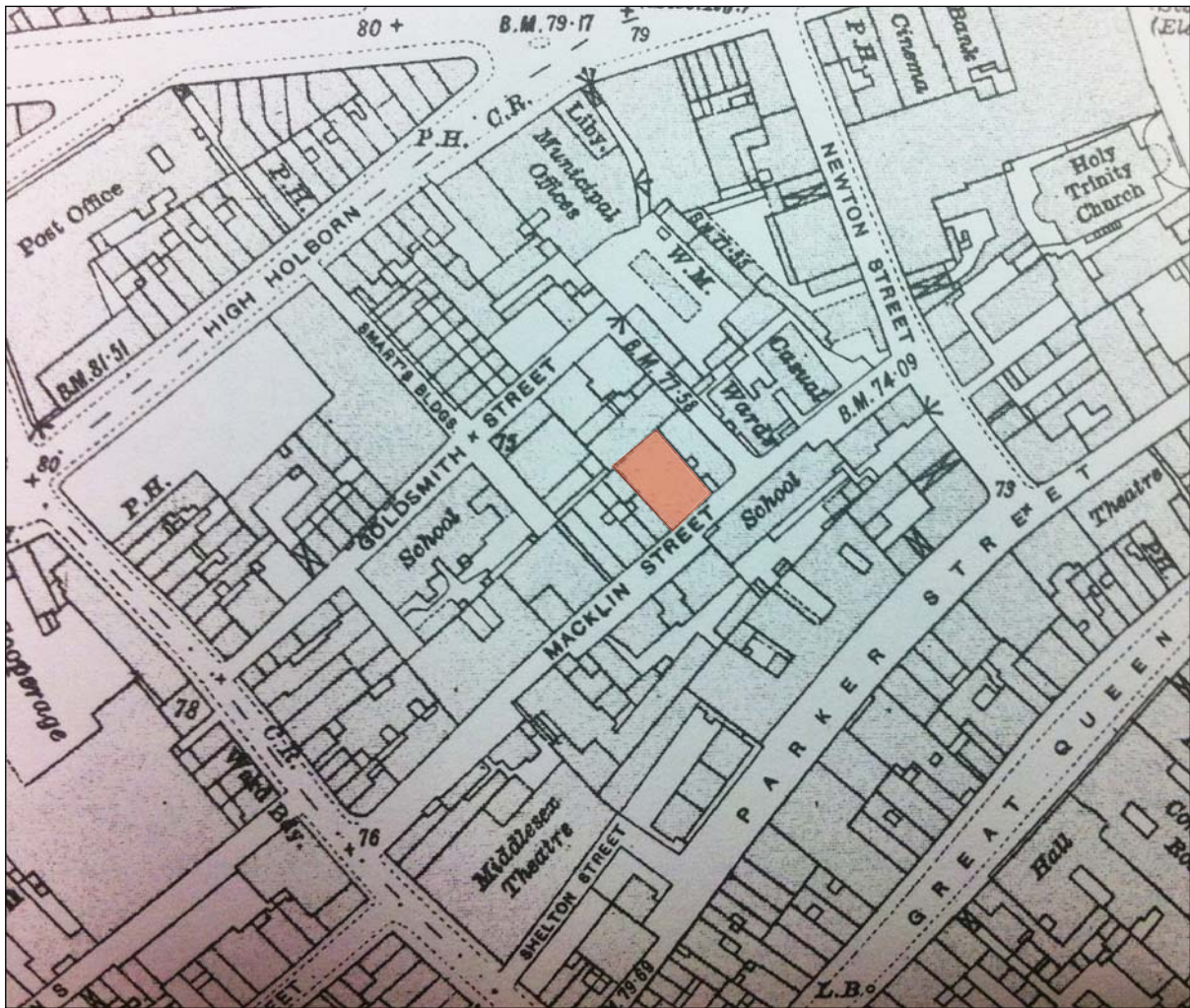


Plate 4 Old Ordnance Survey map, 1914 (Godfrey Edition)



Plate 5 London Country Council Bomb Damage Map 1939-45 (London Topographical Society)

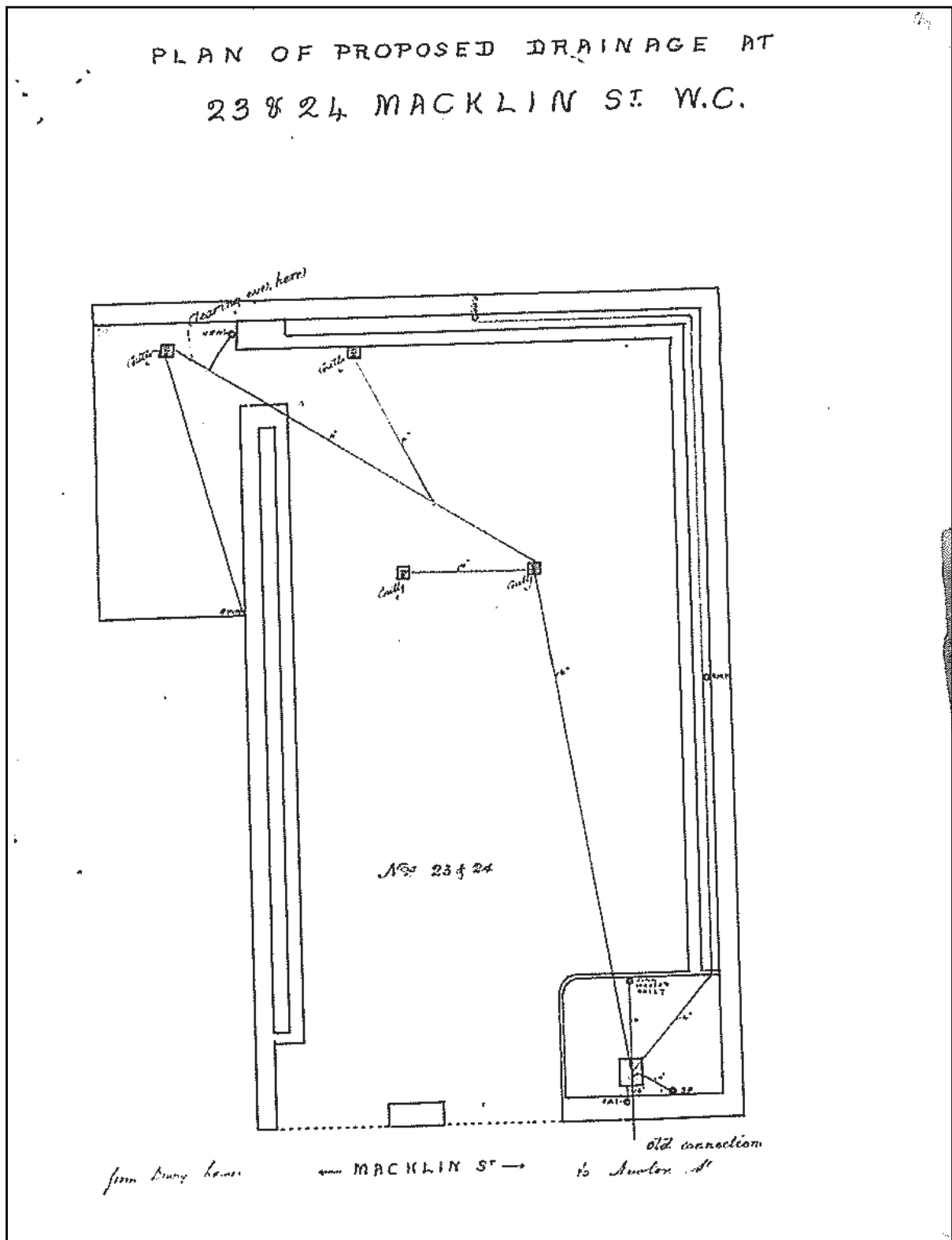


Plate 6 Plan of proposed drainage, 1903 (Camden Local Studies Archive)

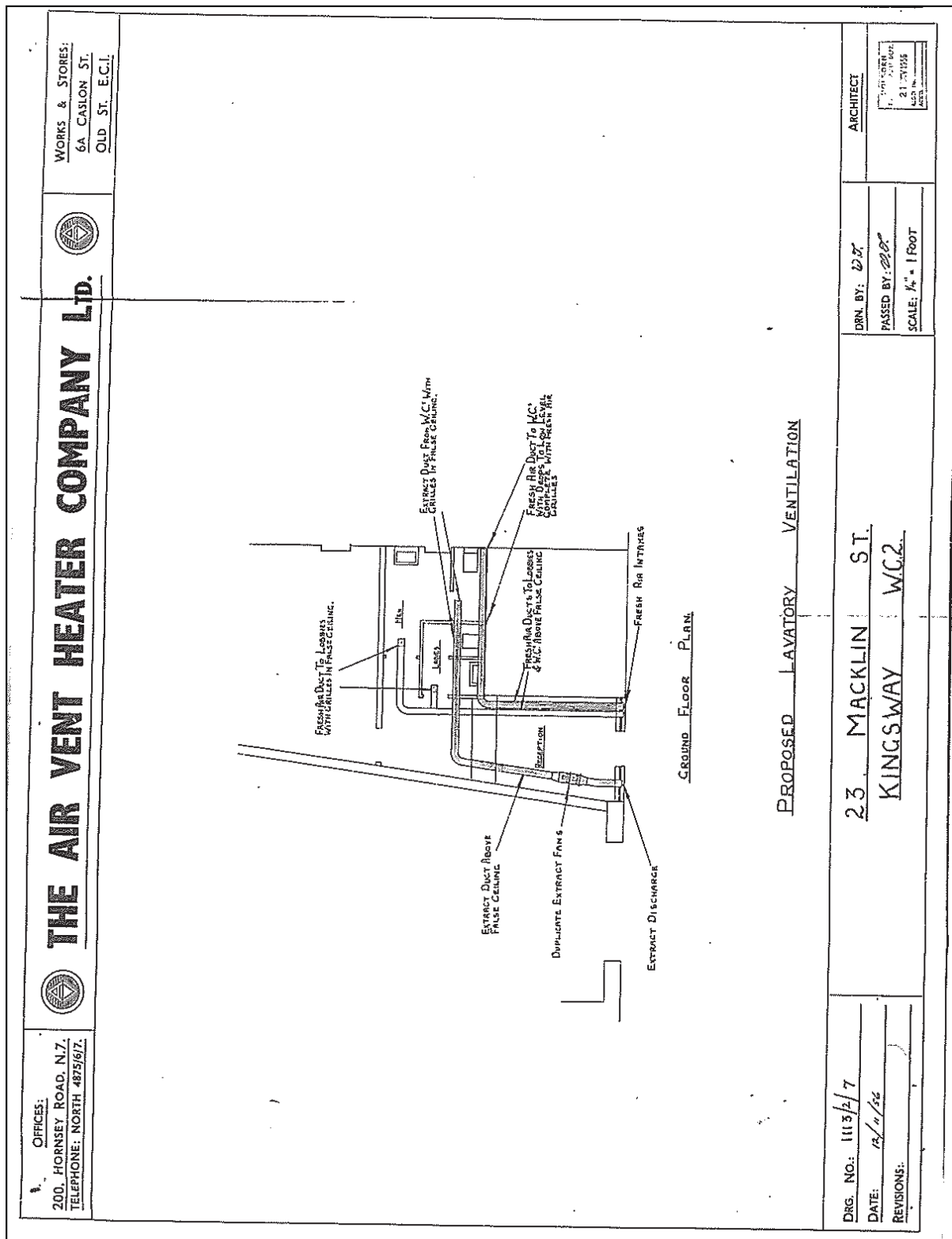


Plate 7 Proposed lavatory ventilation, 1958 (Camden Local Studies Archive)



Plate 8 Photograph of the exterior of 23 Macklin Street (Camden Local Studies Archive)



Plate 9 Watercolour of the exterior of 23 Macklin Street, by Geoffery Fletcher (Camden Local Studies Archive)



Plate 10 Exterior Facade to Macklin Street, c.1950s-1980s (Greater London Council, London Metropolitan Archives)



Plate 11 Gap between the brick side wall and ground floor, c.1950s-1980s (Greater London Council, London Metropolitan Archives)



Plate 12 Scenery well from the ground floor, c.1950s-1980s (Greater London Council, London Metropolitan Archives)

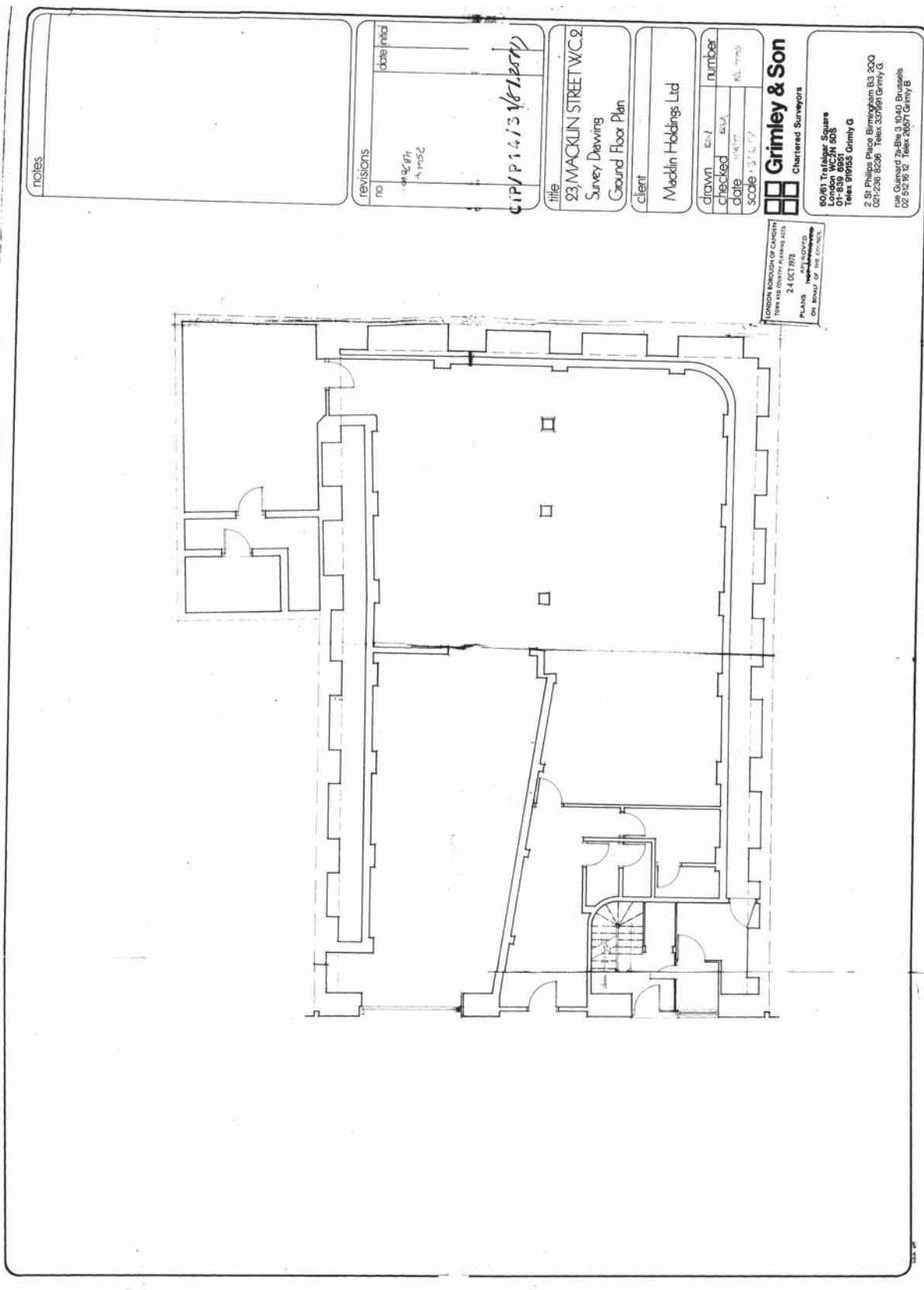


Plate 13a-d Survey drawings, Grimley and Son, 1978 (Camden Planning)

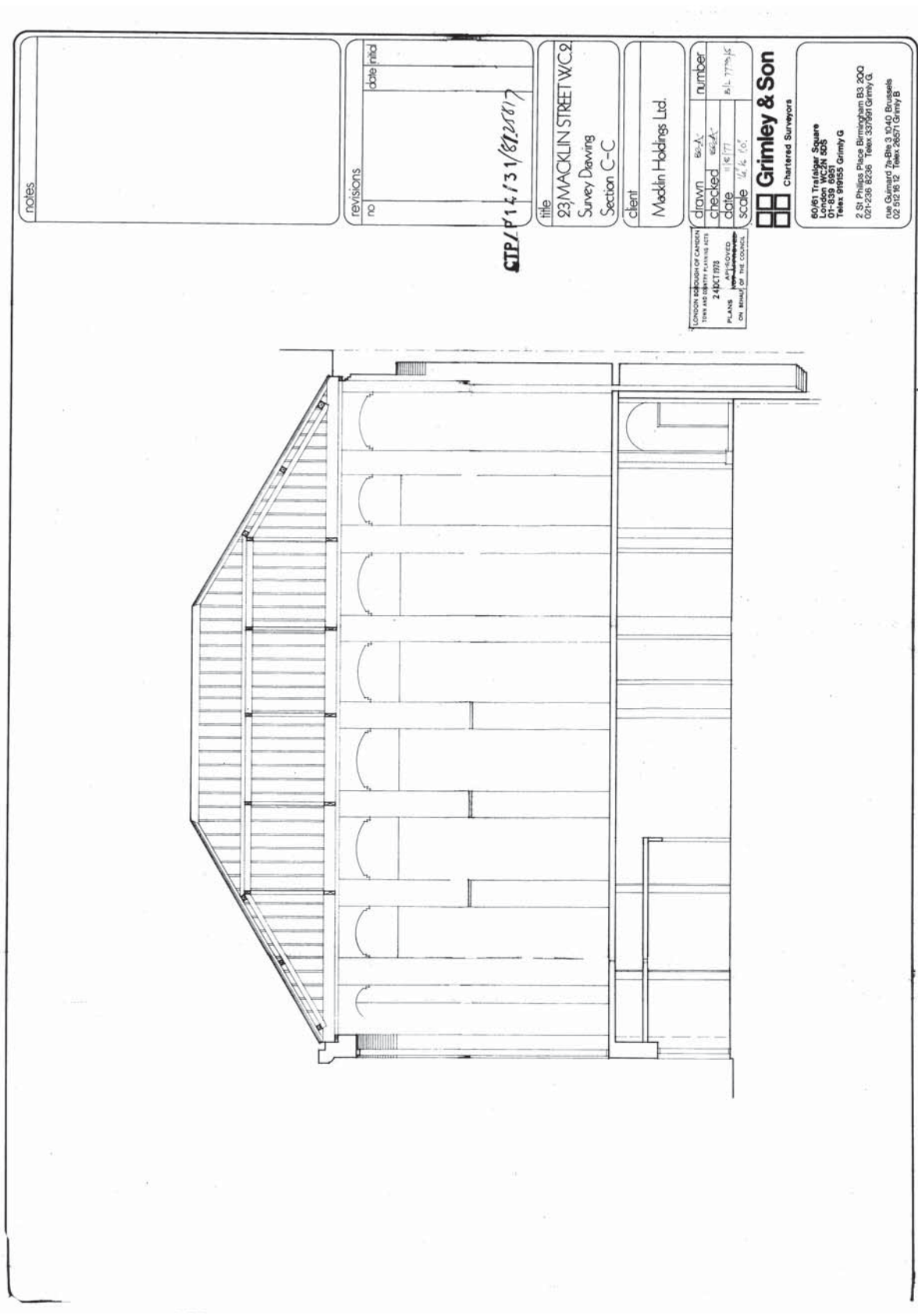


Plate 13a-d Survey drawings, Grimley and Son, 1978 (Camden Planning)

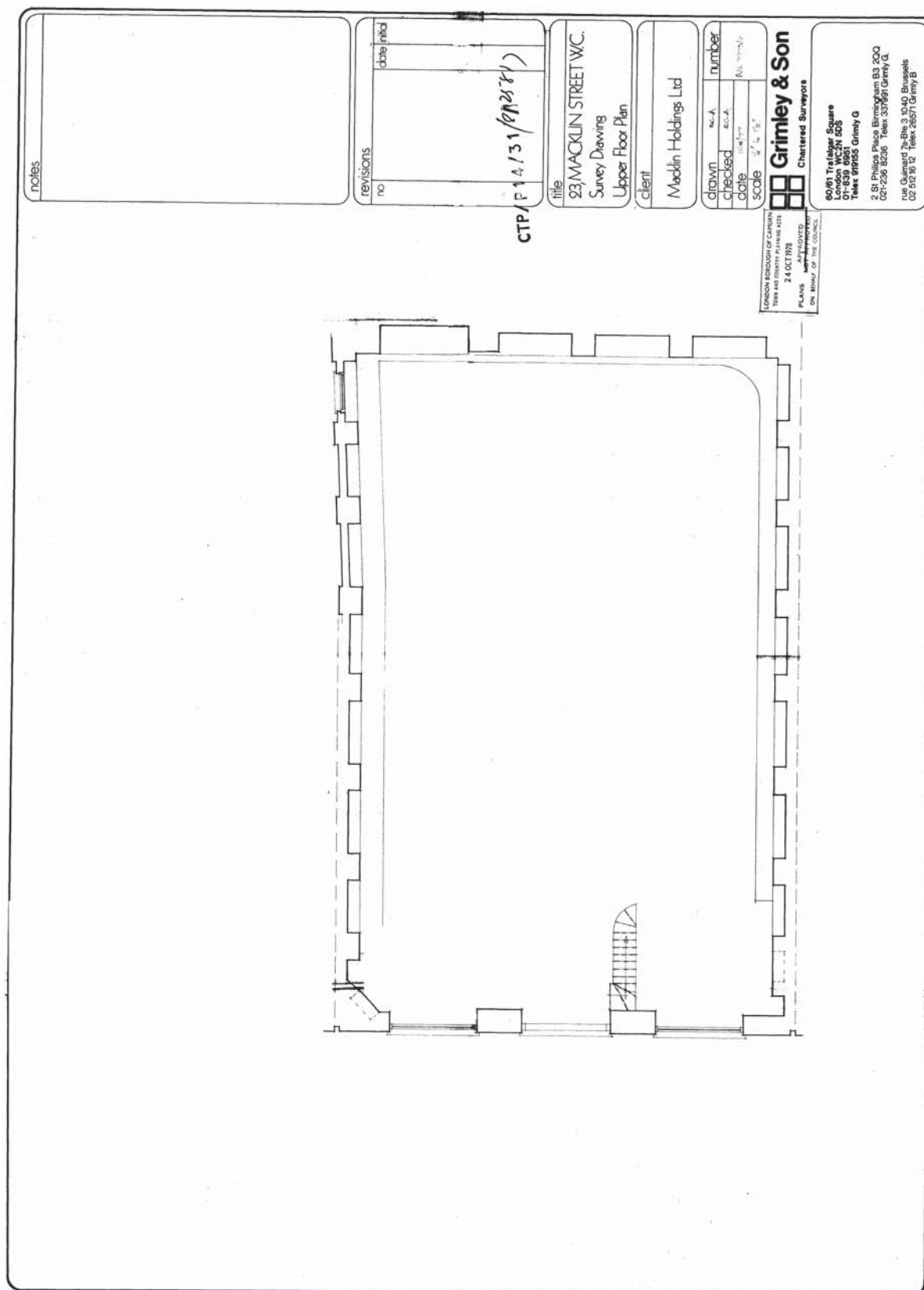


Plate 13a-d Survey drawings, Grimley and Son, 1978 (Camden Planning)

notes

revisions

no	date	initial
1	14/3/81	EL

title

23 MACKLIN STREET W/C2

Proposed

Basement Level

Client

Macklin Holdings Ltd.

CTP/P 14/3/81 (EL 25/81)

drawn

checked

date

scale

number

8/10/1981/7

Grimley & Son

Chartered Surveyors

60/61 Trafalgar Square

London WC2N 5DS

01-2536 8236

Telex 891953 Grimly G

2 St Philips Place Birmingham B3 2QQ

047-236 8236

Telex 337951 Grimly G

rue Gaimard 7a-Bte 3 1040 Brussels

02 512 16 12

Telex 26571 Grimly B

LONDON BOROUGH OF CAMDEN
TOWN AND COUNTRY PLANNING ACT
24 OCT 1978
PLANS
NOT APPROVED
ON BEHALF OF THE COUNCIL

Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)

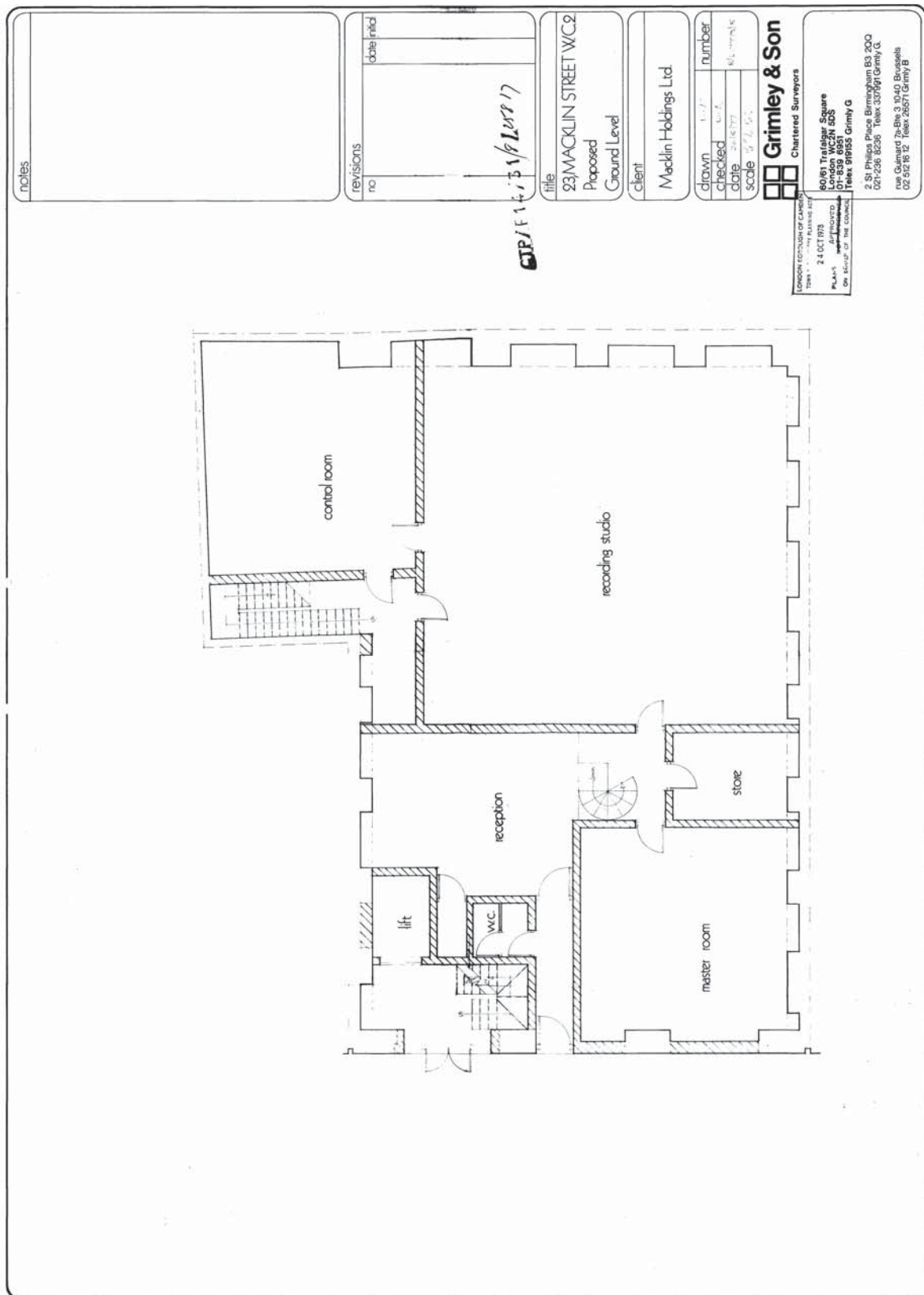


Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)

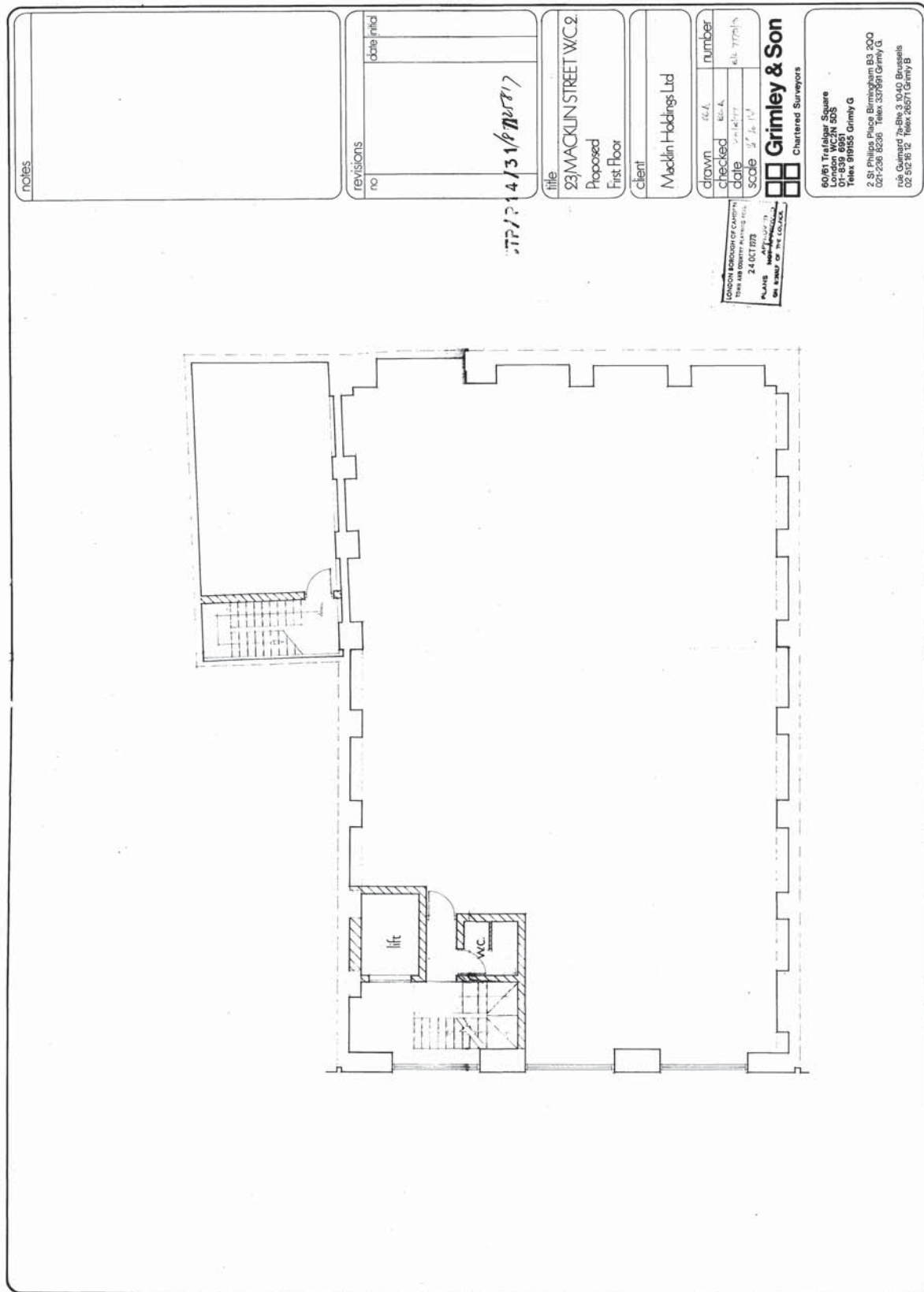


Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)

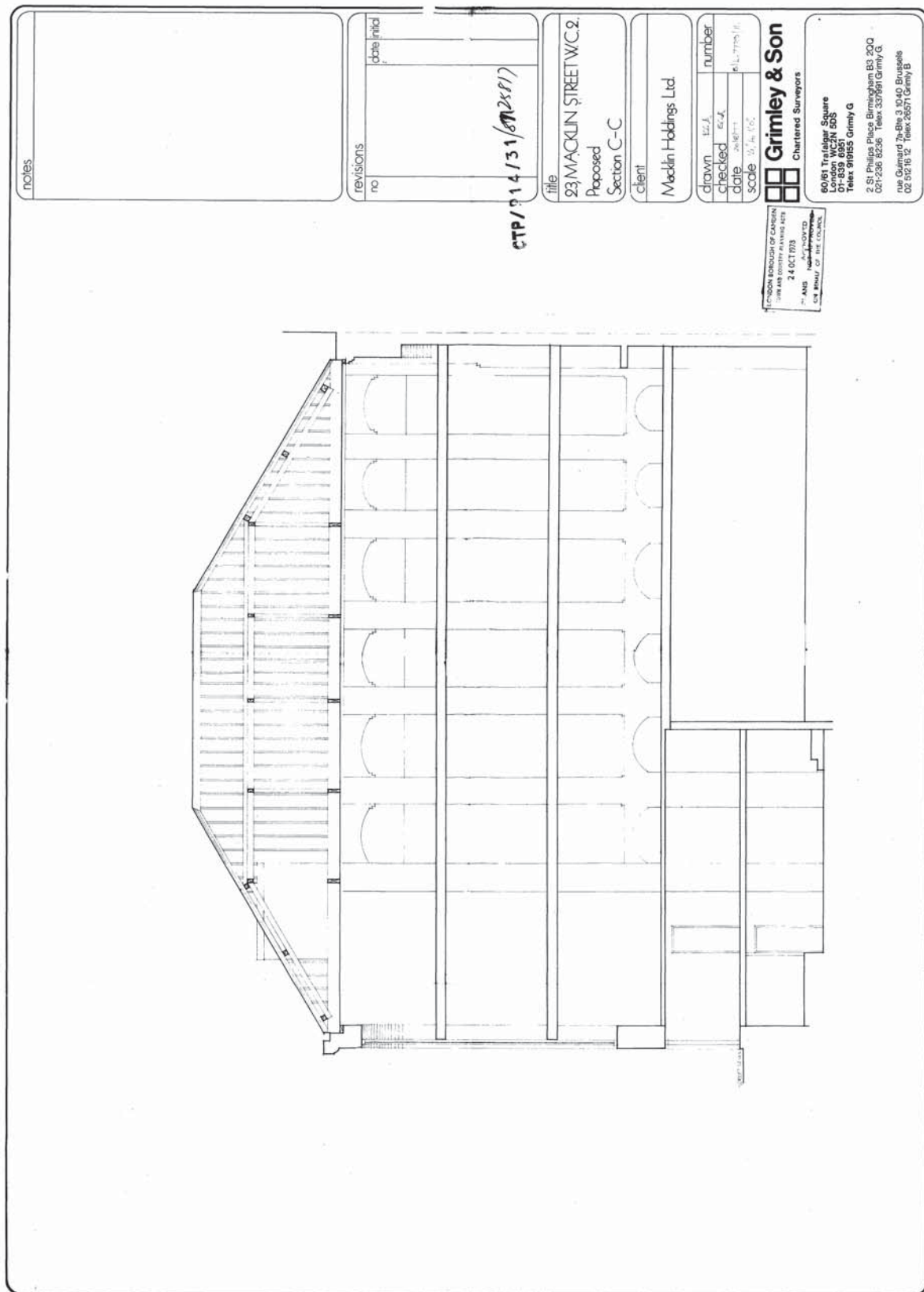


Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)

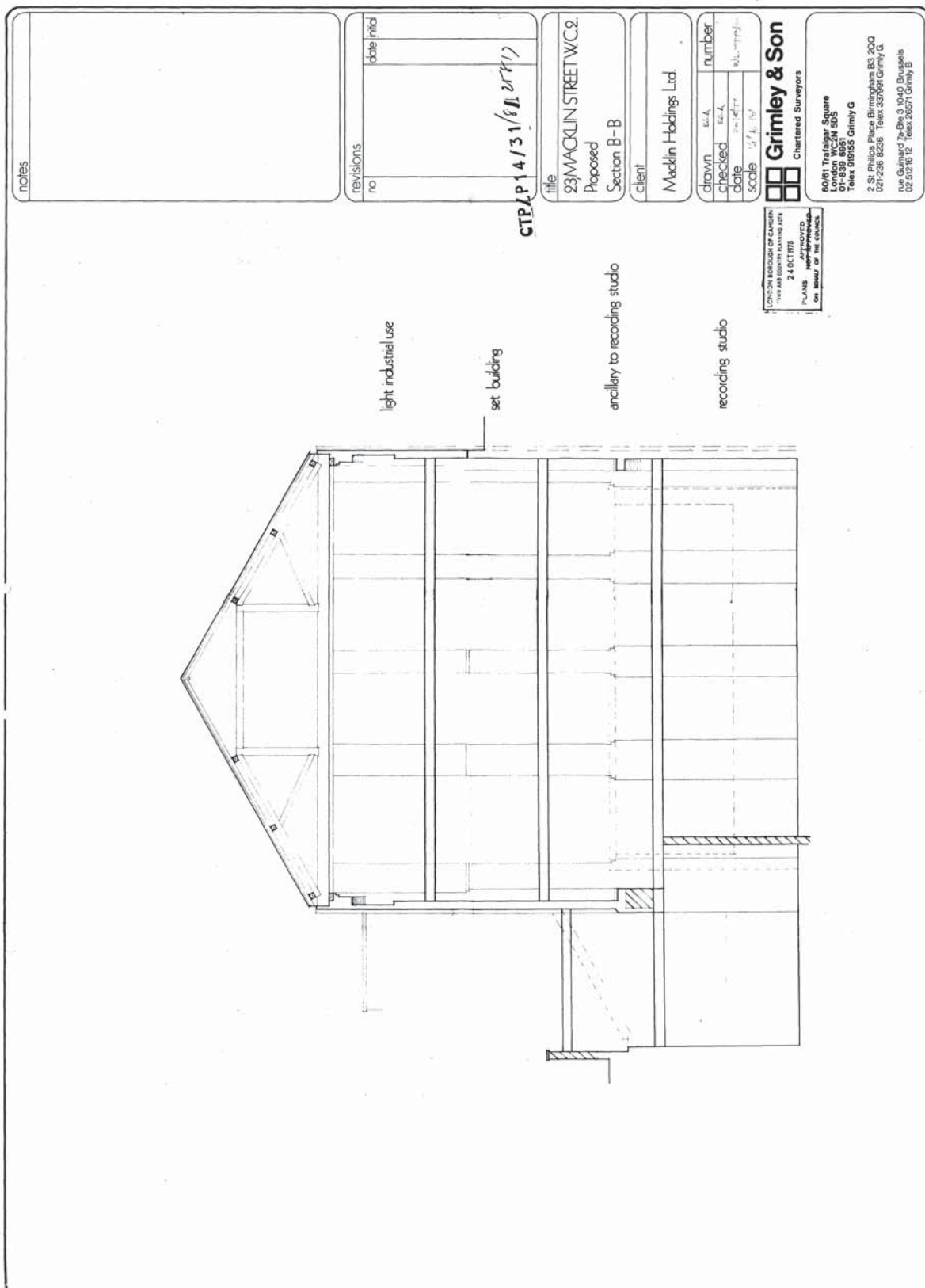


Plate 13e-i Proposed drawings, Grimley and Son, 1978 (Camden Planning)



Plate 14a Roof, looking north, c.1984 (Greater London Council, London Metropolitan Archives)



Plate 14b Roof, showing pulley block, c.1984 (Greater London Council, London Metropolitan Archives)



Plate 14c West wall, c.1984 (Greater London Council, London Metropolitan Archives)



Plate 14d Scene painting floor, looking north, c.1984 (Greater London Council, London Metropolitan Plate



Plate 14e Ground floor, c.1984 (Greater London Council, London Metropolitan Archives)

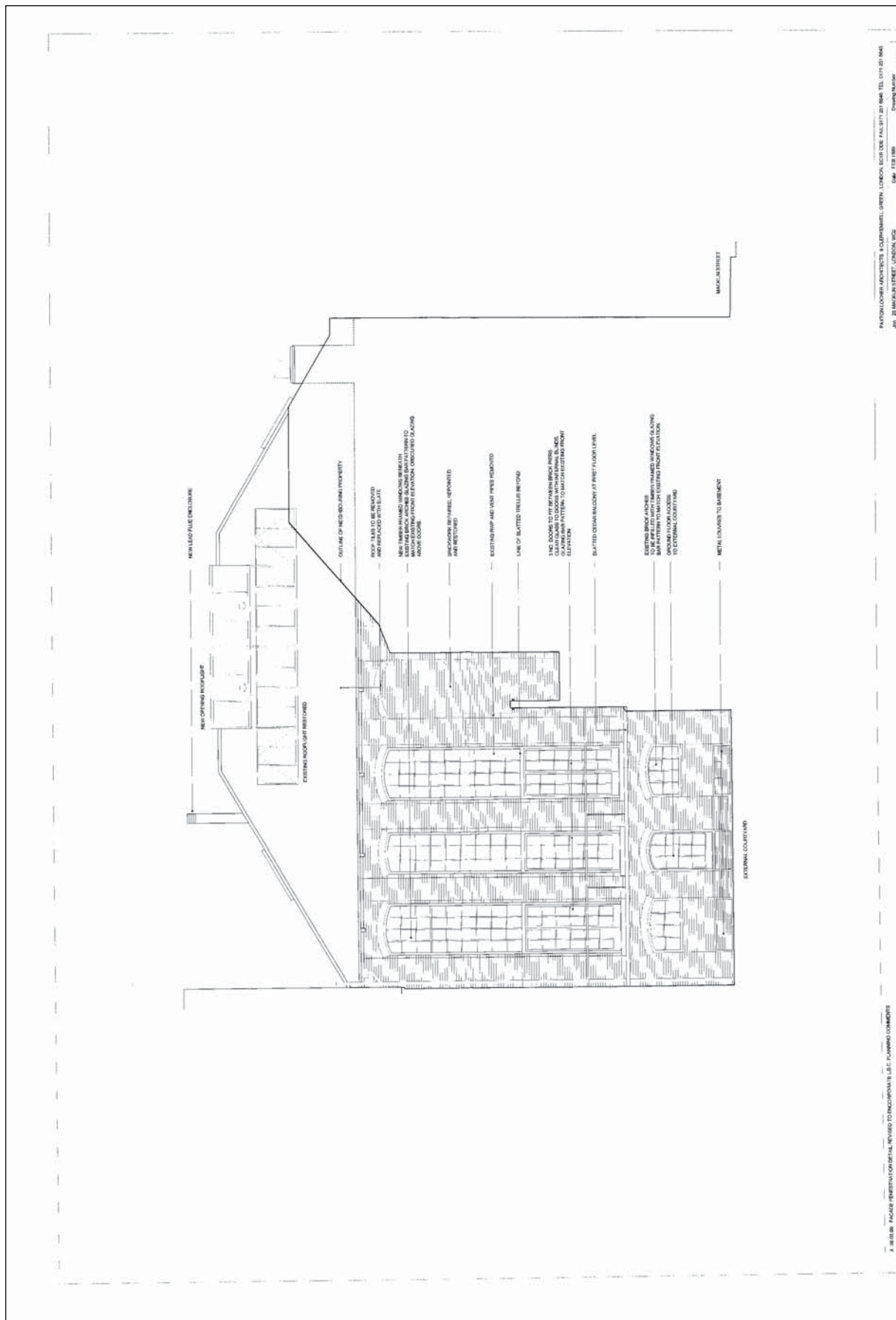


Plate 15a-b Drawings of front and courtyard elevation, 1999 (Camden Planning)



USE OF NEW FILL
REVEALED HERE

EXISTING CORNER STICKS
AND FINS RESTORED

EXISTING BRICKWORK CORNER
REVEALED AND RESTORED

NEW BRICKWORK REPAIRS TO CORNER
MATCH EXISTING ADJACENT BRICKWORK

REPAIRED BRICKWORK TO BE
REMOVED TO EXPOSE BRICKWORK
EXISTING BRICKWORK TO BE
REMOVED TO EXPOSE BRICKWORK
EXISTING BRICKWORK TO BE
REMOVED TO EXPOSE BRICKWORK

REPAIRS TO NEW FILL
REMOVED TO EXPOSE BRICKWORK

EXISTING BRICKWORK TO BE
REMOVED TO EXPOSE BRICKWORK

REPAIRS TO NEW FILL
REMOVED TO EXPOSE BRICKWORK

NEW CAST IRON GATE TO DRIVE
WITH REPAIRS TO EXISTING

EXISTING CAST IRON GATE
REMOVED AND NEW GATE

NEW CAST IRON GATE
REMOVED TO MATCH EXISTING
AND NEW GATE

21

23 MACKLIN STREET

25

© 2013 JAGGARD FACADE PENETRATION DETAILS REVISED TO INCORPORATE LBC PLANNING COMMENTS

PAXTON LOCKER ARCHITECTS 8 CLIFFORD HILL GREEN, LONDON EC1R 0DE FAX 0171 261 8648 TEL 0171 261 8648
JAGGARD ARCHITECTS 100 MACKLIN STREET, LONDON EC1R 0DE

Plate 15a-b Drawings of front and courtyard elevation, 1999 (Camden Planning)

BUILDING DESCRIPTION

3.1 The Building in its Setting

Macklin Street is a short and narrow side street to the east of Kingsway, parallel and to the south of High Holborn. It is situated at the fringes of Covent Garden. To the west it terminates at Drury Lane which is at right angles, and to the east it terminates in Newton Street.

The building stock on Macklin Street is a mixture of 19th century construction, including former warehouses, flats, a primary school (which sits opposite the site), and a small number of 20th century buildings. The predominant uses are residential and office.

Brick is the dominant facing material, and building heights generally vary between three and five storeys. The roofscape is a lively mixture of gables and flat parapets. The modern block at the east end of the street on its north side was designed to respond to the 19th century buildings, and has brick elevations, is featuring modern fenestration and a metal shopfront. Only the tall modern point block at the western end and on the south side of the street breaks the relative conformity of heights and materials.

23 Macklin Street is built hard against the pavement, as are the neighbouring buildings, but it is rendered and painted, three storeys tall. Its mid-19th century origins as a light industrial building are obscured by its conversion for residential use.

On the south side of the street, in the central and eastern section, are a number of young trees. The pavements are generally narrow but have been widened in the central section on the south side, to allow for bicycle parking. The pavements outside 23 Macklin Street and in the immediate vicinity have York stone flags, but the cycle bay and both ends of the street have pavements that are finished in concrete slabs.

3.2 Exterior

23 Macklin Street is a former workshop building which has been remodelled for residential use in the late 20th century. It has three bays that have been divided into three storeys (the central one was originally continuous), and a rendered and painted facade. The roof is pitched at a shallow angle concealed behind the parapet. The ground floor has three tall openings with modern metal framed doors, and access into an underground car park in the westernmost bay. The fenestration above is in the form of paired, modern eight-over-eight timber sash windows. The central bay has full height modern shutters that indicate a historic loading bay. Over the second floor windows are arched recesses into which have been fitted modern timber screens that are bottom hung and can be lowered to provide shade; these screens are in a state of decay.

The western flank elevation of the building is visible from adjoining properties and, obliquely, from the building's own rear yard. It is finished in stock brick and has three full height window openings above ground level. These windows are set into recessed brick bays; the fenestration is modern and multi-paned. Towards the street is one blind bay. The ground floor has modern multi-paned doors and windows set into sandblasted brickwork.

The building has an eastern flank elevation at third floor level which is visible in part and obliquely beyond the adjoin two-storey building. This is also finished in stock brick and has one blind recessed bay near the façade that can be seen from the street. The rest of this elevation is hidden from view.

3.3 Interior

The interior of the building has been subdivided and remodelled for residential use.

The originally triple height interior has been fitted with a residential 'box' at the centre of the plan which leaves relatively narrow full height spaces to the north, east and west. Those spaces allow views onto the internal bare brick elevations which have been sandblasted and treated with a transparent product in recent times. The elevations are structured into bays that correspond to the bays on the outside of the building. The western elevation has three tall windows, the eastern elevation is blind. There are two modern metal balconies at second and third floor level that have been attached to the western elevation; those span across two recessed bays.

The building preserves its historic timber queen post roof structure. The roof has large modern rooflights, at the centre of the roof as well as to the south and north. The soffits of the roof have been finished in modern timber boarding. In the corners of the roof structure are the remnants of the historic pulley system that was employed to lift and move canvases; only a number of metal wheels survive, and these can be seen from the rooms within the 'box'.

At the street-facing end of the building the residential accommodation abuts the historic internal elevations, and the brick walls in these areas have been rendered and painted. An angled chimney breast in the southwest corner of the building has been preserved, and at second floor level fitted with a modern simple timber surround. The east elevation has a centrally located, presumably original, chimney breast, also lined in modern materials.

The ground floor level accommodates a multitude of service rooms and a pool; the walls here are painted. The first floor floorplate is supported by original timber beams with two surviving timber columns; the beams have been fitted with a modern splice detail which was introduced in the late 20th century after most of the supporting timber columns were removed. At basement level is a garage and space for plant, and a small flat to the front.

All accommodation and construction inside the building, except the external walls and first floor floorbeams, appears to be modern construction of the 1990s. The circulation, floorplates, partitions, finishes and fittings (other than the roof and first floor beams) are all modern and of no historic interest.

COMMENTARY ON THE PROPOSALS

4.1 Description of the Proposals and their Impact on the Listed Building

The proposals are described in the Carmody Groake drawings and Design and Access Statement which accompanies this application. The proposals seek to remodel the façade and the interior of the building to create a new configuration of space for a single dwelling. The impact of the proposals on the fabric of the listed building is as follows:

Basement

Removal of a wall to the cellar. *No impact on historic fabric.*

Ground Floor

Removal of all modern partitions and reconfiguration of space into a new plan. *This work involves no harm to historic fabric, apart from the removal of a section of beam in the western part of the building to allow headroom for a new staircase. This beam has already been truncated and spliced. Overall the impact on the character of the ground floor of the proposed works is beneficial, because more of the original timber beams will be exposed and the new plan form relates more logically to the division of the space above, i.e. smaller rooms to the front of the building, a large open volume to the rear.*

First Floor

Removal of all modern partitions and reconfiguration of space into a new plan, with the 1990s 'box' replaced by a new wider structure, set further back to the south of the building. *This remodelling of the interior space is wholly beneficial to the listed building. It reveals far more of the original volume than the existing arrangement: three-bays of the workshop as opposed to the existing two bays. The sense of the workshop as a vast open volume is not resorted, but is more readily appreciable in the proposed scheme. The new arrangement also serves to allow better appreciation of the historic workshop from within the new rooms, which overlook the main workshop space. The existing 'box' merely has small balconies overlooking the sides of the workshop and a blank wall to the main space.*

Opening up of chimney breast to eastern party wall. *A benefit to the character of the listed building.*

Removing the existing glass flooring and timber grilles around the perimeter of the building, which indicate the location of the historic canvas slots, and replacing with a cast-iron grille in the same location. *A benefit to the character of the listed building, because a single material will better illustrate the historic functioning of the workshop canvas slots than the existing two-tone detail.*

Second Floor

As on first floor, removal of all modern partitions and reconfiguration of space into a new plan. *A benefit, for the reasons cited above.*

Apart from that the modern galleries along the western wall of the workshop will also be removed. *A benefit to the listed building.*

A new chimney piece will be introduced to the corner chimney breast. *A benefit to the listed building.*

Third Floor

As on first floor, removal of all modern partitions and reconfiguration of space into a new plan. *A benefit, for the reasons cited above.*

The modern galleries along the western wall of the workshop will be removed. *A benefit to the listed building.*

A new chimney piece will be introduced to the corner chimney breast. *A benefit to the listed building.*

The historic roof trusses will not be affected by the proposal to reconfigure the spaces at this level, indeed they will be better revealed by the new plan form. *A benefit to the listed building.*

Roof level

The existing terrace will be replaced by a new terrace. This will cover the same number of bays as existing, but will running the width of the proposed new residential box, which is wider than the width of the existing terrace. *This causes no harm to historic fabric and its visual impact on the volume differs little from the impact of the existing terrace.*

No alterations will be made to the historic roof trusses.

Elevation to Macklin Street

The render to the elevation will be removed and the underlying brickwork wall exposed. The modern windows will be replaced with new windows in cast-iron frames and the modern replica shutters will be removed. A small steel balcony will be formed at first floor level in the central bay. *This causes no harm to historic fabric, because the render shutters, and windows all date to the 1990s. The character of the façade will change, but in a way that brings it closer back to the industrial quality it originally possessed. This is not restoration of the historic façade, as was attempted (unsuccessfully) in the 1990s, but a reinterpretation of its historic features, chief of which is the tall central loading bay. Overall, the proposals for the elevation to Macklin Street are beneficial in their impact on the listed building. The obvious industrial fakery of the 1990s façade is removed and replaced with something that, while not a copy of the Victorian original, is inspired by the architecture of Victorian warehouses which were typically fair-faced with metal windows. The proposed remodelled façade also fits with the prevailing brick-faced Victorian character of the conservation area.*

Eastern elevation

Five new windows in the upper portion of the wall, between the brick piers. *This causes harm to the historic fabric because it involves the removal of original brickwork.*

Western elevation

A new window in the upper portion of the wall, between the brick piers. *This causes harm to the historic fabric because it involves the removal of original brickwork.*

The existing balcony will be rebuilt to a new design. *No impact on historic fabric.*

4.2 Justification of the Proposals

The harm caused to the historic fabric is limited to: the removal of original brickwork from the upper portions of five sections of wall between the brick piers on the eastern elevation; the same in one bay of the western elevation; and the removal of a section of a original beam in the ground floor. The harm caused amounts to 'less than substantial harm' to the significance of the listed building, to use the terminology of the *National Planning Policy Framework*, and therefore must be outweighed by corresponding benefits.

The removal of a section of beam in the ground floor is justified because the beam has already been truncated and spliced. Overall, more of the original timber beams will be exposed on the ground floor than in the existing arrangement and the impact of the proposed works taken together is largely beneficial in this area.

The loss of historic brickwork to create new windows does affect historic fabric, but does not fundamentally undermine the overall significance of the building. This is defined as being primarily historic and only to a lesser extent architectural and rooted in the fabric of the building. The 'less than substantial harm' caused by this aspect of the proposals is justified by the overall benefits of the scheme.

The main benefit of the proposal is that it offers a more effective and beautiful solution than that conceived in the 1990s to the architectural problem of a 'box within a box'. This is a common conundrum when open volumes such as churches, workshops, schools or (to take a prominent London example) power stations, are converted to new uses, in particular residential uses. It is no surprise that the solution proposed in 1990 did not prove to be wholly successful, given the difficulties of making this arrangement work. The proposed scheme is much more likely to be a success, and therefore will take away the need for minor incremental changes to the building to make it work, which could be harmful to its historical and architectural significance. The proposed scheme offers rooms with better proportions, and with greater access to natural light and ventilation (the new windows are key to achieving this), within a structure that makes the original volume of the workshop more readily appreciable. More of the original structure and volume of the building is revealed by the proposed new structure, which celebrates the qualities of the historic building. The modern balconies on the western wall, which clutter the original space, will be removed.

Other benefits are that the façade will be remodelled, so that it presents a more convincing industrial frontage to Macklin Street; chimneypieces on the corner chimney breasts will be reinstated; and new cast-iron grille delineating the location of the canvas slots inserted in place of the existing glass and wood detailing (the two-tone character of which obscures the legibility of this feature).

A final benefit is that the proposals will make the building more viable as a residence, which will then ensure its ongoing conservation and repair.

4.2 Conclusion

The domestication of this former industrial building in the 1990s was highly detrimental to its historic character, but was probably granted consent because it presented the best chance, at that time, of the building being preserved at all (before it was listed at Grade II, there was a proposal to demolish the building). Given that this conversion to residential use has happened, and the chances of returning the building to a use that is more sympathetic with its historical function are near zero, further changes that will secure its ongoing viability in residential use ought to be permissible, providing they respond to the building's remaining historic and architectural significance. The significance of the building is mainly historical, but also architectural in terms of the large open volume of the workshop; the remains of pulley system to raise and lower canvases; and, to a very limited extent, the 'memory' of the slots in the workshop floor where the canvases were placed. The proposals by Carmody Grooke architects are sympathetic to these surviving features and celebrate the spatial qualities of the historic building to a far greater extent than the existing arrangement. Any 'less than substantial' harm caused to the listed building by the proposals is offset by corresponding benefits. The proposals therefore satisfy the requirements of the *National Planning Policy Framework* and should therefore be granted planning permission and listed building consent.

Appendix I

Planning Policy

Planning (Listed Buildings & Conservation Areas) Act 1990

Sections 66 and 72 of the Planning (Listed Buildings and Conservation Areas) Act 1990 impose a statutory duty upon local planning authorities to consider the impact of proposals upon listed buildings and conservation areas.

Section 66 (1) states:

'In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.'

Section 72(I) of the above Act states that:

'with respect to any buildings or other land in a conservation area, special attention shall be paid to the desirability of preserving or enhancing the character or appearance of a conservation area'.

National Planning Policy Framework

Any proposals for consent relating to heritage assets are subject to the policies of the NPPF (2012). This sets out the Government's planning policies for England and how these are expected to be applied. With regard to '*Conserving and enhancing the historic environment*', the framework requires proposals relating to heritage assets to be justified and an explanation of their effect on the heritage asset's significance provided.

The NPPF has the following relevant policies for proposals such as this:

*14. At the heart of the National Planning Policy Framework is a **presumption in favour of sustainable development**, which should be seen as a golden thread running through both plan-making and decision-taking.*

The NPPF sets out twelve **core planning principles** that should underpin decision making (paragraph 17.). Amongst those are that planning should:

- *not simply be about scrutiny, but instead be a creative exercise in finding ways to enhance and improve the places in which people live their lives;*
- *proactively drive and support sustainable economic development to deliver the homes, business and industrial units, infrastructure and thriving local places that the country needs.(...);*
- *always seek to secure high quality design and a good standard of amenity for all existing and future occupants of land and buildings;*
- *support the transition to a low carbon future in a changing climate, taking full account of flood risk and coastal change, and encourage the reuse of existing resources, including conversion of existing buildings, and encourage the use of renewable resources (for example, by the development of renewable energy);*
- *conserve heritage assets in a manner appropriate to their significance, so that they can be enjoyed for their contribution to the quality of life of this and future generation.*

Specifically on applications relating to **heritage assets** the NPPF has the following:

131. In determining planning applications, local planning authorities should take account of:

- *the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation;*
- *the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and*
- *the desirability of new development making a positive contribution to local character and distinctiveness.*

Regarding the significance of heritage assets and the acceptability of change to them it states:

132. When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting. As heritage assets are irreplaceable, any harm or loss should require clear and convincing justification. Substantial harm to or loss of a grade II listed building, park or

garden should be exceptional. Substantial harm to or loss of designated heritage assets of the highest significance, notably scheduled monuments, protected wreck sites, battlefields, grade I and II listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

133. *Where a proposed development will lead to substantial harm to or total loss of significance of a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:*

- *the nature of the heritage asset prevents all reasonable uses of the site; and*
- *no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- *conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and*
- *the harm or loss is outweighed by the benefit of bringing the site back into use.*

As regards **less than substantial harm** to a heritage asset, there is the following policy:

134. *Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal, including securing its optimum viable use.*

English Heritage Guidance

English Heritage's "Historic Environment Planning Practice Guide" (2010) elaborates on the policies set out in the now superseded PPS5 but still applies to the policies contained in the NPPF.

In paragraph 79 the guide addresses potential **benefits** of proposals for alterations to heritage assets. It states the following:

"There are a number of potential heritage benefits that could weigh in favour of a proposed scheme:

- *It sustains or enhances the significance of a heritage asset and the contribution of its setting.*
- *It reduces or removes risks to a heritage asset.*
- *It secures the optimum viable use of a heritage asset in support of its long term conservation.*
- *It makes a positive contribution to economic vitality and sustainable communities.*
- *It is an appropriate design for its context and makes a positive contribution to the appearance, character, quality and local distinctiveness of the historic environment.*
- *It better reveals the significance of a heritage asset and therefore enhances our enjoyment of it and the sense of place."*

The Guidance has specific advice for **additions and alterations** to heritage assets. This includes the following:

179. *The fabric will always be an important part of the asset's significance. Retention of as much historic fabric as possible is therefore a fundamental part of any good alteration or*

conversion, together with the use of appropriate materials and methods of repair. It is not appropriate to sacrifice old work simply to accommodate the new.

And:

186. New features added to a building are less likely to have an impact on the significance if they follow the character of the building.(...).

London Borough of Camden Planning Policy

Camden's Local Development Framework was adopted in 2010.

London Borough of Camden Development Policies (2010)

DP24 – Securing high quality design

The Council will require all developments, including alterations and extensions to existing buildings, to be of the highest standard of design and will expect developments to consider:

- a) character, setting, context and the form and scale of neighbouring buildings;*
- b) the character and proportions of the existing building, where alterations and extensions are proposed;*
- c) the quality of materials to be used;*
- d) the provision of visually interesting frontages at street level;*
- e) the appropriate location for building services equipment;*
- f) existing natural features, such as topography and trees;*
- g) the provision of appropriate hard and soft landscaping including boundary treatments;*
- h) the provision of appropriate amenity space; and*
- i) accessibility.*

DP25 – Conserving Camden's heritage

Conservation Areas

In order to maintain the character of Camden's conservation areas, the Council will:

- a) take account of conservation area statements, appraisals and management plans when assessing applications within conservation areas;*
- b) only permit development within conservation areas that preserves and enhances the character and appearance of the area;*
- c) prevent the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area where this harms the character or appearance of the conservation area, unless exceptional circumstances are shown that outweigh the case for retention;*
- d) not permit development outside of a conservation area that causes harm to the character and appearance of that conservation area; and*
- e) preserve trees and garden spaces which contribute to the character of a conservation area and which provide a setting for Camden's architectural heritage.*

Listed Buildings

To preserve or enhance the borough's listed buildings, the Council will:

- e) prevent the total or substantial demolition of a listed building unless exceptional circumstances are shown that outweigh the case for retention;*
- f) 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; and*
- g) not permit development that it considers would cause harm to the setting of a listed building.*

Archaeology

The Council will protect remains of archaeological importance by ensuring acceptable measures are taken to preserve them and their setting, including physical preservation, where appropriate.

Other heritage assets

The Council will seek to protect other heritage assets including Parks and Gardens of Special Historic Interest and London Squares.

London Borough of Camden Core Strategy (2010)

CS14 - Promoting high quality places and conserving our heritage

The Council will ensure that Camden's places and buildings are attractive, safe and easy to use by:

- a) requiring development of the highest standard of design that respects local context and character;*
- b) preserving and enhancing Camden's rich and diverse heritage assets and their settings, including conservation areas, listed buildings, archaeological remains, scheduled ancient monuments and historic parks and gardens;*
- c) promoting high quality landscaping and works to streets and public spaces;*
- d) seeking the highest standards of access in all buildings and places and requiring schemes to be designed to be inclusive and accessible.*

Seven Dials Conservation Area

The Seven Dials Conservation Area Statement was adopted in 1998. The Conservation Area is separated into three sub areas; one centred on Seven Dials, the second incorporating the Freemasons Hall and Great Queen Street and the third, an area in the north east of the Conservation Area, around Macklin Street.

The conservation area statement makes the following comment on 23 Macklin Street:

No.23 is of historic interest, built in 1851 for Thomas Grieve and Son as painting rooms for theatrical scenery, they initiated the system of free-lance painters working in their own premises rather than within theatres. It is a large three storey stucco-fronted building with central loading doors on the upper floors.

The London Plan

The Consolidated London Plan (2011) contains policies that affect development related to the historic environment.

Specifically, the Plan includes the following relevant policies:

Policy 7.8: Heritage Assets and Archaeology

Strategic

- A *London's heritage assets and historic environment, including listed buildings, registered historic parks and gardens and other natural and historic landscapes, conservation areas, World Heritage Sites, registered battlefields, scheduled monuments, archaeological remains and memorials should be identified, so that the desirability of sustaining and enhancing their significance and of utilising their positive role in place shaping can be taken into account.*
- B *Development should incorporate measures that identify, record, interpret, protect and, where appropriate, present the site's archaeology.*

Planning decisions

- C *Development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate.*
- D *Development affecting heritage assets and their settings should conserve their significance by being sympathetic to their form, scale, materials and architectural detail.*

Policy 7.9: Heritage-led regeneration

Strategic

- A *Regeneration schemes should identify and make use of heritage assets and reinforce the qualities that make them significant so they can help stimulate environmental, economic and community regeneration. This includes buildings, landscape features, views, Blue Ribbon Network and public realm.*

Planning decisions

- B *The significance of heritage assets should be assessed when development is proposed and schemes designed so that the heritage significance is recognised both in their own right and as catalysts for regeneration. Wherever possible heritage assets (including buildings at risk) should be repaired, restored and put to a suitable and viable use that is consistent with their conservation and the establishment and maintenance of sustainable communities and economic vitality.*

Appendix II

Statutory List Description

23 Macklin Street

Grade – II

Formerly known as: No.36 CHARLES STREET. Painting rooms for theatrical scenery. 1851-52. Large stucco- fronted building of rectangular plan. 3 storeys 3 bays, the openings in full height round arched recesses. Central loading doors on upper floors, flanked by sash windows with glazing bars. Ground floor openings altered at centre and left. Half glazed door and small window at right. INTERIOR: not inspected but the large interior space, with its paint frame, a large cast-iron frame designed to be winched up and down through a slot in the floor so that the artist painting a scenic backcloth can work comfortably at first-floor level, survives and is the earliest known survival of a separate scene-painting premises outside a theatre. HISTORICAL NOTE: of considerable historical interest as having been the workshop of Thomas Grieve and Son, scenic artists, from 1851 to 1879, who initiated the system of free-lance painters working on their own premises rather than within theatres.

