

Flitcroft House

114-116 Charing Cross Road

London Borough of Camden

HERITAGE & TOWNSCAPE ASSESSMENT | AUGUST 2022

On behalf of E&A Property Investment Company Limited



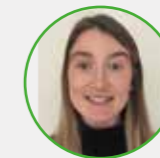
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Laurie Handcock
 Director
lhandcock@iceniprojects.com
 020 3725 3853



Georgina Mark
 Consultant
gmark@iceniprojects.com
 020 3657 5031

Section 1

Introduction.

1 | Introduction

- 1.1 This Heritage & Townscape Assessment is supplied to provide an assessment of the significance of Flitcroft House, 114-116 Charing Cross Road (henceforth 'the Site'), and its surrounding heritage assets, and the impact of a proposed development upon these. It also considers the potential visual impact of the proposal in the surrounding townscape.
- 1.2 Flitcroft House, 114-116 Charing Cross Road is not a designated heritage asset, nor has it been identified as a non-designated asset by the London Borough of Camden (LBC). The Site is situated within the Denmark Street Conservation Area and has been identified by the LBC as a positive contributor to the area.
- 1.3 This report will:
 - Set out the relevant legislative and policy framework within which to understand the proposed redevelopment of the Site;
 - Provide a proportionate and robust analysis of the Site and surrounding area's historic development;
 - Describe the site and identify relevant designated heritage assets;
 - Appraise the heritage significance of the Site and identify its contribution to the Denmark Street Conservation Area;
 - Provide a detailed assessment of impact for the proposals on the Site and its setting, and on the character and appearance of the Denmark Street Conservation Area; and
 - Provide an appraisal of the visual impact of the proposal using 3D modelling software and CGIs produced by the architect.
- 1.4 The existing Site and surrounding area was appraised during a site visit (April 2021), and a desk-based study was also undertaken which included review of the Denmark Street Conservation Area Statement and an Ordnance Survey map regression.
- 1.5 The report is produced by Icen Projects. Specifically, it is authored by Georgina Mark BA (Hons.) MSt (Cantab), Heritage Consultant - Built Heritage & Townscape with guidance and review by Laurie Handcock, Director - Built Heritage & Townscape.



Figure 1.1 Aerial view of Site, boundary marked in red
Source: Edited from Google

Section 2

**Planning Legislation, Policy &
Guidance.**

Legislation

- 1.6 Where any development may have a direct or indirect effect on designated heritage assets, there is a legislative framework to ensure the proposals are considered with due regard for their impact on the historic environment.
- 1.7 Primary legislation under Section 66 (1) of the Planning (Listed Buildings and Conservation Areas Act) 1990 states that in considering whether to grant planning permission for development which affects a listed building or its setting, the Local Planning Authority or Secretary of State, as relevant, shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest that it possesses.
- 1.8 Section 72(1) of the Act, meanwhile, states that:
- ‘In the exercise, with respect to any buildings or other land in a conservation area, of any functions under or by virtue of any of the provisions mentioned in subsection (2), special attention shall be paid to the desirability of preserving or enhancing the character or appearance of that area.’

National Policy

National Planning Policy Framework (June 2019) (As amended)

- 1.9 In July 2018, the government published the updated National Planning Policy Framework (“NPPF”), which was updated in February and June 2019. This national policy framework encourages intelligent, imaginative and sustainable approaches to managing change. Historic England has defined this approach, which is reflected in the NPPF, as ‘constructive conservation’: defined as ‘a positive and collaborative approach to conservation that focuses on actively managing change...the aim is to recognise and reinforce the historic significance of places, while accommodating the changes necessary to ensure their continued use and enjoyment’ (Constructive Conservation in Practice, Historic England, 2009).
- 1.10 Section 12, ‘Achieving well-designed places’, reinforces the importance of good design in achieving sustainable development, by ensuring the creation of inclusive and high quality places. This section of the NPPF affirms, in paragraph 127, the need for new design to function well and add to the quality of the surrounding area, establish a strong sense of place, and respond to local character and history, including the surrounding built environment and landscape setting, while not preventing or discouraging appropriate innovation or change (such as increased densities).
- 1.11 The guidance contained within Section 16, ‘Conserving and enhancing the historic environment’, relates to the historic environment, and developments which may have an effect upon it.
- 1.12 Heritage Assets are defined in Annex 2 of the NPPF as: ‘A building, monument, site, place, area or landscape identified as having a degree of significance meriting consideration in planning decisions, because of its heritage interest. It includes designated heritage assets and assets identified by the local planning authority (including local listing).’ Listed buildings and Conservation Areas are both designated heritage assets.

- 1.13 ‘Significance’ is defined as ‘The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset’s physical presence, but also from its setting. For World Heritage Sites, the cultural value described within each site’s Statement of Outstanding Universal Value forms part of its significance.’
- 1.14 The ‘Setting of a heritage asset’ is defined as ‘The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral.’
- 1.15 Paragraph 187 requires local authorities to maintain or have access to a historic environment record. This should contain up-to-date evidence about the historic environment in their area and be used to assess the significance of heritage assets and the contribution they make to their environment.
- 1.16 Paragraph 189 states that, when determining applications, local planning authorities should require applicants to describe the significance of the heritage assets affected and any contribution made by their setting. The level of detail provided should be proportionate to the significance of the asset and sufficient to understand the impact of the proposal on this significance. According to Paragraph 190, local planning authorities are also obliged to identify and assess the significance of any heritage asset that may be affected by a proposal and should take this assessment into account when considering the impact upon the heritage asset.
- 1.17 Paragraph 192 emphasises that 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.

- 1.18 Paragraph 193 states that 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. It emphasises that the weight given to an asset’s conservation should be proportionate to its significance, and notes that this great weight should be given irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.
- 1.19 Paragraph 194 states that any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification.
- 1.20 Paragraphs 195 and 196 address the balancing of harm against public benefits. If a balancing exercise is necessary (i.e. if there is any harm to the asset), considerable weight should be applied to the statutory duty where it arises. Proposals that would result in substantial harm or total loss of significance should be refused, unless it can be demonstrated that the substantial harm or loss is necessary to achieve substantial public benefits that outweigh that harm or loss (as per Paragraph 195). Whereas, Paragraph 196 emphasises that where less than substantial harm will arise as a result of a proposed development, this harm should be weighed against the public benefits of a proposal, including securing its optimum viable use.
- 1.21 Paragraph 197 requires a balanced judgment for proposals that affect non-designated heritage assets, having regard to the scale of any harm or loss and the significance of the heritage asset.
- 1.22 Paragraph 200 encourages opportunities for new development within, and within the setting of, Conservation Areas and World Heritage Sites. Paragraph 201 notes that not all elements of Conservation Areas and World Heritage Sites will contribute to their significance, but that, if harm to their significance is caused, decisions should follow the balancing exercise set out in paragraph 195 or 196, as appropriate.

National Design Guide (September 2019)

2.1 In September 2019, the Ministry of Housing, Communities and Local Government (MHCLG) produced a National Design Guide illustrating how well-designed places that are beautiful, enduring and successful can be achieved in practice. It forms part of the Government's collection of planning practice guidance, alongside the separate planning practice guidance on design process and tools.

2.2 The Guide recognises that well-designed places have individual characteristics which work together to create its physical Character. It introduces 10 specific characteristics that would need to be considered when considering new development. These are:

- **Context** - An understanding of the context, history and the cultural characteristics of a site, neighbourhood and region influences the location, siting and design of new developments.
- **Identity** - The identity or character of a place comes from the way that buildings, streets and spaces, landscape and infrastructure combine together and how people experience them. It is not just about the buildings or how a place looks, but how it engages with all of the senses.
- **Built form** - Built form is the three-dimensional pattern or arrangement of development blocks, streets, buildings and open spaces. It is the interrelationship between all these elements that creates an attractive place to live, work and visit, rather than their individual characteristics.
- **Movement** - Patterns of movement for people are integral to well-designed places. They include walking and cycling, access to facilities, employment and servicing, parking and the convenience of public transport. They contribute to making high quality places for people to enjoy. They also form a crucial component of urban character.
- **Nature** - Nature contributes to the quality of a place, and to people's quality of life, and it is a critical component of well-designed places. Natural features are integrated into well-designed development. They include natural and designed landscapes, high quality public open spaces, street trees, and other trees, grass, planting and water.
- **Public spaces** - The quality of the spaces between buildings is as important as the buildings themselves. Public spaces are streets, squares, and other spaces that are open to all. They are the setting for most movement. The design of a public space encompasses its siting and integration into the wider network of routes as well as its various elements.

- **Uses** - Sustainable places include a mix of uses that support everyday activities, including to live, work and play. They need to include an integrated mix of tenures and housing types that reflect local housing need and market demand. They are designed to be inclusive and to meet the changing needs of people of different ages and abilities.
- **Homes and buildings** - Well-designed homes and buildings are functional, accessible and sustainable. They provide internal environments and associated external spaces that support the health and well-being of their users and all who experience them. They meet the needs of a diverse range of users, taking into account factors such as the ageing population and cultural differences.
- **Resources** - Well-designed places and buildings conserve natural resources including land, water, energy and materials. Their design responds to the impacts of climate change. It identifies measures to achieve: mitigation, primarily by reducing greenhouse gas emissions and minimising embodied energy; and; adaptation to anticipated events, such as rising temperatures and the increasing risk of flooding.
- **Lifespan** - Well-designed places sustain their beauty over the long term. They add to the quality of life of their users and as a result, people are more likely to care for them over their lifespan. They have an emphasis on quality and simplicity.

2.3 MHCLG further intend to publish a National Model Design Code, setting out detailed standards for key elements of successful design. This will intend to consider the findings of the Building Better, Building Beautiful Commission and recommendations to the Government on how to promote and increase the use of high-quality design for new build homes and neighbourhoods.

2.4 The Guide acknowledges that quality design does not look the same across different areas of the country, for instance, that by definition local vernacular differs. MHCLG, therefore, expects that local planning authorities develop their own design codes or guides, taking in to consideration the National Model Design Code. These would be expected to set clear parameters for what good quality design looks like in their area, following appropriate local consultation.

2.5 In support of Paragraph 130 of the National Planning Policy Framework, which states requires local authorities to refuse "permission for development of poor design that fails to take the opportunities available for improving the character and quality of an area and

the way it functions, taking into account any local design standards or style guides."; MHCLG expects that in the absence of local design guidance, local planning authorities will defer to the illustrated National Design Guide and National Model Design Code.

Planning Practice Guidance ("PPG") (Department for Communities and Local Government, June 2021)

2.6 The guidance in the PPG supports the NPPF. It reiterates that conservation of heritage assets in a manner appropriate to their significance is a core planning principle. Paragraph 002 states that conservation is an active process of maintenance and managing change that requires a flexible and thoughtful approach, and that neglect and decay of heritage assets is best addressed through ensuring that they remain in active use that is consistent with their conservation.

2.7 Paragraph 006 sets out how heritage significance can be understood in the planning context as archaeological, architectural, artistic or historic, defined as follows:

- **archaeological interest:** As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
- **architectural and artistic interest:** These are 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:** 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 meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

2.8 The PPG emphasises in paragraph 007 the importance of assessing the nature, extent and importance of a heritage asset in understanding the potential impact and acceptability of development proposals.

2.9 Paragraph 018 explains that, where potential harm to designated heritage assets is identified, it needs to be categorised as either less than substantial harm or substantial harm (which includes total loss) in order to identify which policies in the National Planning Policy Framework (paragraphs 194-196) apply. It goes on to state that whether a proposal causes substantial harm will be a judgment for the decision-maker, having regard to the circumstances of the case and the policy in the National Planning Policy Framework. In general terms, substantial harm is a high test, so it may not arise in many cases. For example, in determining whether works to a listed building constitute substantial harm, an important consideration would be whether the adverse impact seriously affects a key element of its special architectural or historic interest.

2.10 Harm may arise from works to the heritage asset or from development within its setting. Setting is stated to include the surroundings in which a heritage asset is experienced, and may be more extensive than its curtilage. A thorough assessment of the impact on setting needs to take into account, and be proportionate to, the significance of the heritage asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it.

2.11 The PPG also provides clear guidance in paragraph 020 on the meaning of 'public benefits', particularly in relation to historic environment policy, including paragraphs 193 to 196 of the NPPF. The PPG makes clear that public benefits should be measured according to the delivery of the three key drivers of sustainable development: economic, social and environmental outcomes, all of which are reflected in the objectives of the planning system, as per Paragraph 8 of the NPPF. Public benefits include heritage benefits, and do not always have to be visible or accessible to the public in order to be genuine public benefits, for example, works to a listed private dwelling which secure its future as a designated heritage asset could be a public benefit.

Historic Environment Good Practice Advice in Planning

2.12 To support the national policies, three separate Good Practice Advice in Planning Notes (GPA's) have been published by Historic England.

GPA 2: Managing Significance in Decision-Taking in the Historic Environment [March 2015]

2.13 This document provides advice on numerous ways in which decision-taking in the historic environment could be undertaken, emphasising that the first step for all applicants is to understand the significance of any affected heritage asset and the contribution of its setting to its significance. In line with the NPPF and PPG, the document states that early engagement and expert advice in considering and assessing the significance of heritage assets is encouraged. The advice suggests a structured staged approach to the assembly and analysis of relevant information and is as follows:

- Understand the significance of the affected assets;
- Understand the impact of the proposal on that significance;
- Avoid, minimise and mitigate impact in a way that meets the objectives of the NPPF;
- Look for opportunities to better reveal or enhance significance;
- Justify any harmful impacts in terms of the sustainable development objective of conserving significance and the need for change;
- Offset negative impacts on aspects of significance by enhancing others through recording, disseminating and archiving archaeological and historical interest of the important elements of the heritage assets affected.

2.14 The advice reiterates that heritage assets may be affected by direct physical change or by change in their setting. Assessment of the nature, extent and importance of the significance of a heritage asset and the contribution of its setting at an early stage can assist the planning process in informed decision-taking.

2.15 The document sets out the recommended steps for assessing significance and the impact of development proposals upon it, including examining the asset and

its setting and analysing local policies and information sources. In assessing the impact of a development proposal on the significance of a heritage asset the document emphasises that the cumulative impact of incremental small-scale changes may have as great an effect on the significance of a heritage asset as a larger scale change. Crucially, the nature and importance of the significance that is affected will dictate the proportionate response to assessing that change, its justification, mitigation and any recording which may be necessary.

GPA 3: The Setting of Heritage Assets (2nd Edition) [December 2017]

2.16 This advice note focuses on the management of change within the setting of heritage assets. It replaces The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning Note 3 – 1st edition, (2015) and Seeing the History in the View: A Method for assessing Heritage Significance within Views (English Heritage, 2011).

2.17 The advice in this document, in accordance with the NPPF, emphasises that the information required in support of applications for planning permission and listed building consent should be no more than is necessary to reach an informed decision, and that activities to conserve or invest need to be proportionate to the significance of the heritage assets affected and the impact on the significance of those heritage assets. At the same time those taking decisions need enough information to understand the issues.

2.18 This note gives assistance concerning the assessment of the setting of heritage assets and the statutory obligation on decision-makers to have special regard to the desirability of preserving listed buildings and their settings; and that settings can contribute to the significance of a heritage asset.

2.19 This note gives general advice on understanding setting and how it may contribute to the significance of heritage assets. It also provides a staged approach to taking decisions on the level of the contribution which setting and related views make to the significance of heritage assets. It suggests that, at the pre-application or scoping stage, the local authority, having due regard to the need for proportionality:

- indicates whether it considers a proposed development has the potential to affect the setting of (a) particular heritage asset(s), or

- specifies an 'area of search' around the proposed development within which it is reasonable to consider setting effects, or
- advises the applicant to consider approaches such as a 'Zone of Visual Influence' or 'Zone of Theoretical Visibility' in relation to the proposed development in order to better identify heritage assets and settings that may be affected.

2.20 Particularly for developments that are not likely to be prominent or intrusive, the assessment of effects on setting may often be limited to the immediate surroundings, while taking account of the possibility that setting may change as a result of the removal of impermanent landscape or townscape features, such as hoardings or planting.

2.21 This should be followed by an analysis to assess whether the setting of an affected heritage asset makes a contribution to its significance and the extent and/or nature of that contribution; both setting, and views which form part of the way a setting is experienced, may be assessed additionally for the degree to which they allow significance to be appreciated.

2.22 The next stage is to identify the effects a development may have on setting(s) and to evaluate the resultant degree of harm or benefit to the significance of the heritage asset(s).

2.23 At the proposal stage, ways to maximise enhancement and avoid or minimise harm should be considered. Enhancement (see NPPF, paragraph 137) may be achieved by actions including:

- removing or re-modelling an intrusive building or feature
- replacement of a detrimental feature by a new and more harmonious one
- restoring or revealing a lost historic feature or view
- introducing a wholly new feature that adds to the public appreciation of the asset
- introducing new views (including glimpses or better framed views) that add to the public experience of the asset, or
- improving public access to, or interpretation of, the asset including its setting.

Regional Policy

The London Plan

2.24 Regional policy for the London area is defined by the London Plan. The New London Plan has now been adopted (March 2021). The policies relevant to this application are summarised below.

2.25 Policy D3 requires that '*all development must make the best use of land by following a design-led approach that optimises the capacity of sites, including site allocations...[meaning] ensuring that development is of the most appropriate form and land use for the site*'. This includes promoting locations which are well connected to jobs, services and public transport. Among other requirements, relevant to this assessment are the following:

- Form and Layout
 - 1 '*enhance local context by delivering buildings and spaces that positively respond to local distinctiveness through their layout, orientation, scale, appearance and shape, with due regard to existing and emerging street hierarchy, building types, forms and proportions*'
- Experience
 - 6 '*provide active frontages and positive reciprocal relationships between what happens inside the buildings and outside in the public realm to generate liveliness and interest*'
- Quality and Character
 - 11 '*respond to the existing character of a place by identifying the special and valued features and characteristics that are unique to the locality and respect, enhance and utilise the heritage assets and architectural features that contribute towards the local character*'

Policy D4 identifies that masterplanning, design codes and visual modelling should be used where appropriate to support the design development and decision making processes.

<p>2.26 Policy HC1 Heritage Conservation and Growth requires boroughs to develop evidence that demonstrates a clear understanding of London’s historic environment. It further requires Boroughs to use this knowledge to inform the effective integration of London’s heritage in regenerative change by:</p> <ul style="list-style-type: none"> a. setting out a clear vision that recognises and embeds the role of heritage in place-making; b. utilising the heritage significance of a site or area in the planning and design process; c. integrating the conservation and enhancement of heritage assets and their settings with innovative and creative contextual architectural responses that contribute to their significance and sense of place; and, d. delivering positive benefits that conserve and enhance the historic environment, as well as contributing to the economic viability, accessibility and environmental quality of a place, and to social wellbeing. <p>Part C - E of Policy HC 1 state that:</p> <p><i>“C. Development proposals affecting heritage assets, and their settings, should conserve their significance, by being sympathetic to the assets’ significance and appreciation within their surroundings. The cumulative impacts of incremental change from development on heritage assets and their settings should also be actively managed. Development proposals should avoid harm and identify enhancement opportunities by integrating heritage considerations early on in the design process”.</i></p> <p><i>“D. Development proposals should identify assets of archaeological significance and use this information to avoid harm or minimise it through design and appropriate mitigation. Where applicable, development should make provision for the protection of significant archaeological assets and landscapes. The protection of undesignated heritage assets of archaeological interest equivalent to a scheduled monument should be given equivalent weight to designated heritage assets”.</i></p> <p><i>“E. Where heritage assets have been identified as being At Risk, boroughs should identify specific opportunities for them to contribute to regeneration and place-making, and they should set out strategies for their repair and reuse”.</i></p>	<p>Camden Local Plan (adopted July 2017)</p> <p>2.27 The Camden Local Plan was adopted by the Council on the 3rd July 2017 to replace the Core Strategy and Camden Development Policies documents. It is the key strategic document in Camden’s development plan, sets out the vision for shaping the future of the Borough and contains policies for guiding planning decisions.</p> <p>Policy D1 Design</p> <p>2.28 The Council will seek to secure high quality design in development. The Council will require that development:</p> <ul style="list-style-type: none"> a. respects local context and character; b. preserves or enhances the historic environment and heritage assets in accordance with Policy D2 Heritage; c. is sustainable in design and construction, incorporating best practice in resource management and climate change mitigation and adaptation; d. is of sustainable and durable construction and adaptable to different activities and land uses; e. comprises details and materials that are of high quality and complement the local character; f. integrates well with the surrounding streets and open spaces, improving movement through the site and wider area with direct, accessible and easily recognisable routes and contributes positively to the street frontage; g. is inclusive and accessible for all; h. promotes health; i. is secure and designed to minimise crime and antisocial behaviour; j. responds to natural features and preserves gardens and other open space; k. incorporates high quality landscape design (including public art, where appropriate) and maximises opportunities for greening for example through planting of trees and other soft landscaping, l. incorporates outdoor amenity space; m. preserves strategic and local views; 	<ul style="list-style-type: none"> n. for housing, provides a high standard of accommodation; and o. carefully integrates building services equipment. <p>2.29 The Council will resist development of poor design that fails to take the opportunities available for improving the character and quality of an area and the way it functions.</p> <p>Policy D2 Heritage</p> <p>2.30 The Council will preserve and, where appropriate, enhance 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 and locally listed heritage assets.</p> <p>Designated heritage assets</p> <p>2.31 Designed heritage assets include conservation areas and listed buildings. The Council will not permit the loss of or substantial harm to a designated heritage asset, including conservation areas and Listed Buildings, unless it can be demonstrated that the substantial public benefits that outweigh that harm or loss, or all of the following apply:</p> <ul style="list-style-type: none"> a. the nature of the heritage asset prevents all reasonable uses of the site; b. no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; c. conservation by grant-funding or some form of charitable or public ownership is demonstrably not possible; and d. the harm or loss is outweighed by the benefit of bringing the site back into use. <p>2.32 The Council will not permit development that results in harm that is less than substantial to the significance of a designated heritage asset unless the public benefits of the proposal convincingly outweigh that harm.</p>	<p>Conservation areas</p> <p>2.33 Conservation areas are designated heritage assets and this section should be read in conjunction with the section above headed ‘designated heritage assets’. In order to maintain the character of Camden’s conservation areas, the Council will take account of conservation area statements, appraisals and management strategies when assessing applications within conservation areas.</p> <p>2.34 The Council will:</p> <ul style="list-style-type: none"> e. require that development within conservation areas preserves or, where possible, enhances the character or appearance of the area; f. resist the total or substantial demolition of an unlisted building that makes a positive contribution to the character or appearance of a conservation area; g. resist development outside of a conservation area that causes harm to the character or appearance of that conservation area; and h. preserve trees and garden spaces which contribute to the character and appearance of a conservation area or which provide a setting for Camden’s architectural heritage. <p>Listed Buildings</p> <p>2.35 Listed buildings are designated heritage assets and this section should be read in conjunction with the section above headed ‘designated heritage assets’. To preserve or enhance the borough’s listed buildings, the Council will:</p> <ul style="list-style-type: none"> i. resist the total or substantial demolition of a listed building; j. resist proposals for a change of use or alterations and extensions to a listed building where this would cause harm to the special architectural and historic interest of the building; and k. resist development that would cause harm to significance of a listed building through an effect on its setting.
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2 | Planning Legislation, Policy & Guidance

FLITCROFT HOUSE, 114-116 CHARING CROSS ROAD | LONDON, WC2H 0JR

Archaeology

- 2.36 The Council will protect remains of archaeological importance by ensuring acceptable measures are taken proportionate to the significance of the heritage asset to preserve them and their setting, including physical preservation, where appropriate.

Other heritage assets and non-designated heritage assets

- 2.37 The Council will seek to protect other heritage assets including nondesignated heritage assets (including those on and off the local list), Registered Parks and Gardens and London Squares.

The effect of a proposal on the significance of a non-designated heritage asset will be weighed against the public benefits of the proposal, balancing the scale of any harm or loss and the significance of the heritage asset.

Section 3

Historic Development of the Site and Surroundings.

3 | Historic Development of the Site and Surroundings

Historic Development of the Area

- 3.1 The Site is located in an area known in the early sixteenth century as St Giles's Fields. This area was held by the Hospital of St. Giles from the Middle Ages until the dissolution of the monasteries in 1536, when it came into the ownership of the Crown and was used as a hunting ground by local gentry. A map of London dated 1666 [Figure 3.1] shows the village of St Giles on the Fields located south of open fields which comprised the hunting fields of Soho. A high street - later named the 'Broad' - ran through the centre of St Giles and linked Holborn to the east with Tybern to the west.
- 3.2 Development of the area was progressed by Joseph Girle, a brewer, in c.1673, following the sub-let of Crown lands by Henry Jermyn, 1st Earl of St Albans. Land in Soho was granted to the Willem Bentink, Earl of Portland by William III in the late seventeenth century. By that time the street patterns and building plots of Soho had already been established, with Greek Street, Rose Street (now Manette Street) and Hog Lane (now Charing Cross Road) all mentioned in the deed of gift.
- 3.3 By 1690, a sewer had been built on Hog Lane, indicating the development of the area. A map dated 1732 [Figure 3.2] shows that an area either side of Hog Lane, adjacent to St Giles Church, remained in use as back-land and gardens to buildings on the Broad and Greek Street.
- 3.4 During the eighteenth century, artists, writers, and immigrants moved to the area, particularly Greeks, Italians and particularly Huguenots fleeing France. The area became a centre for French immigrants, bringing trades such as silver-smithing and tailoring. New theatres, music halls and pubs were established, and the area became an entertainment centre of London. Hog Lane was renamed Crown Street (probably after the Crown public house which stood at its north-eastern extremity). Crown Street became a centre of inns and pubs, highlighting its importance as a thoroughway between Tottenham Court Road and the Strand and Covent Garden.



Figure 3.1 1666 Map by Frederick de Wit



Figure 3.2 1732 Map by John Ogilby

- 3.5 A series of streets defining blocks of buildings located between St Giles and Crown Street were established during the early nineteenth century. The construction of Denmark Street, a principal, broad thoroughfare, necessitated the demolition of sixteenth-century mansions fronting St Giles. Flitcroft Street was also established at this time and comprised a narrow passageway, originally named Lloyd's Court after Robert Lloyd; a seventeenth-century landowner of St Giles.
- 3.6 By the 1870s and 1890s [Figures 3.4 and 3.5], the area was well developed with most of the property plots that exist in the present day. Charing Cross Street (later named Charing Cross Road) was widened and established in 1887, replacing St Martin's Lane as the area's main northbound thoroughfare. Its establishment was part of a general movement to improve street traffic through central London.
- 3.7 From this time into the twentieth century, large developments were established on Charing Cross Road, including: theatres, cinemas, blocks of shops, showrooms and offices, and public houses. The side streets, on the other hand, developed a different character. In the 1950s, the music industry took off, with a number of recording studios and bars created.
- 3.8 Denmark Street evolved into London's own Tin Pan Alley, with management offices, demo studios, cafés and other music-biz spots. Charing Cross Road itself was the unofficial boundary of Soho and St Giles, roughly a square mile bounded by Oxford Street to the north, Leicester Square and Piccadilly Circus to the south, and Regent Street to the west.
- 3.9 The area is currently known as a vibrant place of fashion, arts, music, bars, clubs and restaurants. It holds the densest concentration of restaurants, cafés clubs and bars in central London, and is a hub of media operations.



Figure 3.3 1815 by Map Hewitt. The colours on the map denote parish boundaries



Figure 3.4 1874 OS Map

3 | Historic Development of the Site and Surroundings

Historic Development of the Site

- 3.10 The Site is located at the junction of Charing Cross Road and Flitcroft Street and is abutted by buildings to the north and east. A map of the area dated 1666 reveals the Site to have originated as part of rear gardens associated with houses lining the former high street [Figure 3.1].
- 3.11 A building is first identified as located within the Site by a map dated 1732 [Figure 3.2]. This building is notably small in scale and likely served an ancillary function to more prominent buildings located along Flitcroft Street or Phoenix Street.
- 3.12 By 1815, a terrace row was constructed along the east end of Charing Cross Road and the existing townscape boundaries of the Site were established at the corner of the new street, Lloyd's Court [Figure 3.3]. By 1874, this narrow street was developed with the erection of new buildings and the Site was occupied by multiple structures.
- 3.13 The frontage of the existing building, comprising the west elevation and partial return along Flitcroft Street, was constructed in 1888 as part of a five-storey building designed by Roumieu and Aitchison for Crosse & Blackwell. Cross & Blackwell were a produce business and held offices in multiple buildings along Charing Cross Road. They occupied an office in 114-116 until the 1920s.
- 3.14 The Swan Electric Engraving Company are also recorded as occupants of the building in 1893. This company was founded in 1885 by Joseph Swan, a self-educated scientist who developed and marketed a process of photographic reproduction. A photograph of the Site dated 1904 reveals a shop - supposedly independently owned - to have occupied the ground floor level at this time.
- 3.15 The 1904 photograph shows the early architectural composition of the building's principal west elevation [Figure 3.6] and reveals its original five storey composition. The building comprised an exposed red-brick facade, round-headed windows with human-face roundels at second floor level and decorative stone detailing. Recent sandblasting of the building's exterior has stripped modern paintwork and revealed the original red tone of the building's facades.
- 3.16 A comparison between aerial photographs of the building in 1921 [Figure 3.7] and at present [Figure 3.8] reveals the pitched form of the historic roof which was of greater height than the existing flat roof. It is



Figure 3.5 1896 OS Map



Figure 3.6 1904 photograph of the Site

- evident that the building possessed a somewhat compromised, unbalanced form for much of its life.
- 3.17 In 1932, 114-116 was occupied by the Selmer Company, a leading musical instrument company which originated at 126 Charing Cross Road and expanded when it began to sell and manufacture its own amplification equipment. The shop also sold both second-hand and new guitars, brass, woodwind and keyboards. Musicians Jimmy Page, Eric Clapton, Steve Howe, Jimmy Hendrix and The Beatles were reported customers of the shop.
- 3.18 Plans of alterations to the building dated 1936 [Figure 3.10] comprise the amalgamation of nos. 114 and 116. Alterations included the rearrangement of the building's interior, the partial demolition of the former internal party wall and the replacement of the historic (likely original) shopfront.
- 3.19 A photograph of the building taken during the 1930s [Figure 3.11] shows this new shopfront and reveals how other historic features such as decorative stonework and balconettes were also removed. By this time, the south-west corner of this level had been converted into a porched space, with its respective entrance recessed into the building.
- 3.20 In October 1940, the building was subject to minor bomb damage. Reparations were carried out to the building, however a photograph taken during the 1960s/70s shows that the west elevation retained its pre-warservice entrance during reparations, but gained a new shopfront. A description of the replacement fluted columns flanking the main entrance reveals that they were treated with brass.¹
- 3.21 The building was likely extended vertically during the mid-twentieth century. A hi-fi firm named REW occupied the building during the 1970s and was replaced by Computerland in 1984. The building has been subject to multiple alterations during the late-twentieth and early-twenty first century.
- 3.22 In 1995, the interior of the building was rearranged during its conversion for office and retail use. That same year, two shopfront windows were inserted into the south elevation at ground floor level. In 2008, internal alterations involving the removal of partition walls were carried out during the building's conversion from retail to office use. In 2009, its basement and ground floor level were converted for café use and a new shopfront was constructed at ground floor level.

¹ <http://www.vintagehofner.co.uk/gallery/gallery3/gallery6/gallery7/shop.html>



Figure 3.7 1921 Aerial Photograph from Britain From Above



Figure 3.8 Existing Aerial Photograph from Google Maps



Figure 3.9 1930s photograph of Selmer shop

3 | Historic Development of the Site and Surroundings

FLITCROFT HOUSE, 114-116 CHARING CROSS ROAD | LONDON, WC2H 0JR

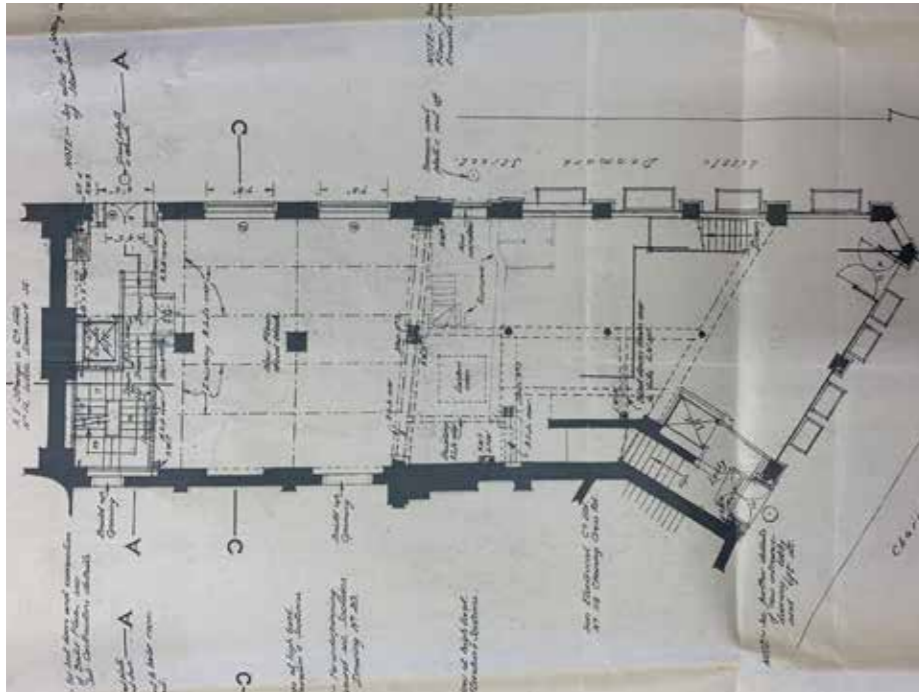


Figure 3.10 1936 Plan of ground floor alterations
Source: Camden Local Archives



Figure 3.12 1960s/70s photograph of Selmer shop



Figure 3.14 2003 OS Map



Figure 3.11 1941 bomb damage. The Site is located on the right.
Source: Camden Local Archives

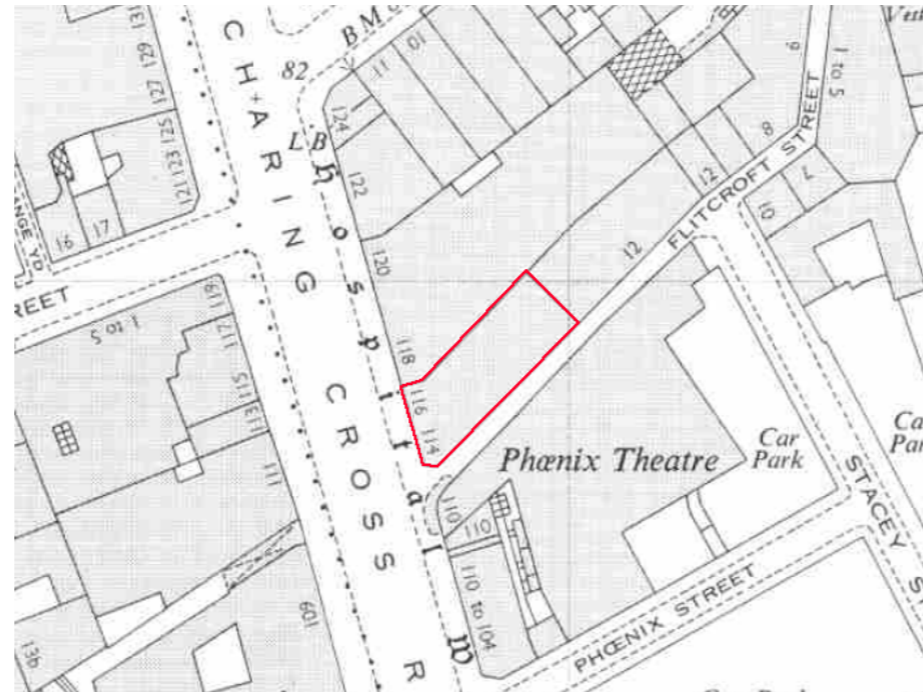


Figure 3.13 1963 OS Map



Figure 3.15 2008 photograph of Turkey shop

Section 4

Site Description and Identification of Assets.

4 | Site Description and Identification of Assets

Site Description

- 4.1 The Site comprises Flitcroft House, 114-116 Charing Cross Road and is located on the corner junction of Charing Cross Road and Flitcroft Street. The five-storey building is situated on a rectangular footprint which extends eastward along Flitcroft Street and adjoins 12 Flitcroft Street to the east and 118 Charing Cross Road to the north. Its sharp return along this street creates a distinctive corner bay which defines its principal west elevation, facing Charing Cross Road.
- 4.2 A cafe is located at ground floor level of the building and offices occupy its upper stories. The exterior of the building has been extensively altered and retains few elements of its original composition. A modern restaurant frontage is located at ground floor level and the twentieth-century fourth floor comprises a plain form. The first, second and third floors of the building are defined by moulded cornicing and a dentilated cornice is positioned between the third and fourth floor levels. The mid-twentieth century porched entrance located at the corner of the building is defined by plain columns set upon a raised base.
- 4.3 The principal west elevation is fenestrated with arched-headed windows at first, second and third floor levels and roundels with human faces are positioned between windows at second floor level. The south elevation of the building faces Flitcroft Street is fenestrated with a variety of window types originating from the various phases of the building's alteration. The dentilated cornice located between third and fourth floor levels on the west elevation partially returns along the south elevation and identifies the historic boundary of 114 Charing Cross Road. A modern shop front and entrance is positioned at ground floor level of this elevation.
- 4.4 The east elevation of the building is partially visible above the roofline of 12 Flitcroft Street and comprises an exposed plain brick facade. Industrial plant equipment is positioned on the roof of the building and is semi-visible from ground floor level on Flitcroft Street. Access to the roof is provided by a small roof extension which is utilitarian in design, composed of brick with a pitched slate roof and different forms of twentieth century fenestration.
- 4.5 The interior of the building retains very little visible evidence of its historic composition due to its extensive alteration and change in use. The principle staircase retains its historic location in the north-west corner of the building, but has also been altered with the addition of modern nosings and paintwork.



Figure 4.1 Front, west elevation of the Site.



Figure 4.3 Rear, south elevation of the Site.



Figure 4.5 The roof is accessed by a small extension located in the north-west corner of the roof.



Figure 4.2 Rear south elevation, looking towards Charing Cross Road



Figure 4.4 Industrial roof plant



Figure 4.6 The staircase located in the north-west corner of the building has been extensively altered

4 | Site Description and Identification of Assets

- 4.6 The Site is surrounded by a characterful townscape that comprises a diverse collection of buildings which vary in appearance, massing and use.
- 4.7 Tall building of modern design, including Ilona Rose House, Central St Giles and Centre Point, are located to the north and west of the Site. These buildings are distributed amongst a large number of twentieth and twenty-first-century buildings located along Charing Cross Road which commonly extend between four and seven stories tall.
- 4.8 Nearby historic buildings, such as those located on Denmark Street and 12 Flitcroft Street - adjoining to the east - also extend between three and six storeys in height and express evidence of external alteration. Views from the roof of the Site reveal a diverse range of building heights and roofs which comprise alternating finishes such as glazing and tiling, dormer additions, extended parapets and varied forms.



Figure 4.7 Views from the roof of the Site looking east comprise a varied roofscape of buildings located on Flitcroft Street and Denmark Street, as well as views of tall buildings located on Earnshaw Street



Figure 4.9 12 Flitcroft Street (Grade II), located east of the Site



Figure 4.8 The Site is obscured from view from the churchyard of St Giles in the Fields due to the presence of Elms Lester Painting Rooms



Figure 4.10 Ilona Rose House located opposite the Site, to the west

4 | Site Description and Identification of Assets

Identification of Assets

4.9 The Site is situated within the Denmark Street Conservation Area and has not been identified by the LBC as a non-designated heritage asset. There are numerous designated heritage assets within the setting of the Site and the following assets are included in this report:

Conservation Area:

Denmark Street Conservation Area

Listed Buildings

1. Church of St Giles in the Fields (Grade I), located north-east of the Site.
2. Elms4, 12 Flitcroft Street (Grade II), located east of the Site.
3. 7 Denmark Street (Grade II*), located north-east of the Site
4. 6 Denmark Street (Grade II*), located north-east of the Site
5. 12 Flitcroft Street (Grade II), located east of the Site.
6. Phoenix Theatre (Grade II), located south of the Site
7. Elms Lester Painting Rooms (Grade II), located north-east of the Site
8. 6 Flitcroft Street (Grade II), located north-east of the Site
9. St Giles Vestry Rooms and Attached Wall with Lamp South West of Church (Grade II), located north-east of the Site
10. 5 Denmark Street (Grade II), located north-east of the Site
11. 9 and 10 Denmark Street (Grade II), located north of the Site
12. 16 and 17 Manette Street W1 (Grade II), located north-west of the Site



Figure 4.11 Heritage Asset Map

4 | Site Description and Identification of Assets

Denmark Street Conservation Area

4.10 The Site is located within the Denmark Street Conservation Area is identified as a Positive Contributor to the Conservation Area. The Denmark Street Conservation Area was designated in January 1984, and was extended northward in 1991 and 1996. A Conservation Area Statement produced by the LBC describes the character and appearance of the Conservation Area as follows:

The Denmark Street CA is positioned on Camden's south western edge, and borders the City of Westminster along Charing Cross Road. It occupies a relatively small area of land, yet it has great diversity in appearance, an interesting mix of uses, and a character and appearance which have been shaped by the development of the land from the C12th. The historic heart of the CA is St Giles Church and churchyard. Surrounding it are seven centuries of history expressed in the street layout, the legacy of buildings, open spaces and mix of uses. The present-day music uses which occupy Denmark Street itself lend the area an energetic, unique character, which is a particularly strong part of the conservation area's special interest.

4.11 The Site is included within Sub Area 1 of the Denmark Street Conservation Area which and is specifically located along Charing Cross Road which is described as follows:

There is no particular consistency of building age, type or design along this part of Charing Cross Road, although Shaldon Mansions (126-136) and nos. 122-124 form a red-brick and stone "frame" which provides a handsome gateway into Denmark Street. The building heights are generally no more than 4 or 5 main storeys above tall ground floor shopfronts, commensurate with the scale and commercial nature of the road.

4.12 The Site is considered by the LBC to contribute to the character of the Conservation Area, however any architectural contribution is judged in our opinion to be limited to the west elevation of the Site as it retains some of its nineteenth-century external composition. Nevertheless, the Site expresses extensive evidence of alteration to its historic facade and the majority of the Site's contribution to the Conservation Area is considered to derive from its historic association with the music uses of buildings within Sub Area 1.

Listed Buildings

Church of St Giles in the Fields (Grade I), located north-east of the Site.

4.13 The Church of St Giles in the Fields was constructed between 1731-33 and restored internally and externally in 1896 and c.1952. The building comprises a rectangular plan and a nave of five bays with a vestibule at the west end covered by a tower. The exterior of the building is decorated with rusticated Portland stone up to a string course and plain ashlar with rusticated quoins above. Rectangular windows with flat arches are positioned at ground floor level and gallery windows with round heads and keystones are positioned symmetrically above. Classical elements such as an engraved stone entablature, round-headed niches, coupled pilasters and Doric Venetian windows are also applied to the building.

4.14 The interior of the building comprises a vestibule positioned at the west end of three lobbies the centre of which provides entrance to a tunnel-vaulted nave. Groin-vaulted aisles are positioned either side of the nave and are set below galleries which are supported by square-panelled piers. Ionic columns of Portland stone are distributed along the galleries and support the roof and ceiling. Historic features such as an inlaid mahogany pulpit dated 1676, a restored Farther Smith Organ dated 1671 and a font dated 1810 are located within the building. A carved monument to George Chapman (translator of Homer), dated 1634, is attributed to a design by Inigo Jones.

7 Denmark Street (Grade II*), located north-east of the Site

4.15 No. 7 Denmark Street was constructed in c.1691 as part of twenty houses. These houses, including no. 7, were gradually converted from residential use to commercial use during the nineteenth century and their fabric was altered accordingly. An historic workshop is also located to the rear.

4.16 The building is listed due to its architectural interest as a rare, well-preserved example of its type which reflects the architectural fashion of the seventeenth century prior to the popularisation of terraced housing. Much of the original internal and external architectural composition is retained. The building also possesses historic interest through its existence as an early domestic terrace with an evolved occupation and use within the area.

6 Denmark Street (Grade II*), located north-east of the Site

4.17 No. 6 was also originated as part of the domestic terrace on Denmark Street which was constructed in c.1691. It comprises a three-bay, three-storey terrace house with an attic and basement. It is constructed from red brick with stucco at ground floor level and has a pitched roof with a dormer window which are concealed behind a later brick parapet.

4.18 No. 6 retains its original shopfront, however its respective brickwork has been rendered and its window openings have been extended downward. The original seventeenth-century floor plan of the building survives largely intact.

4.19 The building derives architectural interest from its near-complete original internal and external composition. It also derives historic significance from its status as a surviving example of the seventeenth century residential development along Denmark Street.

12 Flitcroft Street (Grade II), located east of the Site.

4.20 This warehouse was constructed in 1878 for William Addis. It comprises a four-storey building of eight bays and is formed of yellow stock brick. Principal entrance to the building is located on the easternmost bay which is treated with red rubbed brick at all levels and capped with a small gable with 1878 plaque. The entrance is decorated with a brick archway on small column corbels, from which two brick pilasters with stone capitals flank part-glazed doors. Bays of the building are articulated by brick pilasters and fenestrated with gauged brick segmental-arched windows which are fitted with twentieth-century glazing. The interior of the building is used as modern office space but retains some original features such as exposed trusses, slots for drive belts and a c.1930s staircase.

4.21 The building possesses historic interest through its association with William Addis, a firm of wholesale ironmongers. It is an unusual survival of a warehouse in the area and has a group value with the warehouse at no. 6 Flitcroft Street.

Phoenix Theatre (Grade II), located south of the Site

4.22 The Phoenix Theatre was constructed for Sydney Berstein between 1929-30 to a design by Sir Giles Gilbert Scott, Cecil Masey & Bertie Crewe. It is constructed from brick and stone and richly decorated with stucco detailing, pedimented and round-headed windows and fanlights and classical elements. The building is three storeys tall and has an attic storey. Its principal facade faces the corner junction of Charing Cross Road and Phoenix Street and comprises a curved corner decorated with Corinthian columns from the first to second floors and curved entablature.

4.23 The interior of the building was designed by Theodore Komisarjevsky. It comprises a Renaissance design and its auditorium and foyer are decorated with painted panels by Vladimir Polunin. An elaborately painted safety curtain forms the fourth wall of the auditorium decoration.

4.24 The building derives historic and architectural interest from its well-preserved interior decoration and association with Komisarjevsky and Polunin who were subsequently patronized by Bernstein for his 'Granada' chain of cinemas.

Elms Lester Painting Rooms (Grade II), located north-east of the Site

4.25 The painting rooms derive their significance from their historic interest as an important and complete survival of a theatrical scene-painting workshop.

4.26 The building was constructed between 1903-4 for Messrs W & J Elms Lester and served as a workshop for the production of theatrical painted scenery. It is constructed in English bond yellow brick, with an elevation of red brick and has a gabled, brick-coped Welsh slate roof. It is two-storeys in height and presents a pedimented facade with legend ELMS LESTERS PAINTING ROOMS & STORES inscribed on tympanum of inner pediment, which is set above row of colonnettes which rest on the cornice of the main pediment. A top-lit lantern projects above first floor level and provides lit painting rooms. It has facing of glazed white brick and is gabled with a moulded stone pediment.

4 | Site Description and Identification of Assets

4.27 Full-height, panelled loading doors are positioned on the north elevation right and tall window with glazing bars is located to the left. Historic, two-light transom windows with glazing bars are positioned at ground and first-floor levels on the three-bay west elevation. Panelled double doors with plate-glass sashes are positioned on this elevation, to the left of a modern entrance.

4.28 The interior of the building retains much of its historic plan and architectural features. For example, painting frames remain in-situ within the painting area occupying the first floor. These cast-iron frames can be raised or lowered by electric winches.

6 Flitcroft Street (Grade II), located north-east of the Site

4.29 No. 6 Flitcroft Street comprises a yellow and red brick warehouse which was constructed in c.1850 and much rebuilt and refronted in c.1881. It is four storeys in height and Warehouse, now in use as open-plan offices. c.1850, much rebuilt and refronted c.1881. It is located on a corner site and is four storeys in height and six bays wide. The building retains its historic mullion and transom windows and possesses two entrances which are fitted with twentieth-century panelled doors. Decorative details are distributed along its principal east elevation, including alternating plain and moulded red brick corncicing, brick pilaster and moulded corbelling.

4.30 The interior of the building comprises a modern open-plan office. A complex queen post timber roof structure survives within the space and cast-iron columns with winged capitals support the floors.

4.31 The building derives significance from its historic interest as an unusual survival of a nineteenth-century warehouse in this part of London and for its group value as part of a contemporary warehouse complex including No.12 Flitcroft Street.

St Giles Vestry Rooms and Attached Wall with Lamp South West of Church (Grade II), located north-east of the Site

4.32 The vestry rooms were constructed between 1731-3 to a design by Henry Flitcroft. The corridor to the adjacent church is a later addition. The building comprises a single-storey, four-bay structure constructed from multi-coloured stock brick along the east elevation with a yellow stock brick return.

Gauged red brick flat arches decorate flush sash windows which are set beneath a parapet concealing a slate roof. The single-storey corridor to the adjacent church is a later addition and comprises a stone facade with plaster mullions to two glazed bays.

4.33 The interior of the building retains much of its original panelling and features, including a low stone wall with a column standard gas lamp and Windsor lantern.

5 Denmark Street (Grade II), located north-east of the Site

4.34 This terraced house was constructed between c.1686-89 as part of an estate development by Samuel Fortrey and Jacques Wiseman. It comprises four storeys, the uppermost of which is a later addition, and a twentieth-century shop located at ground floor level. It is constructed from multi-coloured stock brick and decorated with stucco keystones and string course up to first floor level.

9 and 10 Denmark Street (Grade II), located north of the Site

4.35 These two terraced houses were also constructed between c.1686-89 as part of an estate development by Samuel Fortrey and Jacques Wiseman. They are three storeys in height and No.9 has attic dormers and No.10 has a twentieth-century attic. The buildings are constructed from multi-coloured stock brick and decorated with red brick dressings, stucco keystones and string courses. No. 9 possesses a twentieth-century shop at ground floor level, a decorative door cases and gauged red brick flat arches to flush sash windows with exposed boxing. The interior of No.9 has been altered but retain its original staircase.

16 and 17 Manette Street W1 (Grade II), located north-west of the Site

4.36 This pair of houses was constructed in the early to mid-eighteenth century and has been fitted with twentieth-century shops to ground floor level. The buildings are four storeys in height and two bays wide. They are formed of brick and possess tiled double pitched roofs and parapets. Square headed windows are positioned along the front elevation and comprises mostly sash windows with casements at the first and second floor levels of No.16. The interior of this building retains its historic turned baluster staircase whilst No.17 retains its historic corncicing and panelling.

Section 5

Assessment of Significance.

Assessment Methodology

- 5.1 The assessment methodology used here for assessing the significance of the identified heritage assets and their settings is based on current Planning Policy Guidance and the NPPF. Paragraph 189 of the NPPF states that planning decisions should be based on the significance of the heritage asset, and that the level of detail supplied by an applicant should be proportionate to the importance of the asset and should be no more than sufficient to review the potential impact of the proposal upon the significance of that asset.
- 5.2 The November 2017 consultation draft of Historic England's best-practice guidance document Conservation Principles proposes the use of three heritage interests - historical, archaeological, and architectural and artistic - in assessing what makes a place and its wider context special. These are broadly in line with the values - evidential [now archaeological], historical, aesthetic [now architectural and artistic], and communal [now part of historical] - set out in the previous, 2008 version, but are consistent with the heritage interests in the NPPF, the definitions for which are now included in the updated Planning Practice Guidance:
- archaeological interest: As defined in the Glossary to the National Planning Policy Framework, there will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.
 - architectural and artistic interest: These are 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: 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 meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

- 5.3 These values correspond to the heritage interests as per best practice guidance. In addition, the extent of value is assessed using six criteria:
- The quality and extent of survival of historic fabric.
 - The extent to which the fabric contributes to understanding of history of place and occupants.
 - The originality of the design and the contribution of features to that design.
 - Associations with history, people or events.
 - Contribution towards landmark qualities and public appreciation.
- 5.4 The level of value is assessed using five criteria: high, medium, low, neutral, and negative.
- High - the element is critical to understanding of significance.
 - Medium - the element is important to understanding of significance.
 - Low - the element makes some limited contribution to understanding of significance.
 - Neutral - the element is not negative, and could be enhanced to make a positive impact of the understanding of significance.
 - Negative - the element is harmful or intrusive and detracts from the understanding of significance.

The Site

- 5.5 Nos. 114-116 Charing Cross Road is not listed, nor has it been identified as a non-designated heritage asset by the LBC. It is, however, located within the Denmark Street Conservation Area and has been identified as a Positive Contributor to the area by the LBC.

Archaeological Interest

- 5.6 It is possible that there is below ground evidence of earlier buildings which previously occupied the Site, however there are no visible traces of such evidence located above ground. No investigative works have been undertaken as part of these proposals and analysis of buried archaeology is not included within the remit of this report. As such, it is concluded that for the purposes of this report, the Site is not considered to hold evidential archaeological value.

Architectural and Artistic Interest

- 5.7 The Site presents a limited a differing measurements of architectural interest relating to the multiple phases of its alteration, although all of which are limited.
- 5.8 Evidence of the building's alteration provides some architectural interest, however this is limited due to a general lack of surviving historic fabric. For example, whilst the building's west elevation retains its historic fenestration of round-headed windows, the removal of their balconettes and the concealment of stone detailing by paintwork reduces the original tactile character of the elevation.
- 5.9 The modern restaurant frontage at ground floor level is considered to have no independent architectural interest and further detracts from the limited architectural interest of the remaining elevation. Likewise, the rear elevation of the building, which expresses multiple phases of alteration, possesses low architectural quality and comprises an awkward amalgamation of elements, unsympathetic in their form and decorative treatment, not in keeping with other the principal elevation.

Historic Interest

- 5.10 The Site has an established role within the historic development of Charing Cross Road, having a well-documented association with the area's prominent music industry. Evidence for the Site's physical alteration also contributes to its historic interest through its indication of the building's change in use, however the subsequent loss of original fabric is considered to limit this interest.

Summary of Significance

- 5.11 The Site is considered to predominantly derive its significance from its historic interest as a building with a well-documented association with the area's music industry. Whilst the Site is considered to possess some architectural interest through its expression of changes in its use, the erosion of its historic fabric is considered to limit this interest. Likewise, the existing composition of the building's exterior and interior are of poor quality and fail to articulate the building's historic architectural character. The Site is therefore considered to be of limited significance, in and of itself.

Site's contribution to the surrounding heritage assets

Denmark Street Conservation Area

- 5.12 The Denmark Street Conservation Area is considered to derive its significance from the expression of the area's seven centuries of history amongst its unique street layout, however the Site's lack of architectural articulation and engagement with the surrounding streetscape is considered to detracts from its contribution to this significance. Whilst the Site's existing external appearance positively identifies it as separate from the tall commercial building at 120 Charing Cross Road which it abuts, its current lack of decorative expression is considered to detract from its architectural interest and thereby limit its contribution to the appearance of the Conservation Area. As a result, the Site's contribution to the character of the Conservation Area is considered to be limited to its association with the music history of Sub Area 1 and its remaining residual architectural elements.

Nearby Listed Buildings

- 5.13 The Site is considered to make a neutral contribution to the setting of the listed buildings located along Denmark Street and Manette Street due to its lack of interaction with their immediate settings. The Site is not visible within the settings of these listed buildings, however the building does reflect an historic street pattern in which these assets are situated. There is potential to enhance this neutral contribution of the Site to the settings of these assets through the provision of a high quality gateway building which better defines the surrounding street pattern.
- 5.14 Similarly, the Site is considered to currently make a neutral contribution to the setting of listed buildings located at the east end of Flitcroft Street, including the Grade I listed Church of St Giles. However, there is an opportunity to enhance this contribution through an enhanced engagement of the Site with Flitcroft Street and a better articulation of its role as a gateway building to the setting of these assets.
- 5.15 The incorporation of classical elements such as round-headed windows, corncicing and columns within the external elevations of the Site visually associate the building with the Phoenix Theatre, however the general poor quality architecture of the Site limits its contribution to the significance of this asset. There is an opportunity to improve the contribution of the Site to the appearance of the asset through an improvement to its architectural quality and expression.

Section 6

Assessment of Impact.

6 | Assessment of Impact

Overview of the Proposal

- 6.1 The proposed scheme comprises the redevelopment of the Site for commercial use and would involve the upward extension of the existing building through the construction of an additional two storeys.
- 6.2 The proposed development seeks to improve upon the existing contribution of the Site to the surrounding townscape through the enhancement of the building's internal and external fabric. The erection of high quality additions are intended to respond positively to the surrounding context within the local character and better express the special interest of the Site.
- 6.3 The proposal is described in full in the accompanying Design and Access Statement, produced by DMBA, which should be read in parallel with this report. The architects' document establishes a design rationale which takes into consideration key design criteria and the context of the Site, seeking to enhance its contribution to the Denmark Street Conservation Area and the settings of nearby listed buildings.
- 6.4 The proposed design has been informed by pre-application discussions with officers at Camden Council, as well as recent investigations into the building's fabric. The considered approach to the proposed design seeks to ensure the scale, form and materiality of the building better celebrates the character and appearance of the surrounding streetscape.
- 6.5 Several design moves have been undertaken to achieve this:
- The two-storey addition to the building will comprise a stepped form with an articulated facade which is reflective of the rhythmic variance in ridge heights and elevational treatment of buildings located along Charing Cross Road;
 - The set back situation of the proposed additional storeys facilitates the creation of planted terraces which will improve the building's contribution to sustaining the local ecology. These terraces will also provide amenity spaces from which views of the surrounding area can be experienced;

- The repairation and repainting of the building's facade will improve its overall appearance and thereby enhance its contribution to the character of Charing Cross Road and the Denmark Street Conservation Area;
- The use of high quality of local character materials is complementary of the architectural character of the area;
- In particular, localised sandblasting works have been carried out to the building's external facades to reveal their historic materiality and tone. These discoveries have been used to inform the proposed materiality of the additions, and it is proposed to strip the paint off the whole facade of the existing building; and
- The redesign of the ground floor facade will introduce a high quality frontage which better engages with pedestrians and improves the interconnectivity between the Site and Charing Cross Road and further promotes the use of Flitcroft Street as a route to Pheonix Community Gardens and St Giles Church.



Figure 6.1 Proposed Alteration and Extension
Drawing produced by DMBA



Figure 6.2 Proposed Upper Levels
Drawing produced by DMBA



Figure 6.3 Proposed Ground Floor
Drawing produced by DMBA

6 | Assessment of Impact

Assessment of Effects on Heritage Assets

- 6.6 The potential effects of the proposed scheme on surrounding heritage assets have been considered, both with regard to the impact on the setting, significance and special historical and architectural interest of the listed buildings and the character and appearance of the Conservation Area.
- 6.7 The building has seen considerable alteration at roof level (as is evident by comparison of figs.3.6 and 4.1) and therefore it is considered that the top of the building is not particularly sensitive to change. As such, a new 'top' to the building was identified during pre-application discussions with officers as having the potential to be a beneficial change as it would seek to resolve the awkward relationship that the current 'top' has with the rest of the building.
- 6.8 The proposed scale of the two-storey addition seeks to better express the building's role as a gateway to Flitcroft Street, creating a stronger corner condition. It reflects the heights of adjacent buildings located along Charing Cross Road, particularly to 120 Charing Cross Road which it abuts.
- 6.9 While an uplift in height, the use of scalloped recesses and a projecting cornice responds to the existing hierarchy and detailing of the building and therefore ensure it appears as both proportionate and subservient to the existing facade. These features also soften the presence of the building within the streetscape as the extension ties neatly into the existing appearance of the facade and contribute to the continuity of the building line of the street.
- 6.10 Furthermore, the design responds to the existing form of the building which is characterised by defined floor levels which architecturally express the phased development of the building's exterior. The proposed extension includes decorative banding to distinguish floor levels but is referential to the historic facade. Likewise, the proposed glazing form ties together the rectangular and arched windows throughout the existing building.
- 6.11 In addition, the set-back of the sixth floor glazing from the facade line further supports the subservience of the proposed extension to the main building by making the crown of the building appear lighter. However, by including a continuous facade line throughout the proposal, it maintains a coherent connection to the existing building.

- 6.12 The addition of a new roof form that would add visual interest to the building and contribute to the established eclectic character of the area. As demonstrated by the CGIs included later in the document, the plant would have no visibility from the street.
- 6.13 The materiality of the proposed extension would respond to that discovered on the existing building when the paint was partly stripped back. This includes red brick and sandstone which would be continued throughout the facade by stripping back the paint across the whole building and using a pale red sandstone (or similar) for the extension. This would return the building to its original brick appearance and tone which would soften its role in the surrounding townscape, considered to be a beneficial change.
- 6.14 The proposal would be a substantial improvement to the quality and appearance of the existing facade and one which is considered to be more appropriate to framing the entrance to Flitcroft Street.

- 6.15 Historic research has revealed that the building has experienced at least three major overalls to its shopfront, with various alterations have been made to the shopfront between these phases. As such, the proposal seeks to reinstate the lost character of the original shopfront by reinstating the columns and pedimented entrance found in historic photos of the building. This would re-establish the heavy, decorative base which is characteristic of the building.
- 6.16 In summary, the proposed additions to the building's facade sensitively reflect the form and composition of surviving historic elements. In doing so, the proposed external design reintroduces a cohesive architectural language to the building which has been eroded during frequent alterations to its fabric. Overall this is considered to increase the architectural quality of the building and enhance its contribution to the appearance of the surrounding streetscape.

- 6.17 By drawing from historic design cues, the proposal would bring a once characterful building back to life. The proposed development is therefore considered to enhance the contribution of the building to the character and appearance of the Conservation Area and to the setting of surrounding listed buildings, in line with local and national policy requirements.



Figure 6.4 Proposed Elevations
Drawing produced by DMBA



Figure 6.5 Proposed Elevations
Drawing produced by DMBA

6 | Assessment of Impact

Assessment of Visual Impact

Methodology

- 6.18 The assessment of the impact of the proposed development uses the methodology set out in paragraphs 193 to 197 of the NPPF as its basis and is applied with the interpretation established by current case law. NPPF para. 200 (addressing opportunities for new development in Conservation Areas and within the setting of heritage assets) is also of relevance.
- 6.19 Historic England's GPA2 (Managing Significance in Decision - Taking in the Historic Environment) and GPA3 (The Setting of Heritage Assets) have informed the assessment, with the relevant heritage assets, their significance and setting having been identified in the preceding sections of the report.
- 6.20 To support the assessment, several representative viewpoints have been modelled in Icenii's 3D London Model 'Vu.City' software. The modelled viewpoints allow a visual assessment to be undertaken and the effects on heritage assets and the townscape to be explored. In accordance with good practice, viewpoints were chosen from public spaces and not from inside buildings or private spaces. At the pre-application stage the view positions are provided for discussion with LBW.
- 6.21 The viewpoints, illustrated on Figure 7.1, are:
1. From 127 Charing Cross Road, looking south
 2. From 121 Charing Cross Road, looking south
 3. From 107 Charing Cross Road, looking north
 4. From 2 Old Compton Street, looking north
 5. From 12 Flitcroft Street, looking west
- 6.22 It should be noted that Vu.City is somewhat limited in its presentation as it does not include architectural detail or public realm features. As such, to accompany the appraisal of viewpoints, the architect has provided several CGIs which demonstrate the proposed appearance within the streetscape in more detail. These are not assessed as viewpoints, but have supported the overall assessment of potential effects.

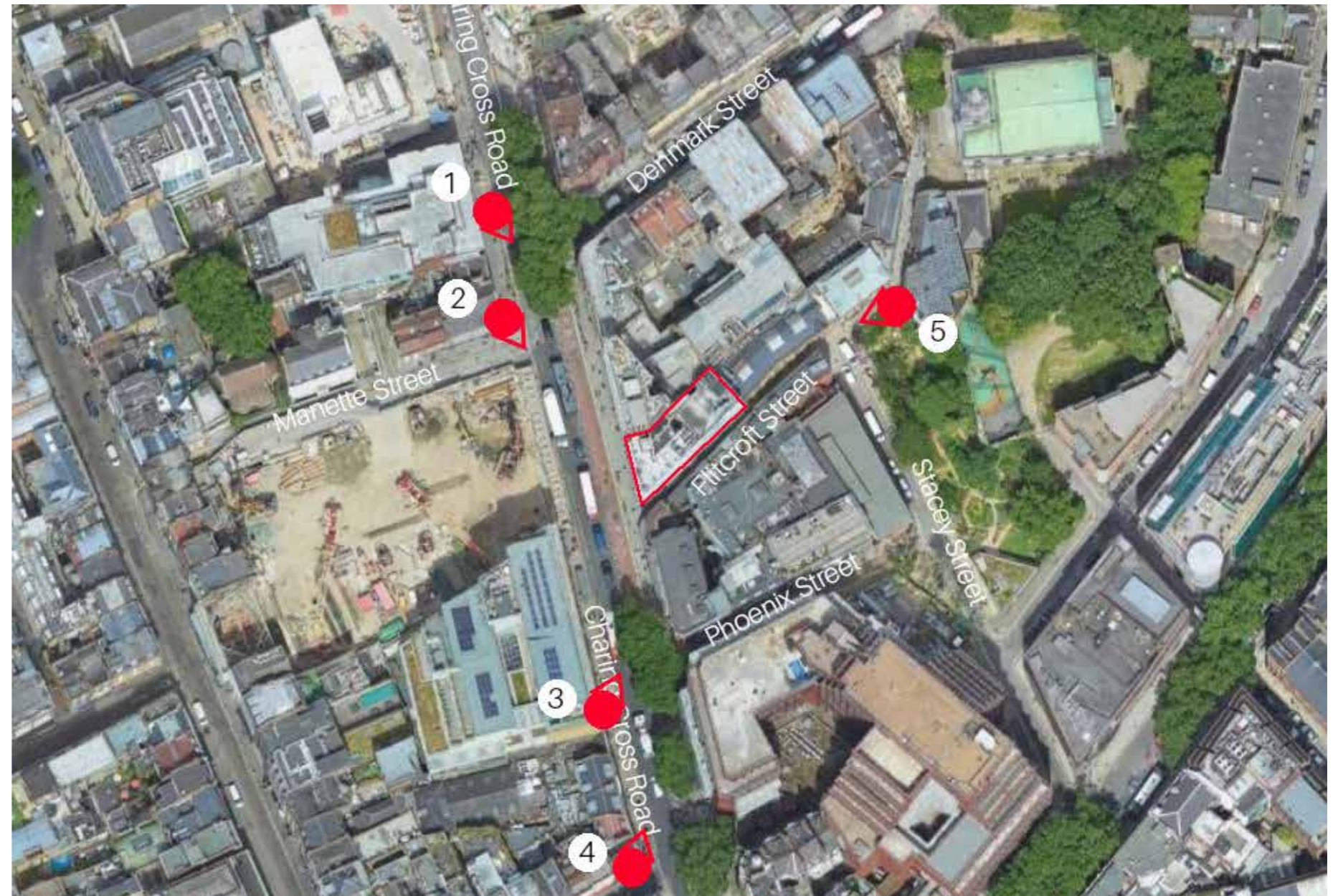


Figure 6.6 Viewpoint Map
Source: Google Maps

6 | Assessment of Impact

View 1: From 127 Charing Cross Road, looking south



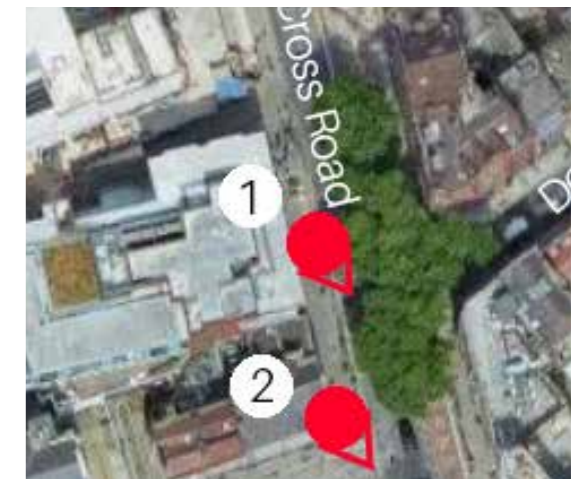
Existing

6.23 The Site is located in the middleground of the view, situated on the east side of Charing Cross Road and flanked by clusters of buildings which are of greater height and scale. The long view down the road dominates the scene whilst the building sits comfortably in the irregular rhythm of streetscape.



Proposed

- 6.24 The proposed scale of the new development is considered to compliment the surrounding built environment of Charing Cross Road. It is considered to appropriately reflect the building height of adjacent buildings located further south along Charing Cross Road and thereby improve upon the existing disjointed building line. As a result, the scale and massing of the proposal would be in keeping with the existing streetscape and enhance the architectural appearance of the site within this view. As such, it would maintain key views southward along Charing Cross Road.
- 6.25 There would be some screening by street tree canopies in summer, and a reduced level of screening by branches in the winter.



6 | Assessment of Impact

Additional views with trees from this viewpoint



Existing



Proposed



Existing



Proposed

6 | Assessment of Impact

View 2: From 121 Charing Cross Road, looking south



Existing

6.26 The Site is located in the middleground of the view, flanked by clusters of buildings which are of greater height and built scale. The Site is located adjacent to Phoenix Theatre and its greater scale and regular form are considered to interrupt views towards this listed building. The entrance to the historic Flitcroft Street is not presently alluded to by the architectural composition of the existing building line.



Proposed

- 6.27 The proposed additional height of the Site is considered to improve upon the existing irregular building line of Charing Cross Road. The stepped form of the proposed development is likewise considered to respond to the adjacent decrease in building height between 102 and 104 Charing Cross Road, whilst sensitively directing views towards Flitcroft Street.
- 6.28 Through its focusing of views towards Flitcroft Street, the proposed development is also considered to promote views towards Phoenix Theatre and simultaneously improve its contribution to the appearance of the Denmark Street Conservation Area.
- 6.29 There would be some screening by street tree canopies in summer, and a reduced level of screening by branches in the winter.



6 | Assessment of Impact

Additional views with trees from this viewpoint



Existing



Proposed



Existing



Proposed

6 | Assessment of Impact

View 3: From 107 Charing Cross Road, looking north



Existing

6.30 The Site is located in the middleground of the view and forms part of a consistently irregular building line along the east side of Charing Cross Road, progressing north. Whilst this change in built scale and form is characterful of the Denmark Street Conservation Area, the Site's lesser scale is considered to distract from views northward along Charing Cross Road and thereby limit an appreciation of this character. Furthermore, the Site is considered to visually compete with the adjacent building located to the north due to its exposure of the latter's plain elevation.



Proposed

- 6.31 The proposed scale of the new development is considered to compliment the surrounding built environment of Charing Cross Road. The form of the proposed addition is furthermore considered to reflect the building line of the neighbouring building to the north and therefore improve the consistency of the streetscape. The high-quality design of the extension would add visual interest to the building and enhance the character of the corner with Flitcroft Street.
- 6.32 Likewise, the increased height of the Site enhances the sense of enclosure along Charing Cross Road, allowing for a greater appreciation of the architectural character of the streetscape and thereby improving its contribution to the Denmark Street Conservation Area.
- 6.33 There would be some screening by street tree canopies in summer, and a reduced level of screening by branches in the winter.



6 | Assessment of Impact

Additional views with trees from this viewpoint



Existing



Proposed



Existing



Proposed

6 | Assessment of Impact

View 4: From 2 Old Compton Street, looking north



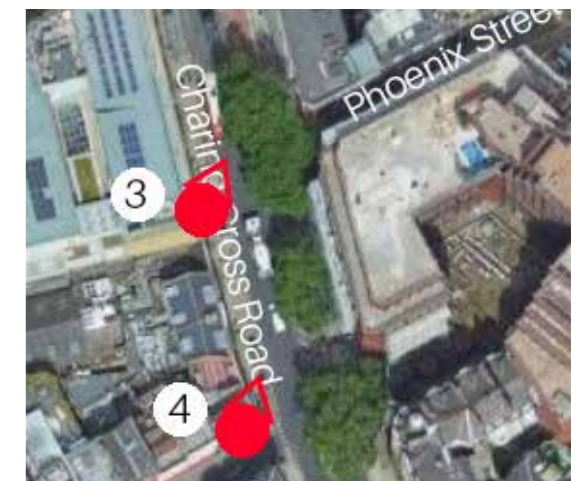
Existing

- 6.34 The Site is located in the background of the view and is partially occluded by buildings located further south on Charing Cross Road. The Site is currently considered to make a neutral contribution to this view due to its lesser scale and limited visibility.



Proposed

- 6.35 The proposed scale of the new development is considered to compliment the surrounding built environment of Charing Cross Road. The proposed addition to the building is likewise considered to be in keeping with the scale and form of the adjacent building located north of the Site and maintains the existing prominence of the Grade II listed Centre Point, located in the background of this view.
- 6.36 The proposal would be a high-quality addition to the streetscape and one that would be characteristic of the established scale and massing.
- 6.37 There would be a decent amount of screening by street tree canopies in summer, and some screening by branches in the winter.



6 | Assessment of Impact

Additional views with trees from this viewpoint



Existing



Proposed



Existing



Proposed

6 | Assessment of Impact

View 5: From 12 Flitcroft Street looking west



Existing

6.38 Flitcroft Street is characterised as a narrow, pedestrianised street with a high level of enclosure from the height and scale of the existing buildings which define it: the Phoenix Theatre and the site. Within this view, there is an eclectic variety of architectural styles and forms, albeit not captured in Vu.City. Phoenix Garden, to the left of the image, is characterised by a high boundary wall with railings and mature trees behind, further contributing to the enclosure.

Proposed

- 6.39 The proposed increase in scale and massing would be a minor change to this view. It would consolidate the existing enclosure of Flitcroft Street, however would also somewhat rationalise the slightly incoherent amalgamation of buildings in this view.
- 6.40 The high-quality design would enhance the appearance of the building within this view, although visibility would be minor. Overall, a characteristic change to this view.



6 | Assessment of Impact

Additional views with trees from this viewpoint



Existing



Proposed



Existing



Proposed

6 | Assessment of Impact

FLITCROFT HOUSE, 114-116 CHARING CROSS ROAD | LONDON, WC2H 0JR

CGI 1 - From Charing Cross Road, looking north



6 | Assessment of Impact

FLITCROFT HOUSE, 114-116 CHARING CROSS ROAD | LONDON, WC2H 0JR

CGI 2 - From Charing Cross Road, looking south



Section 7 **Summary.**

- 7.1 This Heritage & Townscape Assessment has been produced by Icení on behalf of E&A Property Investment Company Ltd. to appraise proposals to redevelop the Site at 114-116 Charing Cross Road, London at pre-application stage.
- 7.2 The report has considered the legislative and policy context and guidance in which to determine possible heritage impacts of the Site. It has reviewed and set out the historic development of the Site and of Charing Cross Road more widely, utilising archive material and relevant historical mapping. In turn, nearby heritage assets have been identified for consideration, including the Denmark Street Conservation Area (within which the Site sits). The setting and significance of the listed buildings has been identified and appraised, along with the character and appearance and special interest of the Conservation Area.
- 7.3 The height and composition of the proposed development is considered to be in keeping with character of the surrounding townscape and support an enhanced contribution of the Site to the definition of both Charing Cross Road and Flitcroft Street, within the wider Denmark Street Conservation Area. In doing so, the improved architectural quality of the Site alongside its articulated engagement with the surrounding historic street pattern is considered to increase the positive contribution of Site to the settings of nearby heritage assets.
- 7.4 In summary, it is our view that the proposals would make a complementary addition to and within the setting of the identified designated heritage assets. As such, we consider that the proposals for the site would meet the local and policy requirements, as well as the statutory tests for listed buildings and conservation areas, in that the character and appearance of the Denmark Street Conservation Area and the setting of the surrounding listed buildings would be either preserved or enhanced by the proposals. In addition, the proposal would meet the requirements of design policy in that it would be a high-quality addition to the area that responds well to local context and would enhance the visual interest and experience of the streetscape.

Appendix 1

Statutory List Entries.

Church of St Giles in the Fields

Overview

Heritage Category: Listed Building

Grade: I

List Entry Number: 1245864

Date first listed: 24-Oct-1951

Statutory Address: CHURCH OF ST GILES IN THE FIELDS,
ST GILES HIGH STREET

Details

Church. 1731-33. By Henry Flitcroft, restored 1896, and c1952 when N Haines and G Jackson also restored interior decoration. Portland stone with copper roof. Classical style. Rectangular plan, nave of 5 bays plus vestibule at west end with tower over. EXTERIOR: rusticated stone to string course marking interior gallery level, above plain ashlar with rusticated quoins. Ground floor windows rectangular with flat arches; gallery windows round-headed with keystones, moulded architraves and plain impost blocks. Modillion cornice with blocking course above. At west end of south and north facades an entrance door with Gibbs surround. Pedimented west end has flight of 7 steps leading to 2 leaf, fielded 3-panelled entrance door with a Gibbs surround. Above, a semicircular headed window with a round-headed niche to either side and a square niche to either side above that. H FLITCROFT ARCHITECTUS carved on the entablature. East end pedimented with Doric Venetian window (glass to centre only). Tower of rusticated base, ashlar belfry with round-headed openings, coupled pilasters supporting an entablature, surmounted, on each face, by a clock & urn finials at each corner. Octagonal lantern with engaged Ionic columns supporting an entablature broken forward at each angle. Spire with rustic bands & golden ball weathervane. INTERIOR: vestibule at west end of 3 lobbies, centre being entrance to nave, to either side containing open stairs to galleries. Tunnel-vaulted nave with shallow sanctuary, groin-vaulted aisles over which galleries which continue across west end. Square panelled piers rising to the underside of galleries support Ionic columns with block entablatures, all of Portland stone; these carry the roof & ceiling. Font 1810, much restored Father Smith Organ 1671 in case probably of 1734, inlaid mahogany pulpit 1676. Carved monument to George Chapman (translator of Homer), dated 1634, probably designed by Inigo Jones. In front of west door, pedimented entrance gate by William Leverton, c1810, incorporating wooden relief of Resurrection of the Dead, 1686-7 by Love. (Survey of London: Vol. V, The Parish of St Giles-in-the-Fields Part II: London: -1914).

7 Denmark Street

Overview

Heritage Category: Listed Building

Grade: II*

List Entry Number: 1433295

Date first listed: 24-Oct-1951

Date of most recent amendment: 21-Mar-2016

Statutory Address: Denmark Street, London, WC2H 8LZ

Summary

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

Reasons for Designation

No 7 Denmark Street, a terraced house of c1690, with a former workshop to the rear, is listed at Grade II* for the following principal reasons: * Architectural interest: the building is a rare, well-preserved, example of its type, reflecting the architectural fashions of the late C17, and preceding the patterns of urban terraced housing which followed in subsequent centuries; * Level of survival: the building retains its historic floor-plan and much of its original exterior and interior character, with a hierarchy of original panelling, plasterwork and joinery; * Historic interest: forming part of an early domestic terrace, with a later workshop to the rear, the building demonstrates evolving patterns of occupation in this central London location.

History

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

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

The street was developed by Samuel Fortrey and Jaques Wiseman. In 1686 Fortrey and Wiseman presented a petition

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

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

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

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

ADDITIONAL NOTES ON THE MUSIC INDUSTRY AND DENMARK STREET

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

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

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

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

Details

MATERIALS: No 7 is of red brick construction with stucco to the ground floor. Windows and doors are timber. PLAN: it is a three-bay, three-storey terraced house with attic and basement. The pitched roofs, with dormer windows to the front, are masked by a later brick parapet. The original late-C17 floor plan survives intact above the ground floor. This comprises a front and back room on each floor, heated by side-wall stacks (the fireplaces in the back rooms being

set across the back corner). A dog-leg stair is set against the opposing side wall. There is a closet wing to the rear of the building and several single-storey accretions of probable C20 date.

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

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

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

6 Denmark Street

Overview

Heritage Category: Listed Building

Grade: II*

List Entry Number: 1271976

Date first listed: 24-Oct-1951

Date of most recent amendment: 21-Mar-2016

Statutory Address: Denmark Street, London, WC2H 8LX

Summary

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

Reasons for Designation

No 6 Denmark Street, a terraced house of c1690, with former workshop to the rear, is listed at Grade II* for the following principal reasons: * Architectural interest: the building is a rare, well-preserved, example of its type, reflecting the architectural fashions of the late C17, and preceding the patterns of urban terraced housing which followed in subsequent centuries; * Level of survival: the building retains its historic floor-plan and much of its original exterior and interior character with a hierarchy of original panelling, plasterwork and joinery, as well as later fabric of historic note; * Historic interest (building type): forming part of an early domestic terrace, with a later workshop to the rear, the building demonstrates evolving patterns of occupation in this central London location; * Historic interest (music industry): the graffiti of John Lydon in the outbuilding to the rear is a rare example of the cultural phenomenon of Punk Rock, captured in the physical fabric of a building; it is also a wider testament to Denmark Street's C20 history at the heart of British popular music production during one of its most creative and influential periods.

History

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

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

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

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

Commercial uses continued into the C20, but the second half of the century marked a particularly notable chapter in the street's history, becoming the centre of London's, and by extension, Britain's, music industry, gaining it the moniker 'Tin Pan Alley'. Music publishers and sellers of sheet music appeared on the street prior to the Second World War, and it was on Denmark Street that 'Melody Maker', one of the earliest weekly music newspapers, was founded in 1926. But it was during the post-Second World War period that the street had its heyday at the heart of a thriving industry; post-war photographs and films indicate virtually every building and shop in the street had a function connected to music. Denmark Street was known for its recording studios and music shops (the Rolling Stones recorded their first album at Regent Sound Studios at No 4) but perhaps the most significant business was that of music publishing,

a field dominated in particular by very successful Jewish entrepreneurs. Numerous music publishing offices acted as the headquarters for aspiring songwriters to publish and place their songs. Among Britain's now internationally significant writers with a particularly strong connection to Denmark Street are David Bowie, Elton John, Ray Davies, and the Sex Pistols, artists who have all had a considerable influence on the course of Britain's post-war popular culture as well as its music.

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

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

The band left their mark on the outbuilding; the upstairs room contains drawings and graffiti made directly on the walls by John Lydon (aka Johnny Rotten). The building was subsequently used as a rehearsal space for The Rich Kids (Matlock's post-Pistols band), possibly the post-punk

band 4" Be 2" (formed by John Lydon's brother Jimmy), and in 1980-81 it was the home of Keren Woodward and Sara Dallin of Bananarama. Later layers of graffiti were added to Lydon's work by these occupants; all of it discussed in greater detail by Paul Graves-Brown and John Schofield in their article for *Antiquity* magazine (see Sources below).

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

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

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

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

Details

MATERIALS: No 6 is of red brick construction with stucco to the ground floor. Windows and doors are timber. **PLAN:** it is a three-bay, three-storey terraced house with attic and basement. The pitched roofs, with a dormer window to the front, are masked by a later brick parapet. The original late-C17 floor plan survives almost fully intact. This comprises a front and back room on each floor, heated by side-wall stacks (the fireplaces in the back rooms being set across the back corner). Towards the rear of the building a dog-leg stair is set against the opposing side wall. A closet wing to the rear of the building is a C20 rebuilding.

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

INTERIOR: throughout the building there is a good survival of original, C18, and C19, joinery and plasterwork. Box cornices survive widely and wall panelling is reflective of the house's relative hierarchy; from bolection moulded panelling in the hall and on the first floor, to simple timber boarding in the basement and attic. The lower part of the stair has column and vase balusters with a cut string and decorative console-like brackets beneath the treads, a likely C18 insertion. From the half landing between first and second floors upwards the stair has its original moulded closed string with barley twist balusters. The basement stair has heavy turned balusters, seemingly of early date, but perhaps repurposed given their location. The fully-panelled ground floor front room has an anthemion frieze and alcoves to either side of the fireplace with moulded arches resting on carved console brackets (one bracket is missing to the right). Principal rooms have panelled window-shutters, and fireplaces of various date survive on all three floors.

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

The interior of the building is simple and modernised, without features associated with its use as a workshop. It comprises a single room on the ground and first floors, linked by a modern open-tread stair. On the first floor three of the four walls are covered in an unplastered, unpainted

board material. Applied directly onto the surface with marker pen are a number of drawings and a quantity of written graffiti by John Lydon, including unflattering caricatures of members of the band and their circle. Caricatures include the band's manager Malcolm McLaren, who is depicted grasping a handful of bank notes with the name 'Muggerage' [a reference to Malcolm Muggeridge, contemporary broadcaster and born-again Christian]. Also on the wall is Nancy Spungen, girlfriend of John Ritchie (Sid Vicious). She is depicted in the nude with a cigarette in her mouth and a stubbled chin; her eyes are characteristically lined heavily with khol. She is re-christened as 'Nanny Spunger'. Sid Vicious appears as a wild-haired, buck-toothed stick man named 'Ego Slosos', and Steve Jones is named as 'Fatty Jones'. There are eight cartoons by Lydon in total, including a self portrait. Subsequent drawings and graffiti have been added to the Lydon work; in all it spans probably a short period from 1977 to the early 1980s.

12 Flitcroft Street

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1113015

Date first listed: 11-Jan-1999

Statutory Address: 12, FLITCROFT STREET

Details

Warehouse, now open-plan offices. Dated 1878 on gable plaque. For William Addis. Yellow stock brick. Pantiled roof. 4 storeys 8 bays. Entrance to right in red rubbed brick archway on small column corbels; keystone inscribed WA. C20 glazing to entrance. From the arch 2 brick pilasters with stone capitals supporting a round-arched head flank part-glazed doors. To left, a cast-iron hoist bracket. Small gable over this bay with date-stone. Left hand bays of gauged brick segmental-arched windows to each floor, the bays articulated by brick pilaster strips. Parapet. INTERIOR: has softwood fitch beams supported on cast-iron columns to ground and 1st floor. King post trusses of timber with cast-iron king posts. Some original features remain, eg. slots for drive belts. c1930s stair. **HISTORICAL NOTE:** William Addis was a firm of wholesale ironmongers. Following the 2nd World War it was used as a warehouse by Crosse and Blackwell. No.12 is an unusual survival of a warehouse in this part of London and forms a group with a further warehouse, No.6 Flitcroft Street, (qv).

Phoenix Theatre

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1242926

Date first listed: 23-Oct-1973

Statutory Address: PHOENIX THEATRE, CHARING CROSS ROAD

Details

Theatre. 1929-30. By Sir Giles Gilbert Scott, Cecil Masey & Bertie Crewe. For Sydney Bernstein. Interior by Theodore Komisarjevsky. Stucco with brick and stone. EXTERIOR: facades to Charing Cross Road and Phoenix Street. Charing Cross Road facade on a curved corner with Corinthian columns from 1st to 2nd floors, curved entablature, attic storey with 7 deeply recessed rectangular lights and enriched architraves, those at right and left projecting. Cornice and pantiled roof. Ground floor has 2 pairs of enriched 2-leaf doors, each with 14 bevelled lights. Facade to Phoenix Street ground floor has 3 pairs of enriched 2-leaf doors, each with bevelled lights and decorative fanlights, recessed between decorative metal grilles, to either side of which timber panelled 2-leaf doors recessed in brick architraves. Continuous metal balcony at first floor level. Central feature of stone with 3 round-headed windows, from 1st to 2nd floors, with moulded architraves on Ionic twisted columns and a balcony. To either side, fluted, paired pilasters. Above, a richly decorated entablature, modillioned cornice, blocking course and 4 brick dormers. Flanking this feature, in brick, at 1st floor level, 12-light metal casement windows with brick pediment over, at 2nd floor level, 12-light metal windows with brick lugged architrave. INTERIOR: of elaborate Renaissance design, both auditorium and foyer with painted panels by Vladimir Polunin. The elaborately painted safety curtain forms the fourth wall of the auditorium decoration and is a key part of the composition. HISTORICAL NOTE: the interior decoration of this theatre, well-preserved, anticipates Bernstein's patronage of Komisarjevsky and Polunin in his subsequent 'Granada' chain of cinemas.

Elms Lester Painting Rooms

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1113013

Date first listed: 10-Jun-1988

Statutory Address: ELMS LESTER PAINTING ROOMS, 1-5, FLITCROFT STREET

Details

Painting rooms for theatrical scenery. 1903-4. For Messrs W & J Elms Lester. English bond yellow brick, with facade of red brick; top-lit lantern, projecting above 1st floor level and lighting painting rooms, has facing of glazed white brick. Gabled, brick-coped Welsh slate roof; brick stacks. EXTERIOR: 2-storey pedimented facade, with legend ELMS LESTERS PAINTING ROOMS & STORES inscribed on tympanum of inner pediment, which is set above row of colonnettes which rest on cornice of main pediment. This cornice is broken by panelled full-height loading doors to right and tall window with glazing bars to left, the latter above a segmental-arched 2-light window with glazing bars. Pedimented facade to lantern storey has moulded stone lintel above 2-light transomed window. Right-side wall, of 2-storey, 3-window range has concrete lintels over 2-light transomed windows, and loft door above double doors to front: to rear of this range is lean-to porch with 8-panelled double doors attached to large 3-storey canted bay with plate-glass sashes. INTERIOR: the centre of the building is occupied by the painting frames, lit by the projecting lantern which has cast-iron framework to glazing. The 1st floor painting area, supported on a steel frame, gives access to four 50'x 30' painting frames which run along the outer side walls and both sides of the inner dividing screen wall. Each cast-iron frame can be raised or lowered by electric winches. Each painting room has a sink and studio stove and they are surrounded by studios and artists' accommodation. The large entrance lobby to the front has a hoist and trap doors, which facilitated the exit of completed backcloths from the painting rooms, via the full-height doors in the facade. HISTORICAL NOTE: an important and complete survival of a theatrical scene-painting workshop.

6 Flitcroft Street

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1113014

Date first listed: 22-Jan-1991

Statutory Address: 6, FLITCROFT STREET

Details

Warehouse, now in use as open-plan offices. c1850, much rebuilt and refronted c1881. Yellow and red brick. Roof probably tiled with central ridge lantern but all felted over. EXTERIOR: 4 storeys and basement. 6 windows. Slanting corner site. Two entrances at right, that at angle flanked by brick pilasters supporting a lugged panel; C20 panelled door surrounded by glass. To left, segmental-arched opening with C20 double panelled doors and overlight. Later large ground floor window opening with plain cornice and further entrance; glazing altered. 1st floor transom and mullion windows in shallow segmental-arched recesses linked by moulded red brick impost bands; that at right hand angle above entrance, square headed with projecting wooden box cornice on moulded brick corbels. The window next to it with a shaped cut brick apron. Moulded red brick dentil cornice at 2nd floor level; transom and mullion 2nd floor windows with segmental heads. Moulded red brick cornice at 3rd floor sill level; windows small, square-headed and paired, those in 2nd right hand bay forming part of a projecting gable dormer with stepped brick sill brackets and small square window above. Cornice and blocking course. INTERIOR: plain with cast-iron columns having winged capitals supporting floors. Complex queen post timber roof structure. HISTORICAL NOTE: known to have been used by a tin box manufacturer in the late C19. An unusual survival of a warehouse in this part of London, No.6 forms a group with a further warehouse, No.12 Flitcroft Street, (qv).

St Giles Vestry Rooms and Attached Wall with Lamp South West of Church

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1245866

Date first listed: 14-May-1974

Date of most recent amendment: 11-Jan-1999

Statutory Address: ST GILES VESTRY ROOMS AND ATTACHED WALL WITH LAMP SOUTH WEST OF CHURCH, ST GILES HIGH STREET

Details

Vestry rooms. 1731-3. By Henry Flitcroft, corridor to church later. East facade multi-coloured stock brick under a slate roof. Single storey, 4-bay with gauged red brick flat arches to flush sashes. Parapet. Right return of yellow stock brick, gauged red brick flat arches to 2 sash windows. Corridor single storey of stone with pilaster mullions to 2 glazed bays; double part-glazed doors to right. Cornice. INTERIOR: the Vestry Room has good original panelling and features. SUBSIDIARY FEATURES: attached low stone wall with column standard gas lamp with Windsor lantern. (Survey of London: Vol. V, Parish of St Giles-in-the-Field part II: London: -1914).

5 Denmark Street

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1271975

Date first listed: 14-May-1974

Statutory Address: 5, DENMARK STREET

Details

Terraced house with later shop. c1686-89 as part of an estate development by Samuel Fortrey and Jacques Wiseman. Multi-coloured stock brick, stucco keystones and string course to 1st floor. 4 storeys (4th storey later addition). 3 windows. C20 shop at ground floor. Gauged red brick flat arches to flush frame sashes (some with glazing bars) with exposed boxing. Parapet. INTERIOR: not inspected.

9 and 10 Denmark Street

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1271978

Date first listed: 14-May-1974

Statutory Address: 9 AND 10, DENMARK STREET

Details

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).

16 and 17 Manette Street W1

Overview

Heritage Category: Listed Building

Grade: II

List Entry Number: 1273737

Date first listed: 09-Jan-1987

Statutory Address: 16 AND 17, MANETTE STREET W1

Details

Pair of houses, with shops to ground floor. Early to mid C18. Brick; tiled double pitched roofs to parapets. 4 storeys. 2 bays each. C20 shop fronts to ground floor. Square headed windows above, the upper floor of No 17 with continuous 3-light window. Mainly sashes; casements to first and second floors of No 16. surviving interior features including turned baluster staircase and cornices and panelling to No 17.



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