



Nos. 9 and 10 Denmark Street in 1951 (London Metropolitan Archives)



No. 9 Denmark Street, entrance hall, showing altered archway



No. 21 Dombey Street, built. c.1709-15, showing how the archway might have looked

## 2.4 An industrial enclave

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

These industrial activities took place not only in the original houses, which were adapted as necessary, but also in small workshops built at the rear of the plots. Surviving examples include Nos. 16 and 22 Denmark Place and the buildings at the rear of Nos. 5-7 Denmark Street. The nineteenth-century factory at No. 9 is slightly different because it filled in the whole garden (see 2.6).



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





## 2.5 The musical history of Denmark Street

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

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

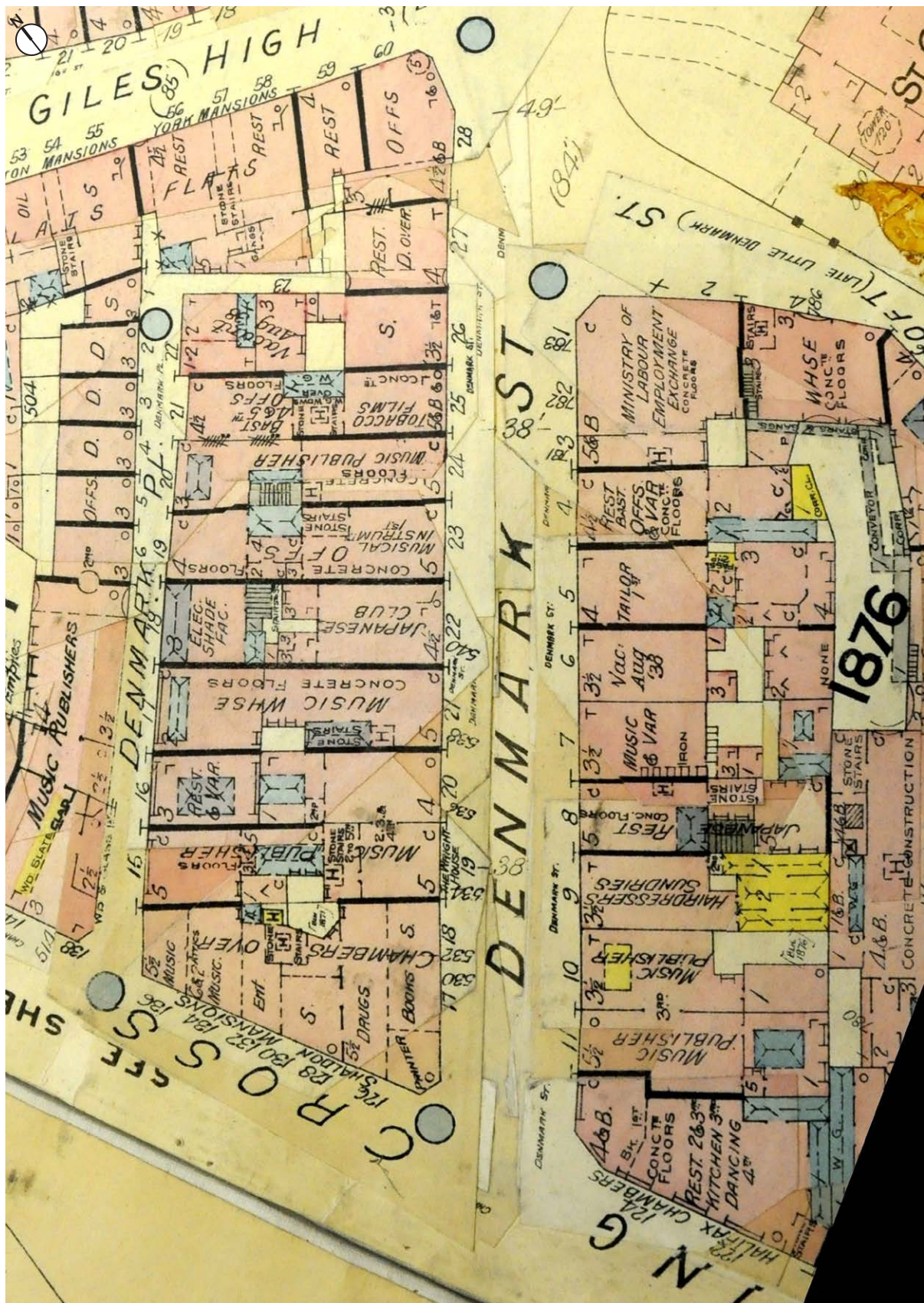
After the Second World War, changes in the music business saw Denmark Street diversify into artist management, recording and rehearsal facilities and instrument repair and sales. It is perhaps this post-war period which now gives Denmark Street its best-known claims to fame:

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



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





1938 map produced by the Goad company for fire insurance purposes



## 2.6 History of the site

No. 9 is one of the original houses to survive from the creation of Denmark Street in the 1680s. Its principal façade retains much of the seventeenth-century detailing, including its plum-red bricks, stone string courses and keystones (now overpainted). At ground floor level the façade has been opened up. Historic photos suggest this change occurred between 1952 and 1975. The rear façade has been rebuilt in stock brick, in common with other house on Denmark Street, probably during the nineteenth century. In the nineteenth century the former garden was filled with a red brick factory building, originally with a triple-pitched roof, as shown on the 1888 and 1938 Goad maps. The walls of this building survive but it has been re-roofed at least twice since 1938.



No. 9 Denmark Street

By 1888 No. 7 was in use as a 'portmanteau factory' as indicated on the Goad map (see p. 9). A portmanteau is a large leather bag with two compartments. Later on it appears to been incorporated into a billiards table factory along with No. 9, as shown by signage visible in an undated (perhaps c. 1900) photo by Bedford Lemere & Co. By 1938 it was producing 'hairdressers' sundries' as indicated on the Goad map (see p. 11). This use persisted at least until 1951 as indicated by signage visible in a photo taken that year (see cover).



Undated photo, c. 1900. No. 9 is behind the lamppost (Historic England)



Rear of No. 9 Denmark Street, seen from rear of No. 10



In the 1960s the ground floor became La Gioconda café, which became popular with musicians including the Small Faces, David Bowie, Jimi Hendrix, Marc Bolan and the Clash. Bowie is said to have been a regular at La Gioconda and recruited his first band there, The Lower Third. Today this space is a restaurant. The 1960s fixtures have not survived.



Rear of No. 9 Denmark Street, showing modern roof to the former factory, now a restaurant



## 3.0 Assessment of Significance

### 3.1 Assessing Significance

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

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

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

Annex 2 of the NPPF defines 'significance' as:

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

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

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

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

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

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

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

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

## 3.2 Designations

- No. 9 Denmark Street was listed at Grade II in 1974 as part of a joint listing with No. 10 Denmark Street
- The site lies within the Denmark Street Conservation Area (designated 1984; extended 1991 and 1998).

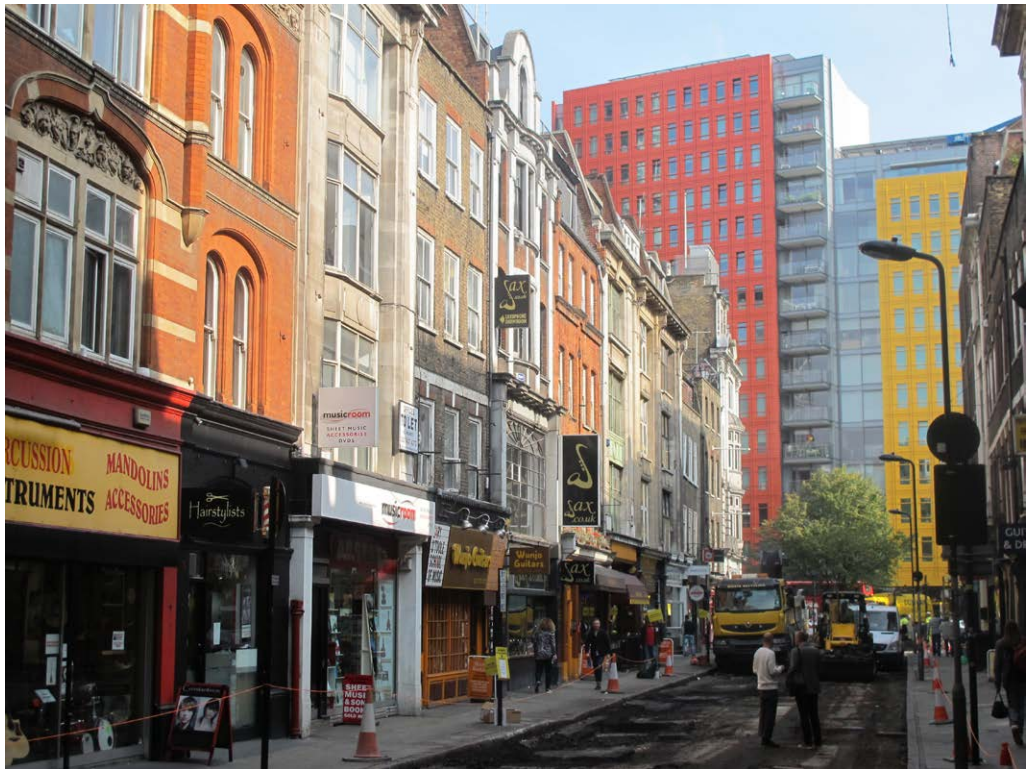


### 3.3 Character and appearance of the Denmark Conservation Area

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

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

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



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

## 3.4 Statement of Significance

### No. 9 Denmark Street

No. 9 Denmark Street possesses *high significance* as one of eight houses to survive from the construction of the street in the 1680s. Such a large cluster of seventeenth-century houses is extremely rare in the context of Central London (see 2.3).

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

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

The nineteenth-century factory space at the rear of the site does not possess the rarity value of the 1680s house. Nevertheless, it is *significant* as a typical example of a small-scale, nineteenth-century industrial building, and because it adds to the overall historical interest of the site. However, only the walls of this factory survive, now part of a restaurant. The modern roof here is *neutral*.

## 3.5 Significance drawings

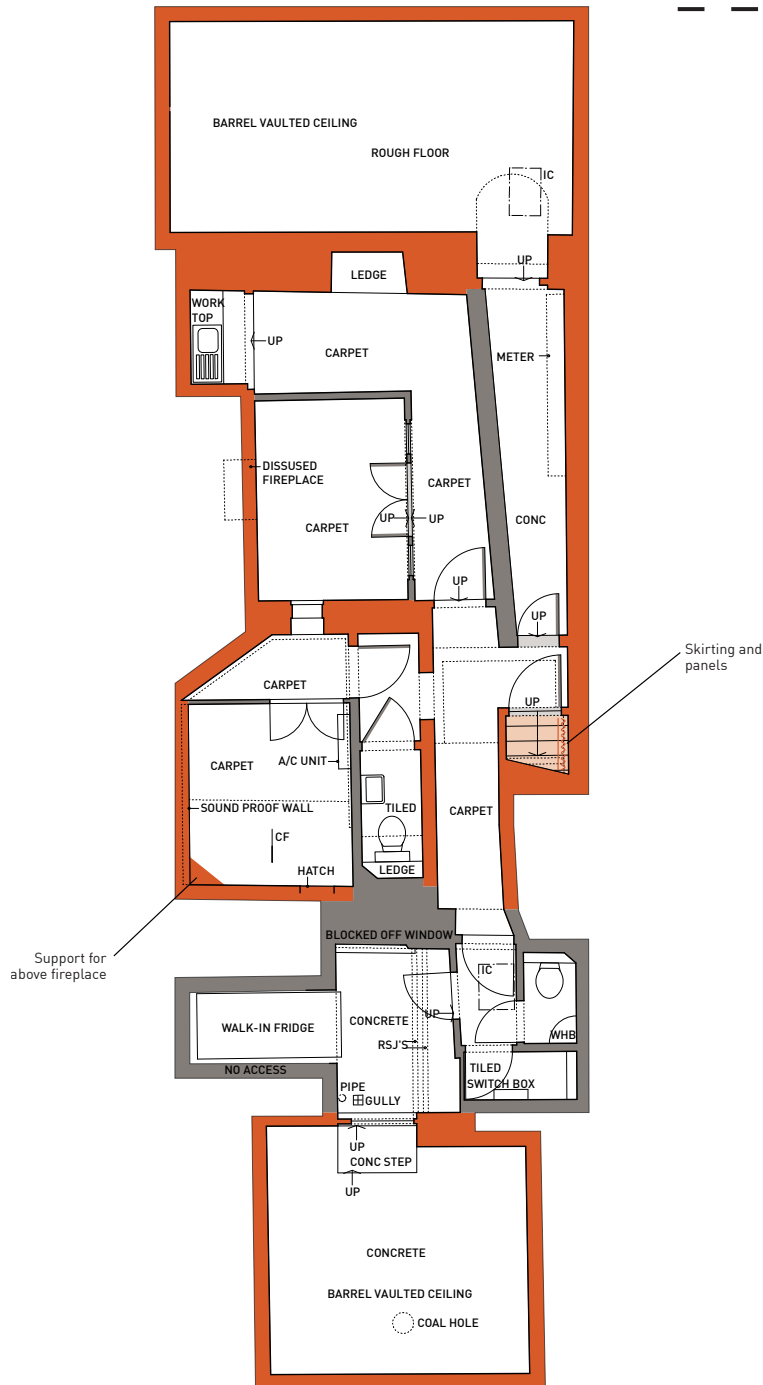
The understanding of the site outlined above is applied here to the buildings in more detail on a floor-by-floor basis. The drawings overleaf indicate the relative significance of the different parts of the site, using a sliding scale from high significance (historic, rare and important) to modest significance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

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



## Basement significance

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

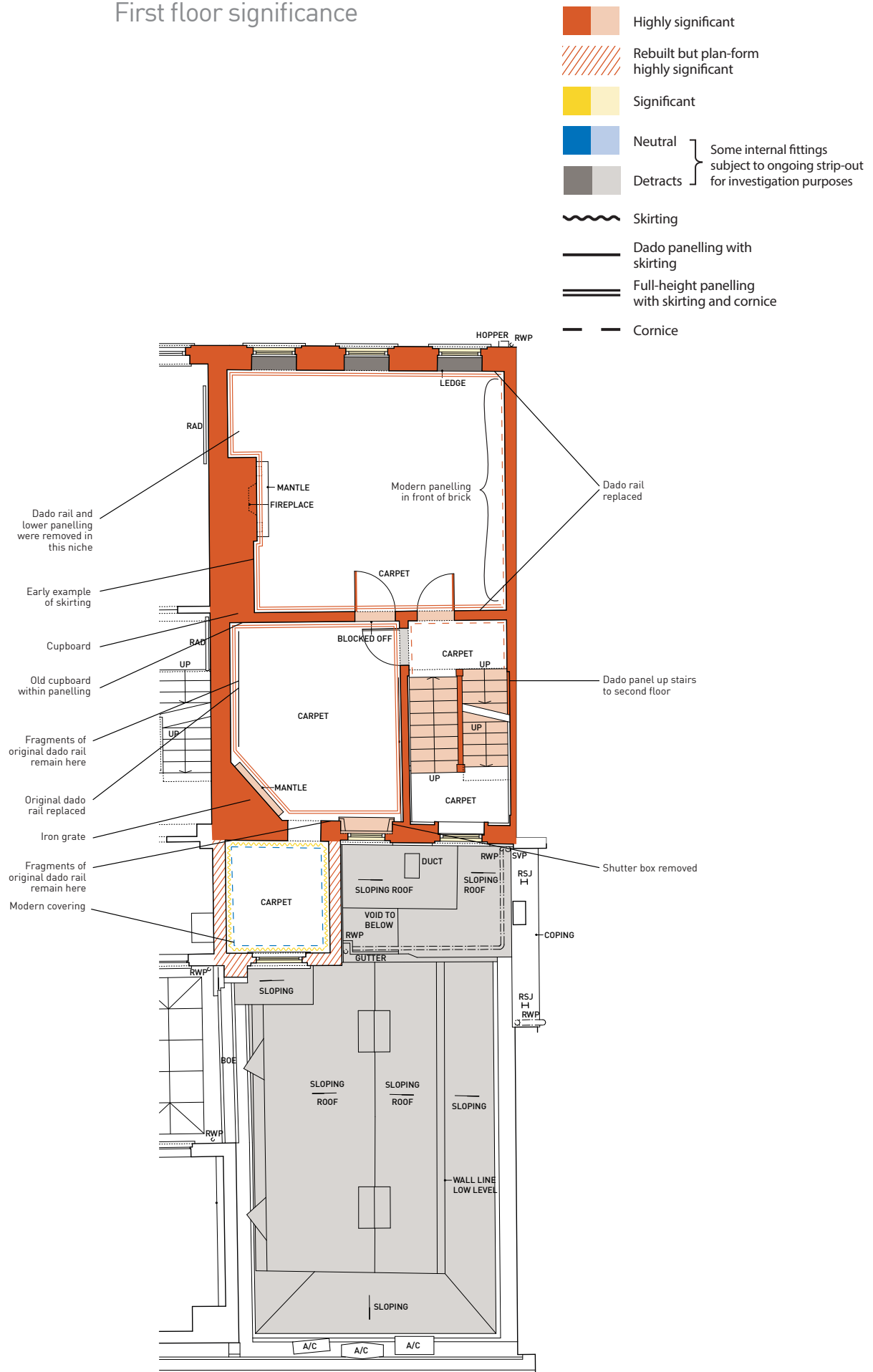


### 3.0 Assessment of Significance

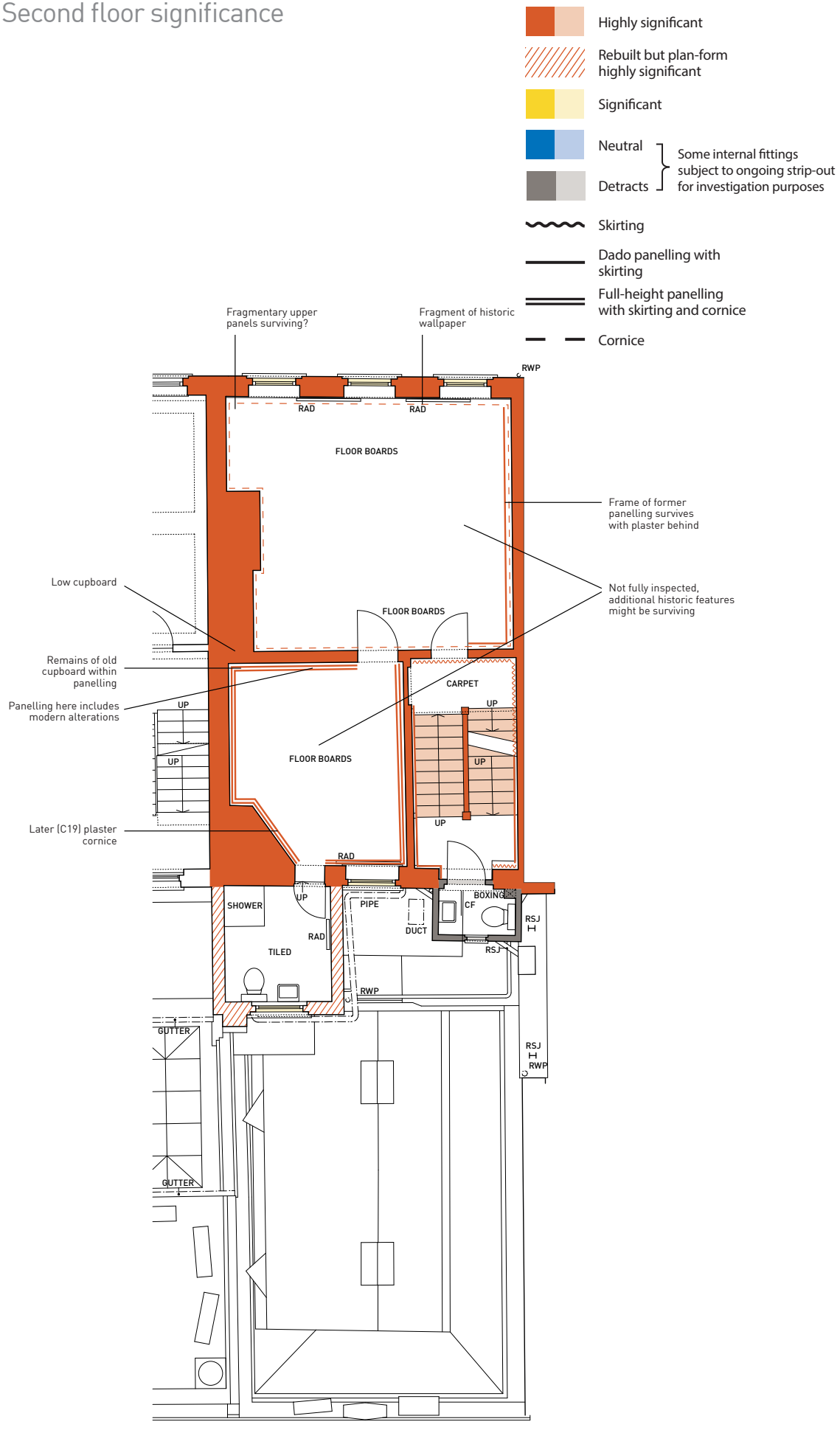




## First floor significance

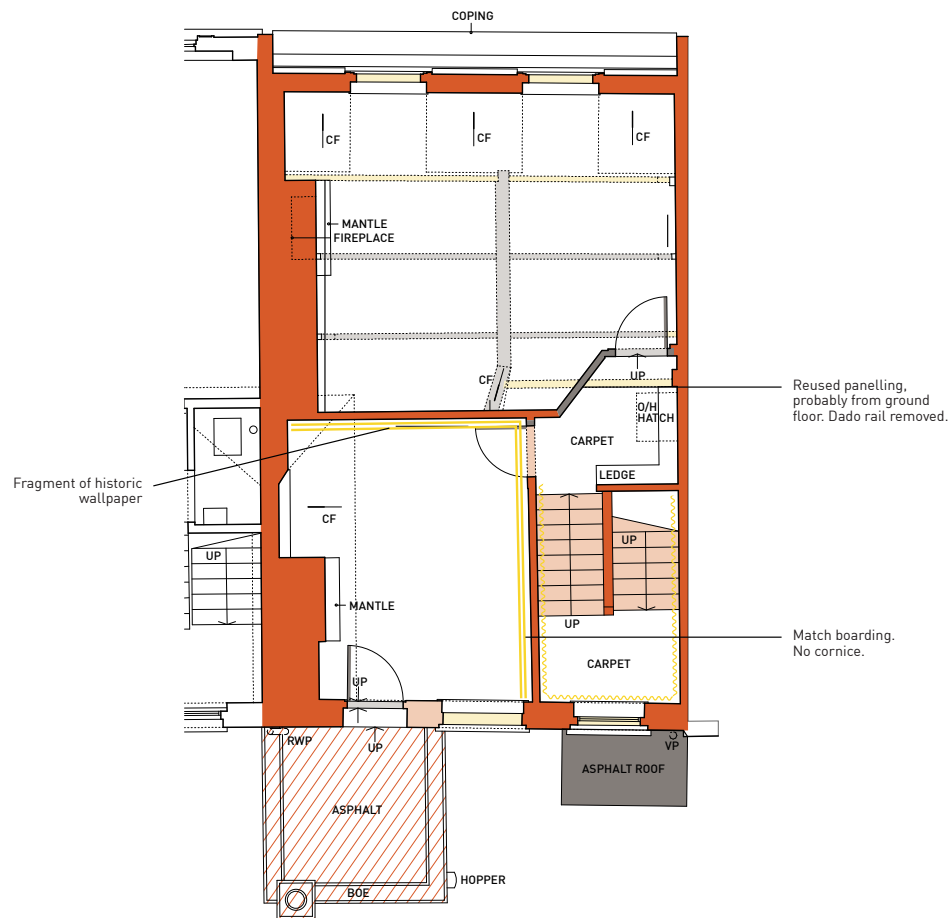


### 3.0 Assessment of Significance



## Third floor significance

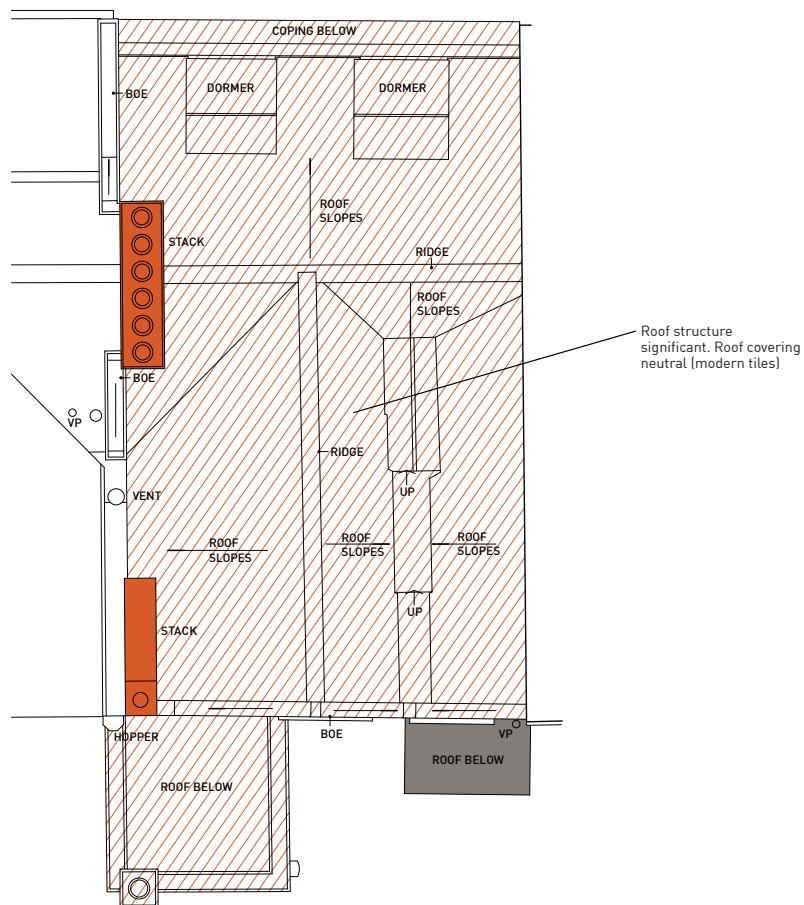
- Highly significant
  - Rebuilt but plan-form highly significant
  - Significant
  - Neutral
  - Detracts
- } Some internal fittings subject to ongoing strip-out for investigation purposes
- Skirting
  - Dado panelling with skirting
  - Full-height panelling with skirting and cornice
  - Cornice





## Existing roof plan

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



## 4.0 Heritage Impact Assessment of Proposals

### 4.1 Introduction

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

### 4.2 Policy context

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

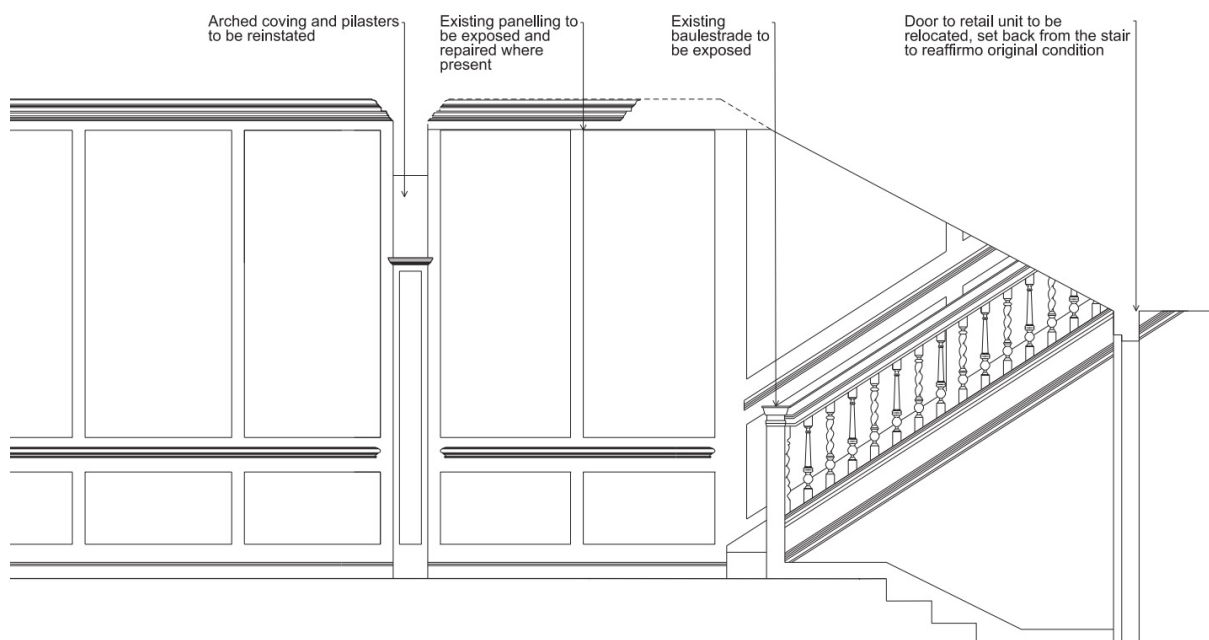
Regional policies are addressed in the London Plan (2011 and later), which places emphasis on responding to local character (Policy 7.4) and conserving and regenerating heritage assets (Policies 7.8 and 7.9). Policy 7.8, part C states that 'development should identify, value, conserve, restore, re-use and incorporate heritage assets, where appropriate'. Relevant local policy includes Camden Council's Local Plan, adopted in July 2017. Policy D2 (Heritage) acknowledges that in the right circumstances development can better reveal the significance of heritage assets (para. 7.43).

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

### 4.3 Summary of proposals

The aim of the proposals is to repair and refurbish the building, giving the upper floors a long-term use as separate residential units, while restoring historic elements to return lost historic character.

The proposals that have a heritage impact are addressed below in more detail. For full details of the proposals, the reader is referred to the documentation by Ian Chalk Architects and Engenuiti.



Proposal for restoring ground-floor hallway, detail of drawing by Ian Chalk Architects



## 4.4 Impact of proposals

### Incorporating services

An important change will be the insertion of services, including waste pipes, to serve the kitchens and bathrooms of the new residential units. This cannot be achieved without altering the highly significant historic fabric of the house. Therefore a number of options have been studied and discounted and discussed with the conservation officer on site (see document by Ian Chalk Architects).

In the consented scheme (2012/6867/L) the kitchens in the front rooms would be served by pipework running to the back of the house, but due to an insufficient gradient a pump would be needed. Upon review, this is now considered to lead to an unacceptable risk of blockage and possible flooding of the important interiors.

The proposal now is to create a service riser within a false spine wall, detailed as panelling. This negates the need for the elaborate pump proposal and provides a long-term solution to servicing the house. The negative aspects of the proposal are that the false wall will involve the concealment and alteration of some of the historic panelling, while some of the pipework will penetrate the floors. There will also be a small change to the historic plan-form.

Hiding services in a panelled enclosure is an established way of updating houses of this type and for instance is practised by the Spitalfields Trust. Nevertheless, the result is a small negative impact on the significance of the listed building (see Conclusion, below). Mitigation measures include the careful detailing of the new elements in order to preserve and restore the essential character of the interiors, and also the preservation of the original panelling behind the false wall, which will be capable of being revealed again in the future.

The strategy for new sockets and switches is to reuse existing locations and adapt damaged sections of panelling where possible and to keep new fixings to a minimum (see ICA document for further information). The heritage impact of those alterations will therefore be negligible.

## Investigation and structural repair

A key part of the St Giles Circus project is the structural repair of the seventeenth-century houses. This will include some investigation of the timber structure behind the spine wall at first and second floors, to allow strengthening works, facilitated through the careful removal of panelling that will be reinstated afterwards.

The structural repairs envisaged consist of strengthening to beams and joists. This involves adding steelwork to existing timber beams and 'doubling up' the timber joists (adding new timber joists attached to existing timber joists). For further details the reader is referred to the document by Engenuiti. In summary, there will be some localised trimming and alteration of beams, but the approach throughout is to retain and strengthen (rather than remove) the existing historic fabric. Therefore these repairs will have no adverse heritage impact. The heritage impact will be entirely positive because these structural repairs will help to secure the long-term viability of the listed building.

On the third floor there will be some investigation of wall coverings in the rear room, where match boarding will be removed to reveal historic wallpaper, as discussed on site with the conservation officer. This will allow inspection of the wallpaper and a review of how to implement the consented scheme.

## Restoration

On each floor restoration of the highly significant interiors will take place. This will involve the repair of historic panelling, plasterwork and floorboards and the expert replication of missing elements, based on a careful study of this house and comparable houses on the street (see Ian Chalk Architects document for further information).

*Ground floor:* restoration of hallway including the fragmentary archway which will be given new pilasters; the missing panelling, discovered re-used at third floor, will be reinstated and repaired; the detracting access door will be moved further back to reveal the historic newel and balustrade; the utilities cupboard will be a bespoke design, based on the historic panelling.

*First floor:* restoration of panelling, incorporating the fragments from the original frame that survive in the front room

*Second floor:* restoration of panelling including, in the front room, repair of damaged dado panelling and restoration of the water-damaged cornice; replica doors to be inserted

*Third floor:* restoration of front room through removal of the modern applied (mock) timber framing and the detracting angled partition at the entrance (ex situ panelling here to be reinstated at ground floor).

The overall effect of all of this carefully thought out repair and restoration will be to better reveal the significance of the heritage asset. This will have a major positive impact on the listed building.

## Impact on the Conservation Area

The proposals are focused on internal changes and will not affect the Denmark Street Conservation Area. No. 9 makes a positive contribution to the Conservation Area and this will remain the case.

## Conclusion

The late seventeenth-century No. 9 Denmark Street is listed at Grade II and stands within the Denmark Street Conservation Area. Following recent site investigations undertaken as part of the St Giles Circus project, this building can now be appreciated as one of the best surviving houses on the street, retaining a substantial portion of its historic interior fittings, along with Nos. 6 and 7. Nevertheless these fittings are in poor condition and in need of repair and restoration.

As set out above, the incorporation of new services will cause some harm to significance. But, it is clear that this is more than offset by the very extensive restoration and repair of the damaged panelled rooms that will take place at ground, first and second floor levels. These panelled interiors are part of what makes the Denmark Street houses so special and their careful adaptation and restoration represents a major heritage benefit.

The other positive aspect of the project that will also help to outweigh the limited harm proposed are the measures taken to ensure the long-term viability of the heritage asset. On the one hand, this involves the installation of a service riser that will be useful well into the future. On the other hand, it includes a range of structural repairs that are carefully designed to ensure the future use and survival of this rare but rather fragile seventeenth-century house.

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



## 5.0 Sources

### 5.1 Books

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

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

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

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

W. Edward Riley and Sir Laurence Gomme (eds.), *Survey of London: volume 5 - St Giles-in-the-Fields*, part II, 1914

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

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

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

### 5.2 Reports

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

Camden Council, *Denmark Place Planning Brief*, 2004

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

### 5.3 Other

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

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

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

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

Post Office directories (Westminster Archive Centre)

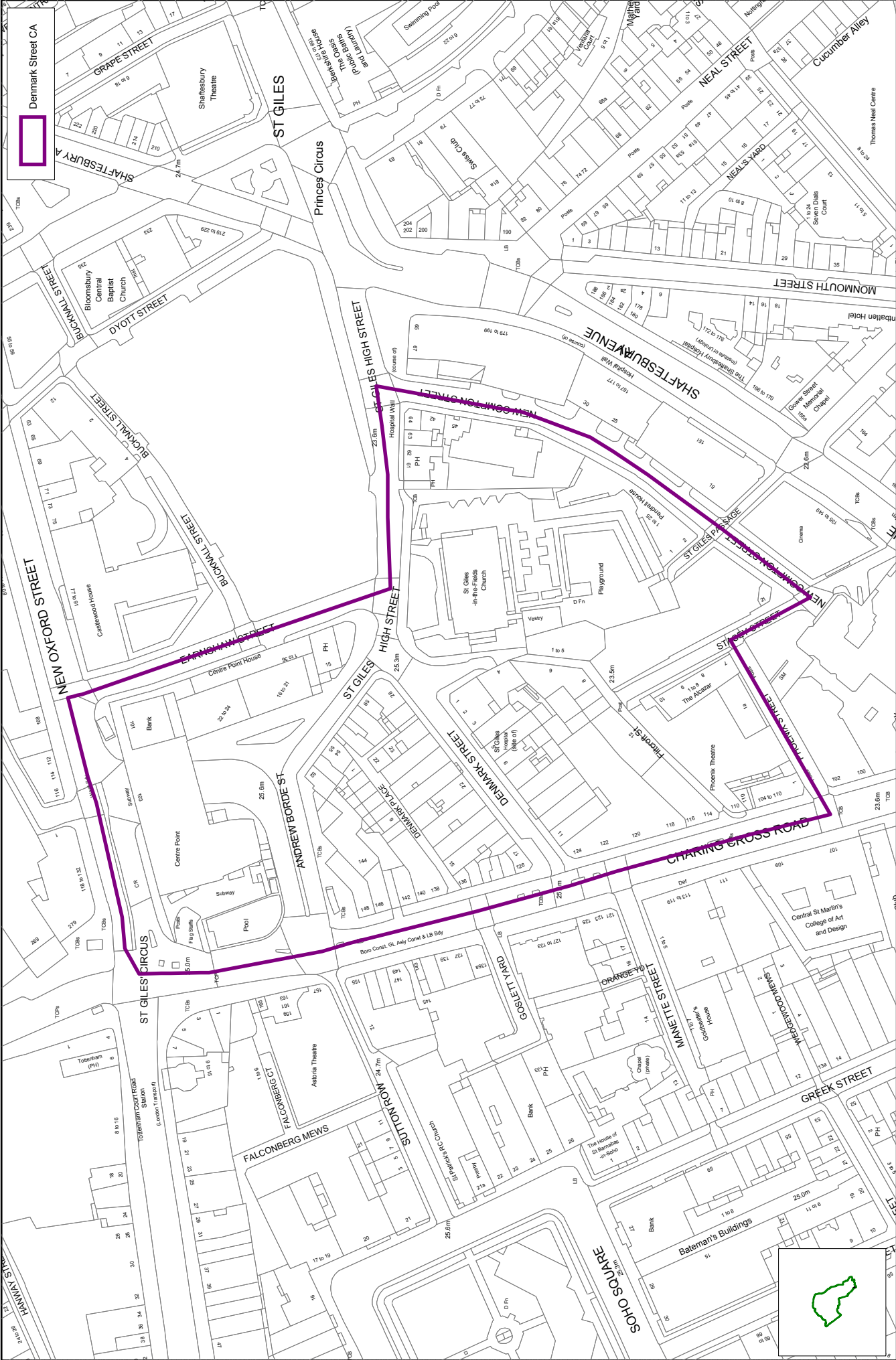
Wenceslaus Hollar, Bird's Eye View of London, c. 1660 (British Museum)

# Appendix 1

## Conservation

### Area map





Denmark Street CA



Camden

Print Date: 13/10/2009

Printed By: L.Small

Map Ref No: c03078

Scale 1: Not Usable Scale

Denmark Street CA

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# Appendix 2

## List description

## 9 and 10, Denmark Street

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

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: II

Date first listed: 14-May-1974

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

Legacy System Information

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

Legacy System: LBS

UID: 477054

Asset Groupings

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

## List Entry Description

### Summary of Building

### Details

### CAMDEN

TQ2981SE DENMARK STREET 798-1/104/302 (South side) 14/05/74 Nos.9 AND 10

### GV II

2 terraced houses with later shops. c1686-89 as part of an estate development by Samuel Fortrey and Jacques Wiseman. Multi-coloured stock brick, red brick dressings, stucco keystones and string courses. 3 storeys, No.9 with attic dormers, No.10 has C20 attic. 3 windows each. Parapets. No.9: C20 shop at ground floor level. To left early C19 wooden reeded doorcase with roundels at corners & shaped brackets carrying projecting cornice. Overlight with reeded transom and fielded 6-panel door. Stucco string course at 1st & 2nd floor. Gauged red brick flat arches to flush sash windows with exposed boxing, the 1st floor having 2 light sashes, the 2nd 4 light. INTERIOR: has original staircase with close string, square newels & moulded handrail. Twisted & turned balusters boxed in. No.10: painted brickwork. C20 shop at ground floor level and stucco string course at 2nd floor level. Flush sash windows (C20 glazing) with exposed boxing. INTERIOR: not inspected. (Survey of London: Vol. V, Parish of St Giles-in-the-Fields: London: -1914).

Listing NGR: TQ2988581230

### Selected Sources

1. Article Reference - Title: The Parish of St Giles in the Fields Part 2: Volume 5 - Date: 1914  
- Journal Title:

Survey of London

### Map

National Grid Reference: TQ 29884 81232





# Alan Baxter

**Prepared by** Robert Hradsky

**Reviewed by** Vicky Simon

**issued** 21 September 2017

T:\1437\1437-210\12 DTP Data\2015-09\_Heritage Statement, 26 Denmark Street and 22-23 Denmark Place\1437-210\_St Giles Circus\_Heritage Statemetn.indd

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