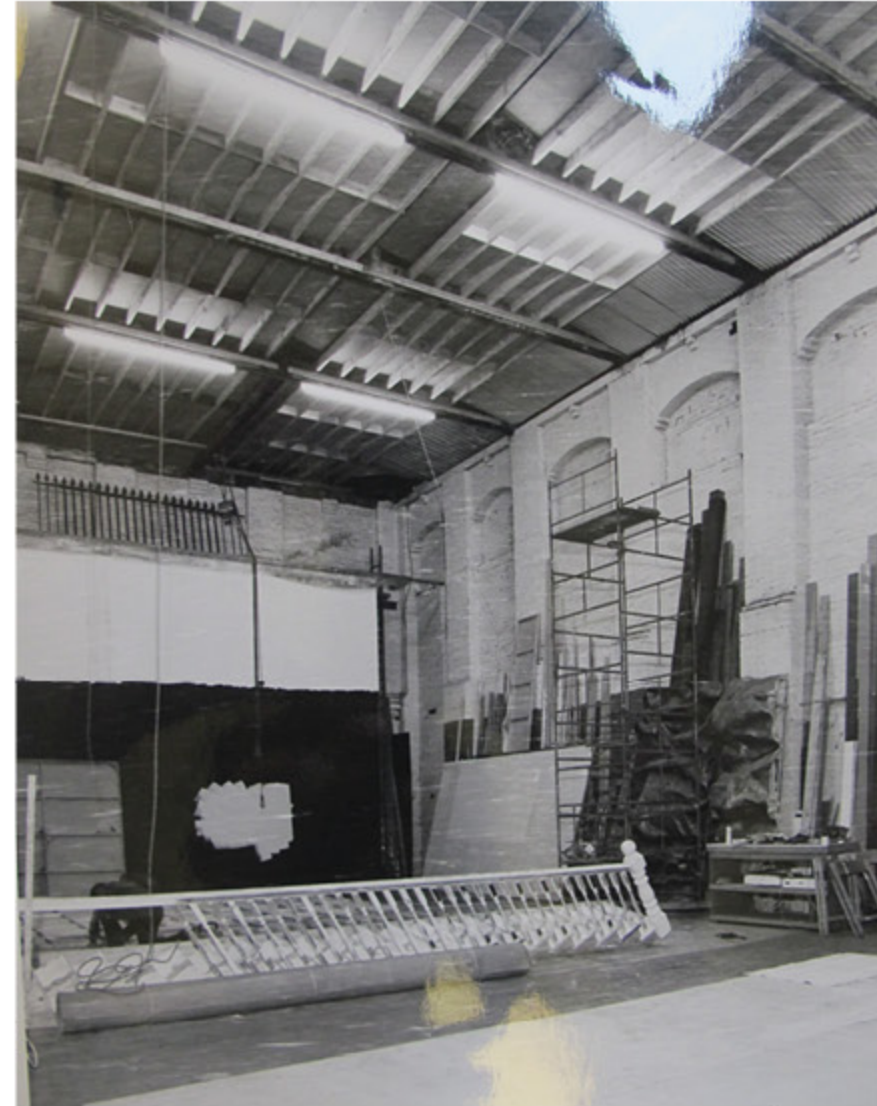




View of the Ground Floor of 28 Macklin Street (circa-1980) showing the exposed timber beams and columns (English Heritage Archive)



View looking north in the main hall on the First Floor of 28 Macklin Street showing pieces of stage scenery under construction (circa-1980) (English Heritage Archive)



Photograph (circa-1980) looking north in the roof cavity at the level of the fourth floor (English Heritage Archive)



Photograph (28 Macklin St, date unknown) showing the gap between the brick side wall and the floor slab ground floor showing that the paintframe did pass to the basement level. It also shows that at ground floor the gap did not go right into the brick arch (Theatres Trust)



Photograph (28 Macklin St, circa-1980) showing a pulley in the corner in the ceiling interface between the fourth floor and roof cavity (English Heritage Archive)



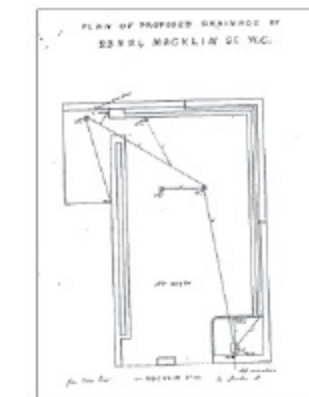
Photograph (28 Macklin St, date unknown) showing the scenery well (from ground floor) and that there were inner walls and floors at one end. (Theatres Trust)

4.1.3 Macklin Street Set Painting Studio

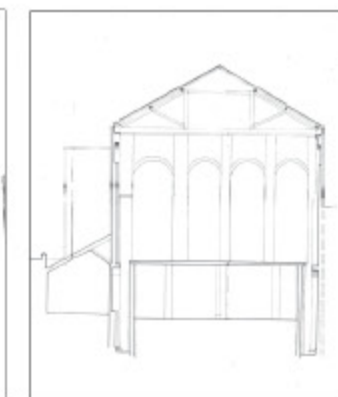
The scene painting workshop originally had three paint frames, on the north, east and west walls. At that time, many theatres had their own paint frames or workshops, though those were mostly tight and narrow spaces, sometimes in the form of a bridge suspended over back-of-house spaces in the theatre. The Macklin Street building, on the other hand, had superior facilities: it provided a large interior which had space for at least three canvases to be worked on simultaneously. The painters would stand on the floor (at first floor level), and the canvases would be mounted on frames and moved up and down as desired, so that the painter could reach any area he wanted. The canvases passed through a scenery well in the floor which survives in the form of a Perspex covered area on the perimeter of the floor.

The method of painting vertically was developed in response to space constraints in London. Sybil Rosenfeld, writer of *Georgian Scene Painters* (1981) described the vertical painting frame mechanism: "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. A winch and pulley suggest that this may have been used for suspending scenery and lowering it at the painter's convenience".

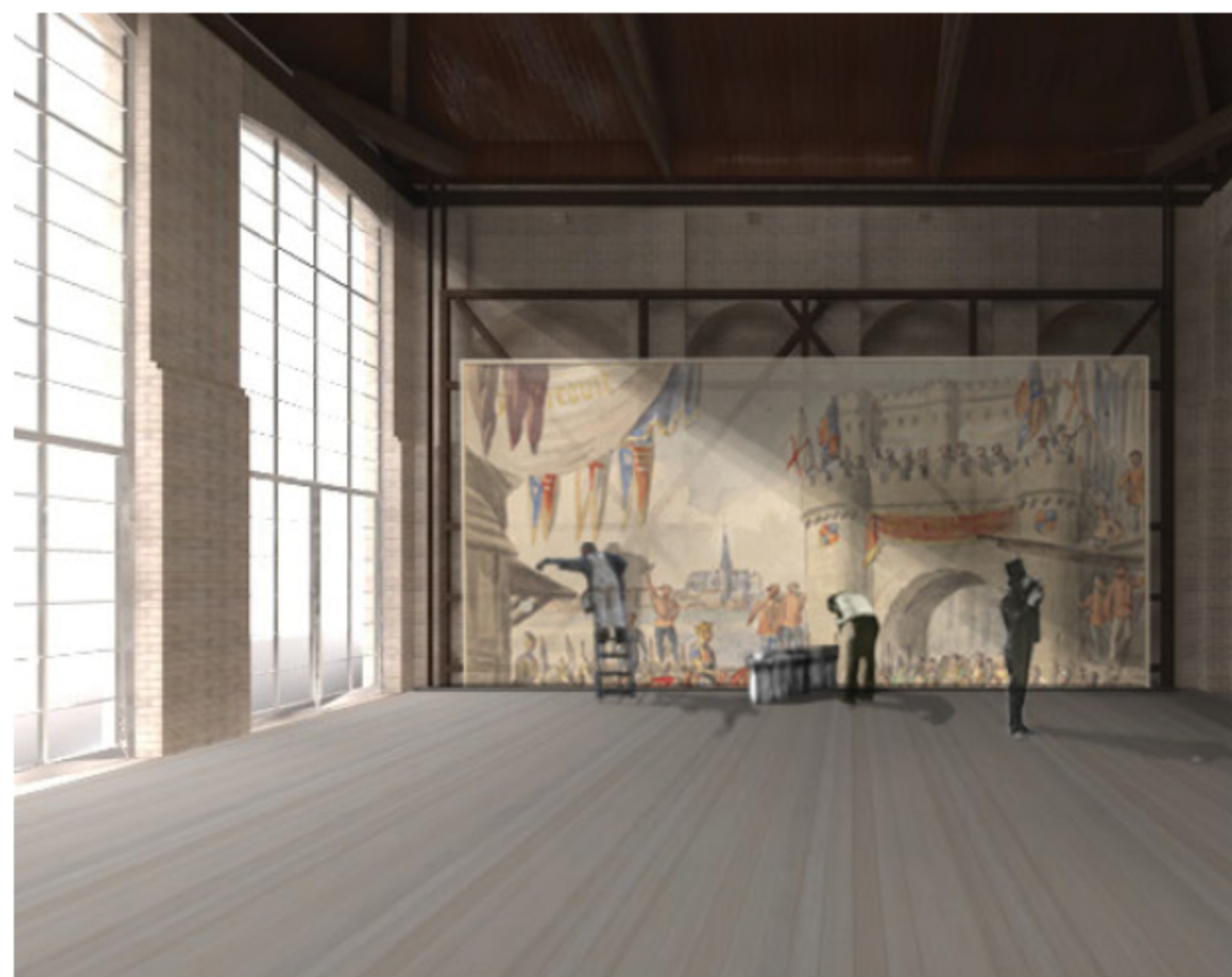
The historic photograph and section shown on this page illustrate the open nature of the space at 23 Macklin Street. The section illustrates the simple, open nature of the historic building and the scenery wells for the paint frames prior to its conversion for residential use. The 1903 proposed drainage plan shows the location of the slots on the north, east and west perimeter.



1903 Proposed Drainage Plan—showing location of painting slots (Camden Local Studies Archive)



Survey Drawings, Grimley and Son, 1978 (Camden Planning)



Reconstruction of Historic Condition illustrating the process of painting a canvas on a movable frame structure



4.1.4 Thomas Grieve Scenery Paintings

The watercolours reproduced here (left, 1-4) show designs by Thomas Grieve, one of the owners of the Macklin Street workshop, for Shakespeare productions by Charles Kean at the Princess's Theatre, all from the 1850s (kept at the V&A). It is likely that these designs were painted as small watercolour studies before the large canvasses were produced in the Macklin Street workshop.

The computer generated reconstruction image to the left illustrates what the building may have looked like on a typical working day in the 1850s, with canvasses being worked on.

(1) Thomas Grieve, The Siege of Harfleur, Henry V) 1859, Source: (Source: V&A Archive)

(2) Thomas Grieve, Entrance to St Stephens Chapel (restored)_Richard II (Theatre Design)_date-first quarter 1857 (Source: V&A Archive)

(3) Thomas Grieve, Historical Episode. Henry V entering London after the battle of Agincourt; Henry V, nineteenth century for Shakespearean Production (Source: V&A Archive)

(4) Thomas Grieve, Historical Episode. The entry of Bolingbroke into London, with King Richard II as captive; Richard II (Source: V&A Archive)



Reconstruction of Historic Main Hall looking towards the North East.



Reconstruction of Historic Main Hall looking towards the South.



Reconstruction of Historic Main Hall looking towards the East.



Reconstruction of Historic Main Hall looking towards the South East.

Reconstruction of historic internal arrangement

4.1.5 Similar Historic Buildings

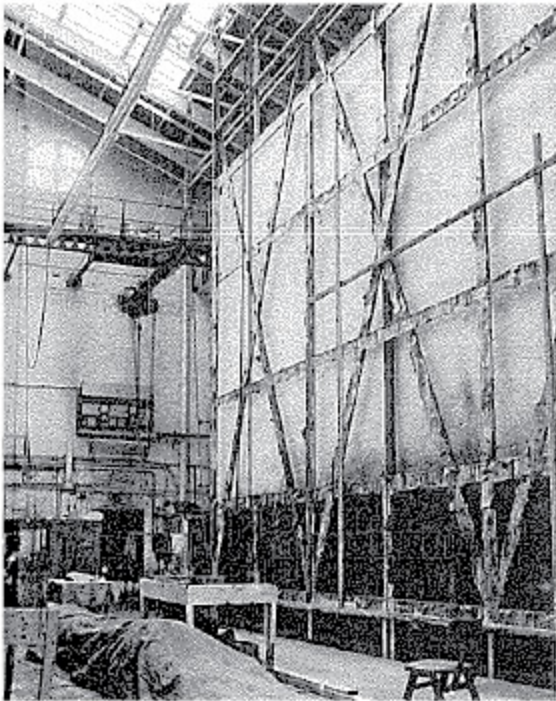
The scenery painting workshop at 23 Maoklin Street is the earliest known survival of a separate scene-painting premises outside a theatre. The three images to the left illustrate scene painting areas within theatres built prior to 23 Maoklin Street. Covent Garden (as it was in the early 1970s), the Old Vic in Bristol (photographed in 1969) and a typical set up for a Victorian scene painting workshop. These images all clearly show paint frames as moving mechanisms with canvas suspended across one side. The spaces are all top lit and tall, with ample wall space to mount large frames and canvasses.

The painting rooms built within theatres are a precursor to the workshop that was established by Thomas Grieve in 1851, and illustrate how many of the functions were translated into the purpose built workshops. Grieve initiated the system of free-lance painters working on their own premises rather than within theatres. The photograph (below, left) illustrates a painting frame for painting scene backcloths in Mara's Scene Painting Shop built in 1913, 72 years after the workshop at 23 Maoklin Street was established.

In the Victorian Theatre by Russell Jackson (*A&C Black, London, 1989*) an article by William Telbin (one of the three consortium who built Maoklin Street) is quoted. Telbin notes that few of the recently built theatres provide 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."

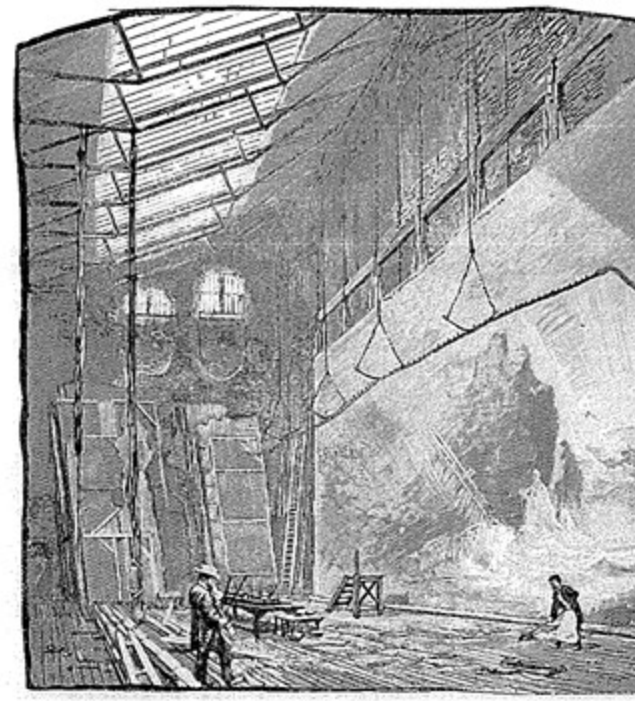
The Victorian Scene Painting image shown here is described in Richard Southern's book, *The Victorian Theatre. A Pictorial Survey*, of 1970, to contain "a gigantic paint frame, rising and falling through a slit in a specially designed floor by means of a winch and counterweights." Southern also explains that on the Continent theatre scenery was often painted on the floor, but that this was unfeasible in London where such large footprints were unaffordable. Thus the 'vertical method' of painting was generally used.



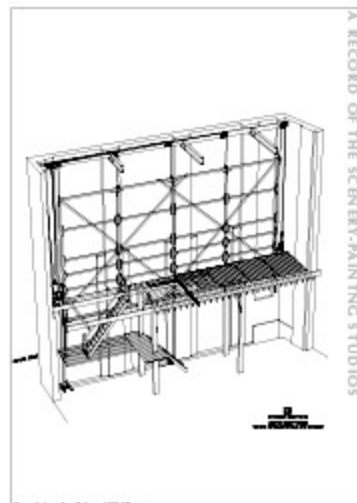
Covent Garden: Scene painting room
(Source: Richard Leacroft: *The Development of the English Playhouse*, 1978)



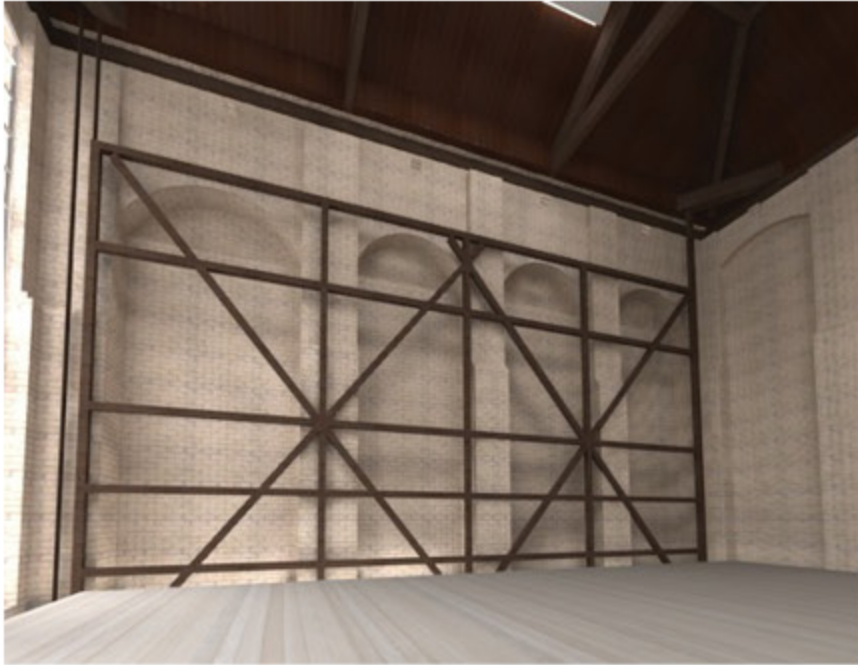
Old Vic Theatre, Bristol 1969
Scenery painting area in 1969.
(Source: National Monument Record Office ref.BB69/5966.
Note: as relocated from the roof space by Mrs Macready in 1844)



Victorian Scene Painting
(Source: Iain Mackintosh, *Architecture, Actor and Audience*, 1970)



Photograph and axonometric diagram of Paint Frame system at Mara's Scene Painting Shop,
at 1-7 Newport Street Lambeth, London built in 1913



Reconstruction of Historic Main Hall looking North East



Reconstruction of Historic Main Hall looking South



Reconstruction of Historic Main Hall looking East

Reconstruction images of the historic internal arrangement in the Main Hall



Reconstruction of Historic Main Hall looking South

4.1.6 Historic Internal Arrangement

Refer to Appendix for full Historio Report by Donald Insall Associates.

Historically, 23 Maoklin Street was a large open space used for the painting of scenery for theatre productions at Covent Garden. The Maoklin Street Scenery painting studio was unique because the consortium of painters were able to purpose build the workshop to meet their exact needs. We know from the article that quotes William Telbin that he was impressed by the painting room at Covent Garden because of its '*vast proportions*'. Therefore, we know that the large open plan three-storey space at the northern end was a very important part of the building. The southern end of the building was used for the delivery of the parts for the painting and scenery construction. This delivery would have taken place through a large central bay of the three façade windows. This tall double height door is typical of industrial buildings for the delivery of large items.

The street level entry to the building at the southern end was at the ground floor. It is uncertain as to the extent of internal building volume in the building but the layout of the building is thought to have been a carpenter's shop on the ground floor, along with a store and offices. Above was the principle floor, (Main Hall, shown left) a single large room, open to the roof. It was here that large scenes could be modelled and painted.

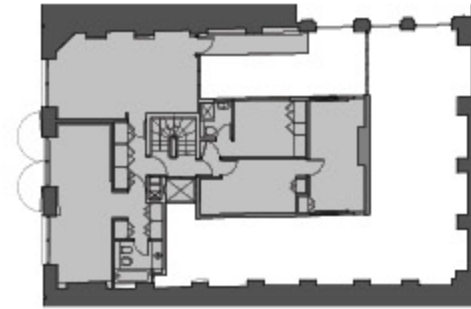
The building historically had a gap in the floor around the west, north, and east perimeters. The first canvases were hung on three of the four walls, raised and lowered by a series of drums and pulleys, passing through narrow slots in the floor into narrow chambers on the ground floor or below. This system removed the need for a bridge or oradle for the painter to work from at high levels.

A photo from the Theatres Trust Archive (refer to Section 4.1.3) shows evidence of the timber columns on this floor set in from the brick walls allowing the canvases to pass freely down around the edges. The canvases would have been set within a timber frame structure working to create ample tension on the canvas for painting as well as allowing the painting space to become part of a moving mechanism, moved at the painters request.

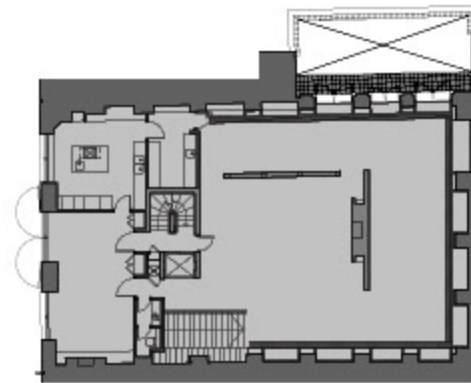
The frames dropped down into a pit on the basement. This allowed enough space for the full height of the canvas to be dropped down to a level allowing the painter to reach the top. There is still evidence of the pulleys in the top corners of the building today.



Panoramic photograph of Main hall historic fabric with 1990's volume insertion



Second Floor Plan



First Floor Plan



Ground Floor Plan

0 1 2 3 4 5m



4.2.1 Internal Arrangement

23 Macklin Street has been adapted and modified substantially over the years. Perhaps the most significant change in the building's history took place during the 1998 conversion from the scenery painting workshop to a single residential home. The current arrangement consists of four floors excluding a basement and an internal terrace floor.

The central opening at the ground floor provides access to the housekeepers flat, a completely self-contained flat with no other entry points. The main entrance is through the right-hand entry door into the ground floor where there is a complex arrangement of internalised rooms with a gymnasium and swimming pool in inaccessible zones in the northern end of the property.

On the first floor the full-height of the historic set painting room has been preserved to some extent. A white box was built within the historic brick envelope in the 1990s renovation. This addition does not have any connection to direct sunlight or air ventilation. Inside the main space the centred white box transforms the main room into a U-shaped space with oddly proportioned long side spaces, whereby the spaces are too long and too tall to be the proportion of any room, and instead take on the condition of corridors. The vast proportion of the original scenery painting room has been lost and is instead infilled with a disproportionate insertion.



3D image of Existing Main Hall looking North East

3D image of Existing Main Hall looking South



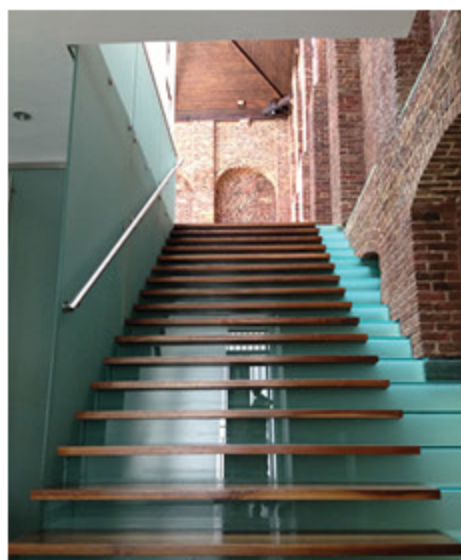
3D image of Existing Main Hall looking East

3D image of Existing Main Hall looking South

Computer generated images of existing internal arrangement

4.2.2 Main Hall

The Main Hall is currently defined by the 1990s volume of bedrooms inserted within the historic fabric. The insertion operates exclusively to the historic fabric making no effort to communicate visually or environmentally, which in turn creates an awkward and uncomfortable spatial environment.



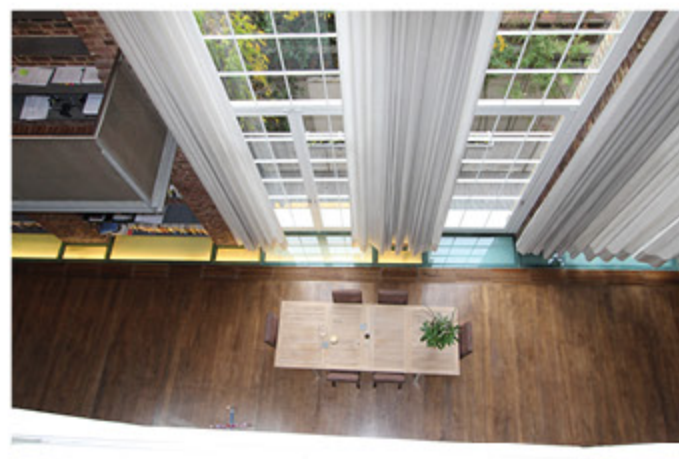
View from the entrance lobby to the North towards the main entry stair



Ground floor gymnasium, looking towards the North-West corner of the property. Access to this space requires traversing a complex labyrinth of rooms from the ground floor entrance.



View towards the North from within the existing ground floor lounge within the white box volume.



View down to the Eastern side between the external doors in the main hall and the white box insertion. Illustrating the proportionally tall and long corridor spaces leftover around the modern insertion.



View towards the South from the kitchen (a room set within the Southern volume). Facade windows (shown) define the width of the rooms.



Existing ground floor swimming pool running along the eastern wall on the Ground Floor.



Concealed fireplace in the South-West corner of the master bedroom on the Third Floor.

4.2.3 Existing Entry Sequence

From Macklin Street at ground floor there are three entrances to the building, all offset 600mm in from the building line. The western ground opening is a garage door with a ramped drive down to the basement carpark level one floor below street level.

The central opening at the ground floor provides access to a self-contained housekeepers flat. The eastern-most ground floor opening is the main entrance to the house. One enters into a very shallow entrance area or lobby before an opening to the main lobby space. The shallow pre-entry zone and prominence of frosted green glass finishes sets the atmosphere that one might be entering an office building. This theme is further heightened by the glass staircase holding prominence in the space, concealing the ground floor internal swimming pool behind it and connecting to the first floor above.

4.2.4 Existing Ground Floor

One could easily mistake the ground floor for a basement level due to the dark internalised spaces, narrow hallways and odd level changes (to allow for garage head height below). The complex and dense room layouts on the ground floor reduce this floor to one of a labyrinth of forgotten space and although it contains important residential uses such as the laundry, pool, and gym, it is currently perceived as a back-of-house space for storage.

4.2.5 Existing First Floor

The first floor is the most prominent living zone in the house, a piano noble space, it is currently the only place where one can move relatively freely across a planar surface. However due to the white box inserted as a container for the bedrooms above, the first floor living space is constricted by this obstacle to free movement, with the spaces being proportionally tall and long and inevitably operating more like corridors than habitable spaces which can maintain a residential programme.

4.2.6 Existing Rooms in southern volume

The southern end of the house contains the kitchen and dining rooms at first floor, a bedroom and study at second floor and a bedroom and ensuite at third floor. These rooms have been laid out with either one or two facade window bays. The resultant rooms feel more like the programmes have been forced to fit rather than the function driving the spatial requirements. This is due to the constraints on space from the alignment of walls between the three facade window bays and the central fire stair and liftwell. There are currently views and access to daylight from the first and second floor southern rooms. The view is across Macklin Street to the school and block of flats across the road. The timber shutters on the top of the facade windows are constrictive to the views out on the third floor.

4.2.7 Existing concealed fireplaces

On the second and third Floor the historic fireplaces the front east and west corners of the house have been concealed.



Tight and continuous fire stair from Basement to Fourth Floor.



View from the NorthEast corner of the house looking into the Main Hall with the white box creating double internalised rooms without access to direct sunlight or ventilation.



View to the west from within a bedroom looking towards one of the openings in the white box with external opening beyond.

4.2.8 Existing Circulation

There is only one stair for circulation from basement floor to fourth floor (apart from the front entrance stair to the first floor, and the separate staff flat). Given the scale of the house the tightness of the stair is heightened by the fact that this stair is a continuous fire stair relentlessly winding and making the circulation between the upper floors a tiresome task. There is an existing elevator servicing from ground to fourth floor.

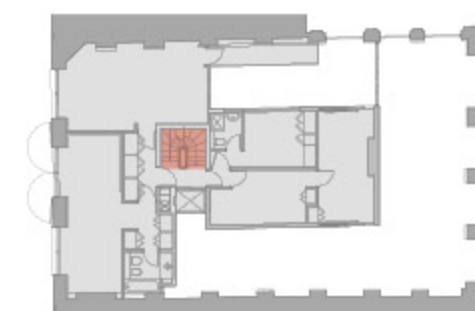
4.2.9 Existing Rooms in White Box Volume

For such a large house there is surprisingly no open large volume. Each space feels internalised as either a very tall corridor that one would expect to find in a commercial building or a double internalised space without access to direct sunlight or ventilation.

4.2.10 Existing Openings and Balconies in White Box

The inhabitant standing in the white box insertion is too close to the historic brick walls to attain a sense of peripheral context. At the same time the distance is too great to enable a sense of connectivity with the historic fabric. This is compounded by the misalignment of the openings in the white box with the external openings in the historic brick walls.

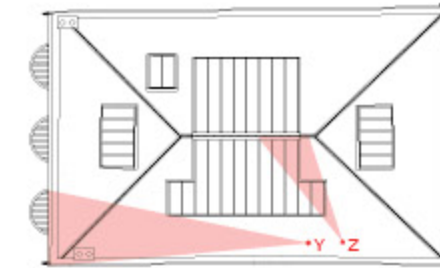
The location of the openings in the white box are set only at the east and western side of the box and hence there is no sightline allowance towards the back (northern) wall, arguably the most important wall of the historic fabric. What was once appreciated as a space of vast proportions allowing the painter distance to observe and take in the full breadth of the scene under construction has become burdened with the obstacle of a large misaligned insertion.



Existing circulation stair from basement to fourth floor

4.3.1 Existing Roof Condition

The roof (finished with slate tiles) provides the main source of light to the house from the large skylight centred on the roof apex. There are also three other minor skylights located on the falls of the roof at the north and south ends. The skylight opens mechanically and is the main source of fresh air and ventilation to the house, however this is restricted in times of inclement weather.



Existing Roof Plan



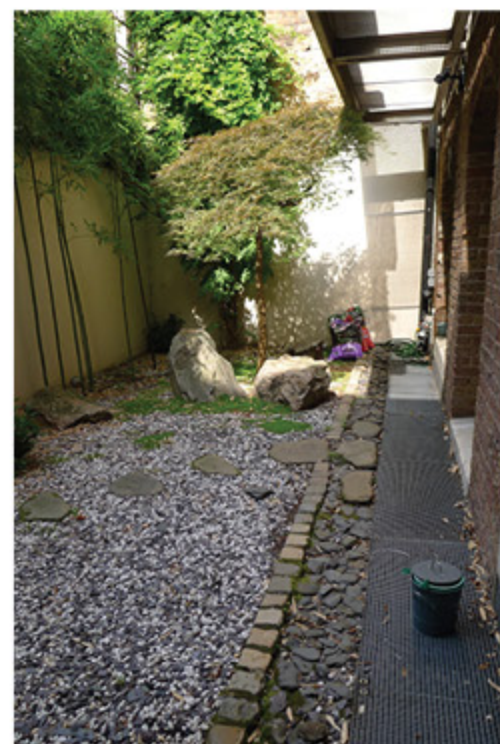
View looking north from the roof level western side



Existing operable roof light. View at roof level looking north north east from the western side of the roof



View looking north from the First Floor balcony.



View looking north from the Ground Floor courtyard.



Detailed photograph of facade render (applied in the 1990s) exposing the 15mm thick cement slurry, a fine scratch coat and a more coarse top coat.



Existing 28 Macklin Street facade elevation.



Photograph of the facade with faux-stonework pattern applied as a shallow scoring into the fine scratch coat.

4.3.2 Existing Ground Floor Courtyard

There is an existing courtyard on the ground floor providing the only outside amenity and garden to the property. This courtyard is of adequate size, however due to its inaccessible location it is a leftover space rather than the asset that one would expect to enjoy.

4.3.3 Existing First Floor Balcony

There is an existing balcony on the first floor, western side of the building. Access to the balcony is through the three main hall doors and the balcony overlooks the ground floor courtyard. This balcony is uncomfortably narrow and out of proportion with the first floor internal hall. Added as part of the 1990s conversion, the balcony is in bad condition and could be greatly improved to meet the standards of the main living and entertaining zone of the house. The existing balcony floor is constructed from metal mesh and this material is not suitable for young children or narrow heeled shoes.

4.3.4 Existing Facade

A specialist report prepared for the 1998 Planning application by T.J Shepherd describes that the existing facade is rendered with 15mm thick cement slurry, a fine scratch coat and a more coarse top coat. The fine scratch coat applied by a very shallow scoring into the cement render is patterned as faux-stonework. It has been observed that this scoring does not continue around sides of the building. The render condition of the 1990's conversion is in very poor condition.

5.1 Site Planning and Development History

Planning Statement

For full details of the planning history please refer to the separate Planning Statement prepared by DP9 Planning Consultants.

1851 -Purpose: Theatre Scenery Painting

1970- Used for Scenery Building

In summary, the original purpose of the building, which dates from 1851, was for theatre scenery painting. The building in the 1970s was used for scenery building.

1978 Light Industrial Use (recording studio) - Conditional Permission

In 1978 conditional permission was granted for the use of the building for light industrial purposes (a recording studio) including internal works and the creation of two additional floors within the building.

1981-Submitted Planning Application for additional story in connection with light industrial use

In April 1981 a planning application was submitted for alteration to the building including an additional story in connection with light industrial use of the premises.

1982- Listed as Grade II

On 7th June 1982 the building was included in the Statutory List as Grade II.

1982-Submitted Planning Application for alterations and extensions

In December 1982 an application was submitted for Listed Building Consent for alterations and extensions to the building.

1983-Planning permission granted for alterations to provide four floors of light industrial floor space and ancillary accommodation at roof level subject to three conditions.

Listed Building Consent Refused on appeal.

In 1983 appeals for non-determination of the above mentioned applications for planning and listed building consent were submitted. A Public Inquiry was held to consider the appeals and a decision was issued by the Secretary of State in July 1984. Planning permission was granted for alterations to the building to provide four floors of light industrial floor space and ancillary accommodation at roof level subject to three conditions. Firstly, that the building works were to begin no later than the 31 July 1989; that a proposed fire escape to be screened in accordance with plans to be approved by the Council and details and samples of all materials to be submitted to and approved by the Council before works commenced. Listed Building Consent was refused on appeal in view of insufficient details of the proposed mansard, external materials and fire escape staircase. Nevertheless, the Secretary of State indicated in his letter that the proposed works would be acceptable in principle.

1988- Approved demolition and rebuilding front elevation and new floors and a third floor mansard extension.

In October 1988 details of materials submitted pursuant to the condition on the appeal were approved by the Council. On the same date Listed Building Consent was approved for works of demolition and rebuilding including the rebuilding of the front elevation and new floors and a third floor mansard extension.

1989 -Approval for basement and five floors of B1 floor space including a mansard roof

1989 Approval for demolition and rebuilding including the front elevation and new floors and erection of mansard extension

In June 1989 duplicate planning applications were approved for alterations to the building to provide a basement and five floors of B1 floor space including a mansard roof (as an amendment to the scheme permitted on appeal). At the same time, duplicate Listed Building Consent applications for works of demolition and rebuilding, including the rebuilding of the front elevation and new floors and erection of mansard extension, were also approved.

1994 - Applications seeking renewal of 1989 approvals

In May 1994 Planning and Listed Building applications were submitted seeking renewal of the planning and listed building approvals granted in 1989. These applications were subsequently withdrawn for reason of lack of progress in dealing with archaeological implications of the development.

1996 Refusal - demolition of existing for 7 storey building

In 1996 planning and listed building applications for the demolition of the existing building and the erection of a seven storey building to provide twelve self-contained flats were refused by the Council.

1998 Granted Permission - Conversion to 6 flats & office

In 1998 permission was granted for conversion of the building to form six flats and Class B1 office floorspace.

1998 Granted Permission - Conversion to Single family Dwelling

Later in 1998 permission was granted for use of the building as a single family dwelling house with a self contained flat together with external alterations.

As can be seen from the full planning history for the site, the building has undergone much internal and external alteration and has lost most of its working apparatus.

Monica Gail

From: Nick <Nick.Baxter@camden.gov.uk>
Sent: 11 September 2013 14:57
To: Faye Lord
Subject: 23/13/MSA/PK1 Macklin Street 23

Dear Faye – good to talk to you just now. Please find enclosed my pre-apps for Macklin Street.

The text should contain two photographs, let me know if it doesn't.

Feel free to drop me a line if you need any clarification.

Best wishes,

Nick

Macklin Street 23 pre-app

The pre-app outlines in this pre-app advice only refer to the Cammery Grouse document "23 Macklin Street, Pre-application summary report, 16 August 2013".

The structure is grade II listed and is a positive contributor to the Seven Dials Conservation Area, at the heart of London's theatre district. It and its interior are of national importance; the Theatre Trust describes the building type as "unusually fine and significant". Built in 1870-83, the building was & now is a purpose-built scenery painting workshop but is now a house. In this conservation building, both of building details could be worked up and down through the floor. This meant that theatrical scenery could be painted without the danger and inconvenience of working at heights on scaffolds or ladders or the difficulties of working flat on the ground.

An important part of the special interest of the building is its lofty, industrial interior, composed of three-storey arches of intricately detailed brickwork, terminating at the apex of the roof. The interior expands as the recession stair is climbed. Above and above the lofty space is situated on the ceiling, several listed structures is passed on each level. More detailed examination exposes the dots marking around the floor on three sides, gables in the corners and strongly arranged beams in the basement, which reveal the almost unique original use for which the building was constructed.

Around a third of the interior has already been given up to a full-height slab of residential accommodation to the south. The remaining set-up takes the form of a substantial modern box sitting respectfully within a grander historic box. This enables and appropriate arrangement allows the maximum appreciation of the special interest of the building, while providing domestic use.

Facade

19 New south facade windows, 20 New garage door, 21 New staff door, 22 New main entrance door, 23 Removal of facade paint and render, 24 Timber shutters to be removed from facade windows historic pictures – a photograph from 1976 and a watercolour from the early 1980s – show a similar arrangement to the existing, albeit with a taller central door and slightly differently arranged windows. At that time, the brick appears to have been render, covered in mosaic tiles. The current facade seems to be a modernised version of the facade present in 1976. If it can be shown that the 1976 arrangement is not of historic interest, proposed changes will be judged on the merits of the submission. (Two pictures follow)



Theatres Trust Feedback

01 November 2013

Camden Council Feedback 1

11 September 2013



Ms Faye Lord
DP9
100 Pall Mall
London
SW1Y 5NQ

Direct Dial: 020 7973 3788
Direct Fax: 020 7973 3792

Our ref: PA00201605

1 November 2013

Dear Ms Lord

Request for Pre-application Advice

23 MACKLIN STREET, LONDON

Thank you for your email of 21 October and our subsequent site visit of 24 October in relation to proposals at the above address. We would like to offer the following comments:

23 Macklin Street, listed at Grade II, is a building of considerable historic interest as the earliest example of a purpose built workshop for the painting of theatrical scenery. Although the building has undergone much internal alteration and has lost most of its working apparatus, it nonetheless retains a lofty, industrial feel which contributes to its significance. The current proposals seek to re-configure the interior, with some external alterations for continued domestic use.

We are aware that the original proposals sought to introduce a steel frame within the existing roof structure to accommodate a roof terrace. We consider that this would have caused considerable harm to the character of the building and so we very much welcome its removal from the proposals. We also welcome the narrowing and setting back of the proposed internal structure which better respects the building's volume, and allows for improved understanding of the canvas slots. Also we consider that the proposed replacement of the glazing and gate at ground floor level with a single element is a better design solution.

We understand the desire to improve natural ventilation within the building and so we have no significant concerns about the proposed openings for the individual rooms. However, we would question the requirement for the additional openings within the full height space, as the existing openings should provide sufficient natural ventilation and light. We suggest that justification for this is provided in the submitted documents.

Regarding the elevation to Macklin Street, we noted on site that the proposed changes



English Heritage Feedback

04 November 2013

Pre-Application Discussions:

6.1 English Heritage & Camden Council Site Meeting

An on-site meeting occurred with Nick Baxter (Heritage and Conservation Officer at from Camden Council), Carmody Groarke (Architects), DP9 (Planning consultants) and Donald Insall Associates (Historic advisor) on 13 August 2013, at 23 Macklin Street, site at the residence of the Client, Sacha Thacker. A pre-application summary report with a list of sixteen questions was submitted to Nick Baxter at Camden Council and feedback was received on 11 September 2013.

6.2 Feedback from Theatres Trust

An on-site meeting occurred with Mark Price from Theatres Trust on 22 October 2013. The feedback received on 01 November 2013 supports the facade proposal and internal arrangement proposal.

The photographs included on this page were supplied by Mark Price from Theatres Trust on 01 November 2013 following an on site meeting and walk-around on 24 October 2013. The photograph of the facade supports the proposal as stated by Mark Price's support for the proposed scheme "Certainly the six pane windows, and the central arch proportion being over two floors"

The historic photographs of the interior give evidence of the gap used for the movement of the paintframes. The photos also provide evidence that there was an internal wall and floor on the ground floor level historically.

6.3 English Heritage Feedback

Following a second on-site meeting with Alasdair Young, Assistant Inspector of Historic Buildings and Areas, and Nick Baxter, Heritage and Conservation Officer at from Camden Council on 24 October 2013, feedback was received on 04 November 2013. The feedback from English Heritage welcomed setting back of the proposed internal structure as it better respects the building's volume and canvas slots. They also supported the replacement of the 1990s glazing with a more appropriate material. EH questioned the additional openings in the full height space, stating that justification was needed to show that further ventilation and light is required in the space. EH supported the revised facade where the revisions provide a clearer distinction between the central and flank bays. EH asked that if after options for the retention of the render are considered and it is decided and accepted at applications to reinstate the historic brickwork that new trials to be carried out to fully assess the condition of the brickwork.

6.4 Camden Council Feedback 2

Following a second on-site meeting with Nick Baxter, Heritage and Conservation Officer at from Camden Council on 24 October 2013, the feedback was received on 01 November 2013. It was stated that the current scheme had taken many matters of concern into account. It was stated the acceptability of the scheme to be dependent on the quality of the intervention and supported by detailed drawings including proposed materials and finishes.

Pre-Application Discussion Dates:

- 6.1.1 Pre-Application Site Meeting (13 August 2013)
- 6.1.2 Pre-Application Summary Report (list of questions) (16 August 2013)
- 6.1.3 Pre-Application Camden Council Feedback 1 (11 September 2013)
- 6.1.4 English Heritage & Camden Council Site Meeting (24 October 2013)
- 6.2 Theatres Trust Feedback (01 November 2013)
- 6.3 English Heritage Feedback (04 November 2013)
- 6.4 Camden Council Feedback 2 (01 November 2013)