

**Harker's Studio, 40
Queens Row,
Southwark**

**Level 2 Historic
Building Recording**

Client: GREENCASTLE WORLDWIDE
LIMITED

AB Heritage Project No:11045

Date:19/10/2017

Harker's Studio, 40 Queens Row, Southwark Level 2 Historic Building Recording

Client Greencastle Worldwide Limited
Project Number 11045
Prepared By Kerry Kerr-Peterson
Illustrated By Pighill Illustrations
Approved By Daniel Dodds

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Enquiries To:

AB Heritage Limited (Head Office)

Jarrow Business Centre

Rolling Mill Road, Jarrow

Tyne & Wear, NE32 3DT

Email: info@abheritage.co.uk

Tel: 03333 440 206



CONTENTS

1.	Introduction.....	1
1.1	Project Background	1
1.2	Site Location & Description.....	1
1.3	Statutory Designations.....	2
2.	Aims & Methodology	3
2.1	Aims of Works	3
2.2	Objectives.....	3
2.3	Methodology of Works	3
2.4	Limitations	4
3.	Historic background.....	5
4.	Historic Building Recording	6
5.	Discussion	12
6.	References	13
6.1	Cartographic & Documentary Sources	13
6.2	Online Sources	13

FIGURES

Figure 1	Site Location
Figure 2	Existing Ground Floor Plan
Figure 3	Existing First Floor Plan
Figure 4	Existing Roof Plan
Figure 5	Sections Through Existing Building
Figure 6	Existing Front Elevation (Queens Row)
Figure 7	Existing Rear Elevation (Horseley Street)

PHOTOS

Photo 1	View of Harker's Studio (centre) along Queens Row from the south-east
Photo 2	Front (east) elevation from the north-east
Photo 3	The rear (west) elevation from the north-west
Photo 4	Ground floor columns & central canvas aperture
Photo 5	View within the base of the central canvas aperture
Photo 6	Office created from partitions in the north-east corner of the ground floor & original stairs (right)
Photo 7	Original window & sink at the rear of the ground floor

- Photo 8 The original doors in the former rear elevation
- Photo 9 The first-floor space from the north-west
- Photo 10 Surviving winch and pulley system runner frame & pulleys
- Photo 11 Winch drum & handle on the first-floor
- Photo 12 Signatures in a phone booth on the first-floor

1. INTRODUCTION

1.1 Project Background

- 1.1.1 AB Heritage Limited (hereafter AB Heritage) has been commissioned by Greencastle Worldwide Limited to undertake a Level 2 Historic Building Recording of the Grade II Listed Harker's Studio, 40 Queens Row, Southwark, SE17 2PX (National Heritage List for England (NHLE) List Entry Ref: 1385807).
- 1.1.2 The Historic Building Recording is required as a condition (Condition 2) of Listed Building Consent granted by Southwark Council (LBS Registered Number: 16/AP/3852), for the conversion and extension of the existing Grade II listed workshop / retail unit to provide 1 x office unit and 6 x residential apartments together with second and third floor extensions and a shared courtyard.
- 1.1.3 A comprehensive Heritage Statement was produced by Avalon Planning & Heritage in September 2016. This report will not seek to duplicate the information in the Heritage Statement and should be read in conjunction with it.

1.2 Site Location & Description

- 1.2.1 Centred on National Grid Reference (NGR) TQ 32557 77917, the studio is currently occupied by a theatrical chandler's firm (Flints Theatrical Chandlers). The part one storey / part 2.5 storey building faces east onto Queens Row and has a rear west elevation on Horseley Street. The existing built floorspace comprises 490sqm.
- 1.2.2 The site forms part of a terrace and is situated between two similar former workshop buildings (Avalon Planning & Heritage, 2016) (Photo 1).

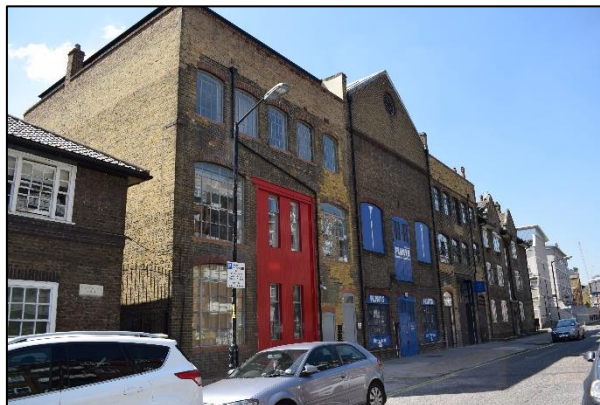


Photo 1: View of Harker's Studio (centre) along Queens Row from the south-east

- 1.2.3 The site is located within a predominantly residential area between Arnside Street to the north, Westmoreland Road to the south and the shopping frontages of Walworth Road to the west. The site is located within the Walworth Conservation Area. A full description of the building is outlined in the Section 3 below.

1.3 Statutory Designations

- 1.3.1 Harker's Studio was statutorily designated as Grade II Listed on the 20th July 1989. The listing entry description is as follows:

'Painting rooms for theatrical scenery. 1904, part rebuilt mid C20. For Joseph Harker. English bond brick; gabled roof mostly glazed. Open plan. 2-storey gable end of 3 bays has red brick segmental arches over metal casements flanking double doors to ground and 1st floors; moulded red brick cornice beneath gable with louvred oculus. Rear elevation facing Horsley Street rebuilt in mid C20.

INTERIOR: large room, lit by glazed roof, is occupied by large wooden paint frames with pulleys and counterweights; these occupy the side walls and the centre of the room. Large double doors to ground and 1st floors of rear wall. An important and rare survival of a theatrical scene-painting workshop, named after Joseph Harker (1855-1927) who was one of the most important theatrical scene painters of his day, having made this reputation through his designs for Henry Irving's productions at the Lyceum'.

2. AIMS & METHODOLOGY

2.1 Aims of Works

2.1.1 The principle aim of the Level 2 Historic Building Recording was to ensure satisfactory recording in the interest of the special architectural or historic qualities of the listed building in accordance with Policies: 3.15 Conservation of the Historic Environment and 3.17 Listed Buildings; of The Southwark Plan 2007 (Southwark Council, 2016).

2.2 Objectives

2.2.1 The principal objectives of the programme of works was to:

- Undertake a full photographic survey and a photographic and sketch intervention record (record in situ) of all features that would be destroyed in the course of the works set in context, prior to the commencement of any alteration works (Southwark Council, 2016).

2.3 Methodology of Works

2.3.1 The methodology for the Level 2 Historic Building Recording was carried out in accordance with *Understanding Historic Buildings: A Guide to Good Recording Practice* issued by Historic England (2016) included the following:

- A review of relevant documents presented in the Heritage Statement produced by Avalon Planning & Heritage in September 2016, which are held at the Southwark Archives;
- A site visit was undertaken by Kerry Kerr-Peterson (Senior Heritage Consultant, AB Heritage) & Chloe Smith (Heritage Consultant, AB Heritage) on the 26th May 2017. During the site visit a basic descriptive recording of the key principle rooms and circulation areas, including any significant architectural details or fixtures / fittings related to the history and function of the building was undertaken;
- A comprehensive photographic recording of the key principle rooms and circulation areas, including any significant architectural details or fixtures / fittings related to the history and function of the building, as existing was also undertaken on the 26th May 2017 and
- The project archive will be deposited at the London Archaeological Archive Resource Centre (LAARC) and an Online Access to the Index of Archaeological Investigations (OASIS) entry will be completed.

2.3.2 The survey was carried out broadly in accordance with a Historic England Level 2 recording.

2.3.3 The photographic element of the recording was undertaken in a digital format using a DSLR Nikon D3300 24.2 Megapixel, 18-55mm lens camera, with tripod where necessary. A selective capture method with single shot image capture using a 23.5 x 15.6mm CMOS sensor was used. The images included a photographic scale where appropriate.

2.3.4 Multiple shots were taken and sorted during post capture processing.

- 2.3.5 The full photographic archive is listed on an AB Heritage Photograph Register, included in the project archive. A selection of images is included in the report as a visual aid to the element discussed in the text. The numbering of the images included in the report does not correspond to the AB Heritage Photograph Register. These have been numbered 1 – 12 and the position of the selected images is illustrated on the associated illustrations (See Figures 2 - 3).
- 2.3.6 The capture and storage of the digital photographs has been carried out in accordance the Historic England guidelines *Digital Image Capture and File Storage: Guidelines for Best Practice* (2015).

2.4 Limitations

- 2.4.1 It should be noted that the report has been prepared under the express instruction and solely for the use of Greencastle Worldwide Limited, and any associated parties they elect to share this information with. Measurements and distances referred to in the report should be taken as approximations only and should not be used for detailed design purposes.
- 2.4.2 All the work carried out in this report is based upon the professional knowledge and understanding of AB Heritage on current (October 2017) and relevant United Kingdom standards and codes, technology and legislation. Changes in these areas may occur in the future and cause changes to the conclusions, advice, recommendations or design given. AB Heritage does not accept responsibility for advising the client or associated parties of the facts or implications of any such changes in the future.
- 2.4.3 All scale drawings have been sourced directly from the client and have been annotated by AB Heritage where necessary.
- 2.4.4 This report has been prepared partially utilising factual information obtained from third party sources, including the drawings obtained from the client. AB Heritage takes no responsibility for the accuracy of such information.

3. HISTORIC BACKGROUND

- 3.1.1 Joseph Cunningham Harker (1855 – 1927) came from a theatrical Irish family but was born in Lancashire in 1855. His father, William Pierpont Harker had been a stage actor in Manchester and his son, Gordon Harker, would go on to become an actor, with a long career spanning three decades. Several of his descendants, his great granddaughters Susannah and Caroline Harker, would also go on to become actresses (Avalon Planning & Heritage, 2016 & Camoupedia, 2017).
- 3.1.2 Following the move to London in 1870, Joseph Harker began his career as an apprentice scene painter's assistant under his uncle at the Globe Theatre. Between 1888 and 1899 Harker was commissioned by actor – manager Henry Irving to design and paint many sets for the prestigious west-end Lyceum theatre, as well as numerous other theatres. The Lyceum was managed by Bram Stoker, the author of *Dracula* who named one of his characters after Harker (Avalon Planning & Heritage, 2016).
- 3.1.3 Harker valued primacy and pictorial realism and preferred the use of painted drops to create his three - dimensional effects, rather than using three - dimensional stage pieces. He was particularly renowned for painting realistic exterior scenery and sun light effects. The large canvases used for the backdrops were known as 'forty footers'. Small scale models of the final canvases were firstly created, which were used to guide the production of the forty footers (Avalon Planning & Heritage, 2016 & British Pathe, 2017).
- 3.1.4 In 1904, Harker commissioned, to his own specifications, the construction of a purpose-built studio for his scenery painting and theatrical design company. The building was designed so that up to four large canvases could be painted at any one time. These would be attached to timber frames, suspended on a pulley and counterweight system at ceiling level, with one along each side elevation and two further canvases mounted in the centre of the building (Fig. 11. in the Heritage Statement). In 1910, his four sons joined his studio and it became the leading stage designers and painters in the country (Avalon Planning & Heritage, 2016).
- 3.1.5 During the First World War, Harker was commissioned by the British Government to prepare canvases as camouflage and decoys for the front line, an idea pioneered by the French Government (Camoupedia, 2017).
- 3.1.6 The earliest historic map to show the site in any detail is the 25" OS map of 1916 (Fig. 9 in the Heritage Statement). This shows the studio fronting onto Queen's Row to the east but that the building did not cover the entire depth of the site. The flanking buildings are also shown. The 1930s edition of the OS map shows the site much as it was shown on the previous edition. The rear part of the building appears to have been added during the early - mid 20th century, between c. 1930 and c. 1951-1952. This is shown on an OS map of that time, depicting the rear extension of the building, showing the adjacent buildings used as scenery stores.
- 3.1.7 Following the death of Joseph Harker in 1927, the company continued to produce theatrical scenery until at least 1960 under the Harker Brothers company and was later known as Harker, Homan, and Bravery Studios Ltd. In the 1980s the building was taken over by Flints Theatrical Chandlers, who occupy the building at present (Avalon Planning & Heritage, 2016).

4. HISTORIC BUILDING RECORDING

Exterior

- 4.1.1 The studio building is constructed from English bonded stained stock bricks. The front (east facing) gable elevation comprises three bays. At ground floor level, there are metal multi-light windows with moulded internal glazing bars in the first and third bays. These comprise a fixed unit with a central opening four-light ventilation casement. These flank a central double timber door with strap hinges and small upper glazed windows, which have timber glazing bars. A wicket door is present in the southern door. The openings have red brick arches and single cant industrial bricks window cills (Photo 2).
- 4.1.2 At first-floor level, two windows flank the central double loading door, all of which match those on the ground floor. The location of a former winch is indicated above the first-floor door by the remains of a timber beam, which has been reduced flush with the remainder of the façade (Photo 2).
- 4.1.3 Two courses of moulded red bricks now form a cornice below the apex of the gable, with concrete capping. The lower course appears to have been the original flat roof line, with the pitched roof and gable above the cornice a later addition. A central ocular window is present at the apex, with a circular red brick surround and timber louvres. Parapets with red tile cornices flank the pitched roof on either side (Photo 2).



Photo 2: Front (east) elevation from the north-east (scale 2m)

- 4.1.4 The rear (west) facing elevation comprises a two-storey element which fronts onto Horsley Street and comprises three bays. Constructed from a mixture of red and yellow stock bricks, the main element of the English bonded elevation appears to have been rebuilt as it has been keyed into earlier stained brickwork down both sides. A single double timber door is present at first-floor level and three windows are present at first-floor level. These are as described above. All the openings have flat red brick lintels and concrete cills (Photo 3).
- 4.1.5 The rear of the front gable and pitched roof is visible behind the flat roof of the rear extension. An ocular window is present on the west elevation, with the same details as the east facing elevation described above (Photo 3).



Photo 3: The rear (west) elevation from the north-west

Interior – Ground Floor

- 4.1.6 The ground floor is separated into two elements by the original rear external wall, beyond which is the early – mid 20th century extension. All the walls throughout are painted brickwork.
- 4.1.7 The front (east) part of the building comprises a large open space with two central rows of cast iron columns and further rows of columns adjacent to the side elevations. These delineate the central and side canvas apertures which have been boarded over but are visible in the ceiling and in the concrete floor. The columns are bolted on to the metal beams which form the floor structure around the edge of the canvas apertures (Photo 4). The bottom of the central canvas aperture is accessed from the ground floor via a hatch and an inserted metal stairs. The walls below the ground floor level appear to be of concrete construction (Photo 5). The first-floor timber joists and floorboards are present above the inserted ceiling (Photo 4).



Photo 4: Ground floor columns & central canvas aperture (scale 1m)



Photo 5: View within the base of the central canvas aperture

- 4.1.8 Two original timber partitions with glazed upper sections form an office in the north-east corner of the ground floor, the interior of which has been altered with the addition of shelving and cupboards. The original timber access stairs to the first-floor level is present at the east end of the ground floor (Photo 6). This has an open timber balustrade with timber struts arranged in a cross shape between the hand rail and the string. Some of the risers have been replaced.

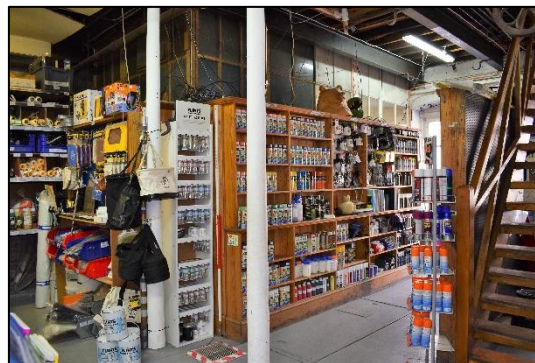


Photo 6: Office created from partitions in the north-east corner of the ground floor & original stairs (right)

- 4.1.9 At the rear (west) end of the ground floor, the aperture of one of the original ground floor windows has been made into a doorway, providing access to a modern WC. The other ground floor window remains intact. This is the same construction as those on the front (east) elevation. A small, probable original ceramic sink is present beneath the remaining window (Photo 7). The original doorway is located at the rear of the ground floor, with the surviving original double doors.



Photo 7: Original window & sink at the rear of the ground floor

- 4.1.10 The rear element of the building, within the early 20th century extension has several modern partitions on the north side of the building.

Interior – First Floor

- 4.1.11 At the rear (west end) of the building, a staircase has been inserted to create an access through the original first-floor loading door, which retains the original doors. The remaining first-floor timber window appears to be a replacement. The other first-floor window has been replaced by a door leading to the a first-floor mezzanine (Photo 8).
- 4.1.12 The timber boarded underside of the rear extension flat roof is visible in the rear part of the building. A small hoist system up to the first-floor, which remains in place (Photo 8), is present in the ceiling at the western end of the building.



Photo 8: The original doors in the former rear elevation

- 4.1.13 The main element of the first-floor comprises a large space which is open to the ceiling and has been partitioned vertically along the centre of the building. The central canvas aperture has been boarded over but those along the side walls remain open at first floor level.

4.1.14 The metal framed roof is mostly glazed with polycarbonate panels. An area of timber boarding is present at each end of the roof (Photo 10). Flat brick pilasters with stepped corbels support a series of metal trusses with scissor bracing. These in turn support the roof as well as a central metal runner frame, with a further two at either side, which are part of the winch and pulley systems for hoisting up the forty-footer canvas frames (Photo 9). The frame holds several surviving pulleys with associated chains for the winch and pulley system (Photo 9 & 10).



Photo 9: The first-floor space from the north-west



Photo 10: Surviving winch and pulley system runner frame & pulleys

4.1.15 Decorative recesses are present within the brickwork at both ends of the building and along the side walls at first-floor level. The ocular windows are present at the apex of the gables with timber shutters on the interior (Photo 9). Several winch drums with manual handles are present bolted to walls at the west end of the first-floor (Photo 11). The blocked first-floor windows on the front (east) elevation are present on the interior and are a similar style to those elsewhere in the building. The timber frames that occupy the side canvas apertures at first-floor level, are modern additions.

5. DISCUSSION

- 5.1.1 The Historic England listing description has identified that Harker's Studio is '...an important and rare survival of a theatrical scene-painting workshop' and the recording has identified that the original layout survives well beneath the temporary partitions.
- 5.1.2 Several significant fixtures and fittings survive which relate to the historical function and association of the building with Joseph Harker. These include the canvas apertures and winch and pulley system for hoisting the canvas frames, comprising runner frames, pulleys and winch drums which remain *in situ*. Several signatures, of Joseph Harker, his family and associates, survive in the former phone booth on the first-floor.
- 5.1.3 'It is proposed that (the signatures) are retained in situ to prevent any damage occurring within an attempt to relocate' and that 'the signatures will be reframed within a steel frame and covered with a protective glass pane'. 'The unit (in which they will be located) has been designed and arranged to allow for the provision of the signatures' and they will be highlighted 'as an active architectural feature' (Base Associates, 2017).

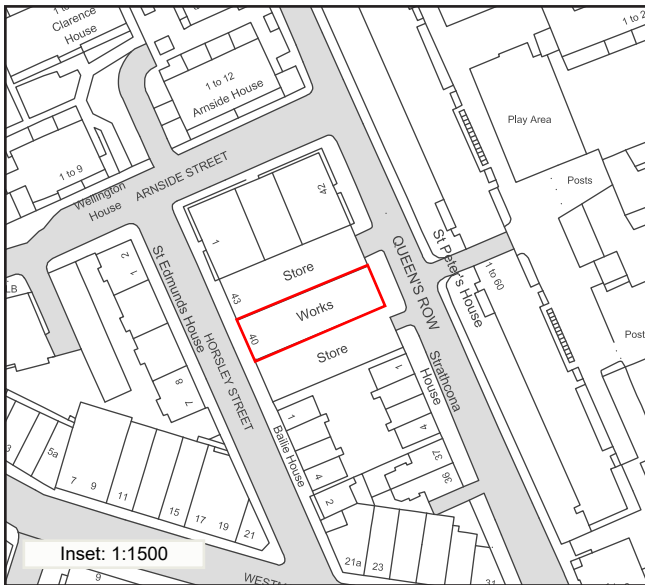
6. REFERENCES

6.1 Cartographic & Documentary Sources

- Avalon Planning & Heritage, 2016, Harker's Studio, 40 Queens Row, London, SE17 2PX Heritage Statement
- Avalon Planning & Heritage, 2016, Harker's Studio, 40 Queens Row, London, SE17 2PX Planning Statement
- Historic England, 2016, *Understanding Historic Buildings, A Guide to Good Recording Practice*
- Historic England, 2015, *Digital Image Capture and File Storage: Guidelines for Best Practice*

6.2 Online Sources

- Grid Reference Finder <http://www.gridreferencefinder.com/>
- Elevation Finder <https://www.freemaptools.com/elevation-finder.htm>
- Forty Foot Art - A Camera Interview With Mr Joseph Harker
<http://www.britishpathe.com/video/stills/forty-foot-art-a-camera-interview-with-mr-joseph>
- Heritage Gateway <http://www.heritagegateway.org.uk/Gateway/Results.aspx>
- Joseph Harker | Dracula Meets Camouflage
<http://camoupeia.blogspot.co.uk/2014/12/joseph-harker-dracula-meets-camouflage.html>
- Old Maps Online <http://www.oldmapsonline.org/>
- Oxford Dictionary of National Biography
<http://oxfordindex.oup.com/view/10.1093/ref:odnb/51455>
- National Heritage List for England <http://www.historicengland.org.uk/listing/the-list/>
- The Guardian <https://www.theguardian.com/stage/2017/feb/05/susannah-harker-family-joseph-harker-scene-painting-london-studio>



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KEY

- Site Boundary
- 8 Photo Locations

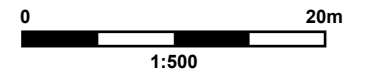


Figure 1: Site Location

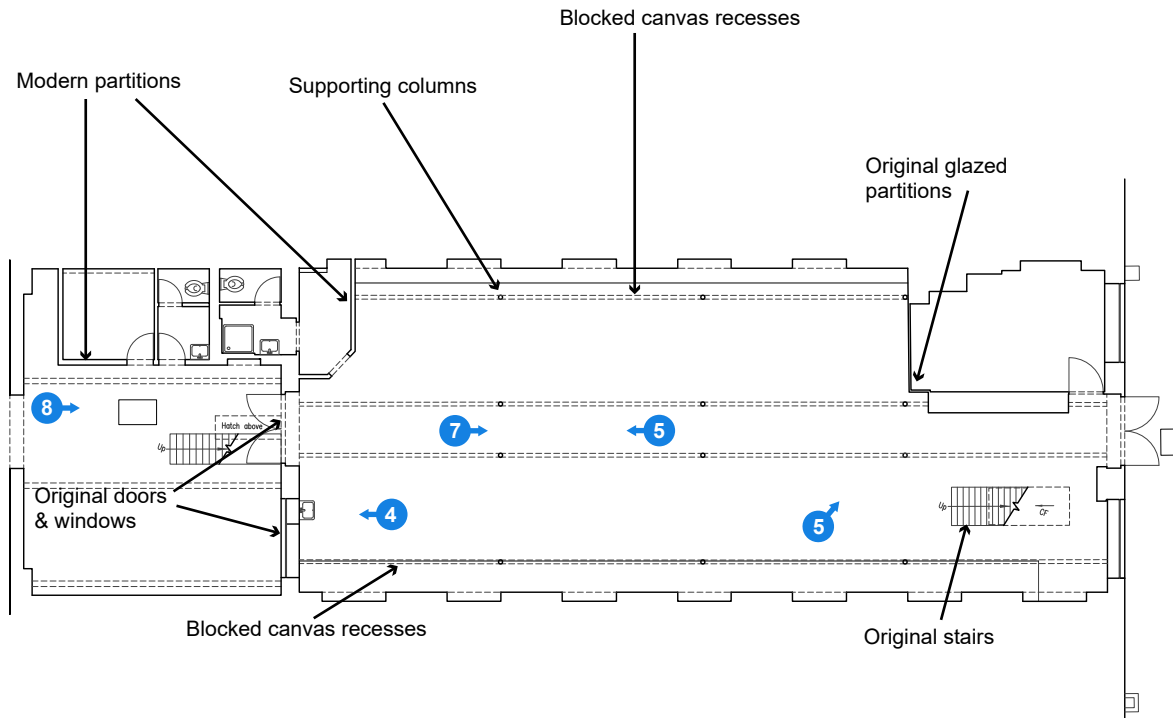
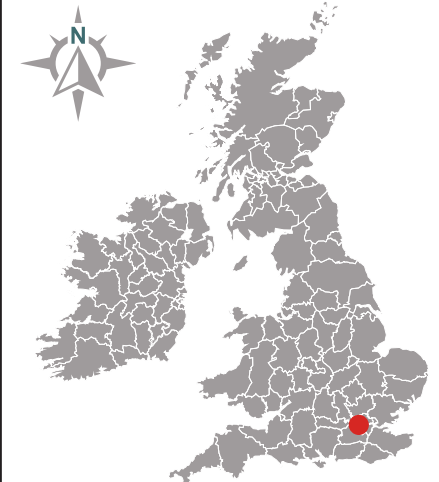
Project: Harker's Studio HBR

Date: 05 /06/17

Job No: 11045

Drawn by: PL

Approved by: KKP



EXISTING GROUND FLOOR PLAN
1:200

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8 Photo Locations

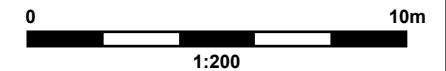


Figure 2: Existing Ground Floor Plan

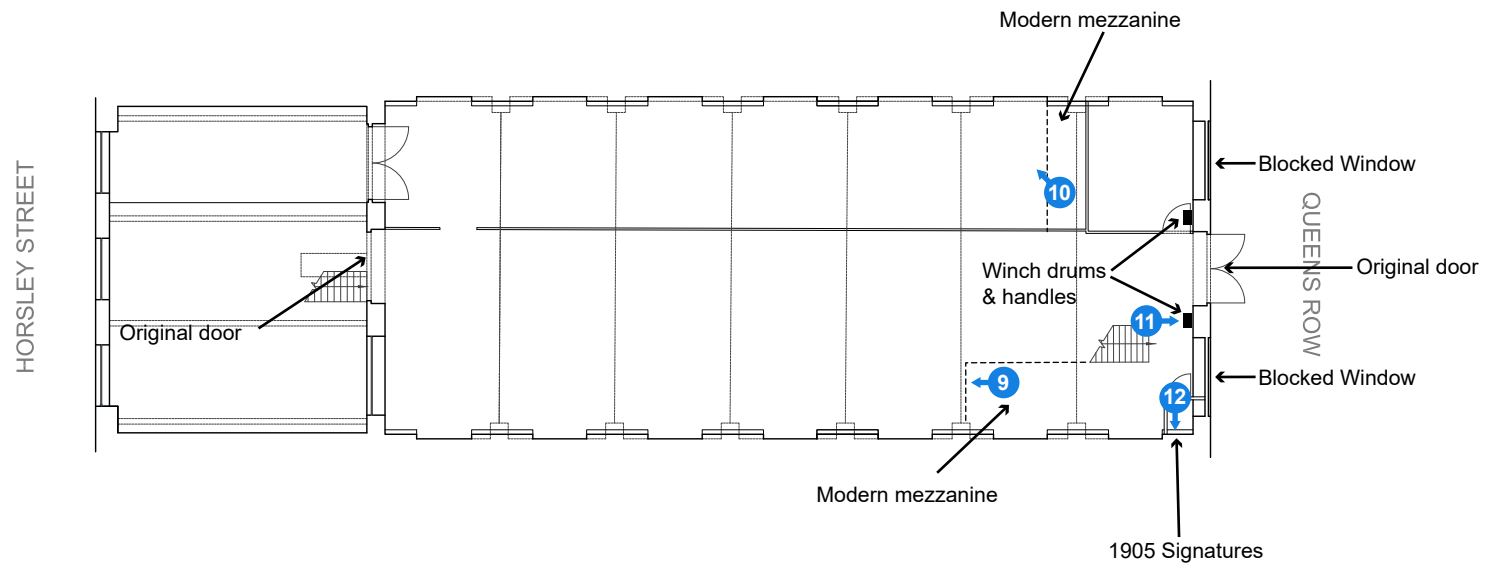
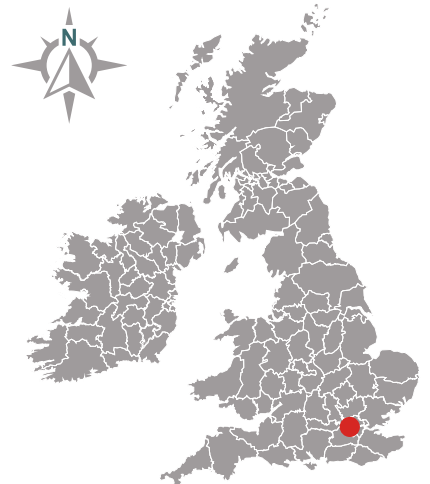
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Date: 05 /06/17

Job No: 11045

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EXISTING FIRST FLOOR PLAN
1:200

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8 Photo Locations

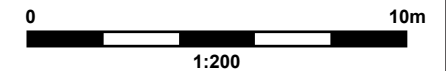


Figure 3: Existing First Floor Plan

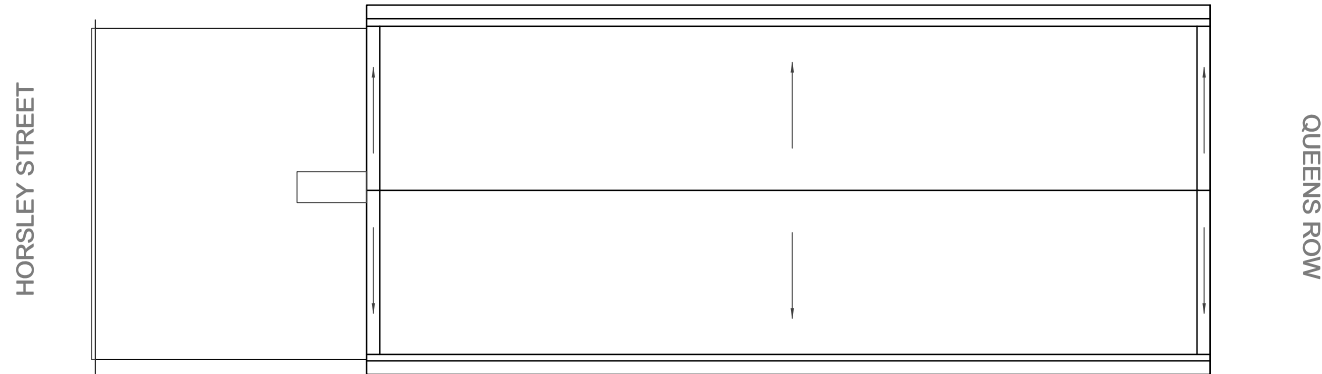
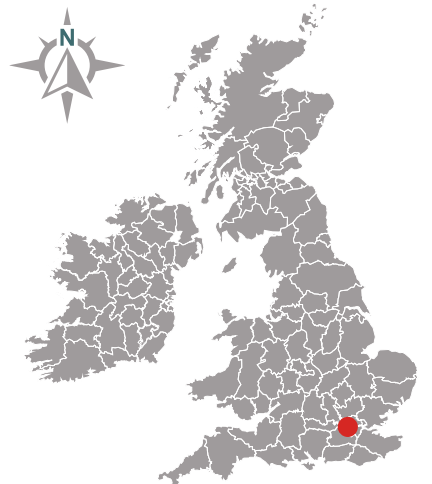
Project: Harker's Studio HBR

Date: 05 /06/17

Job No: 11045

Drawn by: PL

Approved by: KKP



EXISTING ROOF PLAN
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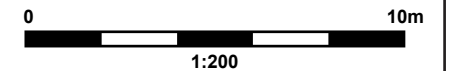


Figure 4: Existing Roof Plan

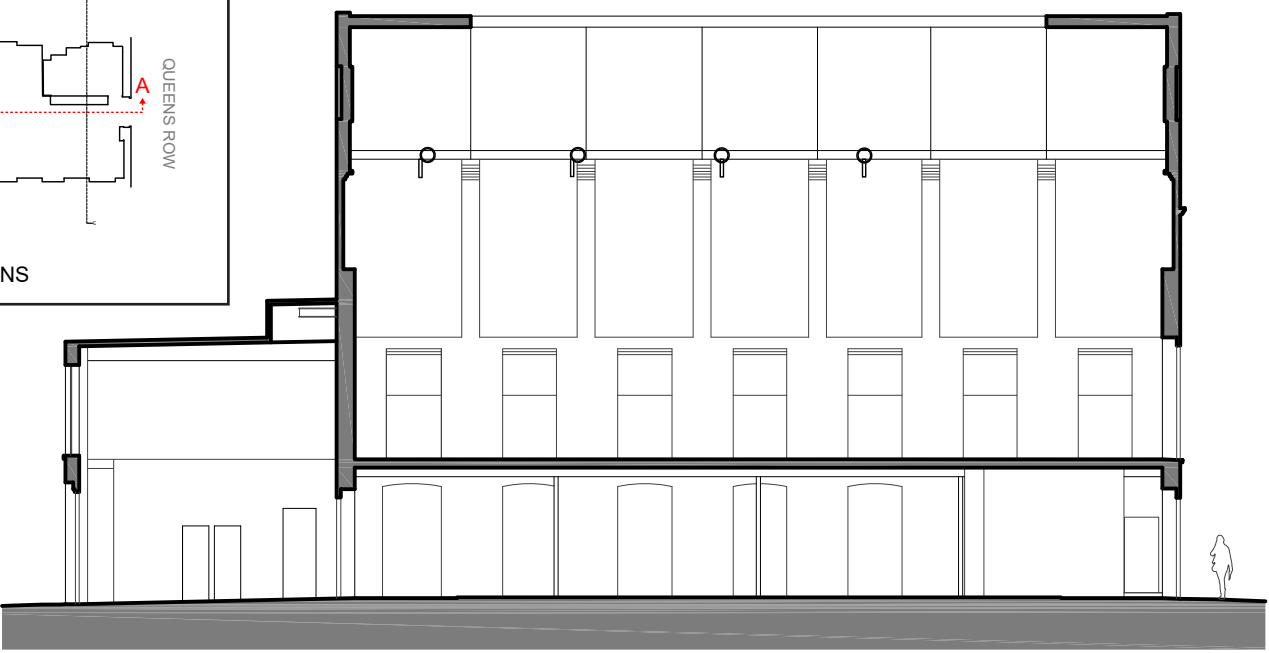
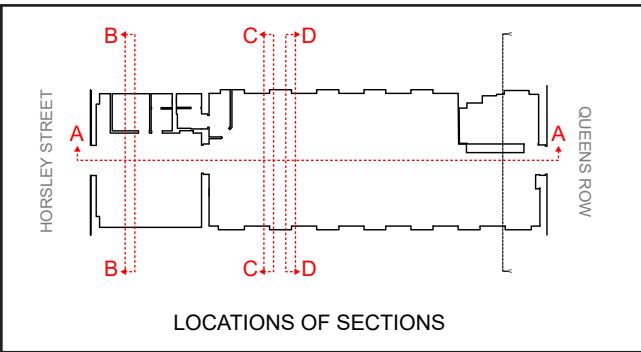
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Date: 05 /06/17

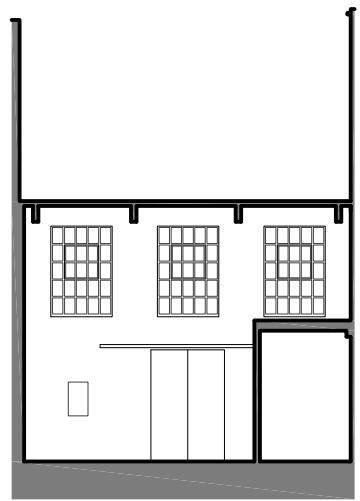
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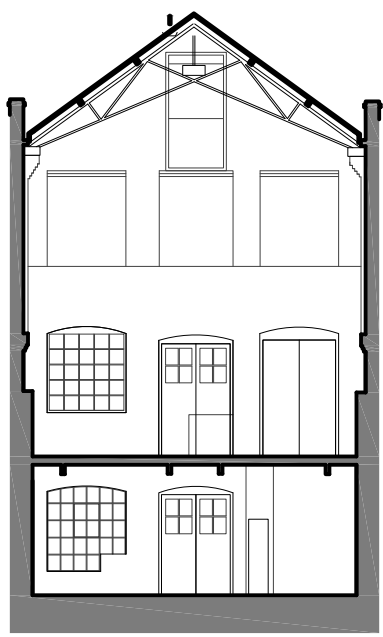
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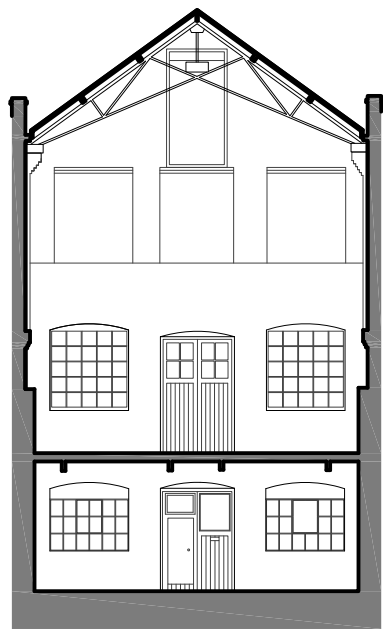
EXISTING SECTION A-A
HORSLEY STREET - QUEENS ROW



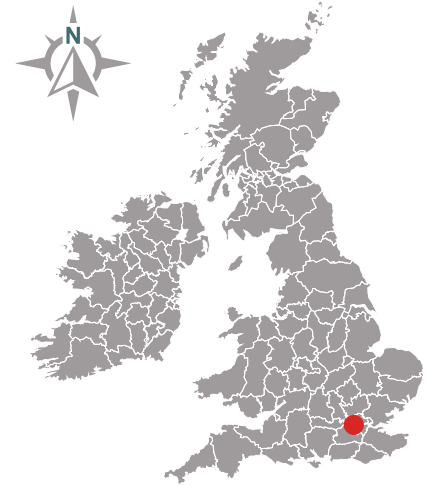
EXISTING SECTION B-B



EXISTING SECTION C-C



EXISTING SECTION D-D



KEY

Section Through Building

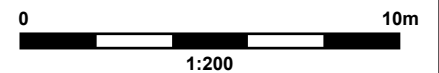


Figure 5: Sections Through Existing Building

Project: Harker's Studio HBR

Date: 05 /06/17

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Approved by: KKP



KEY

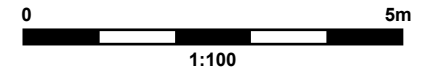


Figure 5: Existing Front Elevation
Queens Row

Project: Harker's Studio HBR

Date: 05 /06/17

Job No: 11045

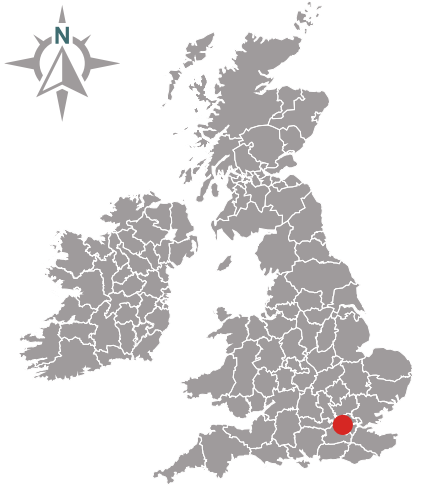
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No. 34 QUEENS ROW

SITE: No. 40 QUEENS ROW

No. 43 QUEENS ROW



KEY

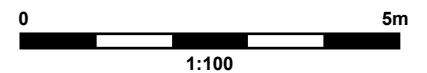


Figure 6: Existing Rear Elevation
Horsely Street

Project: Harker's Studio HBR

Date: 05 /06/17 Job No: 11045

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No. 43 QUEENS ROW

SITE: No. 40 QUEENS ROW

No. 34 QUEENS ROW



AB Heritage Limited (Head Office)
Jarrow Business Centre, Rolling Mill
Road, Jarrow, South Tyneside, NE32 3DT
Tel: 03333 440 206
e-mail: info@abheritage.co.uk