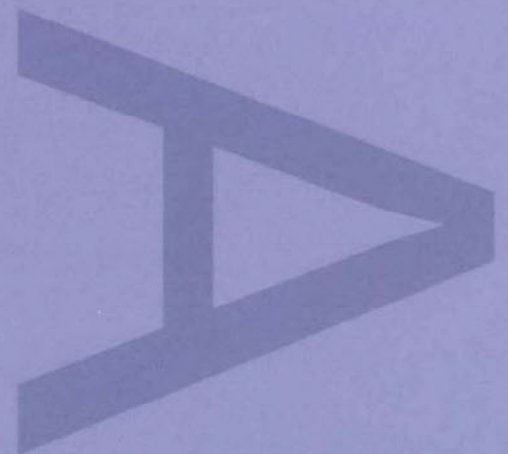
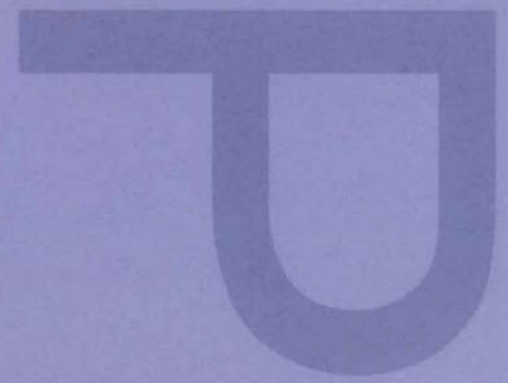


**RECORDING OF
OPENING UP AREAS AT THE
SIR JOHN SOANE'S
MUSEUM,
12, 13 AND 14 LINCOLN'S
INN FIELDS,
LONDON BOROUGH OF
CAMDEN**

SITE CODE: JSN09

NOVEMBER 2009



PRE-CONSTRUCT ARCHAEOLOGY

DOCUMENT VERIFICATION

Site Name

Sir John Soane's Museum,
12, 13 and 14 Lincoln's Inn Fields,
London Borough of Camden

Type of project

Recording of Opening Up Areas

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	Name & Title	Signature	Date
Text Prepared by:	Amanda Hayhurst		25.11.09
Graphics Prepared by:	Amanda Hayhurst Hayley Baxter and Mark Roughley		25.11.09
Graphics Checked by:	Josephine Brown		25.11.09
Project Manager Sign-off:	Charlotte Matthews		25.11.09

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Pre-Construct Archaeology Ltd
Unit 54
Brockley Cross Business Centre
96 Endwell Road
London
SE4 2PD

Recording of Opening Up Areas at the Sir John Soane's Museum, 12, 13 and 14 Lincoln's Inn Fields, London, WC2A 3BP, London Borough of Camden

Central National Grid Reference: TQ 3081 8147

Written by: Amanda Hayhurst

Project manager: Charlotte Matthews

Commissioning client: Sir John Soane's Museum

Contractor: Pre-Construct Archaeology Ltd

PCA

Unit 54

Brockley Cross Business Centre

96 Endwell Road

Brockley, London

SE4 2PD

Tel: 0207 732 3925

Fax: 0207 639 9588

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November 2009

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1 NON-TECHNICAL SUMMARY

- 1.1 Pre-Construct Archaeology Ltd (PCA) was commissioned by the Sir John Soane's Museum to undertake recording of opening up areas at the Sir John Soane's Museum, 12, 13 and 14 Lincoln's Inn Fields, London Borough of Camden in connection with the '*Opening up the Soane project*'. The museum is centred on Ordnance Survey National Grid Reference TQ 3081 8147. The buildings are Grade I Listed and are described in their Listing description as '*Formerly the home, studio and private museum of Sir John Soane, now a museum. Progressively rebuilt by Soane...No.12 built c1792-94 for himself; No.13, c1812-13; No.14, c1824 was built and sold off by Soane but the back half was retained and incorporated into the principal residence at No.13. Soane also built a museum, connected to No.13, on the site of the stables at the rear of the houses...No.12 was, from 1812, the residence of Sir John Soane who then lived in No.13 until his death in 1837. The principal rooms of the houses and museum are of great interest, having been designed to exhibit his art collection which now forms the Sir John Soane Museum.*'
- 1.2 John Soane (1753-1837) was trained as an architect and studied at the Royal Academy, where he won a travelling scholarship which allowed him to spend time in Italy developing his own style. He returned to London in 1780 as a Neo-Classical architect. He became architect and surveyor to the Bank of England in 1788, and his new exterior for that building is his most famous work. Between 1792 and 1824 Soane purchased and rebuilt properties at numbers 12, 13 and 14 Lincoln's Inn Fields as his own house and a private museum. He left the latter to the nation as the John Soane Museum, which still contains many models and drawings of his works.
- 1.3 The '*Opening up the Soane project*' aims to return the Sir John Soane's Museum back to the architect's original designs. The project covers the three properties designed by Soane at 12, 13 and 14 Lincoln's Inn Fields, and aims to improve access and open areas of the museum not open to the public before. Soane established the house as a Museum in an 1833 Act of Parliament and asked that the museum, in number 13, should be "*kept as nearly as possible*" in the state in which he left it. However, the following years saw various rooms changed to make way for offices and staff accommodation, particularly between 1878 and 1892 when James Wild was curator of the museum. Now, following the restoration of number 14, number 13 is to be returned to its original layout. The project includes restoring the entrance hall of number 13, the building of a new lift and returning Soane's interiors back to their original designs. Detailed inventories from past curators are being used to inform the project. Areas of the museum are being opened up by the excavation of small test pits in the basement and the removal of small areas of floor boards and wall covering on the ground, first, second and third floors of numbers 12 and 13, Lincoln's Inn Fields in order to inform the project.
- 1.4 Some of these opening up areas were recorded by Lyall Thow (LT), architect, of Julian Harrap Architects. Others were recorded by PCA from 8th to 29th October 2009. The recording by PCA was carried out in accordance with a verbal brief from Lyall Thow. It included drawn, written and photographic recording of the basement test pits, areas of lifted floorboards on the ground, second and third floors and areas of removed wall coverings on the first and second floors.

2 INTRODUCTION

- 2.1 Pre-Construct Archaeology Ltd (PCA) was commissioned by the Sir John Soane's Museum to undertake recording of opening up areas at the Sir John Soane's Museum, 12, 13 and 14 Lincoln's Inn Fields, London Borough of Camden (**Figures 1 and 2**) in connection with the 'Opening up the Soane project'. The museum is centred on Ordnance Survey National Grid Reference TQ 3081 8147.
- 2.2 The buildings are Grade I Listed and are described in their Listing description as *'Formerly the home, studio and private museum of Sir John Soane, now a museum. Progressively rebuilt by Soane to form a symmetrical facade. No.12 built c1792-94 for himself; No.13, c1812-13; No.14, c1824 was built and sold off by Soane but the back half was retained and incorporated into the principal residence at No.13. Soane also built a museum, connected to No.13, on the site of the stables at the rear of the houses. HISTORICAL NOTE: No.12 was, from 1812, the residence of Sir John Soane who then lived in No.13 until his death in 1837. The principal rooms of the houses and museum are of great interest, having been designed to exhibit his art collection which now forms the Sir John Soane Museum. (Survey of London: Vol. III, St Giles-in-the-Fields, part I: Lincoln's Inn Fields: London: -1912: 108-109).'*
- 2.3 John Soane (1753-1837), the son of a bricklayer, was trained as an architect under George Dance the Younger. He then worked for Henry Holland, at the same time studying at the Royal Academy, where he won a travelling scholarship which allowed him to spend time in Italy developing his own style. He returned to London in 1780 as a Neo-Classical architect. He became architect and surveyor to the Bank of England in 1788, and his new exterior for that building is his most famous work. He became ARA (Associate of the Royal Academy) in 1795, and full RA (Royal Academician) in 1802. Between the years of 1792 and 1824 Soane purchased and rebuilt properties at numbers 12, 13 and 14 Lincoln's Inn Fields as his own house and a private museum. He left the latter to the nation as the John Soane Museum, which still contains many models and drawings of his works, as well as art of all types. Among other existing public buildings in London designed by Soane are the Dulwich Picture Gallery south of the Thames, and Pitshanger Manor in Ealing. His churches in London include St John's Bethnal Green, Trinity Church Marylebone, and St Peter's Walworth. Among his many honours he became Professor of Sculpture at the Royal Academy (1806-1837).
- 2.4 The 'Opening up the Soane project' aims to return the Sir John Soane's Museum back to the architect's original designs. The project covers the three properties designed by Soane at 12, 13 and 14 Lincoln's Inn Fields, and aims to improve access and open areas of the museum not seen by the public before. Soane established the house as a Museum in an 1833 Act of Parliament and asked that the museum, in number 13, should be "kept as nearly as possible" in the state in which he left it. However, the following years saw various rooms changed to make way for offices and staff accommodation, particularly between 1878 and 1892 when James Wild was curator of the museum. Now, following the restoration of number 14, number 13 is to be returned to its original layout. On Soane's death, number 14 was sold for the benefit of his son and grandchildren. Number 12 was let out as income for the museum and in 1967 the trustees decided to make use of the house. Number 14 was acquired later.
- 2.5 The project includes restoring the entrance hall of number 13 back to how it was in Soane's day, the building of a new lift in an existing lift shaft, returning Soane's complex and occasionally cluttered interiors back to their original designs, moving the current gift shop, reinstating a picture room and placing a mirrored bookcase behind the statue of Cupid. Detailed inventories from curators during Soane's time and a detailed inventory that was carried out when the house became a museum are being used to inform the project. Also, a series of the pictures offer detail on how the rooms were laid out and what colour they would have been. Areas of the museum are being opened up by the excavation of small test pits in the basement and the removal of small areas of floor boards and wall plaster on the ground, first, second and third floors of numbers 12

and 13, Lincoln's Inn Fields in order to inform the project.

- 2.6 Some of these opening up areas were recorded by Lyall Thow (LT), architect, of Julian Harrap Architects. Others were recorded on-site by PCA from 8th to 29th October 2009. The recording by PCA was carried out in accordance with a verbal brief from Lyall Thow.

3 METHODS

3.1 Aims and Objectives

- 3.1.1 The aims and objectives of the recording was to record the opening up areas that had been created by building contractors in the museum to inform the '*Opening up the Soane project*'.

3.2 Documentary Research

- 3.2.1 PCA did not carry out any new documentary research for this project. Historical information was supplied by Helen Dorey, Deputy Director and Inspector at the Sir John Soane's Museum.

3.3 On-Site Recording

- 3.3.1 PCA's on-site recording was carried out from 8th to 29th October 2009. An alphanumeric reference was used for each room and opening up area that had been created by the museum and Julian Harrap Architects. The alphanumeric room references are shown on the floor plans (**Figures 3 to 7**). The alphanumeric opening up area references were created by adding to the end of the room number that the opening up area was in, OU followed by a number (so that in the example 12 RmF/1-OU1, 12 is the house number, RmF is a first floor room, 1 is the room number and OU1 stands for opening up area 1).
- 3.3.2 Opening up areas in the basement New Court have the prefix NC/OU followed by the opening up number and opening up areas in the second floor lobby have been given the prefix L/OU.

3.4 Drawn Record

- 3.4.1 Some of the opening up areas had been drawn as measured sketches on-site by Lyall Thow (LT) in July, August and September 2009. Others were drawn to scale on-site by PCA. All site drawings were converted to scaled AutoCAD drawings by PCA. The opening up areas have been located on floor plans provided by Julian Harrap Architects and reproduced in this report (**Figures 3 to 7**).

3.5 Photographic Record

- 3.5.1 Some of the opening up areas had been photographed by Lyall Thow in July, August and September 2009. These were supplied to PCA as digital images. Other opening up areas were photographed by PCA's photographer using a high quality digital camera. A selection of photographs from the full photographic archive has been reproduced in this report (**Plates 1 to 15**). The direction of PCA's photographic shots were marked on the floor plans of the building.

3.6 Written Record

- 3.6.1 Some of the opening up areas had been described on-site by Lyall Thow in July, August and September 2009. Others were described on-site by PCA. The descriptions include identification of the visible building material.

3.7 Site Archive

- 3.7.1 The project archive is currently held at the offices of Pre-Construct Archaeology Ltd in Brockley, London under the site code JSN09. It is anticipated that the archive will be lodged in the Sir John Soane's Museum.

3.8 Guidance

3.8.1 The recording was undertaken in accordance with standards set out in:

Association of Local Government Archaeological Officers: *Analysis and Recording for the Conservation and Control of Works to Historic Buildings* (1997)

British Archaeologists and Developers Liaison Group: *Code of Practice* (1986)

British Standards Institution: *Guide to the Principles of the Conservation of Historic Buildings (BS 7913)* (1998)

English Heritage: *Guidance Paper 98*; GLAAS: *Guidance Paper 3-Standards and Practices in Archaeological Fieldwork in London*

English Heritage (Clark K): *Informed Conservation* (2001)

English Heritage: *The Presentation of Historic Building Survey in CAD* (2000)

IFA: *Standards and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures* (1999)

English Heritage *Understanding Historic Buildings; a guide to good recording practice* (2006)

4 DESCRIPTION OF THE OPENING UP AREAS

4.1 Introduction

4.1.1 The opening up areas were located in the basement, ground floor, first floor, second floor and third floor of numbers 12 and 13 Lincoln's Inn Fields, London.

4.2 Basement

New Court

4.2.1 The New Court is a York stone flagstone courtyard in the northwest part of the basement (**Figure 3**). Four trial pits were recorded in this area. The New Court appears to have been laid out as it is today by James Wild who was the curator of the museum between 1878 and 1892. In his '*Specifications of Work*' dated July 1889 (Wild 1889) he details that the walls in the New Court should be cleared away so that new floors can be laid in the basement and yard. '*Spread over the whole surface of new floors in basement a bed of Portland cement six inches thick and pave the yard with two inch tooled York paving, set and jointed in cement laid to falls*'

Trial pit NC/OU1 (LT/PCA)

4.2.2 Trial pit NC/OU1 was located in the northeast corner of the New Court (**Figure 8**). To the north of the trial pit was a course of chamfered/broken bricks that formed part of the north wall of the New Court (**Figure 9**). Immediately below the York stone flagstones of the New Court to the south of the chamfered/broken bricks was a layer of sand blinding, some 45mm thick. Concrete was observed below the sand blinding. Both the York stone flagstones and the concrete were presumably laid c.1889/90 when Wild was curator. Concrete observed in the western part of the trial pit contained pebble inclusions and appeared to be more solid than that to the east, perhaps a foundation. The rough concrete in the eastern part of the trench contained broken bricks and an ash aggregate and overlay three courses of red brick (**Plate 1**). A north-south wall is shown in this area on the 1889 February Dilapidations Basement Plan (Dorey 2008a). A mixture of sand and cement was observed below the courses of red brick.

Trial pit NC/OU2 (LT)

4.2.3 Trial pit NC/OU2 was located in the southeast corner of the New Court (**Figure 8**). Concrete with a mixture of aggregate was found approximately 50mm below the York stone flagstones of the New Court.

Trial pit NC/OU3 (LT)

4.2.4 Trial pit NC/OU3 was located on the south side of the New Court (**Figure 8**). In this area the York stone flag stones had had drainage holes cut into them. Loose compacted rubble shingle and a layer of building sand were found below the York stone flagstones to a depth of approximately 100mm below the flagstone floor surface. Some fragments of clay pipes were observed in these deposits.

Trial pit NC/OU4 (LT)

4.2.5 Trial pit NC/OU4 was located in the southwest corner of the New Court (**Figure 8**). Concrete was found approximately 100mm below the surface of the York stone flagstones of the New Court. A waste pipe from Boiler Room 12 RmB/5 connects to a drain in the southwest corner of the New Court. The brick drain was observed in the southwest corner of the trial pit. A plan dated 15th October 1792 (Drawing 32/2A/10 Dorey 2008a) shows a larder in the northwest part of the New

Court and servant's recess in the southwest part.

Security Room 12 RmB/8

- 4.2.6 A plan dated 15th October 1792 (Drawing 32/2A/10 Dorey 2008a) shows that Security Room 12 RmB/8 was originally a 'lobby' with doorways in the west, north and south walls. A rough sketch of a drainage pipe running across this area has been drawn on the plan. It entered the area from the west running east-west and then turned to leave the area to the north.
- 4.2.7 A proposal plan dated 15th May 1889 (Dorey 2008a) shows that by this time the west doorway had been blocked and that Wild intended the Security Room to be used as a store for papers. His specification dated July 1889 (Wild 1889) shows that the area was currently being used as the cleaning materials store and security room. This document states '*Enclose the entrance to paper store to height of the soffite [sic] of half landing of stairs with half brick in cement wall on two courses of one brick footings and concrete.*' Presumably, this refers to the blocking of the northern doorway and the conversion of the lobby into the security room.

Trial pit 12 RmB/8-OU1 (LT/PCA)

- 4.2.7 Trial pit 12 RmB/8-OU1 was located in the eastern half of Security Room 12 RmB/8 (**Figures 3 and 8**). York stone flagstones, some 50mm thick, overlay 60mm of sand cement which overlay 100mm of rough concrete containing flint inclusions over concrete, some 150mm thick. A service pipe was uncovered in the rough concrete in the northern part of the trial pit (**Figure 10**). The flagstones, concrete and service pipe are assumed to be the work of Wild. The trial pit showed that the east wall of the Security Room (the party wall between numbers 12 and 13 Lincoln's Inn Fields) rested on three courses of stepped red brick (**Plate 2**). The stepped foundation did not appear to bond with the wall above and may represent the remains of an earlier party wall. The north foundation wall of the Security Room was also visible in the trial pit below the recess in the north wall. The foundation wall comprised five courses of brick. The bricks included both red and yellow stock bricks. None of the bricks were frogged suggesting a pre-1850's date

4.3 Ground Floor

Soane Ante Room 13 RmG/11

- 4.3.1 The Soane Ante Room dates from 1820.

Opening Up Area 13 RmG/11-OU1 (LT)

- 4.3.2 The floorboards were lifted in the southwest corner of the room. Originally, an opening in this area would have allowed a view from the ground floor down into the basement (the room known as the Catacombs) below (**Figures 3, 4 and 11**). The opening up area revealed lath and plaster between timber joists running north to south (**Figure 12, Plate 3**). There was no evidence of a lining for the original opening through to the basement, but lath and plaster was observed running in two different directions, suggesting it was from both Soane's and Wild's time.

Recess and bookcase (LT)

- 4.3.3 A large bookcase in a recess in the north wall of the Soane Ante Room was removed and recorded. It originally came from the Apollo Recess, the room to the north of the Soane Ante Room (**Figure 4**). The rear elevation and plan of the upper section of the bookcase (**Figure 13**), a plan and section of its lower cabinet (**Figure 14**) and the recess behind the bookcase (**Figure 15**) was drawn. Soane designed picture planes, hinged timber panels for displaying pictures, some of which still exhibit pictures in the museum. There is evidence to suggest that the panelling behind the bookcase originally supported picture planes; the bead moulding to the east

has cut outs for butt hinges, which would have allowed the planes to fold out.

Wild Ante Room 13 RmG/12 (PCA)

- 4.3.4 The Wild Ante Room was designed by James Wild. His 'Specifications of Work' July 1889 (Wild 1889) states '[Ground floor Ante Room] North to South. Provide flat centering and strutting to these floors. The floors to be solid parquet with border to be approved. Make existing floors up to the new floors.
- 4.3.5 The current museum proposals are to completely alter this room and the following were therefore drawn: the room and floor plan (**Figures 16 and 17**); all elevations (**Figures 18 to 21**) and architectural details (**Figures 22 to 25**). The upper part of the skylight was not drawn because access was not available. It has been suggested that this could be drawn once it has been removed.
- 4.3.6 Wild's timber parquet floor is still *in situ* (**Figure 17, Plate 4**). The walls of the room are plastered and painted green and are lined with timber cupboards and exhibition cases. A decorative timber arch and column feature runs around the upper part of all four elevations above a narrow timber shelf (**Figures 18 to 22**). A small round motif in two designs has been placed above each column with no obvious pattern as to where each design appears. The large opening in the north elevation into the Soane Ante Room is flanked on each side by a decorative timber feature (**Figures 20 and 23**). The ceiling is decorated with criss-crossing timber slats (**Figure 24**) and a pitched roof skylight with carved timber decoration (**Figures 16 and 25; Plate 5**) has been set slightly off centre.

4.4 First Floor

Temporary Gallery 12 RmF/1

- 4.4.1 The east and west walls of Temporary Gallery 12 RmF/1A are curved (**Figures 5 and 26**). They are drawn as straight walls on a plan dated 28th August 1792 (Drawing 32/2A/5 Dorey 2008a) with curved walls drawn on top in pencil.
- 4.4.2 At one time the room was used as a research library for the Museum before being moved to number 14. Much of the timber decoration and timber skirting in the room is stripped pine and was restored c.1969-1970.

North wall (Figure 27)

Opening Up Area 12 RmF/1-OU1 (LT)

- 4.4.3 The plastered surface appears to be loose and pulling away from the brickwork. Behind the panelling that is coming away rough dubbing out plaster is evident; this plaster contains animal hair, suggesting that it is original. There are no signs of timber laths, so it is assumed that this surface was plastered directly onto the masonry wall.

- 4.4.4 The opening up area revealed that it has been lined with lining paper and the edge, adjacent to the timber architrave has been squared up with filler probably in the 1960s. It shows at least three decorative schemes with a warm grey over an orange/red over a French grey.

Opening Up Area 12 RmF/1-OU2 (LT)

- 4.4.5 This section shows that there is a joint between the upper plasterwork and the lower timber boarding forming a timber dado height panelling. The junction is 560mm above finished floor level. The opening up area revealed that there has been substantial filling carried out. The opening up area also revealed that lining paper lies directly on top of plaster/timber boarding with three decorative schemes evident, warm grey over biscuit, red/orange evident on the plastered section of wall.

- Opening Up Area 12 RmF/1-OU3 (LT)*
4.4.6 The opening up area revealed a dark band of paint, with a biscuit colour beneath and paler above.

- Opening Up Area 12 RmF/1-OU4 (LT)*
4.4.7 The opening up area revealed that the surface is lining paper over hessian, nailed to the left hand edge (west) with tin tacks. The substrate is vertical timber boarding (deal) - the section shows the panelling forms a stile 185mm wide. There is no evidence of beading on any of the timber panels. Three possible decorative surfaces include biscuit coloured paint/graining (possibly) over red/orange over purple on bare timber.

- Opening Up Area 12 RmF/1-OU5 (LT Plate 6)*
4.4.8 The opening up area revealed lining paper over hessian, nailed at the edge adjacent to the timber door architrave. Three decorative schemes are evident, biscuit over red/orange over purple over bare timber.

- 4.4.9 The opening up area revealed that the substrate is timber boarding approximately 25mm thick. The edge adjacent to the timber architrave appears to be rebated partially over the outer bead of the timber architrave, presumably so that if it moved it did not reveal a gap in the finishes. Lower boards are horizontal, 600mm from finished floor level. The layout above appears to create stile and panel/or rail. The edge of the boarding has been filled with modern filler.

East wall (Figure 28)

- Opening Up Area 12 RmF/1-OU6 (LT)*
4.4.10 The opening up area showed lining paper over a 3mm plaster skim coat, over lime plaster with animal hair and dark small aggregate (32mm thick) over red bricks.

South wall (Figure 29)

- Opening Up Area 12 RmF/1-OU7 (LT)*
4.4.11 The opening up area revealed white modern paint on modern 1960s softwood.

- Opening Up Area 12RmF/1-OU8 and OU9 (LT)*
4.4.12 Opening up areas 12RmF/1-OU8 and OU9 revealed lining paper over stretched hessian, nailed with tin tacks on edge adjacent to the window architrave. Two decorative schemes are evident, biscuit coloured paint over an orange/red paint. Wall is lined out in vertical timber panelling; stile is approx 180mm wide. There appears to be a rail below the upper recessed panel.

- Opening Up Area 12 RmF/1-OU10 (LT)*
4.4.13 The opening up area revealed lining paper over stretched hessian, nailed at the edge adjacent to the window architrave with tin tacks. The substrate is horizontal timber panelling. Upper and lower sections seem to have different layers of differing decorative schemes with the lower dado panelling, biscuit coloured paint over a warm grey over a light oak/satin wood graining over deal and the upper section biscuit over orange/red. The skirting board is modern, with no original skirting board beneath.

West wall (Figure 30)

- Opening Up Area 12 RmF/1-OU 11 (LT)*
4.4.14 The opening up area revealed lining paper and a number of layers of decoration, which included two distinct layers: one warm grey and the other orange/red. Some 20mm of lime plaster with animal hair cover timber laths behind. The total depth of masonry substrate is 53mm.

Opening Up Area 12 RmF11-OU 12 (LT)

- 4.4.15 The opening up area showed lining paper over 6mm of pink plaster (Gypsum) over 9mm of white lime plaster. There is a gap of 20mm possibly a space where there were laths, with masonry red brickwork beyond. The wall is curved and subsequently the timber batten that is visible in the opening is thicker than would be expected which is possibly due to the fact that a timber frame work has been inserted behind the plaster to create a frame for the curve. The total depth of the wall finish to masonry is 44mm.

Opening Up Area 12 RmF11-OU13 (LT)

- 4.4.16 The opening up area revealed lining paper, modern filler, warm grey decoration with orange/red wall decoration beyond. Lime plaster and animal hair is some 25mm thick on timber laths. The total wall depth back to masonry is 48mm.
- 4.4.17 NB On the west wall the wall construction sounds as if the lower section, which would be the timber panelling forming a dado panelling exists. A line in the lining paper is evident about 575mm from the floor level. This would line up with the other timber dado panelling, found on the other walls.

4.5 Second floor

Tivoli Recess 13 RmS17

- 4.5.1 Number 13, Lincoln's Inn Fields, was constructed in c.1812 to 13 and Soane appears to have constructed a set of closets off the staircases with three flues in the north wall (Dorey 2007). The Tivoli Recess was created in 1829 from one of these closets and furnished in tribute to the Roman temple Vesta in Tivoli (**Figures 6 and 31**). Notebooks written by Soane show that he was making alterations to this recess in October 1829 and by December he was arranging pictures in it.
- 4.5.2 A bill for work done January to October 1830 (Watson 1830) shows that the window in the recess was a plain red cross of coloured glass. In 1832 a large stained glass window, a copy of a Reynolds Window at New College, Oxford was made by William Collins and placed in the east wall. Soane's 1830 and 1832 *description* engraved illustrations of the recess show a tall arched sash window in the east wall and an antique frieze possibly set into panelling at the top of the west wall. The walls of the recess were marbled.
- 4.5.3 In 1834 the recess was altered to accommodate '*London's first gallery of contemporary sculpture*' with works by Chantrey, Flaxman and Banks.
- 4.5.4 In 1890 with the construction of the Wild Ante Room on the ground floor the recess was reduced in depth and the Reynolds window could no longer be accommodated in the east wall. Consequently the window was moved to the north wall of the Shakespeare recess on the first floor (**Figure 5**). In 1917 the Tivoli Recess was converted into a toilet and another toilet was built above it. The original flat roof of the recess was reused as the roof of the toilet on the third floor.

Opening Up Area 13 RmS17-OU1 (PCA)

- 4.5.5 Brickwork was exposed in Opening Up Area 13 RmS17-OU1, located on the east wall of the Tivoli Recess (**Figure 33, Plate 7**). Yellow stock bricks, a red brick, a lump of chalk and a hard grey mortar were visible in the opening up area.

Opening Up Area 13 RmS17-OU2 (PCA)

- 4.5.6 The west wall of the Tivoli Recess was used to hang three large sculptural reliefs during the 19th century until they were removed in 1918. Although there are marks on the marbled walls of the

room suggesting the position of these reliefs, the walls were re-marbled in the 1920s. Opening Up Area 13 RmS/7-OU2 was located high up on the west wall (**Figure 34**) on an area which appeared to have been boxed to hide pipework. The opening showed that the area was constructed of brick and horse hair plaster and was not boxed pipework.

Lobby

4.5.7 The lobby connects the staircase with Mrs Soane's Morning Room 13 RmS/2, Model Display Room 12 RmS/1 and Model Room 13 RmS/1 (**Figure 6**). Five opening up areas on the north and south walls, one in the floor and the west side of the door leading towards Model Display room 12 RmS/1 were recorded (**Figures 32a, 35 to 37**).

4.5.8 A curved scar on the floorboards runs from east to south and marks the position of a partition wall, which is shown on an 1835 second floor plan (Dorey 2008b). The wall separated the lobby from a toilet to the west and curved round to a door leading to Mrs Soane's Morning Room 13 RmS/2 (**Figure 32b**). In 1969 a connecting door between numbers 12 and 13 was inserted into the west wall, in an area where the water closet had previously stood (Dorey 2008c).

Opening Up Area L/OU1 (PCA)

4.5.9 Opening Up Area L/OU1 on the south wall (**Figure 35, Plate 8**) revealed horizontal timber laths with a void behind. This wall is the rear of the north wall in Mrs Soane's Morning Room and within the void a vertical timber casing was visible to the east, to the south the rear side of more timber laths and plaster were visible. The base of the void is also filled with plaster fragments. An early plan shows that sometime after 1835 the central door in the south wall of the lobby was blocked and moved to the east. The door was moved back to its original position in c.1891. It is likely that the vertical timber casing visible to the east in the opening up area relates to the altered door. Specifications of Work for 1891 request the removal of the door and *'preserve for reuse & remove a portion of the lining on the side next the room to prepare for new plastering. Fill in this opening with 1" boarding cross tongued as before fillets, lath and plastering all as previously described leaving the architrave & lining on the passage side as at present.'* The door was reused in the centre of the wall where the opening is at present (Dorey 2008c).

Opening Up Area L/OU2 (PCA)

4.5.10 Rough green paint was exposed in Opening Up Area L/OU2 on the north wall (**Figure 36**). It was also observed that on this wall the plaster beading above the door had been repaired with an additional piece of plaster (**Figure 36**).

Opening Up Area L/OU3 (PCA)

4.5.11 Opening Up Area L/OU3 on the south wall (**Figure 35**) revealed beige coloured paper over green paint.

Opening Up Area L/OU4 (PCA)

4.5.12 Opening Up Area L/OU4 was located high up on the south wall above the picture rail (**Figure 35**) and revealed peach paint over yellow paint.

Opening Up Area L/OU5 (PCA)

4.5.13 Opening Up Area L/OU5 also on the south wall (**Figure 35**) revealed ochre coloured paint under modern white paint. A scar on the wall in this area suggests that a fuse box or something similar used to exist here.

Opening Up Area L/OU6 (LT)

- 4.5.14 Lifting of the floor boards for Opening Up Area L/OU6 revealed north-south timber joists 25mm below the floor boards with pugging in between them (**Figure 37**). A principal timber floor joist was observed some 50mm below the floor boards.

West Door (PCA)

- 4.5.15 The west door of the Lobby leads towards Model Display Room 12 RmS/1 and is a double timber doorway with glass-panelled fanlight above (**Figure 38, Plate 9**). The left hand (north) side of the double doors is a different type of door to the one on the right (south). It is thought that the door on the right (south) is an original Soane door reused in this location.
- 4.5.16 The right hand (south) door has a panel with a beaded surround. This side of the door also includes a doorknob and the reverse of a lock that is accessed on the east side of the door. A scar halfway up the door appears to mark the position of a former bolt.
- 4.5.17 The left hand (north) door is fixed into position and contains the light switch. The two lower panels have beaded surrounds and above a scar indicates that there would have been another two panels. The scar is where a horizontal timber would have been situated to divide the panels. The scar shows the bare timber of the door. Above this scar the door is unvarnished and appears to be coated in a brown wash. It appears that a board or something similar has been fixed to this part of the door for a long time as this area appears never to have been varnished. There is a further horizontal scar within this brown washed area. A black painted horizontal line denotes the edge of the brown wash and the varnished door beneath. The scar of the bolt from the right hand (south) door is also visible. This door may have been reused from a door or a wall panel.
- 4.5.18 Above the double doors is a horizontal white painted timber architrave and above this is the fanlight.

Model Room 13 RmS/1

- 4.5.19 This room was Mrs Soane's bedroom until her death in 1815. Sir John Soane created his Model Room in this room in 1834 and displayed his '*Ruins of Pompeii*' model in it. Eventually it became apartments for the curators (Dorey 2008c). Two areas of floorboards were lifted in the north and the south sides of the room (**Figure 32a**).

Opening Up Area 13 RmS/1-OU1 (LT)

- 4.5.20. Lifting of the floor boards for Opening Up Area 13 RmS/1-OU1 against the north wall showed north-south timber joists with pugging infill (**Figure 39**).

Opening Up Area 13 RmS/1-OU2 (LT)

- 4.5.21 Lifting of the floor boards for Opening Up Area 13 RmS/1-OU2 against the south wall showed north-south timber joists with pugging infill (**Figure 40**).

Mrs Soane's Morning Room 13 RmS/2

- 4.5.22 This room was Mrs Soane's Morning Room until her death in 1815. Five opening up areas on the walls and four in the floor were recorded.

The cupboard (13 RmS/2-OU1) (PCA)

- 4.5.23 The cupboard is located in the north-west corner of the room and is thought to have been used by Mrs Soane for her toilette. A document detailing dimensions of carpenters work done on number 13 in 1813 refers to the insertion of a wash hand closet, which may have been in this location (Martyr 1813).
- 4.5.24 The cupboard has three timber shelves (**Figure 41**). Between the lowest and middle shelf at the north end of the cupboard are a series of rare blue and white Chinese tiles (**Plates 10 and 11**). These tiles have been laid at the north end of the west wall (12 tiles), on the north wall (9 tiles) and partly on the east wall of the cupboard. The tiles on the west and the north wall have a 10mm timber border. Documentary evidence suggests that these tiles were originally in a water closet to the north of the cupboard, in an area just to the east of the opening connecting numbers 12 and 13. The 1891 works specification refers to the removal of the tiles from the closet to the small room (presumably now the cupboard in the Morning Room).
- 4.5.25 The tiles on the east wall of the cupboard have been cut to fit flush with the north wall and are not immediately visible because they run vertically up the casing of the cupboard door. The tiles have been crudely applied to the wall and appear to have been laid above a wash stand.
- 4.5.26 The Soane Museum has some 300 of these Chinese tiles in its collections and they were described in the 1950s as *'the most notable collection of Chinese tiles in Europe'*. Recent research has shown that only 5 such tiles are known in the world apart from those at the Soane and Professor Jörg of the Groninger Museum (Netherlands) a leading authority on Chinese tiles, described them in 1998 as *'the largest collection of Chinese tiles anywhere'*.
- 4.5.27 The north wall of the cupboard has timber skirting board beneath the tiles that matches the skirting board at floor level. A later taller skirting board has been laid over the original skirting in the south west corner. A curved scar on the floorboards in the north corner suggests that a washstand was in place when the later skirting was added (**Figure 32b**).
- 4.5.28 An opening in the north wall at floor level might have once gone through to the toilet, that was once immediately to the north. This opening is not large and could possibly have been used to push a chamber pot or dirty water from the washstand through to the toilet area.
- 4.5.29 The west wall is finished in green paint and removal of a square of paint has revealed rare Dutch tile wallpaper (**Plate 12**) underneath. The wallpaper is blue and white and depicts a scene with a man and woman dancing. A bill for Duppa, Slodder and Collins dated January 1832 (Dorey 2008c) refers to the papering with Dutch tile paper of the water closet on the west wall in lobby area, suggesting the wall paper could be the same as that found in the cupboard of the Morning Room.

Opening Up Area 13 RmS/2-OU2 (PCA)

- 4.5.30 Lifting of the floor boards for Opening Up Area 13 RmS/2-OU2 in the south of the room showed north-south timber floor joists with pugging infill in between (**Figure 42, Plate 13**). In several areas the pugging had been removed and the raised curved ceiling of the first floor South Drawing Room 13 RmF/1 below was visible (**Figure 5**). As well as the lath and plaster of the raised ceiling the brickwork of the south and west walls were visible in the floor void.

Opening Up Area 13 RmS/2-OU3 (PCA)

- 4.5.31 Lifting of the floor boards for Opening Up Area 13 RmS/2-OU3, which was located to the north of Opening Up Area 13 RmS/2-OU2, showed a similar arrangement of joists and pugging (**Figure 43**). Where pugging had been removed the flat raised ceiling of the first floor South Drawing

Room 13 RmF/1 below was visible, although the edge of this ceiling was not visible.

Opening Up Areas 13 RmS/2-OU4 and 5 (PCA)

- 4.5.32 Lifting of the floor boards for Opening Up Areas 13 RmS/2-OU4 and 5, which were located in the northern part of the room, showed a similar arrangement of joists and pugging (**Figures 44 and 45**). Where pugging had been removed the flat raised ceiling of the first floor South Drawing Room 13 RmF/1 below was visible, although the edge of this ceiling was not visible.

Opening Up Areas 13 RmS/2-OU6 to 9 (PCA)

- 4.5.33 Opening Up Areas 13 RmS/2-OU6, 7 and 8 on the south and east walls (**Figure 46**) revealed an early 10mm dark brown painted border over beige paint. It is however possible that the dark brown is merely a stain from painting the skirting board and the doorframe as this colour is very similar to that of the varnish on these timbers.
- 4.5.34 Opening Up Area 13 RmS/2-OU9 on the north wall of the chimney breast on the west wall (**Figure 47**) revealed the same beige paint as in Opening Up Areas 13 RmS/2-OU6 to 8 without the dark brown band.

Sir John Soane's Bedroom 13 RmS/3

- 4.5.35 An 1837 plan shows the bedroom divided in a number of rooms including a bedroom, an oratory to the west between the bedroom and the stairs, a book passage to the south of the oratory and the bedroom and a bathroom; the bath was located in the north east corner of the bathroom. In the 1890s Wild made several changes to the bedroom, including the removal of two windows in the north wall, replacing them with one larger central window. Wild also blocked the oratory (Dorey 2008c). The bath panels have been reused as wall panels at the east end of the north wall and at the north end of the east wall of the bedroom (**Figure 53 and 55**). Fifteen opening up areas on the walls and five in the floor were recorded.

Opening Up Areas 13 RmS/3-OU1 to 5 (PCA)

- 4.5.36 The floorboards in this room run east-west and narrower boards have been laid at the north and south sides with wider boards in the centre. One floorboard has been laid north-south (**Figure 52b**) and appears to mark the former partition between the oratory and the bedroom. Lifting of the floor boards for Opening Up Areas 13 RmS/3-OU1 to 5 revealed north-south timber joists with pugging infill in between. Where pugging had been removed the various other timbers connected to the domed ceiling of the first floor North Drawing Room 13 RmF/2 below were visible (**Figure 48 to 52a**). The ceiling appeared to be independent of the floor above.

East wall

Opening Up Area 13 RmS/3-OU6 (PCA)

- 4.5.37 Opening Up Area 13 RmS/3-OU6 on the east wall (**Figure 53**) revealed early 19th century maroon and yellow wallpaper (**Plate 14**). An order book dated 11th August 1830 shows a piece of the same wallpaper chosen for the second floor bedroom. A bill from Duppa, Sloden and Co. dated 1st April 1820 refers to '14ps Duff yellow on maroon' and another bill dated 8th August 1820 refers to a 'Drab and Scarlet Brussels carpet' for the bedroom and bathroom. This suggests that the main colour scheme remained the same for at least a decade (Dorey 2008c).

Opening Up Area 13 RmS/3-OU7 (PCA)

- 4.5.38 Opening Up Area 13 RmS/3-OU7 on the east wall (**Figure 53**) revealed a thin strip of the same early 19th century maroon and yellow wallpaper as in Opening Up Area 13 RmS/3-OU6 over peach/beige paintwork.

Opening Up Area 13 RmS/3-OU8 (PCA)
4.5.39 Opening Up Area 13 RmS/3-OU8 on the east wall (**Figure 53**) revealed the same early 19th century maroon and yellow wallpaper as in Opening Up Areas 13 RmS/3-OU6 and 7 over peach paintwork.

Opening Up Area 13 RmS/3-OU9 (PCA)
4.5.40 Opening Up Area 13 RmS/3-OU9 on the east wall (**Figure 53**) was created by scraping away paint on the decorative vertical timber edge of the chimneybreast to reveal green over maroon over yellow paint.

Opening Up Area 13 RmS/3-OU10 (PCA)
4.5.41 Opening Up Area 13 RmS/3-OU10 on the east wall (**Figure 53**) revealed the same early 19th century maroon and yellow wallpaper as in Opening Up Areas 13 RmS/3-OU6, 7 and 8 with black and red 30mm wallpaper filler between the skirting board and the wallpaper.

Opening Up Areas 13 RmS/3-OU11 and 12 (PCA)
4.5.42 Removal of timber boxing above the picture rail on each side of the chimneybreast for Opening Up Areas 13 RmS/3-OU11 and 12 on the east wall (**Figure 53**) revealed the plaster beading that runs around the rest of the room. A plain timber, the remains of the curved timber used on the edges of the chimneybreast, was also revealed.

Opening Up Area 13 RmS/3-OU13 (PCA)
4.5.43 Opening Up Area 13 RmS/3-OU13 on the east wall (**Figure 53**) revealed white paint or plaster with a hint of red/maroon paint beneath.

South wall

Opening Up Area 13 RmS/3-OU19 (PCA)
4.5.44 Opening Up Area 13 RmS/3-OU19 on the south wall revealed an earlier doorway that lead into Model Room 13 RmS/1 (**Figure 54**). This doorway now provides a back to a bookcase on the north wall of the Model Room. The skirting board has been altered to fill in the gap where the doorway was and above this there is a timber four panelled door. It is unclear whether the door extends to the floor on the north side because this area is obscured by the skirting board. Thin timber battens run vertically up each side of the door and there is no evidence of a lock or hinges, the door is unvarnished and may simply be a panel inserted to fill the gap and create a back to the bookcase. The door originally lead from Mrs Soane's Bedroom (Model Room) into the bathroom in the northeast corner of Sir John Soane's bedroom. A c.1837 plan shows that this time the door had been blocked.

North wall

Opening Up Areas 13 RmS/3-OU14 and 15 (PCA)
4.5.45 Opening Up Areas 13 RmS/3-OU14 and 15 at the west end of the north wall (**Figure 55**) revealed peach paint over red paint over white paint. No wallpaper survives on this wall.

West wall

Opening Up Area 13 RmS/3-OU16 (PCA)
4.5.46 Opening Up Area 13 RmS/3-OU16 on the west wall (**Figure 56**) revealed peach paint over red paint over white paint.

Opening Up Area 13 RmS/3-OU17 (PCA)
4.5.47 Opening Up Area 13 RmS/3-OU17 on the west wall (**Figure 56**) revealed creamy green

wallpaper over peach paint. In the southern part of the Opening Up Area peach paint was visible over white paint. Further south in the Opening Up Area a band of dark brown paint similar to that observed in Mrs Soane's Morning Room Opening Up Area 13 RmS/2OU6 was visible at the edge of the opening.

Opening Up Area 13 RmS/3-OU18 (PCA)

- 4.5.48 Opening Up Area 13 RmS/3-OU18 at the south end of the west wall (**Figure 56**) revealed peach paper over ochre and green paper. This overlay bluey grey paint over a red paint.

4.6 Third Floor (Figure 57)

- 4.6.1 The third floor was constructed in 1825 and later, after Soane's death in 1837 the second and third floors became the curator's apartments.

Opening Up Areas 13 RmT/3-OU1 (LT)

- 4.6.2 Floor boards were lifted in the south-west corner of the Secretary's Office 13 RmT/3 (**Figures 7 and 57**) in order to establish the position of the second floor Book Passage lightwell (Dorey 2008c). The Book Passage formed the southern part of the room now known as Sir John's Soane's Bedroom 13 RmS/3 and had no external windows. Timber joists and pugging were visible (**Figures 58 and 59, Plate 15**). There is evidence of the lining of the lightwell, but it was not possible to see how far north the lining went. There are also remnants of lath and plaster found on several beams beneath the floorboards.

5 ACKNOWLEDGEMENTS

- 5.1 Pre-Construct Archaeology Ltd is grateful to the Sir John Soane's Museum for commissioning the project and for the time and patience of the Museum staff during the recording work. Helen Dorey, Deputy Director and Inspectress of the Sir John Soane's Museum, is particularly thanked for her help and assistance with the historic background. Lyall Thow of Julian Harrap Architects is also thanked for his help and assistance throughout the project.
- 5.2 The project was managed for Pre-Construct Archaeology Ltd by Charlotte Matthews. Amanda Hayhurst and Kari Bower undertook the on-site recording (drawn and written). The photography was carried out by Strephon Duckering. The illustrations were mainly prepared by Amanda Hayhurst with the assistance of Hayley Baxter and Mark Roughley and Amanda Hayhurst wrote this report.

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papers Wild parcel 3)

APPENDIX 1: OASIS FORM

OASIS ID: preconst1-68320

Project details

Project name	Sir John Soane's Museum, London Borough of Camden
Short description of the project	<p>Pre-Construct Archaeology Ltd (PCA) was commissioned by the Sir John Soane's Museum to undertake recording of opening up areas at the Sir John Soane's Museum, 12, 13 and 14 Lincoln's Inn Fields, London Borough of Camden in connection with the 'Opening up the Soane project'. The museum is centred on OS NGR TQ 3081 8147. The buildings are Grade I Listed.</p> <p>John Soane (1753-1837) was an architect and between 1792 and 1824 he purchased and rebuilt numbers 12, 13 and 14 Lincoln's Inn Fields as his own house and a private museum. The 'Opening up the Soane project' aims to return the Sir John Soane's Museum back to the architect's original designs. Areas of the museum are being opened up by the excavation of small test pits in the basement and the removal of small areas of floor boards and wall covering on the ground, first, second and third floors of numbers 12 and 13, Lincoln's Inn Fields in order to inform the project. Some of these opening up areas were recorded by Lyall Thow of Julian Harrap Architects. Others were recorded by PCA from 8th to 29th October 2009. The recording by PCA was carried out in accordance with a verbal brief from Lyall Thow. It included drawn, written and photographic recording of the basement test pits, areas of lifted floorboards on the ground, second and third floors and areas of removed wall coverings on the first and second floors.</p>
Project dates	Start: 08-10-2009 End: 27-11-2009
Previous/future work	Not known / Not known
Any associated project reference codes	K2155 - Contracting Unit No.
Any associated project reference codes	JSN 09 - Sitecode
Type of project	Building Recording
Site status	Listed Building
Current Land use	Other 2 - In use as a building
Monument type	MUSEUM Post Medieval
Significant Finds	NONE None
Significant Finds	NONE None

Project location

Country	England
---------	---------

Site location	GREATER LONDON CAMDEN HOLBORN Sir John Soane's Museum
Postcode	WC2A 3BP
Study area	681.66 Square metres
Site coordinates	TQ 3082 8146 51.5163976380 -0.114396296456 51 30 59 N 000 06 51 W Point

Project creators

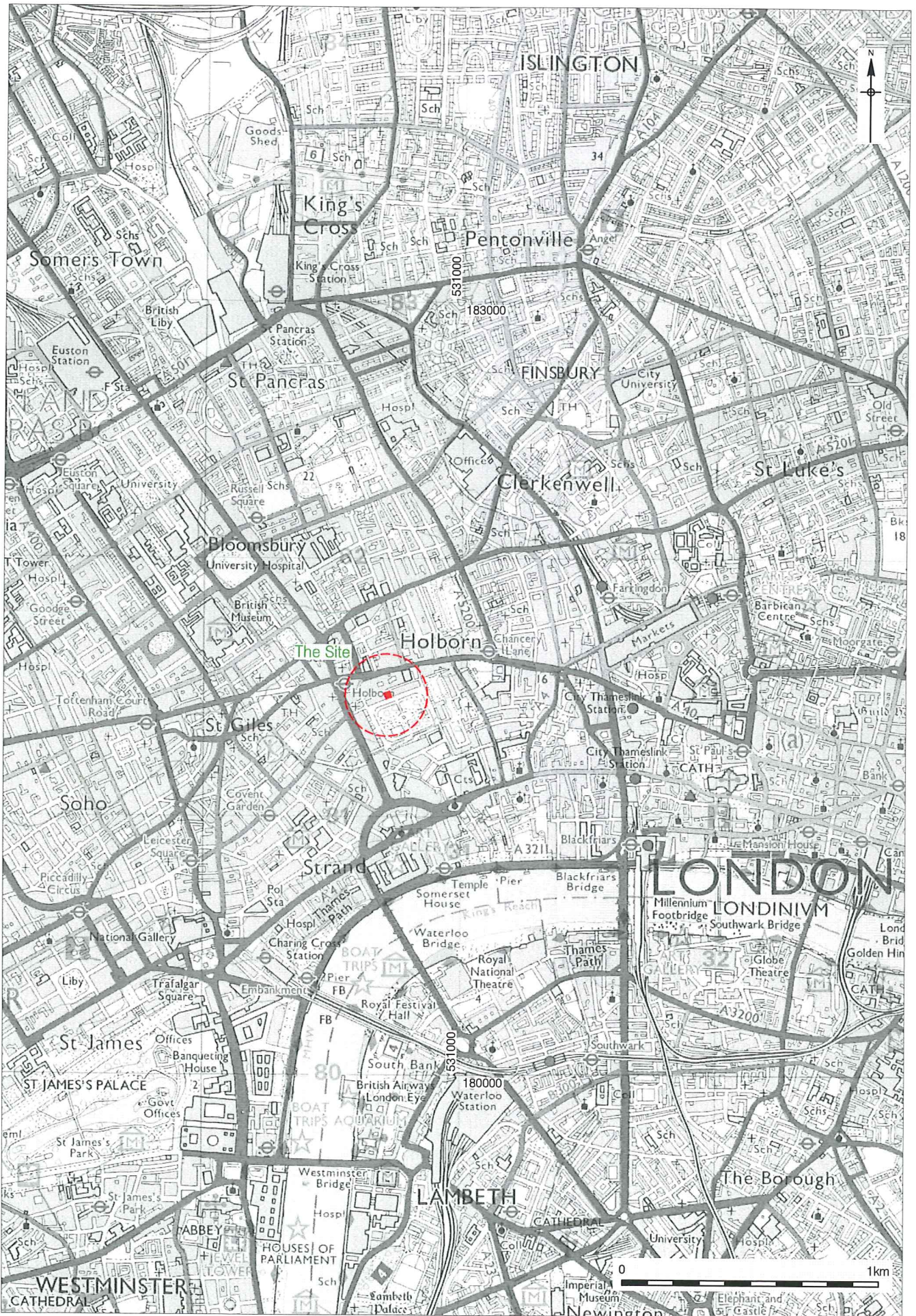
Name of Organisation	Pre-Construct Archaeology Ltd
Project brief originator	Lyll Thow
Project design originator	Charlotte Matthews
Project director/manager	Charlotte Matthews
Project supervisor	Amanda Hayhurst
Type of sponsor/funding body	Museum
Name of sponsor/funding body	Sir John Soane Museum

Project archives

Physical Archive Exists?	No
Digital Archive recipient	Sir John Soane's Museum
Digital Archive ID	JSN 09
Digital Contents	'other'
Digital Media available	'Images raster / digital photography','Survey'
Paper Archive recipient	Sir John Soane's museum
Paper Archive ID	JSN 09
Paper Contents	'other'
Paper Media available	'Drawing','Plan','Section'

**Project
bibliography 1**

Publication type	Grey literature (unpublished document/manuscript)
Title	Recording of Opening Up Areas at the Sir John Soane's Museum, 12, 13 and 14 Lincoln's Inn Fields, London, Borough of Camden
Author(s)/Editor(s)	Hayhurst, A
Date	2009
Issuer or publisher	Pre-Construct Archaeology Ltd
Place of issue or publication	London
Description	A4 document
<hr/>	
Entered by	Charlotte Matthews (cmatthews@pre-construct.com)
Entered on	27 November 2009



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Figure 1
 Site Location
 1:20,00 at A4



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Figure 2
 Building Location
 1:500 at A4

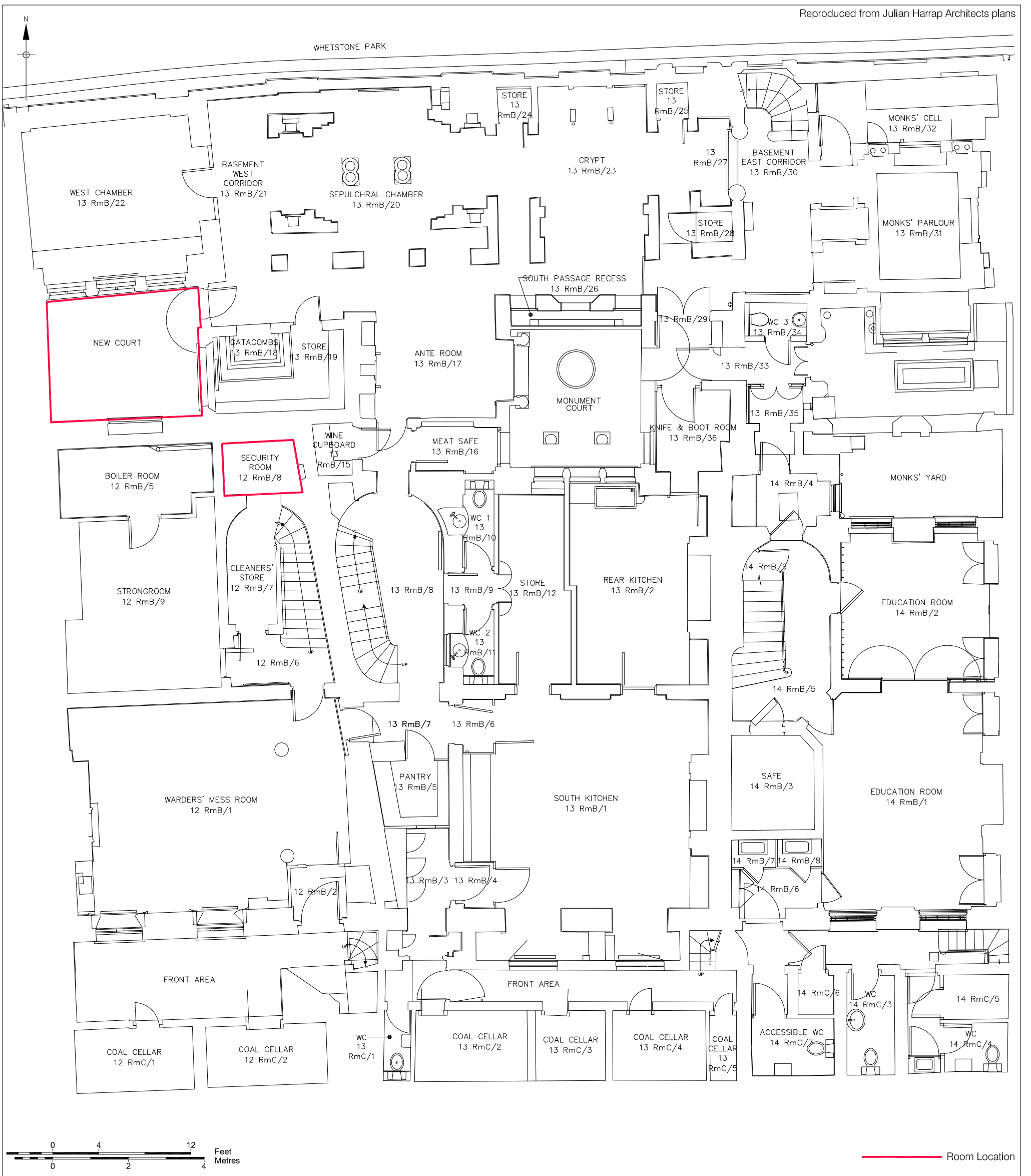


Figure 3
Room Location for Opening Up Areas
Basement Plan
Sir John Soane's Museum
1:100 at A3

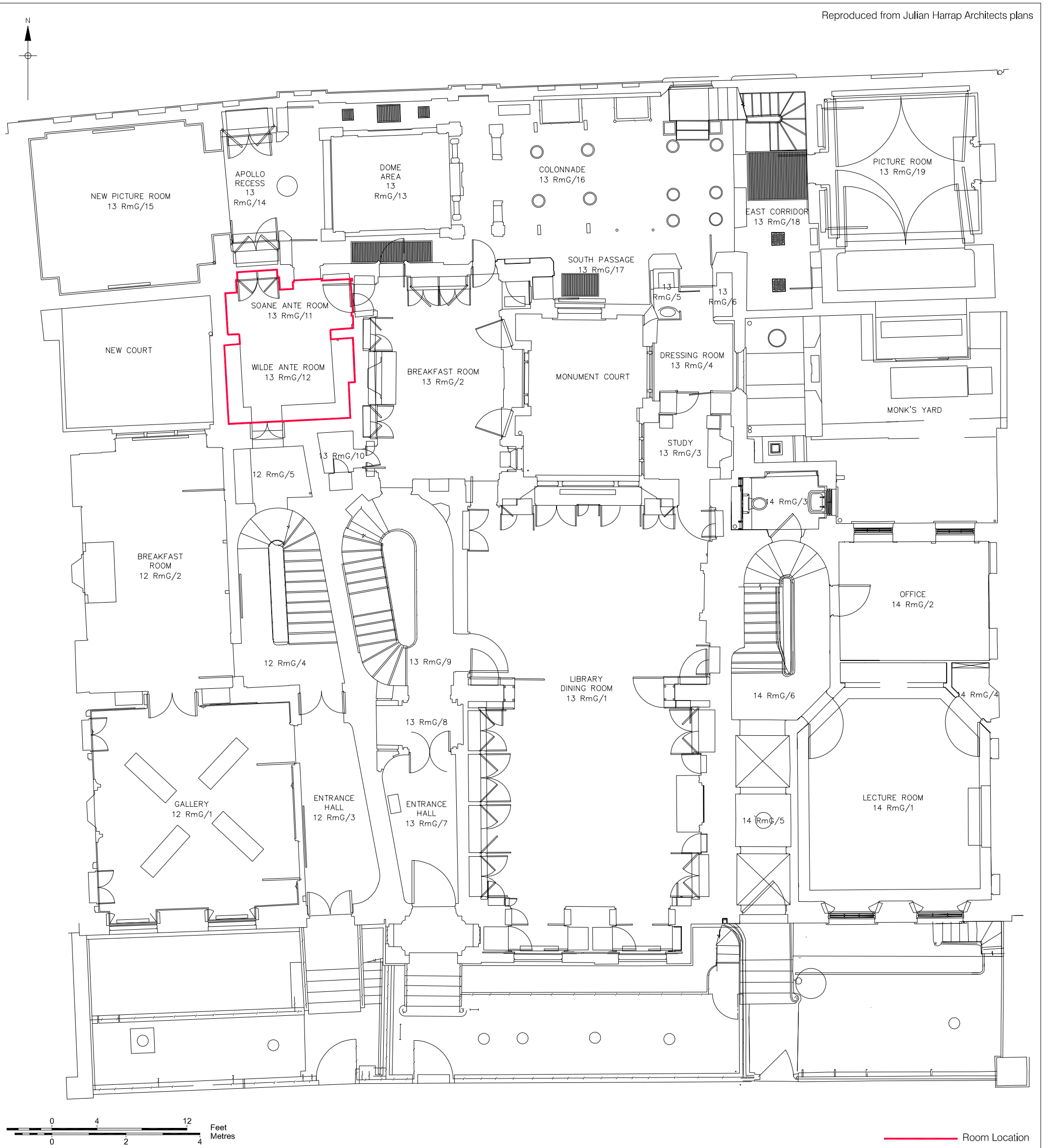


Figure 4
Room Location for Opening Up Areas
Ground Floor Plan
Sir John Soane's Museum
1:100 at A3

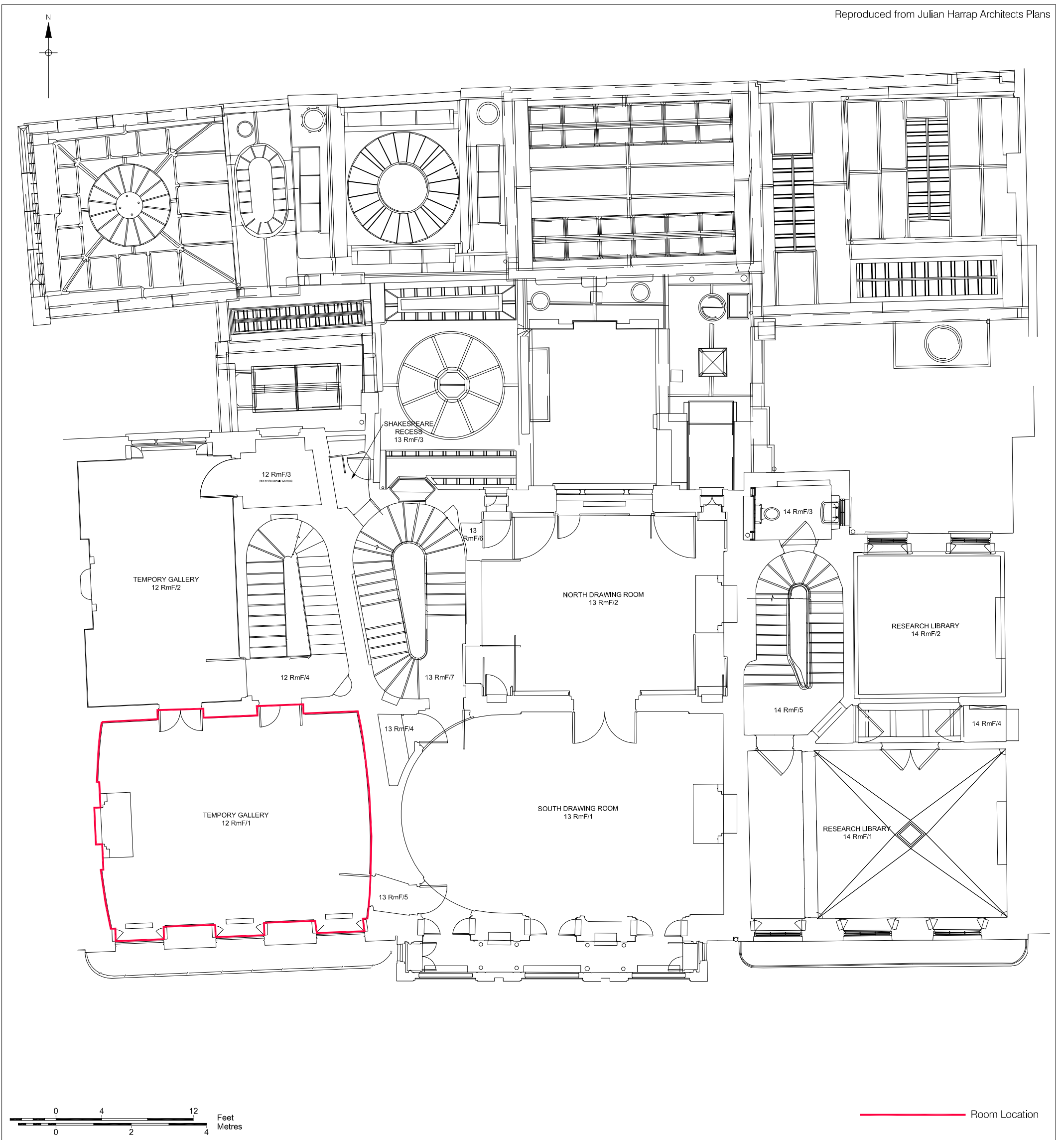


Figure 5
Room Location for Opening Up Areas
First Floor Plan
Sir John Soane's Museum
1:100 at A3

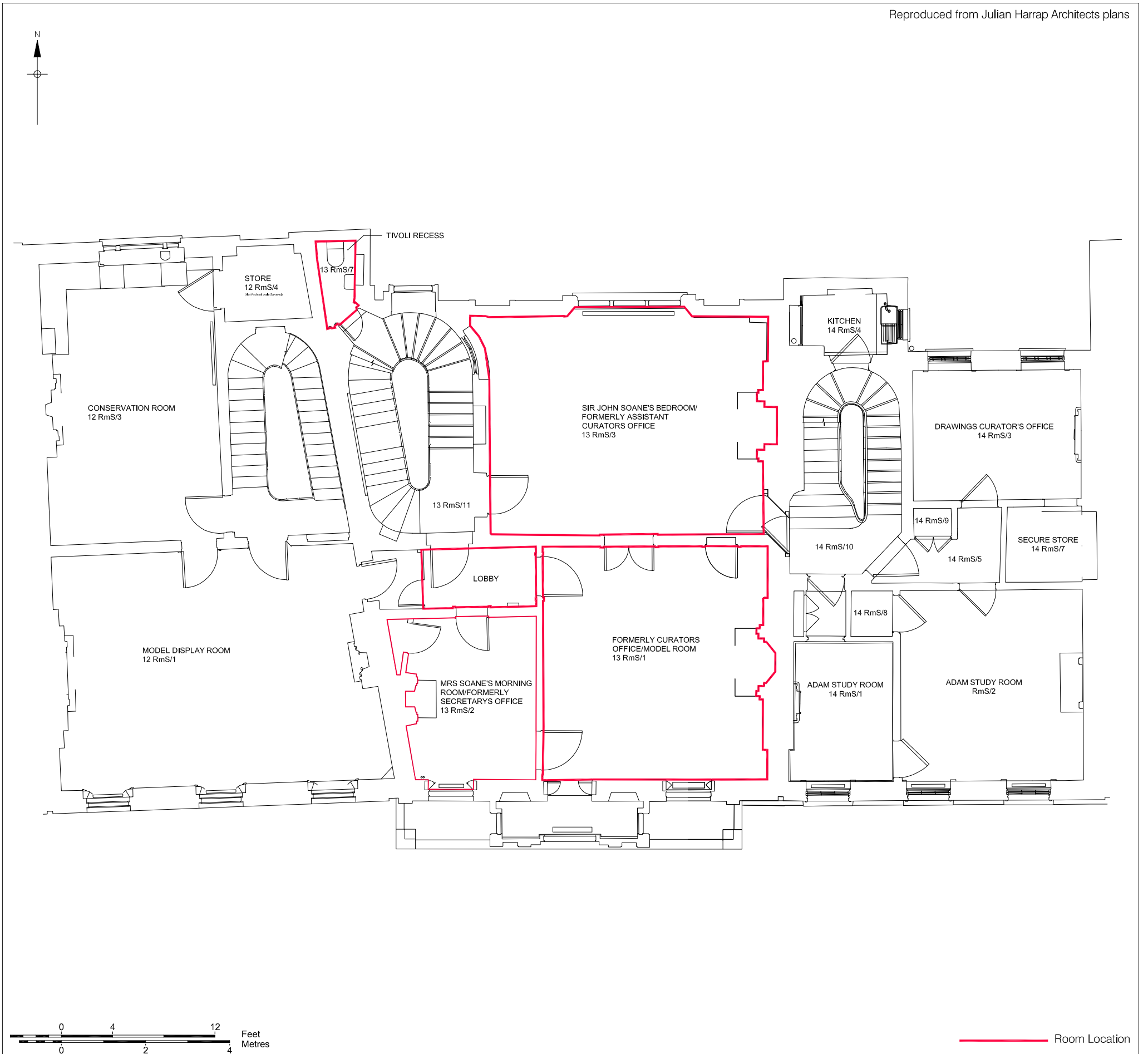


Figure 6
Room Location for Opening Up Areas
Second Floor Plan
Sir John Soane's Museum
1:100 at A3

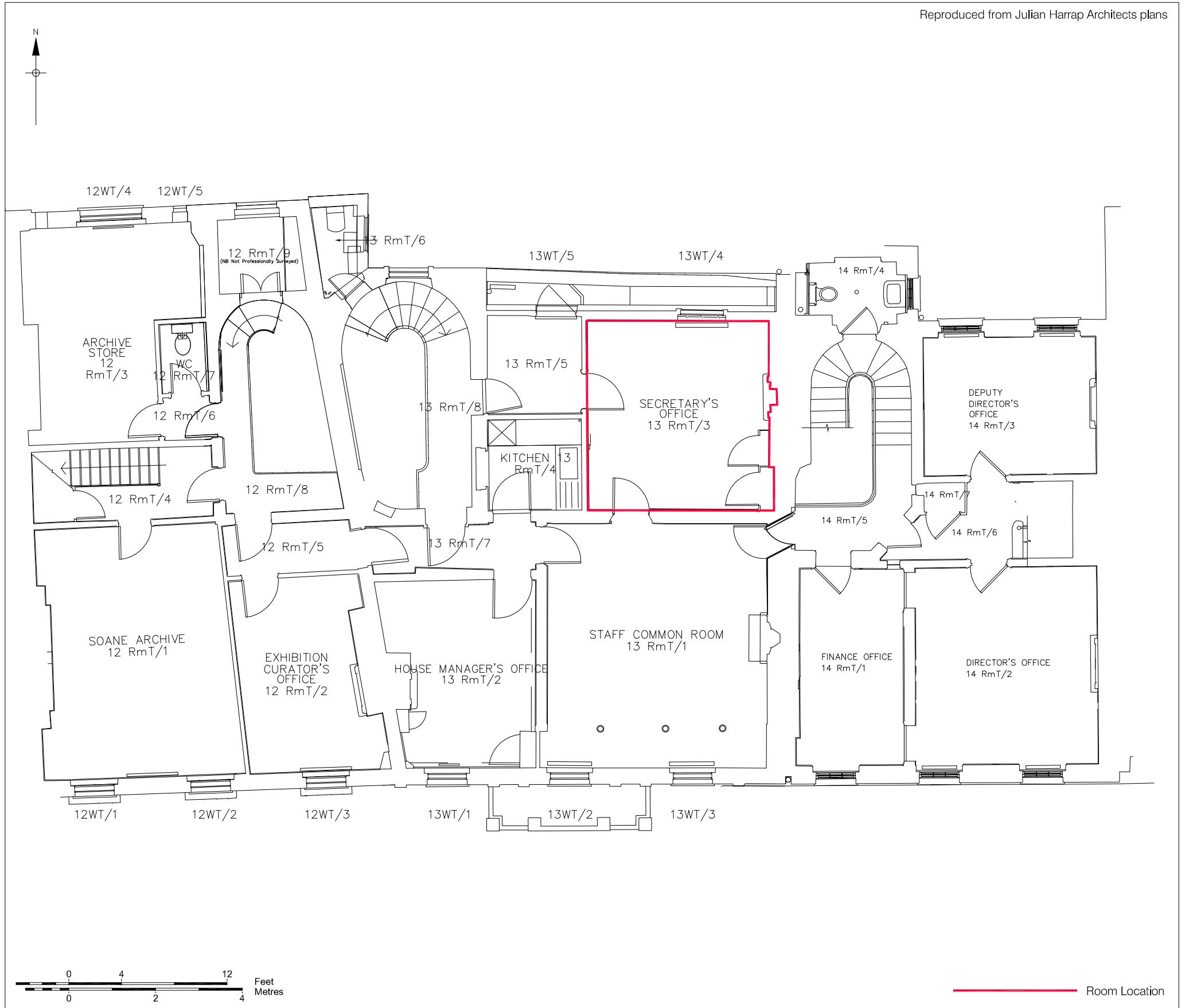
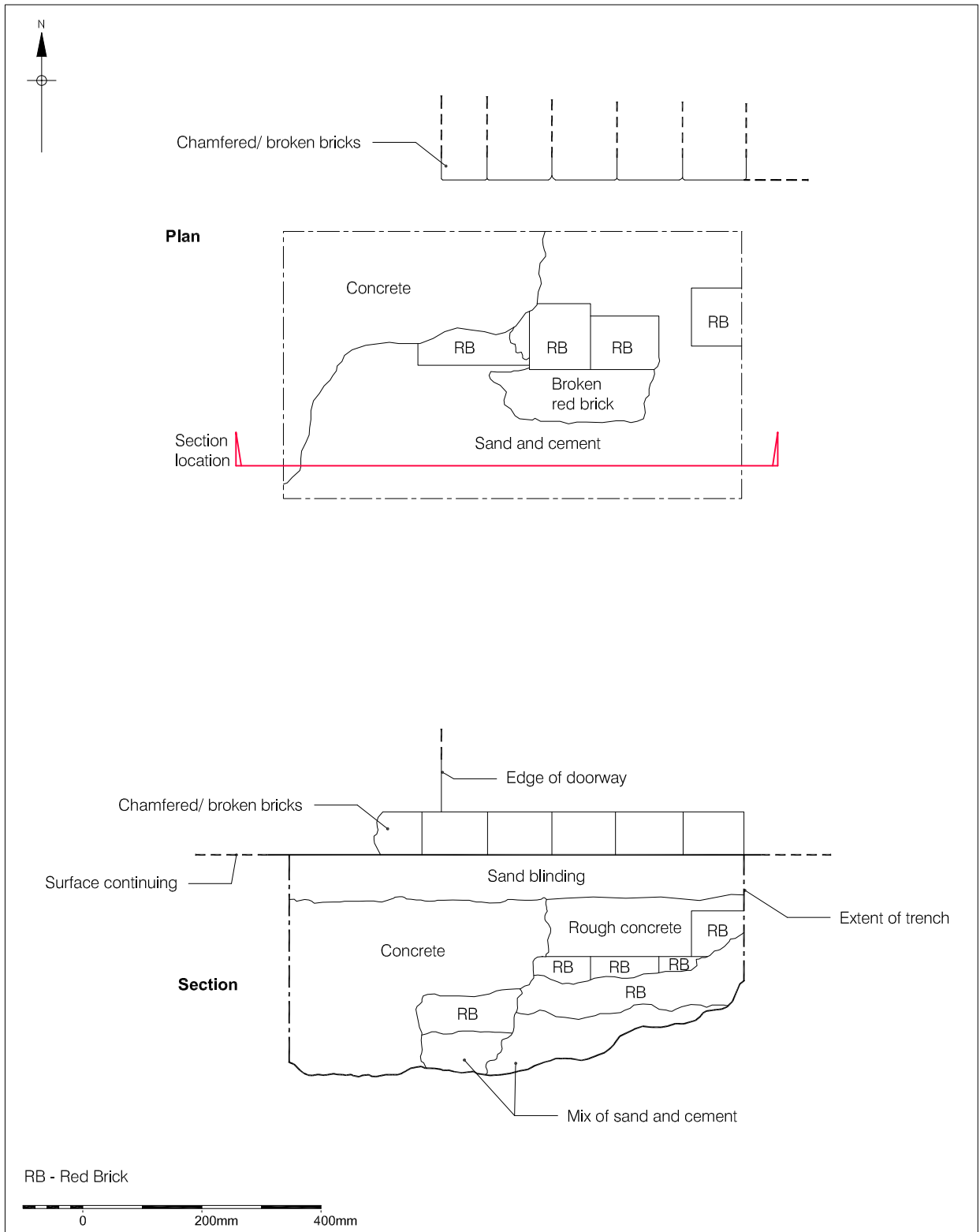


Figure 7
Room Location for Opening Up Areas
Third Floor Plan
Sir John Soane's Museum
1:100 at A3



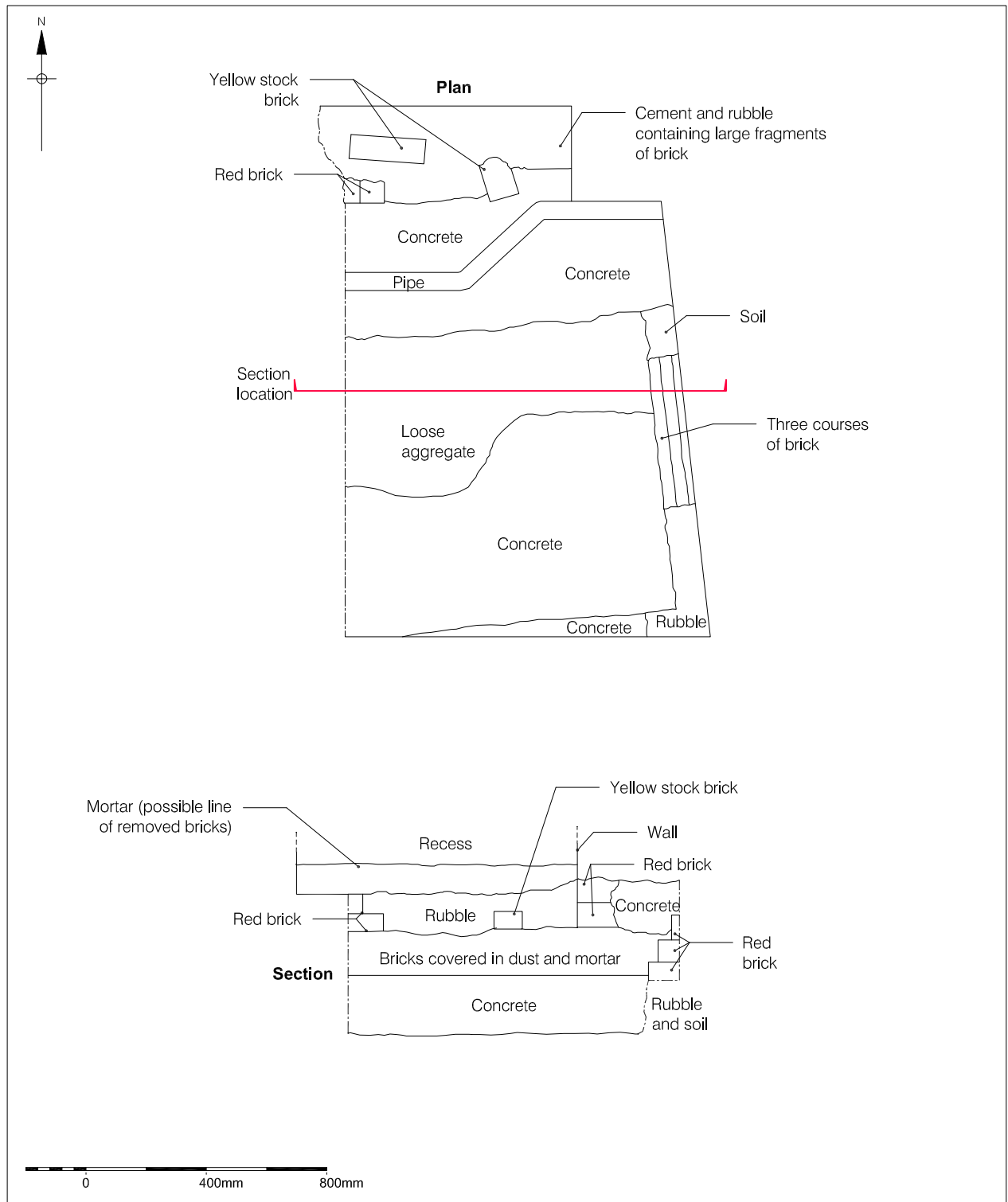
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Figure 8
 Location of Opening Up Areas
 New Court and 12 RmB/8
 Basement Plan
 Sir John Soane's Museum
 1:50 at A4



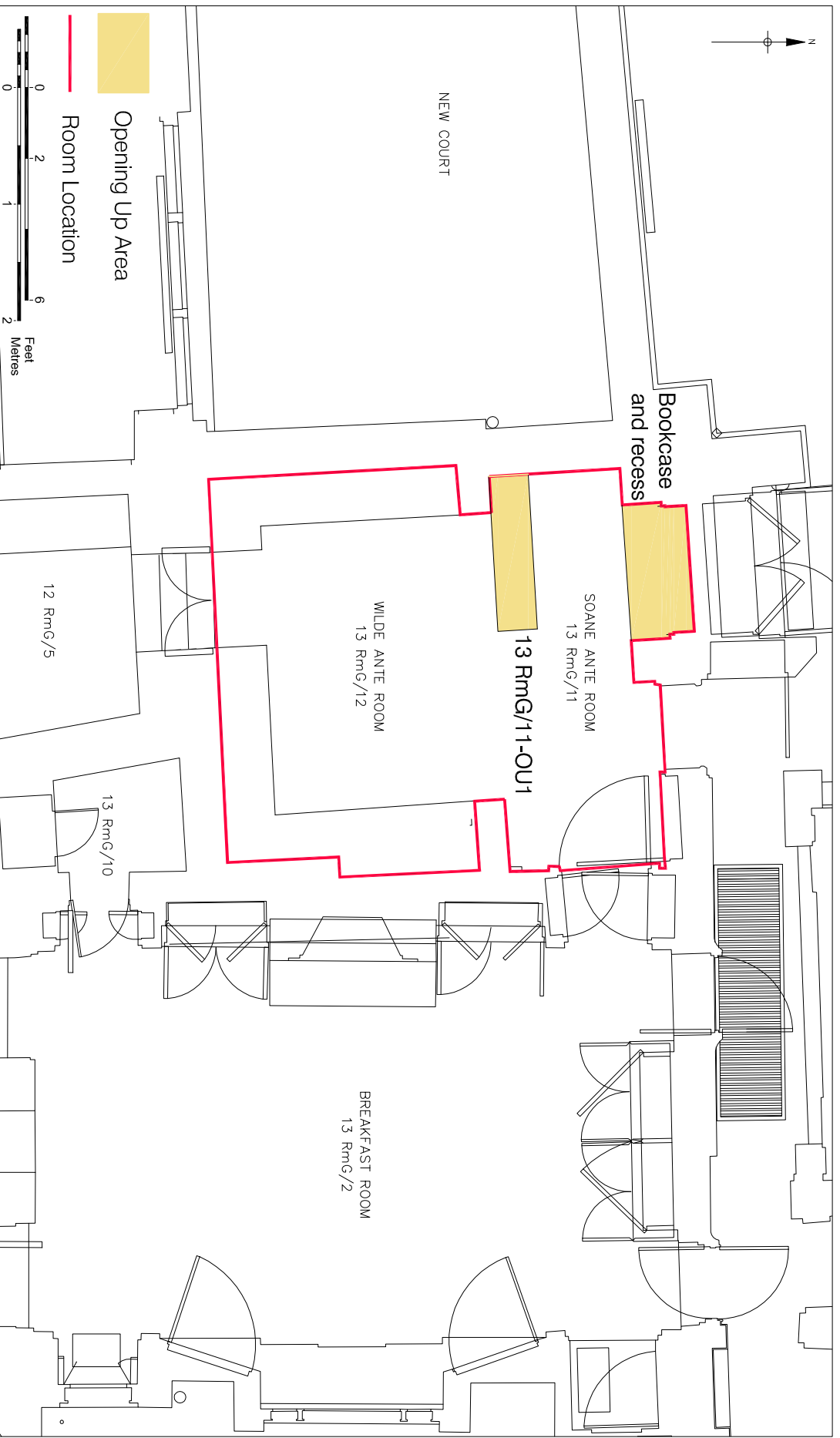
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Figure 9
 Plan and Section for NC/OU1
 New Court, Basement
 Sir John Soane's Museum
 1:10 at A4



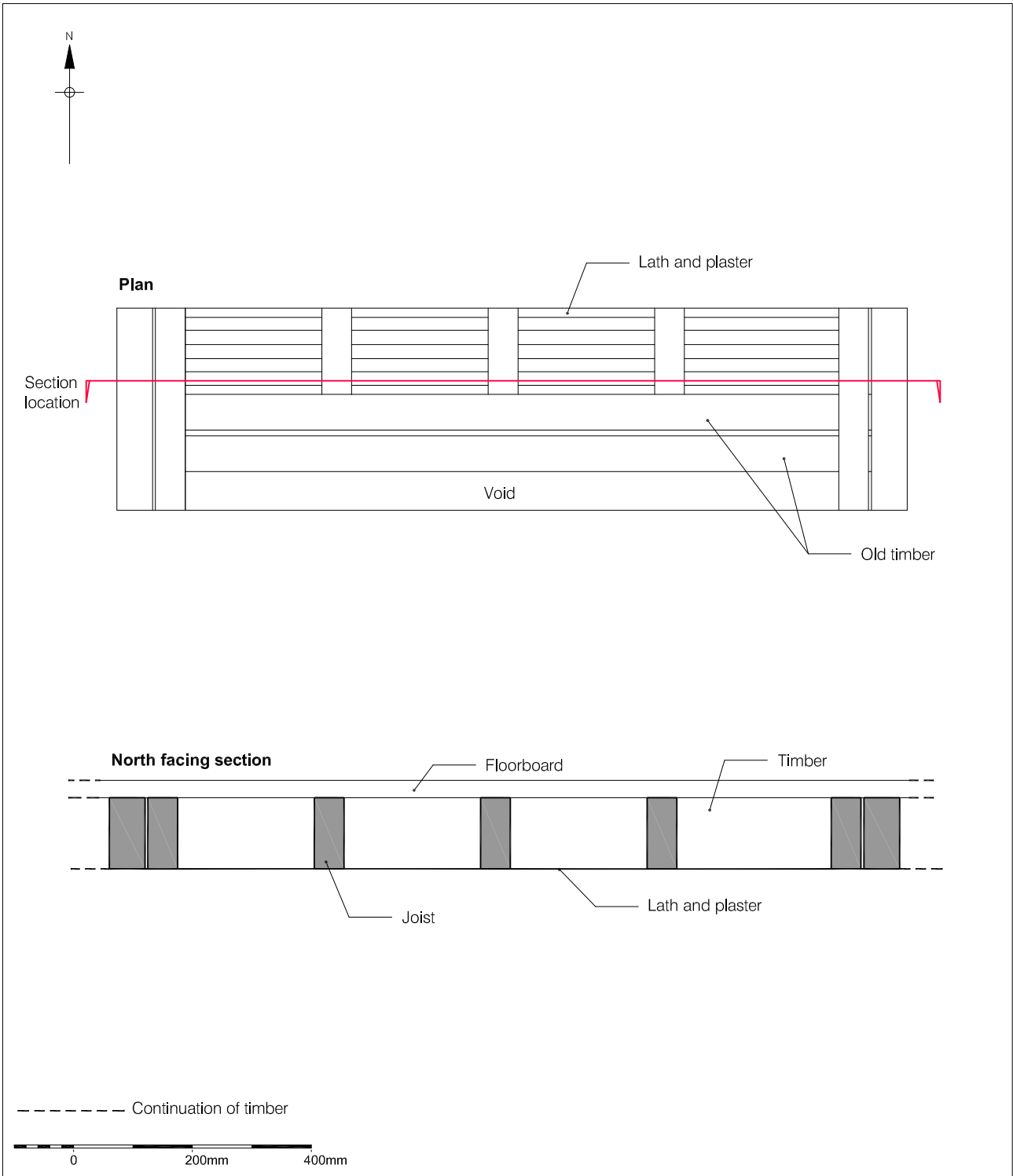
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Figure 10
 Plan and Section for 12 RmB/8-OU1
 Basement
 Sir John Soane's Museum
 1:20 at A4



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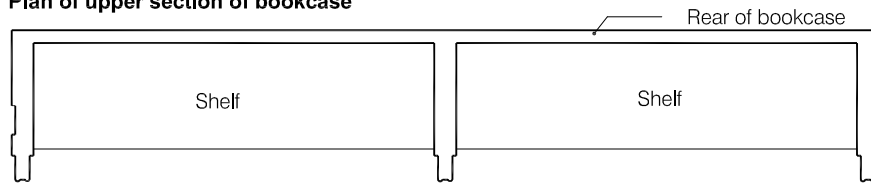
Figure 11
 Location of Opening Up Areas
 Soane Ante Room, 13 RmG/11
 Ground Floor Plan
 Sir John Soane's Museum
 1:50 at A4



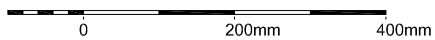
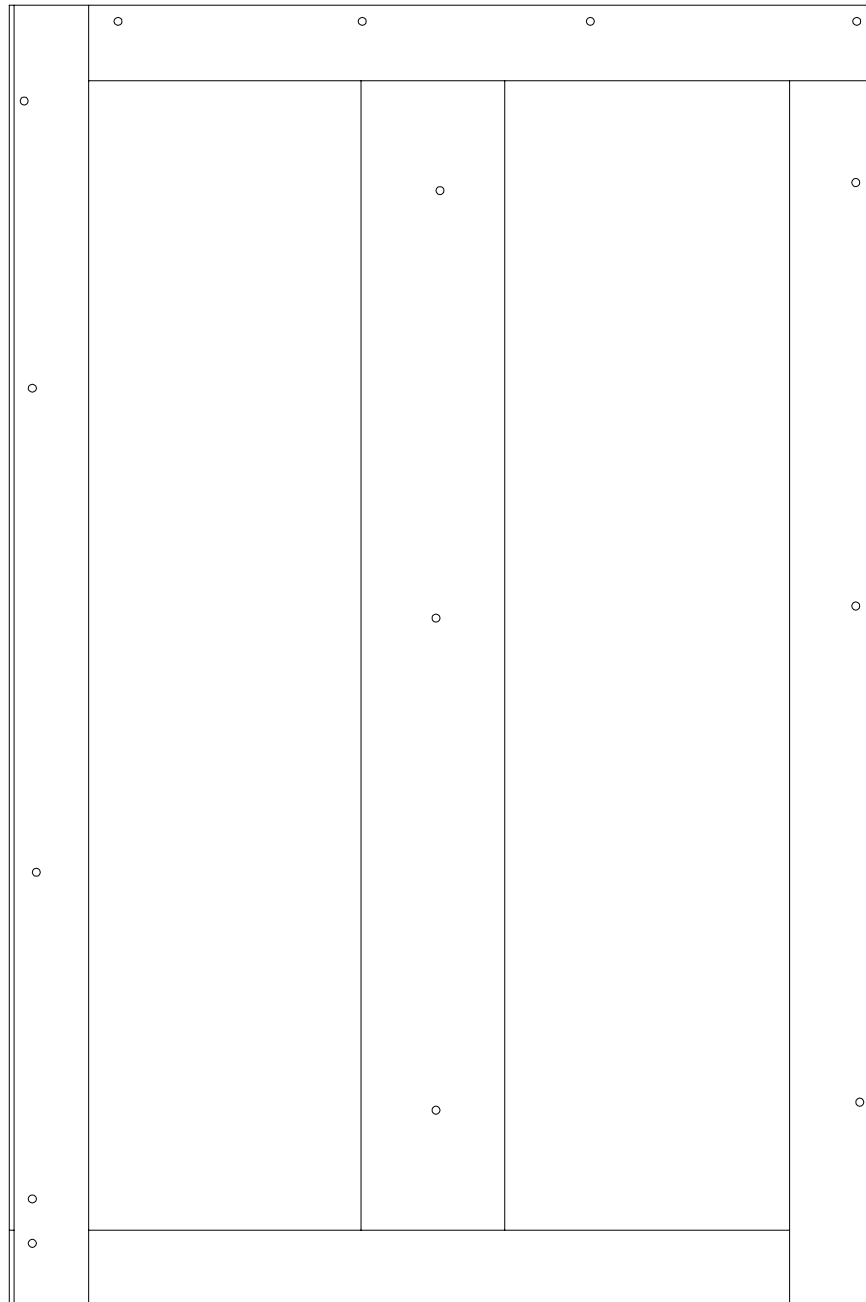
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Figure 12
 Plan and Section of 13 RmG/11-OU1
 Soane Ante Room, 13 RmG/11
 Sir John Soane's Museum
 1:10 at A4

Plan of upper section of bookcase

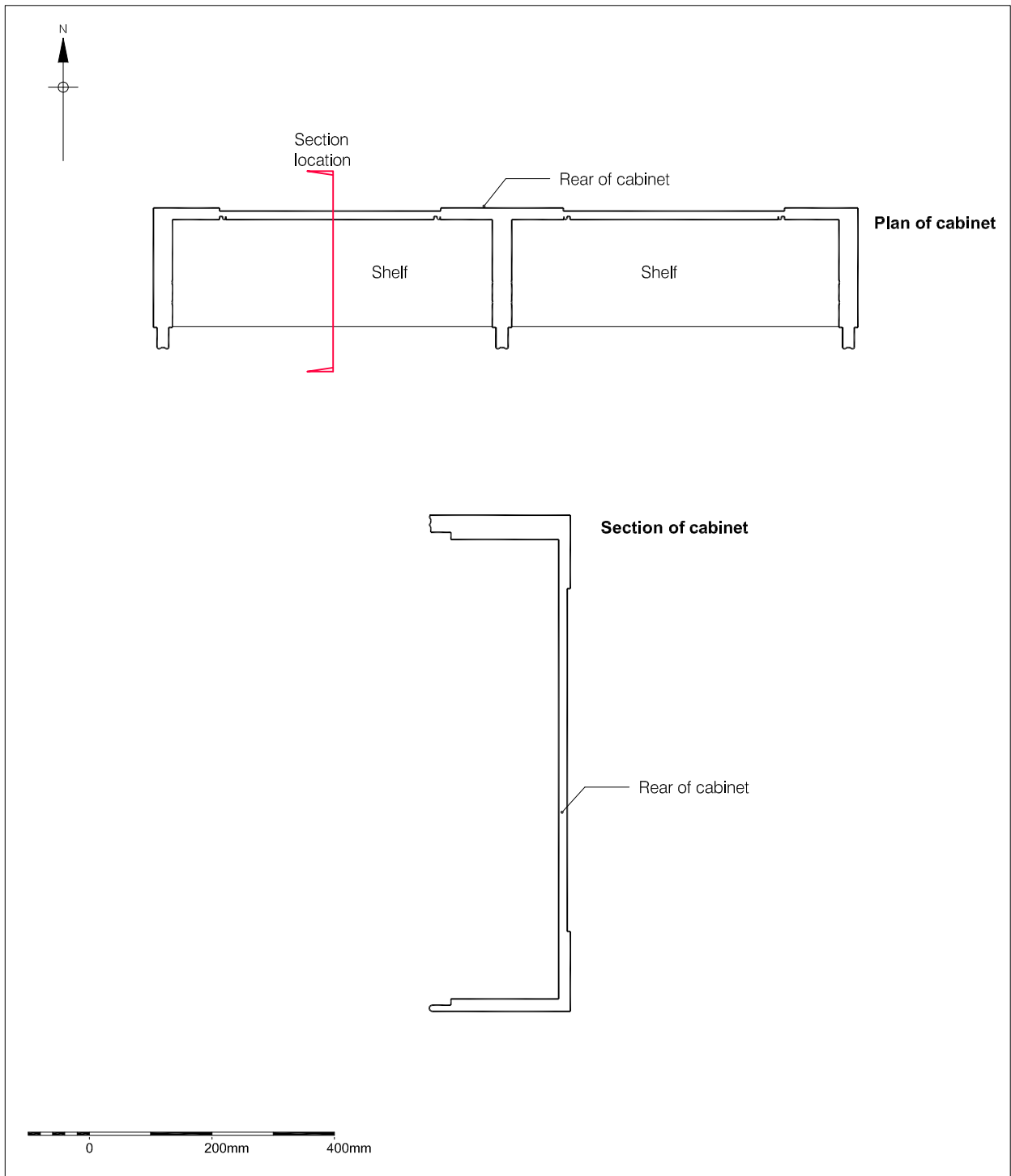


Rear elevation of upper bookcase



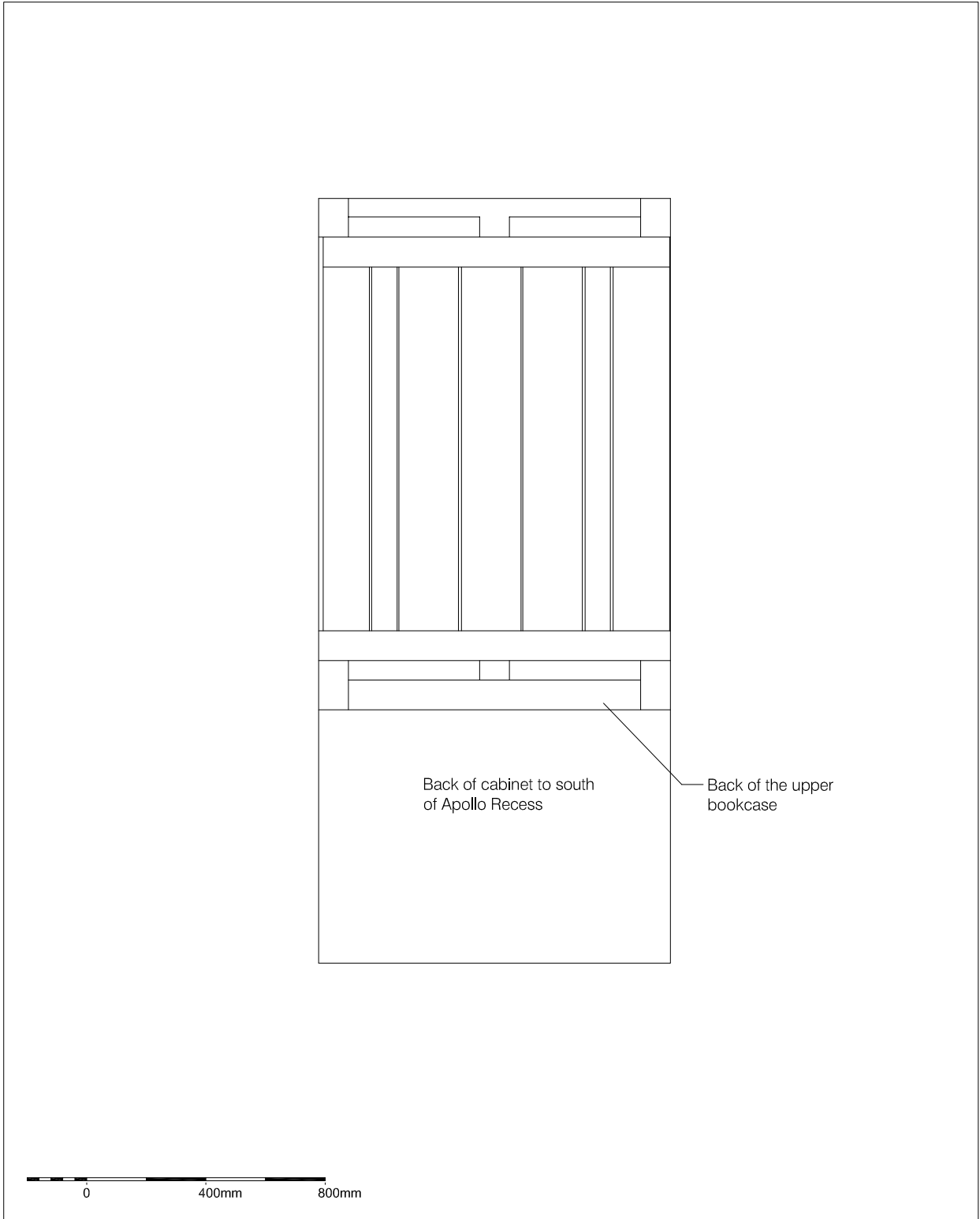
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Figure 13
Plan and Rear Elevation of Upper Section of Bookcase
Soane Ante Room, 13 RmG/11
Sir John Soane's Museum
1:10 at A4



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Figure 14
Plan and Section of Cabinet
Soane Ante Room, 13 RmG/11
Sir John Soane's Museum
1:10 at A4



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Figure 15
Recess on North Elevation
Soane Ante Room, 13 RmG/11
Sir John Soane's Museum
1:20 at A4

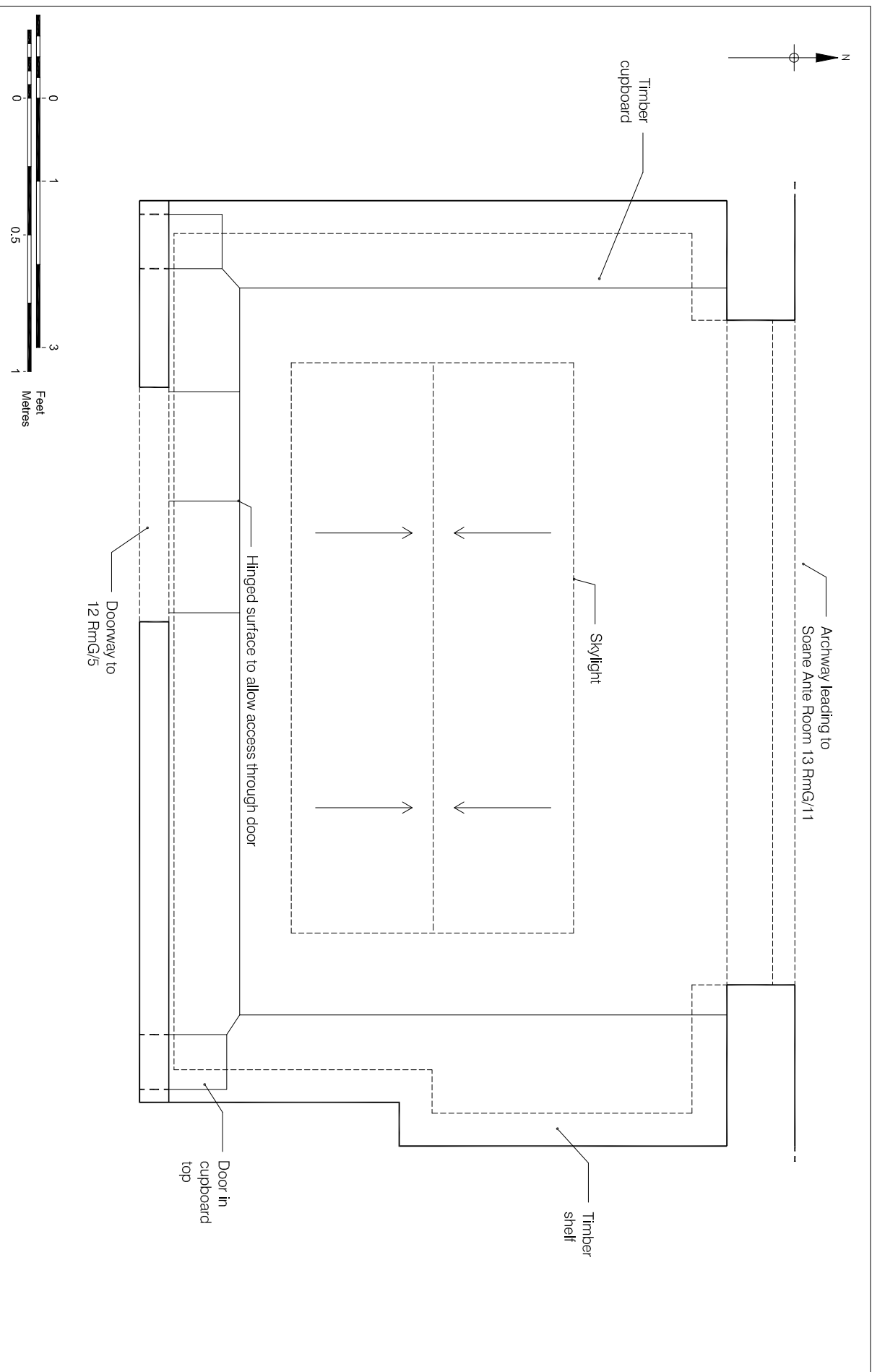
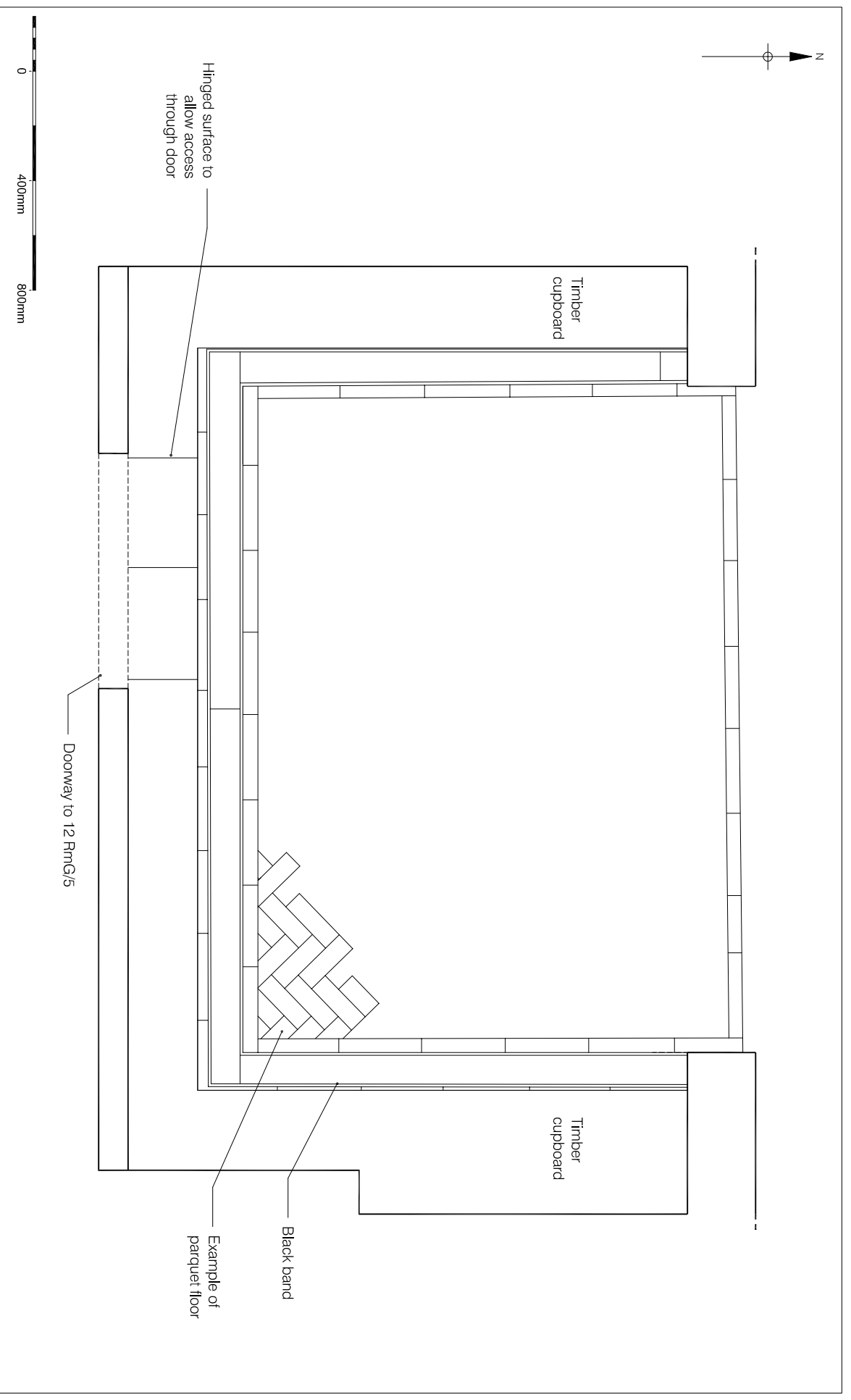


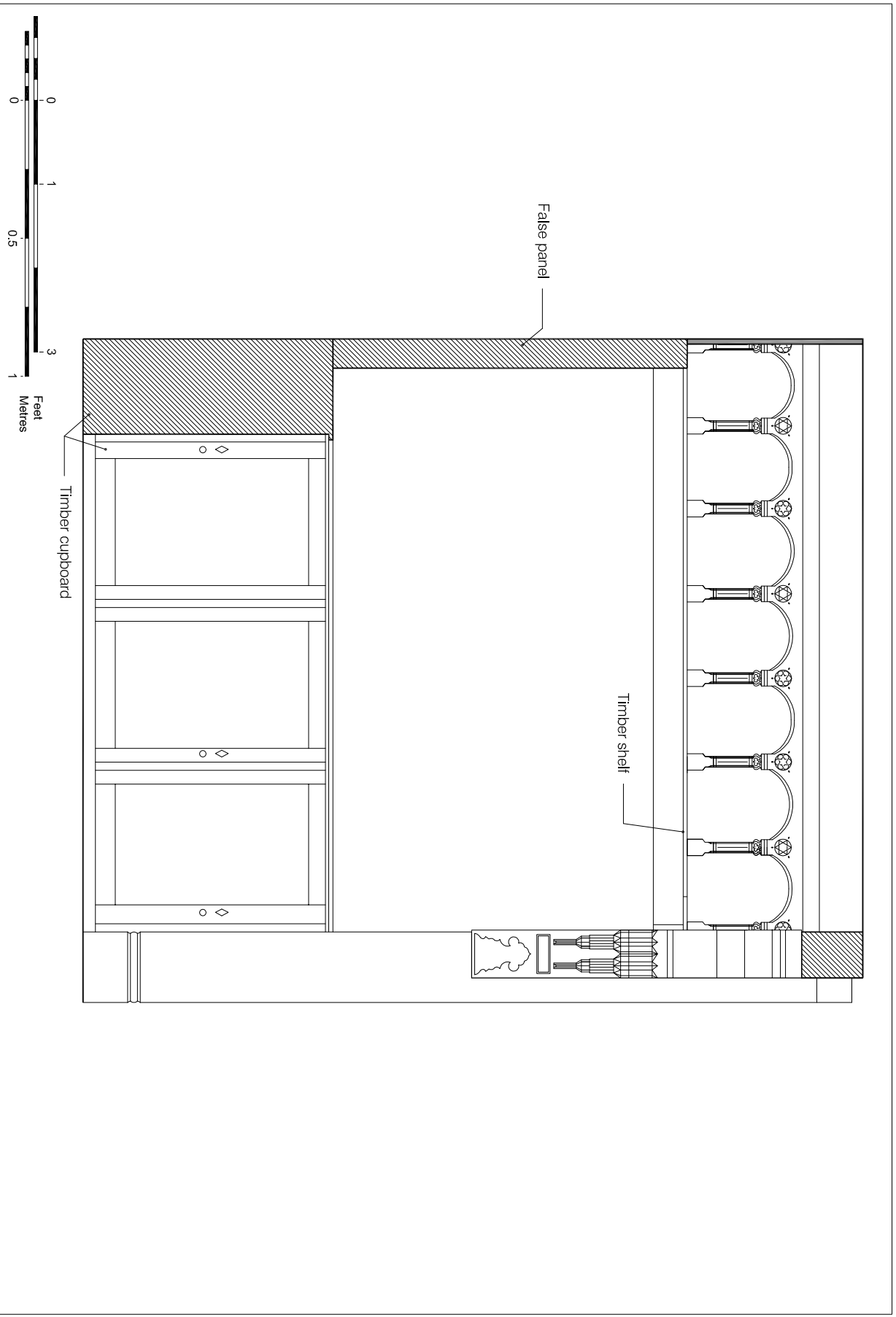
Figure 16
Plan

Wild Ante Room 13 RmG/12, Ground Floor
Sir John Soane's Museum
1:20 at A4



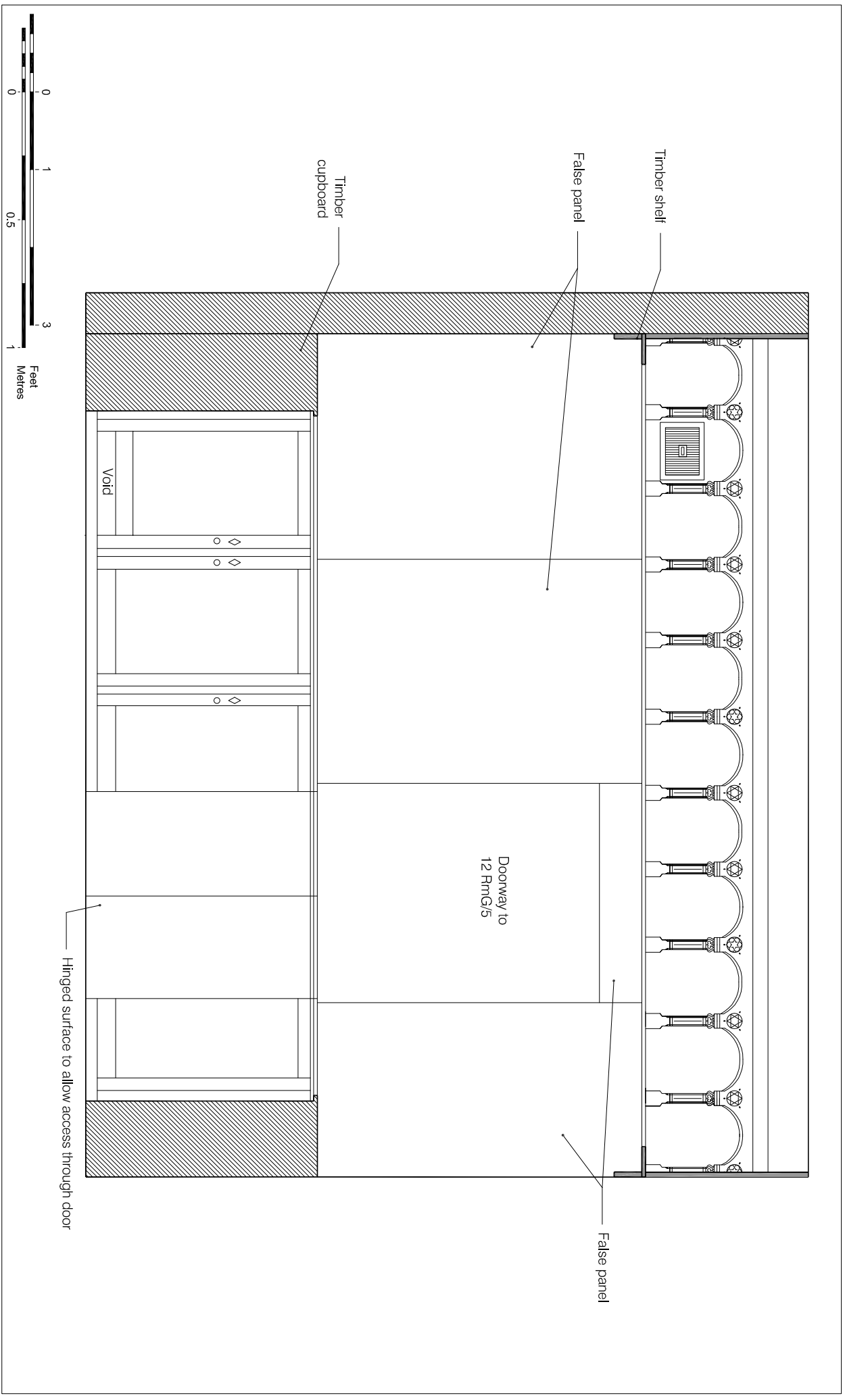
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Figure 17
 Floor Plan, Ground Floor
 Wild Ante Room, 13 RmG/12
 Sir John Soane's Museum
 1:20 at A4



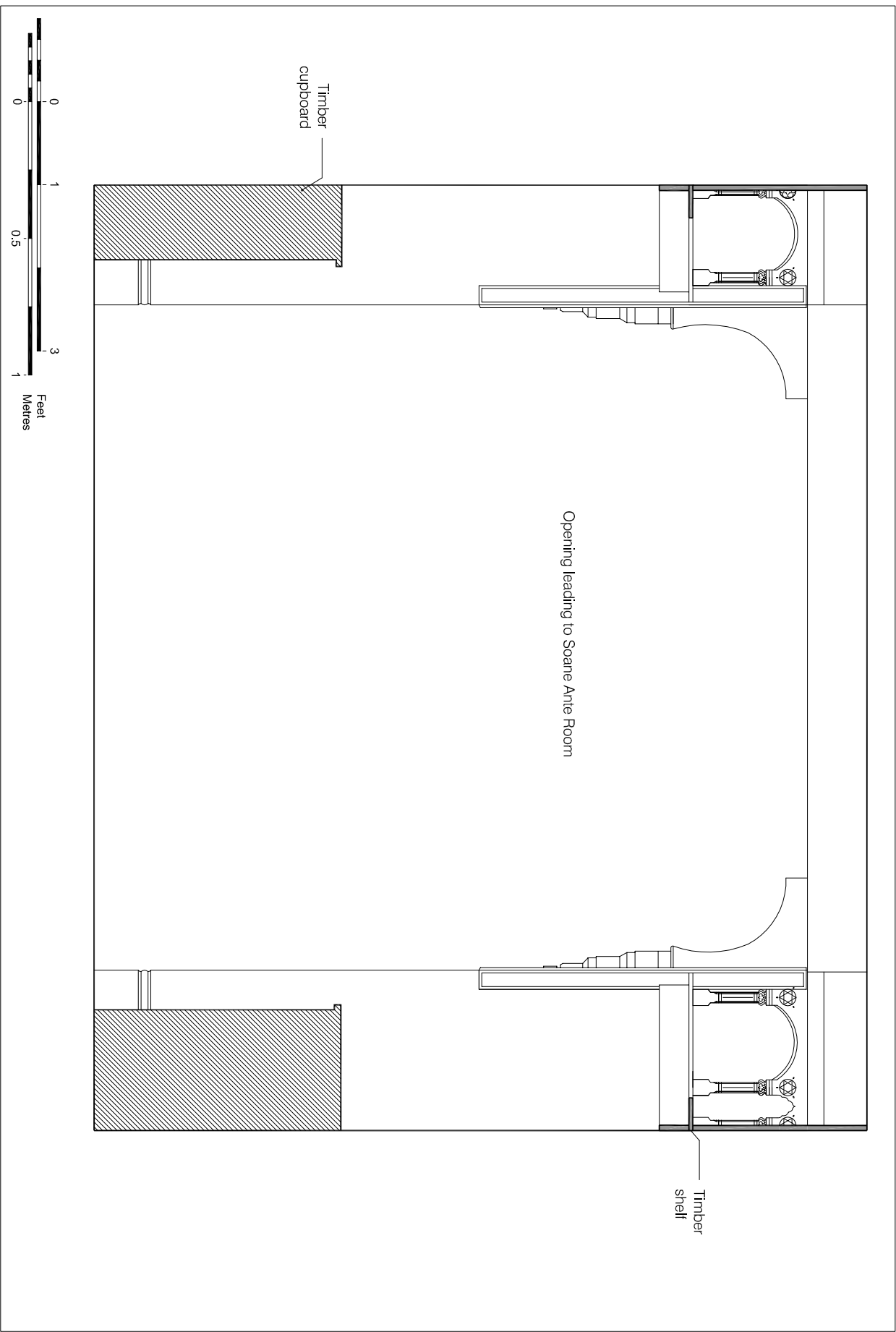
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Figure 18
 West Elevation
 Wild Ante Room 13 RmG/12, Ground Floor
 Sir John Soane's Museum
 1:20 at A4



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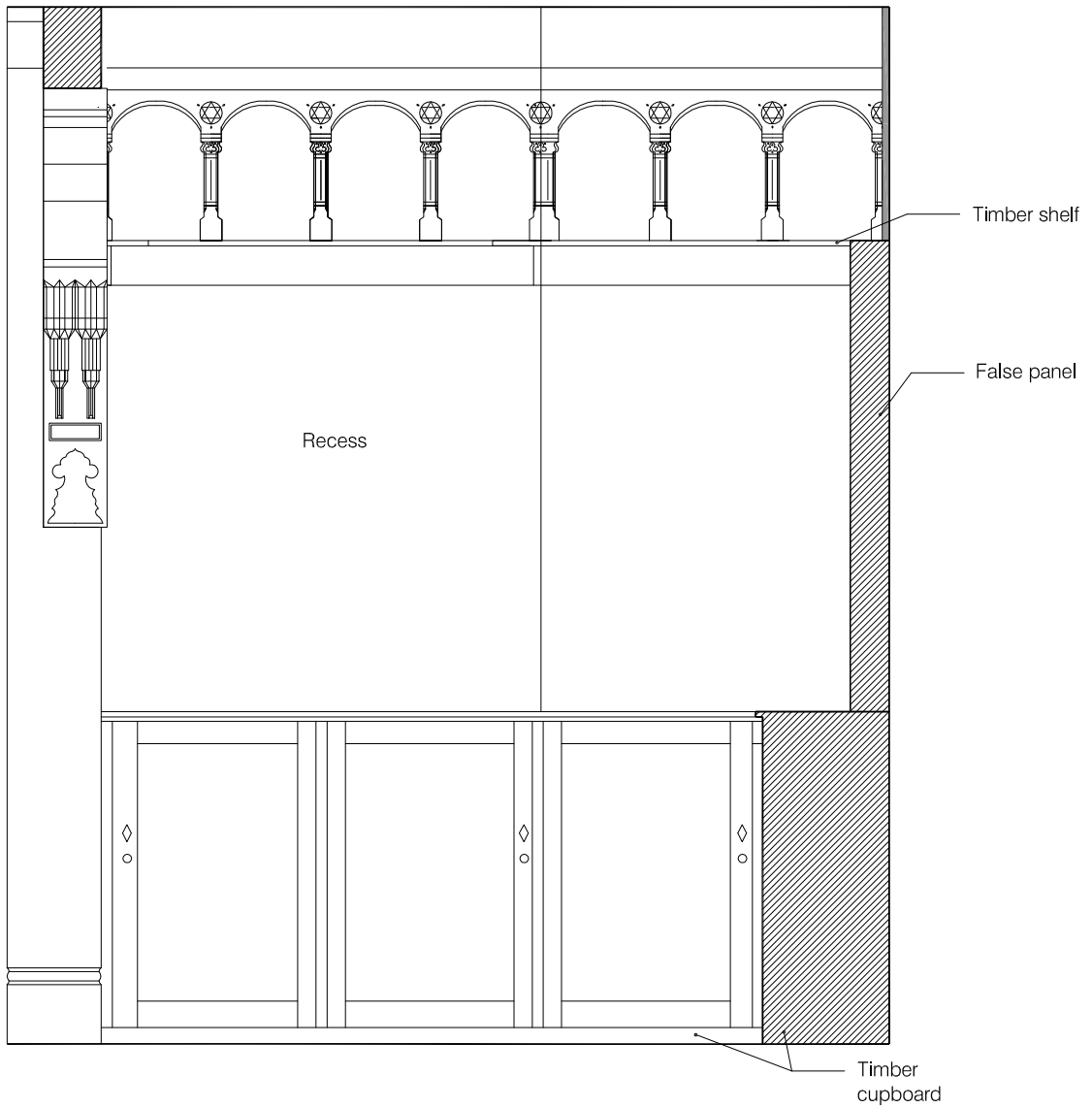
Figure 19
 South Elevation
 Wild Ante Room, 13 RmG/12, Ground Floor
 Sir John Soane's Museum
 1:20 at A4



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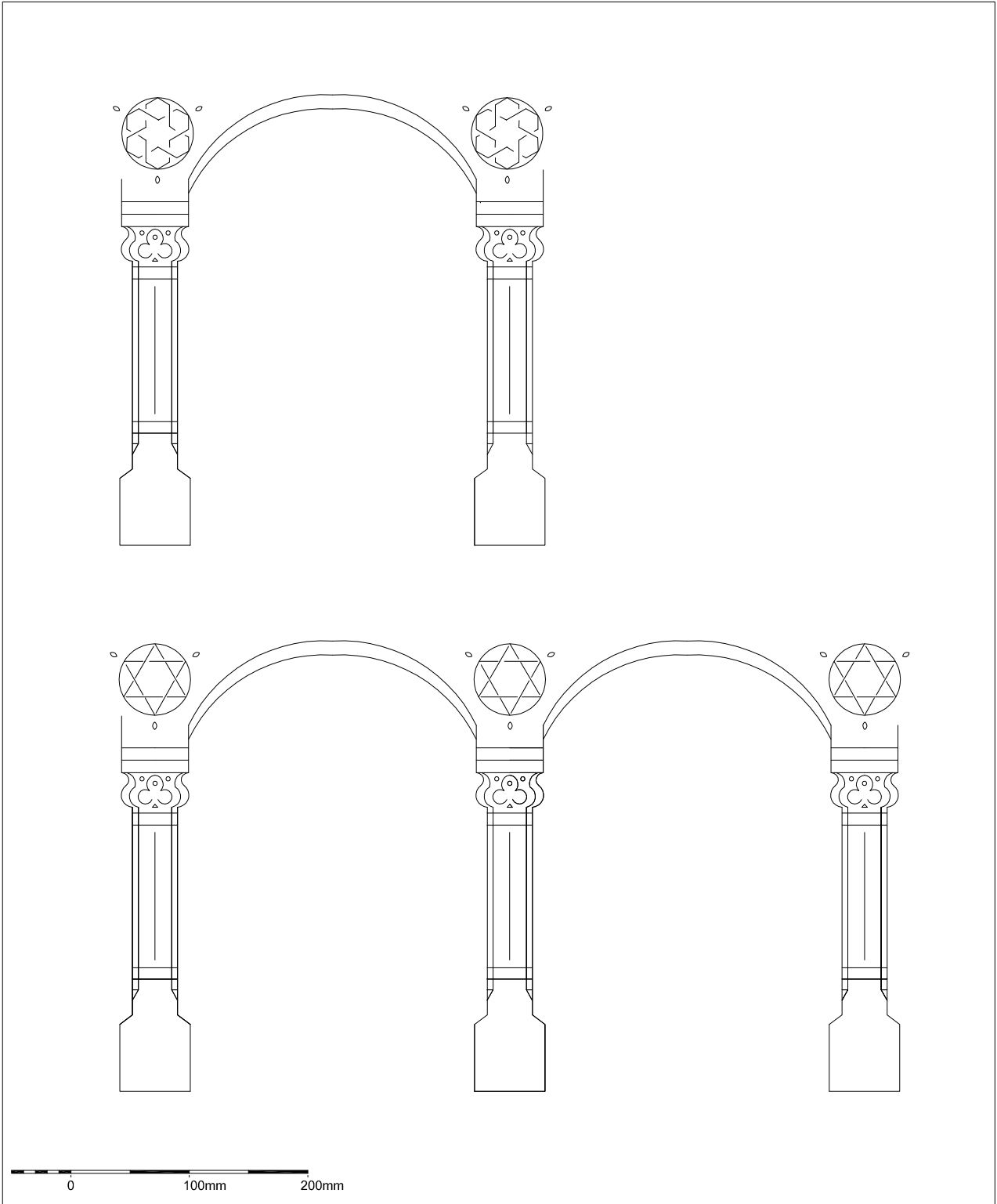
Figure 20

North Elevation
 Wild Ante Room, 13 RmG/12, Ground Floor
 Sir John Soane's Museum
 1:20 at A4



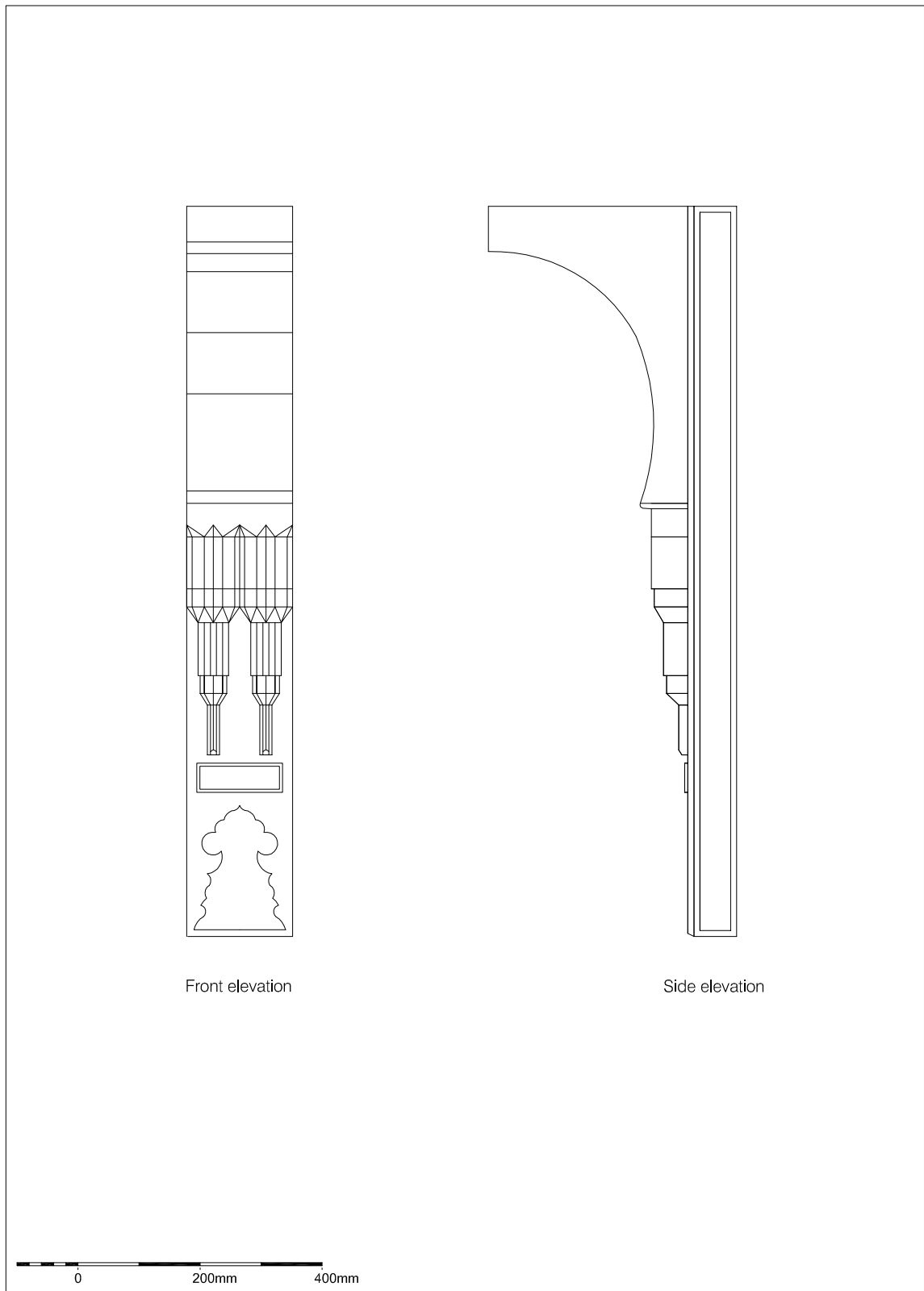
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Figure 21
 East Elevation
 Wild Ante Room, 13 RmG/12, Ground Floor
 Sir John Soane's Museum
 1:20 at A4



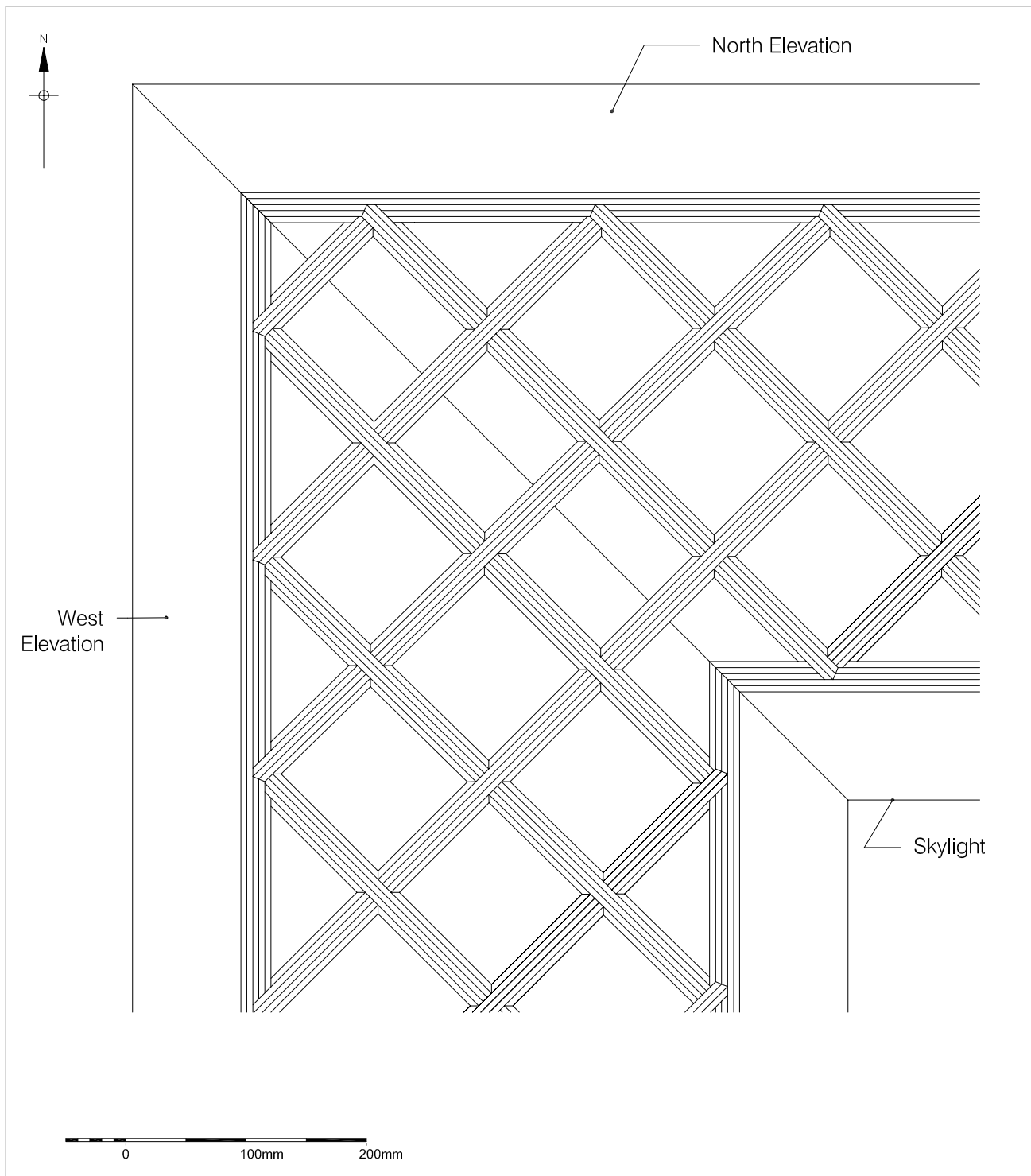
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Figure 22
Timber Arch Detail
Wild Ante Room, 13 RmG/12
Ground Floor
Sir John Soane's Museum
1:5 at A4



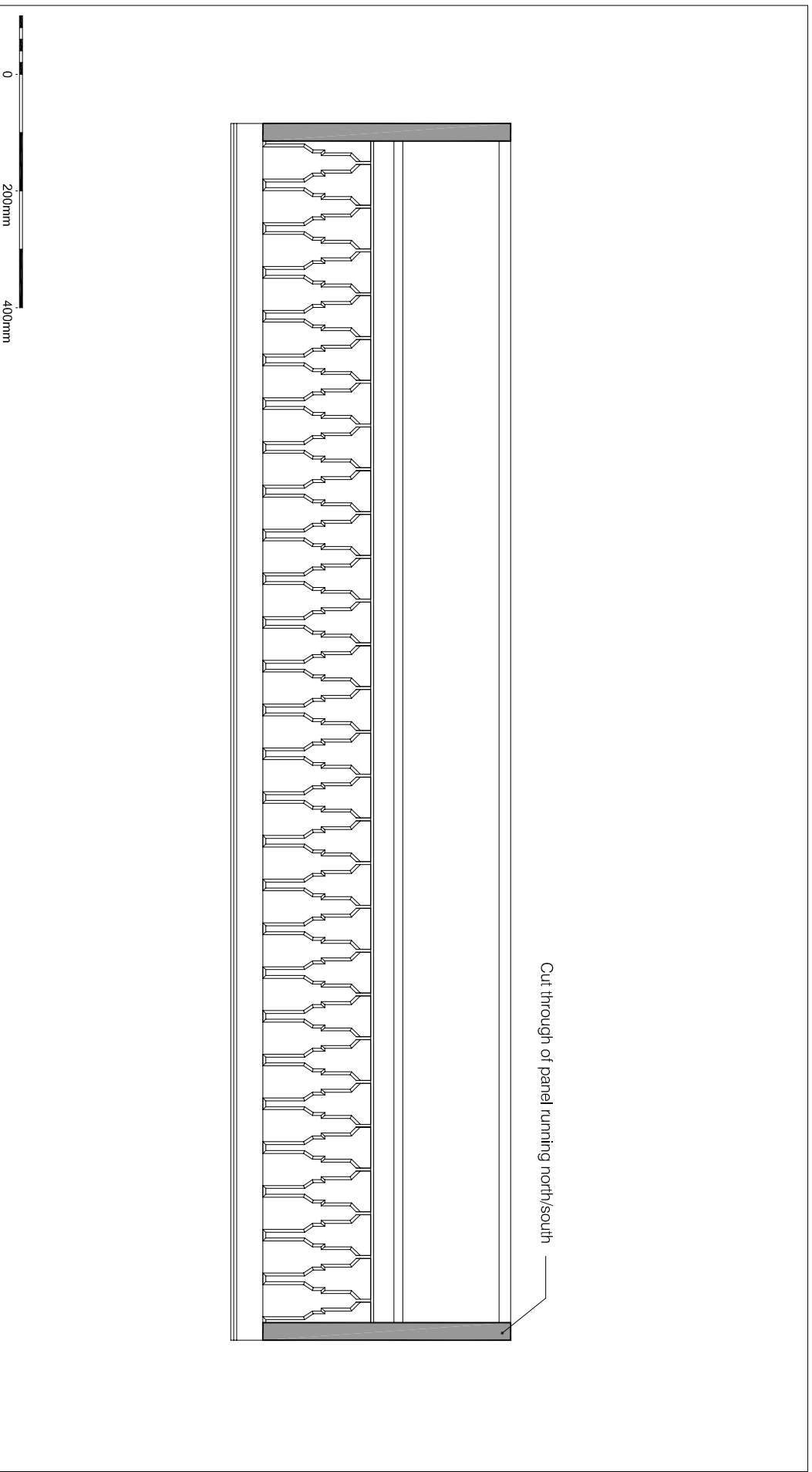
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Figure 23
Timber Arch Detail
Wild Ante Room, 13 RmG/12
Ground Floor
Sir John Soane's Museum
1:10 at A4



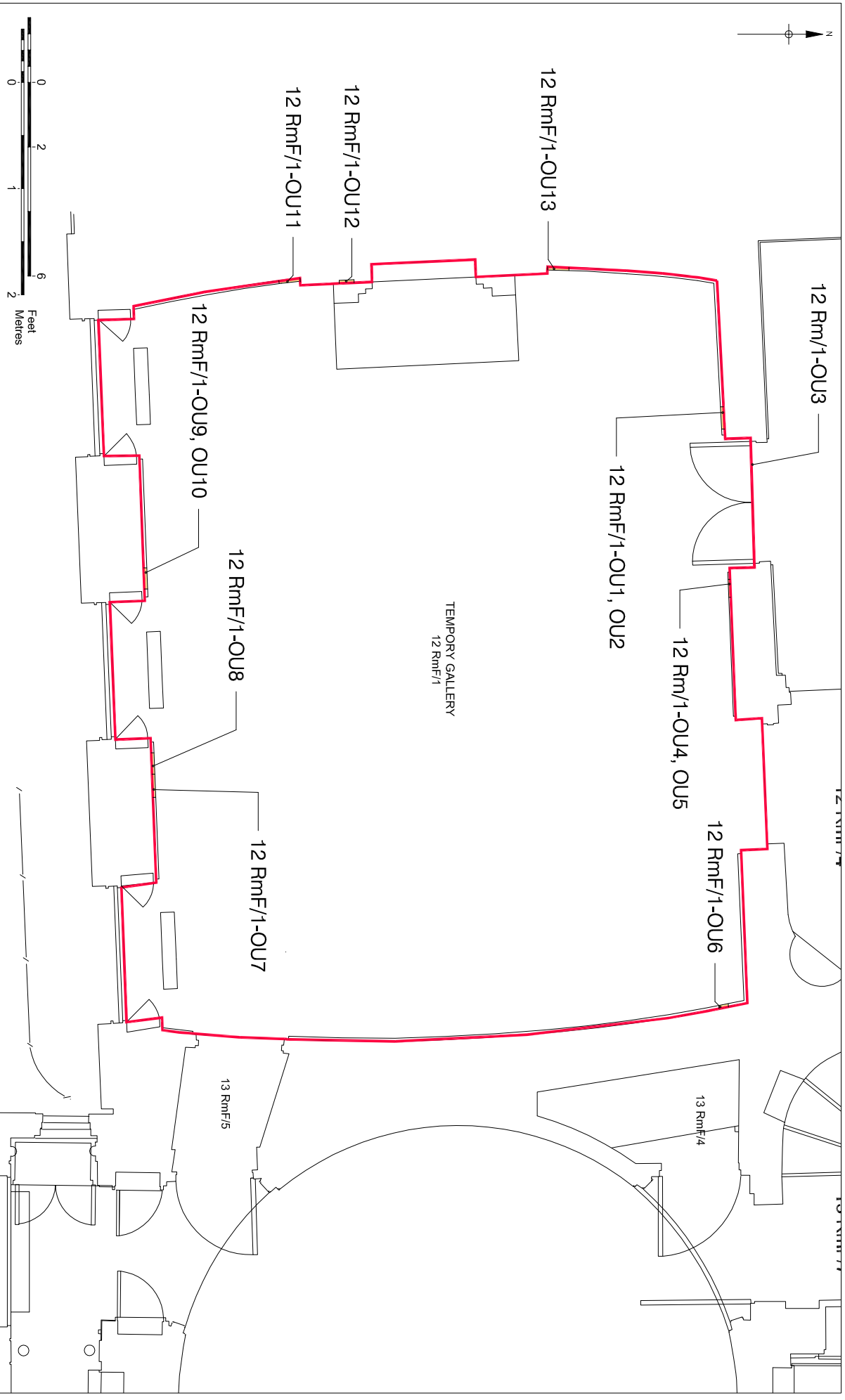
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Figure 24
Ceiling Detail, Northwest Corner
Wild Ante Room, 13 RmG/12
Ground Floor
Sir John Soane's Museum
1:5 at A4



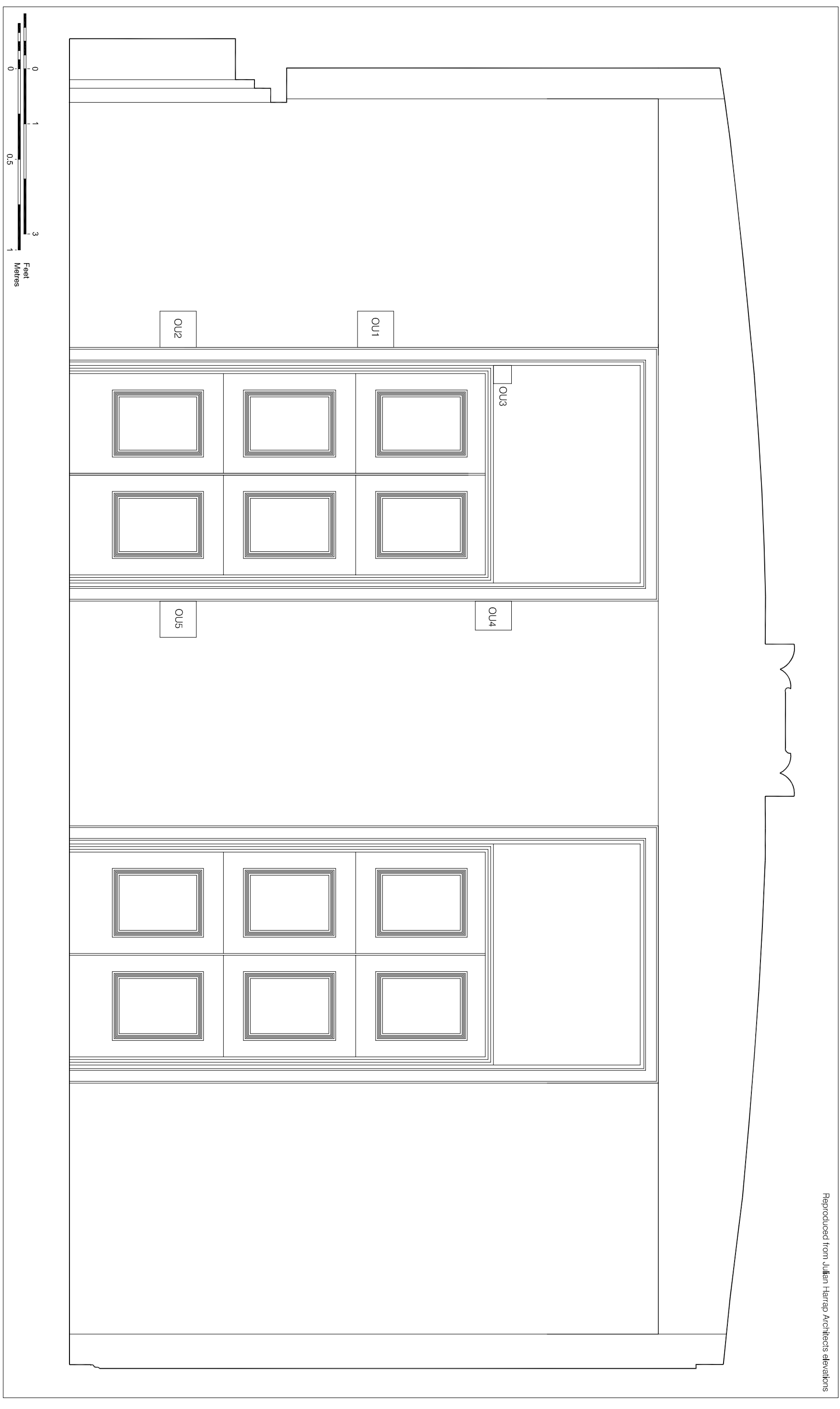
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Figure 25
Skylight Detail, North Facing
Wild Ante Room 13 RmG/12
Ground Floor
Sir John Soane's Museum
1:10 at A4



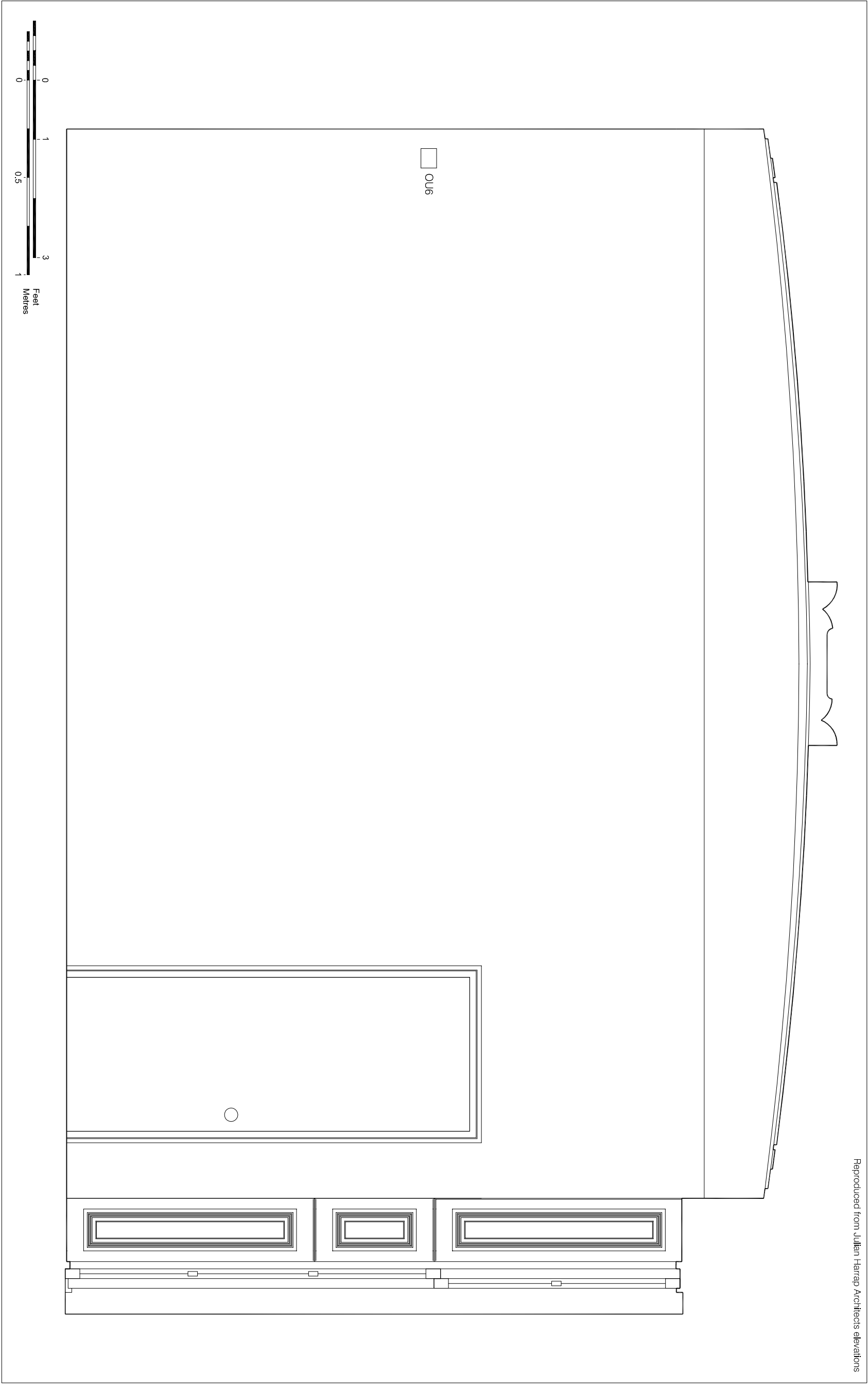
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Figure 26
 Location of Opening Up Areas
 Temporary Gallery, 12 RmF/1
 First Floor Plan
 Sir John Soane's Museum
 1:50 at A4



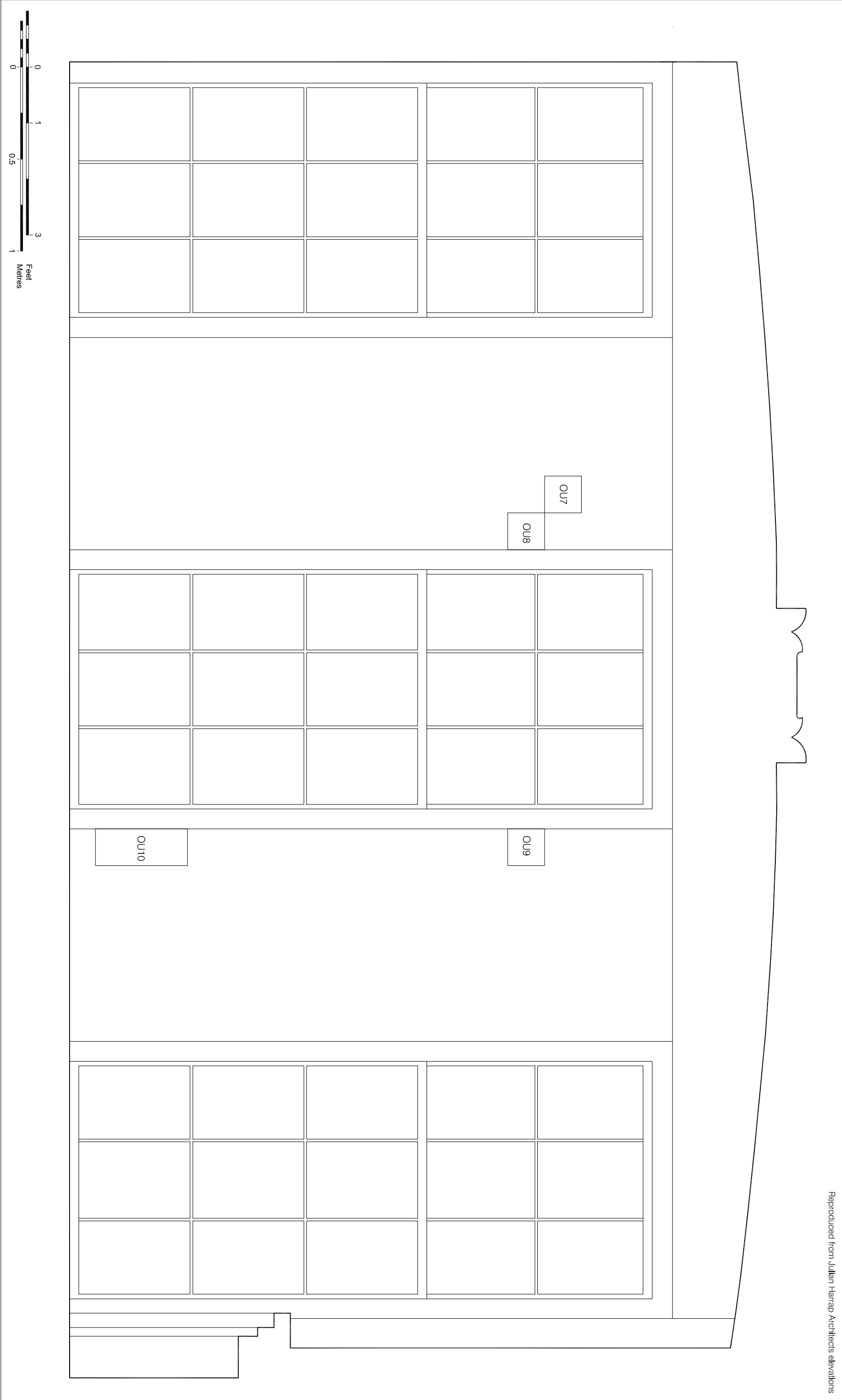
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Figure 27
Openings 12 RmF/1-OU1-5 On North Wall
Temporary Gallery, 12 RmF/1
First Floor
Sir John Soane's Museum
1:20 at A3



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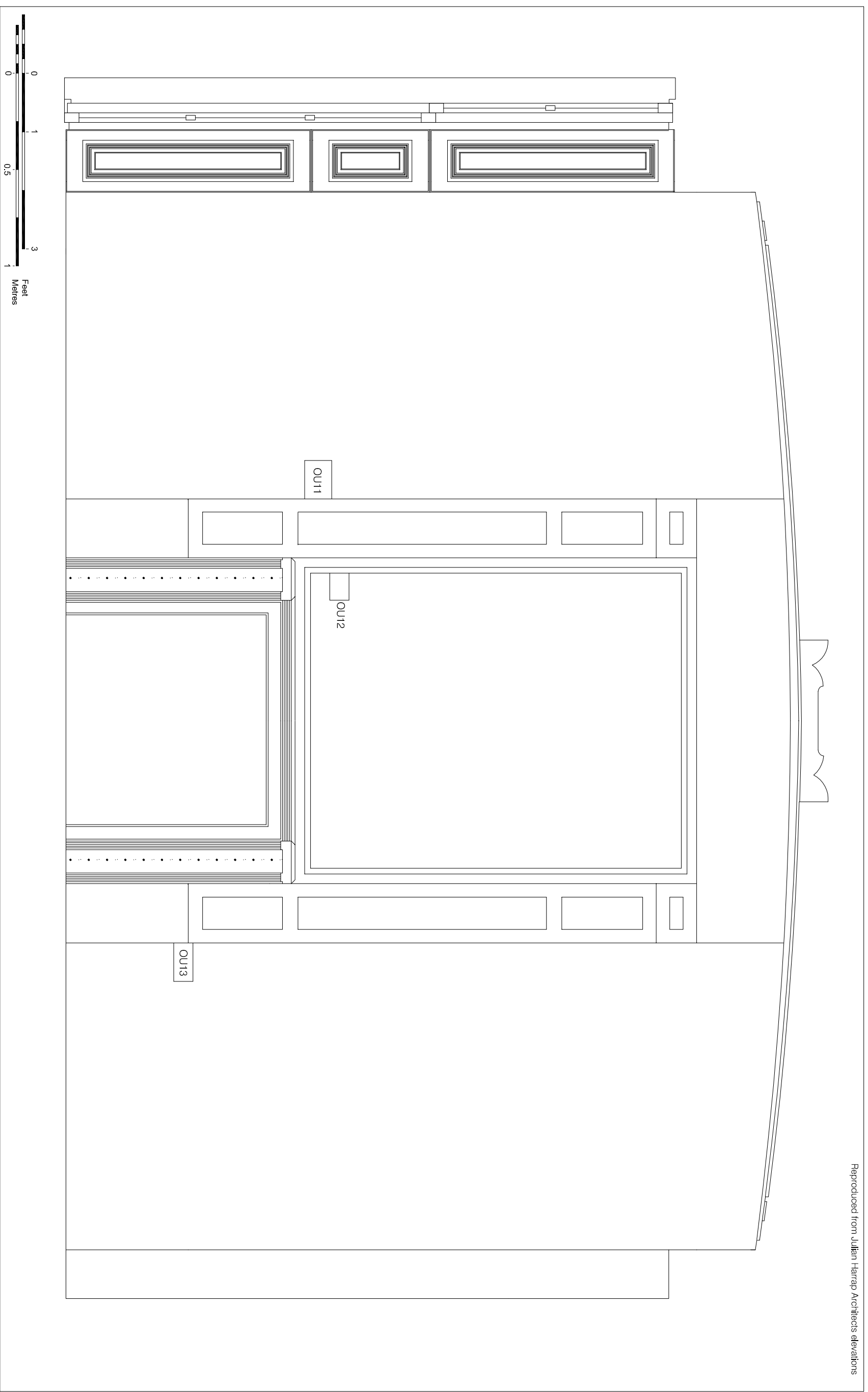
Figure 28
Opening 12 RmF/1-OU6 on East Wall
Temporary Gallery, 12 RmF/1
First Floor
Sir John Soane's Museum
1:20 at A3



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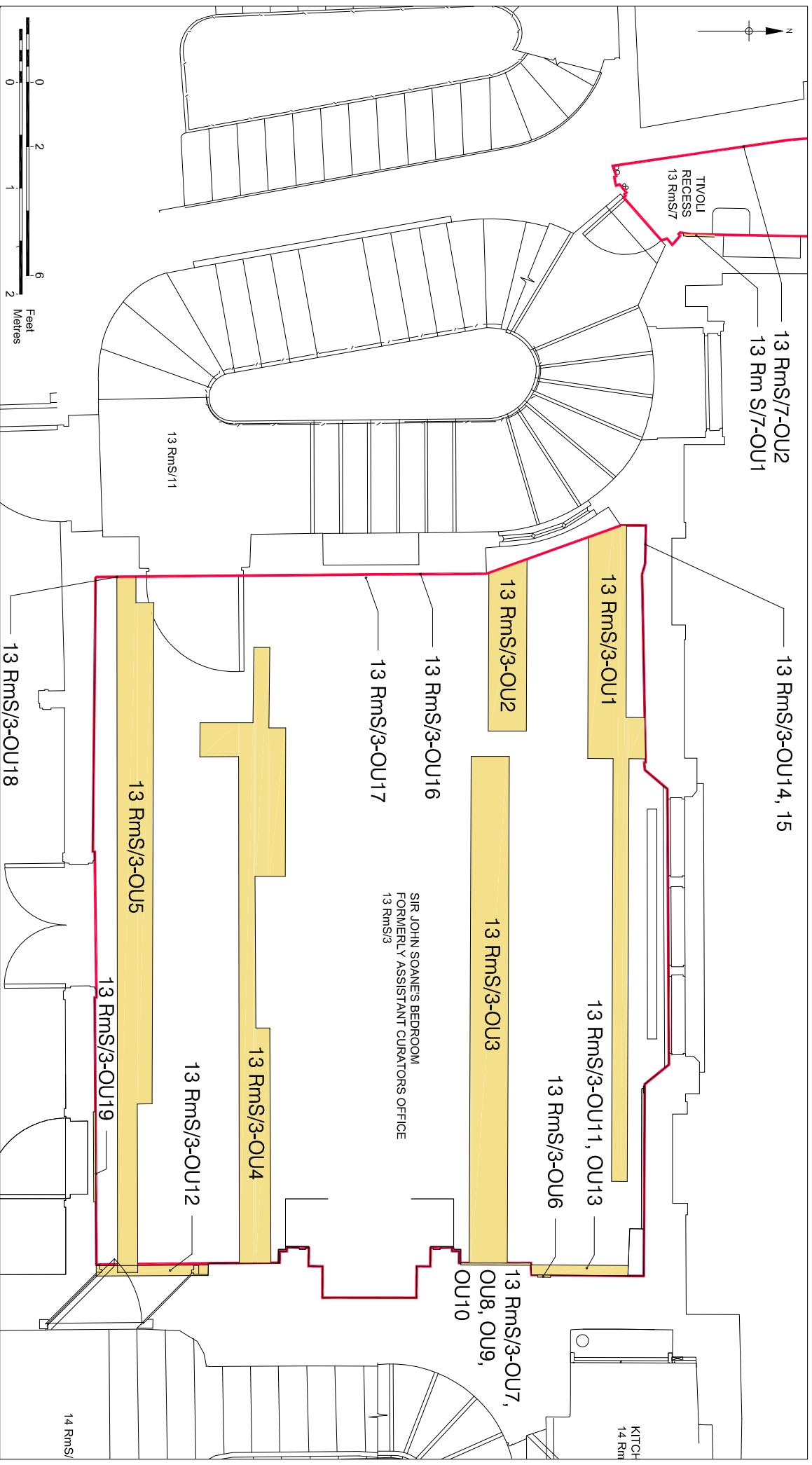
Figure 29
Openings 12 RmF/1-OU7-10 on South Wall
Temporary Gallery, 12 RmF/1
First Floor
Sir John Soane's Museum
1:20 at A3



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Figure 30

Openings 12 RmF/1-OU11-13 on West Wall
Temporary Gallery, 12 RmF/1
First Floor
Sir John Soane's Museum
1:20 at A3



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Figure 31

Location of Opening Up Areas
 Tivoli Recess 13 Rms/7 and Sir John Soane's Bedroom 13 Rms/3
 Second Floor Plan
 Sir John Soane's Museum
 1:50 at A4

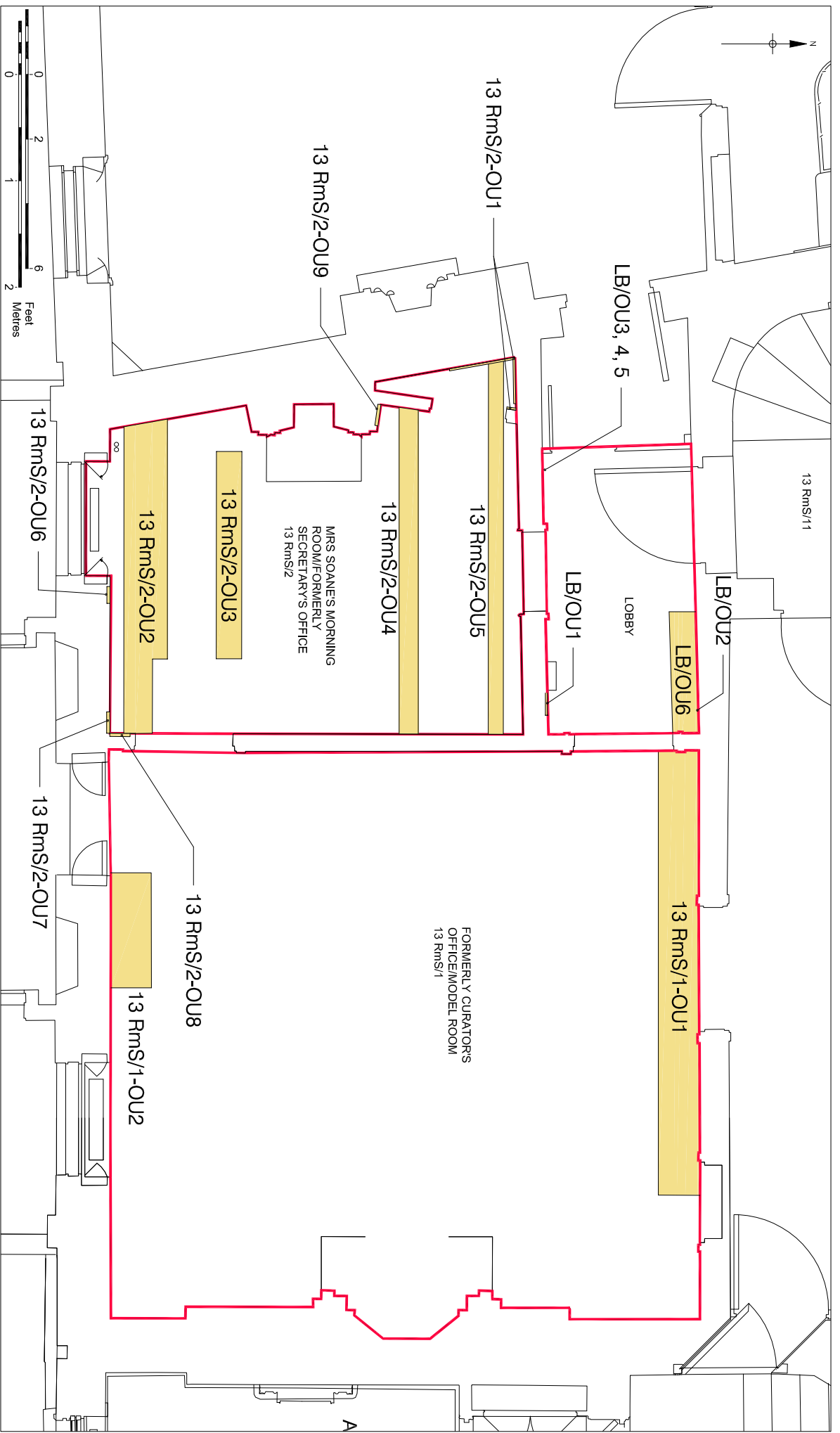
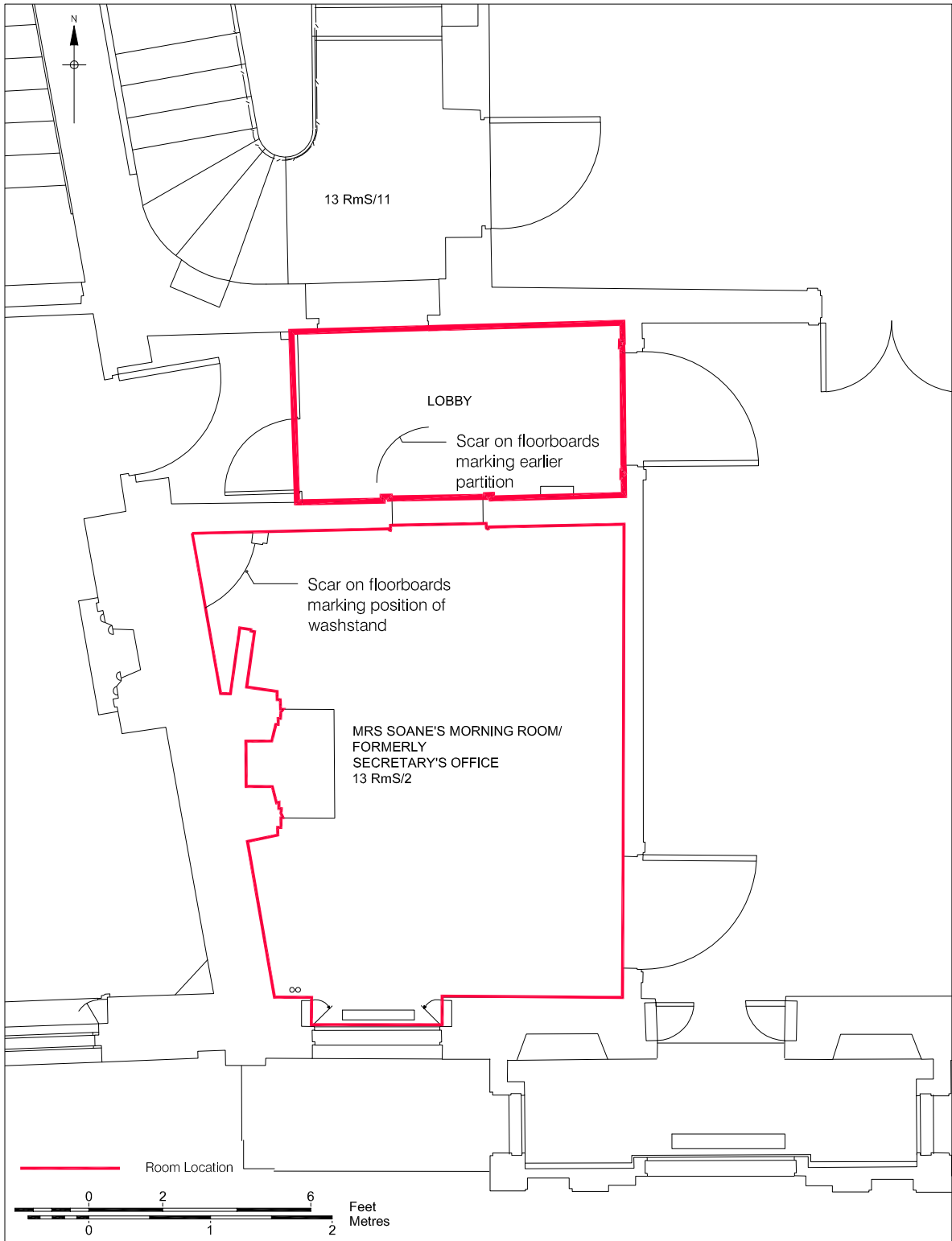
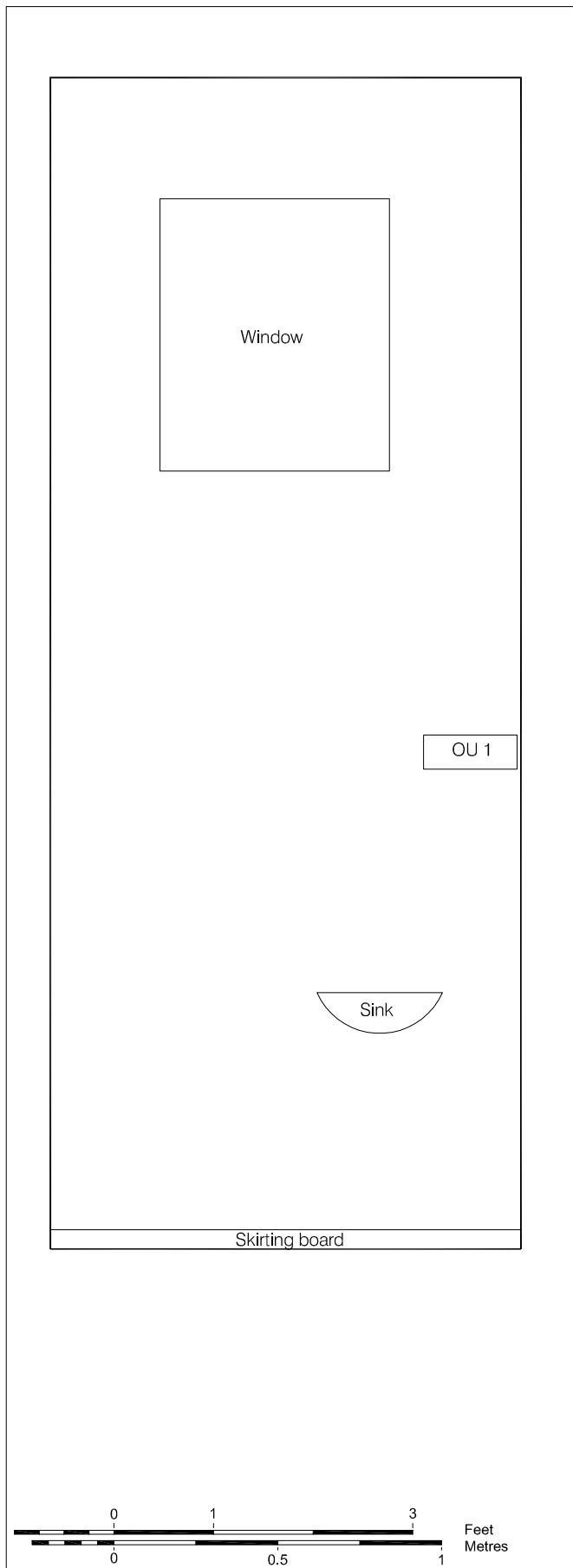


Figure 32a
Location of Opening Up Areas
Second Floor Plan
Sir John Soane's Museum
1:50 at A4



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Figure 32b
 Location of Scars on Floors
 Lobby and Mrs Soane's Morning Room 13 RmS/2
 Second Floor Plan
 Sir John Soane's Museum
 1:50 at A4



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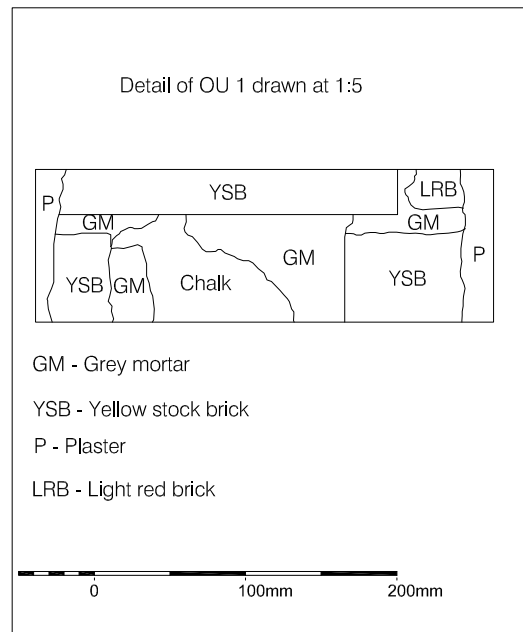
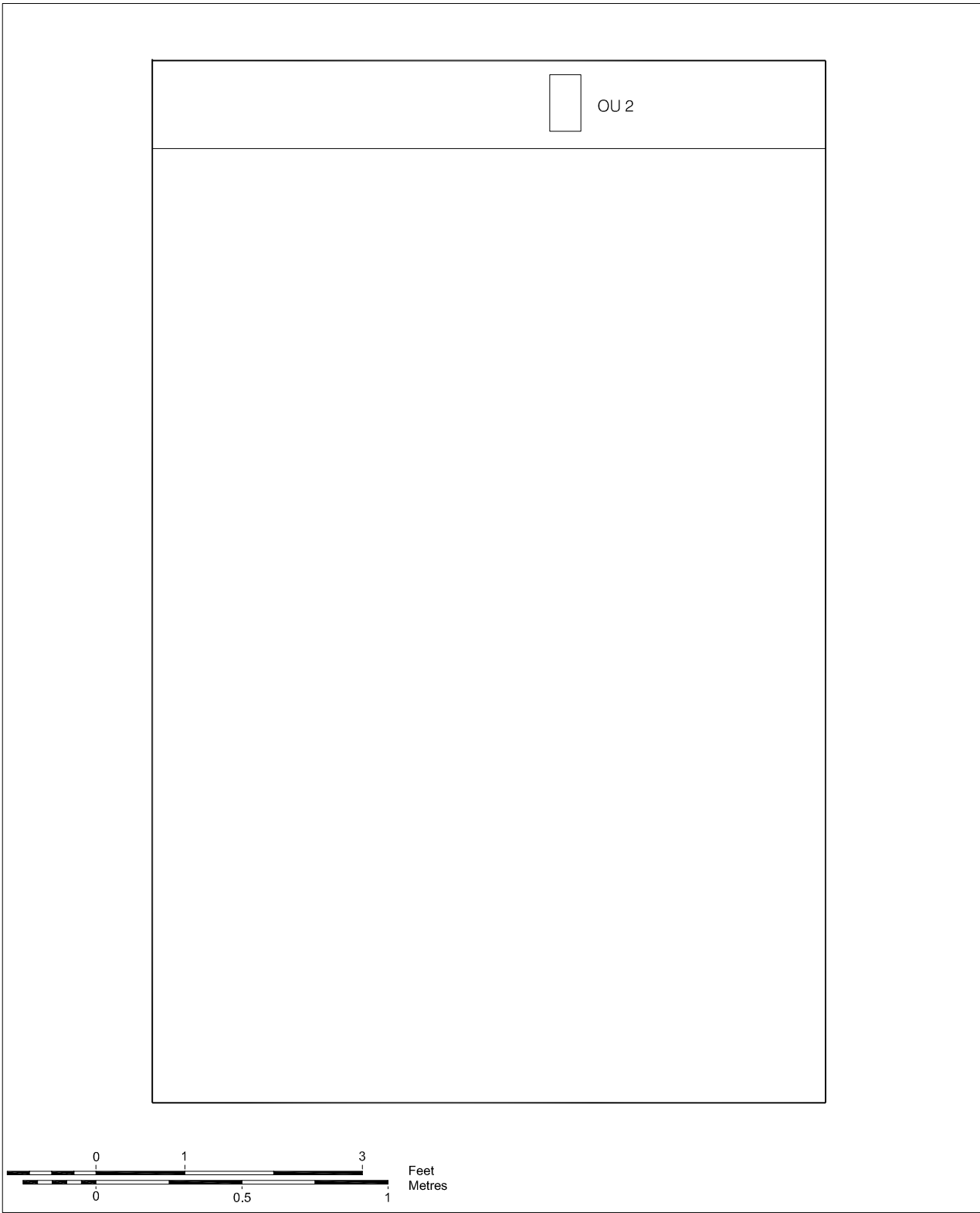
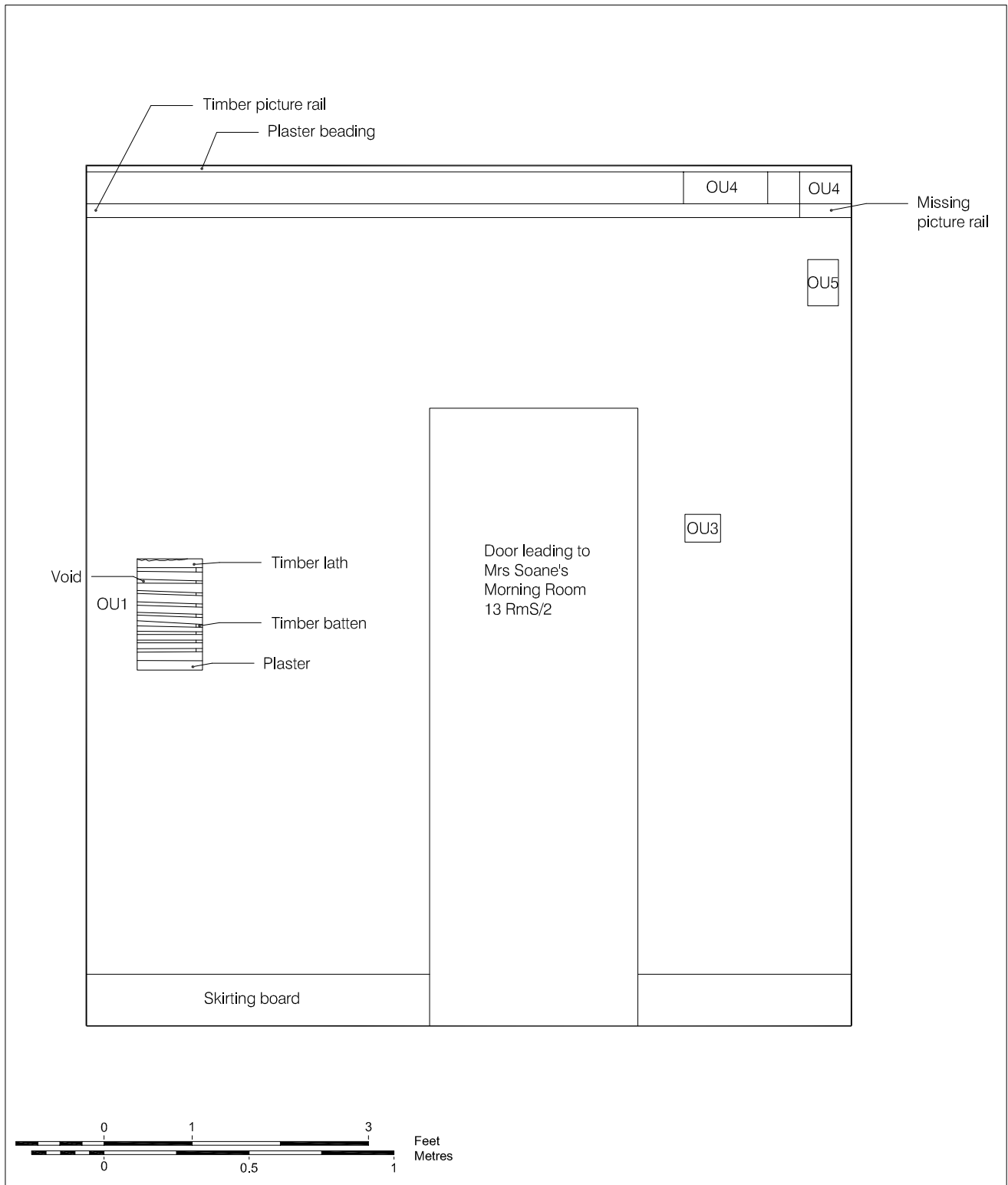


Figure 33
 Location and Detail of Opening 13 RmS/7-OU1
 on East Wall Tivoli Recess, 13 RmS/7
 Second Floor
 Sir John Soane's Museum
 1:5 and 1:20 at A4



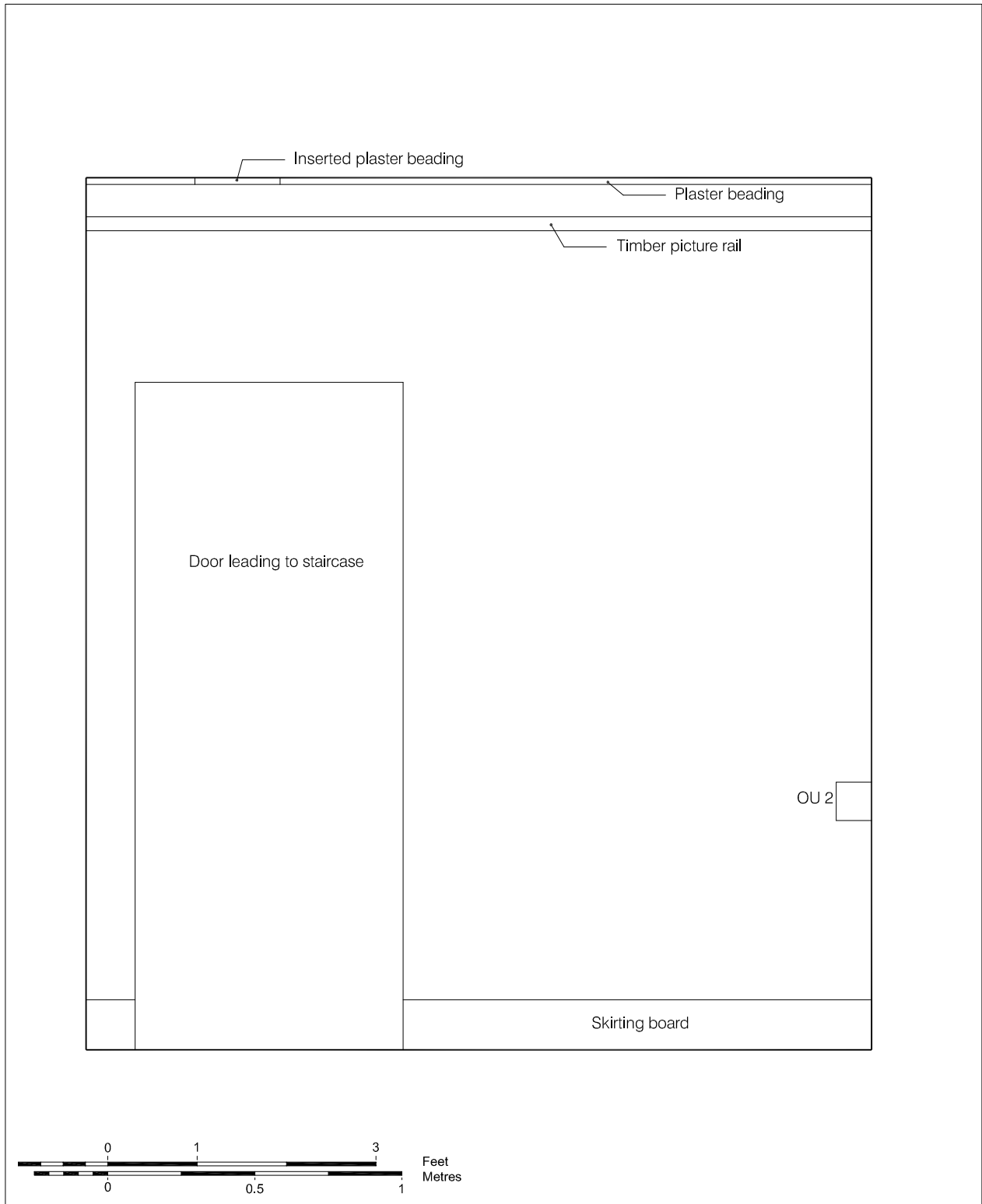
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Figure 34
Location of Opening 13 RmS/7-OU2 on West Wall
Tivoli Recess, 13 RmS/7
Second Floor
Sir John Soane's Museum
1:20 at A4



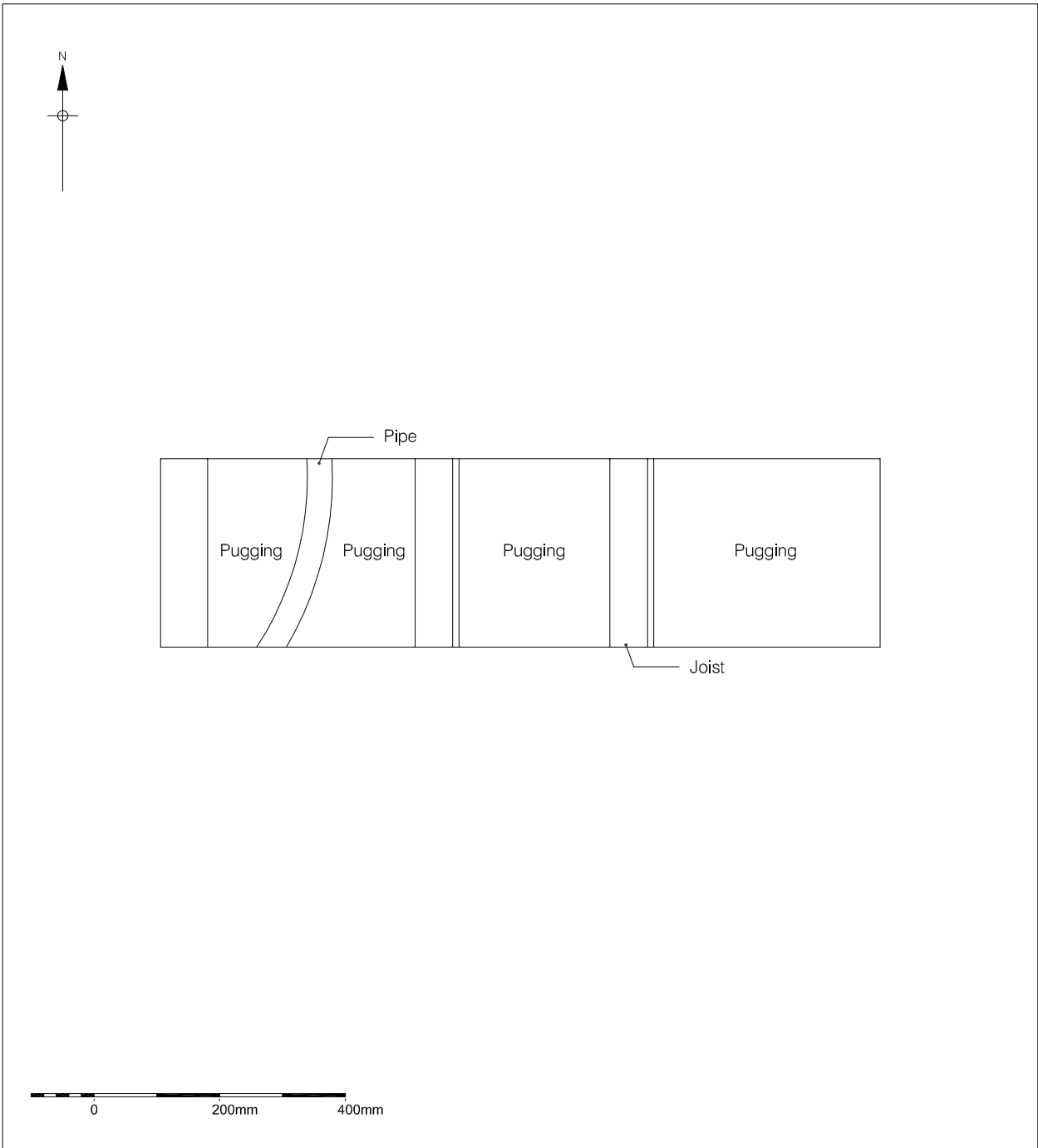
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Figure 35
 Location of Opening Up Areas LB/OU1,3-5 South Wall of Lobby
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



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Figure 36
 Location of Opening 13 RmS/LB/OU2 on North Wall of Lobby
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



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Figure 37
Plan of Opening LB/OU6, Lobby
Second Floor
Sir John Soane's Museum
1:10 at A4

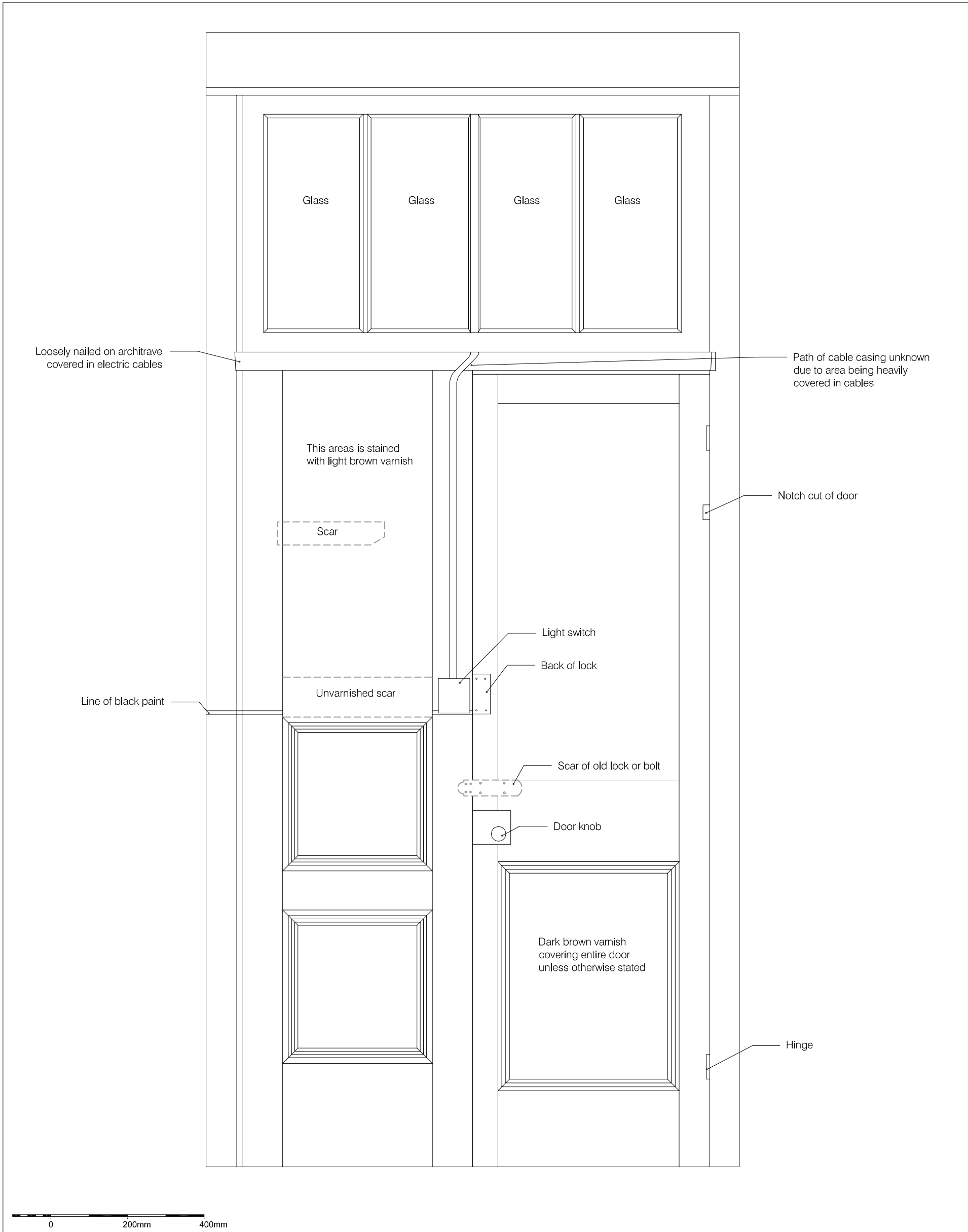
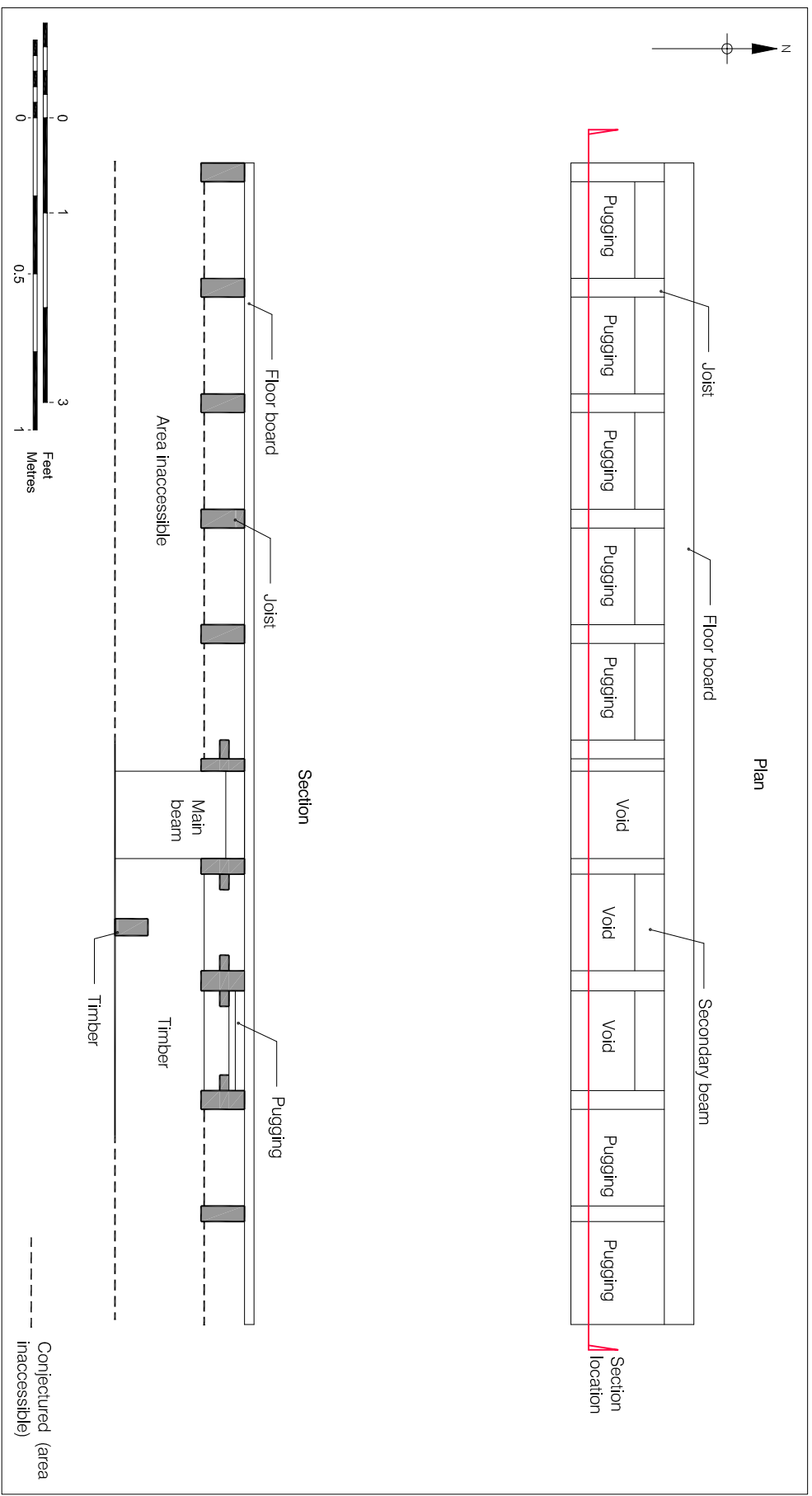
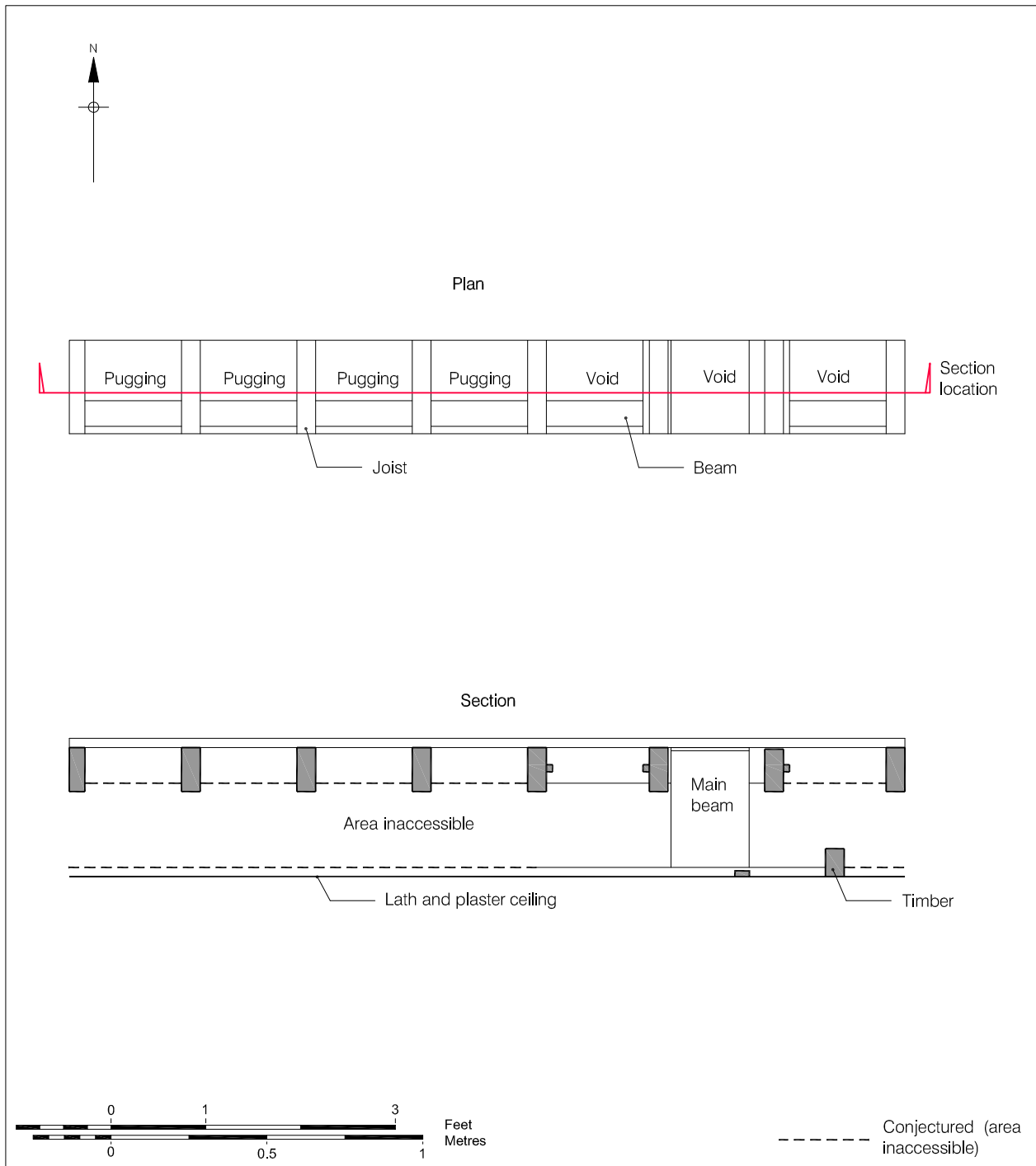


Figure 38
 West Elevation of West Door of Lobby
 Second Floor
 Sir John Soane's Museum
 1:10 at A3



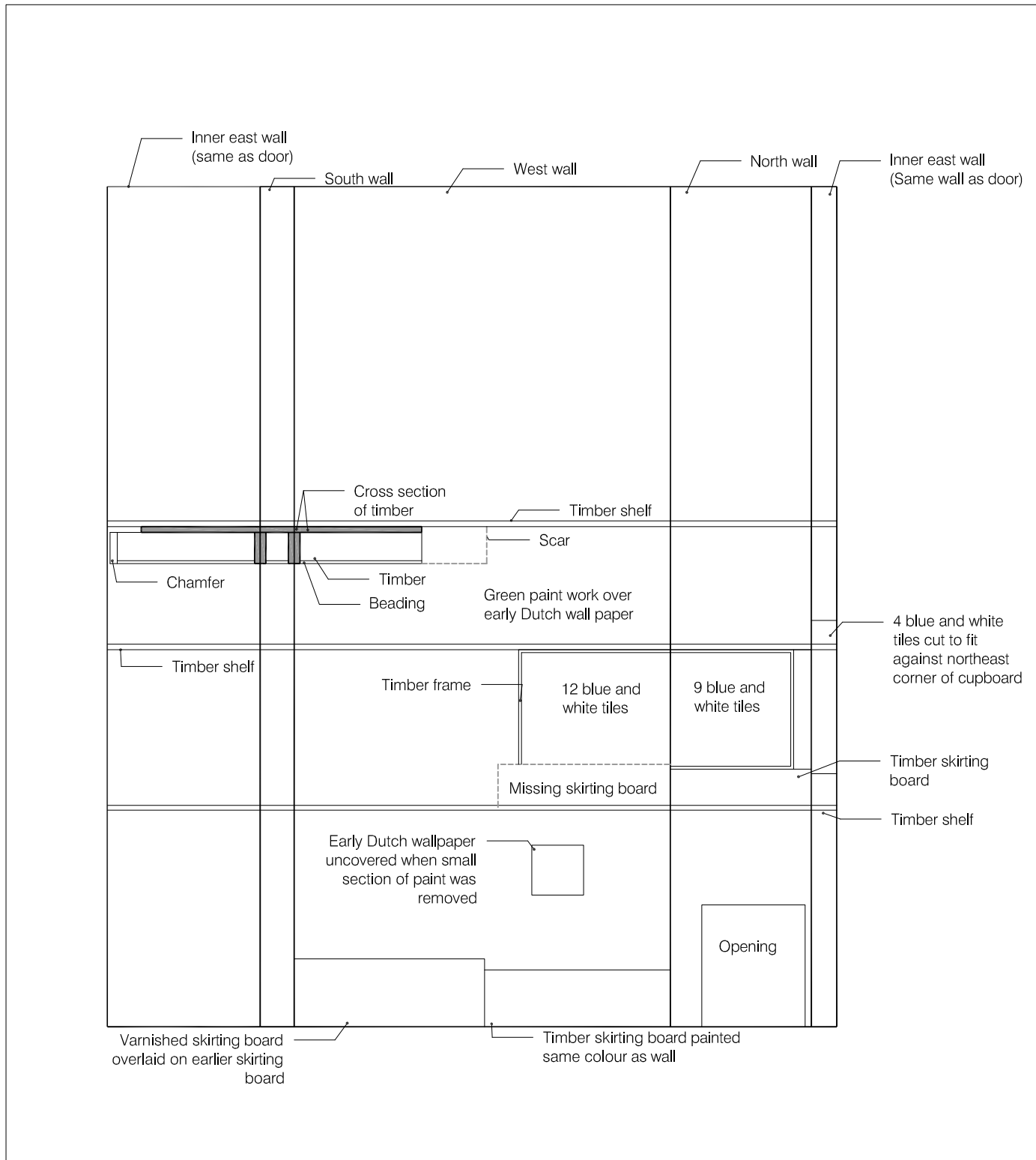
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Figure 39
 Plan and Section of Opening 13 RmS/1-OU1
 Model Room, 13 RmS/1
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



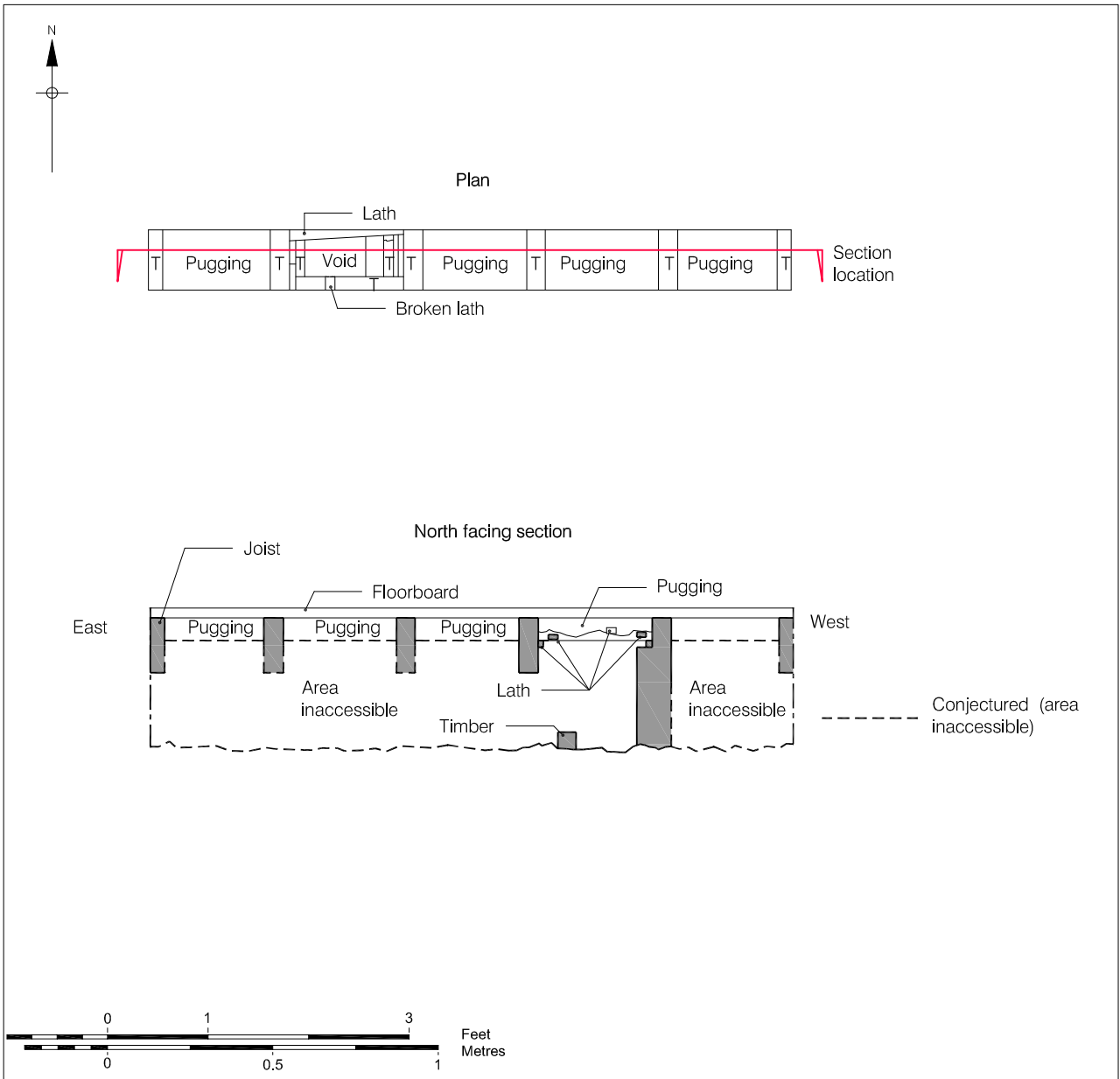
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Figure 40
 Plan and Section of Opening 13 RmS/1-OU2
 Model Room, 13 RmS/1
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



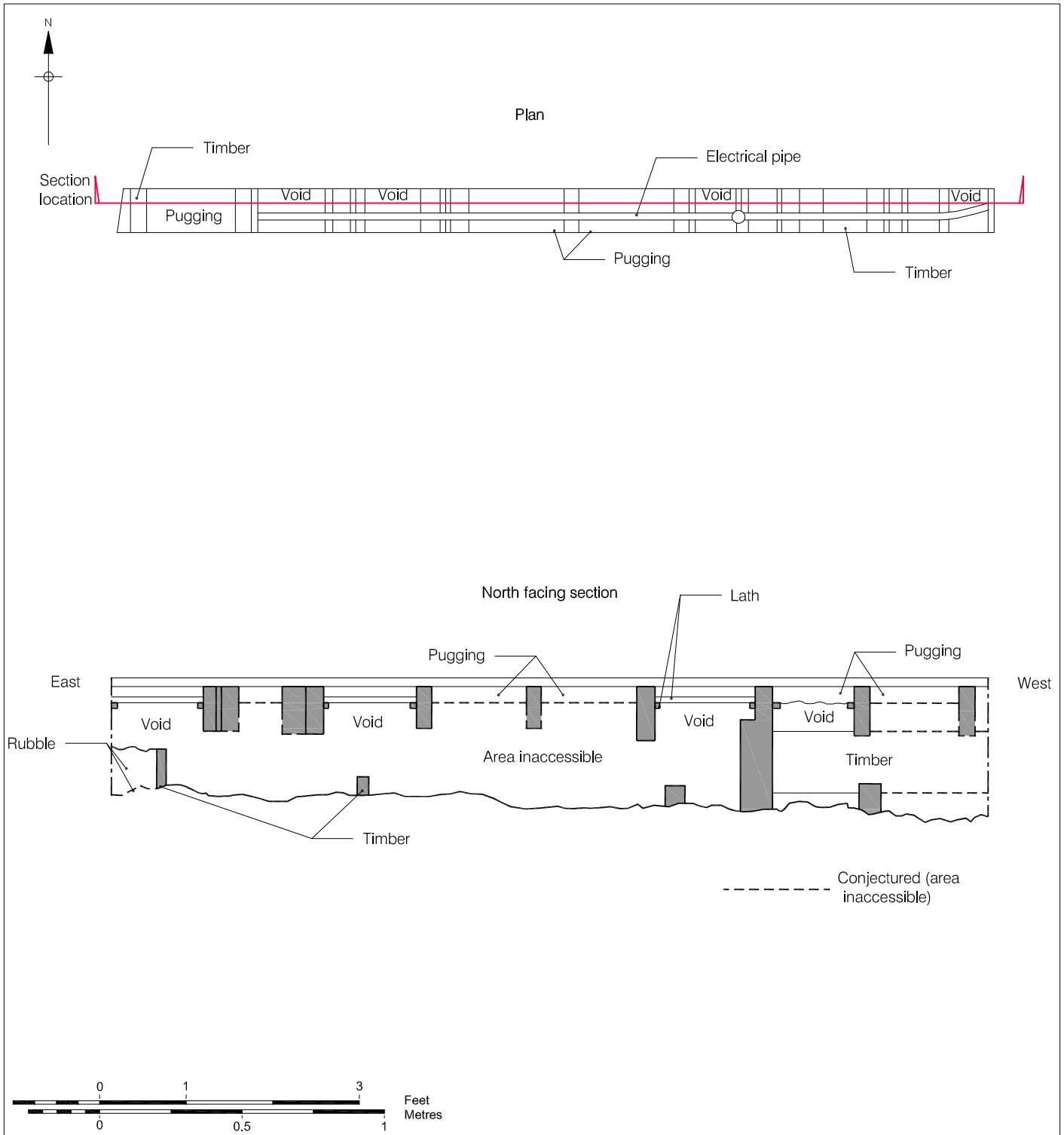
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Figure 41
 Cupboard (13 RmS/2-OU1) in North-West Corner of
 Mrs Soane's Morning Room 13 RmS/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



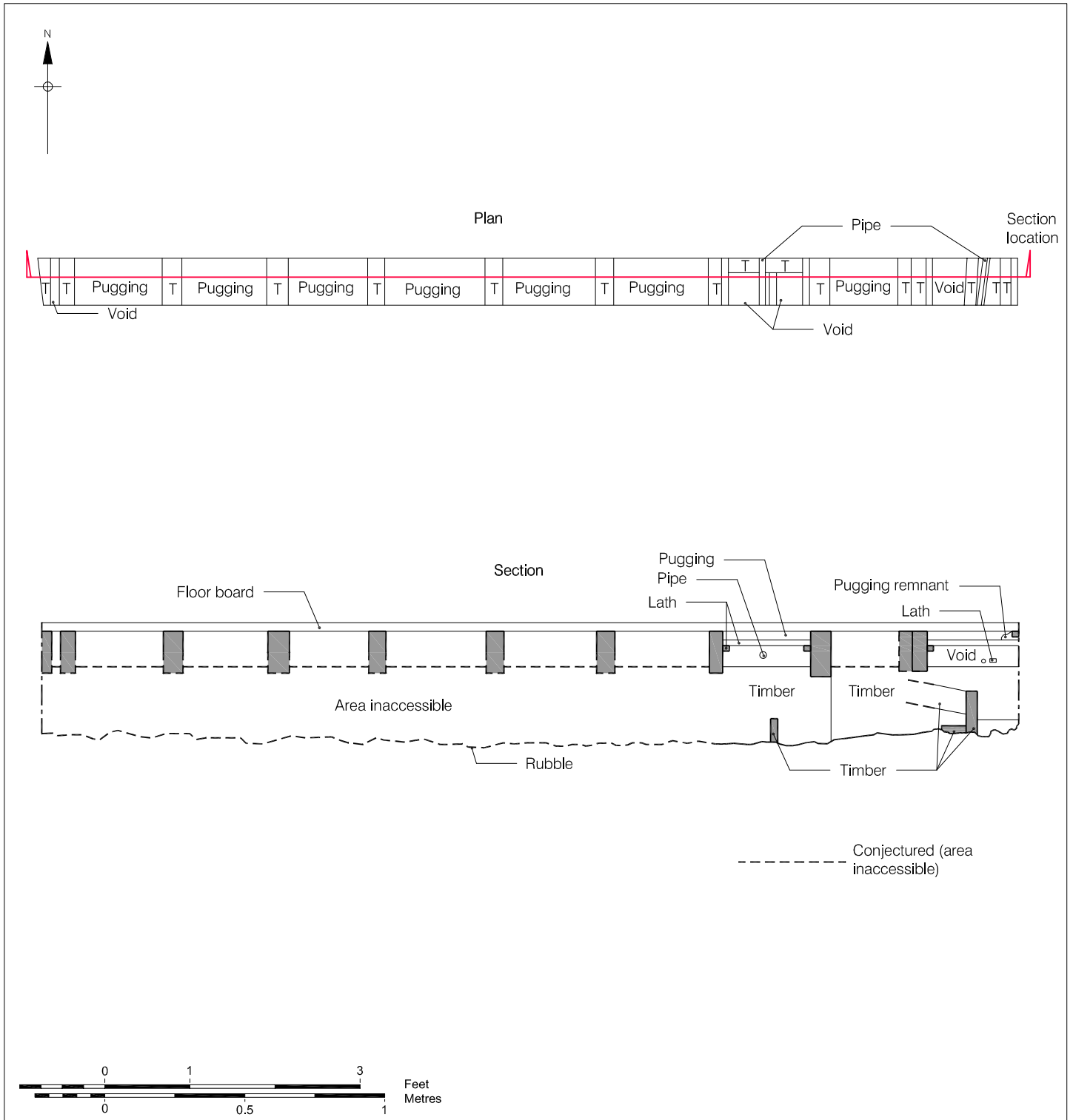
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Figure 43
 Plan and Section of Opening 13 RmS/2-OU3
 Mrs Soane's Morning Room, 13 RmS/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



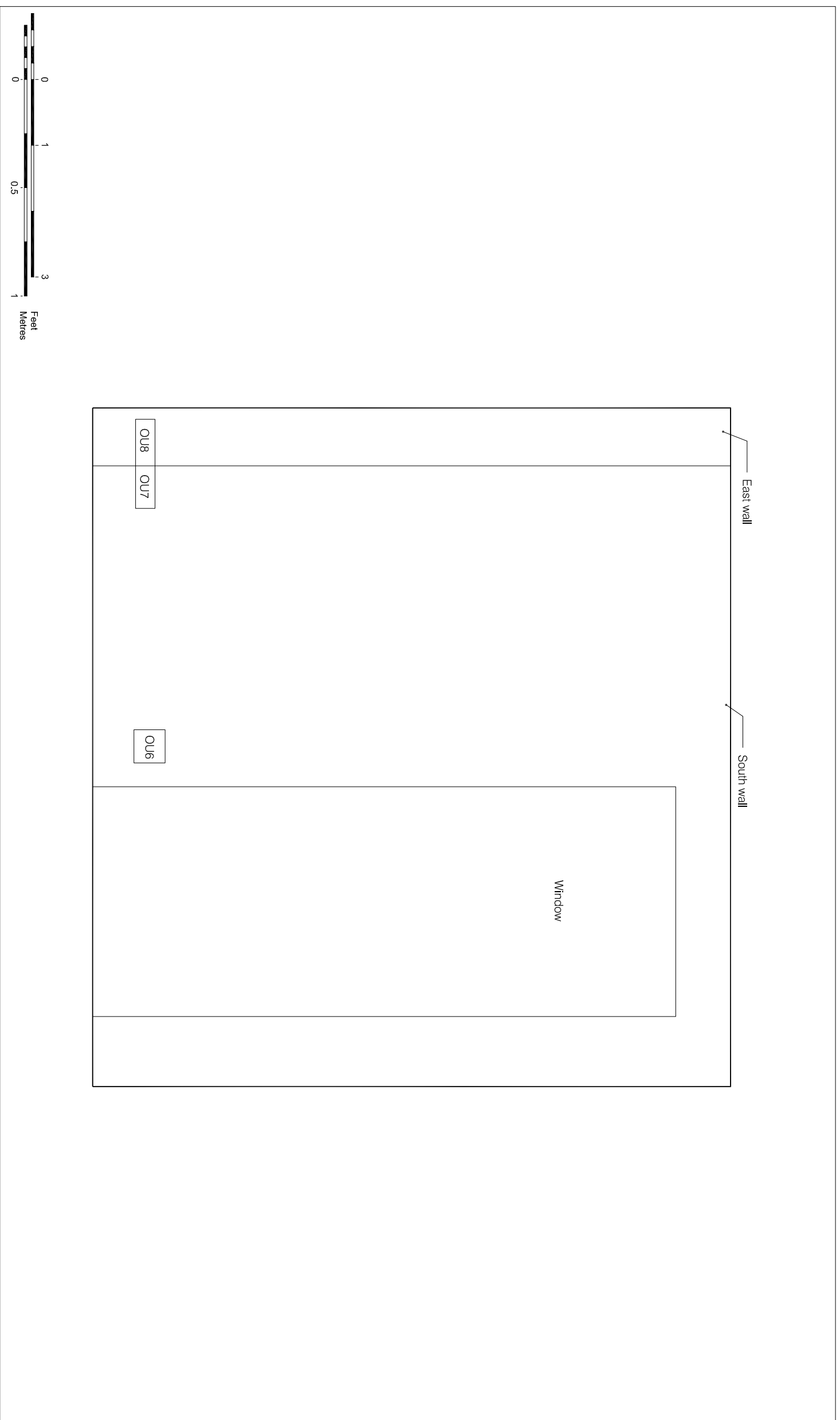
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Figure 44
 Section and Plan of Opening 13 RmS/2-OU4
 Mrs Soane's Morning Room 13 RmS/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



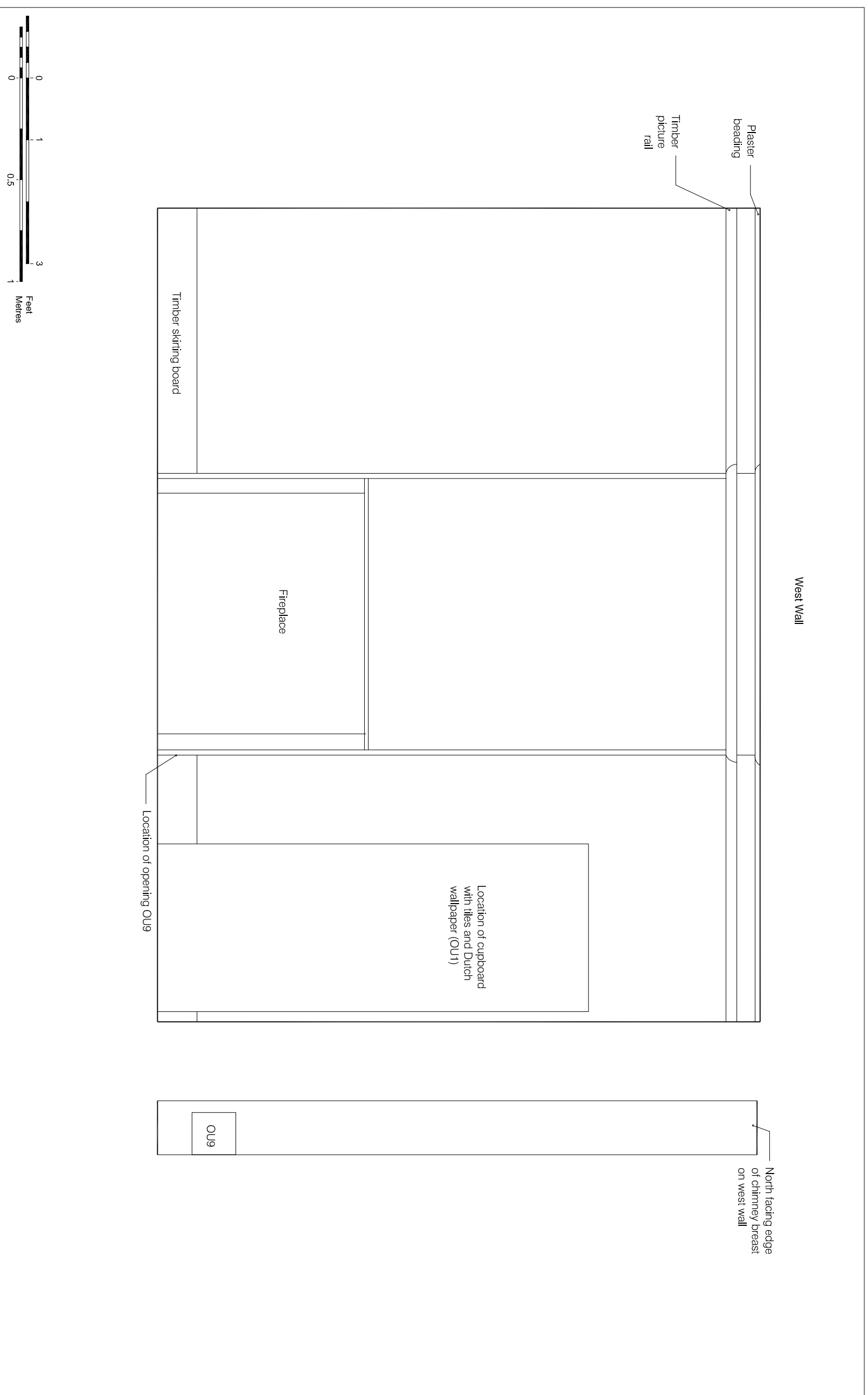
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Figure 45
 Section and Plan of Opening 13 RmS/2-OU5
 Mrs Soane's Morning Room 13 RmS/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



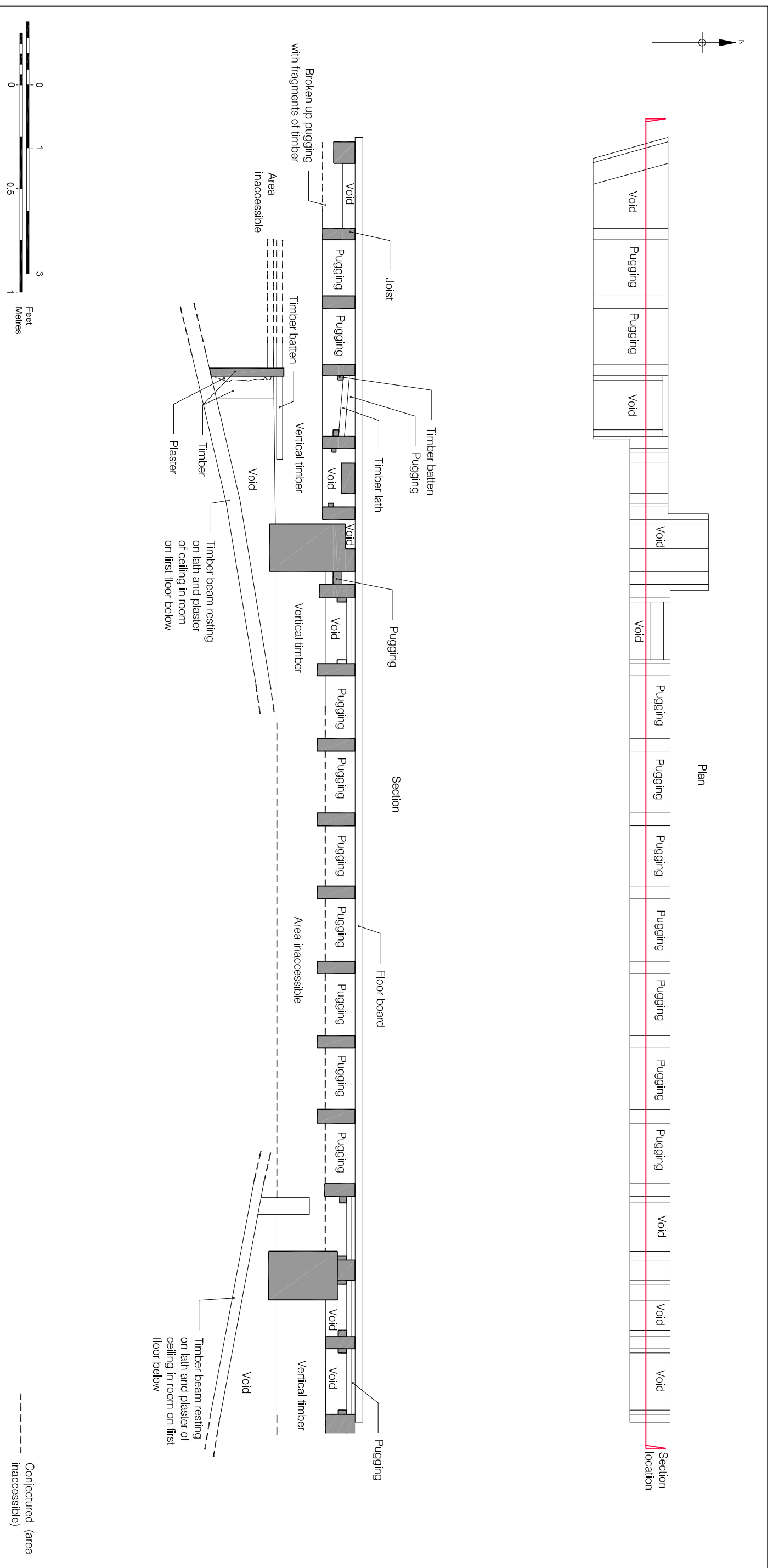
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Figure 46
 East and South Walls Showing Openings 13 Rms/2-OU6, 7 and 8
 Mrs Soane's Morning Room, 13 Rms/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A3



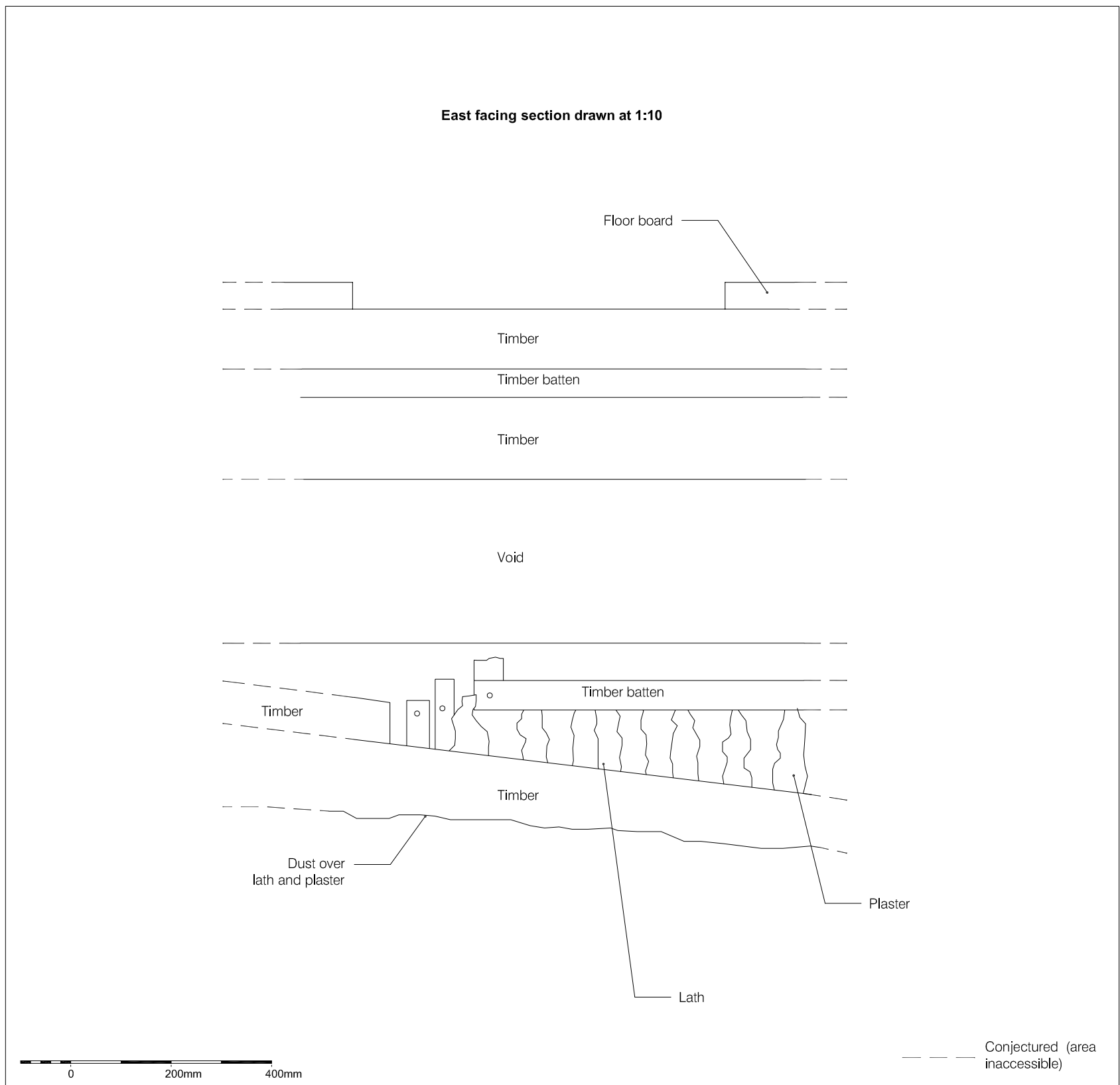
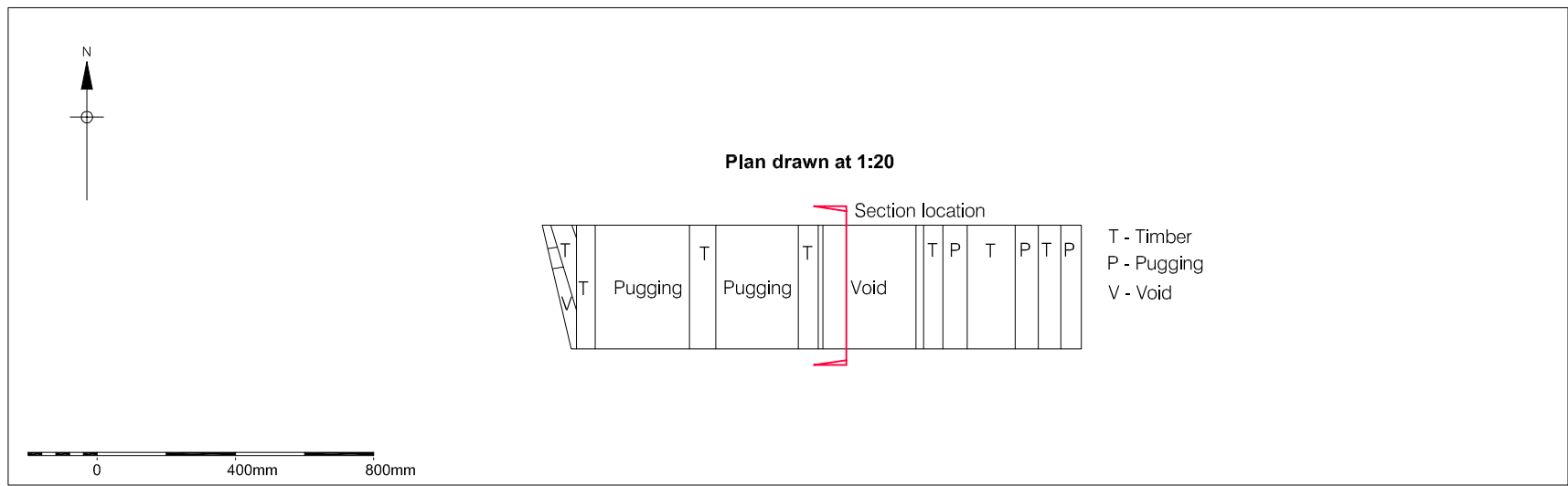
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Figure 47
 West Wall Showing Location of Openings 13 Rms/2-OU 1 and 9
 Mrs Soane's Morning Room, 13 Rms/2
 Second Floor
 Sir John Soane's Museum
 1:20 at A3



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Figure 48
 Plan and Section of Opening 13 RmS/3-OU1
 Sir John Soane's Bedroom, 13 RmS/3
 Second Floor
 Sir John Soane's Museum
 1:20 at A3



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Figure 49
Opening 13 RmS/3-OU2
Sir John Soane's Bedroom 13 RmS/3
Second Floor
Sir John Soane's Museum
1:10 and 1:20 at A3

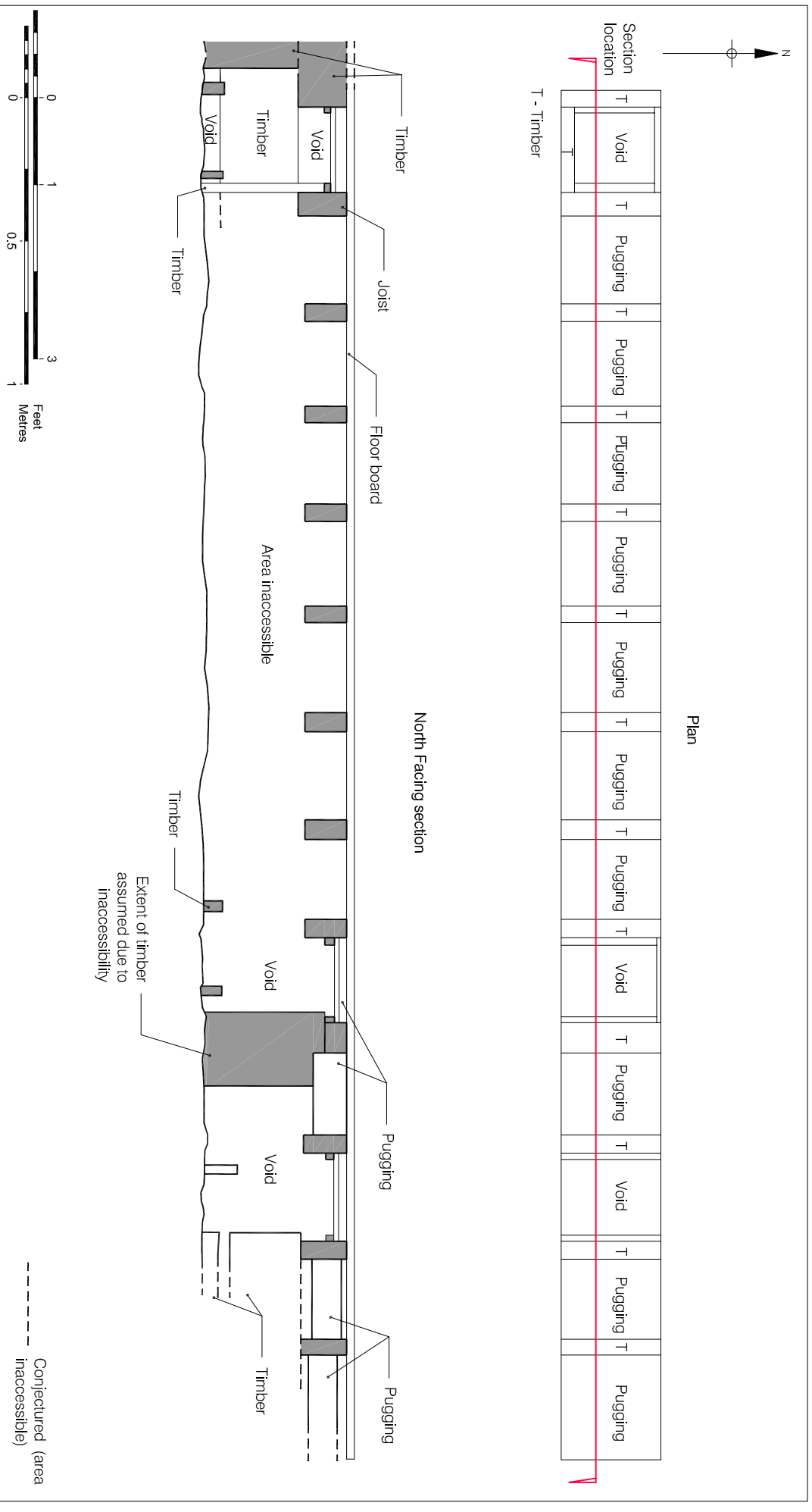
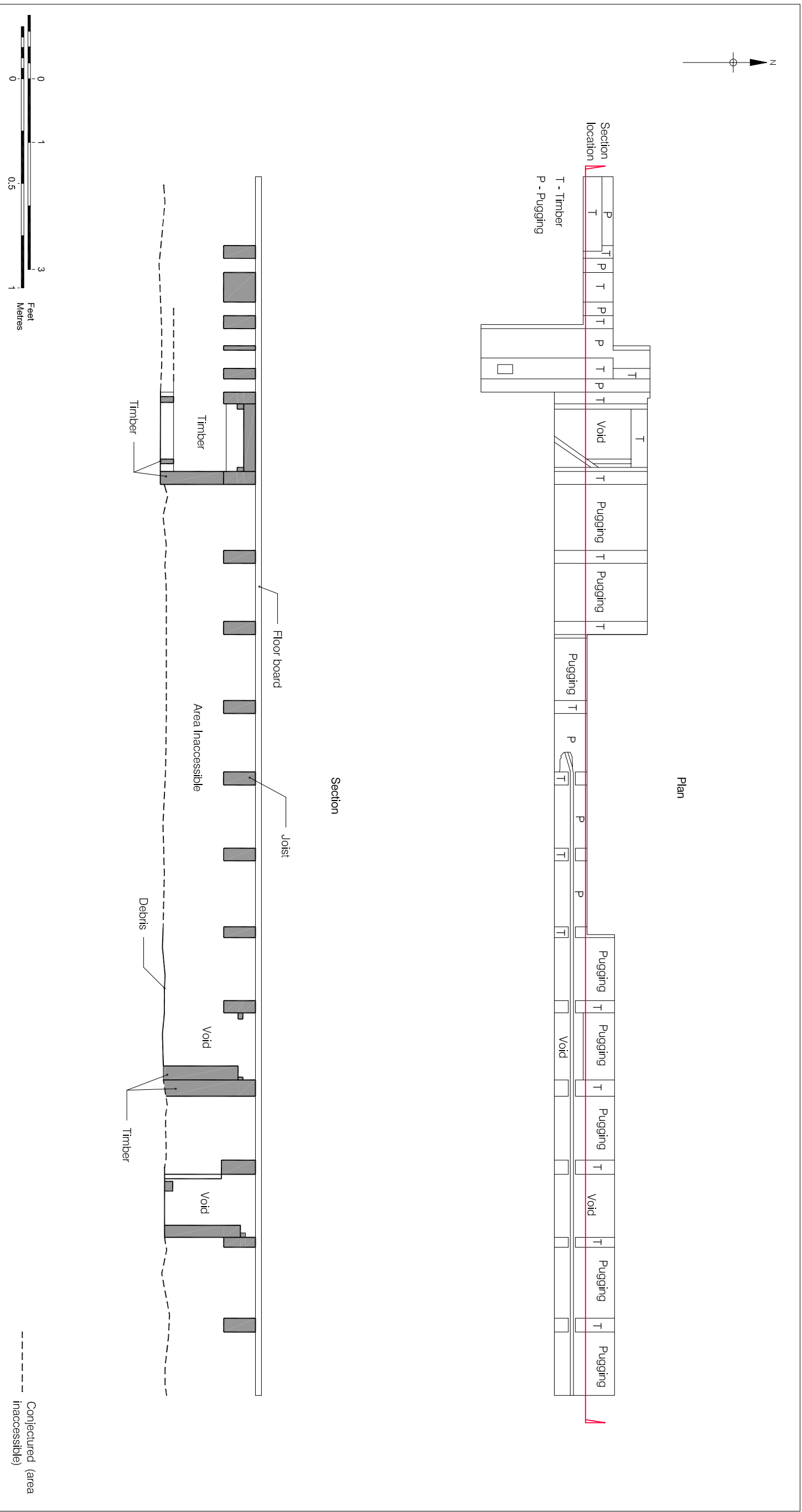
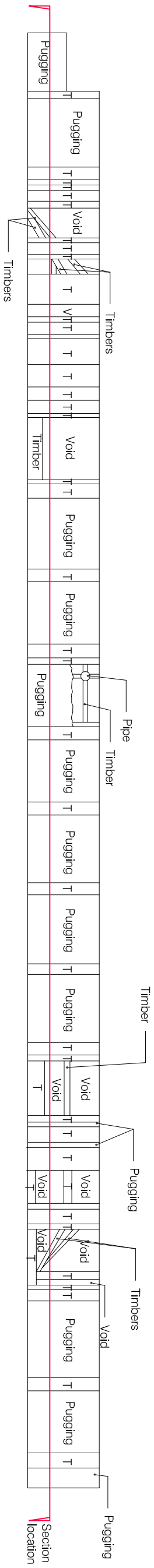


Figure 50
 Plan and Section of Opening 13 RmS/3-OU3
 Sir John Soane's Bedroom, 13 RmS/3
 Second Floor
 Sir John Soane's Museum
 1:20 at A4

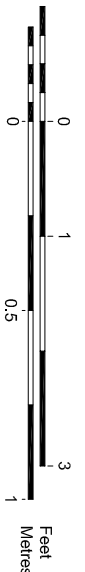
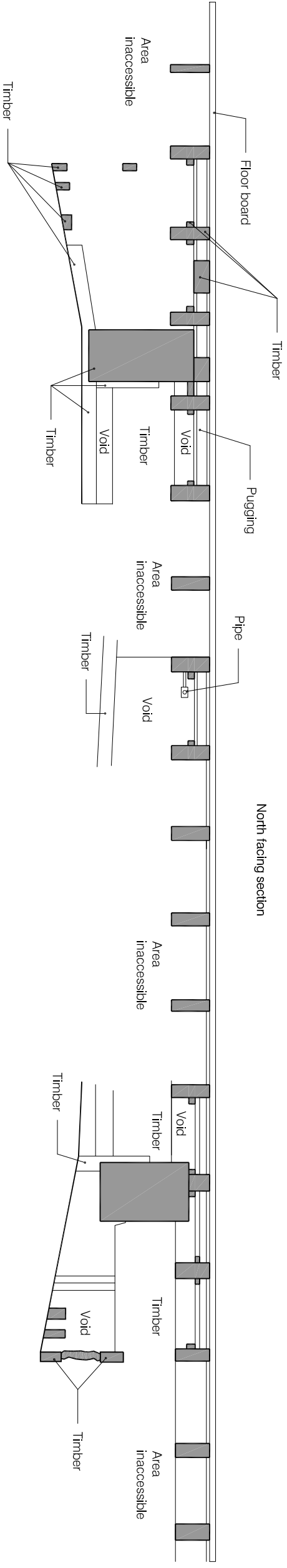


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Figure 51
 Plan and Section of Opening 13 RmS/3-OU4
 Sir John Soane's Bedroom, 13 RmS/3
 Second Floor
 Sir John Soane's Museum
 1:20 at A3



Plan



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Figure 52a
Plan and Section of Opening 13 Rms/3-OU5
Sir John Soanes's Bedroom, 13 Rms/3
Second Floor
Sir John Soanes's Museum
1:20 at A3

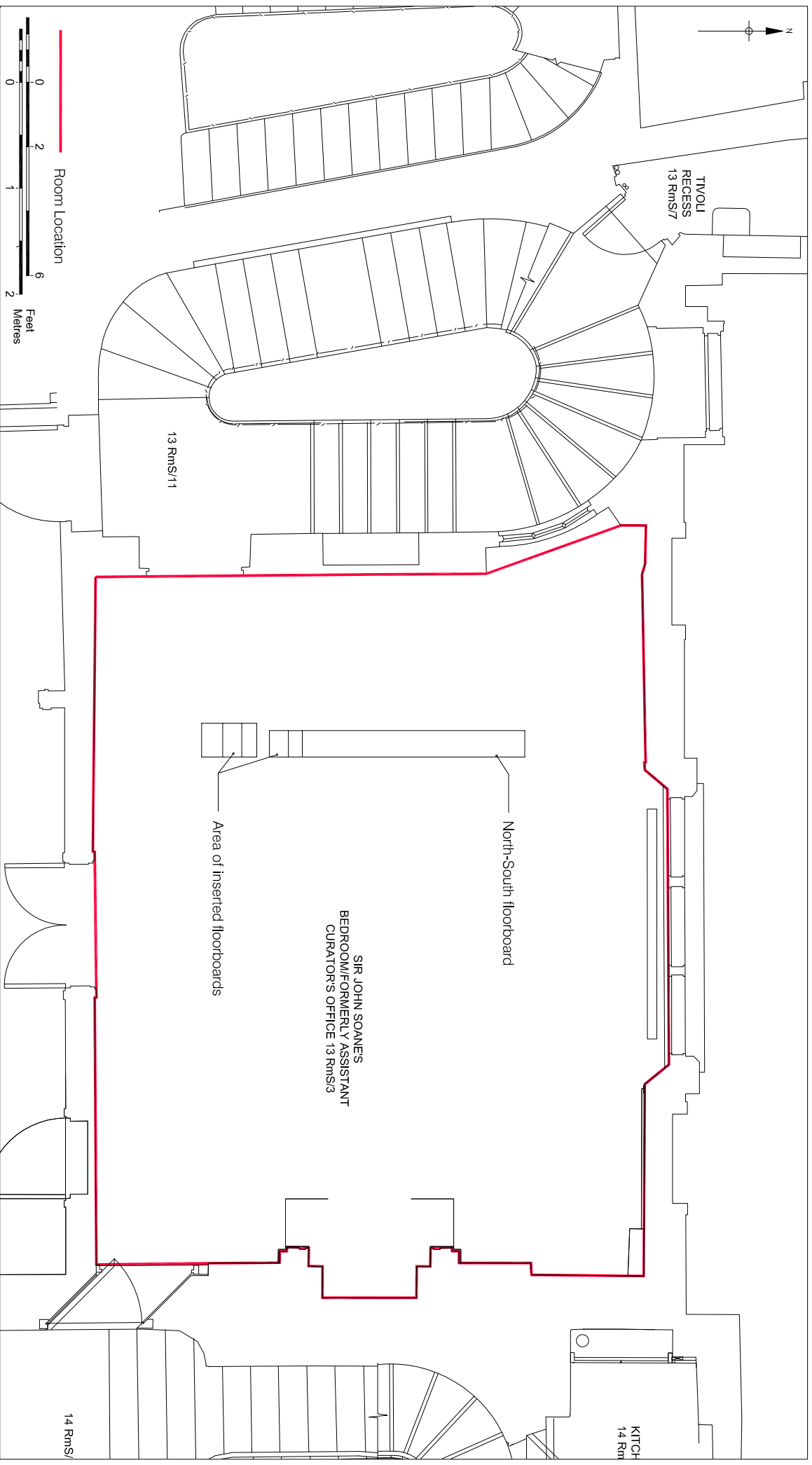
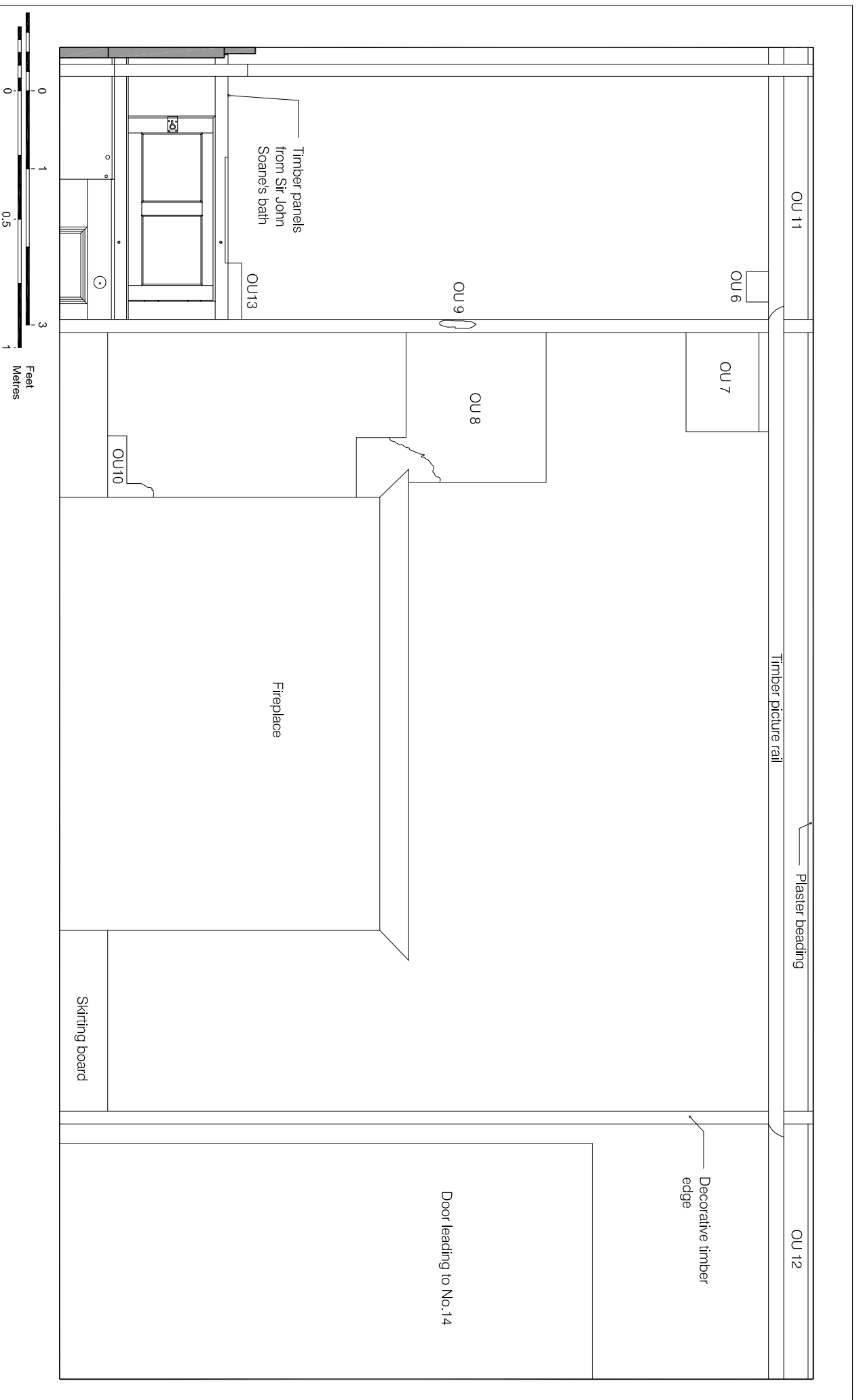


Figure 52b
 Location of North-South Floorboard
 Sir John Soane's Bedroom 13 RmS/3
 Second Floor Plan
 Sir John Soane's Museum
 1:50 at A4



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Figure 53
 Location of Openings on East Wall
 Sir John Soane's Bedroom, 13 RmS/3, Second Floor
 Sir John Soane's Museum
 1:20 at A4

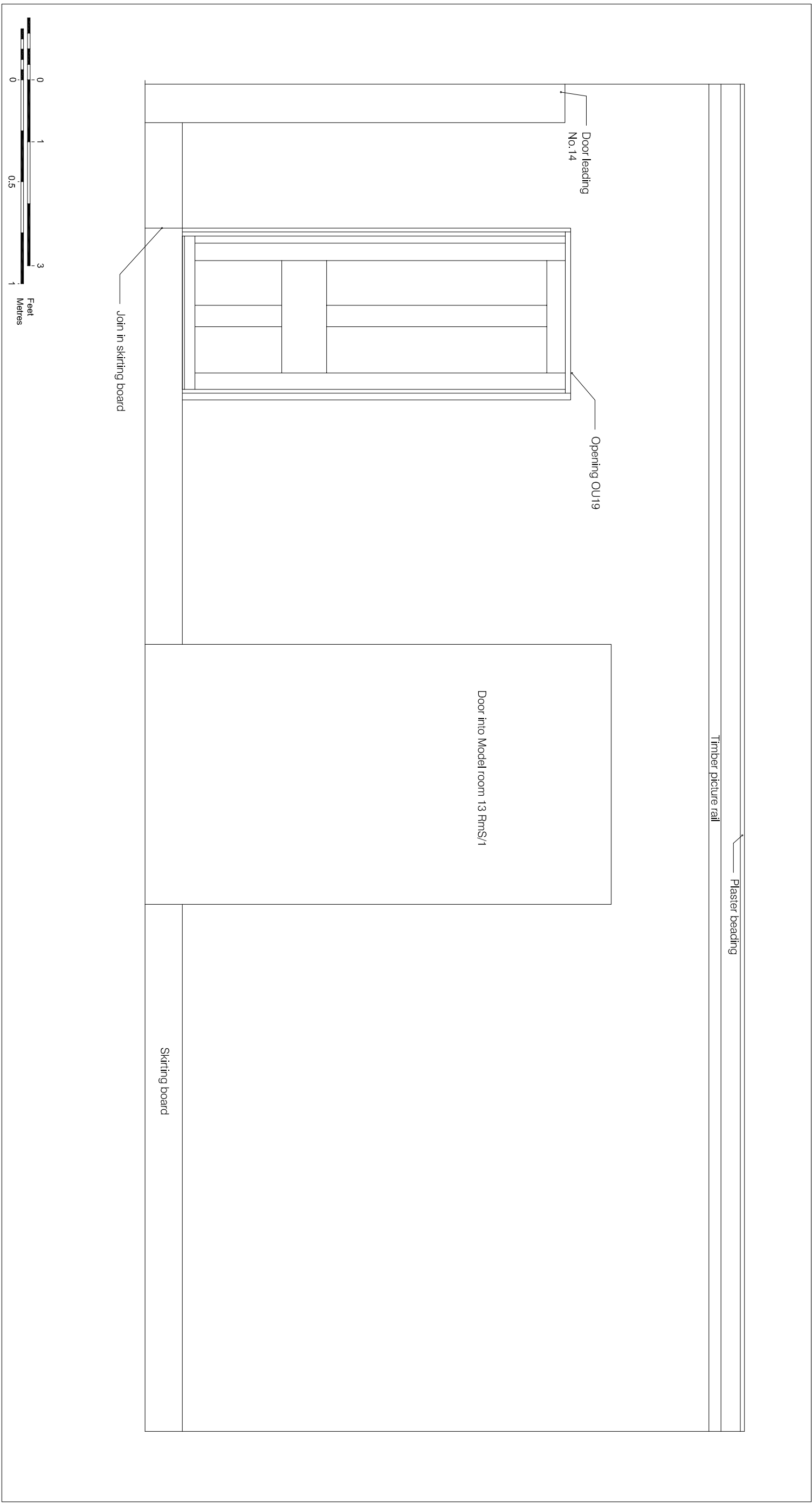
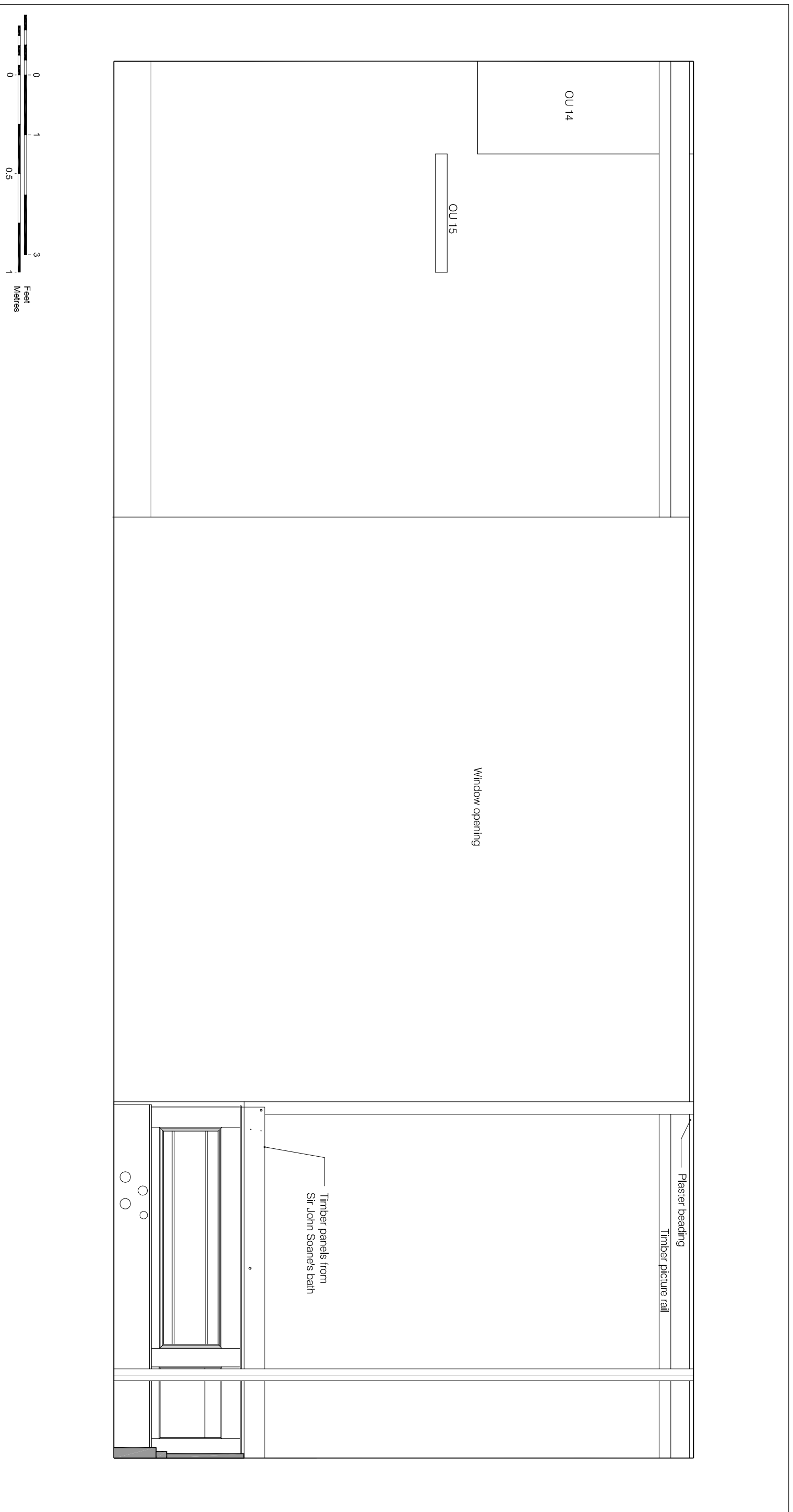
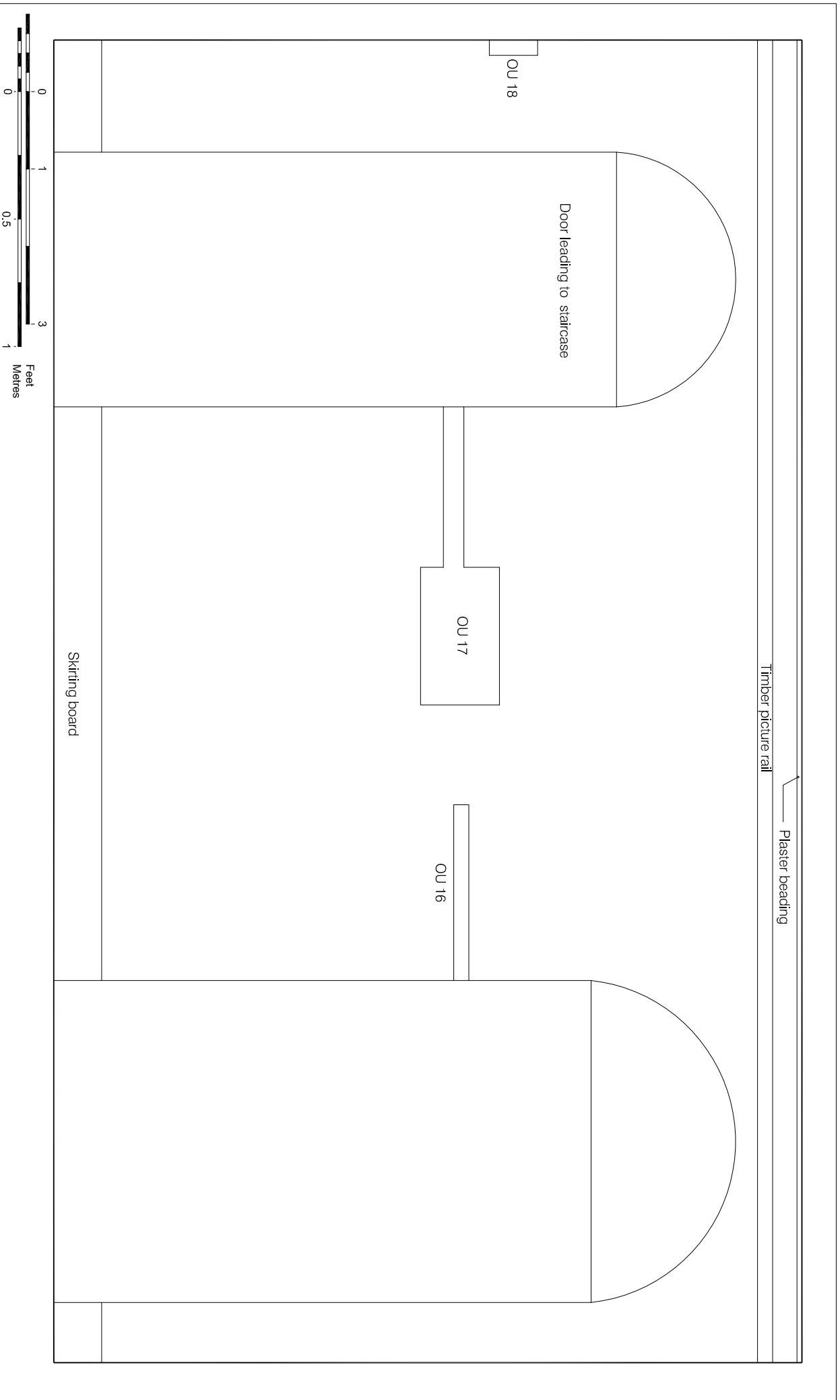


Figure 54
 Opening 13 Rms/3-OU19 on South Wall
 Sir John Soane's Bedroom, 13 Rms/3
 Second Floor
 Sir John Soane's Museum
 1:20 at A3



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Figure 55
 Openings on North Wall
 Sir John Soane's Bedroom, 13 Rms/3
 Second Floor
 Sir John Soane's Museum
 1:20 at A4



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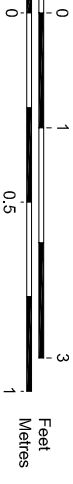


Figure 56
 Openings on West Wall
 Sir John Soane's Bedroom, 13 Rms/3, Second Floor
 Sir John Soane's Museum
 1:20 at A4

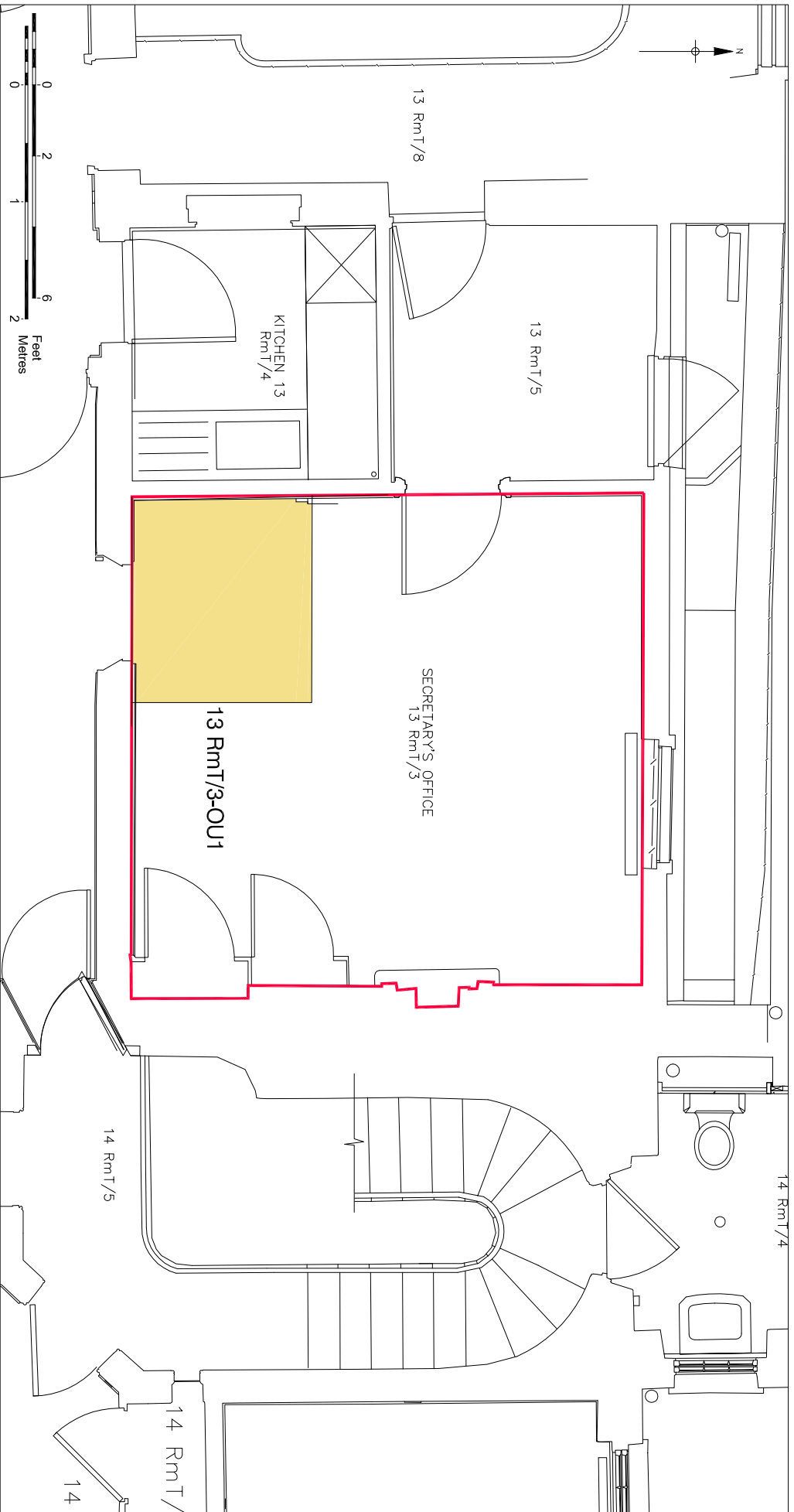
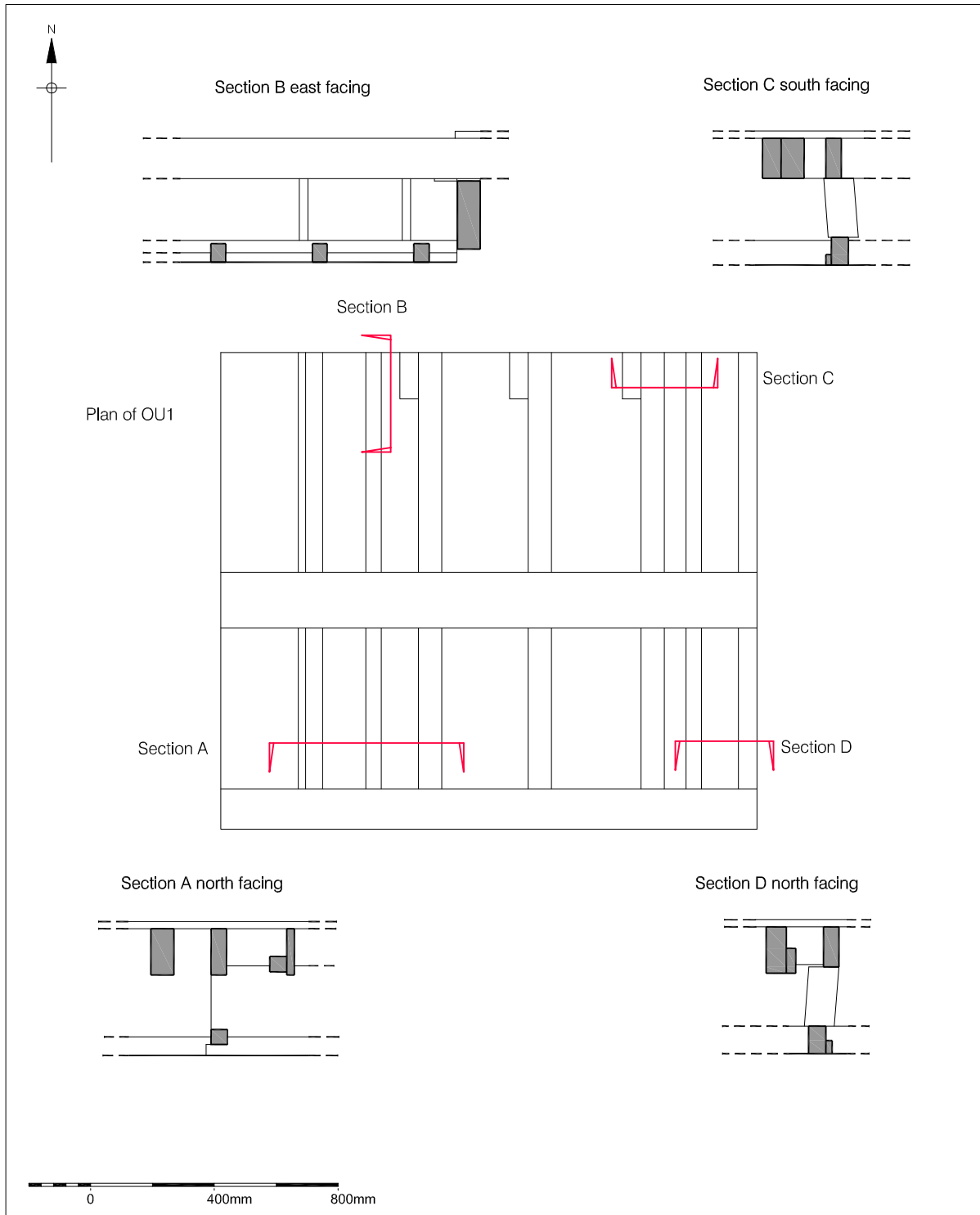
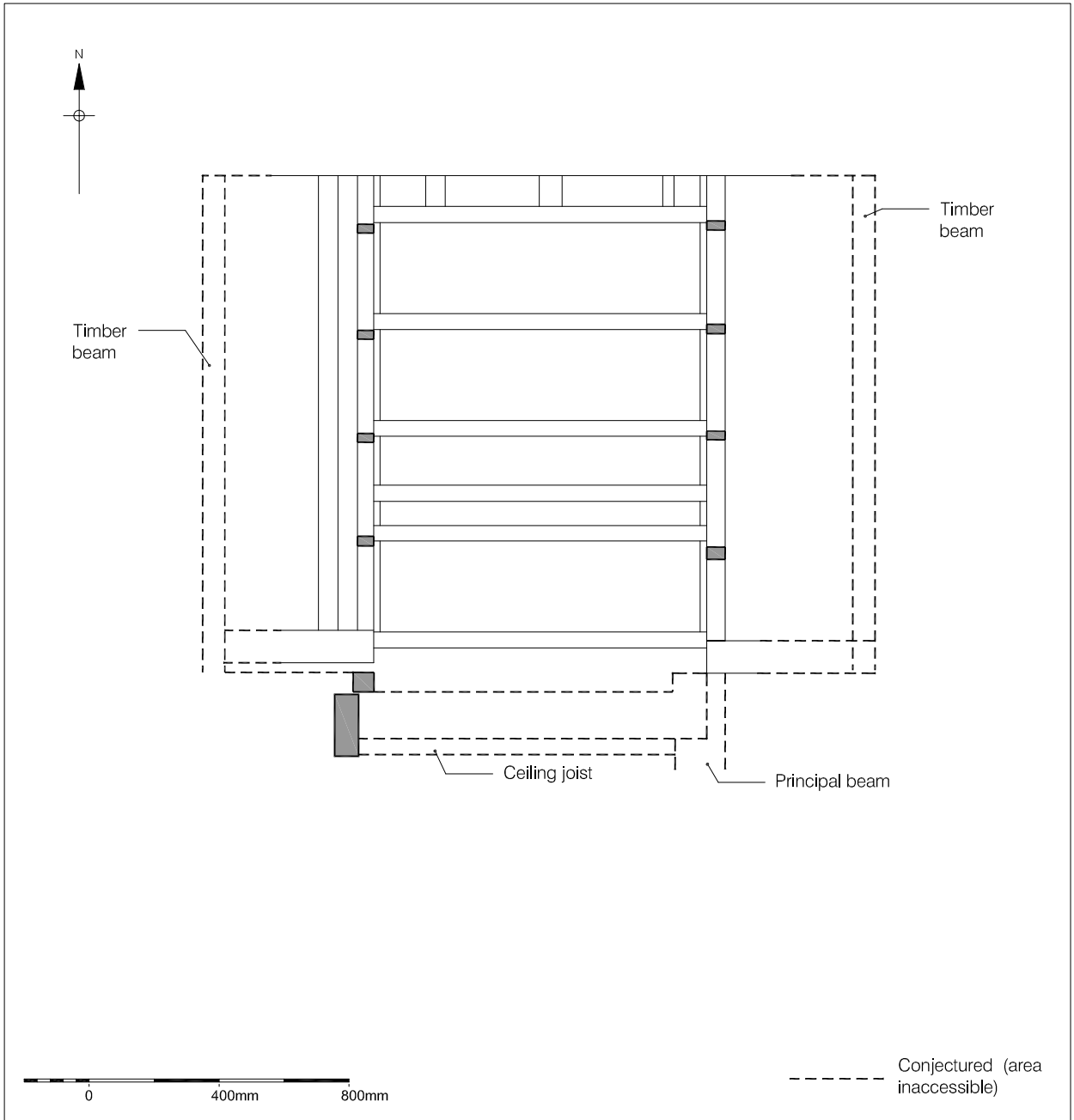


Figure 57
 Location of Opening Up Areas
 Secretary's Office 13 RmT/3
 Third Floor Plan
 Sir John Soane's Museum
 1:50 at A4



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Figure 58
 Plans and Sections of Opening 13 RmT/3-OU1
 Secretary's Office, 13 RmT/3
 Third Floor
 Sir John Soane's Museum
 1:20 at A4



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Figure 59
 Plan of Opening 13 RmT/3-OU1 From Beneath Floor Joists
 Secretary's Office, 13 RmT/3
 Third Floor
 Sir John Soane's Museum
 1:20 at A4

PLATES



Plate 1 Basement New Court Trial Pit NC/OU1, view from the east (PCA)



Plate 2 Basement Security Room Trial Pit 12 RmB/8-OU1, view from the west (PCA)



Plate 3 Ground Floor Soane Ante Room Opening 13 RmG/11-OU1, view from the east (LT)

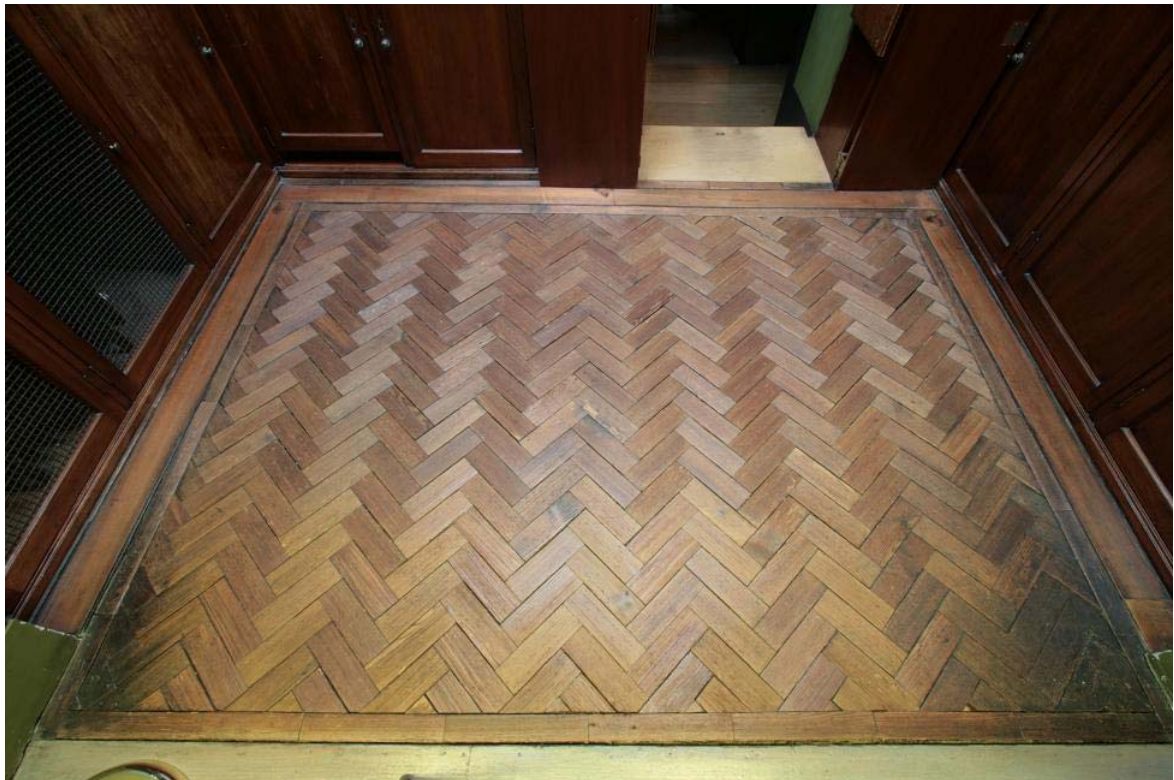


Plate 4 Ground Floor Wild Ante Room Parquet floor, view from the north (PCA)



Plate 5 Ground Floor Wild Ante Room Skylight, view from the east (PCA)

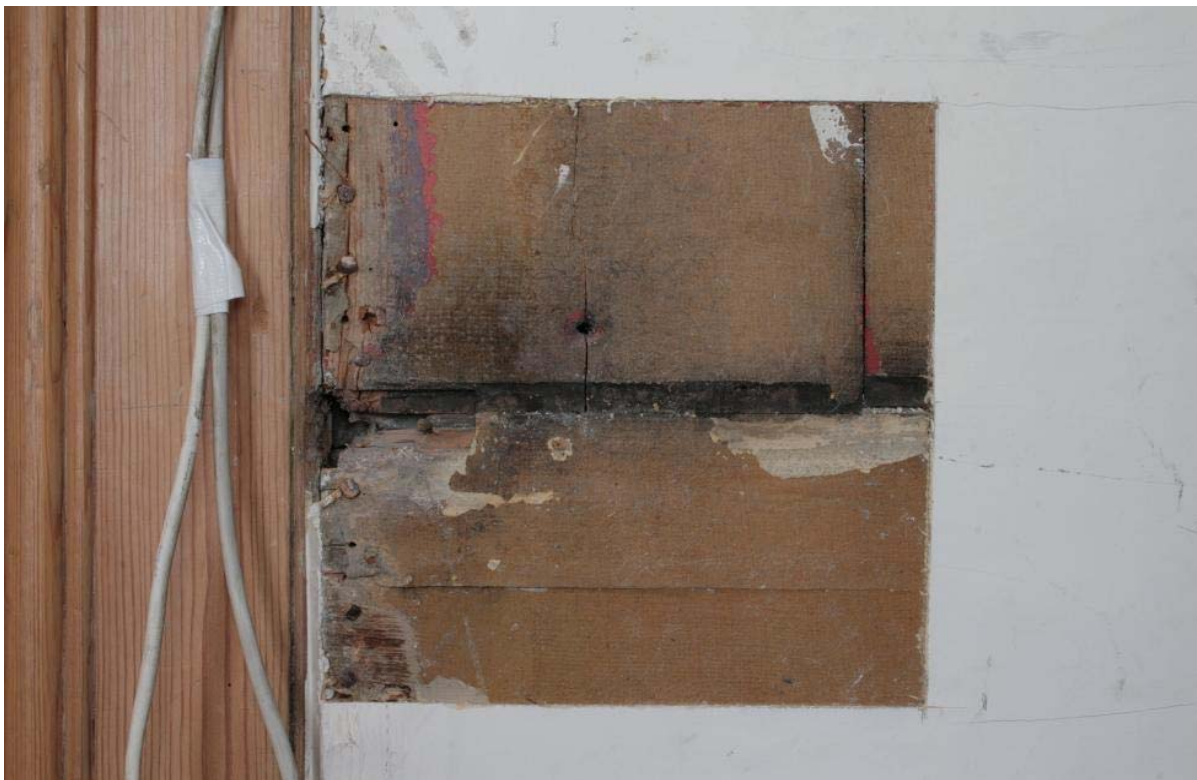


Plate 6 First Floor Temporary Gallery North Wall Opening Up Area 12 RmF/1-OU5 (PCA)



Plate 7 Second Floor Vivoli Recess Opening 13 RmS/7-OU1 (PCA)



Plate 8 Second Floor Lobby Opening L/OU1 (PCA)



Plate 9 Second Floor West Elevation of West Door in Lobby (PCA)



Plate 10 Second Floor, cupboard in north-west corner of Mrs Soane's Morning Room, west wall (PCA)



Plate 11 Second Floor, Tiles in cupboard in north-west corner of Mrs Soane's Morning Room (PCA)

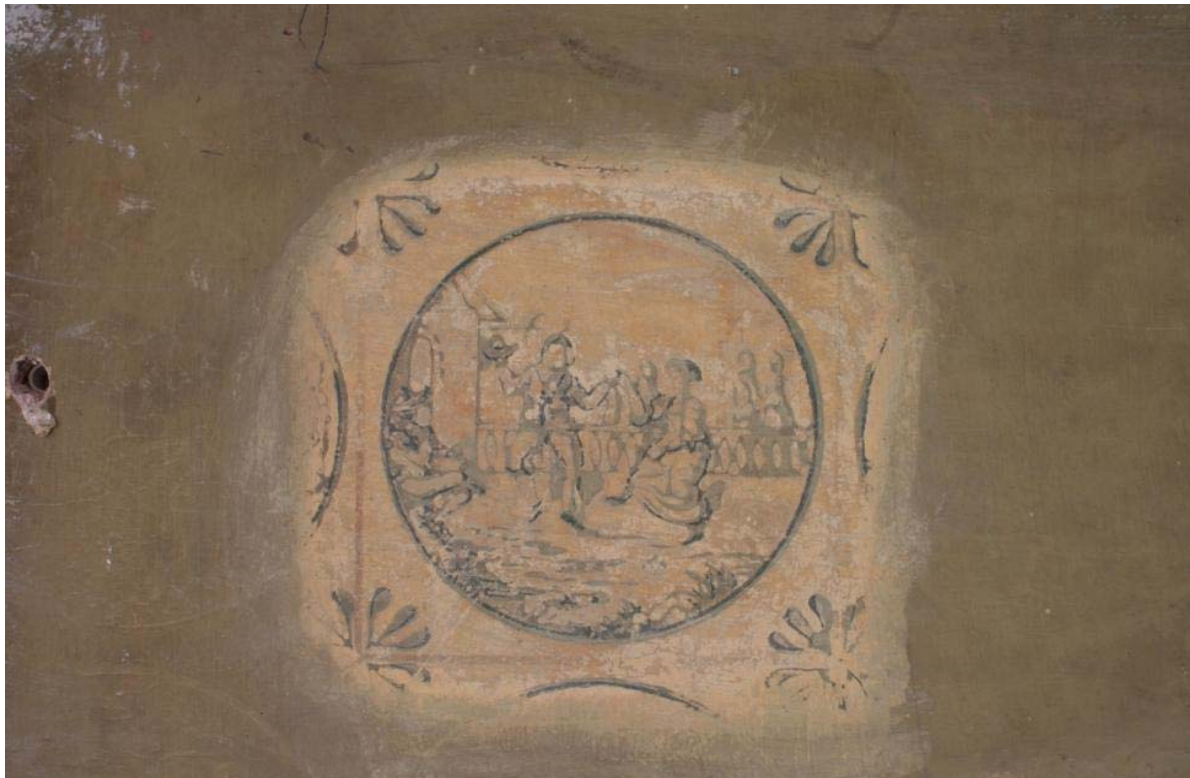


Plate 12 Second Floor, Dutch Tile Wallpaper in cupboard in north-west corner of Mrs Soane's Morning Room (PCA)



Plate 13 Second Floor Mrs Soane's Morning Room Opening 13 RmS/2-OU2, view from the north (PCA)



Plate 14 Second Floor Sir John Soane's Bedroom Opening 13 RmS/2-OU1 on east wall (PCA)



Plate 15 Third Floor Secretary's Office Opening 13RmT/3-OU1, view from the east (LT)

P C A

PRE - CONSTRUCT ARCHAEOLOGY LIMITED

UNIT 54

BROCKLEY CROSS BUSINESS CENTRE

96 ENDWELL ROAD

BROCKLEY

LONDON SE4 2PD

TEL: 0207 732 3925 0207 639 9091

FAX: 0207 639 9588

EMAIL: info@pre-construct.com

PRE-CONSTRUCT ARCHAEOLOGY LIMITED (NORTHERN OFFICE)

UNIT 19A

TURSDALE BUSINESS PARK

DURHAM DH6 5PG

TEL: 0191 377 1111

FAX: 0191 377 0101

EMAIL: info.north@pre-construct.com

