

Keats House

Conservation Management Plan

First Draft_31st March 2017





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Document Issue

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Executive Summary

Description

Keats House is a semi-detached pair of houses, designed to appear as one house, known when it was built as Wentworth Place; it is now converted to one house being a house museum. Built in 1815-16 for antiquary & critic Charles Wentworth Dilke and writer Charles Armitage Brown; poet John Keats stayed in the eastern part for the house from 1818-1820. In 1819 Keats composed "Ode to a Nightingale" here, and Dilke let the western house to the family of Fanny Brawne, to whom Keats became engaged. The house was altered in 1839 by Eliza Chester, who combined the two houses into one. The house was again altered in C20.

The house has stucco elevations with plain 1st floor band, slated hipped roof with projecting eaves and tall chimney-stacks on both returns. The house is over 2 storeys and basement and is double fronted with 3 windows plus 1 storey 2 window extension at east end added c1839-40. The ground floor openings are in shallow, round-arched recesses, and a round-arched doorway with splayed reveals, fanlight and panelled door approached by steps with cast-iron railings. The ground floor square-headed casements have decorative cast-iron balconies.

To the first floor and extension there are recessed sashes with a continuous cast-iron verandah to the rear.

The house is now the Keats Museum.

Significances

The key significances are:

Evidential:

The asset has outstanding significance as evidence of the life and work of the poet John Keats and his circle of friends. It is also significant evidence of the gradual transformation of Hampstead from a village into a London suburb and the patterns of occupancy during this evolution. It is significant evidence of specialist and general public appreciation of the life and work of Keats both through donation, visits and wider engagement.

Historical:

This asset is highly significant for its role in the life of Keats, his relationships, reading and writing. The collections are key to this. It has some significance as evidence of philanthropy to literacy and cultural institutions.

Aesthetic:

The asset is valued for its peaceful setting and for the "shrine" like nature of the house and collections as testament to the ongoing value of Keats' life and work.

Communal:

Visitors from the local community, further afield and from overseas to both Keats specific and other literary activities are key to the significance of the site. HLF funding has recognised this facet of the significance of the museum.

The **Aesthetic** and **Communal** significances taken together derive from the early 20th century ambition that “a permanent trust be restored and equipped with relics of the poet as a Keats Museum and a live memorial to his genius, a shrine of pilgrimage for his worldwide admirers and a literary meeting place and centre”.

Vulnerabilities, Opportunities and Policies

The continuity of use is crucial and should be maintained.

Maintenance is generally very fair following the 2007 refurbishments, but some external items do not appear to have been maintained since these works and are now past their best and should be considered for refurbishment.

Security measures will need revising if more of the collection are sought to be housed here.

The collections should be catalogued and unless in regular use, maintained to Museum standards.

Repairs should be undertaken in accordance with best conservation practice; renewal of services should be within existing routes and be accompanied by the removal of redundant installations.

The Maintenance Plan

This has been prepared and covers

- inspections and maintenance over a 1-5 year cycle
- recommendations for safe access
- services renewal over a 10-20 year period
- planned preventative maintenance

These items complete the main body of the Conservation Management Plan, and are supported by a detailed gazetteer of the various elements of Keats House, a Condition Survey and by other supplementary information.

Together, the document as whole enables an informed approach to the continuing care and use of this highly significant building.

1. Introduction

i. Introduction: Background to the Document

This Conservation Plan was prepared by Donald Insall Associates for the Corporation of the City of London.

The survey for Keats House was undertaken by Heather Cerowski, and the research by Carrie Maude, under the direction of Francis Maude, all of Donald Insall Associates.

The following City of London consultees were referred to as part of the compilation of the report:

Julian Kverndal; Senior Heritage Estate Officer
Vicky Carroll: Acting Head of Guildhall Art Gallery
Kenneth Page: Interpretation Officer
Sofie Davis: Senior Curator

The intention of this document is to inform the Corporation of the City of London and their fellow stakeholders by providing:

- an analysis of the history and construction of Keats House.
- an assessment of the significance of Keats and of its various component elements.
- Policies for the future usage and restoration of Keats House
- a Plan for the continuing maintenance and repair of Keats House

ii. Conservation Plan Methodology – How The Document Works

The Conservation Plan seeks to both guide and advise proposals for the future usage of the House, and is divided into seven parts after an executive summary:

1. Introduction

2. Understanding the Asset

This section provides a summary description of the building, its history and management.

3. Assessment of Significance

This section sets out the categories under which significance is assessed, the designations, summary of significance and the assessment of heritage value, supported by drawings which show the development of the Keats House.

4. Vulnerabilities, Opportunities and Policies

This section addresses the various issues which make Keats House, and particularly its most significant elements, vulnerable, whilst identifying potential opportunities for

the House, and retaining its historic and continuing use in the light of particular matters such as fire safety, disabled persons access requirements, and changing climate conditions.

Against each issue, this section sets out policies which are aimed at informing the process of change and at guiding future management decisions. These include reference to future repair and maintenance in accordance with best current conservation practice, and broad-brush outlines for the future use and management of Keats House, which take account of the history, significances and vulnerabilities outlined earlier.

5. Implementation

Setting out how the policies should continue to be implemented.

6. Maintenance Plan

This covers the external elements of the building, and is intended to be read in conjunction with the Planned Maintenance Programme.

7. Gazetteer

This section provides a description of Keats House part by part, room by room, giving an assessment of the construction, finishes, date of execution and significance in relation to the whole site.

8. Bibliography *To Follow*

This section gives a list of the key secondary sources consulted in the preparation of the Conservation Plan.

Appendices follow which contain the listing descriptions and detailed chronology

2. Understanding the Asset

2.1 Summary Description

2.1.1 Location

The Keats House site is located at 10 Keats Grove, Hampstead, in northwest London, grid reference TQ 271857. It lies within the Hampstead Village Conservation Area. See plate one.

The component elements of the asset are:

A. A **Regency villa** originally designed as a pair of semi-detached houses built c.1814-16 and originally called Wentworth Place. The internationally-renowned poet John Keats (1795-1821) lodged here with Charles Armitage Brown from 1818-1820. The houses were modified to form one dwelling in the 1830s and remained in residential use until c.1920 when it was threatened with demolition. It was purchased with charitable donations and opened to the public as a memorial to John Keats in May 1925. It retains this function and was listed Grade I in 1950. It is a UK museum with Full Accreditation from the Arts Council.

B. The **surrounding garden** – this was a shared garden to the original semi-detached dwellings. It was used by and written about by John Keats. Although formerly on the English Heritage Register of Parks and Gardens of Special Interest, it was removed in 2003.

C. The **collections** administered and displayed in part in the house. These collections include books, (including some owned by Keats), manuscripts, letters, paintings and personal memorabilia.

D. The **room at 10a Keats Grove** (an adjoining plot now a separate element to the house and grounds but formerly the site of the stables to Wentworth Place) which contained the Keats Memorial Library from 1931. It is within a building designed by W Sydney Trent to serve as a lending library and a museum for the Keats Memorial Library, a collection of Keats' material donated to the borough of Hampstead in 1911 by Sir Charles Dilke. It is now part of the Keats Community Library. It shares some services (eg WCs) with Keats House and is used occasionally by the museum for activities. It was listed Grade II in 2016.

These four elements combined are a nationally important locale for the appreciation of the work of John Keats (and to a lesser extent his circle) and the nature of Romantic poetry and thought in 19thc. England

This is a counterpoint to the Keats Shelley Museum in Rome (where Keats died) and is one of the most important sites of literary history in England.

See plate one

2.1.2 Ownership and Management

All four elements are owned and maintained by the City of London since 1998.

Elements A, B and C are staffed and curated by members of the City of London workforce with some volunteer assistance.

Element D was leased by Camden Council from the City of London from this date until 2012 when the lease was surrendered and the library closed. It re-opened later in the same year as the Keats Community Library, an independent charity supported by the local community.

The Keats Collection was transferred to supervision the London Metropolitan Library. *Awaiting information from curatorial team as to the current display levels.*

2.1.3 Funding of the Site

The museum, garden and collections are cared for and funded by the City of London with responsibility for the collections resting with the London Metropolitan Archive and the curatorial team under the Open Spaces Department. The management committee for the asset is the Culture Heritage and Libraries Committee.

Some grants have been received by elements of the site from the public purse. These have most recently included:

2006

“Magic Casements: The Reawakening of Keats House”, HLF grant £424,000.

2011

Purchase of letter from John Keats to Fanny Brown at auction for £80,000 funded by the HLF, the V&A Purchase Grant, the Friends of National Libraries and the Friends of Keats House.

2016

Keats House and Jacksons Lane joint project for creative activities . £41,300 from the HLF.

2017

Application for Community Infrastructure Levy funding of £58,500 from improvements to access to the gardens.

In addition, the Friends of Keats House was a charity (number 800570) which from 1988 supported the City of London in managing the site. It became part of the Keats Foundation in

19x  charity number 1147589).

2.1.4 Statutory Protection

The asset lies within the Hampstead Village Conservation Area in the London Borough of Camden. It is in the Hampstead and Highgate Ridge Special Policy Area and has a Public Open Space (Small Local) designation. There are two listed structures within the asset, namely Keats House (listing entry number 1379221) listed Grade I 11 August 1950 and the Keats Community Library (listing entry number 1430883) listed Grade II 18 March 2016. Both listing descriptions are given in Appendix I

2.2 Summary History of the Asset

Outlined below is a summary of the building of Keats House and ancillary structures in the 19th century, subsequent alterations and the building of the Keats Memorial Library. A detailed account of the fabric of the house, garden and library is located at Appendix II. A summary of the items of the collection designated by the curatorial team as “ iconic “ is located at appendix IV.

For an archaeological appraisal of the site, which has informed discussions of the garden layout, see Appendix V

House and Garden:

The 19th Century

c.1815 – Keats House was built to appear as one villa but was in fact two semi-detached dwellings with a centrally-placed front entrance and another to the east side. It was called Wentworth Place and listed in the rate books from 1815 onwards. The property was constructed for Charles Wentworth Dilke and Charles Armitage Brown. The former and his family lived in the larger western portion and Mr Brown in the smaller eastern house.

1818-1820 – John Keats lodged with Charles Brown for some 17 months before falling ill and travelling to Italy in the hope of an improvement in his health. His neighbour from April 1819 was a Mrs Brawne and her three daughters. Keats and the eldest daughter Fanny came to know each other and became engaged before his journey to the continent. The garden in this period is believed to have been a woodland garden with a second entrance that used to exist to the north. Keats referred to a ‘grass plot’ in front of the windows. There was a plum tree standing near the house which has been replaced but a plaque marks that ‘Ode to a Nightingale’ was written thereabouts.

Alan Reed, an architect working for the London Borough of Camden, drew up (speculative) plans in the 1970s for the houses at the time of Keats’ occupation.
See plates two and three

1838-39 – the house was purchased by Eliza Jane Chester, a retired actress who converted the two semis into one building by removing the staircase on Brown’s (eastern) side and opening up the corridors on all floors. The dividing wall between the ground floor rooms to the west was removed and an arched opening inserted.

The main entrance to the smaller eastern house was converted into a door to a new single storey extension.

Later 19th Century

At some juncture, possibly at the same time as the major re-modelling, a conservatory was added to the new single storey drawing room and outbuildings including a coach house and stabling were added at the back on the southwestern corner.

See plate four

The 20th Century

Wentworth Place had become known as Lawn Bank once it was converted to one house but by the 1920s it was described as being in a dilapidated condition and likely to be sold for re-development.

1920-1921 – public subscription, largely from the USA, raised funds to buy the house and vest it in Hampstead Borough Council who undertook to maintain it in perpetuity as a memorial to Keats. Internal repairs are believed to have been undertaken.

1925 – the building was opened to the public on 9 May 1925.

1931 – the old outbuildings (stabling etc) were taken down to make way for a museum and Branch Library designed by W Sidney Trent, in part to house the growing collection of material relating to Keats.

See plate five

1950s – war damage affected the Chester Room particularly. Post-war repair and re-decoration was advised upon by Sir Sydney Cockerell, Sir Kenneth Clark and Geoffrey Keynes. The Chester Room was reconstructed and displays of Keats' relics introduced here in specially designed showcases and to the Brawne Rooms

The house was re-opened on 7 June 1952 by the Marchioness of Crewe.

See plate six and seven

1974-1976 – programme of repair and re-decoration undertaken by Camden Council with advice from John Brandon Jones. The most marked change was the replacement by a smaller modern structure. This was partly funded by the Historic Buildings Council. The garden was re-planted at the time with advice from Peter Goodchild, though whether his advice was taken is unclear. His plan was based on knowledge of gardens contemporary to that of Keats' time and did not utilise the pattern of older paths seen in early maps.

See plates eight and nine

1990s – the Corporation of London took over the house on 1 January 1997 and carried out some £60,000 of emergency repairs funded by the Libraries Committee including work to the chimneys and render from 1997-1998. Further repairs went on into the 21st century, (no further details to be added in from gazetteer) and archaeological investigation was undertaken to establish where remains of an earlier garden scheme might be. Research was undertaken as to original paper and paint finishes

See plates ten and eleven

2007-2009

Keats House was awarded a grant of £424,000 for renovation and representation which sought to reflect the 19th c decoration and spirit of the house. Wider public engagement was also an objective of the project.

2.3 Plates

Plate One



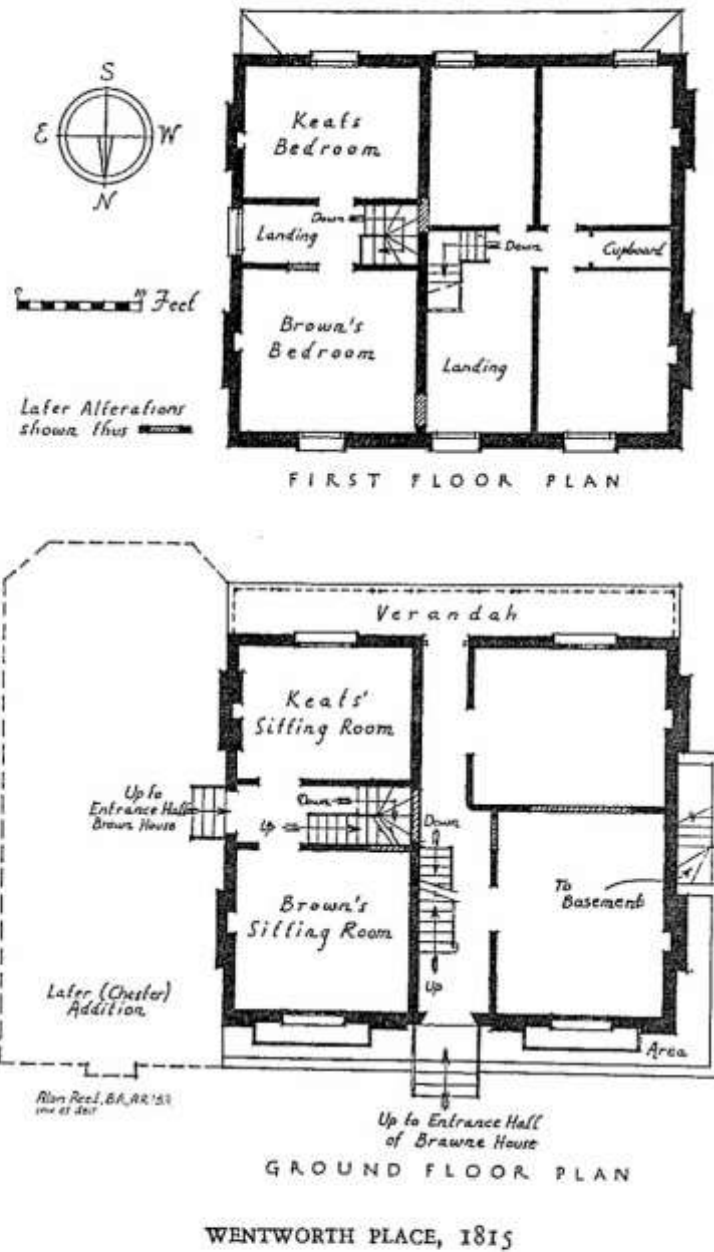
Current site plan

Plate Two



Crutchley's plan of Hampstead 1828, Keats Grove is known as Albion Grove at this date.

Plate Three



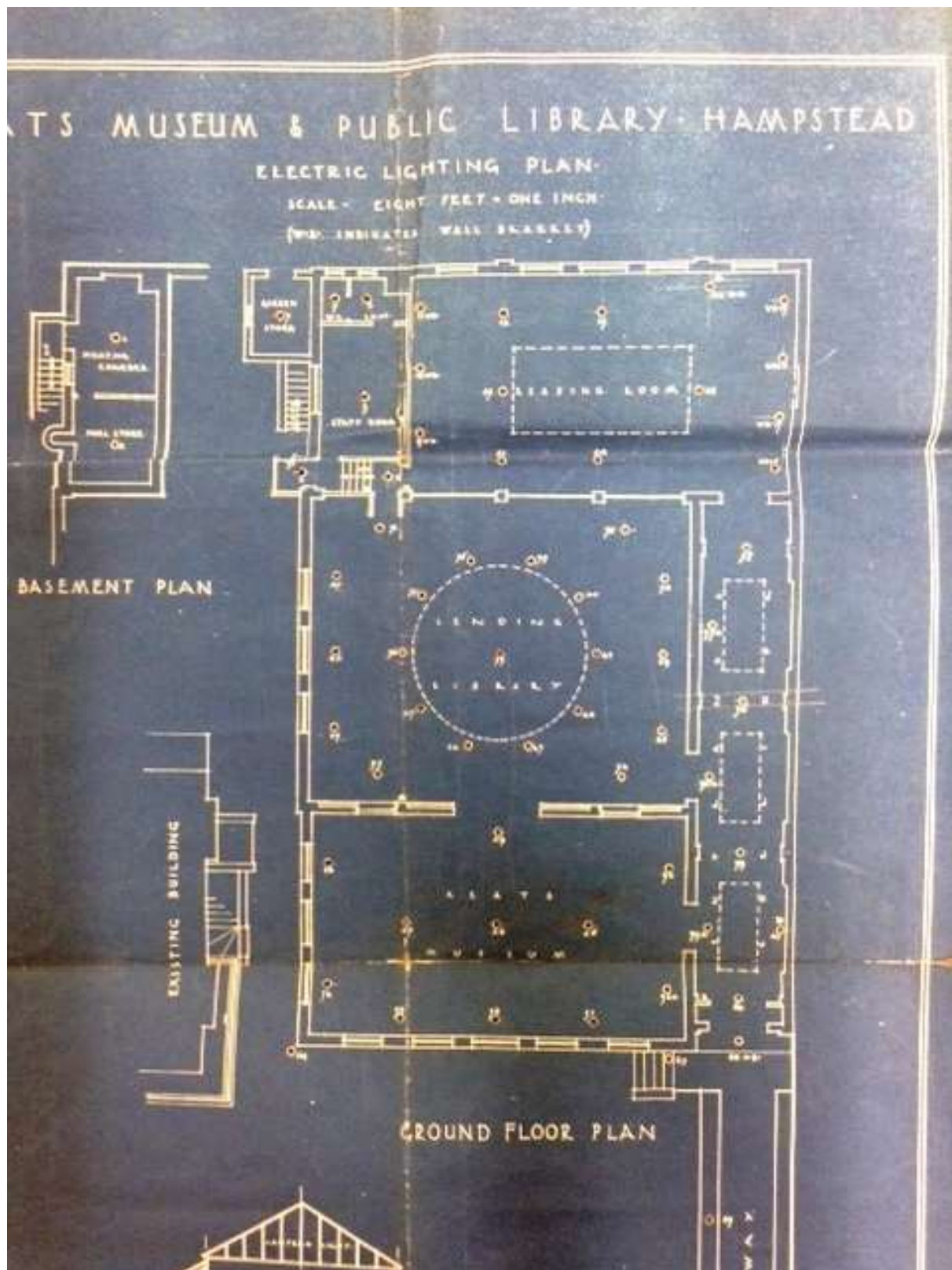
13

Speculative plan of Wentworth Place 1815_ from 6th edition guide book

Plate Four



OS Map 1866



Plan of the museum and library 1931

Plate Six



THE CHESTER ROOM
(Keats Museum)

The Chester Room pre-war_4th edition guide book

Plate Seven



THE BRAWNE ROOMS
(Reproduced from a photograph by the Sport and General Press Agency, Ltd.)

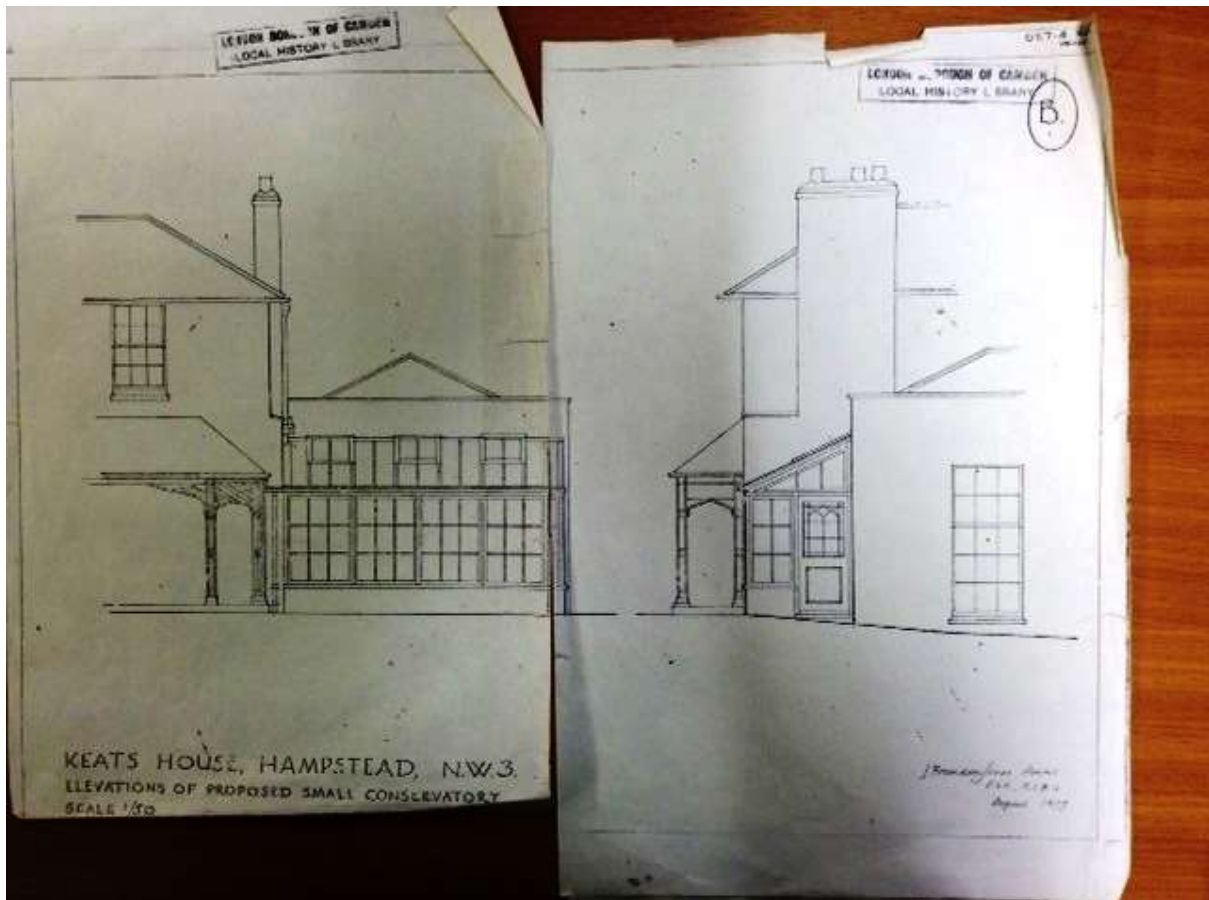
The Brawne Rooms pre-war_4th edition guide book

Plate Eight



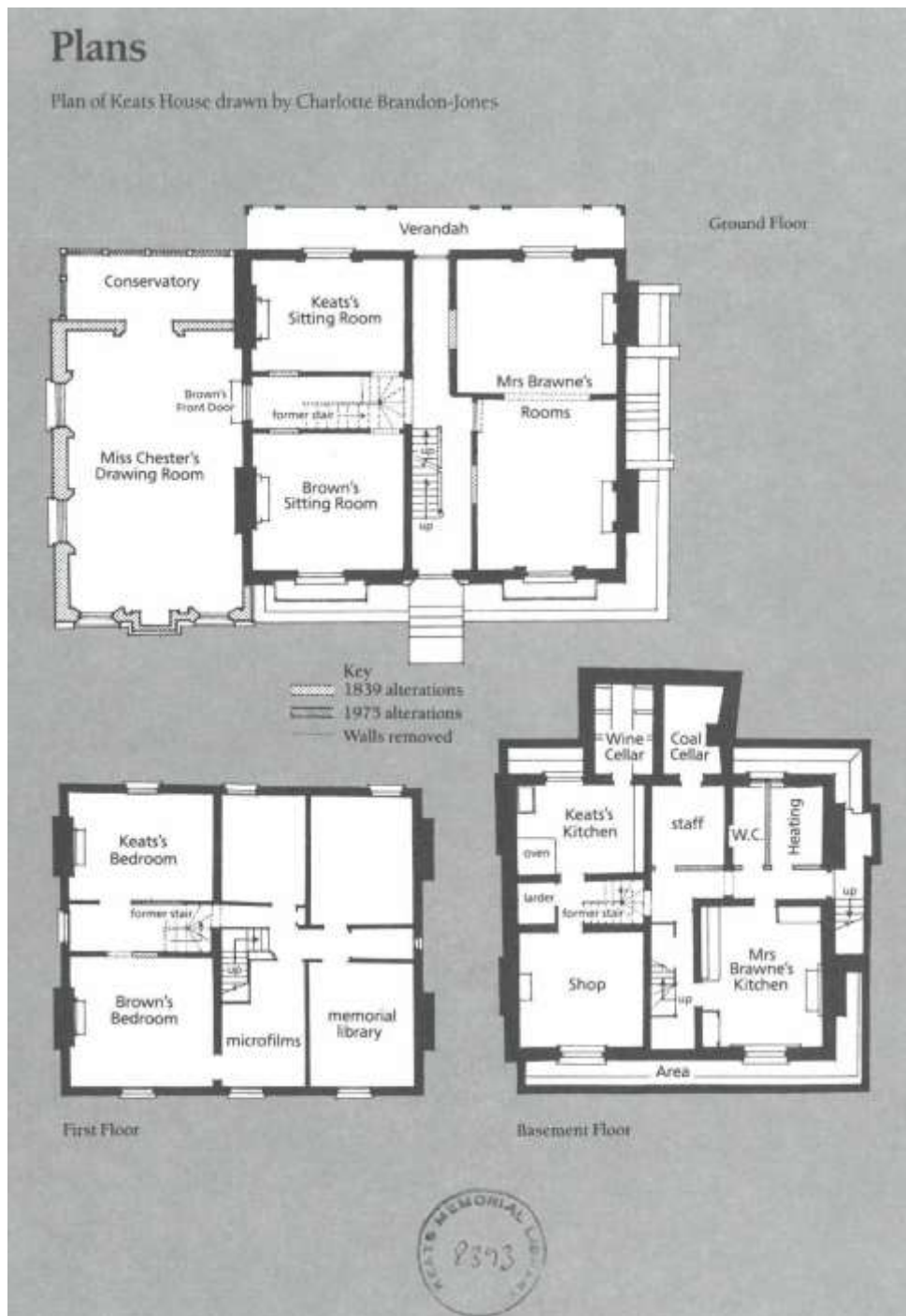
Keats Bedroom 1990_ 9th edition guide book

Plate Nine



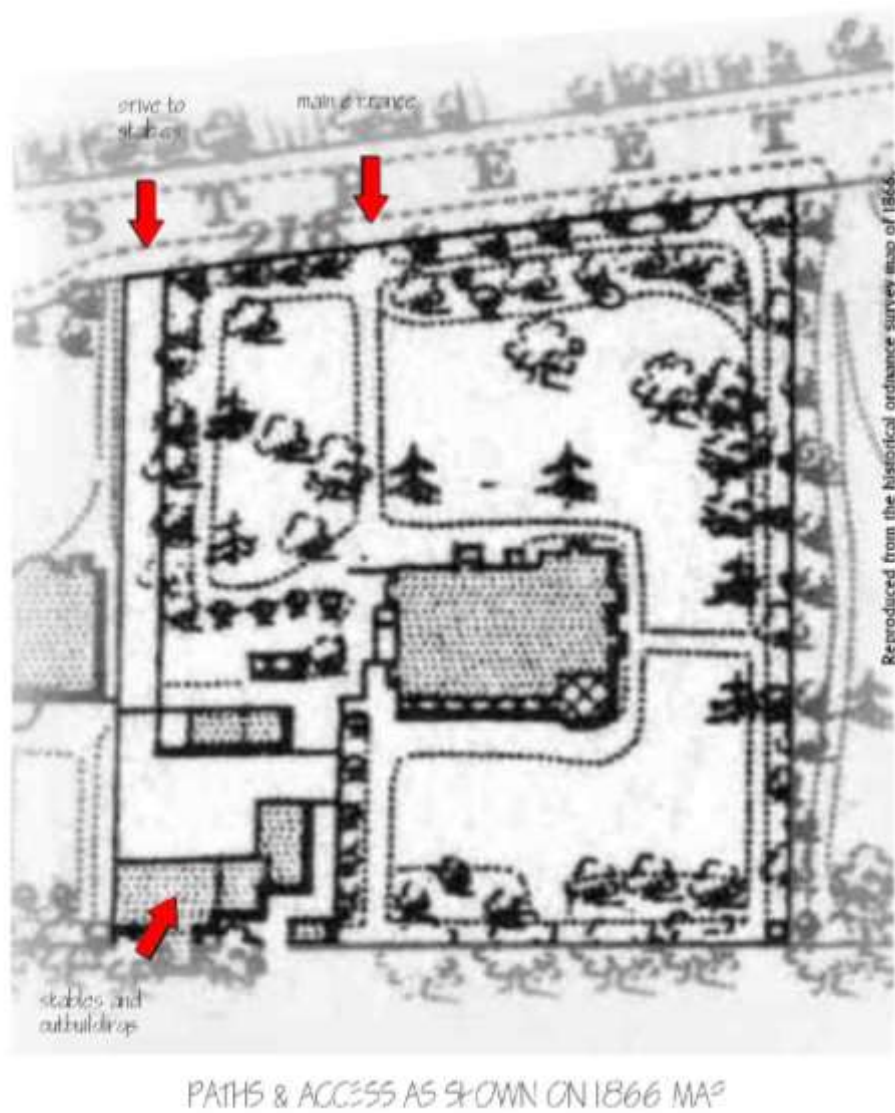
Conservatory Proposals 1979

Plate Ten



Plan of the house before 1990s work_ 9th edition guide book

Plate Eleven



Investigation of garden paths layout based on 1866 layout

Plate Twelve



Miss Chester's Drawing Room_ 2017

2.4 Phasing Drawings

Please see the development drawings in section 3.5.

To Follow

2.5 Site Uses Today

The table below sets out the uses of each of the rooms as currently used.

Floor	Name	Use at last CMP 2001	Current Use
First Floor			
F1	Keats' Bedroom	Museum display area	Museum display area
F2	Poetry Room	Museum display area	Office
F3	Brawne Bedroom	Office	Office
F4/1	Brawne Bedroom	Museum display area	Museum display area
F4/2	Hallway	Hallway	Hallway
F4/3	Staff Toilet	Public WC	Photocopy room
F5/1	Display Area	Museum display area	Museum display area
F5/2	Hallway	Hallway	Hallway
F6	Brown's Bedroom	Museum display area	Museum display area
F7	Hall	-	Museum display area
Ground Floor			
G1	Keats' Sitting Room	Museum display area	Museum display area
G2	Hall	Hall	Entrance hall
G3	Mrs Brawne's Rooms	Shop	Shop/ Tickets
G4	Mrs Brawne's Rooms	Museum display area	Museum display area
G5	Hall	Hall	Hall
G6	Brown's Sitting Room	Museum display area	Museum display area
G7	Hall	Hall	Hall
G8/1	Miss Chester's Drawing Room	Museum display area	Education room/ Museum display area
G8/2	Conservatory	-	-
Basement			
B1	Keats' Kitchen	Museum display area	Museum display area
B2	Staff room	Staff room	Staff room
B3/1	Boiler room	Boiler room	Boiler room
B3/2	Hall	Hall	Hall
B3/3	Staff WC	Staff WC	Staff WC
B4	Mrs Brawne's Kitchen	Museum display area	Museum display area
B5/1	Hall	Hall	Hall
B5/2	Hall	Hall	Hall
B6	Office	Staff office	Museum display area
B7/1	Hall	Hall	Hall
B7/2	Store	-	Store
B9/2	Wine cellar	-	Museum display area
B9/3	Coal cellar	-	Cleaners store

2.6 Site Management Today

The site today is managed by the City of London Corporation. Keats House has a part time curator and interpretation manager who are responsible for the day to day running of the house. The maintenance of the building is provided by the Open Spaces facility manager, who works in the Property Facilities Management Section of the City Surveyor's Department.

2.7 Site Condition Today

Generally the condition of the significant rooms of Keats House is fair across all finishes. This is in the most part due to the HLF funded works which were undertaken, between 2007-2009. There does however seem to have been little work undertaken since then, except for specific areas of repair, including the works to stabilise the brick oven in the basement. An effective and thorough annual maintenance regime should be undertaken by various specialists appointed directly by City of London.

The windows could benefit from redecoration as these are showing signs of rot externally. The carpets in the common spaces are looking tired and very domestic and the house would benefit from the replacement of these. The decoration generally is starting to look tired and will require redecoration in the next 5years.

The library rooms are in a fair condition decoratively. However, these could do with a redecoration in the near future. Some period features have sadly been removed, including the tiled radiator niche in the entrance lobby, however, many remain in a good condition. The decorative scheme would benefit from review and something more appropriate introduced.

3.0 Assessment of Significance Informed by English Heritage's definitions in "Conservation Principles, Policies & Guidance" 2008

3.1 Assessing Significance

The following levels of significance are suggested:

OUTSTANDING	An attribute which is of national and international significance.
HIGH	An attribute of value which contributes strongly to the significance and is a critical part of understanding its history.
MEDIUM	An attribute of value which is an important contribution to the significance of a site/building and understanding its history.
LIMITED	An attribute of value which forms part of the significance of the site/building and may help to understand its history.
LOW	An attribute which may make a slight contribution to the value of the site/building and often could be enhanced and should not be viewed as expendable.
NEUTRAL	This attribute neither adds nor detracts from the significance of the site/building.
DETRIMENTAL	This attribute detracts from the value of the site/building and removal may well be encouraged.

3.2 Statutory Designations

See Appendix I for the Listing Description.

3.3 Summary of Significance

Evidential:

The asset has outstanding significance as evidence of the life and work of the poet John Keats and his circle of friends. It is also significant evidence of the gradual transformation of Hampstead from a village into a London suburb and the patterns of occupancy during this evolution. It is significant evidence of specialist and general public appreciation of the life and work of Keats both through donation, visits and wider engagement.

Historical:

This asset is highly significant for its role in the life of Keats, his relationships, reading and writing. The collections are key to this. It has some significance as evidence of philanthropy to literacy and cultural institutions.

Aesthetic:

The asset is valued for its peaceful setting and for the "shrine" like nature of the house and collections as testament to the ongoing value of Keats' life and work.

Communal:

Visitors from the local community, further afield and from overseas to both Keats specific and other literary activities are key to the significance of the site. HLF funding has recognised this facet of the significance of the museum.

The **Aesthetic** and **Communal** significances taken together derive from the early 20th century ambition that “a permanent trust be restored and equipped with relics of the poet as a Keats Museum and a live memorial to his genius, a shrine of pilgrimage for his worldwide admirers and a literary meeting place and centre”.

3.4 Assessment by Heritage Value

3.4.1 Evidential Value

The potential of a place to yield evidence about past human activity.

Roman, Medieval, Pre-Georgian and Georgian Period:

Keats House and its garden were constructed in the second decade of the 19th century. An archaeological assessment carried out in 2001 (see appendix V) established some evidence relating to the garden in the 19th century but not significant finds relating to earlier periods in the history of Hampstead Village. This is of LOW evidential significance.

Early 19th Century:

The development of houses of which Keats House was part, is part of the growth of the Lower Heath development between c.1816 and c.1830. The house was built by William Woods and was one of the three large early examples of this development on a road called John Street (until 1909 when it became known as Keats Grove). The site has HIGH SIGNIFICANCE as evidence of an attractive village in the suburbs of London, stimulated in part by the fashion for the Chalybeate water from Hampstead Wells in the 18th century. This is of HIGH evidential significance. The house and gardens are evidence of the occupation of Hampstead in the early 19th century by writers and artists, in this instance the poet John Keats. Keats was drawn to Hampstead through visiting the radical writer Leigh Hunt (1784-1859) who became a central figure in the Romantic Movement in English poetry and was living in the Vale of Health in this period. The site has OUTSTANDING evidential significance for this reason.

Later 19th Century:

The house was occupied by the actress Eliza Chester in the 1830s. She bought each cottage separately within a year of each other and once the purchases were complete she made the property into one dwelling. At the time she was a well known figure in London theatrical circles, having triumphed in Drury Lane in the second decade of the 19th century, she was well known enough to be painted by John Jackson, a Royal Academician, and is said to have been the Prince Regent's mistress. She retired in the 1830s but her social circle continued to include prominent writers, including Thackeray, who are likely to have visited the house. This aspect is of MEDIUM significance as evidence of continuing prominence of Hampstead as a desirable residential location for figures in London's cultural life.

20th Century:

In 1920-21 the house and garden were saved from possible impending re-development by public subscription, largely with money from the USA. The house opened as a museum in May 1925. This is of HIGH evidential significance as it demonstrates the length of public interest and willingness to contribute to the preservation of the site.

In the early 1930s the Heath Borough Library was constructed and opened in 1931 including a room to house the then Keats Memorial Library. This is of HIGH evidential significance as it again speaks to strong public interest in Keats and his circle and a pattern of bequests of material by important collectors.

In the post-war period the house was repaired following war damage and in the 1970s restored with a £90,000 grant to the London Borough of Camden from the Historic Buildings Council. This is of MEDIUM significance as evidence of public moneys being made available for presentation of the house and garden.

21st Century:

The house, garden and the work which formed the Keats Memorial Library passed to the ownership of the City of London and considerable efforts and some public grant money were spent from the late 1990s to c.2008 on upgrading and re-presenting the house. This is of MEDIUM evidential significance.

3.4.2 Historical

Ways in which past people and events and aspects of life can be connected through the site to the present.

The asset of Keats House its garden, the library room and the collections have both associative and illustrative historical significance.

The strongest historical significance is associative in that the house and garden were lived in by John Keats, and influenced his writing at a key moment in his life and career as a poet. It is here that Keats met Fanny Brawne (1800-1865), fell in love with her and proposed marriage. It is here too that the 'Ode to a Nightingale' of May 1819, one of the best known poems in the English language, was composed. This history, and artefacts in the collection, most notably Fanny Brawne's engagement ring and Joseph Severn's picture "Keats at Wentworth Place" painted in Rome in 1821 contribute to an OUTSTANDING historical significance.

The many items in the collection of c3,700 items, most notably the manuscript and collection including 14 letters from Keats and books annotated by him are of OUTSTANDING illustrative significance for insights into Keats' working methods. For a statement on key items see the ICONIC list given in appendix IV. An early Society of Arts commemorative plaque is still affixed to the front of the house which bears witness to the historical importance of the Keats association.

The patterns of collecting and philanthropy seen in the former library room and the donations both of objects and money going back to the beginning of the 20th century are of MEDIUM significance as important attributes of the asset's history.

3.4.3 Aesthetic

Ways in which people draw sensory and intellectual stimulation from a place.

Keats House and garden serve now both as a museum and as a literary centre, accessible to local residents, passers by, school parties, scholars and literary practitioners. Its peaceful setting has been commented upon as reinforcing the pleasure and interest obtained by both UK and international visitors. In 2013 Keats House was voted the nation's favourite poetry landmark in a poll organised by the Poetry Society. It is on this basis that the sensory and intellectual stimulation of the asset may be said to be HIGH.

3.4.4 Communal

This relates to the meanings (commemorative symbolic or spiritual) that a place may have for those who relate to it.

This significance is MEDIUM on account of the uses to which the buildings, garden and collections are put.

The house reaches a wide number of visitors who come to see it as a literary museum, specialists in Keats and his circle and the wider Romantic Movement but also it is used as a backdrop for local festivals, events and outreach to the community. It has long been supported by the Friends of Keats House, now the Keats Foundation, and by volunteer activity.

It has been in receipt of public funding from the Heritage Lottery Fund in recognition of the management and curatorial team's work to represent and run the house which acknowledges and its responsive to this significance. A list of most recent activities at the house is at appendix ---.

3.5 Development Drawings *To follow with curatorial input*

The following floor plans indicate the sequential development of Keats House as detailed in the chronology in Appendix II.

4. Vulnerabilities, Opportunities and Policies

This section sets out a series of vulnerabilities and opportunities affecting the conservation management of Keats House.


Vulnerabilities are circumstances that need to be attended to in the short or medium term, such as outstanding repairs or health & safety issues. If not addressed they may impact negatively on the building's heritage values.

Opportunities, on the other hand, can be used to reveal or reinforce those values. Taking account of the history, significances and vulnerabilities of the historic fabric, they provide outlines for potential future works and development, which could be considered should additional funds become available.

Policies, this section sets out a series of policies which are aimed at informing the process of change and at guiding future building management decisions at Keats House. These include reference to future repair and the methodology for proceeding with this work.


Vulnerabilities/ Opportunity		Policy Ref	Policy
4.1	Use of the site		
1.	The site is a destination for literary scholars and followers of Keats.	U1	The site shall remain in this use and be suitably maintained.
2.	Noise – it is understood that the neighbours are not very tolerant of noise from the house, which includes regular groups of school children. This could raise issues if future commercial opportunities were sought for the house.	U2	Currently it seems a large number of the school groups using the garden are visiting the library and not the house and this is spoiling the tranquil gardens for visitors and neighbours. The use of the garden should be more closely monitored to ensure it is not used as a school playground.
3.	Ticket/shop location - The shop is currently located one of the large ground floor Browne rooms. This seems to be quite a large room to be used for this function, as currently the shop is limited.	U3	There is the possibility to add another function to this room and combine it with the shop, or to move the shop to another less significant area of the house.
4.2	Management of the site		
1.	The site is managed through the Open Spaces Department of The City of London, with part time curators working within the house.	M1	The current management structure should remain in place.
2.	The CMP will become out of date if not regularly updated in light of further works to the site. This will reduce the effectiveness as a management tool.	M2	Review and update the CMP document every 5 years; this review should cross reference any works undertaken and include feedback from the curatorial staff and visitors.
3.	Staff at all levels need to be aware of the general and specific issues relating to the site, with respect to maintenance, access, health and safety and environmental issues.	M3	Adequate training shall be given to staff.

4.	Signage – The signage externally is adequate for a property of this scale.	M4	There is scope to further improve the signage with more permanent signage with a more cohesive graphic identity if this is desired.
5.	Energy efficiency – The current heating and cooling to the house seems to be sufficient for the current use of the house. However if the collection is to be expanded or the current system needs to be renewed there will be the opportunity to upgrade the system	M5	New room heaters should be chosen to be appropriate to the sensitivity of their setting. Generally heat sources will be concealed. Where floor finishes are to be renewed, under-floor heating may be considered.
6.	The current pipework is located within the existing service voids.	M6	New Pipe and duct routes should, as far as possible, be kept within existing voids in the building.
4.3	Planning and Legislation		
1.	Problems from incremental small alterations which on their own are not significant, over time may cause major problems and loss of historic fabric.	P1	All changes internally and externally will need listed building consent. All small changes should be thoroughly considered to avoid incremental change causing significant harm.
4.4	Conservation, Maintenance and Repair		
1.	Roofs: The roof covering to Miss Chester's drawing room would benefit from closer inspection. There are instances within this room where patches of damp have appeared. This may be the result of failed roof coverings.	C1	The roof and lead flashings should be reviewed and where necessary replaced to ensure there is no loss of fabric to the room below. All lead details must meet the recommendations of the Lead Sheet Association.
2.	Gutters: A review of the gutters was undertaken and these need to be repaired and cleared regularly, especially during the autumn, to ensure that damage to the internal fabric is not caused by blocked gutters. This was the cause of the damp to wall in Miss Chester's drawing room. The external gutters leak in places between the sections.	C2	i) The existing rainwater drainage gutters should be repaired so that water does not seep through gaps between sections. ii) All gutters and parapets should be cleared regularly to ensure build-up of leaves and debris does not block outlets.
3.	Internal Redecoration: Following the rectification of defects any associated decorative works should be undertaken to ensure the fabric does not continue to deteriorate.	C3	The internal decorations should be appropriate to the room and where possible relate to the historic research and paint scrape information already undertaken. Decorations within rooms should be maintained to a high standard and redecorated and repaired as necessary. Wholesale stripping of paint coats in historic rooms should not be done unless full recording of the previous schemes has been made, and then sample areas left of original paint in situ.
4.	Basement damp – There is a significant amount of damp to the basement rooms. It is understood that tanking works took place as	C4	The tanking which was undertaken in 2009 will need to be reviewed as the damp is still causing damage to the historic fabric in

	part of the 2009 works.		these rooms.
5.	<p>Floor coverings: The current floor coverings, especially at ground and first floor are very domestic in appearance.</p> <p>It is understood that there are first floor rooms where parquet flooring remains below the existing carpet </p>	C5	<p>New carpets should be appropriate to the room and take reference where possible from appropriate historic patterns. When funds present themselves these should be reviewed and something more in keeping with the house should be laid.</p> <p>In rooms where parquet remains below the carpets there might be the opportunity to repair and reinstate this.</p>
6.	<p>Lighting – The lighting is functional but not integrated into the interior scheme in all rooms.</p>	C6	<p>All new lighting should be in keeping with the significance of the rooms in which they are lighting.</p> <p>When installing new light fittings in historically or architecturally significant areas, consideration should be given to whether they might adversely affect the historic fabric either physically, due to the need for chases to allow for the installation, for example, or visually.</p> <p>Cable routes should, as far as possible, be within existing voids in the building.</p> <p>Illuminated signs should be avoided as far as possible.</p> <p>Cable routes should, as far as possible, be within existing voids in the building.</p>
7.	<p>External joinery redecoration – The external joinery is in a poor condition with paint flaking to the majority of the external timber. The cills to the east elevation are particularly badly deteriorated.</p>	C7	<p>A regular programme of external decoration of timberwork should be being undertaken, every 5 years to ensure the historic fabric is not compromised.</p> <p>All external joinery should be repaired in a like for like basis rather than replaced.</p>
8.	<p>External decoration – The external decoration is in a fair condition but is starting to show signs of age.</p>	C8	<p>The external fabric should be maintained in water-tight condition.</p> <p>Redecoration of the external fabric should be on a routine maintenance basis every 5 years.</p> <p>Alterations to external fabric should be carried out using construction methods and materials similar to existing adjacent fabric.</p>
9.	<p>Metalwork – the external decorative metalwork is in a good condition currently and must be kept this way to ensure it does not start to rust.</p>	C9	<p>External metalwork should be kept decorated and form part of the 5 yearly cyclical maintenance programme.</p> <p>Only those with appropriate smithing skills should be employed to carry out repairs to historic metalwork.</p>
10.	<p>Door furniture – there is very little remaining</p>	C10	<p>Historic locks where remaining should be</p>

	historic ironmongery in the house, most of the doors and ironmongery have been replaced with modern replicas.		retained. Where modern doors have been fitted, period appropriate replica ironmongery should be used.
11.	Glazing – There is a mixture of periods of glazing to the windows in the house, some of which is historic. The coloured glass to the 1836 extension has significance and must be retained.	C11	All new glazing should be replaced on a like for like basis. All existing glazing should be protected when works in adjacent areas are being undertaken.
12.	Insulation – It is understood that there is limited insulation within the house and there may be future opportunities to insert insulation were appropriate.	C12	Insulation should only be installed where appropriate and when works in the relevant area are being undertaken. The replacement of roof coverings may give the opportunity to introduce insulation at roof level.
13.	Library asbestos – There is believed to be a small amount of asbestos in the library building. If this is going to undergo refurbishment it would be advised to remove the remaining asbestos.	C13	All asbestos removal or encapsulation must be undertaken by registered contractors and any asbestos left must have the appropriate warning signs displayed.
14.	Chimney pieces – The chimney pieces are believed to be original in all rooms.	C14	All chimney pieces should be protected when works are being undertaken in areas adjacent. Replacement of damaged pieces should be carried out on a like-for-like basis.
4.5	Landscaping and Planting		
1	Fencing - The main entrance gates and fencing to the road are tired looking and would benefit from replacement. The gates are in a very poor condition and need immediate attention.	L1	The fencing and entrance gates are non-original and should be replaced with new. The gates are historic and must be retained and repaired. Routine maintenance should include the redecoration of the entrance gates.
2.	Stone Paving – The stone paving laid to the front of the house is in a good condition and well maintained.	L2	The paving should be of consistent, historically appropriate materials. Maintenance should be undertaken regularly to ensure paving remains level and trip hazards are eliminated.
3.	Planting - The planting and landscaping whilst very attractive is rather limited. The original mulberry tree remains to the front of the Brawne side of the house.	L3	A long term plan should be considered for the gardens. The planting should really comply with the conservation convention that the planting scheme should be sympathetic to the period of the heritage site. This should be addressed at the time of the paths reinstatement works.
4.	Paths - The paths, which are heavily associated with Keats time at the house, are no longer there. The current paths are resin bound grave and lead from the entrance to the rear of the house where the visitor entrance is	L4	The reinstatement of the paths would be of huge benefit. It is understood that a grant has been given to allow for the reinstatement of the paths, and this should be combined with a new landscaping

	located.,		scheme.
4.6	Education, Tourism and Interpretation		
1.	Collection – There are limited items of the Keats collection currently on display at Keats House. The few items which are currently on display, are of great significance, however it feels a little sparse for those visiting. It is understood that some items are housed in America and there may be the opportunity to have these collections on loan following the house upgrades. Having collections on loan within the house would be a huge benefit for attracting return visitors, as currently there is little to attract visitors for more than 1 visit.	E1	It would be hugely beneficial, to attracting more visitors, to try to bring some of the Keats collection back to the house. To enable this, the house will need to be upgraded to ensure the conditions are correct for housing such items. This will include upgrading the security,
2.	Interpretation – There is an opportunity to review the current interpretation within the house and its proposed main audience. As a property which has very little of its own furniture and collection, the current interpretation is relied upon heavily.	E2	The setup of the rooms is fair, if a little bare in places and there may be the opportunity to review recent methods of interactive display, including hologram technology, which has been used successfully in other historic properties. All interpretation within the house must take into account the historic fabric of each room and not fix directly to it.
3.	Education – There is currently a good education programme for local schools within the house, with the main activities happening in Miss Chester's Drawing Room. The house, however, is not large enough to have a school visit when the house open to the public.	E3	There is the opportunity to move the majority of the education programme into the library and form a closer connection between the house and library. This would free up more of the house for the public.
4.7	Access		
1.	Parking – There is currently no blue badge allocated parking at Keats House, with visitors having to be dropped off at the entrance and parking found elsewhere.	A1	There is currently a paved area within the double gates which could be used as a dedicated blue badge parking space.
2.	Parking – there are regular complaints that the nearby streets are affected by parked cars left by visitors	A2	Visitors, other than the disabled, should be discouraged from arriving by car by all possible means.
3.	Access - Currently you enter Keats House through a small gate and via a rather convoluted pathway which brings you to the visitor entrance. From the main road the only obvious entrance is to the Library building.	A3	The main entrance would hugely benefit from better signage on the main road to make a more visible route for visiting public. The current fencing should be replaced as is in a very poor condition.
4.8	Security		
1.	Security – The security is believed to be adequate for the current contents of the house, however if more items from the collection were to be displayed in the house this would need to be addressed.	S1	Any implementation of new security measures should be undertaken in consultation with the Open Space Department. No new installation should compromise the

			historic fabric and should reuse existing ducts and cable runs.
4.9	Opportunities for Change		
1.	Upgrade works for collection – The house is not currently adequately equipped to house items from the collection  which is currently stored elsewhere.	O1	If these items were to be brought to Keats House, to improve the visitor experience, security, climate control and UV protection upgrades would have to be undertaken.
2.	Café/ commercial opportunities – Keats House would benefit from having a small café, selling tea and cake.	O2	This would be an opportunity to bring local residents to the house as well as offer something more for visitors who have travelled to visit. The revenue from this would assist in the maintenance and upgrading of the house.
3.	Library reuse – The large function space within the library building which adjoins Keats house is owned by Keats House, and used for community activities. This building was built to house the Keats collection, before it moved into the main house.	O3	It is currently a tired looking space, with rather inappropriate wall decoration and much could be done to bring it up to date and make it more attractive for use as a high income venue. This additional revenue could be used to maintain the main house. Considering its romantic connection there is opportunity for this building to be used for wedding hire, if a wedding licence was obtained for the garden.
4.	Removal of the conservatory – The existing modern conservatory bears no resemblance to the one which was erected as part of the 1936 alterations.	O4	There is the opportunity for this to ideally be removed, or replaced with one to the same proportions as the original.
5.	Miss Chester's Drawing room – This was added as part of the 1836 alterations and was therefore not part of the original Keats House.	O5	It could be seen that this detracts from the symmetry of the house and if Keats were to see it today, probably would not recognise the house. There is therefore an argument to remove this extension or to give it a specific use, say as shop and café and free up space in the more significant rooms for enhanced interpretation.

5. Implementation

To follow

6. Maintenance Plan

6.1 Purpose of the Document

This document provides information on inspections and maintenance within the House and surrounding landscape, and outlines the location, frequency of inspections and methods of access including vehicular access. This document is to be read in conjunction with the most up-to-date Operations and Maintenance Manual.

Please note: All inspection and maintenance work to be in reference to the significances of the fabric as laid out in the Conservation Management Plan.

6.2 Introduction

Keats House has a part time Curator who is responsible for the day to day running of the house. The maintenance of the building is provided by the Open Spaces facility manager, who works in the Property Facilities Management (PFM) Section of the City Surveyor's Department. The Property Facilities Manager oversees the delivery of an out-sourced maintenance contract that includes mechanical, electrical and fabric reactive and planned maintenance works, with contractors carefully selected to ensure previous experience in historic buildings. The Curator liaises with the PFM on issues arising.

The Open Spaces Department is managing a number of heritage buildings and parklands across the borough and will be fully briefed on any amendments to the building fabric and functionality. Any future material changes or works likely to affect the significance of the building will be subject to discussion with the designated Camden Conservation Officer and then applications for permissions made as appropriate.

The maintenance and repair of Keats House is the duty of the City Surveyor. Keats House regularly liaises with the Properties Facilities Manager on issues arising.

Maintenance and repair works can be, generally, divided into the following three categories:

- Reactive works/breakdown works – put in hand by PFM
- Cyclical renewal/Annual Works Plan– put in hand by PFM, who liaises with other City Surveyor's staff as and when required.
- Major works – planned and delivered by a project board.

The Open Space Department of City of London are only involved in cyclical works as required by the PFM. The Open Spaces team form part of the project board for any major works and maintain direct liaison with the PFM throughout the entire project.

Repair differs from maintenance, which is the undertaking of routine operations in order to keep a building in good order. Repair work is carried out to put right defects, addressing significant decay or damage, and work to return a building to a good condition on a long-term basis.

Repairs will cover repointing, renewal of roof coverings and gutter linings, joinery repairs and new floor coverings, probably on a 20-50 year cycle, probably in conjunction with a major restoration/refurbishment project, or as small individual packages.

It is essential to procure the works through specialist conservation building contractors, skilled at working with the materials in question (brick, render, joinery repairs etc), and that the work is specified, and the contract administered, by a conservation accredited staff of the City of London Corporation. Similar to the role of a Surveyor of the Fabric, they will thus have an overview of how repairs are to be prioritised.

6.3 Maintenance

As part of the Conservation Management Plan, the specific policies on maintenance should be incorporated into the day-to-day management and documents

- Continue to use a comprehensive maintenance strategy which acknowledges the significance of the buildings and their key elements.
- Ensure that maintenance staff are adequately skilled and trained.
- Ensure that the Maintenance Plan is used to keep records, storing details of work undertaken, by whom and when.

Maintenance items will be on a 1-5 year cycle, and will include the following:

6.3.1 Safe Access

To allow the inspections, maintenance, minor repairs and redecoration to be carried out, safe access must be provided to all parts of the building, including roofs.

A full review of access requirements has been undertaken to all areas by the PFM and is reviewed on a regular basis; this document will need periodic updating, perhaps at the time of each Quinquennial Inspection.

The means of safe access to each and every area, including any need for additional staff presence for safety reasons is to be compiled into an “access guide”.

The following methods of access may be used for carrying out inspections / maintenance work to each element of the buildings and landscape depending on the suitability in each case.

Please note: All inspections and maintenance works are to be carried out in accordance with current Health and Safety regulations.

- **Visual** - In all cases, initial inspections are to be at ground level, or from floor level within the buildings. Visual inspections may be carried out at a safe level firstly by eye, and by the use of binoculars.
- **Manual Lifting** - Trench covers may need to be lifted or fixed items removed manually for visual inspections to be carried out.
- **Mechanical Lifting** - Trench covers and other heavy items will need to be moved mechanically when over a specified weight as current H+S regulations.
- **Remote** - Remote inspections to be carried out where possible when access is restricted (e.g. CAT scans, CCTV, monitoring leak protection systems).
- **Ladder Access** - Ladders to be used for accessing high level elements at ground floor e.g. perimeter gutters, lead work to the flat roofs and conservatory.
- **Tower Scaffold** - Lightweight moveable towers to be used for inspection of high level ground floor areas not suitable for ladder access and where a platform may be required for equipment and tools.
- **Fixed Scaffolding** - Permanent steel scaffolding to be used for carrying out close inspection / maintenance of high level elements where access may be required for prolonged periods
- **MEWP Access** – To be used only when necessary. The type of MEWP to be used should be suitable for each location to ensure suitable height and working space is achieved.

6.3.2 Regular Inspections

A full fabric inspection, to include confirmation that all inspection certificates are in place and valid, should be undertaken every two years by the PFM, as well as a longer programme for quinquennial inspections. The current regime for maintaining inspection certificates should be kept up to date. This will enable the effectiveness of a maintenance regime to be checked and shortcomings to be addressed, as well as allowing future repairs to be re-prioritised if necessary. The Curator and her team, will be responsible for more frequent inspections to ensure that gutters and rainwater pipes, and drains are free of blockages, broken glass is mended, loose door and window furniture is re-fixed, blown light bulbs are replaced etc. They will also be responsible for ensuring that periodic servicing of the mechanical and electrical services takes place by the relevant sub-contractors as required.

6.3.3 Clearing Gutters/Rainwater Goods

All gutters, sumps, hoppers, downpipes and below-ground drainage are checked and subject to regular inspections to ensure that there are no hidden blockages. A record is kept of the location of all rainwater drainage systems and their access points, including rodding eyes, and work undertaken which is held by the PFM.

In order to alert the team of sudden blockages arising from items such as wind-blown plastic bags to be detected, at internal gullies, an overflow alarm has been fitted at high risk locations.

6.3.4 Redecoration

External joinery and metalwork will be redecorated every 5 years in water-based gloss paint. This should be done one elevation at a time. This will be arranged by the Properties Facilities Manager (PFM).

6.3.5 Window Cleaning

This should be undertaken quarterly and include all sliding sash and casement windows and conservatory glazing.

6.4 Services

6.4.1 Approach

Maintenance contracts for the heating, cooling, hot and cold water, electrical and other services should be entered into, and the annual/five-yearly tests, as appropriate, must be carried out by registered contractors. It will be the responsibility of the PFM to ensure that this happens. Service installations require periodic renewal with installations of greater power and/or efficiency. It may be prudent to consider the wholesale renewal of services installations at one time to minimise interruptions.

6.4.2 Renewal

It should be allowed that electrical and mechanical services are renewed on a 10-20yr cycle, and sufficient provision for the updating of all Operations Manuals and where necessary Gazetteer for future reference.

The Open Spaces Department of the City Surveyor's Department will ensure that new services installations schemes take into consideration the historical and architectural features of the elevations (externally) and of the spaces within which they are situated (internally).

- Throughout the building during alterations, the opportunity should be taken where possible to remove surface-fixed fittings, pipework, cables and ducts.
- When installing new services preference should be given to locating them within existing voids and chases.
- When installing new services, routes through occupied spaces, including basements, should be avoided.
- Routes for new services should be considered and designed with a view to preventing damage or destruction of historic fabric, particularly the most significant fabric.

- Pre-planning of new installations in the most significant parts of the building should include fully worked out builder's work drawings.
- A record should be kept of all new services installations and alterations and a précis included within the relevant room sheets in the Gazetteer.
- Where historical services or pieces of plant including redundant items, are to be replaced or removed, consideration will be given to either leaving them in situ, or where this is not possible offering them to a relevant learned institution or collection for salvage.

6.4.3 Lighting

- Cable routes should, as far as possible, be within existing voids in the building.
- When installing new light fittings or lamps, only those items appropriate for the sensitivity of their location should be installed.
- External lighting should be maintained as historically appropriate to the setting.

6.5 Finance

Round figure budgets for planned maintenance and projects should be allowed for. Detailed costings should be prepared which will enable finance for these proposals, including funding to be planned.

Works which are not successful are moved to the next financial year and further up the priority list, until successfully funded and procured.

6.6 Planned Preventative Maintenance

Maintenance is most effective when carried out regularly, on a planned cycle. Not only should planned maintenance extend the life and preserve the appearance of your building, monument or designed landscape, but it is most beneficial in conservation terms because less historic fabric is lost in regular, minimal and small-scale work than in disruptive and extensive repairs.

7. Gazetteer

Site investigations were undertaken in February & March 2017 to compile the gazetteer.

Documentary references to follow

Externally

ROOF

<i>Description:</i>	<p>Wentworth House</p> <p>The roof over the main house is a pitched slate roof with lead flashings. There are 4no. rendered chimney stacks topped with clay pots. To the edge of the main roof runs a white painted cast iron perimeter gutter, supported on projecting decorative iron brackets.</p> <p>The veranda roof is covered under the south elevation.</p> <p>Extension</p> <p>The extension has a pitched slate roof with tiled ridge which is set behind a rendered parapet wall. The parapet gutters could not be seen from ground level and were not inspected.</p> <p>The conservatory roof is covered as part of the south elevation.</p>
<i>Structure</i>	<p>The roof structure was not inspected.</p>
<i>Condition:</i>	<p>Fair</p>
<i>Significance:</i>	<p>High</p>
<i>Defects:</i>	<p>Wentworth House</p> <p>The chimneys are stained and have defective paint finish to high level.</p> <p>There is some minor vegetation growth to some of the roof slates.</p> <p>Extension</p> <p>The pointing is missing between the ridge tiles.</p> <p>The survey was undertaken from ground level, where there is limited view of the roof, especially the extension. Therefore a thorough inspection should be undertaken when high level access can be arranged.</p>

ELEVATIONS

North Elevation

<i>Description:</i>	<p>This is the front elevation of Wentworth Place and was originally the front entrance to the Brawne residence. The elevation is grey painted render.</p> <p>The first floor has 3no. 6-over-6 timber sash windows which are painted cream.</p> <p>Along the perimeter of the roof runs a white painted cast iron gutter with</p>
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decorative projecting supports.

Between the first and ground floor is a square profile string moulding with a Keats plaque set centrally above the front door.

To the ground floor a painted timber 6 panelled door is central to the elevation. This has its original ironmongery. This door is set within an arched opening with a glazed fan light above.

To either side of the front door is a set of glass double doors with a stone cill. These doors are both set back in arched reveals with projecting cast iron balconies in front, which have been painted green.

Leading up to the house is a flight of 4 York stone steps, with green painted cast iron balustrades to either side. The top step has a brass plate fixed to it.

At basement level the lightwells are surrounded by a low wall with York stone copings and topped with a green painted cast iron balustrade.

The frontage is paved in York pavers.

To the left of the original house elevation is the single story 1836 extension. The elevation is painted render as the main house with a low plinth at the base. A white painted down pipe is fixed to the elevation between the extension and main house.

Centrally is a projecting chimney stack with lead flashings to the splays and topped with stone copings and 1no. clay pot. A stone coping runs the whole length of the parapet wall to this elevation.

To either side of the chimney stack is 1no. large timber sash window with cream painted frame and stone cill. Below each cill is an air brick.

Condition: Fair, there seems to have been little routine maintenance and this shows in the decoration and deterioration to the paint finishes.

Significance: Outstanding, the front elevation to the original Wentworth House remains intact. However the extension, though significant in its own right, detracts from the setting of the original house.

Defects: Wentworth House
The pointing to the lightwell copings has been lost and needs replacement.
There are a number of poor stone indent repairs to the steps and low lightwell wall.
There is an area of missing stone to the bottom steps where the newel post has been relocated and the stone not repaired.
The stone copings have become cracked where the balustrades have been fitted.
There is a significant amount of flaking paint and onset of rust to the balconies.
There are patches of damp to the entrance reveals at low level.
The render to either side of the step returns is badly broke and cracked allowing water to penetrate.

Extension

The paint at low level is discoloured and flaking

There is staining to the render at high level and to the chimneys

The stone coping are heavily stained

There is a horizontal crack to the chimney stack at low level.

The paint to the windows is flaking

Paint is failing to the cills

2no. air vents are starting to rust due to loss of paint covering
The downpipe is suffering from flaking paint and rust at low level.

East Elevation

Description: This elevation is the single story 1836 extension to the main house. The main elevation is painted render with 2no. large 6-over-9 glazed timber sash windows, with timber frames and stone cills. To the top of this elevation the parapet wall has been topped with stone copings. To the base is a rendered plinth which is deeper to the right hand side and slopes down with the level of the ground.

To the left side is the end return of the modern 'lean-to' style timber framed conservatory. There is a fixed glazing panel to the right hand side which is supported on a rendered plinth with slate facing, and the door out to the garden to the left. There is a fixed overlight to the door and lead flashings to the top. The door is half glazed with leaded coloured glass.
There is a brick step below the door.

The first floor is set back from the extension elevation and is the east elevation of the original Wentworth House. There is 1no. timber sash window and 3no. painted downpipes to this elevation. The cast iron gutter to the perimeter of the roof is painted white and supported on projecting brackets.

There are 2no. painted rendered chimney stacks to this elevation, each with a stone coping to the top and 3no. clay pots.

Condition: Fair

Significance: Medium – the 1836 extension its self is significant, however it detracts from the main house and blocks the original entrance to Keats side of the house.

Defects: The paint to the ground floor windows and stone cills is flaking heavily and must be redecorated to stop the onset of rot.
The main elevation and chimney stacks are heavily stained to the top.
There is defective paint to the chimney stacks and lichen growth to the chimney pots.
The paint to the gutter is deteriorating.

South Elevation

Description:	<p>The elevation of the original Wentworth Place house is grey painted render, with a white cast iron gutter supported on projecting brackets to the top. To the first floor there are 3no. 6-over-6 timber sashes windows, painted cream, with stone cills. These windows are not equally spaced on the elevation.</p> <p>At ground floor is a projecting sloped veranda roof which has a copper covering and 2no. metal rooflights set within it. A copper gutter runs along the front edge of the roof. The veranda roof is supported by decorative ironwork which sits on painted timber plinths. Timber painted fretwork screens have been added to either end of the veranda.</p> <p>To the ground floor elevation is a central door, which is now the visitor entrance, with 1no. set of double glass doors to either side, These glass doors have tainted timber frames and cills. The central door is a half glazed timber door with timber surround. As described in G2. There is a shallow ramp up to this door to provide level access into the house.</p> <p>An SVP is fixed to the elevation to the left side.</p> <p>The veranda is paved with flagstones, with painted cast iron grates set over the basement lightwells.</p> <p>Conservatory</p> <p>To the right of the main house is a single story modern glazed conservatory, which has replaced the one from 1836.</p> <p>There are 4 glazed panels which make up this elevation, which are supported on a low, rendered, brick wall. A line of slates faces the wall.</p> <p>The sloping roof is glazed with lead flashings and thick glazing bars vertically. Centrally, to the top edge sits a raised roof light. A perimeter gutter runs along the front edge of the roof to shed water.</p> <p>Above the projecting roof of the conservatory is the rendered parapet wall of the 1836 extension. This has been painted to match the main house and topped with stone copings.</p> <p>A lead rainwater pipe and hopper are located to the left corner where the conservatory meets the main house.</p> <p>A planted flower bed sits in front of the conservatory.</p>
Condition:	Fair
Significance:	Outstanding, due to it being the original rear elevation of Wentworth House. The modern conservatory is detrimental to the overall appearance of the house.
Defects:	<p>The copper to the veranda roof is in a very poor condition with the surface heavily flaking. The rooflights will need to be overhauled in the near future.</p> <p>The gutter to the front edge of the veranda is mis-aligned and a section has become separated to the left side which is causing water to leak.</p> <p>The paint to all timberwork is in a poor condition and heavily flaking on places. This must be redecorated soon to avoid the onset of rot to these timbers.</p>

West Elevation

- Description:** This elevation is the 2 story side of Wentworth Place and is grey render finish as the others. There are 2no. projecting chimneys to either end of the elevation and a gutter to the top as previous elevations. Centrally to this elevation are a downpipe and SVP.
- At first floor level is the small later window opening with modern timber window. At basement level the lightwell is open and a boarded door, with glazed upper is located centrally on this elevation.
- Leading down from ground level to the basement lightwell is a flight of 8 York stone steps. The lightwell is surrounded by a low rendered brick wall topped with a mix of stone copings and later concrete replacements. The gate to the top of the steps is painted green to match the railings.
- Condition:** Fair, it appears little work has been done since the major works in 2007.
- Significance:** Outstanding, this is the original elevation to Wentworth Place, with the original basement entrance retained.
- Defects:** There is staining to the top of the chimney and the pots.
There is a significant amount of damp present to the elevation at basement level.
The lightwell railings and gate have flaking paint and are starting to rust.
The electrics at basement level appear to be held together with silver tape, which should be addressed immediately.
There is pointing missing to the copings of the lightwell retaining wall.

Internally

BASEMENT

- B1 Keats Kitchen** This was the kitchen in the Keats/Brown side of the house. The bread oven in the corner of the room was a later addition to the kitchen.
- Ceiling:** The ceiling is painted plaster with a timber painted beam. There are plain corbels to either end of the beam.
- Walls:** Painted plaster with early 20th Century shelving to the west wall. To the east wall the brick built oven has been painted and has a cast iron door to the stove. There is a projecting nib to the brick structure which has recently fallen off and has been refixed. There is damp to both east and south walls as well as to the oven.
- Windows:** To the south wall is the original 4-over-8 timber painted sash window with modern replica ironmongery. This window has no shutters, but does have modern net curtains hung in front.

Door: The door into the room is a 4 panelled mid-20th Century door with black ironmongery. The door to B9/2 is the original small single panelled and braced door.

Floor: The floor has the original flag stone floor.

Fittings: The brick oven remains to the east wall.
There is a modern radiator below the window.

Condition: Poor. There is a significant amount of damp to the walls and the oven.

Significance: High.

Defects: There is damp to the east and south walls and to the stove, this is highly prevalent behind the window. There are salt deposits to the flag stone floor.
The doors and windows have scuffed paint.

B2 Staff Room This is currently used as the staff room, but was originally part of the kitchens and servant rooms in the Browne house. A new dividing wall was inserted to the south of this room and the adjacent room to create a passage leading to the side steps, post 1973.

Ceiling: The ceiling is painted plaster with modern lighting

Walls: The walls are all painted plaster, which are suffering from damp. The south wall has panelling below dado height.

Windows: There is a 6 pane pivot light above the door to the south in a timber frame.

Doors: There is a small original panelled door to the south wall, leading to the coal shed. The door into this room is a modern panelled door.

Floor: The floor has a modern brick tiled floor.

Fittings: The room is currently used as a staff room and has a modern kitchenette fit out. No original fittings survive.

Condition: Poor, there is a lot of damp to the walls in this room.

Significance: Medium.

Defects: There is damp to both the south and east walls as well as to the ceiling. All walls have badly scuffed paint.

B3/1 Boiler Room This room is currently used as the boiler room. It originally formed one room with adjacent rooms B3/2 & B3/3.

Ceiling: The ceiling has painted plaster with areas of flaking paint to the beam.

Walls: Painted plaster to the walls.

Windows: There is a 3 light casement window to the south wall. The top pane of the window has been replaced with mesh and the boiler flue currently vents out of here. As a result of this however there is a large amount of condensation to the outside wall.

Doors: Covered under B3/2

Floor: The floor has a flag stone covering, with gullies which the service pipes drain

into.

Fittings: Modern boilers and cabinets to the walls. The chimney remains to the west wall.

Condition: Fair. The location of the boiler flue should be reconsidered; this may be able to go up the existing chimney.

Significance: Low. This room has been divided up to form 3 rooms and there are no historical fittings within the room.

Defects: There are numerous cracks and rust patches to the walls. The window is also missing a pane where the boiler vents.
Consideration should be given to the venting of the boiler flue.

B3/2 Passageway This passageway was created, as part of the 1970s work, when the original kitchen/scullery rooms to the south were divided up to form two smaller rooms with an access passage.

Ceiling: The ceiling is painted plaster, with a painted timber beam spanning the passage and modern light fittings. There is a small area of pink expanding foam above the doorway.

Walls: There is panelling to the north wall, with the other walls painted plaster.

Windows: None

Doors: The door to the outside, located on the west wall, is a four panelled door with glazed top panes. The black ironmongery has been painted purple. There is a stone step leading to the outside.
The doors from this passageway leading into the rooms are all four panelled timber doors with black ironmongery.

Floor: The floor covering is flag stones.

Fittings: The original door bell is located at high level in this room.

Condition: Fair.

Significance: Fair. This space has been altered quite substantially in recent years and little historic fabric remains.

Defects: The use of expanding foam to fill above the door is inappropriate and damaging to the fabric.
The joinery is scuffed and chipped.
The flag stones to the floor have signs of salt residue.

B3/3 WC This room is currently the staff WC. It was originally part of the adjacent boiler room and formed the scullery of the Browne house. Dividing walls were inserted post 1973 to form a corridor to the south and two smaller rooms.

Walls: The walls are modern painted plaster with a simple skirting to the base.

Windows: There is a 3 pane casement window to the south wall with modern ironmongery and modern tiled cill. The top pane of the window has had a modern vent inserted into it.

Doors: Covered in room B3/2

<i>Floor:</i>	The floor has been covered with modern brick tiles.
<i>Fittings:</i>	The room is currently fitted out with modern WC and radiator. There are no original fittings within this room.
<i>Condition:</i>	Fair
<i>Significance:</i>	Neutral. This is an entirely modern space.
<i>Defects:</i>	Heavily scuffed paint.
<i>B4 Mrs Brawn's Kitchen.</i>	This was the kitchen in the Brawne side of the house, here is one of the few surviving pieces of original furniture to the house, the dresser. This room is currently set up as it would have been in Mrs Brawn's time.
<i>Ceiling:</i>	The ceiling is painted plaster with painted timber beams. There is a central column, which was added during the mid-19 th Century, supporting the ceiling and there are 2no. lanterns hanging from the ceiling.
<i>Walls:</i>	<p>The north and west walls are panelled to low level with painted plaster above, with a plain square skirting. To the west wall is the stone opening for the oven, there is a stone surround and hearth and a cast iron stove set within the opening. The south and east walls are painted plaster finish with built in cupboards.</p> <p>The original timber dresser is located on the east wall and is highly significant.</p>
<i>Windows:</i>	To the north wall is a 6-over-6 vertical sliding sash window decorated in green/grey. Large shutters to either side are not set within shutter boxes and a timber cill. A modern roller blind has been fixed to the head of the window opening.
<i>Doors:</i>	There are 2no. doors to this room, one to the east and one to the south. The east door is a four panelled door with glazing to the upper panels and black replica ironmongery. The door to the south wall is a four panelled door with black replica ironmongery.
<i>Floor:</i>	The floor has the original flagstone floor covering.
<i>Fittings:</i>	The original dresser and cupboards remain in this room and are of high importance to the house. The other furniture within this room is not original to the house.
<i>Condition:</i>	Fair, there is a fair amount of flaking paint.
<i>Significance:</i>	High, due to the location of original pieces of furniture. The proportions of the room remain unchanged.
<i>Defects:</i>	The paint to the joinery is chipped and there are cracks to the window cill.
<i>B5/1 Staircase</i>	This is the position of the original staircase from the ground floor to the basement of the Brawne house. The original staircase was removed and replaced as part of the 1950's work.
<i>Ceiling:</i>	The ceiling is painted plaster with modern light fittings.
<i>Walls:</i>	The walls are painted plaster with panelling to the north wall below the shelving. To the base of the walls is a simple square skirting.

<i>Windows:</i>	None
<i>Doors:</i>	The doors are described elsewhere. The doors to the cupboards below the staircase are double boarded doors with modern ironmongery.
<i>Floor:</i>	The covering is the original flag stones.
<i>Fittings:</i>	This room contains modern radiators to the north wall. The 1950's staircase has a modern lino covering to the treads with modern brass nosings. The timber newel post and handrail have been painted. The panelling to the north wall dates from the mid-10 th century and has been painted green. The original cupboard under the stairs was reused when the new staircase was fitted, and has been fitted out with modern shelving.
<i>Condition:</i>	Fair
<i>Significance:</i>	High, this is the original location of the basement stair to the Brawn house.
<i>Defects:</i>	There is damp and peeling paint to the north wall above the panelling. An investigation would be advisable behind the panelling. There is damage at low level and around the socket plate to the west wall. The lino to the stair treads is lifting and coming away to the lower steps. There is salt staining starting to appear to the flag stone floor. The paintwork is generally scuffed and chipped.
B5/2 Passageway	This passageway has been formed by inserting a partition wall to the northern end of room F2 to joint passageway B3/2. This was formed as part of the post 1973 works The passage connects through the dividing wall into Keats original side of the house.
<i>Ceiling:</i>	The ceiling is painted plaster with modern light fittings.
<i>Walls:</i>	The walls are painted plaster with simple square skirting. The east wall was opened up in 1839 to connect Keats dwelling with the Brawne dwelling.
<i>Windows:</i>	None
<i>Doors:</i>	The door to the stair passage is a boarded door with black ironmongery painted black.
<i>Floor:</i>	The original flag stones are still present
<i>Fittings:</i>	There is a modern leaflet rack to the north wall; all other fittings have been lost from this space.
<i>Condition:</i>	Fair
<i>Significance:</i>	Medium
<i>Defects:</i>	There are slight cracks to the ceiling and shipped paint to the door. The flag stone floor has salt deposits.
B6 Office	This was originally part of the kitchen in the Keats/Brown dwelling, it is now used as an interpretation room showing a video of Keats life. It retains the original proportions.

<i>Ceiling:</i>	The ceiling is painted plaster with a timber painted beam. There are scroll corbels to either end of the beam.
<i>Walls:</i>	The walls are painted plaster with panelling at low level. There are wall mounted lights fixed to the east and west walls. To the east wall is a simple fireplace with a timber surround and mantle and a cast iron inset. The chimney has been blocked and there is no hearth.
<i>Windows:</i>	The windows are as B4, with 2no. shutters to either side. Holes have been cut to the shutters either side.
<i>Doors:</i>	The door to this room from the passageway is a four panelled door with painted replica black ironmongery. The escutcheon is missing.
<i>Floor:</i>	The original flag stones remain.
<i>Fittings:</i>	There are modern radiators below the windows. The room has been fitted out with modern exhibition fit out and projector unit in the window opening. There is an assortment of chairs and tables which are not original to the house.
<i>Condition:</i>	Good
<i>Significance:</i>	High
<i>Defects:</i>	Some scuffs to paintwork and 1no. hole to each of the shutters.

B7/1 Passage

This passage was originally the location of the staircase which led down to the basement in the Keats/Brown dwelling. This was removed in 1839 and the opening was made in the west wall to connect the two dwellings.

<i>Ceiling:</i>	The ceiling is painted plaster with a modern light fitting fitted centrally. There is a hole in the ceiling where a previous fitting has been removed.
<i>Walls:</i>	The walls are painted white with a simple square skirting.
<i>Windows:</i>	None
<i>Doors:</i>	The door in the opening between the two dwellings is a boarded door with black ironmongery which has been painted black. The door to the store is a single boarded door with a glazed viewing panel at high level. There are also a row of ventilation holes at high and low level.
<i>Floor:</i>	The floor has its original flag stone covering.
<i>Fittings:</i>	None
<i>Condition:</i>	Fair
<i>Significance:</i>	High. The stair from the original house would have lead down into this space.
<i>Defects:</i>	There is a hole to the ceiling where a previous light fitting has been removed. There are slight cracks to the plaster and scuffed paint. There is an area of damp to the west wall. The flag stone floor covering has salt residue.

B7/2 Server Room	This room is currently used as a server room.
<i>Ceiling:</i>	The ceiling is painted plaster.
<i>Walls:</i>	The walls are painted plaster with numerous holes where fittings have been removed.
<i>Windows:</i>	None
<i>Doors:</i>	Covered in as part of room B7/1
<i>Floor:</i>	The floor has been covered with slatted panels.
<i>Fittings:</i>	The room currently houses servers with modern shelving to the walls.
<i>Condition:</i>	Poor
<i>Significance:</i>	Neutral. This room has no historic fittings remain.
<i>Defects:</i>	The walls are heavily scuffed and there are cracks and redundant fixing holes to all walls.
B9/2 Wine Cellar	The wine cellar off the kitchen in the Keats/Brown dwelling was originally a coal cellar.
<i>Ceiling:</i>	The original vaulted brick ceiling has been painted.
<i>Walls:</i>	The walls are brickwork which has been painted. The south wall has more modern brickwork than the rest of the cellar, where it appears the cellar has been shortened slightly. There is brick shelving to the east and west walls.
<i>Windows:</i>	None
<i>Doors:</i>	None. The door between the wine cellar and the kitchen has been removed.
<i>Floor:</i>	The original brickwork floor with a brick step to the kitchen remains.
<i>Fittings:</i>	The brick wine shelving remains.
<i>Condition:</i>	Poor. There is a lot of damp in this room.
<i>Significance:</i>	Medium.
<i>Defects:</i>	There is damp to the ceiling which is causing flaking paint and the brickwork to become friable. The walls are damp and brickwork is friable.
B9/3 Coal Cellar	This was the coal cellar for the Brawne house and is used currently for cleaner's storage.
<i>Ceiling:</i>	This room has the original brick vaulted ceiling.
<i>Walls:</i>	The brick walls have been painted with plastic paint which has led to significant damp patches.

<i>Windows:</i>	None
<i>Doors:</i>	None
<i>Floor:</i>	The floor is concrete
<i>Fittings:</i>	None
<i>Condition:</i>	Poor, due to the large amount of damp to the walls.
<i>Significance:</i>	Neutral. The original coal cellar remains.
<i>Defects:</i>	The walls are very damp and have been painted with a plastic paint, which is not helping.

GROUND FLOOR

<i>G1 Keats Sitting Room</i>	This room was Keats sitting room and the proportions of the room have remained the same. During the alterations of 1839 the position of the door on the north wall was moved further westwards from its original central location.
<i>Ceiling:</i>	Painted plaster ceiling with a small cornice in a simple style. A slim discrete conduit runs below the cornice.
<i>Walls:</i>	<p>The walls are painted plaster, in a beige colour, with the original deep simple skirting at the base. The skirting has been painted green/grey and sockets have been fitted to this. To the south side of the fireplace the skirting has been replaced with a modern boxed out skirting, to the same profile, presumably to hide services. The skirting to the north wall dates from 1836 when the door location was moved.</p> <p>The fire surround on the east wall is white marble with a cast iron inset and a grey marble hearth.</p>
<i>Windows:</i>	None
<i>Doors:</i>	<p>To the south wall the doors to the outside are early 19th century glazed double doors with 10 panes per leaf. These are painted green/grey. There are shutters to both side and the original architrave remains to match that to the entrance door. There is a step up out of the doors. Heavy brown curtains hang in front of these doors.</p> <p>To the north wall is a modern 6 panelled single door with architrave and plinth blocks to the base. The ironmongery is modern replica.</p>
<i>Floor:</i>	The floor has a modern red carpet fitted.
<i>Fittings:</i>	There are 2no. fitted book cases to either side of the chimney breast on the east wall. There are modern glass display cases within the room and period furniture, although not original to the house.
<i>Condition:</i>	Good
<i>Significance:</i>	High, due to its former use as Keats sitting room.
<i>Defects:</i>	The paint is flaking to the glazed door frames. There is a handle missing from the bookcase to the north of the chimney breast. The carpet is fraying to the doorway.

G2 Entrance	This is the front entrance for visitors to the house and was originally the back entrance out to the verandah.
<i>Ceiling:</i>	Painted plaster with simple cornice which dates to the late 19 th century and modern chandelier centrally.
<i>Walls:</i>	Painted plaster with simple skirting and dado painted green/grey. To the east wall there is the arched opening made to connect the two dwellings. The architraves to the doorways are as others throughout the house.
<i>Windows:</i>	None
<i>Doors:</i>	The entrance door is a half glazed panelled door with modern replica ironmongery. The upper glazing has a decorative frosted band to the outer edge with a floral motif. Timber shutters to the upper part of the door are recessed into the walls on either side.
<i>Floor:</i>	The floor has been covered by a modern brown carpet which runs through from G3 & G4. The mat pit at the entrance has a modern brown mat and carpet gripper.
<i>Fittings:</i>	There is a period umbrella stand in the hallway, however this is not original to the house.
<i>Condition:</i>	Good
<i>Significance:</i>	High
<i>Defects:</i>	Heavily scuffed paint and chipped joinery as a result of this being a though passage. The ceiling has minor hairline cracks.
G3 Shop	This room is now combined with G4 to create one large room, these changes were made as part of the 1839 alterations. When the house was first constructed in 1815 these would have been two separate rooms.
<i>Ceiling:</i>	The ceiling is painted plaster with a simple cornice; a slim profiled conduit runs below the cornice. A 6 light, gilt and black chandelier hangs centrally from the ceiling.
<i>Walls:</i>	As G4 The fireplace to the west wall has a white marble fire surround, mantle and hearth and black cast iron inset and basket. There is a timber and glass overmantle. The room has modern cupboards and display cases built into each corner except to the SE. These have been painted green/grey. The south wall has a modern radiator.
<i>Windows:</i>	None
<i>Doors:</i>	The door from the hallway into the room is a 6 panelled single door painted green/grey. The architrave has plinth blocks to the base and dates from the late 19 th century. The ironmongery is modern replicas. The door on the south wall, leading to outside, is a set of glazed double doors with 10 panes per leaf. These are painted green/grey. There are shutters to both side, and an architrave to match that to the entrance door. There is a step up out of the doors. Modern curtains hang to either side from a brass curtain pole as well as muslin blinds.

<i>Floor:</i>	A modern brown carpet has been laid to the floor, this runs through to G4.
<i>Fittings:</i>	There are modern shop fittings and desk which are in keeping with the house.
<i>Condition:</i>	Good
<i>Significance:</i>	Neutral
<i>Defects:</i>	There is a missing light bulb to the chandelier. The lining paper to the ceiling is coming away in places. The paint to the glazed doors is flaking.
G4 Mrs Brawne's Room	This room was one of the sitting rooms in the Browne side of the house, it is today laid out with exhibition information. This room used to be divided from room G3, however this was removed in 1839 as part of the alterations to form one interconnecting room.
<i>Ceiling:</i>	The ceiling is painted plaster with a simple cornice; a slim profiled conduit runs below the cornice. A 6 light, gilt and black chandelier hangs centrally from the ceiling.
<i>Walls:</i>	<p>The walls have a blue and white wall paper covering with a simple skirting to the base which has been painted green/grey. The south wall has been opened up, with an arched opening, to connect through to room G3. The architrave to the opening has been painted green/grey. The fireplace on the west wall is as G3 but with a gilded mirror over the mantle.</p> <p>The door in the east wall was originally located centrally on the wall, however following the 1839 alterations this was relocated to the southern end of the wall.</p>
<i>Windows:</i>	None
<i>Doors:</i>	<p>The door to the north wall which leads out to the garden is as G3.</p> <p>The door from the hallway into the room is a 6 panelled single door painted green/grey, dating from 1836. The architrave surround has plinth blocks to the base. The ironmongery is modern replicas.</p>
<i>Floor:</i>	The floor is covered with a modern brown carpet which continues into the hallway.
<i>Fittings:</i>	There are modern display cases in the room. The fire place is a G3.
<i>Condition:</i>	Good
<i>Significance:</i>	Neutral
<i>Defects:</i>	The paint to the glazed doors is peeling.
G5 Stair & entrance	This is the front entrance into the house and would have been the front entrance into the Brawne house originally.
<i>Ceiling:</i>	The ceiling is flat plaster with a simple cornice. There is a central chandelier which matches that in G2.
<i>Walls:</i>	Plastered painted walls with a deep simple profiled skirting and 19 th century painted dado rail. This room is believed to have originally been wallpapered.
<i>Windows:</i>	None

<i>Doors:</i>	The front door to the house is an oversized single 6 panelled door painted a green/grey. This is set within an arched opening with a glazed fanlight above. The door has a timber architrave with timber plinth blocks at the base. The door to the basement is an original 1815 door which has been relocated to this position from somewhere else in the basement during the 1836 alterations.
<i>Floor:</i>	The floor is covered with a modern brown carpet and modern carpet mat to the entrance. A modern carpet gripper connects the mat and carpet.
<i>Fittings:</i>	Staircase – this is the original staircase leading to the first floor of the Brawne house, it was altered in the 1836 and the return to the top was added. The stair treads and panelling to side have been painted and a modern carpet has been fitted to the stairs. The original spindles, newel and handrail have been painted. The panelling to the sides dates from the 1836 alterations.
<i>Condition:</i>	Fair, there is a fair amount of scuffed paint.
<i>Significance:</i>	High
<i>Defects:</i>	Scuffed paint, the lining paper to the walls is peeling. There is a hole to the skirting at the bottom of the stairs.
G6 Brown's Sitting Room	This was Brown's sitting room in the Keats/Brown half of the house. The proportions of the room remain the same as in 1815, however when the staircase was removed from the hallway in 1839 the position of the door into this room was moved westwards. The clock in this room is one of the few remaining pieces of furniture which is original to the house.
<i>Ceiling:</i>	The ceiling has painted plaster ceiling with a simple cornice to the edges, there is a modern slim profile conduit running below the cornice.
<i>Walls:</i>	The walls have a modern blue and white wall paper and the original plain deep skirting to the base painted green/grey with inset sockets. The skirting to the south dates from the 1836 alterations. To the east wall is the fireplace which has a grey marble surround and mantle, slate hearth and cast iron inset with basket. A brass guard rail runs to the edge of the hearth.
<i>Windows:</i>	To the north wall is a set of original glazed double doors, 10 panes to each leaf. The doors are fitted with modern replica ironmongery. The architrave has been painted green/grey to match the door frame and there are shutters to either side. Modern green curtains hang in front of the windows with a green valance above.
<i>Doors:</i>	The door to this room was replaced in 1980's however the original architrave remains.
<i>Floor:</i>	The floor is covered with a modern blue patterned carpet to the doorway.
<i>Fittings:</i>	There are busts of Charles Brown and Leigh Hunt in the room along with glass display cases. The grandfather clock in the room is original to the house and is highly significant. All the other furniture with the room is not original to the house.
<i>Condition:</i>	Good
<i>Defects:</i>	The lining paper to the ceiling is coming away. The guardrail to the hearth is loose in places. Paint is chipped to the joinery.

G7 Corridor

This corridor was originally the location of the staircase within the Keats/Brown dwelling which lead to the first floor and basement. Following its removal in 1839 and the drawing room extension this corridor now leads from the main entrance into Miss Chester's drawing room.

- Ceiling:* The ceiling is painted plaster with a simple late 19th century cornice.
- Walls:* The walls are painted plaster with a deep skirting and dado centrally on the wall. The openings to the two sitting rooms have architraves to match the others at round floor. The west wall has been removed to open up the two dwellings. The east wall contains shutters housed in shutter boxes to either side of the door into Miss Chester's drawing room. The north wall door was moved to the west in 1836. All the skirting's were replaced in 1836. The dado dates from 19th century as does the cornice.
- Windows:* None
- Doors:* As described as part of the rooms. The architraves and door frames are original and were retained when the openings were moved.
- Floor:* The floor is covered with a modern carpet. An outline can be seen through the carpet showing where the original stair in this side of the house would have been.
- Fittings:* None
- Condition:* Fair
- Significance:* Medium, the removal staircase and of the north wall linking the two dwellings are significant to the development of the house.
- Defects:* Hairline cracks to the ceiling. The picture hooks to the cornice have been over painted. The shutter is missing a handle and has scratched paintwork.

G8/1 Miss Chester's Drawing Room

Miss Chester's drawing room was added to the house as part of the 1839 alterations. It was added to the east side of the original house and included the conservatory G8/2.

- Ceiling:* The ceiling is painted plaster with white and gilded relief and cornice to the edge. Centrally hangs a gilded chandelier.
- Walls:* The walls have a red floral wall paper and a deep skirting board to the base which is painted green/grey. There are modern sockets at low level. The access to the conservatory is at the southern end. To the north wall is a white painted fireplace with red marble reveal and gilded guard in front. There is a large mirror over the mantle.
- Windows:* To the north wall are 2no. 6-over-9 sliding timber sashes painted green/grey with a timber architrave, shutters and shutter boxes to either side. Valance swag in red and gold hangs over the opening. The windows to the east wall are as those to the north, except with larger panes.
- Doors:* The door to the conservatory on the south wall has a shuttered reveal and architrave surround. The double doors are 1836 and have panels at low level and then glazing above. The panes have a decorative frosted edge decoration and a frosted glass over light. There is a swag as above the windows.

The door leading into the room from the hallway is an 1836 large single door with panels at low level and glazed upper panes. There are 9 glazed panes with decorative coloured glass to the edges. This door is set in the original arched opening with original fixed oval overlight. All the joinery has been painted green/grey.

Floor: The floor has a modern red carpet.

Fittings: The room houses a piano by Charles Cadby who lived at Keats house in 1858. The period furniture within this room is not original to the house. There is modern school furniture, for when this room is used by school groups.

Condition: Fair

Significance: Medium

Defects: There is an area of damp above the north wall to the ceiling where paint is flaking and a section of the cornice is becoming detached.
There is a large area of damp to the SW corner from an overflowing gutter above the conservatory. The wall paper in this area is peeling and there is salt residue.

G8/2
Conservatory The conservatory was added as part of the reconstruction work in 1839 to the south side of Miss Chester's drawing room. The original conservatory extended out past the line of the veranda with a bay window. This was removed in 1997 and replaced with a smaller rectangular conservatory which sits in line with the rear elevation of the house.

Ceiling: The glass conservatory roof is held in place with painted timber mullions.

Walls: The wall to the north is the rear wall of the 1839 extension and is painted render. The wall to the west is also painted render and is the external wall of the original house. The walls to the south and east are glazed with timber mullions.

Windows: Forming the walls to the south and east. These are 9 pane fixed lights with timber painted mullions and glazing bars. A tiled cill sits on a low brick wall at the base of the windows.

Doors: The door to the outside, in the east wall, is half glazed with coloured glass to the upper panes.
The doors into the Chester Room are described as part of G8/1

Floor: The floor is tiled.

Fittings: There are modern radiators and cupboards to the internal walls.

Condition: Good

Significance: Neutral, this was a later addition to the house and was significantly altered as part of the 1970's work.

Defects: The floor tiles have a significant amount of salt staining to them.

FIRST FLOOR

F1 Keats Bedroom

This was Keats' bedroom in the smaller of the two houses, which he shared with Brown. The room retains a similar proportion to that of the original 1815 room; however the wall to the north was removed in 1836 along with the staircase when the two houses were combined. The current north wall of the bedroom is a modern wall, which was reinstated in 2000, in it is assumed the original location.

Ceiling: Flat painted plaster with simple cornice. 2no. modern lights to the ceiling.

Walls: Painted plaster with a simple skirting to base. To the east wall is a stone fireplace with scagliola painted surround and cast iron inset. The north wall is a modern partition wall which was reinstated in the original position in 2000.

Windows: Original 6-over-6 timber sash window with a timber cill and no architrave. Reveals are painted plaster. A simple modern wooden curtain pole sits above the window with green curtains.

Doors: A panelled door in the new north partition wall leads from the hallway into the bedroom dated 2000. This is not the original location of the door to Keats bedroom, this was originally centrally on the wall. With brass ironmongery and a simple architrave dating from 2000.

Floor: The floor is covered with a modern carpet and floor sockets with brass cover plates have been installed. As part of the 2007 works

Fittings: Modern radiator and replica bed and other items of furniture.

Condition: Good, this room was refurbished as part of the 2000? works.

Significance: This room is of high significance due to it being Keats bedroom. However the reinstatement of the wall to the north and the doorway location were part of the 2000 works.

Defects: The paint to the windows is starting to chip.

Maintenance: Regular redecoration of the windows (every 2-3 years)

F2 Poetry Room

This room is currently used as an office for the curatorial staff at the house. The wall dividing the room from the corridor F5/2 was inserted in the 1839 reconstruction of the house when the 2 dwellings were connected and was latterly used as a bathroom as shown on the 1973 plans. This room was originally the same depth as Fannys room, the lead lined sink which is now in the landing would have been in the NW corner of this room originally.

Ceiling: Flat painted plaster with simple cornice and modern lights to the ceiling.

Walls: Painted plaster with a simple skirting to base.

Windows: To the south wall is a 6-over-6 timber sash window with no architrave internally. A modern blind has been fitted above.

Doors: Modern panelled door fitted with modern door handles and the original fixed overlight. The architraves date from the mid- 19th century.

<i>Floor:</i>	The floor has a modern carpeted floor covering.
<i>Condition:</i>	This room is in a good condition.
<i>Significance:</i>	Medium as it has retained the proportions from when the two dwellings were combined to form one house.
<i>Defects:</i>	There is a crack to the right side of the door which extends to the cornice above. The paintwork is heavily scuffed and there is a small crack to the cornice above the window.
F3 Brawne Bedroom	This was one of the bedrooms in the Brawne house. Its proportions have remained the same since 1815.
<i>Ceiling:</i>	Flat painted plaster with simple cornice and modern lights to the ceiling.
<i>Walls:</i>	Painted plaster with a simple square skirting to base and modern electrical trunking.
<i>Windows:</i>	To the south wall is a 6-over-6 timber sash window with no architrave internally. A modern blind has been fitted above.
<i>Doors:</i>	Modern panelled door fitted with modern door handles and a fixed overlight. The architraves date from the mid-19 th century.
<i>Floor:</i>	The floor has a modern carpeted floor covering.
<i>Fittings:</i>	The west wall contains a fire place with timber surround and hearth and a cast iron insert.
<i>Condition:</i>	This room is in a good condition.
<i>Significance:</i>	High. This is one of the original bedrooms from the Browne side of the house. However none of the original furniture survives.
<i>Defects:</i>	There is a large crack to the window wall and the window has flaking paint.
F4/1 Brawne Bedroom	This was originally a bedroom in the Brawne house and is now displayed as such. The room retains its original proportions.
<i>Ceiling:</i>	The ceiling is painted plaster with a simple cornice and a boarded hatch to the south side. The ceiling is bowing slightly in the centre.
<i>Walls:</i>	The walls have a modern wallpaper finish and a simple deep skirting to the base. A run of slim discrete conduit runs below the cornice. To the west wall is a fireplace with timber surround and mantle but the hearth was removed in 1950's. A cast iron grate and insert sit within the opening.
<i>Windows:</i>	To the south wall is a 6-over-6 timber sash window with a timber painted architrave and cill. Modern curtains have been hung to this window.
<i>Doors:</i>	Modern panelled door fitted with modern door handles. The architrave is original.
<i>Floor:</i>	The room has a modern fitted carpet and floor boxes set within the floor.
<i>Fittings:</i>	There is a modern radiator below the window and modern display cases. The

selection of furniture is non original to the house but displays the use adequately.

Condition: Good

Significance: High, due to its use and original proportions.

Defects: The south wall has a crack with the junction of the ceiling and cornice. The decoration to the ceiling hatch is scuffed and tired.

F4/2 This is covered as part of F5/2

F4/3 Store Room This was originally a cupboard in the Browne side of the house, however at the time the two dwellings were knocked together to form one house, this was converted into a WC. It remained a WC until the recent HLF works when it was turned back into a store cupboard to serve the offices.

Ceiling: The ceiling is flat painted plaster with no cornice and modern light fittings.

Walls: Flat painted plaster to the walls with a simple skirting to the base. The architrave is original.

Window: To the west wall is a small square casement window with a single pane of glass and painted frame. This is a non original opening formed in 1836 with the casement early 20th century.

Door: The door to this room is a modern panelled door to match those to the adjacent offices.

Floor: There is a step up from the hallway into this cupboard. The floor is covered with a modern brown carpet.

Fittings: No historic fittings remain. This room is currently used as a photocopier room.

Condition: This room is in a good condition.

Significance: Neutral. As there are no historical fittings left in this room.

Defects: There are cracks to the NW corner and a small area of damp to the junction of the NW and W walls.

F5/1 Display Area This was originally the landing in the Brawne house and is now used as a display area. Around 1973 walls were inserted to the south side of this landing to partition it from the stairs and form a room. These walls were removed as part of the HLF work to return the space back to a landing.

Ceiling: The ceiling has flat painted plaster with a simple cornice to the edges. Modern display strip lighting has been fitted centrally on the ceiling as part of the 2007 works.

Walls: The walls are painted plaster with a simple skirting to the base. There is a panelled partition where the stair comes up from below. The wall to the south has been opened up to how it was originally, as part of the 2007 works. The architraves are mid-19th century.

Windows: To the north wall as room F6.

Doors: None

Floor:	A modern brown fitted carpet covers the floor and modern floor boxes have been inserted.
Fittings:	A modern radiator sits below the window.
Condition:	Good
Significance:	Fair, this room is as the original landing would have been, however no features remain.
Defects:	The north wall has cracks along the top of the window frame and cornice. There are minor cracks along the top of the skirting's.

F5/2 Landing

This was originally part of the stair which served the Browne house, however following the reconstruction in 1839 when the two dwellings were converted to one house a wall was constructed to the north of room F2 to form the landing linking the two dwellings.

<i>Ceiling:</i>	The ceiling is flat painted plaster with no cornice and modern light fittings.
<i>Walls:</i>	Painted plaster to walls and simple skirting and dado. There are simple architraves to the doors and an overlight above the door to F2. The wall to the east, between the original dwellings, was opened up in 1839 and now has a new door.
<i>Windows:</i>	None
<i>Doors:</i>	As described in each room.
<i>Floor:</i>	There is a modern brown carpet covering to the floor.
<i>Fittings:</i>	The staircase is the original stair to the Browne house. The treads have a modern brown carpet. The simple spindles and newel post are painted green with a brown timber handrail to top and to the wall. The lead lined cupboard housing the sink which the roof water drains into remains to the west wall.
<i>Condition:</i>	Good
<i>Significance:</i>	Medium. The cupboard on the landing housing a lead lined sink to drain the water from the roof remains as does the original Browne house staircase.
<i>Defects:</i>	There are cracks to the N wall and cracks to the side of F2 door running from the ceiling to the architrave. There are cracks to the ceiling and the lining paper is flaking, this could be a sign of the start of water ingress from the roof. The paint to the walls is scuffed and chipped and looking tired.

F6 Browns Bedroom

This was Browns bedroom in the Keats half of the house. The bedroom retains its original proportions; however following the removal of the staircase in 1839 the door into this room was relocated further towards the east.

<i>Ceiling:</i>	The ceiling is flat painted plaster with a simple cornice.
<i>Walls:</i>	The walls are painted plaster with a simple skirting to the base. To the east wall is the original fireplace with a timber mantle and surround with cast iron insert

and no hearth.

Windows: To the north wall is the original 6- over-6 timber sliding sash with original simple architrave.
To either side hang modern red curtains from a timber curtain pole. It is believed these are from the 2007 works.

Doors: 2 no. doors to this room, one leads into the display area and the other into the hall. Both doors are modern 4 panelled doors painted grey with modern door handles and opening stays. The architraves are as the others on this floor, with a simple plinth block to the base. The architrave to the south wall is modern 20th century, with that to the west wall dating from 1815, and has been relocated from elsewhere as this opening was not created until 1836.

Floor: The carpet is a modern replica.

Fittings: There are built in display cases/ cupboards to the east wall and an assortment of furniture has been set out as Browns bedroom.

Condition: Good

Significance: High, on account of its use.

Defects: The west wall has minor movement cracks along the top of the cornice and the paintwork to the skirting is generally scuffed.
The piece of skirting to the south wall has been poorly repaired.

F7 Hall This hallway served Keats and Brown's bedrooms within their half of the house. Formally the stair from below would have come up into this hallway but was removed in 1839 when the two houses were joined with an opening the west end of the hall leading through to what was the Brawne's side of the house.

Ceiling: Flat painted plaster with simple 20th century cornice. 2no. modern lights to the ceiling.

Walls: Painted plaster with a simple skirting to base, the section of skirting below the window is believed to date from 1815.

Windows: 6-over-6 timber sash window with a timber cill and no architrave. Reveals are painted plaster.

Doors: There is a modern panelled door with brass ironmongery set within the opening between the 2 original houses

Floor: Covered with a modern brown carpet

Fittings: This room contains a glass display case containing Keats' life and death mask.

Condition: Good, this room was redecorated as part of the works in 2007

Significance: Fair, the original staircase to this half of the house has been removed.

Defects: Slight cracking to the edge of the ceiling at the junction with the cornice.
The paint to the windows is chipped.

Maintenance: Regular redecoration of the windows (every 2-3 years)

LIBRARY BUILDING

Children's Library When it was built this room originally contained the Keats collection; however it is currently used as the local children's library.

Ceiling: The ceiling is flat painted plaster with plaster mouldings and details the outer edge, an inner run of leaf moulding and 3 central roundels. The ceiling has been painted a bright blue colour with white plaster mouldings. To the edges of the room is a deep plaster cornice. Fixed centrally to the areas of flat plaster are modern fluorescent lights.

Walls: The walls are white painted plaster with bright coloured children's motifs stuck to the walls. To the bottom of all walls runs a deep timber skirting and a timber picture rails runs at high level.
To the north wall are 2no. radiator recesses backed with blue glazed tiles. Cast iron radiators sit within these.
To the south wall below the internal windows are panels of blue glazed tiles within a timber surround, cast iron radiators sit in front of these.

Windows: North wall – there are 4no. 12-over-2 timber sliding sashes, with the central one being 15-over-15. The timber architraves and cill are unpainted.
East wall – there are 3no. high level metal pivot windows with Georgian wired glass.
South wall – there are 2no. internal timber windows either side of the central doors to the large library room. These fixed windows have unpainted frames and cill.

Doors: South wall – there is an original central half glazed timber panelled door with original brass ironmongery. To either side is 1no. fixed panel with glazed upper and panelled lower. These are unpainted as is the timber architrave and plinth blocks to base.
West wall – these doors at the entrance are original doubled panelled with glazed ovals centrally. Brass handles, kick plates and push bolts remain as does the timber architrave with base plinth blocks.

Floor: The floor covering is currently modern carpet tiles, however at the entrance the original dark boards can be seen below.

Fittings: The original timber display case remains to the east wall.
There are some ugly modern distribution boards fitted to the NE corner of the room which have a detrimental effect on the presentation of the room.
There are a number of free standing children's book cases centrally in the room.

Condition: Good

Significance: High, the majority of original fittings remain.

Defects: General scuffs to the walls
Flaking paint to the ceiling
There is a section of new skirting to the east side of the south wall which does not match the original.
There is pipework punching through the SW corner of the ceiling.

Library Lobby This is the entrance lobby to the library building.

<i>Ceiling:</i>	The ceiling is blue painted flat plaster with a plaster cornice to the edges and central down stand beam. The down stand beam has a white plaster roundel to its centre. To either side of the downstand beam are original large glazed flat rooflights with a decorative plaster moulding to the edge of each. The rooflights have metal glazing bars which hold the frosted glazing in place.
<i>Walls:</i>	The walls are white painted plaster with deep unpainted timber skirtings to the edges. Mounted on the walls are modern plastic light fittings and information boards and leaflet holders. To the west wall are 2no. cast iron radiators set in front of tiled backers, as in the children's library. 1no. of these is missing its tiles.
<i>Windows:</i>	None
<i>Doors:</i>	<p>North wall – The main entrance doors are unpainted timber glazed doors with 12 lights, a timber architrave with plinth block to the base.</p> <p>East wall – there are 2 sets of original double doors which lead to the 2 library rooms.</p> <p>The northern most leading to the children's library is as described in this room. The south most is as the northern but with small round glazing inserts rather than oval. The original brass ironmongery remains.</p> <p>South wall – there is a single panelled door with architrave to match the others and modern ironmongery.</p>
<i>Floor:</i>	The floor in the lobby is a modern wood effect lino floor with a modern mat pit to the entrance.
<i>Fittings:</i>	The doors to the entrance and to the children's library have their original sliding metal gates set within a pocket to the side.
<i>Condition:</i>	Good
<i>Significance:</i>	Medium, the majority of original fittings remain.
<i>Defects:</i>	<p>The walls are quite heavily scuffed in places</p> <p>The rooflights are filthy and would benefit from a clean</p> <p>The ceiling mouldings are quite heavily overpainted.</p> <p>The blue tiles to one of the radiator backs have been removed.</p>

Landscape

<i>Description:</i>	<p>The house is set to lawn on all sides with a planted perimeter border containing mature shrubs. The garden is bounded by a brick wall to the rear, mature hedging to the east and modern timber fencing to the front. To the west sits the 1930s library building. The pathways leading from the entrance to the site to the visitor entrance are resin bound gravel with grass to either side.</p> <p>There are a number of benches and planters dotted around the paths.</p> <p>In front of the main entrance to the house is an area of York stone paving with a York stone path leading from the entrance gate.</p> <p>The mulberry tree is located on the front lawn area just inside the visitor entrance.</p> <p>A modern public toilet has been added to the side of the library building to serve the house and is now located on the south lawn.</p>
<i>Condition:</i>	Good, the lawns and beds are well maintained.
<i>Significance:</i>	Neutral, little of the original landscape remains.

Defects:

The fence to the north is in a poor condition and will need to be replaced. The timber entrance gates are both in a very poor condition and if not repaired urgently will be lost.

8. Bibliography and Unpublished Sources

Published Sources

To Follow

Unpublished Sources

To Follow

Appendix I

Listing Description

Name: KEATS HOUSE

List entry Number: 1379221

Location

KEATS HOUSE, 10, KEATS GROVE

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

County: Greater London Authority

District: Camden

District Type: London Borough

Parish:

National Park: Not applicable to this List entry.

Grade: I

This record has been generated from an "old county number" (OCN) scheduling record. As these are some of our oldest designation records they do not have all the information held electronically that our modernised records contain. Therefore, the original date of scheduling is not available electronically. The date of scheduling may be noted in our paper records, please contact us for further information.

Date first listed: 11-Aug-1950

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

Legacy System Information

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

Legacy System: LBS

UID: 478589

Asset Groupings

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

List entry Description

Summary of Building

Legacy Record - This information may be included in the List Entry Details.

Reasons for Designation

Legacy Record - This information may be included in the List Entry Details.

History

Legacy Record - This information may be included in the List Entry Details.

Details

CAMDEN

TQ2785NW KEATS GROVE 798-1/28/952 (South side) 11/08/50 No.10 Keats House

GV I

Semi-detached pair, designed to appear as one house, known when built as Wentworth Place; now converted to one house being a house museum. c1815-16. Built for antiquary & critic Charles Wentworth Dilke and writer Charles Armitage Brown; altered c1839 and late C20. Stucco with plain 1st floor band. Slated hipped roof having projecting eaves and tall chimney-stacks on both returns. 2 storeys and basement. Double fronted with 3 windows plus 1 storey 2 window extension at east end added c1839-40. Ground floor openings in shallow, round-arched recesses. Round-arched doorway with splayed reveals, fanlight and panelled door approached by steps with cast-iron railings. Ground floor square-headed casements with cast-iron balconies. 1st floor and extension, recessed sashes. Rear ground floor has continuous cast-iron verandah. INTERIOR: not inspected. HISTORICAL NOTE: from 1818-20 the poet John Keats stayed with Brown in the eastern part of the house (plaque); in 1819 Keats composed "Ode to a Nightingale" here, and Dilke let the western house to the family of Fanny Brawne, to whom Keats became engaged. The houses were combined into one by Eliza Chester, retired actress, in 1838-9. Now the Keats museum.

Name: Keats Community Library

List entry Number: 1430883

Location

10A Keats Grove, London, NW3 2RR

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

County: Greater London Authority

District: Camden

District Type: London Borough

Parish: Non Civil Parish

National Park: Not applicable to this List entry.

Grade: II

This record has been generated from an "old county number" (OCN) scheduling record. As these are some of our oldest designation records they do not have all the information held electronically that our modernised records contain. Therefore, the original date of scheduling is not available electronically. The date of scheduling may be noted in our paper records, please contact us for further information.

Date first listed: 18-Mar-2016

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

Asset Groupings

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

List entry Description

Summary of Building

A combined library and museum, constructed in 1931 to designs drawn up in 1930 by the architect W Sydney Trent (ARIBA). The library was built to serve both as a lending library and as a museum for the Keats Memorial Library, a collection compiled by Sir Charles Dilke and donated to the borough in 1911

Reasons for Designation

Keats Community Library, a neo-Georgian style lending library with museum room, designed by W Sydney Trent and built in 1931, is listed at Grade II for the following principal reasons: * Architectural interest: an understated small-scale neo-Georgian-style building deliberately designed not to overpower the adjoining Keats House Museum; * Rarity: the plan form is most unusual because it has

a museum room in addition to the usual separate lending and reading room; * Interiors: an interior decorative scheme of good quality including oak joinery, stained glass skylights and high relief plaster work. Well preserved library interiors before 1939 are rare; * Degree of survival: the exterior is unaltered, and the interior is almost intact apart; * Group value: adjoins the Grade I listed Keats House Museum.

History

The Keats Community Library, formerly the Heath Library, was constructed in 1931 to designs by the architect W Sydney Trent (ARIBA). The library was built to serve both as a lending library and a museum for the Keats Memorial Library, a collection compiled by Sir Charles Dilke and donated to the borough in 1911. The building is located within the grounds of Keats House which was placed in the care of the Borough in 1924. Keats House is a Grade I listed building dedicated as a museum to the poet John Keats and Keats Library was designed to reflect the style and scale of Keats House. (KCL, 2014).

Before the Keats Library was built a book exchange had existed where borrowers could obtain books from the Arkright Road Library at Hampstead Heath Station. This was later replaced by a library in a former school building on Worsley Road (now part of Pilgrim's Lane) (KCL, 2014).

Management of the Library was transferred from Camden Borough to the City of London and Camden took on a lease of the building to maintain the operation of Heath Library. This lease was surrendered in April 2012 after closure of the library in March 2012 (KCL, 2014).

The library re-opened as Keats Community Library in April 2012. KCL is an independent charity financially supported by the local Community (KCL, 2014).

Details

A combined library and museum, constructed in 1931 to designs drawn up in 1930 by the architect W Sydney Trent (ARIBA). The library was built to serve both as a lending library and as a museum for the Keats Memorial Library, a collection compiled by Sir Charles Dilke and donated to the borough in 1911.

MATERIALS: the walls are rendered and painted walls, probably over brick. The hipped roof is slate with a pyramidal glass skylight over the central room of the library.

PLAN: a rectangular plan of one storey and a basement aligned north to south. A corridor runs north to south originally with three rooms leading off to the east. The northernmost room was originally the Keats Museum, the central room was the lending room and the southern room was the reading room. The original partition between the lending room and reading room has been removed and the two rooms have been amalgamated. There is also a set of staff rooms at the south-east corner.

EXTERIOR: the principal elevation faces north, towards Keats Grove, and is of six bays. The first five bays all contain a single sash window with a simple projecting sill. The sash windows are timber framed with the windows in bays 1, 2, 4 & 5 subdivided into 24 panes of glass (4x3 over 4x3), the window in bay 3 is slightly larger and comprises 30 panes of glass (5x3 over 5x3). Below the windows in bays 2 and 3 is a plain, ventilation brick. This elevation has both an upper and a lower projecting string course. The upper string course is continuous with the lintels for all five of the windows whilst the lower string course lies beneath sill level. Bay 5 contains the foundation stone for the building, which was laid on the 19 of February 1931. The sixth bay is recessed slightly from the main elevation and contains the main entrance to the library building comprising a set of glazed 12-panel doors with brass handles and kick-plates situated within a recessed archway. Above the entrance is a centrally placed lantern. An original collapsible, concertina iron gate is folded into the recess on the right hand side of the door and provides additional security to the building during closing hours. To either side of the door just below the projecting string course parapet is a rainwater downpipe with hopper, which appear to be original. The parapet masks the flat roofed section of the building beyond.

The east elevation is of three bays. Both the second and third bays contain a set of three windows.

The recess for these windows matches those of the tall sash windows in the northern elevation with a projecting sill; however only the top section of these windows is glazed, the lower section being blind. The glazed portion of these windows have timber frames, the central window comprising 15 panes of glass and the windows either side comprising 12 panes of glass each. Below the windows of bay 2 is a small flat roofed extension which houses the public toilets. Bay 3 also includes a flat roofed projection, although this is contemporary to the construction of the main library building. Historic plans show this as a Garden Store, which originally would have retained a single window but has since been converted to toilets and now contains two small rectangular, timber framed windows comprising six panes each (2x3). North of this projection is a slight recess within which is a square sash window, subdivided into 20 panes of glass (5x2 over 5x2) and a timber door, panelled with four glazed panes above a central lock rail. This doorway is approached by a set of concrete steps with a wrought iron balustrade. A glazed awning extends over this recess to cover the doorway and the cellar stairs which are located against this elevation hidden behind a low, rendered wall.

The south and west facing elevations of this building could not be observed due to the proximity of surrounding gardens and buildings.

INTERIOR: the entrance corridor is rectangular in plan and retains a number of original features including three rectangular Crittall glazed skylights with a Greek key plasterwork surround. Between each of the skylights is a ceiling beam which subdivides the room into three, within each is a foliated, plasterwork cornice. A deep moulded skirting board surrounds the room and three cast iron radiators, with a timber shelf above and a green tiled recess behind, survive within the western wall. A partition wall has been inserted towards the south of the room to create a small store room (used by the Keats House Museum). The original floor has been covered with laminate flooring. The eastern wall retains two sets of oak double doors with an oak, stepped architrave. The first set of doors, provide access into the room shown on the original plans as the Keats Museum. These doors have a glazed lozenge shaped panel and retain their original brass handles with Greek key moulding, hinges and kick plates. A sliding cast iron panel sits within the wall recess, possibly to provide an added level of fire protection to this room, which was a museum room rather than a library room. The second set of double doors provides access into the general library room, shown on the historical plans as the lending library. These doors have a circular glazed panel and do not have the addition of a sliding cast iron fire door. A third set of double doors are located in the south wall of the partitioned store room and are no longer used. These doors are original and would have originally provided access from the main entrance corridor into the reading room, which has since been opened up to form the current general library room.

The museum room at the front of the building is lit by the five sash windows of the north elevation and three smaller windows of the east. These smaller windows retain their original opening, winding mechanism. All of the windows have oak sills, deep moulded architraves and are topped by a moulded dado rail. The floor has been carpeted and a partition at one time would have divided the room into two, evidenced by the modern decorative scheme. The partition was later removed restoring the room to its full size. At the eastern end of the room is a French polished display cabinet, with glazed doors. No other original furniture survives. In the southern wall is a glazed timber panel within the centre of which is a set of double doors which lead through to the general library room. Either side of this panelling is a square, glazed window which looks through into the general library room. These windows, panelling and doors all have a sliding cast iron panels again thought to add a level of fire protection to the museum room. The skirting board of this room matches that of the hall however the cornicing is rather more complex comprising an egg and dart ovolo moulding, a stepped moulding, a foliated moulding and finally a spiral moulding. The ceiling itself has two plasterwork, floral moulded frames within which are three ceiling roses. The first and third ceiling roses have circular foliated designs, whilst the central ceiling rose is oval in shape and comprises a laurel wreath upon a sunburst background.

The general library room comprises both the former lending library and the former reading room. Originally these two rooms would have been separated by a glazed partition. This partition has been removed. However, evidence for its location is shown by the columns situated between the two rooms, between which runs a timber beam. The herringbone parquet floor of both the former lending library and reading room survive and incorporate a number of brass floor vents which sit above the location of a former hot water pipe. The plaster-work cornices, skirting and dado rails matches that found in the children's library. No original bookshelves or counters survive.

The former lending library is lit by a large, circular domed skylight. This is Art Deco in style with a stained glass, sunburst pattern enclosed by blue and green panes towards the edges of the dome. The plaster-work which surrounds the dome reuses the Greek key frieze seen elsewhere throughout the building as well as a foliated design. The former reading room is lit by a rectangular blue and green stained glass skylight again surrounded by the Greek key plaster-work.

The library staff rooms are located in the southeast corner of the building. These rooms are rectangular in shape and retain none of the elaborate architectural detailing seen elsewhere in the building. Doors are surrounded by a simple stepped architrave, whilst plain skirting and dado rails surround the main staff room. Two early electrical boxes are located on the eastern wall of this room. A hatch in the ceiling provides access up to the roof space.

The basement of the building has a poured concrete floor and painted brick walls and there is no evidence of original machinery.

This list entry was subject to a Minor Amendment on 31/03/2016

Appendix II

Detailed Chronology Drawn From CoL Sources

1st decade 19th Century

The house itself pre-dates Keats's occupation by a few years. It was built as part of a small speculative development of houses and cottages on the edge of Hampstead Heath, constructed by a number of different builders and showing great variation in size and style. The earliest houses (including Keats House) were at the end of Keats Grove nearest to the Heath, and were built by William Woods, a man who had building interests in Lambeth as well as Hampstead. The new neighbourhood took the form of a triangle of roads named Downshire Hill, Lower Heath Place (now South End Road) and Albion Grove (now Keats Grove), with a privately-financed chapel, St John's, at its centre. These can be seen on Cruchley's plan of 1828.

Although it was designed to appear as a single dwelling of the fashionable villa type, it was in fact divided into a pair of semi-detached houses. Thus there was one entrance placed centrally in the main façade, and another on the east side. The building was apparently first recorded on a plan of 1814, and is mentioned in the rate books from 1815 onwards, later becoming known as Wentworth Place. [SJLBC]

1816-1820

Charles Wentworth Dilke and Charles Brown in occupation with the former and his family in the larger house and Brown in the smaller. Keats had come to live in Hampstead and made the acquaintance of Dilke and Brown. When his brother died in December 1818, Brown invited him to live at Wentworth Place and he continued to live and work there at intervals until September 1820. While Keats was living with Brown (in the smaller house of the pair), the Dilke family moved to London and their part of the house was rented to a widow, Mrs Brawne, and her children, including a daughter Fanny, with whom Keats became enamoured, helping to nurse him when ill until he moved to Rome early in 1821. [SJLBC]

c.1816

The plot on which Keats House stands was part of a larger panel held by William Coleman which stretched down to the Heath. In February 1816 it contained a house 'lately erected and built by William Woods' as tenant to Coleman. The house as shown on J&W Newson's plan of 1814 (compiled for J J Parks' 'The Topography and Natural History of Hampstead'. The pair of houses first appears in the rate books in November 1815 with other names against them. In October 1816 Charles Wentworth Dilke and Charles Brown appear. This seems to indicate that the building was under construction in 1814-15 and awaiting tenants for a few months until the late summer of 1816. By the autumn of 1816, Dilke and Brown were installed (Wentworth was a family name of the Dilke family and they called the whole building Wentworth Place). [SJ]

1817-1820

In 1817 Keats refers to the garden and the gardener "*old Phillips*" who grew vegetables there – onions, cabbages, French beans, scarlet runners, radishes, beetroot. Mignonettes are also mentioned. John Keats to Jane Reynolds September 14th 1817.

In February 1820 Keats writes to his sister Fanny "*...A Sofa bed is made up for me in the front Parlour which looks on to the grass plot as you remember Mrs. Dilke's does. How much more comfortable*

than a dull room upstairs, where one gets tired of the pattern of the bed curtains. Besides I see all that passes... John Keats to Fanny Keats February 8th 1820.

The garden was a place for short walk for Keats and his circle. *"...Brown and Dilke are walking round the garden, hands in pockets, making observations..."* John Keats to George and Georgiana Keats February 14th 1818.

Ode to a Nightingale was written, according to Charles Armitage Brown, in the garden at Keats House. *"...In the spring of 1819 a nightingale had built her nest near my house. Keats felt a tranquil and continual joy in her song; and one morning he took a chair from the breakfast table to the grass-plot under a plum-tree, where he sat for two or three hours..."* C A Brown "Life of John Keats" March 1841 [CM]

c.1818

Keats wrote to his brother in December "with Dilke and Brown I am quite thick – with Brown indeed I am going to domesticate – that is we shall keep house together – I shall have the front parlour and he the back one – by which I shall avoid the noise of Bentley's children – and be the better able to go on with my studies". He paid Brown £5 a month for board and lodging, as well as half the wine and spirits bill and any other extra expenses and Brown continued his practice of letting out the house from May for the summer months, when Hampstead lodgings were in demand.

There is some question about which rooms Keats actually used in spite of this statement about the front parlour. The room now called 'Keats Sitting Room' is at the back of the house, looking out over the back garden. It has been identified by the portrait of Keats at Wentworth Place painted in Rome by Joseph Severn in 1821-3 on the basis of the bookcase shown by Severn in the corner of the room and the fact that no railings are shown outside the window. These were not needed at the back of the house because the first floor was on a level with the garden there.

However, it seems that Keats and Brown often sat together and Keats used the front parlour when he became ill.

There were two bedrooms upstairs. They both have a single window and room for only a small amount of furniture. We know very little at present about the decorations – only that Keats had a bed with curtains. [SJ]

1820s

'A door at the side of Wentworth Place led into a narrow hallway with Brown's parlour on the right and Keats's to the left, accessible only when the front door was shut. Both rooms were light, with high ceilings and large windows. Furnishings included modern Regency chairs, a sofa-bed, a sideboard with books and a box of James Tassie's gems – reproductions of classical cameos made with paste and enamel. On Brown's walls hung prints of Hogarth's 'The Rake's Progress', 'The Harlot's Progress' and 'Credulity, Superstition and Fanaticism'. From the hallway a steep staircase led up with a short return flight of stairs at the top, and a stairway disappeared down to a basement kitchen and extensive wine cellar. On the first floor Brown's bedroom was at the front and Keats' at the back. All rooms had open fireplaces, and Keats's bedroom was also warmed by pale pink walls. The Hampstead Ponds were close by, and there were two domestic water supplies: rain from the roof was piped down to a small lead basin that survives today, and hard water from Hampstead's springs came to the house through pipes of elm. There was most likely an earth closet adjacent to the house. Surrounding Wentworth Place was a large garden planted with fruit trees, a vegetable plot with a

toolshed, and fields to the back and towards the Heath. This open country would not remain for long, as speculative building was rapidly changing the landscape. In 1820 the Freemasons Arms opened on an extension of Downshire Hill that ran eastwards to the Heath, and three years later St John's Church was consecrated. George Crutchley's 'New Plan of London' shows that the country lanes that had led Keats from Well Walk to Wentworth Place were, by 1835, lined with villas. [NR]

1838

Miss Eliza Chester (an actress) moved into the smaller house. [SJLBC]

1839

Miss Chester had taken the lease to both houses now and converted them into one. This involved: removing the staircase in the smaller house; back bedroom of the smaller house (said to have been Keats's) was enlarged by the removal of the staircase and the landing passage; forming openings between the two houses on all floors; replacing the dividing wall between the two ground floor rooms in the larger house with an arched opening to make a through room [now known as Mrs Brawne's Rooms]; the main entrance to the smaller house became the door to a large new single storey drawing room extension to the east [now known as Miss Chester's Drawing Room with a conservatory at its south end]. Around this time outbuildings including a coach house and stabling added at the back at the southwest corner of the plot. [SJLBC]

1840s – late 1890s

The house remained in private ownership [SJLBC]

1866

The 1866 Ordnance Survey Map shows two entrances to the house off the street, each with its own path leading to what had been the front doors. There was a coach house and stable yard and a drive from the road to the west of the plot where the library now stands. [CM 2001]

1889-1895

In 1889 evidence suggests that there may have been fruit trees to the west. In 1895 there is a grass plot in front of the house with a path to the northwest corner. [CM 2001]

c.1898

Repairs of work to the foundations and attempts at damp-proofing probably date from before 1898 when a Mr Whiley took up residence. [SJ98]

1920

The lease on the house (then known as Lawn Bank) was shortly to expire and it was advertised as an 'eligible building site'. The outbuildings were in a dilapidated state and the house was reported to have settlement in the main walls and the main timbers defective. [SJ98]

1922-25

The freehold passed to Hampstead Borough Council and repairs carried out. [SJLBC]

1925

The house opened to the public on 9 May 1925. [SJLBC]

1931

The outbuildings were removed to make way for a new museum and library designed by W Sidney Trent to house the growing collection of material relating to Keats. [SJLBC]

1950s

"The property was rescued from impending destruction in 1920-21 by public subscription – largely from the U.S.A. – and is now vested in the Hampstead Borough Council, who undertook to maintain it in perpetuity as a memorial to the poet. As is probably well known, the house was damaged by bomb blast during the last war and, in particular, the Chester Room suffered severely. The need for repair and re-decoration was urgent and in preparing a scheme the Borough Council took the opportunity of consulting Sir Sydney Cockerell, M.A., Hon. Litt.D., Sir Kenneth Clark, K.C.B., and Mr. Geoffrey Keynes, M.A., F.R.C.S., all of whom gave valuable advice and assistance. The scheme which has now been completed has provided for the reconstruction of the Chester Room, and the whole house has been renovated and refurnished to fulfil the intention of the original donors that, within the limits imposed by subsequent alterations, the house should be put into the state in which it was known by Keats. The fittings are substantially as they were in the time of Keats and almost all the chimney-pieces and fire grates are original, as are the six panelled doors in their reeded surrounds. Little evidence has been found of the original colour schemes but it seems likely that the rooms have since been re-decorated seven or eight times, and that most of the woodwork was originally grained in light oak. Similar graining has been reproduced in the Brawne Rooms. An important feature of the scheme has been the transfer of the relics associated with Keats, his family and his friends from the adjoining library building to the restored Chester Room, where they are now displayed in showcases specially designed for the purpose. These cases show a unique collection of relics and they have been so arranged as to give the most effective display possible.

The Hampstead Borough Council had themselves undertaken to finance the repair of the house, but they decided that they could not be responsible for expenditure on items which were in the nature of appointments or were decorative in character. Accordingly, they approached the Pilgrim Trust, whose objects include the encouragement of learning and the arts, and the preservation of ancient buildings and historical records, and the Trust very generously gave the sum of £1,000 as a lead to a public appeal. The appeal, which was supported by persons eminent in the arts, was in due course made to individuals and organisations, not only in this country but throughout the world, and a further £650 was received from admirers and lovers of Keats who wished to have a part in restoring and re-furnishing the house where he once lived. Of this sum, £250 came from the Keats-Shelley Memorial Association of America, Inc.

The Council are indebted to the Society for the Protection of Ancient Buildings for the loan of several very fine articles of furniture of the period.

After being closed for six months while the necessary repairs were taking place, the Keats House was re-opened on June 7th, 1952, by the Marchioness of Crewe." [GB] [4th edition guide book]

1951-52

Post-war repairs under the supervision of Alan Reed. [SJLBC]

1951-52

Miss Chester's Drawing Room roof had been damaged by a flying bomb in 1944 and was re-roofed 1951-52 under the supervision of architect Alan Reed. [SJ88]

1969

2 May 1969 in a memo from the District Surveyor, Hampstead, to the architect notice of 'repairs to ceiling' with added note dated 21 May 1969 that 'Mr Browne [surveyor for Camden] said he is going to repair the ceiling in question next year and is meanwhile covering it temporarily with hardboard: it is in the caretaker's part of the house and has no cornice'. [LMA GLC/AR/HB/02/3379]

1972

Planning application for minor alterations and roof repair. Rawlings and Lucas to carry out re-roofing. [LMA GLC/AR/HB/02/3379]

1973

June 1973: Chairman of the Camden Libraries & Arts Sub-Committee writes to the GLC stating that while Camden willingly continue to provide the running costs of (GLC/AR/HB/02/3379).

Keats House they were now faced with 'eliminating dry rot, curing dampness and strengthening floors' with an estimated cost of £30,000 – 'This is far in excess of the provision in our revenue estimates for the current year and of course there are restrictions on what we can provide from capital. I should be most grateful if you could consider this an appropriate cause for aid from the G.L.C.' [LMA GLC/AR/HB/02/3379]

25 July 1973

Local resident Joanna Richardson writes to Sir John Betjeman outlining issues with the restoration work. She says that during the repair of the roof, pipes were wrongly reconnected leading to the flooding of much of the first floor, with damage to ceilings and walls. Keats bedroom walls were apparently 'rough plastered and distempered, the floor is now unsafe, the window-frames are broken, and the metal fireplace is cracked. 'As you possibly saw in last week's Sunday Telegraph, the original bell-pull was thrown away. An original fireplace in another first-floor room was, I understand, completely smashed. There is rising damp in the cellar, there are signs of serious damp in other rooms, and in Keats's sitting-room the skirting-board is in one place coming away from the floor. I understand a bust of Shelley has recently disappeared – I wonder if the security arrangements are adequate.' [LMA GLC/AR/HB/02/3379]

7 August 1973

Hand written note responding to the criticisms made by Joanna Richardson. Two points were accurate – that the hot water system had overflowed due to linking with boiler in adjacent building 'this will be altered in programme of works'. Also, the bell-pull disappeared from Keats' bedroom. Other criticisms made (that a wooden fireplace was removed but as the cast iron one behind it was found to be broken it was taken out) were refuted. [LMA GLC/AR/HB/02/3379]

23 August 1973

Letter from John Brandon-Jones to 'Brother John' [ie Betjeman] includes these statements:

'I expect you have seen recent letters to the Times and other papers about the allegedly shocking condition of Keats House. This has caused a certain amount of alarm amongst our worthy Borough Councillors and I have been asked to act as consulting architect for a "restoration".

...

'I have now been to see the House and it turns out that there is very little wrong with it. The Council have made an excellent job of repairing the roof and have replaced some unpleasant Edwardian

patent chimney pots with proper oldfashioned [sic] sandfaced pots. Of course everyone will have his own ideas about the right colour for the paint and wall-papers, but there is nothing particularly objectionable in any of the rooms and I can't help thinking that there is some sort of political background to the rumpus.

Do you happen to know anything about a lady called Miss Joanna Richardson who seems to be the power behind the campaign? She has written to Mr. Rippon suggesting that the Local Council are unfit to be left in charge of the House and that it ought to be taken away from them and given to the National Trust or to the Works. This seems to me to be absolute nonsense, but it might be worthwhile to get together a small group of people who have a special interest in Keats and in the architectural fashions of his time who could suggest, with a certain amount of authority, the sort of furnishing and decoration that would be appropriate. Are there such people? Where can I find them? Would you be one of them?

There is only one serious structural problem that I can see, that is the difficulty of having parties of thirty people in Keats bedroom! When this happens the floor goes all of a tremble and they think the place is falling to pieces – the fact is that it is an old house and rather a jerry built one, and of course the bedroom floors were only intended to carry one chest of drawers one wash-stand and a bed with not more than two people in it. If they want the floors strong enough to take an unlimited load the place will need to be virtually rebuilt at vast expense and there will be precious little of Keats House left at the end of it. [He suggests only allowing groups of 5 or 6 up to the bedroom at one time]

...

My instinct about furniture is that at the present there is too little of it and that the individual pieces are too precious, I don't really know anything about Brown or the Bawnes but I imagine that they would have been nice ordinary people rather than collectors of fashionable pieces. I think there ought to be more clutter, but of course it is awfully difficult to re-construct someone else's clutter. I would have thought that Keats would have had a heap of books and papers on the floor and hung his socks to dry in front of the fire but I may be wrong perhaps he was well known for tidiness and organisation. How can I find out about this sort of thing, it would be terrible to be caught out by somebody who actually knew how Keats behaved.' [LMA GLC/AR/HB/02/3379]

September 1974

District Surveyor confirms that the building 'does not come within the scope of Part V of the London Building Acts (Amendment) Act 1939 as regards means of escape in case of fire'. The architect was to consult with him re: the number of persons that could be safely accommodated in the building and was suggested that if the public were to be admitted to the basement 'the door between the basement and the external flight of steps' be kept unlocked for escape purposes.

Undated hand written notes in response to notice of 30 Oct 1974 describes repair and renovation by Dove Bros. to include:

- Damp-proofing basement.
- Shore up fdns (foundations).
- Alarm system.
- Re-decoration.
- Office to be upstairs.
- New floor to take shelves.

6 people at once to be possible in Keats' bedrooms.

'Extensive restoration – in progress. Damp proofing involves removal of plaster (basement, and ---- to be replastered and decorated. Floors to ground floor being strengthened – in places with conc. lintels and new joist hangers. In places, on ground floor, treatment for wet rot involving removal of ---- infection (damp apparently from external water pipe).

New staircase (---- with original string) between basement and 1st floor.

Strengthening to some joists in Keats' bedroom (by bolting on extra ones).

Removal of floor boards weakened by woodworm. Foreman says that because joists were not affected, floorboards must have had dead woodworm before installed, but therefore weak. Public to be restricted to edge of room (where originally there was a staircase).

Some wiring (?) of fireplaces and some replacement with older ones too. [LMA]

1974-76

Repair and restoration for Camden Council, together with the demolition of the Victorian conservatory and its replacement with a more modern one. [SJLBC]

January 1975

Town and Country Planning Act Application to:

'Repair and re-decoration throughout. Elimination of dry-rot. Damp-proofing basement walls and floors. Renewal of heating and electric services. Provision of fire and burglar alarms. Provision internal lavatory in basement in place of former lean-to. Conversion of former Caretaker's rooms for use as Curator's Office and study rooms.

Demolition of decayed conservatory (a later addition), to avoid recurrence of damp in walls of main building and to restore the view of the original verandah.' [LMA]

January 1975

Letter from J Brandon Jones, architect to Dr Schlaffenberg, Director of Planning 'The work originally contemplated was mainly repair and reinstatement, with some minor improvements which did not appear to require formal consent' but the demolition of the conservatory requires it. 'As the conservatory was not in existence at the time of Keats' residence in the house, it is questionable whether the considerable cost of re-erection can be justified'. [LMA]

January 1975

Typed text by Brandon Jones – a copy of a letter he sent to the Chairman of the Heath & Old Hampstead Society:

'I am afraid that a great many people must have been misled by the recent campaign in the Ham & High into thinking that Camden Council are failing in their obligations as custodians of Keats House. The real situation is very different and, as I was asked to act as consultant to the H&O.H.S for Nineteenth Century buildings and am also consultant to Camden for the Keats House restoration, I would like to give the Committee my views on this subject before the Council is condemned for negligence'.

...

'After my first inspection of the house, I asked one of the architects from the Historic Buildings Section of the D. of E. to visit it. He reported very favourably on its general condition and maintenance up to that date; but he pointed out that the house was in fact a jerry-built villa and that, although it might have had an extended life as a residence, it was not designed to become a national shrine and that the thousands who visit it every year will inevitably destroy, by sheer weight of numbers, what they come to see.

No amount of maintenance can alter the fact that the original builders put up a very shoddy job, and none of the defects that we are now trying to remedy are due to neglect. The floors are weak because the joists were under-size from the start and they have become further weakened by the previous owners who employed thoughtless plumbers to cut into them for gas and water pipes, and later still for electric wiring. The main causes of damp and dry-rot are the building of a lean-to W.C. in the area at one side and the building of the Conservatory on the other side.

Camden was not responsible for any of these alterations and additions, but a year or two ago their architects realised that the time had come for a major overhaul. Quite rightly they started with the roof which was re-slatted and given a new lead covering. All the thanks they got was an attack because it was alleged that they had destroyed the original chimney pots. No one can have looked very carefully at those pots, if they had they would have realised that those that were taken down were Patent Anti-smoking pots of Edwardian vintage and that the replacements were of the old flower-pot type. A quick look at one of the old photographs would have shown that the replacements were much closer to the original.

Another scream was raised because it was said that the "cornice" had been removed from Keats' Bedroom, but except for the Chester Room the house had no cornices, it had small wooden picture-rails set close up to the ceiling, some of these were taken down when the ceilings had to be re-plastered but there will be no difficulty in replacing them when the house is re-decorated. These are typical examples of the ill-informed criticisms that have been made.

It is important to note that £70,000 is not being spent on repairs alone. A part is being spent on improving the facilities for serious students; the former Caretaker's Flat will provide two Study Rooms, a Microfilm Room and a Curator's Room. Books and papers now stored elsewhere will be brought into the house and will be available for study under proper supervision. The basement Kitchens are being restored and will be shown to visitors and the whole interior will be re-decorated after the necessary renewals of the heating and electrical systems have been completed. Another fairly large sum will be spent on the installation of new burglar and fire alarms.

As to the vexed question of the Conservatory, I should explain that it was on my advice that the Council applied for Listed Building Consent for demolition. I gave this advice after carefully considering the alternatives, and my reasoning had nothing to do with meanness or economy, I was thinking only of what would be best on architectural grounds. It would certainly never have occurred to the Committee to take down the Conservatory if I had not suggested the possibility and it is quite unfair to accuse them of vandalism.

...

The illustrations published in the Ham & High this week should be sufficient to prove that, looked at without prejudice, the Conservatory is a mean and clumsy addition, and that it has none of the elegance of the original house. To make matters worse its badly arranged gutter has not only caused rot in the Conservatory itself, but has also led to dampness in the main building. It is in bad condition not through neglect but because it was poorly built from the first.

No doubt some sort of Conservatory was built when Miss Chester added her Drawing Room, but I suspect that it has been completely re-built since her day. It seems unlikely that the builder who put in the nicely proportioned windows and glazed door to the Chester Room would have produced a Conservatory with such a miscellaneous assortment of all proportioned window panes. My guess is that the Conservatory, in its present shape is not the one that was built in 1838. But whatever its history there can be no doubt that it has now reached a state of dilapidation that makes it necessary to take it down. The more I thought about it the more it seemed to me that it would be [a] waste of money to build a replica of an unsatisfactory design and that it would really be better to restore the view of the pretty little Verandah, as Keats knew it.

Although I think that the disappearance of the Conservatory would be an improvement, I warned the Committee that if it was not re-built there would be an outcry. When people have become used to anything they always object to change! The Council eventually decided to seek Listed Building Consent and leave the final decision to the G.L.C. and the D. of E. If it has to go up again we shall do our best to re-design the junction with the main building so as to avoid future trouble from damp.

Whatever your personal feelings, I am sure you will agree that this is a question on which there can be more than one point of view. Looking out from the Chester Room the vine and the geraniums are attractive enough, but looking at the house from the garden the Conservatory is clearly an obstruction and, I think, a monstrosity.

The expenditure originally contemplated by the Council was something between thirty and forty thousand, but when the building was opened up and the detailed costs could be worked out we came to the conclusion that we would need nearly double the money. Camden have agreed to find the additional cost and although times are hard and cost are rising, they have never pressed us to cut corners on the repairs or on the decoration. If money does run out they will have to delay the purchase of some of the proposed furniture, but the essential work will be properly completed. [LMA GLC/AR/HB/02/3379]

January 1975

Letter from Brandon Jones addressed to 'Brother John' [presumably John Betjeman] states:

'I am getting into terribly hot water over the renovation of Keats House. Of course I knew when I took the job on that what the Borough Architect wanted was not so much an adviser as a man to stand up in a bullet proof waistcoat to draw the fire of all the enthusiasts who would write to the press to say that everything the Council was doing was wrong. It has turned out just as I expected.'

...

'I am writing to you about all this because I expect that sooner or later you will be asked to join in the outcry in favour of saving the lovely Keats Conservatory and I want you to know that there are two sides to the question if it does come up. The press has already rung up a number of people... and

the reporter then fills up the rest of the column out of his head, using a lot of distinguished names as objectors..." [LMA]

February 1975

Application for planning permission – just for the repair and redecoration, not for the demolition of the conservatory and notice of demolition proposal published in the Hampstead and Highgate Express.

The press reported that the demolition was simply a way of saving money on the repairs. The Council refuted this, pointing out that it was necessary in order to gain access to the wall of the main building and would replace it with another conservatory.

There was a significant amount of public opposition to the decision to demolish the conservatory. One letter from a Mr Lee of 17 Feb 1975 relates the importance of the room to the later history of the house:

'The extension called the Chester room with its integral Conservatory was added to the two semi-detached houses as they were when Keats was in residence. Miss Eliza Chester who made one charming house of Wentworth Place as it was called converted the two houses into one in 1839, adding the extension. She was an actress of some repute and had held an appointment as Court Reader to George VI. She was the first actress to play Lady Teasel in 'School for Scandal' at Windsor Castle, later at Wentworth Place she entertained Dickens and Thackeray, so this delightful early Victorian drawing room and conservatory has its own historical associations'.

The plaque was placed over the front door in 1896 by the then London County Council, but when it was eventually purchased and opened to the public in 1925 by Sir Arthur Quiller Couch the Hampstead Borough Council became the guardians, but the merging of London Boroughs passes this responsibility to the London Borough of Camden. The house is known throughout the world as it stands today not as it was in 1815 to 1838.

... The distinguished Consultant Architect Mr Brandon-Jones appointed by the Camden Council to restore the house refers to the conservatory as a monstrosity, while other architects call it delightful...

Charles Greville once wrote an article in the national press about 'Those other Shrines' in which he referred to Keats House as 'the longest running smash hit of all'.

There were a range of divergent views from different heritage bodies, although most conceded that if demolition was necessary for maintenance of the main house, another, similar structure should replace it. [LMA GLC/AR/HB/02/3379]

April 1975

Proposal to demolish the conservatory includes general information about the main house:

'Built about 1815 as a pair of houses, it is of stucco, two storeys in height with a hipped slate roof with projecting eaves. The eastern half of the building was occupied by Keats and Armitage Brown from 1818-20 (their occupation is commemorated by a blue plaque). A single storey extension was added to the west of the original building in about 1840, stuccoed to match the original.

The conservatory is located to the rear of this extension. Its form suggests a late 19th century date of construction. It has a polygonal end, with a hipped glazed roof over, and substantial main framing

raised on a stuccoed plinth and enclosing large windows subdivided into somewhat ill-proportioned lights by slender glazing bars. Projecting well beyond the rear wall of the house it obscured the end of a delicate verandah contemporary with the original building.' [LMA GLC/AR/HB/02/3379]

May 1975

Brian Blackwood, consultant architect for the Victorian Society writes that the conservatory is of 'very inferior design and not worthy of retention', but by a firm based at Tottenham from c.1861-1960s 'this confirmed by opinion that the present conservatory is much later than the extension to Keats House – alternatively, that the conservatory has in the course of time been drastically altered. Its abutment with the verandah is a cause of practical problems in relation to the parapet'. [LMA GLC/AR/HB/02/3379]

June 1975

Reply to the planning application to the Secretary of State for the Environment for permission to carry out 'internal works of improvement and refurbishment and the demolition of the Conservatory'... 'The objectors for the most part accepted the need for the restoration of the house and while there was some opposition to the demolition of the Conservatory it was also suggested that the existing structure should be completely reconstructed or replaced with a similar building. It is however noted that the Historic Buildings Board had no objection to the proposed works of demolition as in their view the conservatory was an unsatisfactory addition which detracted from the appearance of the main building, and its date of construction bore no relations to the historic associations of the house' and consent was granted. [LMA GLC/AR/HB/02/3379]

October 1975

J Brandon Jones, architect, describes the work to the greenhouse and notes that they need to get the permission pushed through quickly. He anticipates trouble from people who may feel that this is spending money on 'frills', but says that if the work is not carried out 'this autumn I think we are almost certain to have trouble with the water getting into the main building and spoiling the work already done'. He asks if there is any chance of a small GLC grant to 'prove to doubters that the works was considered worth doing'. [LMA GLC/AR/HB/02/3379]

December 1975

Application delayed as Camden Borough Council apparently neglected to apply for listed building consent, which they then did. [LMA GLC/AR/HB/02/3379]

December 1975

Letter from the Director of Planning and Communications at Camden Council to the GLC urging their quick decision on the application. 'I understand that it has been thought advisable on the structural grounds not to demolish this conservatory, although consent was given for these works of demolition in June 1975, because of the disturbance to the fabric of the main building'. However, the Council's consultant architect (J Brandon Jones) 'has reported concern that the fabric of the main building, Keat's House [sic] could be damaged unless the works for which consent are sought are put in hand as a matter of some urgency. He has informed me that the existing conservatory has defective gutters and flashings which are of such a nature as to enable water penetration to the walls of the main building with the consequent danger of dry rot and damage to recently carried out decorations'. [LMA GLC/AR/HB/02/3379]

January 1976

The GLC Historic Buildings Board note:

'The Borough Council has now applied for planning permission and listed building consent to build a new conservatory. The new structure, whilst occupying the same location as its predecessor, is smaller on plan and had a single-pitch lean-to roof. Not only is the detailed design of the glazing more appropriate to the character of the listed building than was previously the case, but because of its reduced width the new conservatory does not obstruct the view of the end of the elegant verandah which runs the full length of the main rear elevation'. No objections were made to the proposal. [LMA GLC/AR/HB/02/3379]

April 1978

Letter from J Brandon Jones, Director of Architecture at RIBA to the GLC. 'A major rehabilitation scheme has been completed and the house reopened to the public. Many requests are made to see the basements which are mainly original but the kitchen cooking range is missing'. A range has been located in the attic at No.10 John Street WC1 (also a listed building). Brandon has inspected the range and feels that it would be suitable for Keats House and writes to ask for permission to remove it. [LMA GLC/AR/HB/02/3379]

1970s-1990s

The 1990s guide book states of the house during this period:

"Fortunately the fittings are substantially as they were then, the knocker on the front door is the original and so are most of the chimney pieces, fire grates, shutters and reeded surrounds. Little is known of the original colour schemes but the woodwork was probably grained in light oak, similar to that in the hall and the Brawne rooms. The staircase originally served the Dilke-Brawne house only but is now the only route to the upper floor. At Wentworth Place Keats and Dilke read Milton's "Paradise Lost" together and the heavily marked copy they used is now displayed in one of the showcases in the Chester room." [GB 1990]

1989

Proposal to demolish the conservatory to the rear and replace it with a smaller one more in keeping with the property. Proposed alterations by Neil Thomson Associates to house the library Sept 1989. [LMA GLC/AR/HB/02/3379]

1997

Building taken over by the Corporation of London. [SJLBC]

1997

Responsibility for Keats House was taken over by the Corporation of London on 1 January 1997. After years of relative neglect, the building was leaking badly with resultant damage to the interior. Emergency work of a temporary nature was immediately put in hand to try to protect the house from further damage by water ingress. This work involved routine maintenance tasks like clearing out the gutters and rodding the drains, but concentrated particularly on repairing the chimney stacks of the main building. This comprised:

The chimney stacks were cracked and had wet external render with the plastic covering wrapped round the top of the stack as an emergency protection from the weather. The chimney pots had been topped off with cement, trapping any moisture within instead of allowing it to evaporate. The pots were taken down and set aside for re-use after removal of the cement capping. The tops of the chimney stacks were revealed, with much of the brickwork saturated with water and damaged. Water

had penetrated from the top, and became trapped between the brickwork and the impermeable coating of render, causing it to crack and spall. Dismantling of the chimney stacks later revealed bad erosion by soot. The brickwork of the chimney stacks was repaired as a temporary measure, a new capping was applied and the pots were replaced and given new vented caps to allow moisture to escape. [SJ98]

1997-8

A further programme of repair was initiated early in 1998 to address defects which had arisen mainly because of inadequate maintenance. This was not a programme of restoration but rather was designed to address the most serious structural problems at Keats House and to provide permanent solutions to them, so that the building would be weathertight for the future. As far as possible, the repairs respected the original structure of the house and the original materials, and were based on both careful non-destructive examination of the structure and on historic research.

North elevation:

Preparatory work included the erection of a sheeted and roofed scaffold to provide weatherproof protection during the rebuilding of the roof of Miss Chester's Drawing Room. Poor roofing repairs in the 1970s led to recurrent problems of water ingress. The roofing felt had been incorrectly dressed, permitting water to enter round the chimney stacks. [SJ98]

1997

The building was taken over by the CoL on 1 January 1997 and some essential exterior repairs and strengthening works to the first floor construction were undertaken. [SJ98]

The chimney stacks were rebuilt using carefully matched salvaged bricks and lime mortar. The rebuilt stacks were re-rendered before being painted with vapour-permeable paint.

The railings to the front steps were removed and taken away for repair. The rusted ends were re-tipped with stainless steel. While the railings were away for repair, the old cement-based repairs to the steps were replaced in York stone.

South Elevation:

The timber verandah supports originally stood on Bath-stone pedestals. Only one of these survived as a fragment with a chamfered edge, but it provided the model for the production of new stone pedestals. Old repairs had consisted of metal straps filled with concrete, which had rusted and failed due to damp and frost action. The old metal straps were replaced in stainless steel.

The pedestal was painted.

Miss Chester's Room:

Miss Chester's Drawing Room had been re-roofed in 1951-2 under the architect Alan Reed following damage by a flying bomb in 1944, and by 1998 it was leaking badly. Temporary supports erected to protect the ceiling of Miss Chester's Drawing Room during roof repairs. The roof was stripped of slates. The unusual metal-frame construction with metal clips and no underfelt was used in the post-war period instead of timber battens. New slates being laid on a vapour-permeable membrane, re-using the clip system of the post-war repairs.

Internal repairs:

Keats's Bedroom – water penetration around chimney breast had caused mildew and leaching of soot deposits through brickwork, plaster and wallpaper. Wallpaper and blown plaster were removed and the brickwork was allowed to dry. New lime plaster was applied prior to repapering.

Students' Room – with the lath and plaster of the ceiling badly damaged by water penetration. New riven laths fixed to ceiling joists and ready to receive new lime plaster. Filing cabinets and office equipment were heavily overloading the upper floors and had to be removed. Water penetration around the chimney stacks caused extensive damage in the upstairs rooms. The house was closed to the public during repairs and the ground floor rooms were used to house office equipment from the upper floor.

Basement:

Blown render on the lower parts of the basement walls was found c.1997. This was applied as a waterproof tanking during the 1974-5 repairs. The render removed, revealing saturated brickwork. Roots were visible under the threshold of a door in the basement. [SJ98]

Abbreviations

CM2001	Corporation of London: Keats House Conservation Plan 2001-2005 Issue II.
Guide Books	Published guide books to the Keats House Museum, varying dates.
LMA	London Metropolitan Archives Building Act Files.
NR	Nicholas Roe "John Keats" Yale University Press 2013 pp283-4.
SJ	Keats House Hampstead and the Downshire Hill Development.
SJ98	Exhibition panels drawn up by Sally Jeffery 1998.
SJLBC	Sally Jeffery CoL Listed Building Consent application notes.

Appendix III

Recent Planning Application List

Ref: 2015/3642/L

Address: 10 Keats Grove, London NW3 2RR

Description: Installation of a picture hanging rail - installation of track lighting

Status: FINAL DECISION

Date: 25-09-2015

Decision: Granted

Ref: 2010/4835/T

Address: 10 Keats Grove London NW3 2RR

Description: DDD - REAR GARDEN: 1 x Cockspur Thorn - Remove - DDD

Status: FINAL DECISION

Date: 10-09-2010

Decision: No Objection to Emergency Works (CA)

Ref: 2008/4916/L

Address: Keats House 10 Keats Grove London NW3 2RR

Description: Details of new heating system pursuant to condition 2 (a-c) of the listed building consent dated 02/10/08 (2008/2516) for Internal alterations of refurbishment and redecoration.

Status: FINAL DECISION

Date: 21-01-2009

Decision: Granted

Ref: 2008/3854/T

Address: Keats House, 10 Keats Grove, London, NW3 2RR FRONT

Description: Garden, closer to front boundary: 1 x lime - reduce crown back to main union. along front boundary: 1 x sorbus - remove. along boundary with no. 6 keats close: 1 x red chestnut - remove. centre of the front garden: 1 x mulberry - minor reduction side garden, along boundary with no. 5 keats close: 1 x acacia - cut back the overhanging branch. rear garden, closer to corner of the building: 1 x bay - remove. along boundary with no. 30 heath hurst road: 1 x ash - crown reduction by 20%. along boundary with no. 5 keats close: 1 x maple - crown reduction by 10%. garden in front of heath library: 1 x magnolia - remove. 1 x plum - remove. garden in front of heath library, along drive way: 1 x home oak - remove. 1 x hawthorn - reduce.

Status: FINAL DECISION

Date: 07-08-2008

Decision: No Objection to Works to Tree(s) in CA

Ref: 2008/2516/L

Address: Keats House 10 Keats Grove London NW3 2RR

Description: Internal alterations of refurbishment and redecoration.

Status: FINAL DECISION

Date: 02-07-2008

Decision: Granted

Ref: 2007/3595/L

Address: Keats House 10 Keats Grove London NW3 2RR

Description: Details of new lighting and fixings pursuant to conditions 2 of the listed building consent dated 03/09/2004 (2004/1859/L) for erection of toilet block and various alterations.

Status: FINAL DECISION

Date: 03-08-2007

Decision: Granted

Ref: 2006/1513/T

Address: 10 Keats Grove, London, NW3 2RR

Description: FRONT GARDEN: 1 x Kanzan Cherry - Remove & replace with a Rowan.

Status: FINAL DECISION

Date: 30-03-2006

Decision: No Objection to Works to Tree(s) in CA

Ref: 2005/1085/L

Address: Keats House 10 Keats Grove London NW3 2RR

Description: Submission of a sample panel of the resin bonded gravel, demonstrating the proposed colour, texture and type, pursuant to condition 4 of listed building consent dated 03.09.04 (Ref. No. 2004/1859/L)

Status: FINAL DECISION

Date: 04-04-2005

Decision: Granted

Ref: 2004/2147/P

Address: Keats House 10 Keats Grove London NW3 2RR

Description: The erection of a single storey toilet block with assisted facilities in the rear garden adjacent to the rear elevation of the Library, new platform lift in garden, resurfacing of existing garden paths and construction of new paths and entrance gates.

Status: FINAL DECISION

Date: 08-07-2004

Decision: Granted

Ref: 2004/1859/L

Address: 10 Keats Grove London NW3 2RR

Description: The erection of a single storey toilet block with assisted facilities in the rear garden adjacent to the rear elevation of the Library, new platform lift in garden, resurfacing of existing garden paths and construction of new paths and entrance gates.

Status: FINAL DECISION

Date: 08-07-2004

Decision: Granted

Ref: 2004/0098/T

Address: 10 Keats Grove, London, NW3 2RR

Description: EASTERN BORDER 1 x Horse Chestnut - removed damaged branch.

Status: FINAL DECISION

Date: 07-01-2004

Decision: No Objection to Works to Tree(s) in CA

Ref: 2003/0679/L

Address: 10 Keats Grove London NW3 2RR

Description: The erection of a brick buttress to support a wall on the common boundary with 32 Heath Hurst Road.

Status: FINAL DECISION

Date: 28-07-2003

Decision: Granted

Ref: LWX0203030

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: Removal of partition on first floor landing; as shown on drawing numbers; 523102 AL(0)05; 523102 AL(0)06(P2); 4 x A4 photographs of staircase, balustrade & partition; Plan of Keats House 1973; 1976; and 1815.

Status: FINAL DECISION

Date: 10-01-2003
Decision: Grant L B Consent with Conditions

Ref: LWX0203027

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: Remove plasterboard lining, bitumen fibre board and timber battening and replaster the internal end wall of first floor rear room, as shown on drawing number; 523102 AL(0)06(P1); and 3 x photographs of wall and fireplace.

Status: FINAL DECISION

Date: 10-01-2003

Decision: Grant L B Consent with Conditions

Ref: LWX0203026

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: The formation of an internal door opening at ground floor level in place of an original, blocked, door, as shown on drawing numbers; Plan of Keats House in 1976; SK1-7; 523102 AL(0) 05 (P2); 3 x colour photographs of existing doors and location of new opening.

Status: FINAL DECISION

Date: 14-11-2002

Decision: Grant L B Consent with Conditions

Ref: LWX0203025

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: Strengthening works to the internal ground floor staircase by removing timber balusters and fitting replacement steel balusters, repainting balusters and repolishing balustrade, as shown on drawing numbers; 523102 AL(0) 05 (P1); SK1; SK2; 6701/BAL/A4/C; and 2 x colour photographs of existing stair and balustrade.

Status: FINAL DECISION

Date: 4-11-2002

Decision: Grant L B Consent with Conditions

Ref: TCX0206879

Address: 10 KEATS GROVE LONDON NW3 2RR

Description: RIGHT SIDE OF HOUSE 1 x liquidambar - fell.

Status: FINAL DECISION

Date: 17-10-2002

Ref: TCX0206638

Address: 10 KEATS GROVE LONDON NW3 2RR

Description: REAR GARDEN 1 x sycamore & 1x dead birch - fell. 1 x ash - 60% crown reduce lower right main branch. 1 x liquid amber - minor pruning work.

Status: FINAL DECISION

Date: 07-08-2002

Decision: No objection to works to tree in C A

Ref: LWX0202620

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: Approval of details of method of removing old paint coatings, render repairs, colour of exterior paintwork and mortar mix pursuant to condition 4(a-d) of the listed building consent approved 11th July 2002 (Ref: LWX0202190). As shown by letter dated 08/07/02.

Status: FINAL DECISION

Date: 11-07-2002

Decision: Grant Approval of Details (Listed Bldg)

Ref: LWX0202190

Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR

Description: External repairs including rebuilding chimney stack. As shown on schedule of works, 523102 AL(0) 01, 32-36.

Status: FINAL DECISION

Date: 01-03-2002
Decision: Grant L B Consent with Conditions

Ref: LWX0103326
Address: 10 KEATS GROVE LONDON NW3 2RR
Description: Provision of a picture rail to Miss Chester's Drawing room. As shown drawing numbers: 523102/AL (0) 01, 52, 53.
Status: FINAL DECISION
Date: 10-04-2001
Decision: Grant L B Consent with Conditions

Ref: LWX0002942
Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR
Description: Temporary internal works of decoration at ground floor level to Miss Chester's drawing room. As shown on drawing numbers 52310/al(0)/44(P) and letter dated 10/10/2000.
Status: FINAL DECISION
Date: 24-10-2000
Description: Grant L B Consent with Conditions

Ref: LWX0002943
Address: KEATS HOUSE 10 KEATS GROVE LONDON NW3 2RR
Description: Reinstatement of internal stud partition at first floor to Keat's bedroom. As shown on drawing numbers 523102/AL(0)/01, 43(P), SK3-SK9, and letter from Corporation dated 10/10/00.
Status: FINAL DECISION
Date: 17-10-2000
Description: Grant L B Consent with Conditions

Ref: LW9902988
Address: KEATS HOUSE KEATS GROVE LONDON NW3 2RR
Description: Approval of details pursuant to condition 02a of listed building consent dated 9th November 1999 (Ref LW9902740) for internal alterations, As shown on drawing numbers; 6701/A3/01, A4/02, 03, Calculation Sheets C/01, 02, 03, 04, 05, 06 and letter of 26th January 2000 including calculation sheets C/07, 08.
Status: FINAL DECISION
Date: 29-11-1999
Description: Grant Approval of Details (Listed Bldg)

Ref: LW9902740
Address: Keats House Keats Grove London NW3
Description: Repair and upgrading of first floor structure and the removal of hard render to the basement walls, As shown on drawing numbers; 523102/AL(0)01, 37(P), 38(P), 39(P); descriptive and historical information document.
Status: FINAL DECISION
Date: 14-09-1999
Description: Grant L B Consent with Conditions

Ref: TC9706598
Address: Keats House Keats Grove London NW3
Description: Fell dead or dying Beech in front garden
Status: FINAL DECISION
Date: 04-09-1997

Appendix IV
The Iconic Collection & Microfilm List of Manuscripts

Keats House paintings shown on the Art UK website (previously BBC Your Paintings)		
K/PZ/05/002	Joseph Severn (1793–1879)	A Genoese Gentleman (after Anthony van Dyck)
K/PZ/05/003	unknown artist	William Brown (1801–1855) (brother of Charles Armitage Brown)
K/PZ/05/005	D. Sampson	The Graves of John Keats and Joseph Severn, Protestant Cemetery, Rome, Italy
K/PZ/05/007	Joseph Severn (1793–1879)	Isabella, or the Pot of Basil
K/PZ/05/008	John Jackson (1778–1831)	Miss Chester (Eliza Jane Chester) (1795–1859)
K/PZ/05/009	John H. McIntyre (active c.1900–c.1911)	Millfield Lane, Highgate, London
K/PZ/05/010	William Beechey (1753–1839) (school of)	Henry Brown (1782–1803) (brother of Charles Brown)
K/PZ/05/011	unknown artist	William Brown (1742–1803) (father of Charles Brown)
K/PZ/05/012	Richard Hume Lancaster (1773–1853)	View of the Beach in Teignmouth, Devon
K/PZ/05/014	Benjamin Robert Haydon (1786–1846)	Milton and His Daughters at the Organ
K/PZ/05/015	Joseph Severn (1793–1879)	Keats Listening to a Nightingale on Hampstead Heath
K/PZ/05/016	Don Juan Llanos y Keats (1831–1905)	The Immaculate Conception (after Bartolomé Esteban Murillo)
K/PZ/05/017	unknown artist	Fanny Keats (1803–1889), Sister of the Poet John Keats
K/PZ/05/019	Don Juan Llanos y Keats (1831–1905)	Fanny Keats (1803–1889), Sister of the Poet John Keats, in Old Age
K/PZ/05/020	Elena Brockmann (active 1890–1935)	Fanny Keats (1803–1889), Sister of the Poet John Keats
K/PZ/05/021	unknown artist	Charles Wentworth Dilke (1789–1864)
K/PZ/05/022	Joseph Severn (1793–1879)	Greek Hill Shepherds Rescuing a Lamb from a Vulture
K/PZ/05/023	William Hilton II (1786–1839)	James Augustus Hessey (1785–1870), Bookseller and Printer
K/PZ/05/024	Joseph Severn (1793–1879)	The Visitation (after Mariotto Albertinelli)
K/PZ/05/025	Joseph Severn (1793–1879)	The Death of Saint Peter Martyr (after Titian)
K/PZ/05/026	Dennis Gilbert (b.1922)	Keats House Exterior with a Cat
K/PZ/05/029	unknown artist	Jane Elizabeth Brown (1776–1829) (mother of Charles Brown)
K/PZ/05/030	Joseph Severn (1793–1879)	Briseis Restored to Achilles (after Peter Paul Rubens)
K/PZ/05/032	Joseph Severn (1793–1879)	Charles 'Carlino' Brown (1820–1901), Aged 6
K/PZ/05/033	Joseph Severn (1793–1879)	The Miracle of the Hammer (after Jacopo Tintoretto)
K/PZ/05/034	Joseph Severn (1793–1879)	The Doge of Venice
http://media2.proquest.com/documents/Keats-Index.pdf		

Appendix V Archaeology Appraisal

KEAT'S HOUSE

HAMPSTEAD, LONDON

ARCHAEOLOGICAL EVALUATION

FEBRUARY 2001

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Client

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**KEAT'S HOUSE
HAMPSTEAD, LONDON
ARCHAEOLOGICAL INVESTIGATIONS 2001**

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KEAT'S HOUSE
HAMPSTEAD, LONDON
ARCHAEOLOGICAL INVESTIGATIONS 2001

SUMMARY

An archaeological investigation was undertaken in the grounds of Keat's House, Hampstead between 16th January and 14th February 2001. The work was commissioned by the owners, the Corporation of London. A total of ten trenches were hand dug, eight of these were located principally to investigate the existence and character of former paths. Additionally one trench was dug in the north-west corner of the garden to examine a semi-circular masonry structure (Trench 9), and one further trench (Trench 10) at the south-east corner of the house in the area of a former conservatory. The fieldwork followed a preliminary geophysical survey in December 2000. The surveyors used both resistivity and magnetometer surveys, the former producing a more positive response.

Significant areas of gravel path were exposed in trenches 1, 2 and 5. These represented, respectively, an east-west path leading to the an earlier entrance on the east side of the house, the junction of this path and a north-south path on the eastern side of the garden, and finally an east-west path just inside the street frontage. A further indication of the north-south path was also found at the eastern end of Trench 3.

Probing of the lawn with a pointed steel rod in the vicinity of trenches 1 and 2 indicated the overall width (2.5m) of the east-west path to the house, and produced some evidence for the western edge of the adjoining path to the north of Trench 2.

Evidence for former east-west paths immediately to the south and north of the house was recovered from trenches 7 and 8. These differed in composition from the above examples: in Trench 7 a spread of loose mortar and sandy gravel may have formed the base for stone paving, whilst in Trench 8 a possible surface was made up of gravel/sand with fragments of brick and mortar. Trench 4 also contained deposits, which have been tentatively identified as a path, although this feature does not accord with the historical evidence. In addition there was evidence for earlier paths in trenches 4, 5, and 7, in the first two areas a red-brown sandy/crushed brick deposit which probably formed parts of a single feature. A clay deposit with building rubble in Trench 2 may also have formed the base for a previous path.

A frequent feature of path construction was the existence of a basal deposit with rubble inclusion, variously overlain by mixtures of finer gravel, mortar and/or crushed brick. This was most clearly seen in Trench 1, but also apparent in trenches 2, 3, 7 and 8. However, the brick borders found in Trench 5 represented the only example of edging to a path.

The final trenches 9 and 10 produced evidence for other structural features, respectively the masonry retaining wall for a circular feature in the northwest of the garden and the remains of a small stove to the south-east of the house. The stove would appear to have been used to heat a former conservatory. Several areas, 2,3 and 8 revealed brick-built drains or similar related features.

1. Summary of Historic Interest¹

Charles Dilke and Charles Brown originally occupied Keat's House, then known as Wentworth Place, as two houses. The earliest reference to the garden is contained in the letters of Keat's himself when he was living there with Charles Brown in the years 1819 and 1820. Earlier plans of building plots give no indication of any existing garden features.

The building remained as two residences until 1838 when information from rate books shows that Miss Chester and her father took up residence and transformed it into one building as well as constructing a new single- storey drawing room on the east. Subsequent evidence about the garden is sparse until the later C19. The most detailed document is the Ordnance Survey plan of 1866 (fig.1), which shows the house. It also shows the position of paths, drives and the extensive out buildings around a yard in the south-west corner as they probably existed in Miss Chester's day.

It is not known whether this arrangement existed when the house was divided into two but the map does show two entrances off the street, each with its own path leading to what were then two separate front doors. The common plot, which served both houses, was divided by the main path into sections of roughly two-thirds and one third. On the east side may have been pleasure gardens consisting mainly of grass with trees around the perimeter and to the west a vegetable garden and perhaps a small orchard since this fits with what little is known of the earlier arrangements.

Modifications were made for Miss Chester with a coaching house and stable yard, with access to the fields at the back (south) of the house and a drive from the road on the extreme west of the plot. The drive still exists in part as the entrance to the public library (built 1931). This drive and the outbuildings were screened by trees and by either walls or fences from the house itself as shown on the 1866 map. The approach for pedestrians was by a gate from the road with a path leading up to and around the house and to the outbuildings. The main gate and path are still (2001) in the same position. There was also another access from the road at the north-eastern corner of the plot with

¹ This information was extracted from a description of the property provided by the client.

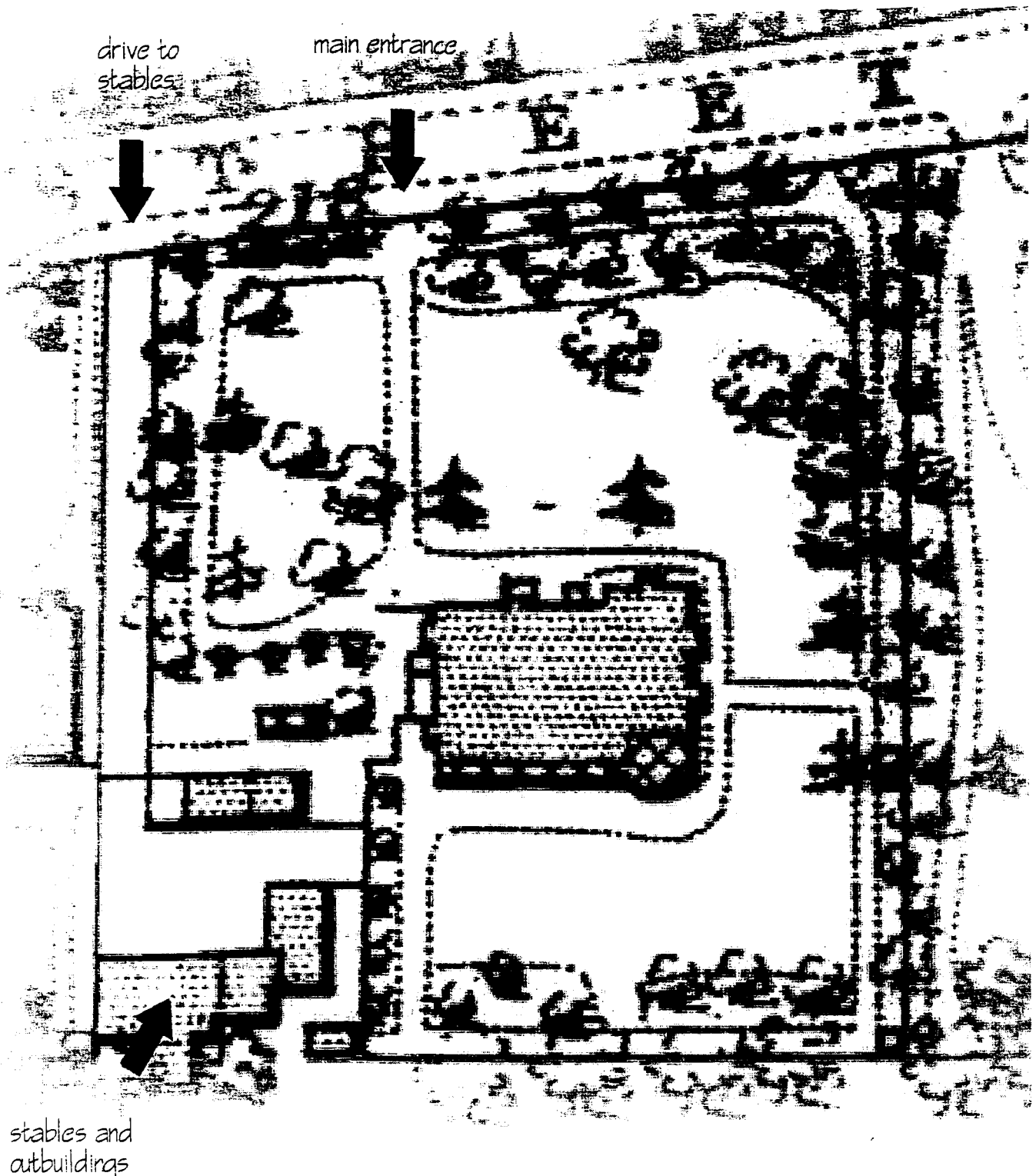
a path running around all three sides of the eastern part of the garden and with an approach path to the eastern side of the house. The 1894 Ordnance Survey map is less detailed and shows no obvious changes.

The earliest known painted view of Keat's' House (1889) is taken from the road and shows what is probably a boarded fence. The garden was screened by the fence, but it seems to have retained the division with fruit trees to the west and a more open area to the east with some mature trees near the road. A photograph from 1894 shows a simple grass plot in front of the house and an earthen or gravel path leading up to the north west corner and then around the front and to the east side where another path is seen leading to that side of the house. In 1912 a drawing of the house from the north-east corner shows several flower beds on the lawn and thicker trees to the north-west.

The new Branch Library was constructed in 1913 in the area that was once occupied by the outbuildings (to the west of the house). It appears that the trees to the west were cleared at this time and the area laid to grass with a border. However the old division of the garden into two sections was preserved.

In 1976 a survey of the garden was carried out, this showed the existing trees, borders and two kidney shaped flower beds at the north-east and south-east corners of the path around the house. The Garden History Society were consulted and a plan for the garden was produced, however this plan was based on a knowledge of gardens contemporary with that of Keat's House and did not pick up the old pattern of path revealed in the earlier maps. It was around this time that a conservatory to the rear of the house was demolished and replaced by a smaller version.

Changes continued to be introduced after this but on an ad hoc basis with borders of lavender along the main path from the gate to the house, the path being paved with randomly shaped York stones. These introductions altered the very simple appearance of the lawn and created a mid-C20 suburban atmosphere, very much at odds with the style of house. It was as part of an attempt to redress this balance that the client intended to reinstate some of the C19 paths and saw archaeology as the first step in this direction.



KEATS HOUSE
PATHS & ACCESS AS SHOWN ON 1866 MAP

Fig.1 Ordnance Survey plan of 1866 redrawn by the client for the purpose of this report

2.0 Methodology

- 2.1** This report presents a summary of archaeological investigation at Keats' House, Keats Grove, Hampstead (site approximately located at National Grid Reference TQ2710 8565).
- 2.2** The evaluation was undertaken on behalf of The Corporation of London (the client) by Lesley Howes Archaeological Services. The fieldwork being carried out by Compass Archaeology between the 16th January and 14th February 2001. All records from the investigation were allocated the site code: KEA 01 by the Museum of London Archaeological Archive. The fieldwork followed a preliminary geophysical survey in December 2000 by Stratascan (Job Ref. No.1510).
- 2.3** The site itself is approximately rectangular in plan, with overall dimensions of some 48m east/west by 53m north/south. At the time of the archaeological investigation the house and grounds were closed to the public.
- 2.4** A total of ten trenches were hand dug within the garden (Fig 2). Eight of these (Trenches 1 to 8 below) were detailed within the original specification, and were principally located to investigate the existence and character of former paths. Additionally one trench was dug in the north-west corner of the garden to examine a semi-circular masonry structure (Trench 9), and one further trench (Trench 10) at the south-east corner of the house in the area of a former conservatory.
- 2.5** Generally the trenches were excavated to a depth of between 0.15m and 0.35m to expose any evidence for garden paths. Deeper slots were then dug at either end to the level of the natural clay. This latter produced some evidence for earlier activity, including possible paths.
- 2.6** The deposits and features found during the investigation are represented by discrete context numbers [1] to [73]. Levels taken during the evaluation were derived from the existing site survey; itself leveled to two OSBMs (32 Heath Hurst Road, value 69.70m; and 65 South End Road, value 63.27m).

Archaeological excavation
average 300mm deep to
find original garden path

PROPOSED INVESTIGATIVE WORKS

AL(0), 01

2.7 In detail the trenches comprised the following:

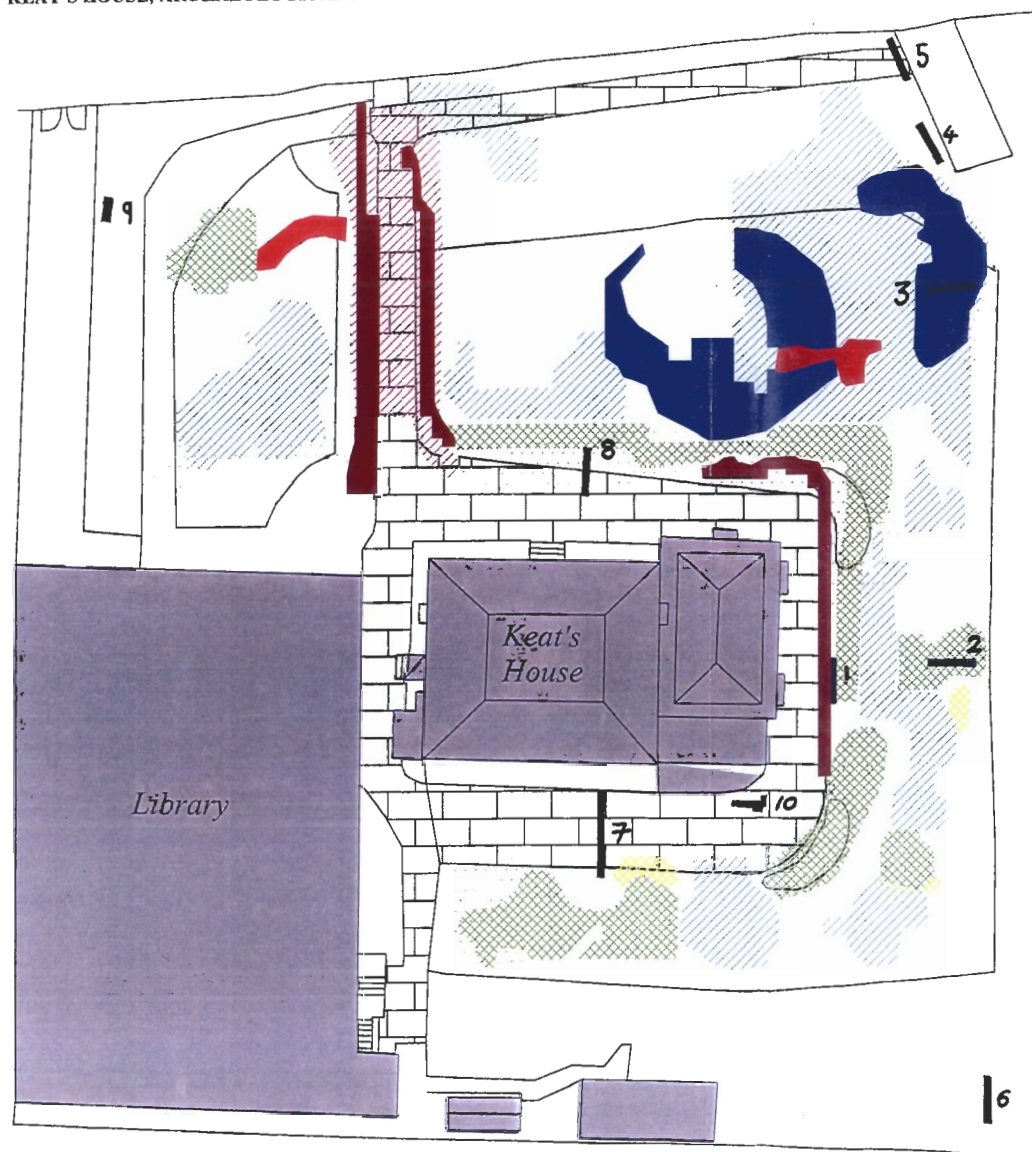
Trench no.	Overall dimensions (m)	Average depth to natural (m)
1	2.55 x 0.50	0.55
2	2.03 x 0.50	0.50
3	2.45 x 0.50	0.46
4	2.00 x 0.50	0.85
5	2.15 x 0.55	0.85
6	2.10 x 0.54	0.60
7	3.85 x 0.52	0.75
8	2.00 x 0.60	0.60
9	0.80 x 0.50	—
10	2.30 x 1.30	—

3 The Geophysical Survey

3.1 Prior to the excavation, Stratoscan, a company specializing in geophysical surveys for archaeologists, undertook a geophysical survey of the garden at Keat's House. The fieldwork was carried out on Tuesday 19th December 2001 when the weather was overcast. The object of the survey was to locate any features, which might be associated with the original location of the garden paths and other structures. The combined techniques of magnetometry and resistivity were used² and, of the two, the resistivity survey appeared to be more successful in locating possible past garden features. The combined results from both surveys are shown in figure 3. It is obvious from the plot that there is little corroboration between the two surveys. The cluttered urban environment of the site, especially the presence of a known pipeline has meant that little information was gained from the magnetometer survey. However the resistivity survey located a number of features that may be related to past garden features. Areas of high resistance were abstracted which might have related to walls and paths and possibly even the remains of structures, areas of low resistance might indicate flowerbeds and borders.

² Full details regarding these techniques are to be found in the Geophysical Survey Report, Stratoscan, December 2000

KEAT'S HOUSE, ARCHAEOLOGICAL EVALUATION 2001



MAGNETOMETER ANOMALIES	
	Discrete positive anomaly - possible cut feature
	Discrete positive anomaly with negative return - ferrous object
	Area of positive response
	Area of magnetic disturbance

RESISTIVITY ANOMALIES	
	Area of low resistance - possible remains of garden features
	General area of high resistance - possible remains of garden features
	Area of very high resistance - possible structural remains
	High resistance linear anomaly associated with the paths

Figure No.	Job no.	Date	Drawn
13	1510	Dec. 2000	EJFM
			Checked
			PPB

Client
LESLEY HOWES
ARCHAEOLOGICAL SERVICES

Project Title
Geophysical Survey,
Keat's House, London

Subject
COMPARISON OF ANOMALIES
ABSTRACTED FROM THE
MAGNETOMETER AND
RESISTIVITY DATA

Scale	
1:250	0m 2 4 6 8 10m

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Fig.3 . The combined results of the magnetometer and resistivity surveys with trenches

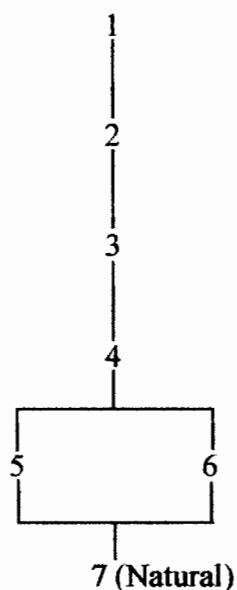
4 The archaeological investigation

4.1 Trench 1 (fig.4a; 4b; 5.)

4.1.1 Summary of deposits and features by context

Context no.	Description	Interpretation
1	Fairly dark grey-brown slightly sandy clay-silt with occasional gravel	Modern topsoil.
2	Compact rounded/angular gravel ($\leq 30\text{mm}$) in mid to light grey-brown silty sand. (Sampled)	Upper layer of E-W path; fill within [4] (c0.2m in depth) Sampled
3	Brick, tile, slate & stone rubble + occasional mortar in grey sandy clay-silt	Base for [2]; lower fill within [4]. Finds largely dated to C19
4	Steep-sided cut onto fairly flat base	Cut for E-W path
5	Mid grey-brown slightly sandy clay-silt with v.occasional gravel	Buried soil horizon to north of path [2/4]. Finds largely dated to C19
6	Similar to above	Buried soil horizon below path cut [4] Finds largely dated to C19.
7	Compact buff-brown silt-clay	Top of natural London Clay

4.1.2 Matrix to show stratigraphic relationship of contexts



4.1.3 Description of results

The lowest deposit within Trench 1 was the natural clay [7], which was also encountered in trenches 2 to 8. The surface of natural dropped to the north by some 0.2m, in line with the overlying ground surface. It was overlaid by a buried soil horizon [5] and [6] which was up 0.35m thick.

Layer [6] was truncated by the cut for an east west path [4], some 80mm to 150mm deep. The cut contained a primary rubble fill forming the path base [3], overlaid by a slightly shallower gravel surfacing deposit [2].

Some 1.3m of the width of the path was exposed in the southern part of the trench. Probing of the lawn just to the south with a pointed steel rod indicated that the actual width of the path was approximately 2.5m.

Within Trench 1 the gravel path and adjacent soil horizon to the north were sealed by a modern topsoil [1] and thence by turf.

4.1.4 Discussion of results

Trench 1 was excavated in an area of lawn on the west side of the house. The resistivity survey (fig.3) identified this as an area of low resistance, more likely to be related to plant beds than paths. No anomalies were abstracted from the magnetometer survey.

The excavation and probing identified what was probably a path running east/west path c2.5m wide and c0.16m in depth, the southern edge of the path being c1.2m to the south of the southern edge of trench 1. A base for the path, (c0.2m in depth), had been made by filling a cut with rubble. Remains of a similar nature recorded in trench 2 indicated that, c 8.5m to the east of the house, the east/west path joined up with a path running north/south. There was no evidence to suggest that the path had been resurfaced, redressed or that it gradually went out of use. It would appear that it was still in use immediately before being covered over with topsoil and turf.

Artifacts recorded from trench 1 were largely dated to the C19.

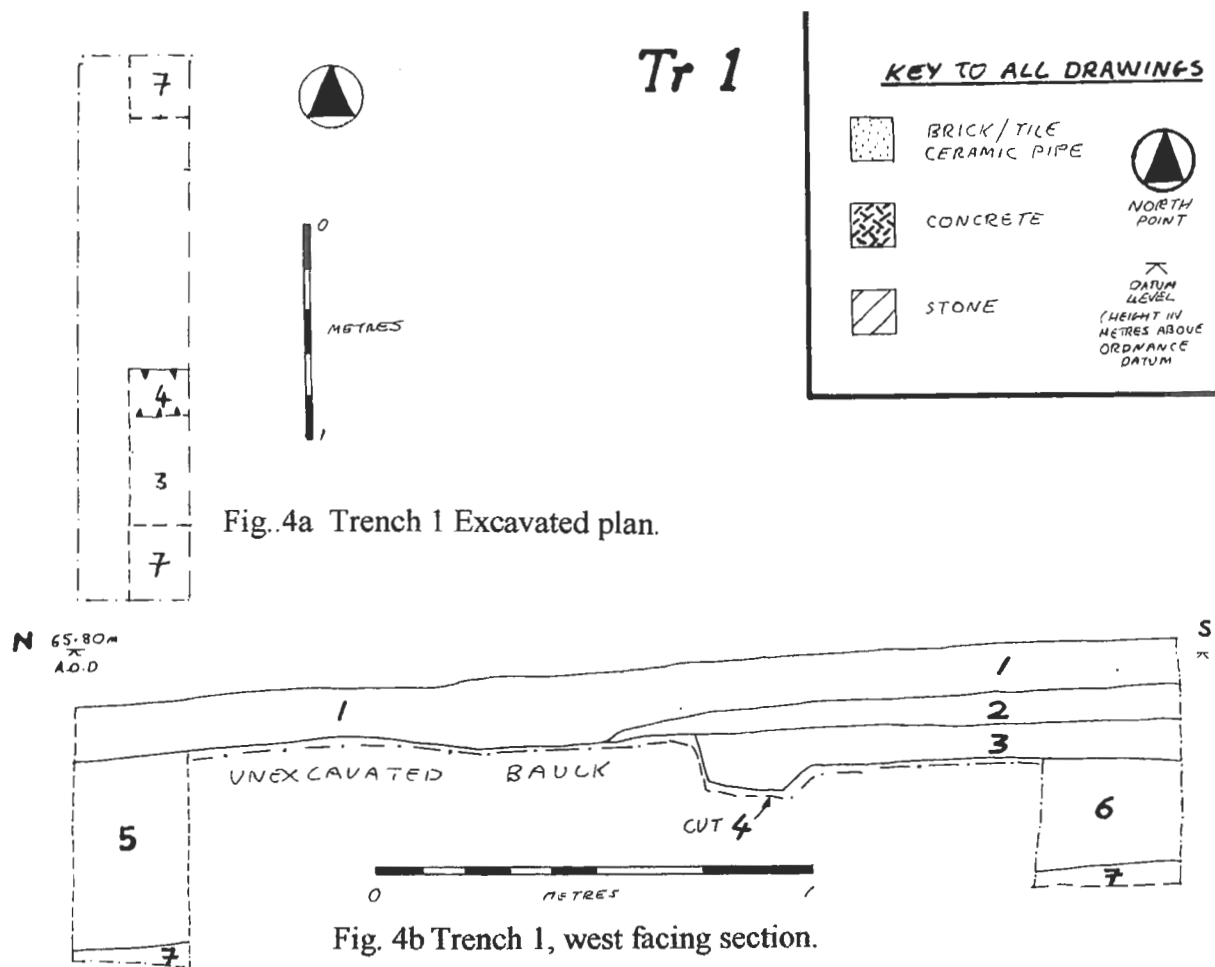


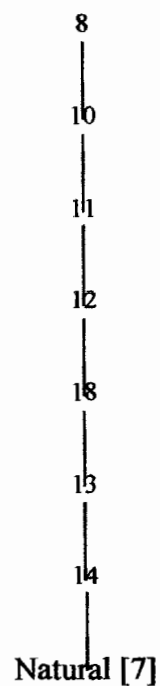
Fig. 5 Trench1. View of slot dug at south end of trench, looking to the south-west.

4.2 Trench 2 (Fig 6a; 6b.)

4.2.1 Summary of deposits and features by context

Context no.	Description	Interpretation
8	Mid to dark grey-brown slightly sandy clay-silt with occasional gravel	Modern topsoil (c0.22m in depth)
10	Rounded & angular gravel ($\leq 30\text{mm}$) in mid grey-brown clay/silt. (Sampled)	Upper layer/surface at junction of E-W and N-S paths. (c0.26m in depth) Sampled
11	Mid grey sandy silt with occ. brick & tile & stone frags.	Intermediate band within construction of [10]
12	Gravel & building material frags. in orange-brown sandy clay	Base for path [10] Finds largely dated to C19
13	Dark brown-grey sandy loam with occasional gravel	?Buried soil horizon Finds dated to late C18-early C19
14	Orange-brown sandy clay with some gravel & building material frags.	Made ground, possibly base for a predecessor to path [10]. Finds largely dated to C19
18	Single course of brick on tile base	Possibly one side of a drain or soakaway

4.2.2 Matrix to show stratigraphic relationship of contexts



4.2.3 Description of results

The natural clay within Trench 2 was fairly level, but overlaid by a disturbed or possibly made ground deposit [14] some 0.2m thick.

At the eastern end of the trench [14] was sealed by thin soil layer [13]. This latter in turn appeared to be cut to the east by a brick feature, possibly one side of a drain, [18]. Both these contexts were overlaid by elements of a path construction [12], [11] and [10].

The gravel path surface [10] clearly formed a continuation of that in Trench 1 [2], although it also turned a corner to the north (fig.6a). This corner evidently represents the junction of east-west and north-south paths which is shown on historic plans.

4.2.4 Discussion of results

Trench 2 was excavated in an area of lawn on the west side of the house 4.2m to the west of trench 1. The resistivity survey (fig.3) identified this as an area of low resistance, more likely to be related to plant beds than paths. No anomalies were abstracted from the magnetometer survey.

The excavation identified a continuation of the path recorded in trench 1 and the junction of it with a path running north/south on the western side of the lawn. The sequence below the north/south path was not directly comparable with that in Trench 1, in particular the lack of a relatively shallow construction cut and integral rubble base. Layers [12] [13] [14] probably relate to an earlier phase of the north/south path. The drain was put in after the earlier path was laid but was covered by the later layers of gravel.

The artefacts recovered from trench 2 largely date from C19. However those from context [13] appeared to be slightly older than those found in the underlying layer [14] and are probably redeposited.

Tr 2

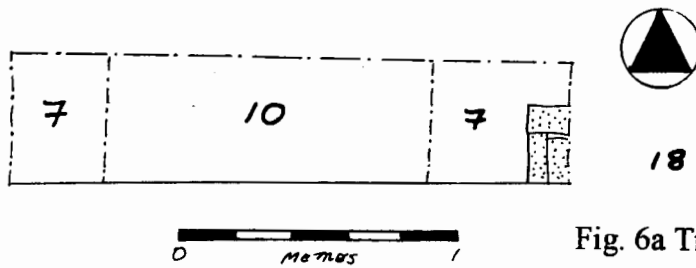


Fig. 6a Trench 2, excavated plan

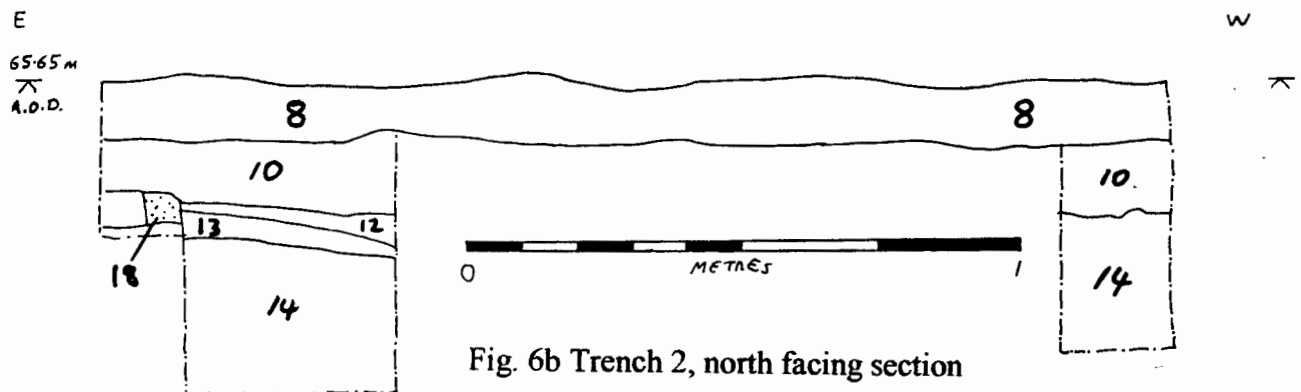


Fig. 6b Trench 2, north facing section

Tr 3

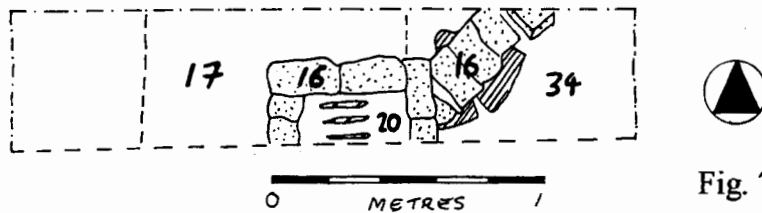


Fig. 7a Trench 3, excavated plan.

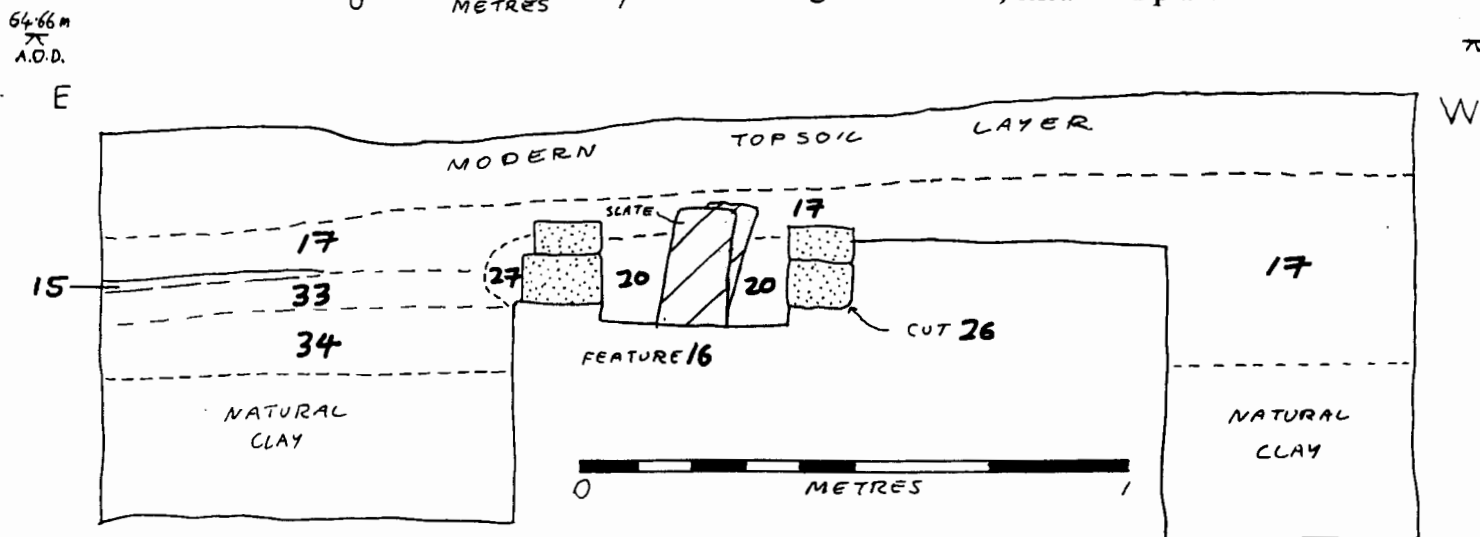


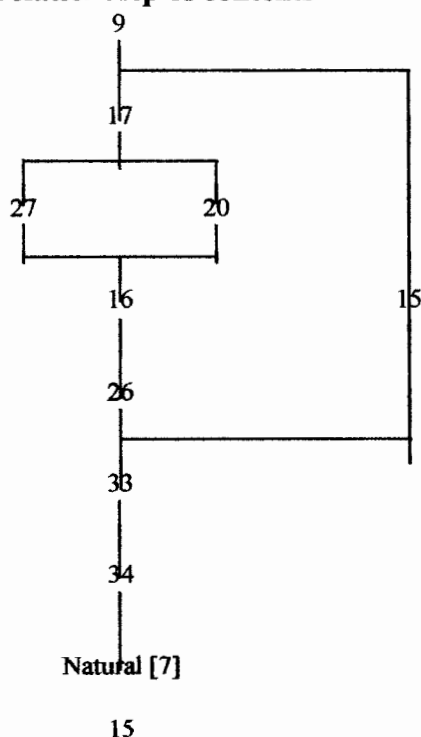
Fig. 7b Trench 3, north facing section

4.3 Trench 3 (Fig 7a; 7b;8;9;)

4.3.1 Summary of deposits by context

Context no.	Description	Interpretation
9	Mid to dark grey-brown slightly sandy clay-silt with occasional gravel	Modern topsoil
15	Orange-brown sandy clay + pebbles	?Edge of N-S path (0.05m in depth) Finds date late C18-C19
16	Brickwork lining three sides of a pit & running off to northeast. Contains three upright slates.	Soakaway / drain
17	Light brown/mottled yellow loamy clay with scattered pebbles + chalk, building material & charcoal flecks	Made ground over truncated top of [16] Finds largely C20
20	Gravel in grey-brown loamy clay	Fill within [16]. 1 piece pottery dated C18
26	Sharply cut feature into [33]	Cut for [16]
27	Grey-brown silty clay	Construction backfill around [16] 1 piece pottery dated C20
33	Red-brown silty sand with frequent pebbles & brick/stone frags.	?Base for path [15] 1 piece pottery dated C19
34	Mid brown silty sand with pebbles + brick & tile frags.	?As above

4.3.2 Matrix to show stratigraphic relationship of contexts



4.3.3 Description of results

The natural clay in Trench 3 was overlaid to the west by disturbed or made ground [17] and to the east by a probable path construction [34], [33] and [15]. The latter possibly represent the western edge of the north-south path shown on historic plans.

The assumed path make-up was cut, to the west, by a brick drain feature [26], [16] and [27], although this had not impinged on the upper path level [15]. The main part of the drain ran into the south section and was infilled with a gravelly clay [20], but is assumed to form a feature about 0.6m square. Within the fill [20] were three slates measuring 0.2m wide and set at c0.05m apart. The upright slates were not fully excavated consequently other details were not recorded. A brick channel lead northwards from the north-east corner of the drain.

Both the drain and path surface were overlaid by an apparent continuation of the made ground [17, and thence by modern topsoil [9].

4.3.4 Discussion of the results

Trench 3 was located 19m to the north of trench 2, on the border between the lawn on the west side of the house and a shrub border set against the western boundary fence. The resistivity survey (fig.3) identified this as an area of very high resistance, likely to be related to structural remains. No anomalies were abstracted from the magnetometer survey.

The excavation identified the buried remains of a path running north/south, slightly to the east of a path identified on the historic plans. The sequence of layers was not directly comparable with that in Trench 2.

Although the drain or soak away was of a similar construction to the drain recorded in trench 2 the slate detail was unique to trench 3. It is possible that the upright slates acted as a trap for debris, which would have otherwise blocked the outflow.

Dates of artefacts recovered from trench 3 range from late C18 –early C19. The earlier material having been re-deposited during the lifetime of the drain.



Fig. 8 Trench 3 showing the drain prior to full excavation . Looking to the south



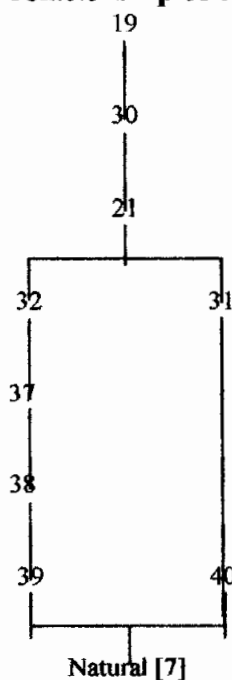
Fig. 9 Trench 3. The drain partially excavated showing slate detail. Looking to the south

4.4 Trench 4 (Fig 10a;10b)

4.4.1 Summary of deposits and features by context

Context no.	Description	Interpretation
19	Dark brown loamy clay with occasional pebbles	Modern topsoil (c0.13m in depth)
21	Yellow-brown sandy clay with frequent gravel (c0.25m in depth)	Possible path make-up Finds date from C19-C20
30	Very dark brown silty loam with occasional pebbles	Possible buried soil horizon to south of [21]
31	Dark brown sandy loam with frequent gravel and some building rubble	?Made ground base for [21], probably contiguous with [32]
32	Reddish brown silty sand with clay patches, frequent building rubble & some gravel	?Base for [21], contiguous with [31] Finds include C19 pipe stem
37	Dark reddish brown sandy clay with frequent brick frags.	Possible remnant of an earlier path surface – see also Trench 5 [36]
38	Yellow-orange sandy clay with frequent brick/tile & mortar frags.	?Base for [37]
39	Dark brown sandy loam with frequent building rubble + chalk/charcoal flecks	Made ground, possibly primary base for [37]
40	As above	Part of same deposit as [39]

4.4.2 Matrix to show stratigraphic relationship of contexts



4.4.3 Description of results

The surface of the natural clay fell just over 0.2m to the north, and was overlaid by layer of made ground [39] and [40]. These layers were c0.3m thick with [39] dropping down to the north. To the north [39] was further overlaid by elements of a possible path construction [38] and [37]. This putative feature may also be represented by contexts [36] and [49] in Trench 5.

The deposits discussed above were sealed by contexts [31] and [32], which probably represent parts of a contiguous layer covering the whole trench. These may also be associated with the overlying layer [21], as parts of a subsequent path make-up. The surface of [21] dropped away toward the southern end of the trench below a possible buried topsoil horizon [30].

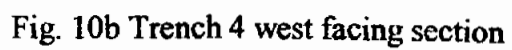
The upper level of Trench 4 consisted of a modern topsoil [19], some 0.10 to 0.14m thick.

4.4.4 Discussion of the results

Trench 4 was excavated to the west of the concrete standing to the north east of the site. Because of the position of a large shrub and the associated root system, trench 4 was moved to c2m to the north-west from the location suggested by the client. Neither the resistivity nor the magnetometer survey showed any anomalies (fig.3)

The excavation identified two possible phases of made ground. The earliest deposits, [39] [40] may have been laid as a base for the overlying layer of clay and brick fragments [37] [38], possibly the surface of a path but only recorded to the north of the trench. The later deposits [31] [32] were overlain with sandy clay and gravel [21], similar to material used to surface the path in trench 1. However the orientation of both these features is difficult to perceive. In order to shed water paths frequently have a camber. The earlier deposits, [39] [38] slope to the north (following the line of the natural clay), the later feature [21] slopes to the south (fig. 10b). This would appear to indicate a path running east/west, the earlier path being set further to the north.

The only datable material, C19 pipe stems was recorded in [32]

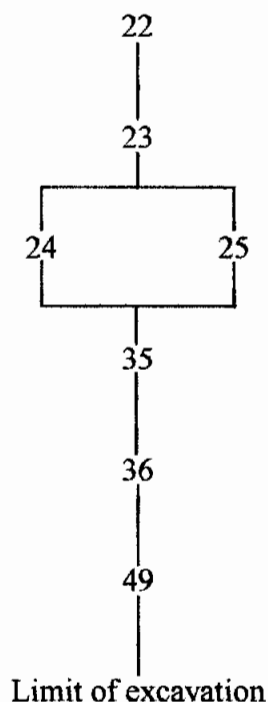


4.5 Trench 5 (Fig 11a;11b)

4.5.1 Summary of deposits and features by context

Context no.	Description	Interpretation
22	Yellow to brown sandy gravel	Make-up for present E-W path
23	Two lines of unmortared brick c1.5m apart	Borders to path preceding [22]
24	Yellow-brown silty sand with frequent gravel	Disturbed area immediately to north of [25]
25	Compact yellow to orange-brown gravel with some sand. 0.4m thick.	Path surface/make-up between borders [23] (c0.2m in depth)
35	Light brown sandy loam with frequent gravel	Made ground Finds largely C19
36	Red-brown sand/crushed brick with frequent brick frags. & some gravel	?Part of an earlier path make up – see also Trench 4 [37]. Finds largely C19
49	Two courses of brick aligned E-W	Possibly part of a drain system.

4.5.2 Matrix to show stratigraphic relationship of contexts



4.5.3 Description of results

The lowest level of the trench contained a line of brickwork [49] and to the north a crushed brick and sand/gravel layer [36]. Context [36] was overlaid to the north by made ground [35], and thereafter by make-up for an east-west path [25]. This path was clearly demarcated by the brick kerbing [23], which had been inserted into the upper part of [25].

Both [25] and the adjacent layer [24] appear to have been deposited at the same time, given the unbroken interface with the underlying surface of [35] and [36].

The path surface [25] was sealed by make-up for the present east-west path [22].

4.5.4 Discussion of the result

Trench 5 was excavated in the north-east corner of the site immediately to the west of the concrete base and 2metres to the north of trench 4. The trench cut across the existing gravel path that ran east/west, parallel to the northern boundary of the site. Neither the resistivity nor the magnetometer surveys (fig.3) identified anomalies.

Underlying the existing path, but set slightly to the south, the remains of an earlier path [25] was record. Although layer [25] extended outside the southern limits of the trench the width of the path was determined by a border of un-mortared brick c1.5m apart. A possible earlier path, made from crushed brick [36], was recorded above natural. [36] was separated from [25] by a layer of sandy loam and gravel [35] and similar to [25] extended outside the southern limits of the trench. It is possible that these features – or at least [36] – represent parts of an early path system, which may also be represented by [38] and [37] in Trench 4.

The artifacts recorded in trench 5 are largely dated to C19 with some residual C18 pottery recorded in [36].

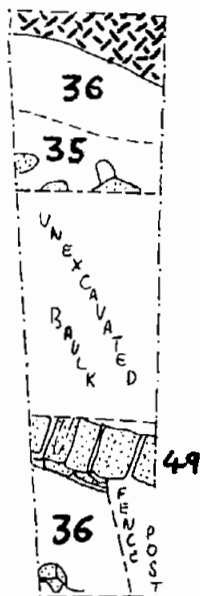
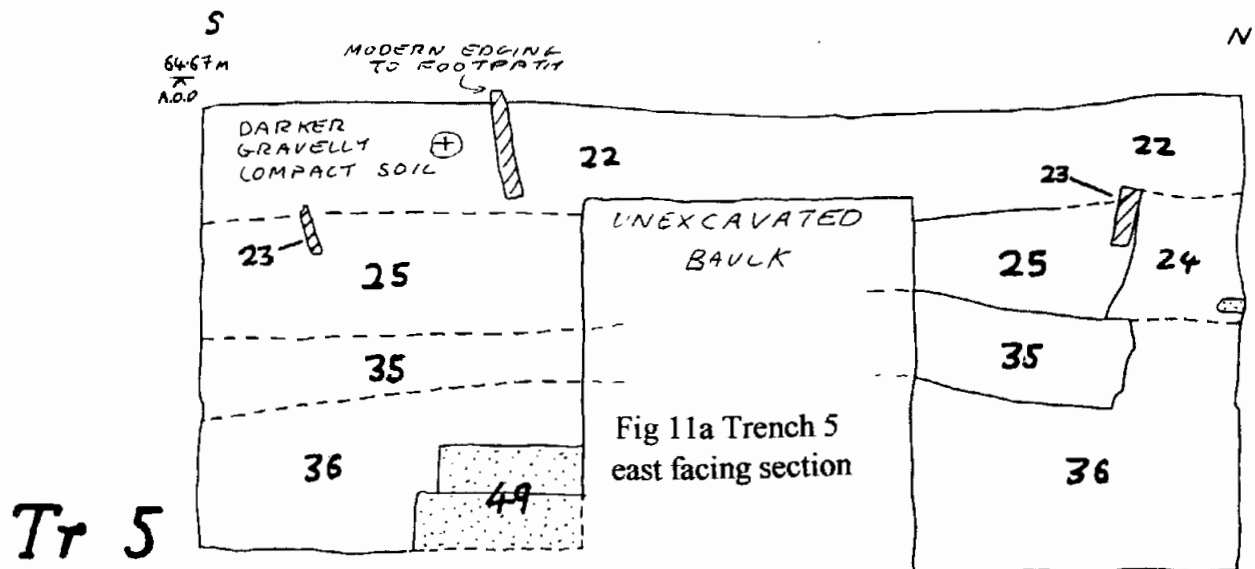
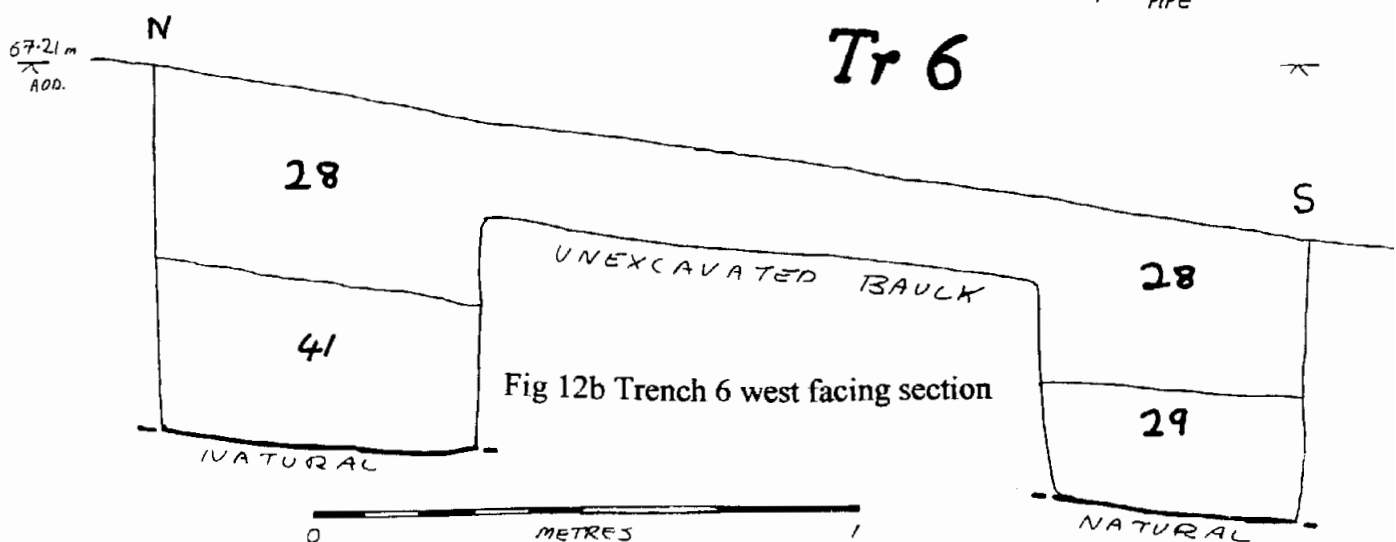
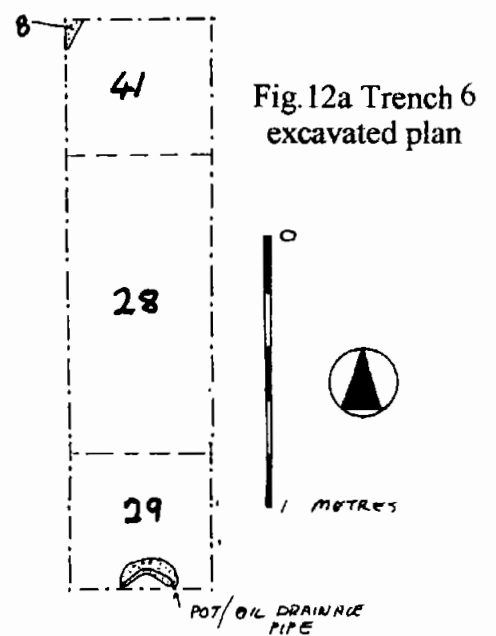


Fig 11b Trench 5, excavated plan

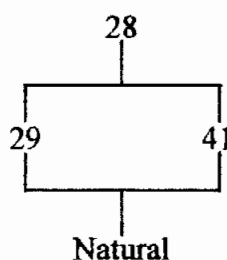


4.6 Trench 6 (Fig. 12a;12b)

4.6.1 Summary of deposits and features by context

Context no.	Description	Interpretation
28	Dark orange-brown sandy loam with frequent pebbles	Modern topsoil
29	Dark brown loamy gravel	?Made ground
41	Orange-brown sandy clay with frequent pebbles	Possible subsoil horizon

4.6.2 Matrix to show stratigraphic relationship of contexts



4.6.3 Description of results

The natural clay was overlaid in the southern part of the trench by a probable subsoil horizon [41]. However, to the north this deposit was replaced by an area of disturbed or made ground [29].

The full extent of [29] was obscured by subsequent activity, but there did not appear to be any evidence for a buried path in this trench.

Both [41] and [29] were sealed by a layer of modern topsoil [28] which was at least 0.30m thick.

4.6.4 Discussion of the results

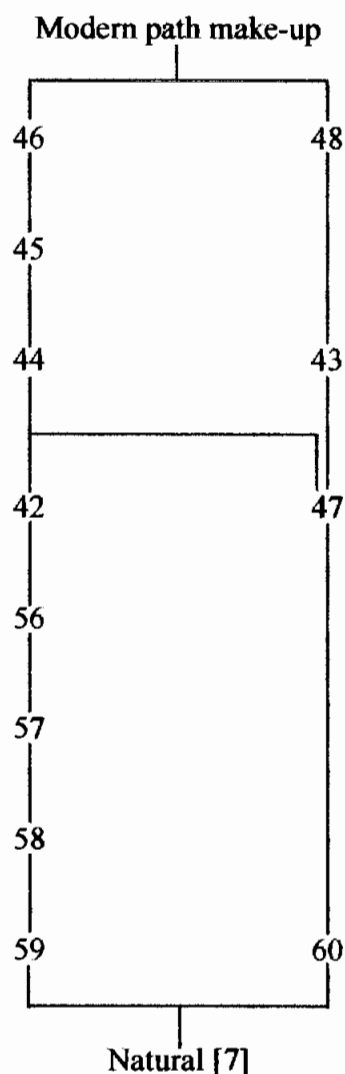
Trench 6 was excavated in the south-east corner of the site in an area of thick shrubs. Because of the vegetation it was not possible to include this area in the geophysical survey (fig.3). There was no evidence for the path system.

4.7 Trench 7 (Fig 13a;13b; 13c)

4.7.1 Summary of deposits and features by context

Context no.	Description	Interpretation
42	Grey sandy gravel/loose mortar with brick & some chalk frags.	Possible path base
43	Compact pink-grey clay	Modern fill over concrete pipe casing
44	E-W vertical-sided cut	Modern pipe trench to N of [43]
45	Fe pipe, dia. 110mm	Service pipe within [44]
46	Dark brown sandy silt with gravel & brick inclusions	Construction backfill within [44]
47	Dark brown sandy loam with frequent brick frags. & occasional gravel	?Remnant of ground surface adjacent to [42]
48	Mixed pink clay & dark brown sandy loam	Recent made ground including redeposited natural below lawn
56	Dark red crushed/fragmentary brick with some sand	?Make-up/surfacing for path preceding [42]
57	Yellow-orange slightly silty sand	?Primary base for [56]
58	Predominantly grey clay with yellow sandy patches	Made ground
59	Compact grey/pink clay with occasional pebbles & mortar/brick flecks	Possibly construction deposit/surface for adjacent house
60	Compact yellow/orange clay with occasional pebbles & gravel	?As above

4.7.2 Matrix to show stratigraphic relationship of contexts



4.7.3 Description of results

The natural clay within Trench 7 was truncated, at least to the north, and was directly overlain by deposits [59] and [60]. These contexts appear to form parts of contiguous layer, quite possibly dating from the time of the house construction.

Towards the northern end of the trench [59] was sealed by deposits, which may represent make-up for an earlier east-west path: [58], [57] and [56].

Overlying [56] was a spread of compacted loose mortar and sandy gravel [42], which may have formed the base for a later (?flagstone) path. Layer [42] extended up to 1.5m

along the line of the trench, truncated to the south by a modern service trench [44]. However, on the other side of this cut it was replaced by a narrow strip of soil [47], thus the maximum width of [42] could not have exceeded 1.9m.

Further to the south [47] was cut away by another modern service [43, *etc*]. This was in turn overlain by made ground [48] and make-up for the present gravel path.

4.7.4 Discussion of the results

Trench 7 was excavated immediately to the south of the house and extended across the existing gravel path into the southern lawn, c 13m to the south-west of trench 1. Neither the resistivity nor the magnetometer survey (fig.3) identified significant anomalies in this area.

An iron pipe, not recorded on the service plan, was found to run east/west across the southern end of the trench. The construction trench for the pipe probably removed evidence for the southern limits of [56], the line of an earlier east/west path. [56] may well have been part of the earlier path system recorded in trench 3, 4, 5, all four trenches having deposits of crushed/fragmentary dark red brick with some sand. Below [56] and its associated layers [57] [58] was concentrations of building material, [59] 60] indicative of building activity to the south of the house which pre-dated the introduction of an east-west path.

Tr 7

Fig.13b Trench 7, west facing section (northern part)

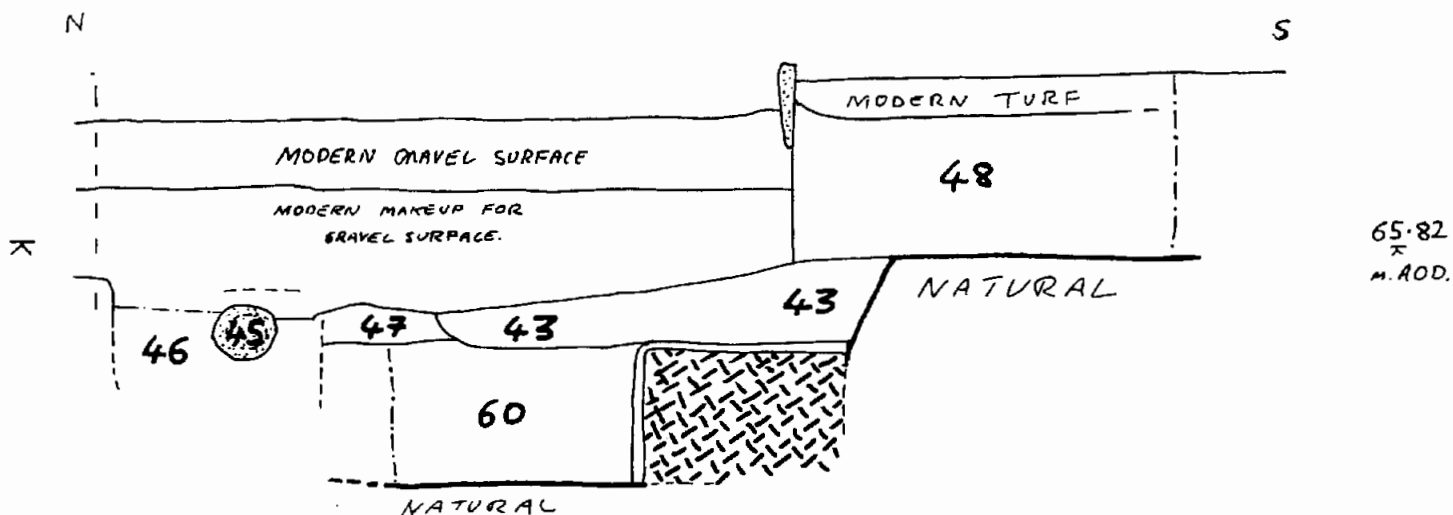
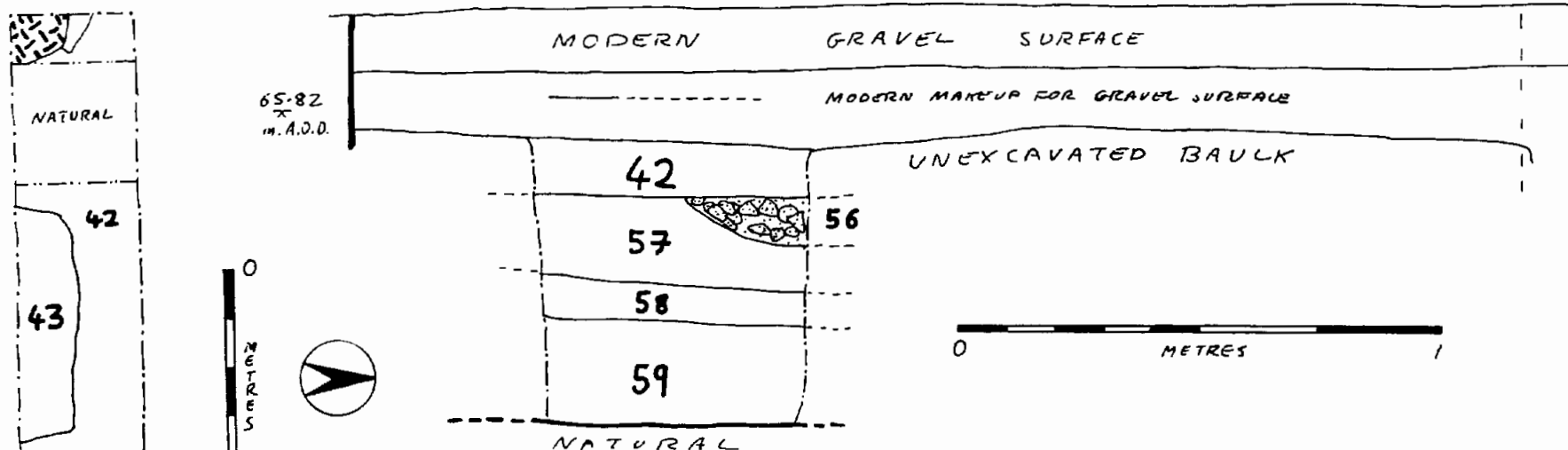
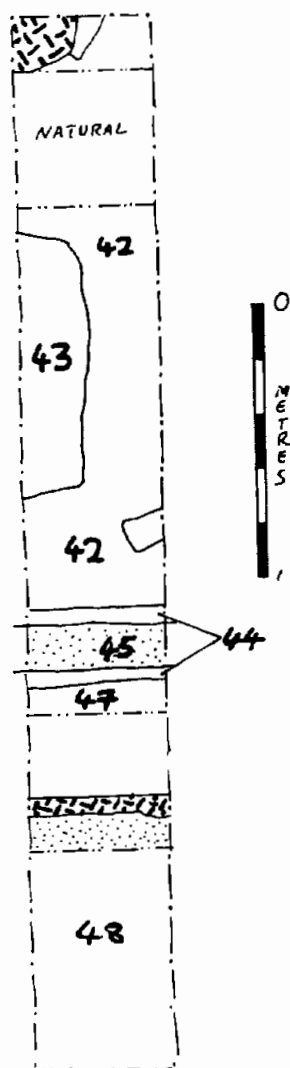


Fig.13c Trench 7 west facing section (southern part)

Fig.13a Trench 7, excavated plan

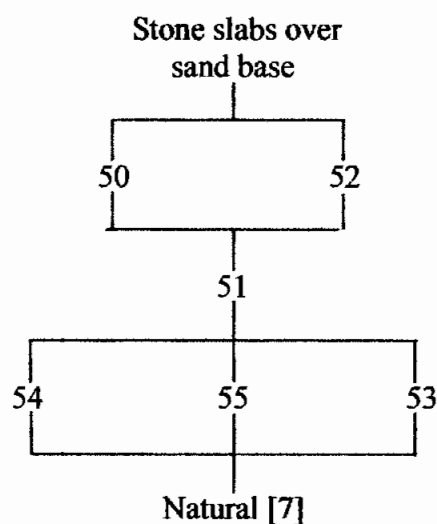


4.8 Trench 8 (Fig.14a 14b)

4.8.1 Summary of deposits and features by context

Context no.	Description	Interpretation
50	Compact red-brown gravel/sand with brick & mortar frags.	Path surfacing/make-up Finds include C18 pottery
51	Compact grey-brown/mottled yellow gravel & sand with small brick & mortar frags.	?Base for [50]
52	Thin layer of mid brown sand and gravel with some mortar frags.	Localised deposit, may be part of [50]
53	Dark brown silty clay with frequent pebbles & some building rubble	Buried soil horizon to north of path [50]
54	E-W line of brickwork	Drain channel
55	Mortar layer over natural	?Base for feature to south of trench

4.8.2 Matrix to show stratigraphic relationship of contexts



4.8.3 Description of results

At the northern end of the trench the natural clay was sealed by a buried soil horizon [53]. However, to the south natural was overlaid by an east/west brick drain [54] and a separate mortar spread [55].

All three contexts noted above were overlaid by [51], a mixed made ground deposit that appears to have formed a base for an overlying east-west path [50].

Adjacent to [50] was a shallow spread of sandy gravel [52], and both contexts were sealed by the base of the present flagstone path.

4.8.4 Discussion of the results

Trench 8 was excavated to the north of the house, c2m north-east of the entrance steps. It included part of the stone paving slabs to the north of the house and an area of the north lawn. The magnetometer survey (fig3), identified an area of positive response running east/west across the northern edge of the paving slabs and the resistivity survey (fig.3), identified an area of low resistance in the lawn to the north of the trench.

It would appear that the extant paving was laid onto a bedding layer of sand, which covered an existing gravel surface, recorded as [50] [52]. This only extended c0.1m deep but some disturbance probably occurred when the slabs were laid. The underlying material [51], probably a base for [50] [52], was more substantial, c0.6m deep. It is probable that [51] represents the earliest phase of the path system. A path that was periodically redressed with gravel and sand and ultimately covered over by paving stones. The paving largely reflecting the width of the early path.

A small earthenware land drain, running east/west within the buried soil [53] was recorded c0.15m below ground level towards the northern end of the trench. A brick drainage channel [54] was recorded at c0.4m below ground level near the centre of the trench. The channel, similar to that recorded in trench 3, ran east/west across the trench and appears to have been laid on the underlying natural clay before being buried by [51].

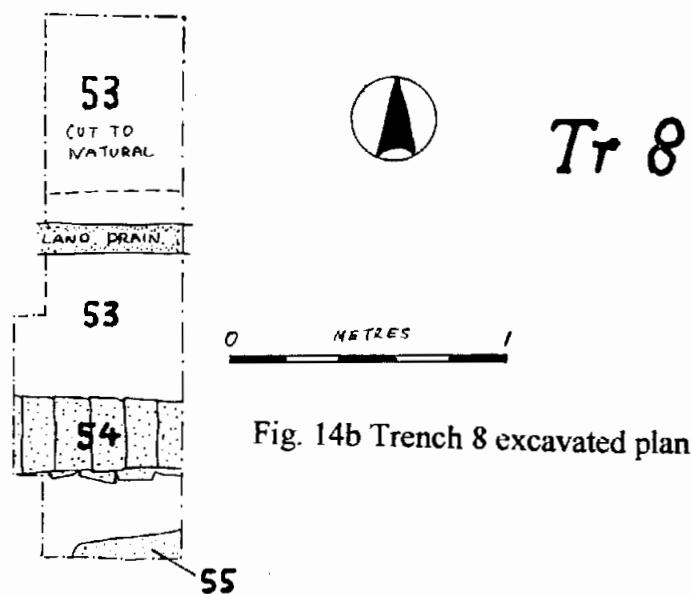
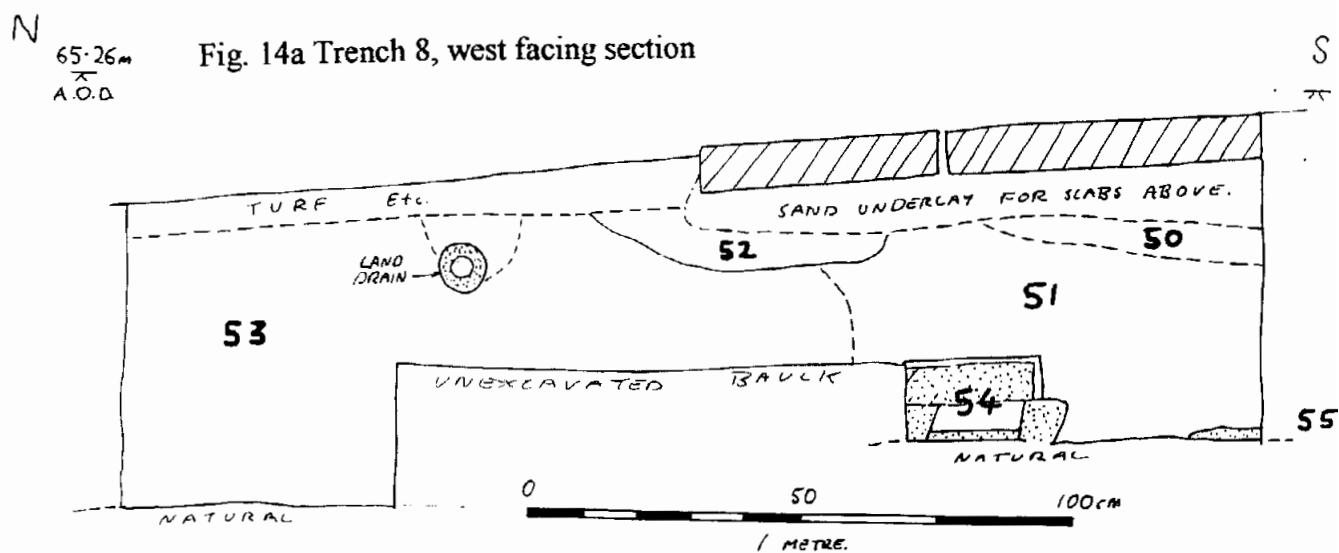
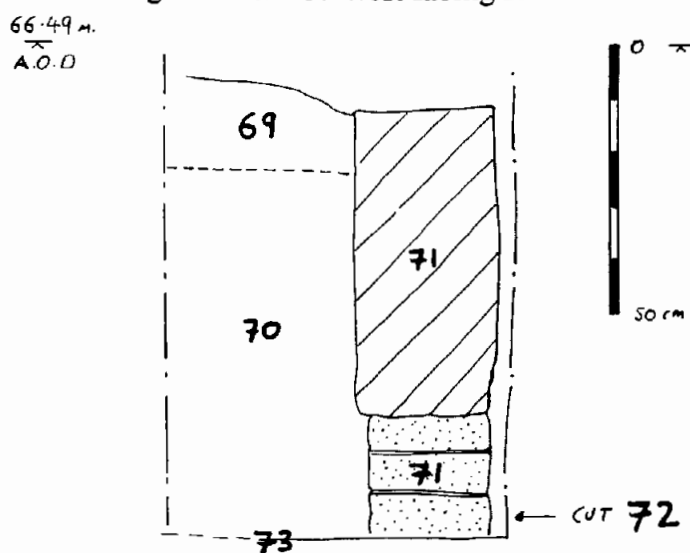


Fig. 14b Trench 8 excavated plan;

Tr 9

Fig. 15 Trench 9 west facing section



4.9 Trench 9 (Fig 15)

4.9.1 Summary of deposits and features by context

Context no.	Description	Interpretation
69	Dark brown sandy loam with frequent pebbles	Modern topsoil
70	Mid brown sandy silt with some gravel & brick/mortar frags.	Deposit within [71]
71	Mortared & rendered brickwork	Southern end of semi-circular retaining wall
72	Vertical-sided, flat-bottomed cut	Construction cut for [71]
73	Mid brown sandy clay/silt with occasional pebbles	Subsoil horizon at base of [71]

4.9.2 Matrix to show stratigraphic relationship of contexts



4.9.3 Description and discussion of results

Trench 9 was dug to investigate the construction of a large semi-circular masonry structure [71] which was located in the northwest corner of the garden. Basically this formed a retaining wall for a raised garden area.

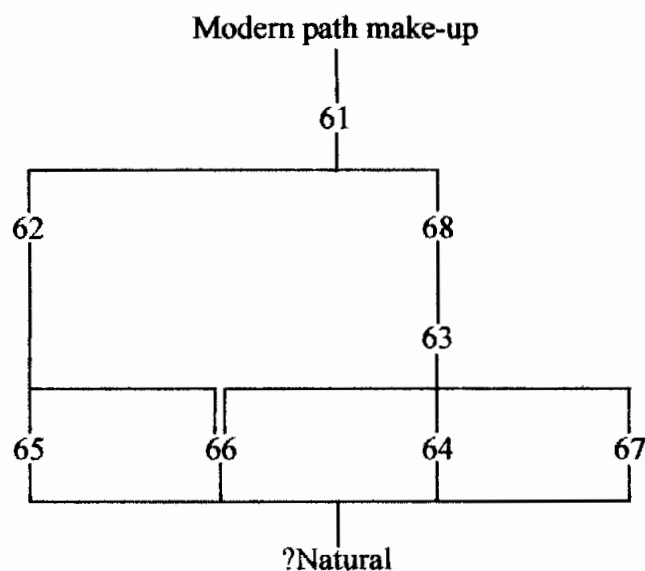
A trench dug against the southern end of the structure did not reveal any continuation of the existing wall line to the south. The total height of the masonry wall at this point was approximately 0.80m, of which the bottom 0.22m (three courses of brickwork) were unrendered and clearly within a construction trench [72]. This latter had been cut into an earlier soil horizon [73], which within the structure was sealed by fill [70].

4.10 Trench 10 (Fig. 16a; 16b; 17; 18)

4.10.1 Summary of deposits and features by context

Context no.	Description	Interpretation
61	Dark brown sandy silt with scattered pebbles and brick frags.	?Redeposited garden soil: levelling for modern path over
62	Mid-dark brown sandy clay and building rubble	Deposit inside former conservatory – ?demolition backfill
63	Dark grey-brown clay	Deposit outside conservatory – ?construction backfill
64	Fe bar running SW-NE	Iron lintel (removed)
65	Fe frame on line of conservatory wall	Top of iron frame of firebox for small stove.
66	Mortared brickwork	Foundation at SE corner of former conservatory
67	Mortared brickwork running NW-SE	Drain, bonded to north into conservatory wall & [64]
68	Mortar layer	Localised deposit over [63]

4.10.2 Matrix to show stratigraphic relationship of contexts



4.10.3 Description of results

Trench 10 was dug close to the conservatory at south-east corner of the house, to investigate the potential remains of an earlier and larger structure demolished c1970

A brick wall foundation [66] crossed the trench roughly south-east to north-west; A line of parallel brickwork [67] was set c1.3m to the west. An iron bar [64] was laid between [66] and [67]. Situated c0.4m to the northwest of [64] was an iron frame [65] within which were five fire bars. Near the north-eastern end of [66] there appeared to be a northward return on the line of the present east-facing conservatory wall. Brick rubble and other demolition debris covered fragmentary foundations to the south. Features [66] and [67] were abutted by a clay deposit [63], which may represent construction backfill.

To the north of the wall line [67] was a mixed rubble/clay layer [62], which appeared to represent demolition backfill within the former structure. Both these contexts and deposits to the south were overlaid by a dark soil [61], and thence by make-up for the present gravel path.

4.10.4 Discussion of the results

Trench 10 was excavated on the south east corner of the house below a modern gravel path on the west side of the house 8m to the west of trench1. No features were recorded during the geophysical survey.

Rather than recording the corner foundations of the demolished conservatory the excavation appeared to have exposed the stock hole for a small stove which had been made in the south-east corner. A c9" wall (c22ms), [67], ran for an indeterminate length to the south-west of the firebox, and possibly supported steps leading down from ground level. The iron lintel [64] provided support for brickwork above the firebox. Fragmentary evidence for the foundations of the conservatory were recorded; the southern wall to the west of [67], and the eastern wall to the north of [66].

The site of the conservatory had been levelled much of the brick rubble from the demolished building probably being used to level the site.

Tr 10

Fig. 16a Trench 10 excavated plan

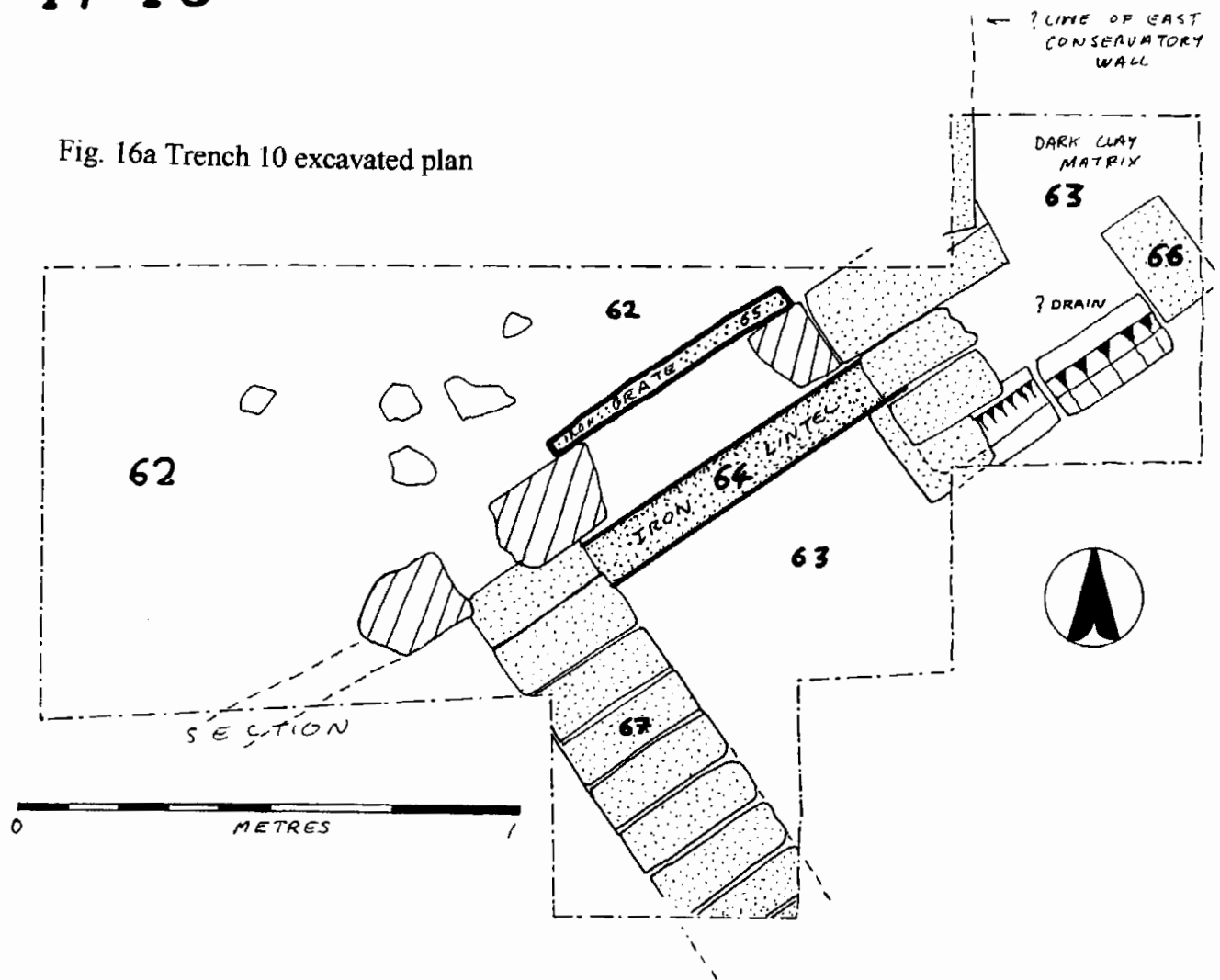


Fig. 16b Trench 10, south facing section.

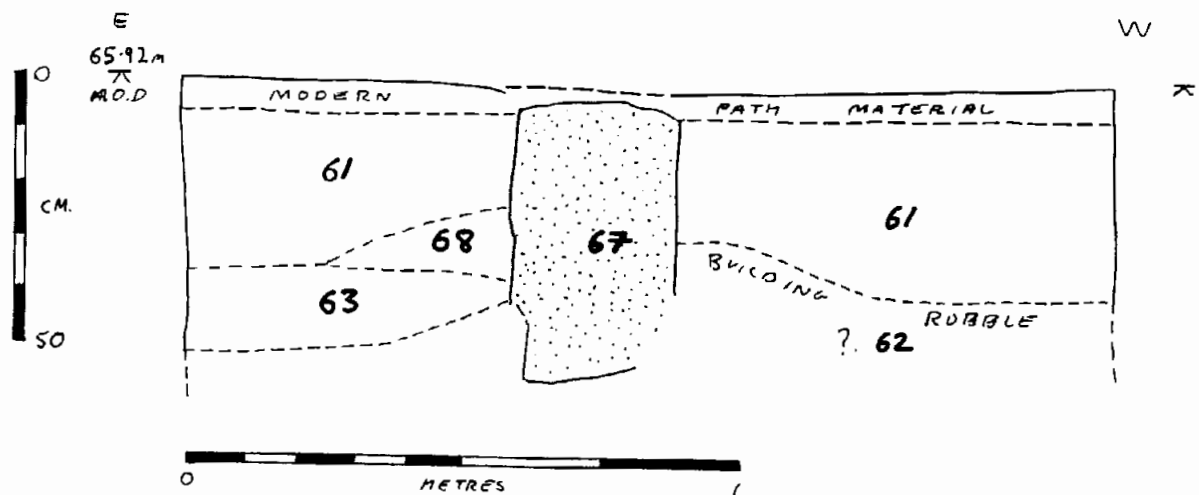




Fig.17 Trench 8, brick drain. Looking to then west.



Fig18 Trench 10 showing detail of the fireplace. Looking to the north.

5 Assessment of the results of the investigation

The archaeological investigation at Keats' House produced evidence for a number of earlier garden and structural features.

Significant areas of gravel path were exposed in trenches 1, 2 and 5. These represented, respectively, an east-west path leading to an earlier entrance on the east side of the house, the junction of this path and a north-south path on the eastern side of the garden, and finally an east-west path just inside the street frontage. A further indication of the north-south path was also found at the eastern end of Trench 3.

Evidence for former east-west paths immediately to the south and north of the house was recovered from trenches 7 and 8. These differed in composition from the above examples: in Trench 7 a spread of loose mortar and sandy gravel may have formed the base for stone paving, whilst in Trench 8 a possible surface was made up of gravel/sand with fragments of brick and mortar. Trench 4 also contained deposits which have been tentatively identified as a path, although this feature does not accord with the historical evidence.

In addition there was evidence for earlier paths in trenches 4, 5, and 7, in the first two areas a red-brown sandy/crushed brick deposit which probably formed parts of a single feature. A clay deposit with building rubble in Trench 2 may also have formed the base for a previous path.

A frequent feature of path construction was the existence of a basal deposit with rubble inclusion, variously overlain by mixtures of finer gravel, mortar and/or crushed brick. This was most clearly seen in Trench 1, but also apparent in trenches 2, 3, 7 and 8. However, the only example of kerbing to a path was represented by the brick borders found in Trench 5.

The final trenches 9 and 10 produced evidence for other structural features, respectively the masonry retaining wall in the northwest of the garden and a small stove which related to the former conservatory at the southeast corner of the house. Several areas, including Trench, 2, 3, 8 and 10 revealed brick-built drains or drainage channels.

The artifacts recovered during the excavations were small and largely un-diagnostic. Residual C18 pottery was recorded in a number of areas as were pieces of clay pipe stem attributed to C19 (the date being based on the size of the borehole through the stem). Samples of building material, used as part of the base underlying paths, were kept, as were samples of the gravel. The source of the gravel was not located.

6 Conclusions

The client intends to reinstate paths around the garden and the excavations were designed to establish evidence for the line of the C19 paths.

Whereas the excavations uncovered evidence for paths, some on the C19 alignment, it was clear that paths had been refurbished during the lifetime of the garden. Scarcity of securely datable artifacts precluded accurate phasing for this activity. The best-preserved evidence came from the remains of the path running east/west on the eastern side of the house. Here the gravel layer was clearly defined and survived up to 0.2m in depth. It was also possible to establish a width, c 2.5m wide, for the path. The gravel surface being c0.2m thick

It is probable that the curved masonry feature to the north-west of the site was made to retain either a raised bed or a tree. There was no evidence to suggest that it had originally extended any further to the east.

Evaluation of the remains of the conservatory exposed the external stock hole for the heating system and fragmentary evidence for foundation walls indicating that although the earlier conservatory had been demolished the foundation probably survived under debris from the demolished structure.

Lesley Howes and Geoff Potter May 2001

KEATS HOUSE

ARCHAEOLOGICAL EXCAVATIONS 2001

CATALOGUE OF FINDS

CONTEXT	DESCRIPTION	DATE
1	1 rim sherd unglazed flower pot	post-medieval
1	3 fragments of glass	post-medieval
1	Body sherd glazed Cream ware	C18
3	1 piece pantile	post-medieval
3	1 piece York stone	not datable
3	1 piece of identifiable material	not datable
3	1 base sherd flower pot	post-medieval
3	1 body sherd stone ware	C19
3	1 body sherd flower pot	not datable
3	1 body sherd cream ware	early C19
5	1 piece brown brick	post-medieval
5	Green bottle glass	post-medieval
5	2 short pieces of clay pipe stem	C19
5	1 rim sherd flower pot	post-medieval
5	1 rim sherd china	C20
6	2 rim sherds cream ware	C19
6	1 body sherd cream ware	C19
8	1 short piece of clay pipe stem	C19
8	1 piece grey slate	not datable
8	1 piece mortar (sample)	post-medieval
8	2 rim sherds flower pot	post-medieval
8	4 body sherd flower pot	post-medieval
9	1 piece green glass, burnt	not datable
9	1 body sherd cream ware	C19
9	1 short piece clay pipe stem	C19
12	1 piece salt glazed stoneware drain pipe	C20
12	1 piece sandy red brick	post-medieval
13	Body sherd glazed red ware	C18/19
13	3 body sherds undecorated cream ware	C19
13	1 body sherd decorated tin glazed earthenware	C18
14	2 small body sherds cream ware	C19
14	1 base sherd, green bottle glass	C19/C20
15	1 short length of decorated clay pipe stem	C19
15	1 rim sherd salt glazed stone ware	C18/19
15	2 body sherds bone china (burnt)	C19
17	1 piece floor tile	not datable
17	2 body sherds earthenware	C20
19	1 body shard blue transfer on earthen ware	C18
19	3 body sherds post medieval redware	C18/19
19	1 body sherd undecorated cream ware	C19
20	1 body sherd transfer decorated earthenware	C18

21	1 body sherd undecorated earthenware	post-medieval
21	1 body sherd earthenware	C19/20
22	1 piece red floor (Quarry) tile	not datable
22	1 piece concrete render	C19/20
27	2 body sherds cream ware	C20
28	1 body sherd blue transfer ware	C18
28	1 body sherd blue transfer ware	C18
28	2 half flower pots (lengthways)	post-medieval
28	1 body sherd salt glazed stone ware, impressed	
29	decoration (possibly ginger beer bottle.	C19
29	2 body sherds flower pot	post-medieval
31	1 rim sherd flower pot	post-medieval
31	1 body sherd flower pot	post-medieval
32	1 body sherd post-medieval red ware	post-medieval
32	1 piece of orange sandy brick	post-medieval
32	2 short pieces of clay pipe	C19
33	1 body sherd undecorated cream ware	C19
35	1 piece clay pipe stem	C19
35	1 rim sherd green decorated cream ware	C20
36	1 rim sherd post-med. red ware	C18
36	1 rim sherd blue transfer ware	C19
36	1 small body sherd stone ware	C19
39	1 body sherd porcelain	C19
39	1 body sherd burnt china	C20
40	1 half oyster shell	not datable
40	1 piece mammal bone	not datable
50	1 piece ornamental brick	post-medieval
50	1 body sherd blue transfer ware	C18
50	1 body sherd green bone china	post-medieval
50	2 body sherds tin glazed earthenware	C18

KEA 01 Colour transparencies

Frame	Trench	Description	Orientation
1-2	1	Path surface [2], etc	E
3-4	1	“ “ “ “	N
5	1	Looking towards house: path [2], etc	W
6-7	1	After half-sectioning of path [2] & [3] and excavation of deeper slots at each end of trench	E
8-11	1	As above, looking towards house	W
12-13	2	Path surface [10], etc	N
14-15	2	Oblique view of path surface [10], etc	NE
16-17	1	View of slot through path and make-up [2] & [3] at south end of trench	SW
18	1	As above	SE
19	3	Working shot	NE
20-21	2/3	Working shots, Trench 2 in foreground, 3 behind	N
22	2/3	As above	NE
23-25	3	Brick drain feature [16], possible path make-up [15] to left of frame	S
26-27	3	As above, oblique view	SE
28-29	5	Path surface [24] plus northern tile border [23]	W
30-31	5	As above	W
32-33	4	Surface [21] and darker soil [30] to S	E
34-35	2	E end: slot dug through path surface [10] and exposed brick feature [18] to E	S
36-37	2	As above	SE
38-39	2	General view showing excavated slots at each end	S
40-41	5	After extension of southern end of trench to expose limit of path [24] plus ceramic border [23]	E
42	3	Working shot	SE
43-44	4	Working shots	SE
45-46	3	Excavated slot at eastern end, top of brickwork running NE from drain [16]	E
47-48	3	Detail of brick drain [16] after excavation	S
49-50	7	Southern end: Layers [43] & [47] and overlying path make-up in section	W
51-52	7	Looking immediately to N of frames 49/50: pipe [45] plus associated trench, southern edge of layer [42] to right of frame	W
53-54	7	Immediately to N of frames 51/52: surface [42] and overlying path make-up in section	W
55-56	7	Northern end: surface of [42], modern concrete to right of frame, etc	W
57-58	6	Excavated slot at southern end of trench	E
59	6	Central area of trench	E
60-61	6	Excavated slot at northern end of trench	E

Frame	Trench	Description	Orientation
62	8	Centre/southern end of trench: layers [50] & [51] in section	S
63-64	8	Centre/northern end of trench: layer [53], land drain, etc., in section	N
65	8	Southern end of trench to approximate base of [51]	W
66-67	4	Excavated slot at northern end of trench: layers [32 to 39] in section	E
68-69	5	Excavated slot at northern end of trench: path make-up [24] and kerb [23] in section, plus underlying layers [35] and [36]	W
70-71	5	Excavated slot at southern end of trench: scale resting across brickwork [49]	E
72-73	7	Slot at northern end of trench: layers [56] to [59] in section	E
74-75	7	Slot at southern end of trench: layers [43] & [60] in section, modern concrete-cased ceramic pipe to right of frame	E
76-77	8	Slot at northern end of trench: layer [53] in section, land drain in foreground	N
78-79	8	Slot at southern end of trench: drain [54] with brick cover removed, mortar layer [55] below scale	S
80-81	8	General view of excavated trench	S
82-83	3	Drain [16] and brickwork leading off to northeast corner of trench	N
84	-	House and gardens from 1866 OS map	-
REPRODUCED FROM GEOPHYSICAL SURVEY:			
85	-	Plot of processed resistivity data	-
86	-	Abstract of magnetometer anomalies	-
87	-	Abstract of resistivity anomalies	-
88	-	Comparison of anomalies abstracted from the magnetometer and resistivity data	-

KEA 01 Black & white negatives and prints

Frame	Trench	Description	Orientation
0-2	3	Brick drain feature [16], possible path make-up [15] to left of frame	S
3-5	3	As above, oblique view	SE
6-8	5	Path surface [24] plus northern tile border [23]	W
9-11	5	As above	W
12-14	4	Surface [21] and darker soil [30] to S	E
15-17	2	E end: slot dug through path surface [10] and exposed brick feature [18] to E	S
18-20	2	As above	SE
21-23	2	General view showing excavated slots at each end	S
24-27	5	After extension of southern end of trench to expose limit of path [24] plus ceramic border [23]	E
28-30	3	Excavated slot at eastern end, top of brickwork running NE from drain [16]	E
31	3	Detail of brick drain [16] after excavation	S
32-33	7	Northern half of trench, general view	E
34-35	7	View immediately S of frames 36/37: surface [42] and overlying path make-up in section	W
36-37	7	Northern end of trench: surface of [42], modern concrete to right of frame, etc.	W
38-39	7	S of frames 34/35: pipe [45] plus associated trench, southern edge of layer [42] to right of frame	W
40-41	7	Southern end of trench: layers [43/47] and overlying path make-up in section	W
42-43	6	Excavated slot at northern end of trench	E
44-45	6	Central area of trench	E
46-47	6	Excavated slot at southern end of trench	E
48	-	BLANK	-
49	8	Centre/south end of trench: layers [50], [51] in section	S
50-51	8	Centre/northern end of trench: layer [53], land drain, etc., in section	N
52-53	8	Southern end of trench to approximate base of [51]	W
54-55	4	Excavated slot at northern end of trench: layers [32 to 39] in section	E
56-57	4	Central section of trench	E
58-59	4	Excavated slot at northern end of trench: layers [31], [40] in section	E
60-61	5	Excavated slot at northern end of trench: path make-up [24] and kerb [23] in section, plus underlying layers [35] and [36]	W
62-63	5	Excavated slot at southern end of trench: scale resting across brickwork [49]	E
64-65	7	Slot at northern end of trench: layers [56] to [59] in section	E
66	7	Slot at south end of trench: layers [43], [60] in section, modern concrete-cased ceramic pipe to right of frame	E

